More than ever before, the architect and interior designer are subject to the nuances of our times. This thirty-seventh edition of Florida Architecture graphically illustrates planning for this and future times, to be held in highly competent hands.

All those adept in and dedicated to their profession have helped make this edition special in content. Stringent requirements properly evaluated, have provided public and private clients with exacting solution of widely divergent needs. The eye of our camera has recorded with remarkable clarity, this period of design history.

Contained herein is a prime example of an airport complex. This, as an unsurpassed public facility, has been paralleled by the expert planning and design of two financial institutions, and a stimulating design plan for a suite of offices.

Especially satisfying, the realization that all highrise dwellings are not afflicted by boring sameness. Discerning owners of private homes and apartments are reaping benefits made possible by talented architects, interior designers and artisans of Florida, without searching far afield.

The resident populace of this region feels a sense of security afforded through the professional creation of timeless design serving them and those to come in future years.

Phyllis L. Moore
Florida Architecture

There is an exciting surge of pride in Florida among 'aware' citizens. Nineteen Seventy One brought the completion of the world's finest airport, the opening of fabulous Disney World in our beautiful mid-state, plus a number of smaller projects equally well done. The age-old axiom: that a project imaginatively conceived, creatively designed and well executed, spells success—is still being proved in spite of known handicaps caused by economic conditions in the world today.

However, much building in the past decade has proved untenable for the individual inhabitant. Psychologists, sociologists and a growing number of architects share a concern for the impact of buildings on the lives of people. They realize that meeting physical needs includes filling emotional needs.

In a recently published collection of reports by leaders in these fields entitled "Architecture For Human Behavior" it becomes increasingly clear that environmental psychology is not now a suitably defined, nor fully developed, discipline. It is nevertheless emerging as an ever more important factor in the future of architecture. There are cited instances in which highly praised housing projects have become unlivable, and the highly regulated design of corporate places and institutions oppresses the people who occupy them.

It is for this reason we would like to cry 'halt' before it is too late—before more of the nation's precious open land is used up in building that does not fill the needs of the individual person or project. The increasing costs of Labor is partly responsible for a dearth of great, or even good buildings. It is time for concerned people engaged in the politics of Labor to honestly evaluate the never ending upward spiral of these costs. A burden is placed upon the consumer and limitations imposed on the architect's ability to create.

Persons in the position of bargaining power for higher wages must note the depletion of the economic stability of this country which, to a point, was built with steadiness by pioneering Americans.

Fundamentals set up by our forefathers should be reviewed and applied to this pace-setting era—to foster anew, a universal awareness and genuine concern for the environmental needs of all people.

J. E. Greiner Company, Consulting Engineers
Reynolds, Smith & Hills, Architects
Leigh Fisher Associates, Planning Consultants
McDevitt & Street Company, Contractors
Landside Terminal and Airside C
Joseph A. Maxwell & Associates, Interior Design
Roy Butler, Sculptor
C. A. Fieland Co., Contractor
Airside B and E
Architectural Graphics Associates, Concept Design
Stresau, Smith & Steward, Landscape Architects
Yuichi Idaka, Photography
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EDITORIAL PHOTOGRAPHS
BY
YUICHI IDAKA
All of the people concerned with the planning, design and construction of the Tampa International Airport are pleased and proud to have this project represented in the editorial pages of Florida Architecture.

It is my privilege to be serving at this period of time when the airport has come of age as a basic and vital part of the air transportation industry.

Not too long ago transport aircraft were manufactured and sold to the airlines who put them into operation along authorized routes, with little thought given to the development of airport facilities. These were treated almost as an afterthought—the responsibility of individual communities which, in some instances, were obliged to build airports with a minimum of correlation between design and actual operation.

The new passenger Terminal Complex at Tampa International Airport serves the needs both of the airplane and the airline passenger, placing the needs of people first, machines second. Not only does this new facility process the activities of arriving and departing passengers with speed and simplicity, but it is most pleasing to the sensibilities of the traveler as well.

Gone are the old notions of air terminals filled with the glare of neon lights and endless corridors of glazed tile. At Tampa, the warmth and sense of ease conveyed by carpeting, attractive decorating, subdued lighting, and fascinating designs from signs to sculpture, belie the business-like way in which the Terminal facility operates.

Tampa’s experience has shown that large public buildings can be attractive and appealing, as well as functional. Creation of such an atmosphere has earned worldwide praise for this City and its new Airport Terminal.

George J. Bean
Director of Aviation
Hillsborough County Aviation Authority
Persistence in its conviction that there had to be a better way to design an airport terminal, plus the staunch support of an enlightened local citizenry, has enabled the Hillsborough County Aviation Authority to complete Tampa International Airport, one of the most successful and workable airport complexes in the history of commercial air travel. The history of Tampa’s airport spans a 44-year period, which has seen its rise to national prominence from what was little more than a glorified cow pasture—a 160-acre sod flying field. The agency which has guided the Airport’s destiny for the past 26 years, the Aviation Authority, was created in 1945 by the Florida Legislature for the purpose of developing up-to-date public aviation facilities throughout Hillsborough County. It is composed of five members, who serve without compensation. The Authority’s executive director is George J. Bean.
At the outset of planning for the dramatic new Landside/Airside terminal, the Aviation Authority evidenced its concern for the welfare of the airline traveler as well as the general aviation pilot by insisting that Tampa's new terminal must offer the ultimate in comfort, convenience and eye appeal. All this led to the novel inclusion of a mechanical shuttle system, which is the hallmark of the Tampa terminal. It was during the latter part of 1959 that the rush of events indicated that the days of the old airport terminal were numbered. Literally overnight, Tampa's airline route certificates were released by the Civil Aeronautics Board. The number of major airlines serving Tampa jumped from four to ten. This increased array of service so spurred traffic growth at Tampa that by 1961, the annual volume of airline passengers had exceeded 1,000,000. It was clear that growth projected on this scale could not be accommodated by current terminal facilities—nor was there any feasible way in which to expand the terminal. Members of the Authority were agreed that a new terminal had to be developed, in another section of Tampa International. The Authority turned to its consultants: (continued)
Shuttle cars traverse distance of 1,000 feet in 42 seconds automatically. Swift, silent, these are an innovation in airport planning.

Massive architectural forms belie the slope of access and helical ramps.

Leigh Fisher Associates were charged with planning and the engineering consultant was (and still is) J. E. Greiner company. The consultants were instructed to carry out a six-month survey of major air terminals throughout the nation, to catalogue their weaknesses and strengths and from such facts evolve a new terminal plan for Tampa International. Leigh Fisher Associates published a two-volume report for the Authority, based upon information obtained from the national airport terminal survey. The first volume addressed itself to detailed findings at existing terminals, their good points and the bad ones as well. The second volume proposed a plan tailored for Tampa, which us to profit from the shortcomings and mistakes observed at other airports. The theme of the report was that modern terminals were experiencing the "sprawl" phenomenon—the villain behind longer and longer walks for airline passengers was the airplane. As airliners grew in size and more of them called at airports to meet increasing air travel demands, there was a spiraling need for more terminal frontage at which to park airplanes. Mainly, this was accomplished by stretching the building frontage out

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farther and farther in the form of concourses or "fingers". This alleviated the airplane parking problem, but it also increased the separation between the air traveler's ground transportation and his airplane. Some means had to be devised to bring it all closer together again. In the case of Tampa, it was decided that to accommodate airplane parking, the distance between the airline loading gate and the terminal center core would have to be maintained. The solution was to provide a mechanical conveyance for the passenger, so that he could ride in speedy comfort between various parts of a large terminal complex. The key to it all would be the discovery of an acceptable passenger conveyor system. No one knew if such a system existed and if it did, whether it would be operationally and financially feasible for Tampa. To get on with the search and the solution, a design team was formed, comprising representatives of the Aviation Authority and its consultants in the fields of planning, engineering, architecture and finance. The team chose a triple-parallel path of exploration: Terminal Concept "A" would deal with

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Closeup of a shuttle car bridge to the Landside Terminal. Three parking levels top Landside building with provision for additional floors. Each level of structural parking is made graphically clear with red and blue color-keyed signs. Elevator banks service the Terminal.
Planes servicing National Airlines' Airside Building are nosed into covered ramp, where arriving passengers are escalated up to shuttles.

Tampa Airport

the cost and viability of a conventional, off-the-shelf terminal; Concept "B" would concern itself with the proposition of shortening passenger walking distances by stacking terminal functions vertically, drawing airplane parking spaces closer to the terminal's center, while avoiding the use of an intra-terminal ride system, and finally Concept "C" would investigate the idea of separating airplane parking and loading functions from passenger-oriented activities, while connecting the two operating areas with a ride system. In the end, it was the "C" Concept which was adopted for further planning and development. Periodic meetings were commenced with the airlines serving Tampa, to keep them informed about terminal planning progress. All three conceptual approaches—"A", "B" and "C", were publicly presented to the Tampa public in 1963. The one chosen, Concept "C" was labeled the Airside/Landside Concept. It derived its name from a series of Airside satellites, devoted to the needs of the airplane, and a central Landside structure, in which all of the passenger's ground-based needs could be accommodated. The schematic plan resembled a spoked wheel, with the Landside terminal building at the hub and a number of Airside satellites on the rim, with each Airside connected to Landside by a separate leg of a passenger shuttle system, the various system legs resembling spokes. The Landside building would feature a series of vertically-stacked levels for baggage processing, airline ticketing.

