

SARASOTA MODERN

THE NEWSLETTER OF

SARASOTA ARCHITECTURAL FOUNDATION, INC.

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R. V. Garvin editor

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SAF Annual Members' Meeting

January 17, 2007 5:00 p.m.
Sarasota Herald-Tribune
Community Room

Sarasota Architectural Foundation, Inc. Celebrating the Sarasota School of Architecture and Beyond

Going back to opening the west more than 200 years ago, the classic habit of American economic development has been to tear down what is, to slash, and burn, and to replace it with whatever will make a profit today. Same with architecture. Cities in Europe have grown by accretion, by addition — with occasional urban planning intervention from Hitler's Luftwaffe or RAF Bomber Command. Our cities have evolved by razing yesterday's structures as a matter of automatic obsolescence and replacing them with new buildings destined for an equally time-limited life. Sometimes that makes sense. Then as now, great talent is not universal, and most construction aims only for immediate profit and inoffensive design, not for beauty. Occasionally we lose handsome structures of continuing utility that would also serve to remind us that we are not the first inhabitants of this space, that our parents and grandparents might also have something important of continuing value to say to our communities.

The Sarasota Architectural Foundation is the outgrowth of "An American Legacy — The Sarasota School of Architecture Tour and Symposium," a five-day showcase of Sarasota County's unique mid-20th century modern architecture known as the Sarasota School of Architecture. Developed by members of the Fine Arts Society of Sarasota, the 2001 Tour was attended by more than 1,000 design professionals, scholars, and individuals from around the world, and comprised lectures, guided bus and boat tours, a documentary, exhibitions and social events. A core group of organizers subsequently formed SAF to focus on two objectives — **the preservation and celebration of existing Sarasota School of Architecture structures, and the promotion of contemporary architectural excellence in the Sarasota community.**

Since SAF's incorporation in 2002, the organization has presented numerous architectural tours, film screenings, and educational events for scholars, professionals, and the general public, including a groundbreaking tour of new Sarasota architecture called "Thoroughly Modern." The organization's first newsletter was published in December, 2003.

SAF works with nationally recognized journalists, authors and photographers to promote Sarasota's legacy of modern architecture. SAF has provided material for articles in magazines such as *Metropolis*, *Modernism*, *Conde Nast Traveler*, and *Details*, and has assisted the art book publisher Rizzoli for its books "Florida Modern" and "Modern Highrise" in finding locations, setting up photo shoots, and interviews.

SAF also supports architectural excellence through education, and through advocacy at Sarasota government, taking part in the selection process for the design of the bus transit terminal adjacent to Sarasota City Hall, itself a notable example of the Sarasota School, and actively participating in discussions with City and County governments about design standards for commercial and downtown development. SAF has also helped to underwrite similar efforts of other organizations, such as the American Institute of Architects Gulf Coast Chapter's "No Brakes" design competition and "10x10" presentations, as well as the recent grassroots "Save Riverview" campaign. SAF's membership is a diverse group of individuals from many walks of life, who share the vision that Sarasota continue to be a center of significant architectural design.

President's Message

Les Fishman

Things are happening — you may not have heard from us lately, but that doesn't mean we haven't been active. First things first: we have three new board members with outstanding resumés. We are still recruiting for our board and have another candidate in the pipeline.

The board has reviewed various activities which could enhance our development. After much soul searching, we have prioritized those activities which are consistent with our mission and will give us the growth and strength we need.

An active web site has to be a top priority. Our current web site is outdated and not productive. We are speaking with several web site developers and will be making a choice soon. Our objective is to replace our current home page immediately, and then design an interactive site. We hope to be live with a new site in the next three to four months.

Some of you will remember Symposium 2001, which gave birth to the Sarasota Architectural Foundation. Lectures and symposiums featured many of our outstanding architects. Those events were recorded on video tape. Somehow the tapes got lost and languished, as we did not know where they were. Within the last year we began to talk about them and wondered whether they could be found.

