

Mar-a-Lago
1100 South Ocean Boulevard
Palm Beach
Palm Beach County
Florida

HABS NO. FLA-195

HABS
FIP
56-PA1A1

PHOTOGRAPHS
WRITTEN HISTORICAL AND DESCRIPTIVE DATA

Historic American Buildings Survey
Office of Archeology and Historic Preservation
National Park Service
Department of the Interior
Washington, D.C. 20240

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HISTORIC AMERICAN BUILDINGS SURVEY

HABS NO. FLA-195

MAR-A-LAGO

Location: 1100 South Ocean Boulevard, Palm Beach, Palm
Beach County, Florida

Present Owner: Mrs. Marjorie Merriweather Post

Present Occupant: Mrs. Marjorie Merriweather Post

Present Use: Winter residence

Statement of Significance: Mar-a-Lago is one of the most lavish of the mansions built in Florida in the early 20th century when the State was a wintering place for the country's wealthiest and most prominent families. Architecturally, it followed the contemporary vogue for the Spanish Revival, a style particularly suited to the climate and history of the area.

Henry M. Flagler, the man almost solely responsible for developing the resort economy of the State, introduced the Spanish Revival to Florida. In 1884, he sent the fledgling architects, John Carrere and Thomas Hastings, to Spain for two years to gather impressions and ideas before beginning the design of the Ponce de Leon Hotel in St. Augustine. Flagler's commission launched an important architectural firm and established a style that was to dominate Florida resort architecture.

Palm Beach was the most exclusive of the Florida resort communities in the early 20th century. Addison Mizner made the Spanish Revival style de rigueur for palatial building there. For their wealthy clients, he and Marion Sims Wyeth designed numerous Mediterranean villas with patios to take advantage of the winter sun and spacious rooms for lavish entertaining. Mar-a-Lago is one of the grandest of these mansions and is the only one still resided in by the original owner. All of its elaborate decoration and fine furnishings remain intact. It is still surrounded by its landscaped grounds including a golf course on the shores of Lake Worth and a bathing beach on the Atlantic Ocean. Together the house and grounds provide an excellent picture of winter resort life in Palm Beach prior to the Depression.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Original and subsequent owners (Chain of title): Legal description of the property: The 16.98 acres which make up the estate are described as "being all that part of the North 610.00 feet of the South 1170.00 feet of Government Lot 2 of Section 35, Township 43 South, Range 43 East, in the Town of Palm Beach, Palm Beach County, Florida, lying West of Ocean Boulevard (S. R. AIA) Right of Way . . ." [Taken from a survey prepared by Hutcheon Engineers, Inc., Sept. 11, 1968].

Mrs. Marjorie Merriweather Post has owned the property at least since 1923 when construction of the house began.

2. Date of erection: Construction began in 1923. The house was officially opened in January, 1927.

3. Architect: Marion Sims Wyeth, FAIA (1889-) received his architectural training at Princeton University and at the Ecole des Beaux Arts, Paris, where he was a student from 1910-1914. He was employed by the New York firms of Bertram, Grosvenor, Goodhue and Carrere & Hastings before going into practice alone in 1919. Since 1932, he has been a partner in the firm of Wyeth & King in Palm Beach. Besides Mar-a-Lago, Wyeth's other important works include the Philip T. Sharples and Philip Armour residences in Palm Beach, the Worthington Scranton home in Scranton, Pennsylvania, and the Governor's Mansion in Tallahassee, Florida. Although Addison Mizner is the name most closely associated with the Spanish Revival style in Palm Beach, Wyeth is also noted for his work in that milieu.

Interior designer: Joseph Urban (1872-1933) was a Viennese who had a distinguished and prolific career in Europe and the United States as an illustrator, architect, and a designer of stage sets, gardens and expositions. He was educated at the Art Academy and the Polytechnic Institute in Vienna. He first gained notice in 1897 when he won the Kaiser's Prize for his illustrations of Poe's "The Mask of the Red Death." He subsequently worked for both the Austrian and German governments as an illustrator of official volumes and a designer of exhibitions. He first came to the United States in 1901

to begin building and decorating the Austrian pavilions for the 1904 St. Louis Exposition. His work there received the Grand Prize. Urban was the architect for a number of villas in the vicinity of Vienna for which he also designed the interiors and furnishings. Among his most notable commissions in Europe were the interiors of the Rathaus (City Hall) in Vienna, the Czar Bridge over the Neva in Leningrad, and the Palace of Count Carl Esterhazy, near Pressburg in Hungary. He also designed the palace of the Khedive of Egypt.

Urban's illustrations of fairy tales and children's books drew the attention of theater managers and he began his career as a scenic designer with the Hofburg Theater in Vienna. He did operatic sets for the Opera Astroe in Paris and Covent Gardens in London before coming permanently to the United States in 1911 at the invitation of the Boston Opera Company. He is best known in this country for his association, through the 1920's, with the Metropolitan Opera Company as scenic designer and architect. Although he drew plans for the Met's new opera house, it was never built.

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He practiced architecture in New York where he built the Ziegfeld Theater and in Palm Beach where he designed the Paramount Theater and the Bath and Tennis Club which is adjacent to Mar-a-Lago.

Urban was particularly noted for the use of color in his set designs and architecture. At the time of his death, he was serving as color and lighting consultant for the Chicago Century of Progress Exposition. A large collection of Urban's papers and drawings, dealing particularly with his association with New York theater and opera, have been donated to Columbia University.

Sculptor: Franz Barwig (1868-1931) was born in Senov (Moravia), Austria, Hungary, and early showed a talent for woodcarving. At age 20 he went to Vienna to study at the School of Arts and Crafts. He was later associated with this school for many years as a professor. He became a member of the "Hagen," one of the foremost confederations of artists in Vienna. His first major showing, at the 1904 "Hagenbund" exhibition, earned him critical praise. Through this association, he also met Joseph Urban, who as president of the "Hagenbund" was responsible for staging a number of exhibitions of "Seccessionist" art, as the modern-art nouveau movement in Vienna was called. Barwig initially worked almost exclusively in wood, but later used the media of bronze and stone. He was particularly well-known for his bronze animal figures which represented the subjects with a seriousness and simplicity that had not been a characteristic of romanticized 19th century animal sculpture. Another important theme was the human body; a striving to produce the

"ideal figure" dominated the later years of the sculptor's life. Barwig was a familiar figure in Viennese art circles before the First World War. His works appeared in exhibitions in Austria, Hungary, Germany, Switzerland, and Italy. His later years were troubled, ending in suicide in 1931.

Landscape Architects: The firm of Lewis and Valentine was responsible for the original landscaping.

4. Original plans and construction: Mar-a-Lago is one of America's most elaborate 20th century mansions. The site, the style, and a large amount of the decor was personally chosen by Marjorie Merriweather Post (then Mrs. Edward F. Hutton), who had the house built. After searching the area south of Worth Avenue for many months with her agent, Lytle Hull, Mrs. Post found a property which was suitable for the construction of the kind of residence she wanted. The property, overgrown with lush vegetation, consisted of approximately seventeen acres on a coral reef located between the Atlantic Ocean and Lake Worth. The reef provided a firm base for the house which was anchored to it with concrete and steel, and has withstood hurricanes and heavy tropical storms over the years. The name Mar-a-Lago means between sea and lake.

Construction of Mar-a-Lago began in 1923. At that time Addison Mizner was the rage in Palm Beach, creating tile-roofed palaces for wealthy patrons in a style inspired by the architecture of Spain. Mrs. Post, however, retained Marion Sims Wyeth, a graduate of Princeton and the Ecole des Beaux Arts, as her architect. Many of the ideas that went into the house were Mrs. Post's. She had traveled extensively in Europe, visiting the palaces, estates, and great museums of the continent. She had seen many decorative motifs which she wished to adapt for her own residence and had acquired a collection of architectural remnants and fine furnishings which were incorporated in the house. It was her idea to bring together the Spanish, Venetian, and Portuguese styles into one harmonious and striking effect.