(continued)
National Airlines are allocated ample counter space on ticketing level. From here, baggage travels on trams through tunnels to Airside designation. Metal sculpture of Herons in flight are shown against background of glazed brick wall-facing housing elevator banks on ticketing level.
Tampa Airport

an exchange point for the individual legs of the passenger shuttle system, topped off by several decks of structural parking for airport patrons' automobiles. The Airside satellites were to be smaller, multi-story buildings, designed for the ground handling and servicing of airlines, plus the loading and off-loading of passengers, baggage and cargo. The key to the success of the innovative terminal concept remained the passenger shuttle system. It was to be elevated, to allow 360-degree circulation of ground transportation around the central Landside building. Two goals must be achieved in the detailed design of the Landside/Airside terminal: passenger walking distance between ground and air transportation must be held to a maximum of 700 feet and the complex must be capable of future expansion—both in detail and in gross—without interference either to the complex’s basic structure or its operation. Next came the crucial search for the system with which to move the new terminal’s passengers between Landside and Airside. More than 30 manufacturers of conveying equipment were invited to Tampa to make proposals for the employment of their system in the new terminal design. The proposal accepted utilized a prototype system already in existence, which was being developed for urban area mass transit. The system featured large electrically-propelled vehicles, with pneumatic rubber tires riding on concrete-surfaced roadway beams.

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Sculptured birds suspended from on high are breathtaking in scale and beauty. Created from metal by artist Roy Butler, the spread-winged Herons predominate the vertical airspace centering the escalation area. The sea bird replicas are made of copper, brass and silver.

The network of orientation signals enable vehicular and pedestrian traffic to move freely and smoothly to a point of destination. Pictured here are signals in the elevator bank.
Tampa Airport

The vehicles rode on top of the trackway and were locked to it, rather than being suspended from a single overhead beam, as in the case of the monorail. The manufacturer assured the Aviation Authority that the shuttle cars were capable of traversing 1000-foot shuttle legs to the Airside satellites in a matter of 40 seconds, with a station dwell time at the Landside and Airside ends of the shuttle leg on the order of 30 seconds. This coupled with a 100-plus passenger capacity guaranteed a carrying capacity on each two-car shuttle leg of 840 passengers in each direction during a 10-minute period—sufficient for the unloading of four DC8-60 series airliners during the same amount of time. Although the shuttle cars reach a peak speed of 32 miles per hour, the acceleration and deceleration movements have proven to be completely acceptable to passengers of all ages. This is because of the smooth, constant metering of motive power and braking carried out by electronic sensors located at intervals along the entire length of the shuttle trackway. In 1967, J. E. Greiner Company, as engineering consultant to the Aviation Authority, assumed the major responsibility for overall planning of the new terminal complex. This included technical coordination of the project in its entirety and the meeting of all civil engineering requirements as well as the development of conceptual data, in cooperation with its architectural associate, Reynolds, Smith & Hills, of Jacksonville, Florida. The latter firm became a member of the terminal design team in 1965. Two key figures in the field for Greiner were Project Manager Rene Crouch, supported by the Project Engineer, Charles T. Richman. For direction of (continued)
the architectural part of the project work, Reynolds, Smith & Hills chose Robert E. Boardman for Landside building design; Walter Stanton for the Airside satellite buildings; Homer Hull as Project Architect, and James A. Meehan as Planner/Consultant. Work commenced on the project shortly after July, 1968, when the first of 35 prime contracts was awarded. The first contract involved construction of an overpass taxiway, capable of carrying an 850,000-pound aircraft up and over a multi-lane parkway which would carry vehicular traffic in and out of the new terminal complex. The elevated taxiway would enable aircraft to maneuver full-circle around the terminal, avoiding conflict with ground traffic. It also afforded unrestricted aircraft taxiing between the ends of the Airport's twin parallel north/south runways. In August, 1968, work commenced on the three-stories-high supporting structure for the terminal shuttle system. This involved installation of foundations, piers with hammer heads and connecting structural beams supporting the trackway on which the shuttle cars would run. Construction of the Landside Terminal Building, the project's largest single contract, was awarded to McDevitt & Street, Charlotte, North Carolina. This firm also was to construct Airside Satellite "C". C. A. Feilland of Tampa was contractor for Airsides B and E. Other contracts were awarded for construction of the terminal parkway system; a central (continued)
Tampa Airport

area roadway complex, ramps, a grade-separated roadway system (including tunnels) for movement of airlines' baggage; a vehicular overpass; artificial lakes (used as irrigation storage reservoirs), storm and sanitary sewer systems and a two-level rental car building. Because many elements of the terminal complex were under construction simultaneously, coordination of the entire program was a major challenge. Delays resulting from the interlacing or overlapping of various construction details was held to a minimum through constant on-the-spot engineering judgement and sustained effort. The working interface of union and non-union contractors plus the expiration of certain labor contracts at the national level brought about a series of labor difficulties and resultant delays. But by constant surveillance of work progress and daily fact-finding and mediation, the Authority's consulting engineer was able to compress what might have been 18 months of labor delays into a little over five months. The original completion schedule (24 months) for the project was October 28, 1970—an extremely tight time-table for such a vast and complicated construction program. The completed facility was formally opened on April 15, 1971, despite earlier fears that Tampa might follow the lead of other major airport projects and finish years behind schedule. Graphics, the printed message, are of prime importance in the bustling mass environment of a vast

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Tandem seating units give the appearance of being cantilevered, grouped on island inserts of hexagonally shaped, bright shag carpeting.
Shuttle car lobbies are spacious, brightly illuminated, and easily seen from the transfer level. Planters repeat hexagonal theme.

Broad expanses of the carefully researched carpeting are softly puddled with downlighting, contributing atmosphere of tranquility.
Paneled signals are back-lighted to guide passengers to shuttle car departure which whisks them to an Airside Terminal in 10 seconds.

Tampa Airport

airport terminal complex. Jane Davis Doggett, president of Architectural Graphics, executed the design concept for all visual semantics, aided by Dorothy Jackson, Semantics Director. The firm's project coordinator was Jerold Heubner. The concept, employed in a network of orientation signals, enables vehicular and pedestrian traffic to move smoothly and freely from point of origin to destination. The Landside building, focus of the passenger's ground-oriented activities, contains more than 1,000,000 square feet of floor space. Initially built as a six-story building, its foundations and supporting columnar system are sized for an ultimate height of nine stories, allowing future expansion of structural parking. Within the Landside building, the first floor is devoted to airlines baggage makeup and passenger baggage claim. Ticketing facilities occupy the second level and on the third level, the four (continued)
Offices of the Hillsborough County Aviation Authority is through a handsomely designed reception area to executive and staff offices, board and press room. Interior design firm of Joseph A. Maxwell Associates worked with architects and engineers over 3 year period.

Loading/unloading stations of the passenger shuttle system are accommodated, along with a wide array of passenger comfort and convenience activities—including restaurants, cocktail lounges, a newstand and assorted shops. The next three levels above provide parking for about 1800 automobiles. Sixteen elevator cabs (expandable to 24), an escalator system and conventional stairways link the six levels with speed and convenience. All Ground transportation approaching the terminal follows clearly defined lanes to specific airline entrance points, using a familiarization device of successive color-coded directional signs for designated airlines—grouped into red and blue color sectors. The color coding employed for roadway direction is continued throughout the interior of the Landside building. Departing passengers follow the color keys to their particular airline on the ticketing level, after which they are transported up one floor to the transfer level by elevators or escalators, which are always close at hand. The passenger then proceeds to the shuttle station designated on his airline ticket and boards the first available car (one is available every 70 seconds). After a quick ride to his Airside satellite and a walk there of not more than 200 feet, the passenger stands in front of the second-story loading bridge, through which he walks directly into his plane. The arriving passenger reverses this procedure and after a short walk and a quick shuttle ride finds himself on the transfer level at Landside. An express escalator (color coded for his airline) whisks him down (continued)
Besides the groupings of hanging metal sea bird sculptures, this hexagonal area on the ticketing floor features more native sea birds designed by sculptor Roy Butler. Here birds rest on copper pilings, bedded in a base of white stones. They have proven a fascination to young and old. Children can be seen temerariously touching a beak, with instant recoil, as imagination soars in flight with metal.
Escalators are centrally located in the Landside Terminal, and this third floor transfer level is well marked with directional signs. If one is leaving the country, the duty free shop is of interest. It is well stocked with a variety of bottled goods and selective gift items.
Restaurants, snack bars, and cocktail lounges are on the transfer level. This Garden Bar affords the traveler a refreshment break.

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three stories, directly to baggage claim, bypassing the ticketing level. An electronic sign identifies which of a series of baggage dispensers will be handling his flight's baggage. After a brief pause, his baggage is presented to him by the dispenser, which is in the form of a moving loop, folded into a T-shape, for maximum exposure to baggage claimants. At present, there are 14 of these dispenser units, each with a magazine capacity of 400 bags. More can be added as needed. The height of the dispenser has been designed to avoid the stoop and strain that is associated with many such present-day facilities. In the center of the baggage level, outgoing baggage brought down from above through a maze of individual airline conveyors is sorted out and dispatched by tug-and-cart trains to appropriate airline flights loading at the satellites. Planning surveys indicated that the passenger automobile would play a dominant role in conveying patrons to the terminal and accordingly, great stress was laid on the design of circulation roadways, access ramps and parking facilities. The arriving motorist is offered the choice of structural parking directly atop Landside or a long-term surface level area. After choosing the structural parking, the motorist swings from the main roadway onto a gently-inclined scissors ramp which carries him up and across (continued)
One of a number of places to browse through, the Florida shop offers many tropical products and edibles native to the State.

If you said you'd bring a present, this is headquarters for toys.

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the entire face of the building to the first parking level. Directly in front of him, a helical ramp offers access to the upper levels. Leaving the parking area, the motorist descends via a second helical ramp from upper parking levels to the first parking level, where exiting is accomplished by means of a second scissors ramp, descending just outboard of the ramp up which he entered earlier. Electronic display indicators plus color coding assist the motorist in choosing a parking level with the most available parking spaces, at a location closest to the elevator bank serving the airline of his choice. The construction and decor of the individual Airside satellite buildings are pleasing to the eye—and they are as varied as the airlines they serve. After discarding the idea of a standard-design building, the Aviation Authority offered the airlines a free range of design expression, with three broad restrictions: the walking distance traversed within the Airside must not exceed the designed overall “walking budget” of 700 feet; the building must stay within an assigned space envelope on the aircraft parking apron, and the building must be aesthetically compatible with the Landside building. The result is a definite “plus” for the Airport: four (continued)
Spacious seating area adjacent to concessions and restaurants rests on hexagonal carpet sections. Large boutique in background.
Camera buffs with time to spare can find most all photographic needs in this well stocked store, and buy extra film for the trip.