The good news is that we found them. The bad news is that in their present condition they are not marketable. We think we have found a video production company that can enhance them, with additional resources that we can furnish, so that we can market them to schools and the general public. If we can achieve this, it will greatly enhance our reputation as a forerunner in promoting and preserving the Sarasota School of Architecture.

In the meantime, we are evaluating our tour programs and the possibility of establishing an education program. The Riverview High School debacle has convinced us that if we are to preserve the Sarasota School of Architecture heritage, the public must be made aware of the positive effect of preserving this style of architecture. We also feel strongly that an educational program should be made available to the high schools and colleges in our area, not only to create awareness of our architectural landmarks, but also to help us when we apply for grant funding for our activities.

Yes, we are taking on a heavy load. This is in addition to building our membership, and working on our archives and repository which now contains many models, plans and architectural records. Through our Government Relations Committee we are also working with government agencies to "raise the bar" for awareness of the architecture of Sarasota, and to preserve our architectural heritage.

We are changing the SAF in order to be a dynamic organization in a changing environment. That takes time and involvement. It is exciting, and any accomplishment is a great reward. Come join with us in our endeavor to make Sarasota more attractive to those who have an interest in modern architecture, and a better place to live. All you have to do is e-mail us at safinfo@aol.com. I look forward to meeting with you in the coming months.

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Sarasota Architectural Foundation Committees

| | |
|--------------------|--|
| Government Affairs | Carl Abbott |
| Legacy | John Howey |
| Newsletter | Bob Garvin - Editor Catherine Bond - production |
| Education | Peter Lizon |
| Lecture Series | Bruce Mullin |
| Tours | Tom Luzier |
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and special thanks to
 Jere Toms - Assistant to the Board

IN THE NEWS

January 17, 2007

SAF annual Members' Meeting

Location: Sarasota Herald Tribune Building
Tour of new facility begins promptly at 5:00 p.m.
Members' regular meeting will begin immediately following the tour.

SAF Lecture Series to begin in February

Join us at the Sarasota Herald-Tribune Community Room for conversations with architects from around the world.

Mark your calendars now:

February 15, 2007 (Thursday)
March 21, 2007 (Wednesday)
April 18, 2007 (Wednesday)

Invitations with speaker information will be mailed out before each event. RSVP required.

Catalyst Magazine September/October 2006 issue includes a travel article by Martie Lieberman about Sarasota's architecture.

Catalyst is an Atlanta-based business magazine. The article highlights Sarasota's rich architectural legacy from past to present, and encourages visitors to visit Sarasota to see examples, using a self-guided tour prepared by Lieberman, available free at www.modernsarasota.com. It also lists where to stay, dine, enjoy Sarasota's beaches and its vibrant arts scene.

<http://www.catalystmagazine.com/>

Metropolis Magazine August 2006

issue cover story includes an article by David Sokol about the renovation of **Paul Rudolph's 1955 COHEN HOUSE** on Siesta Key by **Seibert Architects**.

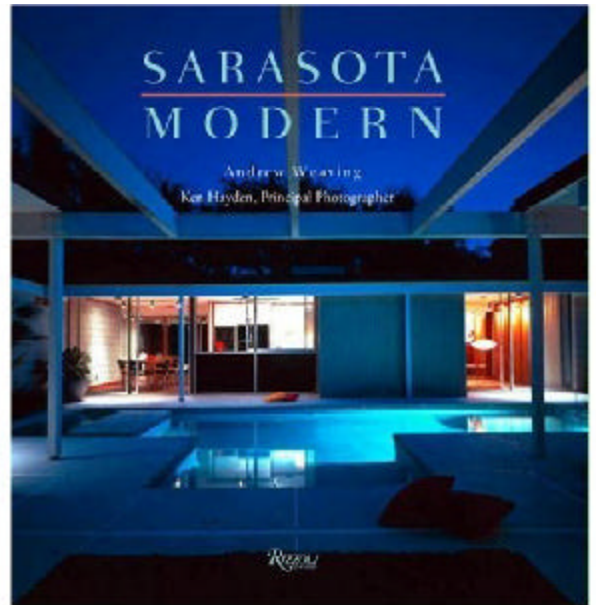
<http://www.metropolismag.com/cda/story.php?artid=2226>



Oct 26 Award Dinner:

Architects Carl Abbott, Guy Peterson, and Tim Seibert were honored at a Civic Achievement / AJC fundraiser at Michaels-on-East in Sarasota.