Joseph Urban, noted among his many accomplishments as an interior designer, was chosen to oversee the interior decoration and carved ornamental stone work at Mar-a-Lago. He was responsible for bringing his fellow Viennese, Franz Barwig and Barwig's son Walter, to Palm Beach to execute the interior and exterior sculpture. Father and son worked nearly three years developing the various motifs, including the parrot, monkey,

ram's head, eagle, and griffin figures which adorn the outside and cloister walls and for which the residence is so famous. Their modeling shop, where much of the carving and casting was done, stood near the present entrance to the beach tunnel. The original plaster models are still stored on the premises.

Cooper C. Lightbrown of Washington, D.C., received the construction contract. Most of his workmen were recruited from the greater Palm Beach area where the building boom had caused a cadre of skilled workmen to assemble. Because of the vogue for the Spanish style in palatial resort building, firms which manufactured the pottery, tile, and ironwork needed for this style had sprung up in Palm Beach. Consequently much of the material for the house was purchased in the area.

Among the imported materials were the three boatloads of Doria stone from Genoa used for the exterior wall facing, some of the interiors, the arches, and the Barwig sculptures. This fossil-bearing limestone was chosen for its quality of rapid aging and its suitability for intricate carving. The roofing tiles, approximately 20,000 of them, and the 2,200 black and white marble floor blocks used in the entrance hall, living, and dining rooms came from a Cuban castle. Of particular interest is the vast number of antique Spanish tiles which are used lavishly in the entrance hall, patio, cloisters, and in some of the rooms. Mrs. Post acquired a collection of nearly 36,000 tiles that had been assembled in the 1880's by Mrs. Horace Havermeier. These tiles date back to the 15th century, and some of the oldest ones show the influence of the Moors after their invasion of Spain. The collection of Spanish tiles at Mar-a-Lago is probably one of the largest in the world.

The house is a sprawling Mediterranean-style villa that is an adaptation of the Hispano-Moresque style which was so popular in Palm Beach at the time. It has a two-story central block with family quarters and service areas in lower subsidiary wings and buildings. This arrangement was chosen by Mrs. Post to keep the main house from appearing too massive and to separate the family and service areas from those used for entertaining. The ocean facade of the house is rectangular, while on the west side a crescent-shaped arc lined with double cloisters faces Lake Worth. Sheltered in the crescent is a round patio paved with surf-polished stones discovered by Mrs. Post along the beaches of her Long Island hunting preserve at Great South Bay. Carloads of these black,

white, yellow, and multicolored stones were shipped to Mar-a-Lago and laid in the pattern of a courtyard Mrs. Post had seen at the Alhambra in Spain. The house is topped by a seventy-five foot, tile-roofed tower containing bedrooms and baths, and an observation deck commanding a view of Palm Beach for miles around.

Stretching from the house down to Lake Worth are the landscaped grounds including a nine-hole golf course. At one time Mrs. Post brought the Ringling Brothers-Barnum & Bailey Circus to the estate to give a benefit show, and the tents were pitched on this spacious lawn. The main entrance to the house is through a large gate and coconut palm-lined drive on the Atlantic Ocean side. A stone path and tunnel pass under South Ocean Boulevard to the ocean beach where a private pool and cabanas serve Mrs. Post and her guests. Joseph Urban's Bath and Tennis Club is also accessible through this tunnel.

The grounds are beautifully landscaped with tropical vegetation and flowers. Potted plants and flowers also profusely adorn the patio and loggias. A citrus grove, greenhouses, a cutting garden, guest houses, and staff quarters are also on the estate. Colored lights in the trees and lanterns in the cloisters accentuate the architecture and foliage at night.

Mar-a-Lago is filled with fine furniture, art objects, and ornaments that Mrs. Post has collected during her travels or has commissioned especially for the house. This is illustrated by the central and most important room in the house, the living room, sometimes called the gold room. The gold leaf ceiling is a copy of the "Thousand-Wing Ceiling" in the Accademia at Venice. Mrs. Post substituted a gold sunburst for the angel faces in the centers of the wing motifs of the original. Seven rare silk needlework panels from a Venetian palace are on the walls, and suspended from the seven large archways are old Spanish lanterns. The large hooded fireplace was designed by Joseph Urban to be a harmonious focal point for the room. The Bristol chandeliers are of French design, and a large rug from a Spanish monastery covers the floor. The center of the room is dominated by a massive Italian Renaissance table. On the ocean side of the room, a small, raised loggia leads to the great arched window set in a deep border of carved griffins which is the most prominent architectural feature of the east facade. The glass was so large that the freight cars transporting it from the factory in Pittsburgh had to be rerouted to avoid tunnels and low bridges. The whole process had to be repeated when the first window shattered while being set in place.

Perhaps the single most striking piece of furniture in the house is the inlaid marble table in the dining room. The room itself was adapted from one in the Chigi Palace in Rome. Joseph Urban designed the table using motifs from antique tables in the Pitti and Uffizi galleries in Florence. It was constructed by the School of the Medici in that city, the same school which had constructed the original tables. Approximately fifteen artists, under the direction of Professor Montelatici, worked for over a year to inlay the 4,000 pound table with multicolored, sem-precious stones.

The house contains various bedroom suites, each named for its interior design and decor; many of these suites have a panoramic view of the gardens. The Dutch Room is a memorial to Mrs. Post's mother who particularly liked the Dutch Delft tiles from which the room takes its name. The suite that was used by Mrs. Post's daughter, the actress Dina Merrill, when she was a child is called the Baby House and is furnished with a carved, silvered bed and an intricately designed beehive fireplace. The hinges of the doors are designed as twining roses, and the handles are small squirrels with the tails for the levers. The rug in this room was woven from a design in a fairy tale illustrated by Joseph Urban.

6. Alterations and additions: Mar-a-Lago has been substantially unaltered since its completion. The one major change has been the addition of a dance pavilion and passage at the southwest end of the cloister in 1961-62, to accommodate, among other entertainments, the square dances which Mrs. Post particularly enjoys. Marion Sims Wyeth again was the architect. Prior to that time, a false floor had to be laid over the patio for dancing, and the occasions were subject to the vagaries of tropical weather. The pavilion had an orchestra stage, motion picture screen, and fully-equipped projection booth.

In 1964, the patio off the Monkey Loggia was enclosed with glass to form the "Tent Room." It is used for dining.

Fall-out shelters have been added in the basement of the main structure.

- B. Historical Events and Persons Connected with the Structure: Marjorie Merriweather Post is the daughter of C. W. Post (1854-1914), an originator of the prepared food industry. She is a noted businesswoman, philanthropist, and collector of art and decorative arts. Her collection of French and Russian art objects, housed at her Washington, D.C., home, "Hillwood,"

has been willed to the Smithsonian Institution, as has the collection of American Indian artifacts in her Adirondack Mountain retreat.

Mrs. Post began coming to Palm Beach in 1909. She occupied another house in the city before the construction of Mar-a-Lago which has been her winter residence since 1927.

Since its completion, Mar-a-Lago has been a center of social life in Palm Beach, a city which is still, as it was in the 1920's, a winter resort for the country's wealthiest and most socially prominent families. Mrs. Post has, over the years, entertained frequently and lavishly, and has extended her hospitality to a vast number of prominent friends. Architecturally the structure was designed to accomodate this type of entertainment and many house guests.

C. Sources of Information:

1. Primary and unpublished sources:

Interview with Mrs. Post and her steward by Dr. Samuel Proctor and Professor F. Blair Reeves, December, 1966.

2. Secondary and Published Sources:

Folsom, Merrill. More Great American Mansions and Their Stories. New York: Hastings House, 1967.