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distinctly different buildings which somehow manage to convey a unique image of the airline or airlines they house. Basically, the Airsides are three-story structures. At ground level, a variety of airline ramp activities are accommodated. The second level contains a series of individual gate boarding lounges, with comfortable seating for patrons. The third level is devoted to the Airside end of the passenger shuttle system, the loading and unloading stations and a limited array of concessions. The transfer level of the Landside building contains some of the finest shops in America besides the airline service offices, various lounges including a nursery for tots, and telephone service center. Operated by Host International are three restaurants, cocktail lounges, snack bar, a Florida shop and other gift shops. Other shops of diversified content and interest include a toy shop, camera store and duty free shop. The news stands are operated by Dobbs Houses. The main news stand is in the Landside Terminal, and one is provided also in each Airside Terminal. Seating areas are interspersed throughout this spacious level, including a special section for the restful viewing of color television. A key member of the terminal design team was the firm of Joseph A. Maxwell, interior design which takes maximum advantage of the lines and shapes presented by the basic structural system. The essential idea was to create a definite "Florida look", a flowing feeling of bringing Florida's tropical outdoor beauty to the terminal interior. It employs a wide range of textures to create a sense of relaxed warmth and quiet. There is an atmosphere of superb effect, rich and almost opulent, but easily maintained. In developing the interior design concepts, three-dimensional models were used to study anticipated behavioral patterns and areas of maximum traffic flow, dictated by the interplay of various passenger and sightseer activities. The interior design theme is not intended as decoration, but rather an intrinsic part of the building itself. A heavy wood frieze is utilized on all over-

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Items one forgets to pack can be purchased in this drug store. In the well displayed counters are a variety of gift items also.
Color television can be viewed from three sides in this seating area on the transfer level, close to shops.

Counters on the ticketing level are brightly illuminated and easily seen for rapid airline selection.
Shuttle car activity can be watched from this Terrace Buffet restaurant while enjoying fare selected from four island service centers.
The "Jose Gasparilla" is the dining room where quiet hospitality attracts travellers and visitors back time and again for fine cuisine.

Baggage is secured by descending directly down from shuttles.

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Head wall areas. The huge open wells containing elevators and interior stairways have partially dropped surrounding walls and they are decorated with massive metal bird sculptures which provide a point of great visual interest for the escalator rider, deterring his sense of open, sustained descent. High intensity lighting is used to backlight graphics panels and identifying signs at airlines ticketing counters. For general illumination, direct lighting of a stark or intensified nature was avoided. Incandescent down-lighting, throwing pools of soft light onto the massive carpeted floor areas, was used to create an atmosphere both restful and warm. The first three levels of the Landside building (public circulation areas only) contain an estimated 6.4 acres of carpeting. Research for just the right carpeting material was intensive. From it, a special pattern was created, designed to hide such abuse as dropped cigarettes and chewing gum. The fiber content is Antron and Nylon ¼" cut and uncut pile with no cross seams. Each individual dye lot is separated by three-foot-wide bands of contrasting but compatible carpeting. The (continued)
The lifeline of the airport complex is the computer boards and closed circuit T.V., monitored around the clock in the Service Building. Banks of switch gear equipment necessary to this airport-of-the-future housed in the Service Building, as are all maintenance facilities.
Tampa Airport

carpet was glued directly to the floor so that resiliency would be minimized for the effortless passage of small wheeled vehicles and the footsteps of patrons of all ages and physical conditions. Residential shag was used in hexagonal forms for seating areas with bright color combinations, providing relief in texture and hue. The hexagonal shape is repeated throughout the building, for information islands, ash receptacles, planters, etc. The numerously-located ash/trash receptacles (cigarettes go in the top, trash underneath) were designed to be cantilevered to broken-faced marble columns to aid in ease of floor vacuuming—which is also true of tandem-style seating units. Seating is arranged in a hexagon pattern on the red, yellow and orange shag-carpeted areas. The dual seats are cantilevered from a connecting pedestal, housing self-contained ash receptacles. Each tandem unit is placed so that individual occupants have unimpeded lines of vision. Backs and seats of black Naugahyde heat-welded upholstery are interchangeable. They are also reversible for longer wear and easily removed for replacement. Interior design forms follow the line and mass of the Landside building and they are consistent throughout. The rich color and texture of large treated areas are complemented by the use of red, blue and white glazed brick surfacing on walls of the elevator banks and shuttle system station, where wall washer lights are used for subtle illumination. Fabric-covered wall panels adorn Authority staff offices and glazed tile floor covering is used on the floor of the reception room, which is accented by a Persian rug. Custom furniture includes the reception desk and Board Conference Room table. Barcelona chairs are used in the reception area which leads to a wide office area corridor housing a gallery of representative paintings, serigraphs, half-tone lithographs and sketches by area artists. Free-standing secretarial booths from individual staff offices. Murals depicting the history of flight, done (continued)
Baggage pick up islands are adequate for peak loads, low in height for ease of identification and removal of individual luggage.

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in the mid-1930's under the WPA artists program for Tampa's original airline terminal, are installed on the far wall of the secretarial corridor. The most dramatic mural, commemorating the start of scheduled flying boat service between Tampa and St. Petersburg, in 1914 (a World "first") covers an entire wall in the Authority's board conference room. It, like the other smaller murals, was salvaged, when an earlier terminal at Peter O. Knight Airport was demolished. The latter airport now serves as Tampa's downtown waterfront general aviation airport. A press room adjoins the board room and it is accessible from the public area of the transfer level. The interior designer wrote bid documents for furnishings and spent a total of three and one-half years planning and coordinating his designs with those of the architects and engineers. Later, he worked with Host International and others to insure that allocated space and design for concessions complemented the overall design theme. A service building, adjacent to the Landside building, is an integral part of the complex. It contains the major utilities for the Landside building, as well as security and maintenance offices, an employees' cafeteria and tenant materials storage facilities. Here also is the terminal control center, staffed 24 hours a day. In constant operation are closed-circuit television monitors, an automatic fire detection and alarm system, a main switchboard and public paging facility and (continued)
Commercial and private transportation is just a step away from the baggage islands, through wide, electronically operated doors.

Picture of the man driven trams loaded with baggage which enters tunnel from Landside building to Aiside Terminals for loading onto planes.
Water jets from center inner core form huge bubble of controlled circular form of the main fountain.

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an electronic console which automatically keeps track of the operation and condition of all the major elements of the Westinghouse passenger shuttle system. Hard by the north face of the Landside building, a hotel of sleekly curving symmetry is going up—to the tune of nearly $11,000,000. In addition to 300 luxury room units, it will feature a ballroom for 1200 seats; parking for 400 automobiles; nearly 50,000 square feet of rental office space; a swimming pool sunk into the third story deck; various special-purpose meeting and dining rooms and topping it all off—nine stories in the air—a glass-walled revolving restaurant, seating 350. A spacious bridgelike mall will provide a direct interior link between the Landside transfer level and the hotel’s third-story lobby. Hotel operator will be Host. In the Landside building, the visitor’s introduction to Florida is appreciably heightened by presence of the magnificent metal sculptured birds native to this State, designed and executed by Roy Butler. His expertise creates a theme of the locality by the suspended flight of cranes and seagulls, much larger than life, which dominate the ticketing level air space wells around the four major escalator facilities. On the transfer level, the passerby pauses to gaze at the multiple collection of birds from Florida’s seacoasts and Everglades, perched on copper-clad pilings, gleaming in their contrasting hues of copper, bronze and silver, all skilfully welded together. These standing bird groups are arranged in hexagon-shaped beds, covered with white polished stones. Massed planters (continued)
of various sizes are situated to complement key wall areas and to dominate the foreground of glass exterior walls. All the planters are lushly bursting with mature specimens of sub-tropical greenery. Some planters are grouped on geometrically designed sections, based on stones, defining these areas. Stresau, Smith & Steward, the landscape architects, were responsible for all interior and exterior plantings, under a million-dollar contract which has employed more than 30,000 trees, shrubs and plants, saying "Florida" in an unmistakable way. An exterior decorative highlight designed by this same firm is the Fountain Plaza, facing the Landside building's south deplaning driveway. The central fountain is hemispherical and already has been nicknamed the "Peacock's Tail" because of its spreading, feathery beauty. It is set into a concave dry basin paved with antique bricks reclaimed from some of Tampa's earliest streets. Two vertical fountains, sending up tall multiple water plumes, flank the central fountain. The fountains are lighted for night operation. Group plantings of trees and shrubs are designed to act as sound barriers and to create a natural park-like atmosphere. The Hillsborough County Aviation Authority in particular; the design team as a whole—engineers, architects, interior designers, landscape and concessionaires, the airlines which supported this thing of ultimate beauty since its inception; all those who were, and are, involved in the construction and operation of this "Terminal Complex of the Future", deserve the highest plaudits from their peers and the public they serve.
This house fulfills all needs for the way of life enjoyed by the owners.