Many of Sarasota's architecture greats were in the crowd, among them Gene Leedy and Bert Brosmith, and they enjoyed a keynote speech from architect Charles Gwathmey, plus a hilarious tribute "roast" video created by Bill Waggy .



Sarasota Modern, by London author Andrew Weaving (Rizzoli Publishing)

A book signing reception will be held **November 21** at Sarasota News and Books, 7 p.m. with an introduction by Gene Leedy.

The book includes photos and history of Sarasota's unique modern legacy and lots of new photos. Meet Weaving and enjoy a glass of wine. That's a house by Gene Leedy on the cover. And isn't that in Winter Haven?

For details go to

<http://www.sarasotaneewsandbooks.com/event0-79.php>
or reserve your book now at www.amazon.com

Round up the usual Suspects —Recent American Institute of Architects' Awards

In May 2006 The Gulf Coast Chapter of the A.I.A. gave Design Awards for projects to the following three firms, *all SAF members* : Carl Abbott FAIA, Architect / Planner PA, Guy Peterson OFA, Inc., and Seibert Architects, PA.

At its convention in July, the Florida AIA gave State Design Awards for projects to the following four firms: Seibert Architects, PA, Guy Peterson OFA, Inc., Bowen Architecture, Carl Abbott FAIA Architect / Planner PA.

Two Recent architectural books feature work by SAF members

John Howey & Associates have a new book coming out late in the fall. If there is one element that singles out this firm's unique work, it would be dramatic geometries against the natural elements of the environment — earth, sky, and water. The projects in this monograph (ISBN 1864701331) include office buildings, health facilities, hotels, classrooms and studios, single-family and multi-family residences, dormitories, schools, historic preservation, museums, galleries, showrooms, interior design, and planning projects.

50 + Vacation Homes : 50 Great Holiday Homes ISBN 1920744991 - Projects by Carl Abbott FAIA Architect/Planner PA, Guy Peterson OFA, Inc., Bowen Architecture. This is a large format book with multiple beautiful color photos of each project.
Photo by Steven Brooke



A Critical Cause — Saving Riverview High School

Carl Abbott FAIA

Riverview High School, designed by architect Paul Rudolph, is an important part of Sarasota's built history and a significant part of the architectural legacy of America. In letters to the press and during public hearings, teachers, past and present students, and other citizens have weighed in on the problems of the school buildings, citing lack of air conditioning, roof leaks, and other inadequacies. There are problems with mold, mildew, fumes from the science room, rust, and a cabinet fallen in the science room — many are the result of deferred maintenance, and have nothing to do with the structure of the buildings.

In September 2004, BMK Architects wrote to Dr. Norris, the head of the School Board stating "...Plan on replacing all existing buildings on campus...with the exception of the original Rudolph buildings, which should be rehabilitated." We agree! There is a substantial difference in cost and time between Rehabilitation of structures with Historic Designation (which we favor) and Restoration.

Instead, citing "facts" contained in a May 2006 Cost & Time report, the Sarasota School Board has voted to build a totally new school on the site, which means demolition of the historic buildings. This is the school board that invested in some of the country's most advanced architecture when Phillip Hiss was its president. We are convinced that these so-called facts are inconsistent and flawed, and we have world-wide support for our efforts to save Riverview. The Save Riverview Group includes educators, architects, planners, historic preservationists and community leaders, including a former mayor of Sarasota and a former school board chairperson, and the group has not given up.