Franz Barwig, 1868-1931. Vienna: Im Selbstverlag der Oesterreichischen Galerie, 1969 [catalog of an exhibition held May 23 - Sept. 14, 1969 at the Oestereichische Galerie im Oberen Belvedere, Vienna.]

Hannau, Hans W. Palm Beach. Garden City, New York: Doubleday & Company, Inc., 1958.

"Joseph Urban Dies; Versatile Artist" New York Times (July 11, 1933) 17:1

Major, Nettie Leitch. "Mar-a-Lago" (brochure privately printed for Mrs. Post). March, 1969.

Major, Nettie Leitch. C. W. Post: The Hour and the Man. Washington, D.C.: Judd and Detweiler, 1963.

Palm Beach Villas. West Palm Beach, Fla.: R. O. Davies Publishing Company, 1929-1934. Contains plates of other Palm Beach houses built by Wyeth.

Scott, Irvin L. "Mar-a-Lago", Estate of Edward F. Hutton, Palm Beach, Fla." The American Architect, V. 133 (June 20, 1928), 795-811. The text of this contemporary article is reproduced in this report. The article also contains photographs showing many features now obscured by foliage and copies of original architect's plans.

Who's Who in America, 1970-71. Chicago: The A. N. Marquis Company, 1971.

Who Was Who in America. Vol. 1, 1897-1942. Chicago: The A. N. Marquis Company, 1942.

"A World Unique and Magnificent," Life, 59 (November 5, 1965), 54-71. Color photographs of Mar-a-Lago and Mrs. Post's other homes.

Brief descriptions of Mar-a-Lago appear in the following publications:

Travers, J. Wadsworth. History of Beautiful Palm Beach. Privately printed, 1928. (Copy at the University of Florida)

"Palm Beach Notes," Palm Beach Post Times, (April 5, 1964).

Pratt, Theodore. That Was Palm Beach. West Palm Beach, 1968.

3. Likely sources not yet investigated:

Joseph Urban Collection, Library of Manuscripts and Special Materials, Columbia University, New York, New York. This collection contains approximately 40,000 pieces, including Urban's papers and architectural drawings. According to local tradition, a model of Mar-a-Lago and the architect's drawings are at Columbia University. Initial inquiries have failed to indicate that substantial material on Mar-a-Lago is contained in the Urban collection, but further investigation may locate more material.

A collection of Palm Beach newspapers is at the University of Florida. These papers should be checked for contemporary accounts during the years when Mar-a-Lago was under construction.

The architect, Marion Sims Wyeth, is presently living in Palm Beach. An interview with him might provide considerable information on the construction of the house.

D. Supplementary Material:

The following is taken from an article on Mar-a-Lago by Irvin L. Scott which appeared in The American Architect of June 20,

1928. In addition to this text, the article reproduces numerous contemporary photographs and the architect's plans.

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The unusual in architecture is normally the out-growth of an unusual problem or is brought about by individual requirements that differ essentially from the demands of the average owner. It is to both of these factors that the picturesque and dramatic quality of Maralago may be traced. Before passing critical judgment on any piece of architectural work, a great deal must be known of its purpose, its situation, the atmosphere of life in which it finds itself and the age in which it was created.

The Palm Beach Estate of E. F. Hutton is intended primarily as a place of comparatively short residence. Its situation is in one of our principal winter playgrounds where each day is a holiday and where people go to enjoy a semi-tropical climate for perhaps two months in a year. These factors seemed a rational argument for designing a house tending toward a richness, a festive quality, and one that could be well out of the ordinary.

The plan, unusual in itself, was partly the result of the owner's desire for a house disposed in small units to avoid the massive appearance that would be required to incorporate all the household requirements under one roof, and also due to the use to which the house is put. The period during which the house is occupied is at the height of the season's entertainment. This fact made it desirable to have a house for the use of the family and guests in common, with more or less isolated apartments to which the family and guests can retire when quiet is desired. The plan is, then, but a logical development of the problem and becomes a series of units comprising guest house, baby house, owner's house, kitchen wing, chauffeur's wing, laundry and housekeeper's wing and garage, all connected or closely related to the central unit or main house and patio.

Cognizance was taken of the climatic conditions, and since a large portion of the time is spent out-of-doors, a generous semi-circular patio was provided which acts as a connecting link for the other units of the house and in turn gains their protection from the fresh breeze from the ocean. Climatic conditions also governed the selection of semi-tropical plants for the landscaping,

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executed by Lewis and Valentine, landscape architects.

From ocean to lake, as its name indicates, Maralago was designed to take advantage of both views. To this end the boulevard on the ocean front was depressed so as to obscure the view of all passing traffic, and the use of walls and planting which might obstruct the view of the ocean were avoided.

The stucco walls possess a warmth of color, and the judicious use of Doria stone, imported from Italy, of rich brown and rust colors adds dignity and strength to the wall surfaces. In the same material vigorous sculptured designs of plant forms, birds and animals indigenous to the semi-tropical climate were designed by Mr. Urban and modelled by Professor Franz Barwig and Walter Barwig. Native cypress has been extensively used in the form of carved beam ends, columns, beams and corbels, sandblasted and aged to a warm drift-wood gray, or where required for effect, decorated in soft greens, vermillion and gold. One of the unique features of the house is the use of old Hispano-Moresque tiles, from a collection of several thousand pieces acquired by the owner shortly before the house was begun, and said to be unequalled in this country. The roof tiles, varying in color from black to salmon, were brought from old Cuban houses and are laid in white cement. In the design of the interiors, rich woods, colorful marbles and tiles, agreeable color schemes, and suitable furnishings were selected to maintain the atmosphere created by the exterior.

Prepared by: Dr. Samuel Proctor
University of Florida, 1967
and: Nancy K. Beinke
National Park Service, 1972

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. Architectural character: Mar-a-Lago, first opened in 1927, is the most magnificent mansion on Florida's east coast still occupied by its original owner. Planned by architect Marion Wyeth and interior designer Joseph Urban, with sculpture by Franz Barwig of Vienna, Mar-a-Lago is an adaptation of the Hispano-Moresque style. It is two storied and crescent-shaped in plan, with upper and lower cloisters along the concave side of the crescent facing Lake Worth.

Constructed of reinforced concrete and hollow ceramic tile faced with stucco and/or stone veneer, its detailing is excellent, consisting of bas-relief and sculpture in Doria stone (fossil-bearing limestone from Genoa, Italy), antique Spanish glazed tile, and carved cypress details. A seventy-five foot tower dominates the structure and provides a focal point for the Palm Beach area.

2. Condition of fabric: Excellent, with minor modifications from the original. A Dance Pavilion at the southwest corner of the building and fall-out shelters in the basement area are the only significant additions to the building.

B. Description of Exterior:

1. Overall dimensions: Approximately 300' by 600'.
2. Foundations: The structure was built on a coral reef, and, as a protection against high tides, reinforced concrete and/or sheet steel pilings were used in addition to reinforced concrete slab and foundation walls.
3. Wall construction: Walls are constructed of hollow sixteen-inch ceramic tile. The interior is covered with lath and plaster 1-1/2 to 2 inches thick. On the exterior is a white-brown cement stucco in a variety of textures. Carved Doria stone in dressed ashlar and bas-relief patterns is used for most of the exterior ornament. Spanish glazed tiles (in abstractions of the Lion of San Marco, three-towered castle, floral and geometric patterns) set in cement serve as wainscots and decorative panels. The tower framing is reinforced concrete and cypress.