Sunshine House

There can be no greater triumph for an architect and interior designer than to arrive at that special melding with their client's own ideas, which achieves exactly the effect for which they have all been striving. Dr. and Mrs. John Briggs are such special people to their children, grandchildren and hosts of friends, that walking into their house inspires a relaxed and loved feeling. This is truly a sunshine house. Located directly on the Gulf of Mexico, this home reflects the owner's desire to create an overall setting compatible with the surroundings—a lushly vegetated semi-tropical area on Florida's West Coast. The use of natural finished redwood and native cut stone on the exterior, creates the warm, inviting character reflected by the owners and their way of life. One of the criteria of the design given the Architect, was that the Gulf of Mexico could be viewed from all rooms (continued)
Semi-tropical plantings landscape the entire garden and surrounding area of the Briggs House located directly on the Gulf.
Table setting is in accordance with the formal elegance of the dining room. Cane backed chairs and long oval table.

Corner of foyer is shown here with set-up table employed when entertaining large groups of dinner guests.

Sunshine House

The panoramic view created by the finished floor plan, accomplished this with an unobstructed vista of almost 180 degrees. The home shrinks and expands at will; a supper for two or four can be delightfully intimate, or tables can be set up in the den, living room and foyer for a much larger group, without losing its special concept. The yellow of sunshine is reflected in each room in the house. The custom made carpeting used throughout is pale yellow blending with fabrics in the living room, dining room and study. The textured wall covering is yellow with a self-woven stripe and the woodwork was glazed to harmonize with the wall covering. Upholstery fabrics and furniture in the living room were carefully
The study is a multi-purpose room, readily converted from home-entertainment pursuits to that of over-flow visitors or dinner guests.
As this is a true “entertainment” house, the entire kitchen area is calibrated to expedite culinary duties without the need of additional help.

Sunshine House

Florida flowers are lavishly used throughout the house during the long growing season. Green and white fabric and wallpaper is used in the master bedroom, dressing room and bath. The headboard is of wrought iron painted white and striped in the green of the wallpaper, as are the various pieces of furniture. Again, a magnificent view of the Gulf is framed by specimen plants indigenous to this area. One of the guest bedrooms is curtained in highly colored printed linen, inspired by South American designs. The furniture selected is of heavy carved and turned wood in a dark finish. Another guest bedroom is of lighter Key; the fabrics a modern print of Emerald green and other accent colors. Temperature control and privacy is attained in all bedrooms by the inclusion of white, blackout linings. The enormous kitchen and dinette command a view of the Gulf and gardens and the cheerful atmosphere that prevails in this house is carried into this area by the colorful wallpaper of apricot, lemon, green and white. Apricot vinyl is used on the bar stools, and fruitwood and painted finishes were used for the cabinets and furniture. A large butler’s pantry connecting the kitchen with the dining room contains storage area for china, crystal and silver. By working together from the planning stage, the Architect, Landscape Architect, Decorator and Owner, were able to create a final solution to all of the clients’ requirements for their new home, thus creating a truly sunny house—a joy to live in.
This apothecary chest is a collector's item used to advantage to display Royal Copenhagen figurines.

Pale yellow carpeting blends with fabrics in the living room to complement the full visual effect afforded from the Gulf of Mexico.
A relaxing, softly lit dining area, cozy for two but with table leaves added can serve many more comfortably.

Ocean Front Retreat

Jodi Miller, A.I.D., Interior Designer
of Weberg Furniture Galleries

On each of their numerous visits to Florida from their home in Memphis, Tennessee, the Charles Kittles dreamed of having a place of their own to which they could come. On sudden inspiration they one day acted on this desire and took an apartment in Fort Lauderdale high above a sweeping view of the Atlantic. They were so thrilled to have finally made this decision that the thought of how it would be furnished was rather put into the background of their thinking. With only a few days left before it was necessary to return to their home and business, and still walking on Cloud Nine, it occurred to them they might just "go shopping" to see what kind of furnishings people elected to live (continued)
Colorful living room has antiques combined with comfortable seating pieces arranged for easy conversation. A retreat for card playing they enjoy, TV viewing, and a handsome desk for the master of the house to use.
Cheerful corner of the living room provides area for reading, letter writing, and an occasional card game for two.

Ocean Front Retreat

with in Florida. The Memphis house was traditional to the nth degree, filled with many priceless antiques collected here and abroad by Mr. Kittle’s mother. This was what they were used to living with. Perhaps a Florida place should be furnished with something tropical looking, like rattan. Passing an interesting looking furniture showroom on a main thoroughfare, the Kittles went inside “just to look”. Browsing through room after room of lovely room-settings, the Kittles decided there really was, after all, a Florida Look. They were delighted to discover that a few of their fine antiques would not be out of place at all put into a new setting of soft colors, cool looking cottons and linens, colorful backgrounds. Still with no thought of making any decisions about the furnishing of their dream apartment, just yet, they approached designer Jodi Miller who was nearby at the moment. Mr. Miller listened to their story, sketching on the floorplan of the apartment a workable furniture arrangement as they talked. By the end of the morning, he had helped them visualize just how lovely their Florida home could be. Sparkling with enthusiasm, the attractive and vivacious Mrs. Kittle asked just how quickly the decorating scheme could be all put together, using various items they decided could be spared from the Memphis house. A lover of interesting antiques himself, Miller was pleased they had these things to contribute. He assured the Kittles he would have everything planned and prepared to show them within three days. That afternoon they visited the showroom again to describe a few more things which (continued)
Guest room is in tones of green and white. Canopy beds have touch of the Oriental evident throughout decor.

Master bedroom is done in yellows and off-white. Antique pearwood chess table is frequently used by owners.
Balcony wraps around the living and dining rooms with its delightful view. Unusual balcony feature, refreshment bar is popular.

Ocean Front Retreat

could be shipped to Florida: a painting, a wooden carved wall plaque, a pearwood chess table, a small library of selected volumes of literature. When the Kittles returned again on Friday, they were completely pleased with the presentation the designer had completed for their approval. Hardly a detail needed changing. Some things had been selected from the displays in the showroom. Some things were to be ordered to be added to the Kittles own furniture. A wool shag carpeting was to cover the floor. The apartment was to have a bright and cheerful atmosphere, designed for casual living, but with enough formality to fit in with the overall traditional look. It would be a quiet refuge for as often as they could visit it, a retreat from the busy and active life they lead in Memphis. Accommodations were provided for those few times each year that the younger Kittles could visit them on brief vacation trips. Not a little breathless with the swiftness of their move, Charles Kittle, being the businessman that he is, said, "Fine. Now what will it cost!" This, they were told, they could know on Monday just prior to their departure from Florida. Several months passed before the Kittles could come back to Florida, and with good planning and perfect timing they walked into their dream apartment, completely finished. Miller and the Kittles still enjoy a chuckle mutually shared about the day they went shopping "just to look" and stayed long enough to create a new home planned just for them. The designer once told them is was rather like buying a new car. One day you decide the time has come. You must at least "go look" at cars. You go shopping that day, and it frequently happens that without a lot of previous thought, by the time the day is out you've bought a car. Mr. Kittle has an automobile agency in Memphis and knows that shoppers are potential buyers.
Anyone who thinks Accountants are stodgy or staid just has to visit the offices of Stanley L. Cohen and Company, Certified Public Accountants, to have his opinion changed very quickly. Here are offices that make an immediate and powerful statement to each visitor. The design and decor conveys a sense of professionalism and dynamic vitality, seldom found in offices anywhere without sacrificing the element of institutional stability that represents the expertise, experience and integrity which affords respect for a fast growing firm. The founder of this firm remembers when, as a young man, he worked on a used door, straddled over two saw-horses, instead of a desk. Several (continued)
Board table pedestals and chairs rest on rose-pink marble flooring inserted within an otherwise carpeted floor area.
Accountants' Offices

The ceiling in this conference room is covered with unique leaf lighting. Room is entered from private office or corridor.

Private secretarial and reception area is adjacent to Mr. Cohen's office. Note unusual wood treatment of desk, and tinted plate glass partition.
This private office lends itself to the demands presented by the daily work load and personal interviews with clients.

years later, Mr. Cohen and partners, Bill Koppel and Arthur Lipson, realized that the growth of the firm necessitated expansion and upon careful consideration, Associates In Business Design, Miami based office planners, were contacted. The objectives for the project were defined and these fit into two categories. The first and more important was to emphasize functional requirements. Among those to be considered were traffic flow, interoffice communications and relationships, departmental functions, filing systems, forms and record storage systems, administrative functions and meeting facilities. All of these requirements had to be met in a way allowing maximum accessibility to all staff members without conflicting with the serene working atmosphere required for all accounting personnel. Some of the objectives to be considered in the second category group were as follows: it was decided that the caliber of staff members must always be of the highest level; therefore, rather than many desks in a large sprawling work space, staff members were assigned individual work modules providing acoustical security, and privacy for clients. The aesthetic consideration was important and had to be carried into every “nook and craney”. Mike Edelman, the Associate who heads up Systems at ABD, made a complete operational analysis of the project requirements. These requirements were then turned over to John Dieckmann, NSID, the Associate who directed and coordinated all staff designers involved in the project. A pleasant surprise gently nudges one as the elevator door opens at the seventh floor. The panoramic effect of floor to ceiling numbers creates an appropriate background for unique sofas, chairs and tables which furnish this “mod” but tasteful area. The convenient location assures immediate attention for visitors, and maintains maximum security for the work area. Though it is a relatively small reception area, an element of expansiveness is achieved through the use of strong contrasts, and three dimensional elements, such as the free standing teak and glass identity screen. "Mediterranean in flavor, yet businesslike and efficient," was the demand made by the Senior partner. Custom designed office furniture and built-ins in rich wormy chestnut are highlighted by a plush carpet, and hand set stone patterned flooring. An over-sized custom desk was provided. Featured also is a conference nook with table and entertainment facilities. The founder’s private office immediately reflects the energy and hard work that has made the firm successful. Mr. Cohen sandwiches himself between two desks. He can load up a custom, hidden desk with paper work, research material and calculation machines, then he can swing around and talk to a client over a neat desk without disturbing even one sheet of work still being evaluated. The walls (continued)
The library provides ready access to reference or research for all members of the firm and staff.