A recent letter from Lord Norman Foster, the noted British architect, is a case in point.

"I am writing to lend my support for preserving Riverview High School as designed by Paul Rudolph, undoubtedly one of the great American architects. It is a building that has served as an inspiration not only for me, but for generations of architects . . . Despite its present state of disrepair, the underlying structure of this strikingly innovative building is sound. It could easily be restored to its original condition and brought back to life as a focal point for the expanding school campus . . . new building technologies allow us now, more easily than ever, to adapt older structures to modern use."



We know that the Historic Riverview High School buildings can be rehabilitated so that our students and teachers can have the best of 21st century technology in buildings that reflect Sarasota's cultural assets — buildings that can possibly also yield millions of dollars in financial grants. It's worth doing, for our community!

At the July 2006 Florida AIA State Convention, the Save Riverview Group was presented with the President's Award for championing the rehabilitation of Riverview High School designed by Paul Rudolph.

Living in an Icon

R. V. Garvin

We live in a famous house - the Hiss Studio, built along with the Umbrella House next door in 1953 as experiments and perhaps as display houses when Phillip Hiss developed the real estate of Lido Shores, until then a sandbar not much more than a hundred yards wide between St.Armand Circle and Longboat Key, off the shore of Sarasota. Hiss was an *amateur* of contemporary architecture, and as chairman of the Sarasota County school board was authorized to pick architects for new schools. That made him the patron of what has become known as the Sarasota school of architecture. Paul Rudolph, its spiritual leader, designed the Umbrella House. One of his young apprentices, Tim Seibert, designed the Hiss Studio, where he also lived while supervising the construction of the Umbrella House on behalf of Rudolph.

The Studio contains a large conference room, now my library; a small service kitchen; a bathroom; and Hiss' drafting room, now my office. Hiss himself lived in a house across the street, on the bank of New Pass. (That house is now gone and replaced by two 6,500 square foot Palladian villas built on spec.) In 1962, perhaps feeling a bit cramped, Hiss engaged Bert Brosmith to design and build a 2,500 square foot addition to the Studio as a place for his children and their nanny. Carl Abbott, then a young architecture student at the University of Florida, worked for Brosmith as a designer of the addition.

From the street, one can see only the Studio. It is a jewel of modernism - spare, elegant, restrained, and yet intense. Architecture groupies drive by very slowly. They park down the street and photograph the house as unobtrusively as possible. And then they wait, hoping we'll invite them in to take the tour. From the front, the Brosmith addition is barely visible, and comes as a clear shock when visitors walk in. Of all our many visitors over the years, only one declared that this was all banal and that he had done better work himself.



We bought the house in 1996 from Heather Chappell, who had done a loving and labor-intensive restoration job on both parts of the house. She and we were fortunate; the house is not only handsome, but it has good bones. Keeping in mind that two of the four sides of both parts are glass, the house is built like a fortress, and no expense had been spared in its construction and finish; the materials are not ostentatious, the craftsmanship is impeccable.

And then, some years later, it rained on my desk. Actually, Phillip Hiss' desk - all the furniture in the office, the desk, bookshelves, file cabinets, had been installed by him, including the massive blueprint file. The Umbrella House next door had been designed without air conditioning but with jalousie window walls that opened completely. In contrast, Hiss wanted to protect his books from humidity and therefore the Studio had fixed glass and was the first air-conditioned house on the key. The roof, of course, is flat. Insulated air-conditioning ducts had been set directly on it. We found that in certain weather, water dripped from an air-conditioning diffuser in the ceiling directly over the built-in desk, and also from other outlets.

A roofer came, climbed up and back down, and reported that there was nothing wrong with the roof: two inches of water were standing on it, and had there been a leak, we would have had a torrent inside and not the drips we had seen.