4. Porte-cochere, cloisters, patio, covered ways, courtyards:
 - a. Porte-cochere: A porte-cochere, with a covered way above, arches across the main drive between the entrance hall and the guest house, and provides the principal entrance to the house. The arched openings spring from two engaged columns at each corner. Two male figures in bas-relief serve as capitals of each column. The ceiling of the porte-cochere is plastered in a groined vault. An antique hand-worked sheet metal and glass lantern hangs from the intersection of the groins and is secured by chains from the four corners. At the south side of the porte-cochere is the arched opening to the entrance hall. The barrel-vaulted stone ceiling is coffered with a floral boss in each panel. The surround of the main entrance door is round-arched with bas-relief in a floriate and human figure motif. The door consists of wrought-iron grille work with glass backing. Opposite the main door is another similar door to the guest house.
 - b. First Level Cloister: This cloister follows the concave curve of the house on the west side at the first floor level. It provides a transitional space between the living room and library and the circular patio and also provides access to the Owner's Suite, the Baby House (Children's Suite), secretaries' offices, second-floor stairways, and to the kitchen-service area. Continuity of the cloister's arcade and vaulted ceiling is interrupted by arches and groined ceiling at the doorway from the living room and at each end of the crescent.
 1. Flooring: The floor is paved with Doria stone. Ceramic strip inserts in an interlacing bond motif (a detail which occurs in other paving and as a stair-riser decoration) define the paving pattern. An inlay of black pebbles (see patio flooring) occurs at the living room entry and at the ends of the cloister.
 2. Ceiling: The cloister has a barrel-vaulted plaster ceiling. A rope molding marks the intersections of the cloister vault with the arches of the arcade. This treatment is repeated on the inside wall with corbeled capitals.
 3. Walls: Inside walls are Doria stone with large panels of antique Spanish glazed ceramic tiles reflecting the open arches opposite.

4. Cloister arches: Soffits are decorated in an arabesque lineal pattern of foliage and grapes. The arches are framed by simple ashlar masonry on the patio side. The arches and wall surrounds opposite the living room entry and at the ends of the cloister project outward and are decorated with an elaborate bas-relief on the patio facade. This bas-relief is in a vine and bird motif. Vines grow upward from pendent bases at the springline of each arch to include grape clusters, bells, flowers, birds on nests and in flight, with the central motif of birds feeding their young occurring at the keystone.
 5. Columns: Exterior columns of the cloister have Doria stone capitals carved in a motif of entwined birds above acanthus leaves. Column shafts are cast concrete replacements simulating originals of Doria stone. Carved square bases include free-standing hovering birds at each corner. Columns in the recessed entrance to the library and Children's Suite are engaged and free-standing.
 6. Lighting: A variety of sheet metal and glass lanterns in a traditional Spanish style.
- c. Cloister to the Owner's Suite: A short cloister at right angles to the southwest terminal of the first level cloister leads to the Owner's Suite. The treatment of the columns and arches of the arcade is the same as that of the main cloister. Spanning the cloister is a round arch of Doria stone voussoirs which springs from two free-standing columns. Beyond the arch, tile-decorated steps lead up to the entrance to the Pine Hall (anteroom to the Owner's Suite). The double doors are of wrought iron with glass backing and are contained in an arched opening with tile surround. To the right an arcade and stairway lead to the modern Dance Pavilion.
 - d. Cloister to the Kitchen-Service Wing: A short cloister at right angles to the northwest terminal of the first level cloister corresponds to the cloister to the Owner's Suite. At its northern end are two arched openings with wrought-iron grilles backed with glass which lead to the service areas.
 - e. Patio: The round patio is defined by the cloister, by curving stairways to the west lawn, and by the Parrot Pool. The patio is paved in geometric patterns of black, yellow, and white pebbles from Great South Bay, Long Island. Black pebbles form an interlocking linear pattern which

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delineates eight-pointed stars and irregular five-sided polygons in the light-colored ground. Planting beds for tropical trees and plants interrupt the paved surface. At the east and west sides of the patio, curving stone stairways lead down to the level of the lawn. Between the stairways is the Parrot Pool, named for Barwig's carved parrots which ornament it. At the center of the retaining wall that supports the Parrot Pool is a Doria stone fountain. It consists of a shallow pool at patio level which is cantilevered over the basin of a larger pool at lawn level. The upper pool is fed by parrot spouts situated at the rim. The lower pool is fed by three Doria stone swans with wings and necks extended. The retaining wall terminates at the fountain with two carved stone finials with clusters of parrots at the tops. Similar finials occur at the lower ends of the stair rails. Wrought-iron marsh grass and water birds project above the retaining wall at the west side of the upper pool.

- f. Upper Cloister and Loggia: The upper cloister or loggia is immediately above the first level cloister and provides access to the guests' quarters and the secretaries' offices.
 - 1. Floor: Unglazed ceramic tile, sealed and unsealed.
 - 2. The parapet wall of the first level cloister extends upwards to rail height to form a protective guard, perforated in a guilloche pattern. Wooden benches provide seating adjacent to the guard. Cast concrete outlookers in a parrot head and modified acanthus motif provide front-lighting for the parapet wall.
 - 3. Roof: A mission-tile shed roof covers half of the upper cloister providing covered access between rooms. Columns supporting the roof are chamfered and tapered. The capitals are two-piece bolsters carved in a cyma reversa profile and fastened with dove-tail wooden keeps. The fascia and soffit of the cornice are decorative with inlaid ceramic tiles, painted rope molding and corbeled rafters, the ends of which are carved and gilded eagles. Panels of turned wooden balusters are used as a frieze decoration and in grilles between columns and interior wall.
- g. Covered Way between Kitchen Area and Secretary's Cottage (Circulation element at the north side of the lawn, opposite the Dance Pavilion and adjacent to the Service Wing): The covered way has Doria stone pedestals and columns with geometric capitals. There are wooden

balustrades between column pedestals. A balustrade panel with carved wooden parrot and cockatoo finials forms a screen at the steps from lawn to the covered way. The wall of the covered way is of stucco with Spanish tile wainscot and panels and half-round arched openings with grilles of wooden balusters. A stairway runs from the covered way up to the kitchen-serving wing.

- h. Veranda and Covered Way above Porte-cochere: Joins the Venetian Room and the Guest House. The wooden columns are chamfered and bolstered like those of the upper cloister. The gable roof is tiled.
 - i. Covered Way from southwest terminal of first level cloister to Dance Pavilion (c. 1961-62 construction): The stairway to the Dance Pavilion runs down through a multi-level arcade with groined vaults in the ceiling stepped to coincide with changes in stair elevation. Spanish tiles in arched panels define changes in vault levels. There are wrought-iron grilles between piers and columns.
 - j. Courtyard between the Owner's Suite and the Children's Suite: An arch with bell cote spans from the northwest corner of the Children's Suite to the interior stairway connecting the Owner's Suite with secretaries' offices above. The stairway is strongly articulated by projecting patterns suggesting boxed risers and treads. Symbolic balusters and railing provide reveals for groups of windows and roof following the incline of the stair.
 - k. The Owner's Maids' Patio: This patio lies south of the covered way and stairs to the Dance Pavilion, between the Dance Pavilion, the Owner's Suite, and the owner's maids' quarters. There is a curving stone exterior stairway to the Owner's Suite with wrought-iron balustrade and stair enclosure.
 - l. Service Courtyard: Defined by service wing, kitchen and service wing, garage, and laundry.
5. Chimneys: Except for the tower, the chimneys provide the only vertical emphasis in the design of the house. They are extremely tall with hooded caps and contain one or more flues. They are constructed of stucco-covered brick. A grouping of single shafts appears in the area of the Owner's and Children's suites, often in combination with decorative stucco parapets.