Modules enclosed with walnut paneling contain each individual staff accountant's office.
Accountants' Offices

in this office consist of a burnished gold moire vinyl and custom built walnut, raised panels. Walnut furniture and custom built-ins are accented by deep gold toned carpet with complementary sheet vinyl insert areas. Paintings and mementos add a dimension of personal individuality to the room. A private conference room is accessible through a secret door and affords limited conference facilities for informal meetings with clients and staff members as well. This room is a multi-purpose area and can be used by others as entered by another door without disturbing the private office. Tastefully executed walnut paneling encloses each individual staff accountant's office. The interior finds cork and burlap fabric used for their high acoustical absorption qualities, in addition to providing a mar-proof surface for tacking up memos and printed matter for immediate attention. Bookshelves are provided over each desk for finger-tip access to reference material. A color code director system guides visitors to the staff areas indicated. The library functions as a historical precedent research center as well as a library. The shelves are set up so that the sections form special departments for various categories of reference material. There are two separate semi-private study tables situated in a manner so as to provide a good degree of visual and acoustical privacy from one another. The Board Room is a truly exciting visual experience. John Dieckmann, its designer, who is also a sculptor, vividly conveyed his belief that an interior should not be visually limited by its physical dimensions. The ceiling appears to be totally detached from the walls. The space above the perimeter is mirrored, making the walls appear to be two stories high. It is a quiet room with carpeting used in a daring manner for acoustics on walls and ceiling as well as the floor. Everything is custom designed from the two piece sculptured conference table to the massive zebrawood and brass entry doors. A wet bar is concealed in a tastefully neat, modern built-in cabinet at one end of the room. The unit also features a hidden projection screen and storage space for visual aid materials. Sliding zebrawood panels separate, exposing a chalk board which can also be used for statistical charting. An out-of-the-way custom built stenographer's desk conceals projection equipment. The room, although creatively exciting, nonetheless maintains a look and feeling of substance. The quality of stability is achieved by using high quality materials, such as marble flooring, dense carpet, walnut and brass accents combined with one of the most exotic woods available: zebrawood. The custom conference table, which consists of a series of tapered walnut planks forming the top shape on an abstract black base, merits award as the epitome of good design, commonly shared by all Associates of this office planning team.
The dominating central octagonal structure of this French Traditional home is approached from the street to the Motor Court within.

French Traditional

Wahl Snyder and Associates
Wahl Snyder, F.A.I.A.

Richard Plumer Company, Interior Designers
Ted Stahl, A.I.D. and N.S.I.D., Designer
George S. Flemister, Associate Designer

Donald Northcut, Landscape Architect
Dean R. Claussen, Contractor

This authentically styled French country house captures the elegance of Old World traditional luxury found so rarely in this day of high costs and standardization. Built on a north facing lot with 190 foot frontage and a depth of 250 feet, the residence containing 8,000 square feet was placed diagonally on the site to take advantage of the water view with a southern exposure. Two pavilions flank the main waterside facade: one houses the His and Her cabanas and pool dressing rooms; the other the bar and barbecue area. Being on a 45 degree axis, these two octagonal structures form protective arms to shield the swimming pool and sunning terrace from cold winds. From the street, one is impressed with the dominating central octagonal structure supported by two square pavilion type elements projecting at a 45 degree angle from the central axis. Through this planning, a sense of coziness is achieved as one enters the motor court. A study in soft grays, the Mansard roof is covered with London gray Colchester slate, and walls are a pale dove gray complemented by the white blind quoins, cornice and woodwork. Dark green foliage, sheared in a formal French manner, accents the stateliness of the house. The south terrace and pool deck are paved with a non-slip, off-white cement tile, patterned by an engraving.
The South terrace and pool deck accommodate few or many. Adjacent pavilion houses dressing rooms, pool-bar and barbecue area.
French Traditional

wave design. The pool is completely lined with hand painted, glazed tiles from Tanagra Studio in Rome. A dramatic impact is achieved with a pattern of seashells hand painted on the tiles lining the bottom of the pool. At night, when the pool is illuminated, the shells seem to float close to the surface of the water. Water line tiles are also decorated in relief on the same white Granito tiles. Light travertine floors and base together with the formal portion of the house including the foyer, dining room, living room-gallery and library. It was used again in the spacious master dressing room and master baths. The informal areas, such as family room, kitchen, loggia and lanai are paved with Stoneware hand-moulded tiles. The tempo of the bar pavilion is changed to a gay pat
Custom designed cabinetry, in three shades of green with antique gold distressing, is feature of the elegant formal dining room.
Wall facing behind stove area is hand painted glazed tile, featuring various spices.

Ceiling and walls above dado are heavily textured, stucco vinyl in this "happy hour" room.

French Traditional

casualness of the room. The east and west lanais are a departure from the formal living areas. The use of treillage, rattan furniture upholstered with a guy foliaged print fabric, slate floors and potted palms set a tropical island mood of informality. The master bedroom suite has a cove ceiling of antique white painted finish. Crown moulding is painted white with beige and silver leaf trim with an antique glaze. The walls are stretched with a silk of soft beige and rose-pink forming a repeated tapestry print. Over-draperies and swag valances of same fabric, under-draperies that cover large glass sliding door which overlooks pool are lace embroidered sheers. Carpeting is soft pink-beige wool. This unusual and beautifully appointed home was designed by Wahl Snyder, F.A.I.A.
Roomy and inviting wicker furniture expresses cool, tropical and informal living in both the East and West lanais.

A traditional “Chateau” decor is nicely achieved in this master bedroom, to which the architect gave interesting scale.
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Because of the special environmental qualities that go to make up "Palm Beach Living" the newest financial institution, Worth Avenue Bank, an alert and knowledgeable board of directors envisioned making banking transactions easy, virtually social, in a home-like atmosphere. They selected the Palm Beach design firm of La Palapa Incorporated to create interiors with the ambience of an Addison Mizner salon. The famed Mizner team of architects was largely responsible for bringing much of the formal and also informal elegance to Palm Beach in its early days of the 1900's. Predicted to become the bank with the extras, its facilities include a lounge where refreshments are served, sit-down style teller windows, and "one teller service" in which every teller can handle any kind of transaction. The concept of extra (continued)
Entrance gate was fabricated in Mexico to designer’s specifications, frames beautifully decorated main lobby.
An unusual atmosphere was achieved without losing any phase of the most modern bank functions and practicability.

Palm Beach Bank

service, of pampering the customer, is perhaps not unique, but the interior design has made it a somewhat special place to transact the business of money. The clientele loves it. To complement the Palm Beach story, the designers researched Mizner homes to find motifs and details practical and pleasing to duplicate in the bank interiors. Fine wood sculpturing on the face of the Tellers' line, in window cornices, doors throughout, desks, filing cabinets, credenzas and check writing tables were all designed by La Palapa, then fabricated by hand in Mexico by top craftsmen. The entrance gate, fourteen feet tall, was fabricated in Jalisco in heavy gauge wrought iron to the designers' specifications. The coffered ceiling is unusual. Heavy cross beams have inserts of Francesco Rosso patterned Italian tile, hand screened on vinyl to eliminate weight problems and permit modern lighting and air-conditioning. The tile pattern is in tones of pink and rust with green on a white background. These colors are repeated in other materials used in the bank lobby. Bordering the lobby is a wide walkway of antiqued gold Terra Firma tile in a stone pattern. This encloses a magnificent wool carpet in an abstract design of parrot green converging on the nine foot central writing desk where carpet fibers change to golds and browns. This writing desk is one piece of architectural glass resting on heavily carved pedestals with a base filled with fresh growing flowers. Warm, luxurious detail marks every angle of interior. Officers' desks are hand carved mahogany against backgrounds of rich velvet draperies hung from heavily hand carved cornices. Beautiful Spanish chairs flank each desk. Stucco walls are decorated with a valuable collection of brilliant paintings from a famed Palm Beach Gallery. The President's office has as its focal point a delicately executed fireplace with intricately carved mantel. Printed
This enchanting lounge is one of the banking services and customer comforts provided at Worth Avenue National Bank. Lighted stained glass windows throw warm glow over the carved wood tellers' line. Sit-down accommodations inviting.
Opening from the lounge, a gathering place for bank clientele, is this attractive restroom, fashioned of imported Italian tiles.

Entering the Safety Deposit Room is a continuing pleasant experience. Attractive green and white wallpaper decorates one wall of this well lighted space.
Each officer's desk is custom designed, carved mahogany. Cornices topping the rich velvet draperies are a simple, striking shell motif.

Palm Beach Bank

Cork walls are background for an oversized Spanish desk in antique pine. Striped velvet loveseats afford small conference seating. The designers chose to do the unique customers' lounge in the manner of an enclosed patio in a fine contemporary Palm Beach home. Walls were covered in a green and white treillage pattern. Carpeting is a bold stripe. Tub chairs, a graceful desk, and chrome etageres give elegance yet desired informality. This room is a gathering place for bank clientele where coffee is served. Telephones are made available, and this room is a popular stop for the leisurely and fashionable depositor. Adjacent to the vaults is a room set aside complete with mirrors for the contemplation of jewels. Fur storage service is also provided the Worth Avenue National Bank customer. The board room is separated from the inner workings of the bank by a floor to ceiling sliding wall bookcase, insuring complete privacy when closed. Wallpaper here is distinctive—an Inca design in browns and white. One wall is a memorable mural reflecting a Mizner scene, done by watercolorist Dick Frizzell. The employees aren't forgotten in the planning. Their dining room and lounge is pleasant indeed. This fourth financial institution in Palm Beach is an unusual bank for special people, certainly attractive to the person who appreciates a service well conceived, designed and executed, with an atmosphere of elegance.