Pay attention to all evidence; there is significance in the smallest clue. Why was the roof covered with two inches of standing water? Was it an intentional reflector of solar energy? No. The roof has no gutters to carry off rain water, not even chains hanging from scuppers in the ancient Japanese manner now again popular with architects. There are two drains on the roof, and I suppose it is sloped to carry water towards them (I haven't put a level on the roof) but there is also a problem: there are skylights between the ducts on the roof, and the enclosure for the biggest skylight blocks access to the drain, particularly when our giant banyan tree has deposited leaves up there. Hence the standing water. Tim Seibert came from retirement and pleaded that he had been only twenty-five years old when he had designed the roof; please don't blame a distinguished elder statesman for the excesses of youth.

The source of the leaks also became obvious. Rust holes in the steel enclosures of the air-conditioning ducts allowed the standing rainwater to infiltrate between the covers and the ducts themselves, and to drip into the house through the air-conditioning outlets.

There was the cause. What was the cure? New ducts, we decided, but the duct contractor told us that the building code now mandates that roof-mounted ducts be elevated on stands which allow water to drain underneath them and permit repairs to the roof underneath the ducts. That's sensible enough, but on an old house it raises other questions. Won't ducts raised on stands suffer greater overturning moments from wind loads and therefore require sturdier mounts? What's under the existing roof to anchor such mounts? Will it all show from the street and spoil the aspect of the house?

In the end, our solution was to keep the existing duct enclosures as they were, merely removing their lids, putting in new insulated ducts, and replacing the lids. Sealant has been applied over the rust holes along the base of the duct covers. And now the plan is to mechanically fasten a single-ply membrane over the entire roof and the duct enclosures. I say "plan" because it has taken a long time to find a roofing company capable of doing the job, and getting it ready to execute, keeping in mind all of the other roofing work that is under way in Florida, and the fact that we are once again in our rainy season.

Maintaining any Florida house near the water creates a constant work load. Doing work of the quality demanded by this house and maintaining its esthetic integrity is a challenge. But the house is beautiful and worth it.

Saving Kiley Gardens

With president Les Fishman's support, our SAF Legacy committee has been active in Tampa this past year working on the restoration of Kiley Gardens, a 20th century riverfront park in downtown Tampa. Designed by the late Dan Kiley, an internationally known landscape architect, this park has the same historical significance as his other well known works, including gardens at the Air Force Academy, the St. Louis arch, and the Oakland Museum. After its completion in 1988, Kiley Gardens experienced decades of neglect by the city, resulting in a decision by Tampa in 2005 to demolish it.

Our concerned group went to Mayor Pam Iorio in June, 2005 and with her approval formed a not-for-profit corporation to apply for national status for grants to help repair and maintain the gardens. A two-story parking garage exists underneath. After a year-long struggle, including several proposals to significantly alter the design of the gardens, Tampa has now set aside \$1.5 million to repair the gardens. With this city money we hope that our committee will be able to raise additional funds to restore the park to its former prominence and to create a maintenance reserve.

John Howey, FAIA is chair of the SAF Legacy Committee

Sarasota Modern – the Real Estate Market

Martie Lieberman has made quite a splash as an art collector, as a restorer of an historic house of the Sarasota school of architecture, as a founder and “ramrod” of the Sarasota Architectural Foundation, and as a broker for modern houses in the area. Given the grudging acknowledgment by the real estate community that we’re beginning to come off the price bubble which we’ve seen for several years, we asked Martie to comment on the market for contemporary houses — always “caviare for the general,” as Shakespeare said — and on the kind of people who buy them.

It’s a bad time to sell but a great time to buy modern architecture in Sarasota. Flippers and investors have left the market (thank you). Interest rates have gone up, along with real estate values, property taxes and insurance rates. But these factors won’t keep housing sales down for long. I believe 2007 will be a really good year for modern houses in Sarasota. Besides, hurricane season will be over, non-stop flights from New York and Washington will deliver a new crop of mod-loving tourists and serious fans of our area’s architecture. Sarasota can’t help it – she turns into a gorgeous resort / arts community again, and we all want to live here. (It happened to me. You too?)