6. Openings:

- a. Doorways and doors: See detailed descriptions of porte-cochere and floor plans.
- b. Windows, balconies:
 1. Living Room windows, east (ocean) elevation: The huge round-arched central window is the main feature of the east facade. It is made of a single sheet of plate glass, framed by lacy wrought iron, and set in a deep Doria stone surround of carved griffins with a border of acanthus leaves. Projecting blocks define the springline and keystone. Three levels of planters project outward from the window in concentric semi-circles. On either side of the central window, a corbeled arch encloses a recessed panel of glazed Spanish tile. Within each panel, a round-arched window is set in a simple masonry surround.
 2. Seven-Window Balcony: Centered above the large window is an arcade of seven unglazed openings which communicates with a narrow porch above the living room loggia. The arches are elaborately ornamented in a Moorish manner. Each column and capital is carved in a different motif. The spandrels are covered with arabesque patterns in bas-relief. Above each capital is a projecting lion's head. Similar, but less elaborate, arcades are found beneath the eaves on other elevations.
 3. Dining Room Window: The large rectangular window in the dining room faces onto the service courtyard beside the porte-cochere. It has a Doria stone surround carved with foliage and human figure motif like that of the main entrance door. Totems of carved monkeys flank the window.
 4. Kitchen Windows: The three round-arch openings on the east side of the kitchen wing are filled with wrought-iron grille work. Above them is a corbeled drip detail of mission tile. Separating the windows are four carved figures on pedestals representing vendors of fish, wine, vegetables, and poultry.
 5. Window in Ladies' Cloak Room: In the northern portion of the east elevation is the large round-arched window to the ladies' cloak room. It has a wide surround of Doria stone voussoirs with a fascia of acanthus molding and man and vine bas-relief similar to that on the dining room window. The base course of the house is stepped upwards into the sill. Directly

above, a wrought-iron grille covers the window of the Spanish Room. Three pieces of carved-in-place sculpture on corbels depict a dancing couple and two musicians. A stepped drip molding pattern encloses the two windows and the sculpture. Monkey pendants occur at the terminals of the drip moldings.

6. Window in Men's Cloak Room: This window, just east of the porte-cochere, is similar to the one described above but lacks the sculptured figures.
7. Balcony off of Spanish Room and Spanish Room Bathroom: At either corner of the projecting northern portion of the east facade are small balconies at the second-floor level. They have circular floors and wrought-iron railings in an ogee curve. The supporting stone brackets are carved in an eagle and wing motif.
8. Windows in Baby House: Rectangular casement windows have iron grilles with copper inserts illustrating various fairy tales. There are wrought-iron cages over the windows in the apsidal end of the bedroom of the Baby House.
9. Windows, South Wall of the Norwegian Room: Pairs of round-arched windows are separated by columns supporting two arches. (A similar detail is at the doorway between the owner's bedroom and terrace.)
10. Windows, Apsidal end of the owner's dressing room: Five round-arched openings have two casement windows per opening.
11. Windows, East elevation, Guest House: Wrought-iron cages cover the windows at first floor level.

7. Roof:

- a. Shape and covering: Hipped and gable roofs are covered with antique Cuban mission tiles and modern "Palm Beach Cuban" mission tiles over cypress sheathing. The tile is earthen red in color. During the last ten years, all the roofing tiles were removed and the felt and asphalt base beneath was replaced. The tiles were then reset in a cement and mortar mixture. All exterior copper flashing and pans were also replaced.
- b. Cornice and eaves: The ends of the rafters and corbeled beams are cypress carved in ram's head, eagle, parrot, and griffin motifs. The soffits have panel decorations.

- c. Dormers: There are sheet metal eyebrow-dormers, louvered to accommodate air conditioning equipment.
- d. Tower: The 75-foot tower rises from the roof of the house. It has a mission-tile roof with a tall decorative stucco chimney. In plan it is a rectangle truncated at each corner to form an irregular octagon. Each of the four large faces have two arched windows with a carved cartouche containing a coat of arms between them. At the top level are four cantilevered balconies supported on shaped brackets. The balconies have round wooden columns and guard rails of turned balusters. The wall faces between the balconies are set with ceramic tile.

C. Description of Interior:

- 1. Entrance Hall: This hall is directly entered by way of the main doorway from the porte-cochere. It provides access to the living room, men's and women's cloak rooms, minor entrance to the dining room, and to telephone and janitor closets.
 - a. Floor: Diagonal floor pattern of 9" by 9" clay tile with white marble tile border.
 - b. Walls: There is a high wainscoting of antique Spanish tiles in a variety of patterns. The basic colors are blue, yellow, and white. In the center of the east wall is a fireplace with conical hood recessed in a stepped tile opening. A clock with a tile face is set into a balustrade which surrounds the opening of the hood. Flanking the fireplace are corbeled niches containing early Italian copies of Roman busts. Corresponding niches and recess on the west wall contain a table and two Dresden urns.
 - c. Ceiling: The beamed ceiling of traditional Spanish design is painted black, red, and buff and is hung from steel eye beams. The ceiling panels contain figures of lions and griffins which correspond to the crests of the Merriweather and Post families which hang high on the walls.
 - d. Lighting: The hall contains eight old Spanish lanterns, four in a star shape and two, in the center, which are rectangular and gilded.
 - e. Openings: Opposite the main exterior door, already described, is the round-arched door to the living room. The two wooden leaves are each divided into 35 panels which contain a metal boss on the hall side and a gilded cherub on the living room side. The iron door pull is in a mother-and-child motif. Four quatrefoil-studded doors lead from the hall to the secondary spaces.

2. Men's Cloak Room:
 - a. Floor: 9" by 9" ceramic tile with a black tile border.
 - b. Walls: Three kinds of multicolored blue, yellow, and white Spanish tiles form octagonal patterns.
 - c. Ceiling: Sand-finish plaster ceiling of natural color with a wooden cornice.
 - d. Fixtures: Marble lavatory, with chrome-finished brass fixtures. Two toilet rooms each contain a water closet.
3. Women's Cloak Room: Similar to room described above. Fixtures are brass with gold finish.
4. Living Room: The room is basically rectangular in plan, approximately 30' by 60' with a 42' ceiling height. A loggia, approximately 6' deep and 60' long, runs along the east side of the room and contains the large east facade window. It is approximately 2' above the living room floor level. There are two diagonal corner walls at the northwest and southwest which contain the openings to the library and dining room.
 - a. Floor: The wooden parquetry floor has a black and brown basket-weave pattern with a border of tan travertine and veined dark green marble. An antique Spanish rug covers most of the floor. The floor of the loggia is green marble with travertine in a geometric pattern. A tigerskin rug lies in the entrance to the loggia.
 - b. Walls: The walls are plastered, stained, and ornamented with gold leaf. Seven tall panels contain old silk needlework tapestries from a Venetian palace. The panels are defined by bas-relief plaster moldings in classical bead and reed, woven, floral, and arabesque patterns. Marking the corners of the room are small panels, extending vertically from floor to cornice and outlined with woven plaster molding. In each panel are bosses in a bird and floral motif. Above each doorway is a bas-relief plaster depiction of armor and heraldic devices in gold leaf. Gold spiral columns run up the walls to connect with pendent panels from the ceiling. The pendent panels are outlined with an acanthus leaf molding. Those which are not attached to columns terminate with a column capital boss. The arches between the panels are decorated with the coats of arms of the Doges of Venice on a multifleur ground.

On the walls of the loggia are frescoes copied from those by Benozzo Gozzoli in the Riccardo-Medici Plazzo in Florence. They were adapted for the room by Franz Barwig.

- c. Ceiling: The ceiling is a copy of the "Thousand-Wing Ceiling" in the Accademia in Venice. It consists of panels created for floriated ribs running diagonally to the main axis of the room. The panels are decorated with a bas-relief sunburst surrounded by radiating pairs of feathered wings in gold leaf on a green ground. Mrs. Post's adaptation varies from the original in the substitution of the sunburst motif for angels faces in the center of the panels and in the use of the secular coats of arms rather than those of the monks of the Accademia.