Office of the President of the Worth Avenue National Bank offers uncluttered, intimate place for small conferences and meetings with bank personnel.
When the Richard Baskers decided it was time for an entire new look in their living accommodations, their first decision to be made was whether to move into a house, or find a suitable spacious apartment which could be so designed just for them to give them the feeling of a house. They felt so many apartments had a certain sameness to them, and this they did not want. In one of the new and better highrises being constructed on Miami Beach, a great opportunity presented itself to design a residential suite in this structure while walls and wiring changes could be made in the original architectural plans—changes that would incorporate all of the things required to provide backgrounds befitting their quiet way of life. They like to entertain small groups of close friends, and sometimes invite quite a large number of friends to parties. The selection of an interior designer was easily made, since for a number of years they had seen and liked the work of Don Rutledge. After several conferences together, this designer was able to help the Baskers visualize, through sketches and renderings, what the end result could be. With its natural and stimulating views of the Miami skyline and ocean vista to the East, half of the large living room of the top floor apartment was made formal, the other part into a combination bar and "together" area. A closet was removed to handle the bar without taking up (continued)
space in the general area. A tray ceiling design helps to divide visually these two seating groupings. Use of old brick in the adjacent kitchen, together with etched glass and plantation shutters, softens formica cupboards. Many live plants create the indoor-outdoor feeling of a home at ground floor level. The long hallway to the bedroom wing is lined with closets, but this necessary space is opened up with handsome doors trimmed with heavy moldings, the upper portion of the doors having stained glass panels inserted. These are back lighted for dramatic effect. Matched mahogany wood, heavily antiqued, is used here to give warmth along this much traveled passage, with darkly stained wood parquet flooring, also used in other areas. Fine carpets are placed on the wood floors for a light airy look. Basic colors in the living spaces are soft beiges and browns with touches of pale blue. A great mixture of woods, brass accessories and fabric textures give interest. Unusual feature of the Basker residence is the provision of a full scale dining room, furnished traditionally. One window wall and another wall of doors, opening to the generously sized terrace, are treated with sheer curtains to take advantage of the sweeping views. Handsome side draperies are a silk weave of interesting pattern. An oriental carpet in soft hues of beige with touches of blue rests under the Chippendale table and chairs.

(continued)
Cozy corner of large kitchen is given a true country look with shutters, old brick and hanging planters in petite garden.

Top Floor Design

The guest bedroom was made into part of the master bedroom suite. Custom designed folding wood panel doors open these two rooms up so that the guest room becomes the sitting room which occasionally can double for friends or family staying overnight. Here a pair of comfortable tilt-back chairs are frequently used by Mr. and Mrs. Basker for reading, television, enjoying fine music and general relaxation. Wall storage for books and magazines frames the bamboo framed sofa, this covered in a heavily textured check pattern. Paintings and objects of art give this room a coziness. A floral stitch design covers the wall, and drapery treatment is again kept simple. Again, a handsome area rug covers the center of the room revealing the easy-to-maintain wood parquetry. In the adjacent master bedroom the use of dark chocolate brown paper with its light floral design combines with gold came to tone down light which so cheerfully floods the rest of the apartment. It may be early morning soft and pleasant to start the day. A pair of custom chests covered in multi-colored cane for antique look of slightly Oriental flavor and a pair of handsome Chinese vases fashioned into lamps add character. Joan and her small jewelry chests become decoration while being quite functional. The Baskers are very pleased with their spacious new home higher above the street with its many custom features designed for their way of living.

Few modern day apartments include a full size dining room such as this in the Richard Basker residence.
Handsome sitting room adjoins master bedroom, used for reading, writing and T.V. Sleep sofa used for overnight guests.

Spacious master bedroom is decorated in deep tones, retreat from sun-filled cheeriness of the other rooms and terraces.
Tall, vertical surfaces with greenery on each patio terrace, combine to make Horizon House architecturally interesting.

Horizon House

Nelson A. Faerber, A.I.A., Architect
Holland Salley Interior Designs, Inc.
Holland Salley, A.I.D., Designer
Eugene C. Barnes, Landscape Architect

Florida's lovely West Coast begins at the Southernmost point with the salubrious village of Naples, where for years people of means have spent winter vacations; many in later retirement years have come to stay. From the original colony of individualistic homes designed for tropical living, it was inevitable that apartment living should become a part of this pleasant community. The site of the Horizon House was unique due to the developers' serpentine beach layout which made all sites individually shaped and sized. In allowing (by code) a building twice the height of existing adjoining structures, there was imposed on the architect a challenge of design criterion. The structure needed to be slender and graceful, pleasing and compatible to the eye in spite of its prominence in size. A typical apartment floorplan evolves from the abundance of beautiful views, ever changing day to night, around the compass of the site. The three wing "T" floorplan came as close to capturing all the beauty of the site as possible, with a maximum of privacy for individual apartments. The circular entry and public corridors and balconies offer welcome (continued)
Exterior elements of architecture, including the plantings, repeat as your eyes follow the inner core up to the roof-top geodesic dome.
Horizon House

diversion from the straight lines of current conventional designs. The space and natural beauty of the Court is enjoyed free from climatic elements, and the geodesic dome on the roof provides a final detail to weather protection, a non-conventional feature rounding out the total concept of curves within the primarily rectangular limitations. Local interior designer, Holland Salley, long a member of the Naples community, was selected to coordinate the interiors of Horizon House and to furnish the model apartment as well as public spaces. When entering the recreation room on the lower level of Horizon House, one passes through a round, open gallery, featuring vivid acrylic paintings and two large murals. This room is designed so that two parties can be held simultaneously, with folding doors separating areas for privacy. The nylon twist rug is green, walls are painted beige to match the background of the flame stitch patterned linen draperies and upholstery pieces. This same linen covers columns, and sections of walls at strategic areas, due to the unusual shape of the building. Furnishings were selected for comfort, practicabil-

(continued)
Recreational area gives a cheerful home-like atmosphere, one of two areas that can be combined into one for entertaining many.

Living room of model apartment furnished by Naples designer, Holland Salley. All rooms in floorplans are of generous proportions.
Each resident has a 30-foot patio with planters, sprinkler, which carries the landscaping-in-the-sky theme of building facade.

Horizon House

ility and an eclectic style in keeping with the building's theme, ranging from contemporary to Spanish design motif. Convenience, well-planned spaces, unusually generous storage, and ease of maintenance are to be taken for granted by those who purchase condominium living at Horizon House. The model apartment pictured is entered through a gated passage onto a floor covered with Valencia terra cotta tile. The oval shaped foyer is papered in a silver foil, with emerald green bamboo pattern. Furnishings are colorful and contemporary in styling. In the model, living room draperies and a sofa are decorative in a stylized fish design fabric in orange, red, yellow, olive and white. The picture over the sofa is a serigraph. An octagonally shaped lamp to the left of the love seat is a custom design, glazed in colors which match those found in the drapery fabric. The dining room is wall papered in a bamboo fretwork design in yellow on white vinyl. A yellow lacquered Parsons table is provided for dining, with simulated bamboo designed metal chairs. The model apartment floor plan also includes master and guest bedrooms. Each apartment has a 30 foot Garden Patio with planters and sprinkler, which repeats the "landscaping-in-the-sky" character of the entire building. Outside closet provides extra storage and separate spaces for patio refrigerator, clothes washer and dryer. Apartments of four bedrooms, over 4,000 square feet of living space, are a rarity in Florida, and are included in the several plans at Horizon House, where living is in every sense of the word luxurious and socially oriented.
The Spa viewed across adjacent lake. Landscaping is characterized by use of natural Florida plants, trees, coral rock and ground cover.

Spa

Thor Amlie, A.I.A., Architect
Wells M. Squier Associates, Inc., Interior Designs
Edward Durell Stone, Jr., A.S.L.A., Landscape Architect
Orleans Construction Company, General Contractors

The Spa at Palm-Aire, west of Pompano Beach, Florida is an interesting architectural achievement, where equal spa facilities for both men and women operate simultaneously in a resort community built around a full range of social and recreational attractions. This is a spa in the classic sense. The original spa was a Belgian watering place, a resort town built around mineral springs, where families went to “take the baths”. Health was the raison d’être for spas, but by night they were also glittering social centers. After the same pattern the world of Palm-Aire, developed by the F P A Corporation, has attracted several thousand condominium residents, and an increasing number of vacationers who enjoy golf courses, a tennis complex, numerous heated pools and saunas, the beach club, fine dining and entertainment. The decision to add a spa of international significance to Palm-Aire was made in 1968. The architect requested that executive spa director, Mourad Khairaldin, be retained sufficiently early to serve as a consultant in the plan-

(continued)
The Spa's site borders one of the five Palm-Aire golf courses. Accommodations range from single hotel rooms to 3-bedroom suites. Guests relax in a Roman pool surrounded by tropical plants and trees. Exercise classes in background pool are part of daily regime.
Appointments throughout are large planters, metal sculptures and paintings by Renmark similar to this above sofa in men's lounge.

The barber shop offers privacy behind draperies on brass rod frames. Vinyl floor is enhanced by colorful graphic border.
Hot and cold pools center the wet area atrium under a motorized skylight which admits fresh air.

Six luxuriously proportioned whirlpools are located in the wet area.

Spa

ning stage. Drawing upon his thirty years of experience at the great spas of his native Egypt, as well as Sweden, Denmark, India and the United States, and enlarging upon it by further research and travel, the design and management team arrived at the decision that an ideal spa should serve the cause of good health through preventive care—this in the form of weight-control by diet, muscle tone by exercise, and general well-being by relaxation in beautiful surroundings. It is common practice for most health facilities to limit the use of the premises to alternating days for men and women. This eliminates the need for duplication of the various service areas, and serves to reduce building costs. The decision was made early that the Spa at Palm-Aire would contain a double set of all facilities to serve both men and women at the same time. These include interior and exterior massage facilities, steam baths, sauna baths, Swiss showers, circulation pools, facial massages, beauty shop, barber shop and other services for health and relaxation. There are two gymnasiums containing the most modern equipment, plus carpet and mirrored walls for the use of spa members who either follow programs individually designed for them or attend yoga and exercise classes scheduled daily. Placed on spacious grounds, the landscape design concept for the spa was in a naturalistic manner. Plant materials were introduced to separate various functions within the pool areas in a subtle manner, such as the main pool, Roman pool, exterior massage areas (continued)
The front lobby features a travertine reception desk. Cove lighting above the floating ceiling bathes walls with soft light.

The women’s lounge area overlooks garden with its pools and outdoor massage area. Colors are lettuce green, lemon yellow and white.
Spa

and health bar area. Palm and small ornamental trees were used to bring high garden walls into scale, contribute relief from the vertical surfaces and esthetic quality of the area. The most dominant form is the large sweep of the wall enclosing the circular exercise pool. The circular configuration of the wall is interrupted by offsets which on the pool side form small roofed arbors containing flowering trees. The arbors appear on the exterior of the wall as small structures roofed with cedar shakes, between which shade trees are placed, casting shadow patterns over the walls and giving relief to the horizontality of the long wall and roof lines. Orange trees were placed around the main entrance to reinforce the Florida theme. Gentle earth mounds were developed to relieve the static quality of the level site and create visual interest. A striking feature of the architectural design is the large entrance plaza, containing a large tree well, flanked on two sides with a covered walkway. Construction materials consist of large, rough-sawn cedar beams, hand framed to form scissor trusses; roofing is hand-split red cedar shakes, and the exterior design of the spa is otherwise dominated by free-standing walls of field stone forming both a background for landscaping and a cover for service areas. The building is basically a symmetrical structure, with the men's facility on the left side being duplicated for the women on the right. Symmetry is avoided in the exterior design by a large wing projecting towards the arriving visitor, containing the 2,000 square foot medical office suite and the beauty shop which is combined with an attractive boutique and is accessible both from the reception area and from the women's lounge inside the spa area. The interior design of the spa is characterized by the use of simple, elegant materials and soft nature colors.
Mr. and Mrs. Berge Bergesen, of Oslo, Norway—after considering a variety of locations—selected Boca Raton, Florida for their American residence. They reside in Boca Raton for nine months of the year, spending the summer months and the Christmas season in residence in Oslo. Their nine year old daughter attends school at Palm Cove. Avid golfers both, Mr. and Mrs. Bergesen also pursue their enthusiasm for boating and swimming, both in Boca Raton, Oslo, and the Bahamas. The Boca Raton residence reflects the many varied interests of this attractive couple, and also tastefully displays the fine paintings, antiques and objet d'art collected during their extensive travels. In designing the interiors for the Bergesens, Mrs. Laird stressed the value of bringing over to this country some of their many fine antiques, and one such choice piece is the breakfront in the dining room, which was scaled for the lower ceilings of the (continued)
A blending of period designs with contemporary were created for the Bergesen's new home.

Simplicity and lack of clutter was the desire of the client and the designer.
Oslo to Boca

Bergesen's Norwegian residence. Mrs. Laird and Mrs. Bergesen began working on the house nearly a year before most of the items coming from Norway had arrived. The decision was made to set the mood of the house by keeping all upholstered furniture in neutral tones. This was accomplished and when the oriental rug arrived several months later, it was laid on the living room floor to give the room its color and character. By keeping background colors and upholstering neutral, the visual effect of the important antique pieces and the contemporary painting was greatly heightened. The dining room was treated in a very traditional manner to complement the furniture sent over from Norway. The French wall paper in blues, greens and whites provides a softly subtle touch of color, and the moldings were finished in the same green to lend a controlled and interesting variance from the traditional mood. The kitchen features a patterned ceramic tile which provides a splash of colors and softens and enhances the friendly atmosphere of this room. Mrs. (continued)
Colorfully patterned ceramic tile provides beauty and ease of maintenance in the kitchen area.

The Bergesens wanted a true Florida Room for their Southern U.S.A. second home.

Oslo to Boca

Laird kept everything else white and soft yellows to point up this aspect, and the woven wood draperies contribute privacy and diffused lighting. The master bedroom is dominated by an immense modern painting which is the work of one of Norway's leading contemporary artists. A perfect foil for this painting is the antique Norwegian sofa which provides a delightful contrast in style. The master bath is a truly luxurious room, featuring a Roman bath with gold fixtures. The young Miss Bergesen's bedroom is the essence of femininity, with pink and white toile being used for the walls, draperies and bedspreads. The guest bedroom was treated similarly to the daughter's bedroom, but using instead fabric of crisp blues and whites for the walls, bedspreads and draperies. This effect is smooth and tropical, but paradoxically has simultaneous echoes of fjord country.

Black wrought iron furnishings are generously dispersed on the terrace, a step from the pool.
Antique chairs and desk-table are shown to advantage in the master-bedroom's gracefully draped bay.

Golden hued master-bedroom is dominated by contemporary painting by leading Norwegian artist.
In a large Country Club community in Fort Lauderdale, in this split-level Townhouse, well known golfer Tom Shaw and his family live in a totally relaxing and happy atmosphere. With a professional career demanding so much international travel with many hours of activity under tension, the primary request of Tom and Joy Shaw was that their interior designer create a cheerful home for them to come back to—a light hearted, happy retreat. Judi Rudolph Male, of Muriel Rudolph Associates, was able to relate perfectly to this young vibrant family and, with her own youthful enthusiasm and talent, give them exactly what they asked for. Two under school age boys, probable golfers of the future, complete the family picture and often travel with their parents around the circuit of the tournaments. This is the first home the Shaws have owned in Florida; naturally they wished for something entirely different from their native mid-western habitat. While entertaining many interesting people is very much a part of their way of living when at home, the Tom Shaws did not want a formal residence. In fact there is no dining room, only a breakfast grouping in the kitchen. When enter-

(continued)
Lighted glass sculpture shares importance of sofa table’s decor, which features conclusion of graphic wall mural in Tom Shaw home.
Steel custom divider separates living room's formal and family areas. Some of the pro golfer's trophies are used for accessories.

The Townhouse opens onto a private patio, overlooking one of the several community swimming pools at "Inverrary" in Lauderhill.
Happiness is

...
Colorful guest room on first floor level. Featured on wrap-around shelving is part of collection of rare bottles acquired by the Shaws.

Master bedroom has unusual furnishings. Cabinetry is custom designed; colors are cheerful in grape sherbet, hot pink and orange.
Happiness is ending up its mod travels on the living room sofa table. The bar is a full scale, walk-in serving area behind the gayly decorated doors. These areas are on a below ground entrance level of the Townhouse. On the main level one finds a guest room, guest bath and the double garage converted into a colorful playroom for the two young members of the family. Without removing the overhead door on which favorite comic strip characters are painted, adding to the "Happiness Is" feeling, this is the room where Jerry and Christopher spend many contented hours. Astroturf covers most of the flooring, an indoor-outdoor fiber. A circle of vinyl tile allows a little zooming space. Two white vinyl, down-to-earth lounge chairs face a television screen for enjoyment of small fry programs. Brightly painted cabinets house the "stuff" small boys accumulate. Up not-so-many stairs from this main level is a bedroom for each boy and the master suite for the Shaws. The king size bed in the master bedroom is angled out into the space in an unusual arrangement. The custom frame of heavy steel chrome is striking against plum colored walls, which the designer prefers to call grape sherbet color. Custom cabinetry spreads out wing style from the bed and are also lacquered grape sherbet. This color is combined with hot pink and orange in the bedsprad fabric, which resembles a cotton batik, and also the Austrian curtain treatment. Wall covering in the master bath carries these same three colors on a background of super shining Mylar foil. White shag carpeting covers the floor, and a contoured chaise in hot pink stretch fabric contributes to this excitingly designed room for the Shaws. While their friends gasp in wonder and admiration at their new home's decor, this family is completely happy and comfortable with the designs which Judi Rudolph Male provided.
Pioneer Bank

Pancost/Ferendino/Grafton, Architects

Russell T. Pancost, A.I.A., Project Architect
Dean Newberry, Interior Design
Richard Plumer, Business Interiors, Trust Department
Apgar & Markham Construction Co. Inc., Contractor

Early in the work of designing the Miami Beach First National Bank, it was apparent to the architects, Pancost/Ferendino/Grafton, that the bank presented an unusual opportunity for creating a building of outstanding architectural design. Frank Smathers, Jr., Chairman of the Board of the United Banking Group, instructed the architects that the building should not only efficiently house the banking operation and the additional tenants, but also that the site and building design should contribute excellent visual quality to the community. The direction to the architect was to create a building to look like a strong permanent institution for the funds and investments and other valuables of its customers. It was not to be the tallest or largest building in the area, but the strongest and most useful. Now (continued)
Additional property acquired permitted a lushly landscaped Plaza, with many native trees and flowers, to flow into the Shopping Mall.

property was acquired east of the old, familiar banking site, allowing the new building to be placed well back of the Lincoln and Alton Road intersection to provide maximum open space. Major entrances to the building were provided to accommodate pedestrians entering from Lincoln Road Mall on the south and from parking areas to the north. This new, enlarged site presented the architects with an excellent opportunity to meet the Chairman’s challenge for excellent architectural design. Adding open space to the western end of the Mall upgraded the visual quality. Mr. Smathers has a deep understanding and appreciation of South Florida landscape design possibilities, and was particularly interested that the new building site display native plants and trees in a manner which would soften the urban site. To achieve still more open space, it was decided to demolish the existing bank building and leave the space it occupied as an open Plaza, which would join the west end of the Mall which has been totally redesigned to include new landscaping. Included here is a large fountain and a Mini-Bus Pavilion. The relatively new automobile tellers’ building was modified, and additional parking was added to existing facilities to accommodate the

(continued)
Bold architectural statement of building shows bank's strength, and complements modern banking techniques.