The ornamental ceiling is hung from steel eye beams leaving a space for air conditioning equipment above.

The ceiling of the loggia is coffered. The coffers are decorated with man-and-hawk bosses.

- d. Lighting: Two Bristol chandeliers hang in the center of the room. Old Spanish metal and glass lanterns hang from the open archways to adjoining rooms. Additional lighting is provided by table and floor lamps and directional lighting fixtures which focus on the needlework panels.
- e. Fireplace: The tall hooded fireplace was designed by Joseph Urban to dominate the wall of the living room opposite the main entrance door. The hood is semicircular and ribbed, each rib decorated with rope moldings. Between the ribs and at the peak of the hood are gold bosses in the shape of human heads. The hood is supported at each side by a stone bracket and three stepped spiral columns. The cornice of the hood is machicolated with a floral molding above and a sunburst and wing decoration on the soffit. The rectangular fireplace surround and hearth are of Doria stone and travertine marble. The Post coat of arms in bas-relief is above the fireplace opening. The curved antique firescreen is of wrought iron.

- f. Openings:

1. A triple-arched opening which separates the living room and loggia consists of a large central pointed arch flanked by two smaller arches. It is approached by three marble steps. The arches spring from paired spiral columns with acanthus capitals and bases composed of carved free-standing lion figures on pedestals. The soffits and reveals are decorated with an arabesque motif.

The panel above the three arches is decorated with heraldic symbols. The arches in the cornice are subdivided into pairs of round-arched openings with a lantern in each opening. Secondary openings between the loggia and living room consist of pointed arches with balustrades in a quatrefoil pattern; panels above are decorated with floriated heraldic cresting and coat of arms in gold leaf on plaster.

2. Doorways into the cloister and anterooms to the dining room and library are similar to the arched openings to the loggia. The doorway to the cloister is filled with an elaborate wrought-iron grille composed of a surround, overdoor, and two glass-backed rectangular grille doors.
3. Doorway to the Monkey Loggia is filled with a paneled screen decorated with cherub bosses corresponding to the door from the entrance hall. Two rectangular doors are in the screen.
4. The rectangular windows between the living room and cloister have molded valances with fleur-de-lis cresting and wrought-iron screens. There are two casement sash per opening. The windows flank the door to the cloister.
5. Monkey Loggia: The monkey loggia is a rectangular room (approximately 12' by 35') immediately to the south of the living room. It provides a connection between the living room and the glass-enclosed tea house called the "Tent Room" which was built in 1964. The name comes from the carved monkeys with which Franz Barwig decorated the loggia.
 - a. Floor: Ceramic tile.
 - b. Walls: The walls are plaster with round-arched panels of Spanish tiles in blue, yellow, white, and brown. Most of the tiles are 5-1/2" by 11" and 5-1/2" square. The tiles with the lettering "Plus Ultra" are some of the oldest used in the house. The trim and carved monkeys are of Doria stone.
 - c. Ceiling: Barrel-vaulted with cement-finish plaster.
 - d. Openings: The three arched openings into the "Tent Room" are filled with glass-backed wrought-iron grilles. The reverse sides of the living room doors are finished with flush boards and strap hinges.

- e. Lighting: Sheet metal and glass Spanish lantern.
6. Dining Room: The dining room is approached through an anteroom with frescoed walls, marble tile floor, and beamed ceiling. An open arch in the northwest corner of the living room leads into the anteroom and a second arched and draped opening leads to the dining room. The dining room has nearly rectangular (approximately 30' by 50') plan with two corner walls at a diagonal. Minor doorways lead into the entrance hall and into the butler's pantry. The Renaissance decoration of the room is copied from a room in the Chigi Palace in Rome. The inlaid table has been previously described.
- a. Floor: Black and white marble tiles are set in a diagonal checkered pattern with travertine surround. The floor is covered with an oriental rug.
- b. Walls: The plaster walls are covered with canvas painted with seascapes copied from frescoes in the Chigi Palace. The walls are divided into large segmental and smaller rectangular panels by combination pilasters - 3/4 engaged columns. The multicolored simulated marble columns and travertine pilasters have composite capitals of gilded acanthus leaves. This treatment varies from the room in the Chigi Palace where the columns were trompe l'oeil. The tops of the panels are heavily molded and ornamented with gold-leaf swags and bearded faces. Bulbous extensions of the column capitals support the ceiling beams.
- c. Ceiling: Ceiling beams span the short dimension of the room. Bas-relief floriated and classical egg-and-dart moldings define curvilinear panels painted in sky patterns on canvas.
- d. Lighting: There are two chandeliers of gilded carved wood with flower-shaped fabric light diffusers.
- e. Fireplace: The travertine surround has a baroque pediment with egg-and-dart and cavetto moldings. Scallop shell and floral decorations fill the pediment.
7. Library: Approached through an anteroom at the southwest corner of the living room, the library is

basically rectangular in plan (approximately 20' by 40') with irregular diagonal corners at the fireplace wall. The paneled decoration is of Georgian inspiration.

- a. Floor: Pegged oak boards.
 - b. Walls: The paneled walnut wainscot is approximately 10' high with a heavy wooden cornice. Above that, the wall is plaster with a plaster cornice in combinations of dentil, egg-and-dart, and other classical moldings.
 - c. Ceiling: Plaster ceiling is a bas-relief geometric panel pattern.
 - d. Fireplace: The rectangular opening has a green marble facing surrounded by a wide mitered walnut molding. The mantle frieze is carved in a floriate pattern. The cornice has dentils and cavetto moldings. In the panel above the mantel is a fixed painting of a seascape surrounded by carved wooden swags. The fireplace wall is set off by fluted Ionic pilasters.
 - e. Lighting: Wooden sconces and table lamps.
 - f. Openings: Doorways and window trim have the same floral pattern as the wainscot cornice and fireplace frieze. There are two rectangular openings with glass and metal frame doors between the library and cloister. French doors open onto the terrace at the southwest corner at the monkey loggia.
8. Baby House (Children's Suite or Deenie's House): Accessible from the first level cloister and by means of a curving stairway from the upper loggia, from the Dutch Room and assistant secretary's office. The suite consists of a vestibule, sitting room, nurse's bedroom and bath, child's room and bath, and a sleeping porch.
- a. Vestibule: Pegged wooden floor; paneled ceiling; plaster walls with wooden paneled wainscot and framed tapestry panel; paneled door with silver plated hardware.

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- b. Sitting Room (Baby's Play Room): Pegged wooden floor; plaster ceiling with wooden cornice and cove lighting. Walls are paper on plaster. Fireplace has a surround of wood, mirror, and marble, and a wooden veneer and mirror mantle with mirror panel above. There is a display case of mirror panels; a heating grill has reeded column surround; and the flush wooden doors have silver-plated and transparent plastic hardware. To the west of this room is the maid's room and bath.
 - c. Child's Room (Baby's Bedroom): This is the main room in the suite. It has a rectangular sleeping space and an apsidal sitting area with tall arched windows and a beehive fireplace. The pegged wooden floor is partially covered with a rug woven in medieval fairy tale motifs based on Joseph Urban illustrations. A pink bas-relief rose pattern covers the fireplace and spreads over the plaster walls into the sleeping area. The wild rose motif is repeated in the fire screen, the door hinges, and the crystal chandeliers. The sitting area has a half-domed ceiling and is separated from the sleeping area by a wide arch. The six casement windows have exterior grilles with copper inserts. The day sleeping porch is west of the main sleeping area. The silver-plated squirrel door handles and the squirrel bed have already been described.
 - d. Child's Bathroom: Two rows of tiles illustrating familiar nursery rhymes ring the room at a child's eye level. The rug is woven in childhood scenes.
9. Owner's Suite: Accessible from the south end of the cloister, and by a stairway from the maid's quarters, secretary's office, and upper loggia. The Owner's Suite consists of Pine Hall (an antechamber), a vestibule (Louis XV Hall), the owner's bedroom, a toilet, bath and dressing room, and the Norwegian Room and bath.
- a. Pine Hall, antechamber and sitting room:
 1. Floor: Pegged wooden floor with oriental rug.
 2. Walls: Walls have wooden panels, cornice, and trim. Large oil paintings above the wainscot are painted on canvas applied to the plaster walls. The fireplace wall is entirely paneled.