Pioneer Bank

new development. The architectural firm has been responsible for the design of many significant buildings in the South Florida area, and these projects have demonstrated special design solutions for problems arising as a result of the unique South Florida climate. The brilliant sun, sub-tropical rains, and the need for non-corrosive low maintenance building materials were items of concern for the architects in the design of the new bank. Precast concrete panels were used on the upper floors of the bank to provide sun and rain protection for the windows. These panels have a permanently textured finish that is maintenance free. The towers and other exterior walls are constructed of poured-in-place concrete with a vertical texture and a special concrete stain. Once inside the building, the two-story central banking room presents the bank's customers with a spacious environment with easy access to all the banking facilities. Bank interiors offer maximum comfort and accommodation to

(continued)
The two-story, central banking room presents customers with this spacious, modern environment with access to banking facilities.

Impenetrable wall of glass protects payroll department.

Pioneer Bank

its customers, and express a modern style which complements modern banking techniques. Many new ideas in customer service are being offered at Miami Beach First National. Mr. Smathers purchased the works of various artists for the bank's interiors, with an emphasis on Florida artists. Some of the most important of these acquisitions are the very large brilliant Batiks hung on the wall behind the tellers' counter. These Batiks are created by a process which uses wax and dye on cloth, and they were created by Miami artists, Peg and Otto Holbein. There are also works by them in the cafeteria. Miami ceramicist, Kay Pancoast, has created a five-foot diameter ceramic, mosaic clock which is mounted in the reception area of the Trust Department on the fifth floor. There are oil paintings of Florida scenes by Beanie Backus, and a large seascape by Montague Dawson, as well as water colors by Dick Hartman. Miss Dean Newberry, Director of Interior Design for Pancoast/Ferendino/Grafton is responsible for the interiors of the bank, with the exception of the fifth floor.
Bankers are more and more realizing that the total image of facilities to existing and potential customers is important to success.

Excellent team work, far sighted planning, created this exciting center for customers to conduct individual business transactions.
When the bank first opened its doors fifty years ago it was "way up the beach" to the pioneers of then four-year old Miami Beach.

Since the days of Carl Fisher, Miami Beach has expanded northward and skyward and in reputation. This bank has also grown.
Well-known ceramicist, Kay Pancoast, created spectacular clock for the Trust Department's reception area.

Richard Plumer Business Interiors planned the designs and furnishings for the 5th floor Trust Department.

Pioneer Bank

The well-planned fifth floor Trust Department was designed by the well-known firm of Richard Plumer Business Interiors. The parent firm, The Richard Plumer Company, is also a pioneer Miami concern. The overall concept in this department is a contemporary, straightforward, free-flowing plan. The use of bronze glass for exterior office walls gives an open feeling, yet maintains privacy for the officers through the use of loose woven casement draperies. The combination of integrated ceilings and perimeter down lights provide excellent illumination for clerical personnel. Many bankers in the United States are realizing that the total image of any bank, to both existing and potential customers, is vitally important to success. The Miami Beach First National Bank has not only created a building, but an exciting center where people are represented with a total service facility in high-quality environment for conducting their individual business transactions.

Miami artists, Peg and Otto Holbein, created Batik hangings of stylized tropical fish for the employees' cafeteria.
In this thoroughly modern building, employees enjoy the finest working conditions. The lighting throughout is beautifully planned.

Frank Smathers, Jr., Chairman of the Board, was responsible for acquiring many fine paintings of typical Florida scenes.
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See editorial pages 82-85 — Built-ins and Custom Furniture

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<thead>
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<th>Year</th>
<th>Total Resources</th>
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<tr>
<td>1921</td>
<td>$201,313.00</td>
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<tr>
<td>1971</td>
<td>$212,395,443.00</td>
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Tampa International Airport (Cont’d)
Engineers-Chemists – Shop and Field Inspection of Structural Steel, Pittsburgh Testing Laboratory
Sheet Metal, Seminole Sheet Metal Company
Sheet Metal, Daniel & Jones
Electric Power – Utilities, Tampa Electric Company
Roofing and Sheet Metal, Whatley Roofing & Sheet Metal, Inc.
Carpentry – Manufacturer, Lee’s Carpet Mills, Miami Rug Company
Painting Contractor, Pass Painting Company
Painting Contractor, Cassel & Doyle & Jones Corp.
Paint Supplier, Harris Paint Company
Masonry Contractor, S & M Masonry Company
Incorporated Manufacturer, Installation of Interior Signs, Cummings Company
Plate Glass Curtain Wall – Other Glass and Glazing, PPG Industries, Inc.
Contacts, Johnson Service Company
Sunshine House
Landscape Contractors, Renfroe Landscape Co., Inc.
Ocean Front Retreat
Carpet, Custom Carpets, Inc.

Accountants’ Offices (Cont’d)
Secretarial desks, General Mica Corporation
Wallcoverings, Larkin Brothers
Ceramic Flooring, Designers Flooring Company
French Traditional
Marble and tile flooring, pool and deck tile, Designers Flooring Company
Storm Shutters, Willard Shutter Company
Palm Beach Bank
Flooding Tile, La Palapa
Top Floor Design
Custom Cabinetry and Furniture, Dick Kimball Creative Designs
Spa
Gym equipment, Battlecreek Equipment Company
All ceramic tile, Ace Tile and Marble Co., Inc.
Building materials, Causesway Lumber Company
Pioneer Bank
Electrical Contractor, Astor Electric Service, Inc.
Plastering Contractor, John W. Thomson & Son, Inc.
Building products: Acoustical Ceiling System, Linear Air Diffusers, Dry Wall, Construction, Resilient Flooring, Promenade Roof Ceiling, Lotspeich Company
Landscape Contractor, Russell, Inc.
Millwork, Frederick Schill & Company
Paint, Harris Paint Company

Accountants’ Offices
All custom furniture, Board Room table, Architectural Millwork, Artisan Woodcrafters, Inc.
Chairs in Board Room and other areas, Contract Seating, Inc.

PPG Industries, Inc.
Pass Painting Company, Inc.
Cassel & Doyle & Jones Corporation
Harris Paint Company
Causesway Lumber Company
Dunan Brick Yards, Inc.
Lotspeich Company
Western Waterproofing Co., Inc.
Florida Testing Laboratories, Inc.
The Howard P. Foley Company
The Poole And Kent Company
Sims’ Crane Service, Inc.
Concrete Pavers, Inc.
Joint Sealing, Marking Interstate Markings, Inc.
Willard Shutter Company
Tropigas Incorporated of Florida
Florida Power and Light Company
Tampa Electric Company
Johnson Service Company
Belcher Oil Company
Host International, Inc.
Cummings & Company
Battlecreek

Financial Institutions
Miami Beach First National Bank
Sculptors – Metal, Wood Carving
Roy Butler
Vincent Payez
Fountains
Roy Butler
Hall Fountains, Inc.
Showrooms – Furniture
Knapp & Tubbs
Lighting Fixtures
The Lighting Center, Inc.
Furniture Manufacturers
Contract Seating Industries
General Mica Corporation
Mantels, Statuary and Objets d’Art
Ye Olde Mantel Shoppe

Real Estate Developers and Builders
Hamilton Properties
Horizon House
Landscape Designers – Nurseries
Cut ‘N Care
Russell, Inc.
Renfroe Landscape Co., Inc.
Marble, Slate, Brick and Stone
Florida Tile, Marble and Terrazzo Institute
Ace Tile & Marble Co., Inc.
Designers’ Flooring Company
Dunan Brick Yards, Inc.
Pan American Marble and Stone
Architectural Millwork, Custom Fixtures & Furniture
Frederick Schill & Company
Dick Kimball Creative Cabinetry, Inc.
Artisan Woodcrafters, Inc.
Wood Industries, Ltd.
S & L Fixture Co., Inc.
Engineers – Designs and Testing
Florida Testing Laboratories, Inc.
Pittsburgh Testing Laboratory
Electrical Contractors
Astor Electric Service, Inc.
The Howard P. Foley Company
Air Conditioning Contractors
The Poole And Kent Company
General Contractors
R. S. Black, Inc.
Appar & Markham Construction Co., Inc.
Dean R. Clausen
Jones & Braido, Inc.
McDevitt & Street Company
Azzarelli Construction Company
C. A. Fielland, Inc.
Frank J. Rooney, Inc.
Mechanical Contractors
The Poole And Kent Company
Roofing and Sheet Metal
Daniel & Jones Sheet Metal, Inc.
Seminole Sheet Metal Company
Whatley Roofing & Sheet Metal, Inc.
Glass
PPG Industries, Inc.
Painting Contractors
Pass Painting Company, Inc.
Cassel & Doyle & Jones Corporation
Paint
Harris Paint Company
Builders’ Products
Causesway Lumber Company
Dunan Brick Yards, Inc.
Lotspeich Company
Plastering and Masonry Contractors
John W. Thomson & Son, Inc.
Vickery Plastering Company
S & M Masonry Incorporated
Weatherproofing
Western Weatherproofing Co., Inc.
Hoisting Contractors – Crane Service
Sims’ Crane Service, Inc.
Paving Contractors
Concrete Pavers, Inc.
Airport Maintenance – Joint Sealing, Marking Interstate Markings, Inc.
Shutters
Willard Shutter Company
Gas Suppliers and Equipment
Tropigas Incorporated of Florida
Electric Power and Utilities
Florida Power and Light Company
Tampa Electric Company
Controls
Johnson Service Company
Oil and Oil Powered Equipment
Belcher Oil Company
Restaurants, Cocktail Lounges, Shops
Host International, Inc.
Signs
Cummings & Company
Gymnasium Equipment
Battlecreek
The Mailman Center For Child Development

Architects: Ferendino / Grafton / Spillis / Candela

FRANK J. ROONEY, INC.
GENERAL CONTRACTORS

MIAMI  FORT LAUDERDALE  LITTLE ROCK  ORLANDO  MEMPHIS