3. Ceiling: Plaster ceiling with raised geometric moldings.
 4. Lighting: Two skylights, a central crystal chandelier, and table lamps.
 5. Fireplace: The fireplace opening has a veined black marble facing and contains pieces of mined resin, backlighted to simulate glowing coals, in a cast-iron brazier. The wooden mantel has egg-and-dart molding. The arched overmantel panel contains a carved bas-relief rose tree which incorporates floral pedestals upon which small figurines are placed. The mantel and overmantel are enclosed by fluted columns supporting a broken Baroque pediment.
 6. Openings: Double sliding doors and double wrought-iron doors separate the Pine Hall from the cloister. A glazed door of ten panes leads to the exterior iron stairway to the ground-level terrace. Another door opens to the stairway to the maid's quarters, secretary's office, and upper loggia.
- b. Vestibule: It provides access from Pine Hall into the owner's bedroom and the Norwegian Room.
1. Floor: Black and white marble tile.
 2. Walls: Wall treatments include panels painted in floral patterns, a mirror panel, and a false door.
 3. Ceiling: Flat plaster dome with gilded classical cornice and painted floral motif.
 4. Doors: Two doors in sequence per opening, one hung, one sliding. Doors are painted with medallions containing dancing figures.
- c. The Owner's Bedroom: Rectangular in plan, approximately 24' by 36'. Decorated in Louis XVI style.
1. Floor: Wooden parquetry with marble baseboard.
 2. Walls: Above the paneled wainscoting, painted wooden molding separates the walls into large panels. These panels are filled with linen inserts painted with floral swags. Above each door is a paper insert with urn and floral decoration.

3. Ceiling: Plaster with a central bas-relief medallion and wide coved cornice.
 4. Lighting: Crystal and gilded brass chandelier and sconces.
 5. Fireplace: The rectangular opening has an iron surround and marble hearth. The fire dogs and fedners and tools are of polished brass. The marble mantel has gold-plated metal inserts and a mirrored panel above.
 6. Decorative feature: The draped canopy above the bed has a wooden gilt frame attached to the wall at the cornice line. Drapery swags fall from the canopy and are tied back at each side of the headboard.
 7. Openings: Doors are three-paneled with tiny rosettes at the corners of the panels and have bracketed cornices. Hardware is gold-plated. Doorways between the owner's bedroom, vestibule, and Norwegian Room have two doors in sequence per opening, one sliding and one hinged. Two round-arched openings, each containing two French doors, open onto the room-level terrace at the south elevation.
- d. Clothes closet and trunk room.
- e. Toilet room off corridor between the owner's bedroom and bath-dressing room; electrically-operated safe.
- f. Bath and Dressing Room:
1. Flooring: Tile and marble with rug cover.
 2. Walls: Walls are multicolored onyx marble and ceramic tile with marble trim and classical cornice; tiled tub recess has marble surround; lavatory recess is similar.
 3. Ceiling: Flat and vaulted plaster ceiling, flat arch between bathing and dressing areas.
 4. Lighting: Lamps, sconces, lanterns, and cove lighting.
 5. Fireplace: Marble fireplace surround, mantel carved in floral pattern. Iron facing in fireplace opening; brass fireplace hardware.

6. Openings: The apsidal end of the dressing room is perforated with five round-arched openings containing two casement windows per opening. An etched mirror door leads into the closet.
7. Notable hardware: Gilded brass door and plumbing hardware, antiqued bronze grilles.
- g. Norwegian Room:
 1. Flooring: Wood strips.
 2. Walls: Plaster.
 3. Ceiling: Beamed ceiling (painted mahogany) with acanthus leaves, brackets supporting the beams; painted joists.
 4. Openings: Casement windows and an extended bay window at the east elevation.
- h. Bath off Norwegian Room: Extensive use of antique Spanish tile in wainscot and shower recess.
10. Vestibule-hall to Adam room, Spanish room, Venetian room, and to Venetian bedrooms (Guest House).
 - a. Vestibule-hall: Access from upper loggia.
 1. Floor: Ceramic tile.
 2. Walls: Pilaster with applied ceramic tile. A wooden grille made of spool-turning panels divides the hall into sections.
 3. Ceiling: Barrel-vaulted plaster ceiling with double strips of ceramic tile spanning the vault at regular intervals.
 4. Lighting: Spoon wall sconces; skylight baffled to obscure direct light.
 5. Openings: Doors decorated with linear molded pattern.
 - b. Closet off of vestibule - hall overlooks upper part of living room.

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- c. Vestibule to Adam Room:
1. Flooring: Wood strips.
 2. Walls: Lacquered paper on plaster walls.
 3. Ceiling: Plaster with classic cornice.
 4. Lighting: Crystal chandelier.
- d. Adam Room: This guest bedroom, in a near-octagonal plan, is Adamesque in style. The fireplace, decorative niches, and entrance door occur in the four short diagonal faces. An elliptical plaster decoration on the ceiling is reflected in the rug design. Adjacent bathroom and closets. Unit air conditioners, built-in safe and scales.
1. Floor: Pegged wood with rug cover.
 2. Walls: Plaster walls with simple molded panels above the chair rail, elaborate classical cornice at the ceiling with light Adamesque plaster details.
 3. Ceiling: Plaster, with bas-relief elliptical pattern and center piece.
 4. Lighting: Crystal chandelier.
 5. Fireplace: Marble mantel and surround in Adamesque detail.
 6. Openings: Plasters frame three round-arched openings containing casement windows.
 7. Decorative features: Canopy and drapery above two single beds.
- e. Spanish Room (guest bedroom), adjacent bath and closets, bath has small balcony at northeast corner, built-in safe and scales.
1. Floor: Black glazed tile with rug cover.
 2. Walls: Earth-colored plaster walls of rough texture with tile inserts; projecting plaster wainscot.

3. Ceiling: The exposed beams of the ceiling are painted with polychromatic patterns. The coffers are decorated with Spanish crests.
 4. Fireplace: The round corner fireplace is hooded and has a stepped-arch opening. The opening is faced with ceramic tile and the hood is covered with a mosaic of tile pieces. Above the opening is a miniature arcaded cloister containing ceramic figures.
 5. Openings: Balcony at southeast corner, paneled wooden doors in square and rectangular patterns; silver plated hardware.
- f. Sleeping Porch: Located south of the Spanish room; plaster walls and deep coffered wooden ceiling, carved beams in dentil pattern.
- g. Venetian Room: This sitting room opens onto the covered way and terrace above the porte-cochere which serves as a passage to the Venetian bedrooms. These areas once served as a suite for older children and are now guest rooms.
1. Flooring: Ceramic tile floor with rug covering.
 2. Walls: Plaster with no trim.
 3. Ceiling: Plaster, camp roof shape with no division between the walls and ceiling.
 4. Lighting: Venetian crystal chandelier in colored floral motif (mirror frames match the chandelier).
 5. Fireplace: Carved marble mantel and surround.
 6. Windows: Round-arched openings, two casement windows per opening.
 7. Doorways and doors: Solid wooden doors with patterns of circles in bas-relief; rope molding trim.

11. Passage for the upper loggia circumvents the upper part of the living room to the Portuguese room.
12. Portuguese Room: Wooden paneled wall and wainscot, wooden paneled ceiling in camp roof shape, five arched casement windows; adjacent bath connects with Dutch room; adjacent is the "Seven Window Balcony," with seven arched openings into the upper part of the living room and seven arched openings, expressed on the east elevation. (This space is partly filled by air conditioning equipment.)
13. Dutch Room: Bathroom adjacent, door to bathroom off Portuguese room, stair to upper loggia.
 - a. Flooring: Wood.
 - b. Walls: Plaster with wooden cornice, paneled pilasters, and wainscot.
 - c. Ceilings: Above the cornice is a plaster cove. The horizontal portion of the ceiling is composed of wooden panels delineated by heavy moldings.
 - d. Fireplace: The projecting chimney piece has fluted columns at the corners and three wooden panels beneath the cornice. The remainder of the surface is set with Dutch Delft tiles. The fireplace opening is faced with brass. There is a small bracketed mantel shelf mounted on the tile facing.
 - e. Windows: Leaded-glass casement windows in round-arched opening.
14. Vestibule to the American room and stairway to the first level cloister: Ceramic tile floor in concentric pattern, domed plaster ceiling painted in a lillies-of-the-valley motif. The door to the stairway has twenty-four carved wooden panels in animal, floral, and human figure motifs. The reverse side of the door has stepped panels. Hardware is silver plated.
15. American Room: Bedroom with adjacent bathroom and closet.
 - a. Floor: Wood.
 - b. Walls: Paper on plaster, paneled wooden wainscot, wooden cornice.
 - c. Ceiling: Plaster.

- d. Fireplace: Marble surround and hearth, mantel shelf, pilasters, and overmantel panel.
16. Gothic Stair: Spiral staircase between upper loggia and cloister. Construction of Doria stone and stucco in the Gothic style.
 - a. Stone treads with carpet runner.
 - b. Tile risers.
 - c. Ceiling is vaulted with stone ribs which continue down the walls to outline panels in Gothic tracery patterns.
 - d. Metal handrail.
 - e. Spoon-shaped sconces.
 17. Tower: The tower is accessible from the vestibule to the Spanish, Venetian, and Adam rooms. The tower has three levels: two with sleeping areas and baths and an observation level.
 - a. A spiral stair with wooden treads and carpet runner approaches the first level. It has plaster walls and ceiling and an iron handrail.
 - b. On the first level are sleeping and sitting rooms and a bath.
 - c. An irregular "L" stair continues to the next level.
 - d. From the second level, an open iron spiral stair goes to the observation area. It has a chain link handrail and vertical ties. The manufacturer was Du Inage Spiral Stair Company of Baltimore, Maryland.
 - e. The observation area is nearly octagonal in plan. Framing is of wood with carved corbeled brackets in a tusk and tongue motif. Ceramic tile trims the openings and covers the floor. The balconies have turned wooden balustrades.
 18. Dance Pavilion: Accessible from the west lawn and by a stairway from the southwest end of the cloister.
 - a. Cloak Room.
 - b. Projection Room: There is a fully-equipped projection room at the east end. Air conditioning equipment is under the floor. Adjacent is the serving pantry and bar.

- c. Dance Floor: The rectangular space is approximately 30' by 50'. Interior arcades with Moorish horseshoe arches parallel the long dimension at approximately 2' from the window walls.
 1. Floor: Wooden parquetry.
 2. Walls: Paneled wainscot below panels of acoustical tile behind diamond-shaped wooden grilles.
 3. Ceiling: Cove ceiling with wooden batten pattern over acoustical tile.
 4. Arcade: Painted wooden columns and composite capitals, horseshoe arches, and exaggerated dentil cornice.
 5. Openings: Arched openings with casement windows spin-open a terrace on the north side.
 6. Lighting: Cornice-cove fluorescent lighting operated by a rheostat. A chandelier is in each arch of the arcade with three rows of stage lights and portable foot lights.
 - d. Stage: Located at west end of pavilion. Proscenium arch with elevated stage floor, approximately 2' above dance floor level. Painting of Arabian horseman on fixed backdrop, roll-type projection screen in backstage area. Doors to toilets flank stage.
 - e. Telephone room.
19. Secretary's Cottage: Located on the north side of the west lawn, attached to servants' quarters and laundry.
- a. Entry hall from covered way.
 - b. Living room: Wooden floor, plaster walls and ceiling, fireplace.
 - c. Two bedrooms and two baths for secretary and assistant.
 - d. Passage to service courtyard, servants' quarters, laundry, and garage.
20. Kitchen service area: Located adjacent to the dining room and the north end of the cloister.
- a. Butler's pantry (space between dining room and main kitchen).
 1. Storage for glassware and china, silver safe for flatware.

2. Refrigerated storage areas for cut flowers and condiments.
 3. Telephone receptionist's office.
 4. Spiral iron stair to basement area #3.
- b. Main kitchen: Food preparation and storage areas.
1. Frozen vegetables and fruits.
 2. Utensils.
 3. Sinks, ranges, ovens, hot-plates, and broilers.
 4. Built-in refrigerator, quick-freezer, vegetable sink, and dry storage.
- c. Janitor's closet: Storage for soaps, toilet materials, etc.
- d. Steward's office and toilet.
- e. Staff dining room.
- f. Dining room for secretary and small children.
- g. Staff quarters on second floor above main kitchen and staff dining area.
- h. Basement #1: Accessible from service drive adjacent to the garage and from staff dining room area.
1. Walk-in cooler.
 2. Electric transformer vault.
 3. Electrical supply room.
 4. Main switchboard and generator.
 5. Tool and hardware storage.
 6. Workshop.
- i. Basement #2:
1. Storage for soaps and paper products.
 2. Dry storage and quick-freezer.

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j. Basement #3:

1. Trunk and miscellaneous storage.
2. Furniture storage.
3. Telephone equipment.
4. Stairway to bulter's pantry.

k. Boiler room.

l. Paint shop.

m. Fallout shelters (three).

21. Garage: Two-story separate building in service courtyard with a six-car capacity. Quarters for four chauffeurs are on the second floor.

D. Site:

1. General setting and orientation:

The seventeen-acre site is defined by fences and foliage to the north, a low stuccoed masonry wall to the east paralleling South Ocean Boulevard, a high masonry wall at the south, and open to the shores of Lake Worth to the west. Access and egress is by an entrance gate and service gate on Ocean Boulevard and a service gate at the south end of the property. A palm-lined drive extends from the entrance gate to the porte-cochere.

2. Outbuildings:

- a. Superintendent's cottage: Stucco over masonry, mission tile roof, casement windows; two bedrooms and two baths, living room, "Florida" room, and an outbuilding used for laundry.
- b. Two sheltered waiting areas, one enclosed, at courtyard northeast of the kitchen-service wing used as parking area for visitors' and guests' autos.
- c. Surplus two-car garage and adjacent outbuilding for tools and equipment storage, dressing room and toilet for outside help.
- d. Glass house for indoor plant propagation, attached slat house for indoor house plants, and slat house for palms.

- e. Staff quarters for seasonal help, masonry with tile roof, parking spaces at ground level, attached "day rooms."
- f. Steward's cottage, near Lake Worth, northwest corner of site: one bedroom, living room, kitchen, and bath.
- g. Nine-hole "pitch and putt" golf course with rest houses.
- h. Slat green house, mower shed, water pump, and tank housing; storage garage for lawn equipment, and holding area for potted plants at the southwest side of the site.
- i. Tunnel to beach: Reinforced concrete tunnel underneath South Ocean Boulevard runs from the east lawn to the beach.
- j. Cabanas:
 1. Mens' dressing rooms and shower.
 2. Women's dressing rooms and showers.
 3. Owner's cabana, kitchen, bar, and sitting room.
 4. Heated saltwater pool, storage for pool equipment.
 5. Staff facilities.

Prepared by: Prof. F. Blair Reeves, AIA
University of Florida
Gainesville, Florida
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