There is a huge pent-up demand for modern housing priced at under a million dollars. Currently there is an opportunity to build a modern house next to Architect Dale Parks, who plans to break ground by the end of 2007 on his own Wood Street residence downtown. The lot next door to his is available for a modern builder at \$119,900. Current housing construction costs are estimated at \$200/sf and up. See this project at www.modernsarasota.com



In late 2006 and early 2007 you’ll see a large crop of new construction “luxury level” modern architecture for sale, mostly on Siesta Key and Lido in the \$3 to \$5 million range. Meanwhile, the Houses of Indian Beach project by Coastal Island Group, LLC has broken ground, and will be releasing building sites for custom homes to be designed exclusively by Guy Peterson FAIA/Office For Architecture. Learn more at www.housesofindianbeach.com

A number of important mid-century modern houses will be available in 2007. You thought I was going to tell you which ones, didn’t you? Stay tuned to this newsletter or email me if you want to be the first to know! Love modern Sarasota architecture but not in the market to buy? Take my free architectural driving tour and see Sarasota’s best examples in one day. *Archi-Tour Etiquette*: Please view houses from the street.

Martie Lieberman is a Realtor with Coldwell Banker Residential Real Estate, Inc. who has been featured in Dwell, Wallpaper, Metropolis, Departures and the New York Times for her work specializing in Sarasota’s modern architecture. She recently restored Paul Rudolph’s Cohen House with the help of Seibert Architects, and is currently renovating two modern loft-style condos in downtown.

| Membership Benefits | | |
|---------------------|-------------|--|
| Price | Level | Benefits |
| \$35 | Individual | - Newsletter - Special event discount and advance notice (by invitation or e-mail) - Notice of out-of-town event opportunities |
| \$50 | Family | All Individual-level benefits for two adult members |
| \$100 | Supporting | All Family-level benefits plus: - One complimentary copy of of Sarasota School of Architecture documentary (vhs or DVD) |
| \$250 | Corporate | All Supporting-level benefits plus: - Membership covers four adults - Quarter-page newsletter ad |
| \$500 | Benefactor | All Corporate-level benefits plus: - One complimentary copy of “Paul Rudolph: The Florida Houses” or similar |
| \$1,000 | Cornerstone | All Benefactor-level benefits plus: - Recognition in each issue of newsletter - Exclusive one-time, private, half-day Sarasota School tour - Framed membership certificate |
| \$5,000 | Sustaining | All Cornerstone-level benefits plus: - Opportunities for logo-placement on selected publicity materials - Half-day tour upgraded to full-day group tour, lunch provided (6 people maximum) - Private cocktail reception for 10 with Sarasota School architect |
| Over \$5,000 | *** | Please contact SAF to discuss opportunities and benefits |

Does Venice Deserve National Register Designation?

Peter Lizon

It is encouraging that our own Venice, FL will be listed in the National Register of Historical Places, on an application submitted by the head of the Venice Archives and Area Historical Collection, Dorothy Korwek. Her effort is commendable; however, the plan is one thing and the reality another.

John Nolen's 1926 city plan was based on the "Garden City" principles conceived by the English planner Ebenezer Howard. A main feature was the integration of the built environment with the natural environment. Nolen visualized a geometric plan of streets organized along an east-west axis culminating at the Gulf Coast beach. Arrival to the city was by train at a new train station located on the east end of Venice Avenue — the previous station having been eliminated. One proceeded along Venice Avenue to the west, arriving finally at the open air pavilion at the center of the public beach.

Thus Venice Avenue formed the plan's datum, containing the city main services and amenities in a park setting that emphasized the relationship between buildings and green landscape. This linear city center was designed to be accessible to the citizens in no more than a short walk. Low-density, low-rise single-family homes on the residential streets allowed for breezes and solar radiation in a garden setting.

The Nolen Plan for Venice was focused on the beach, the principal natural amenity. It shows the beach as open space — the entire stretch of the beach accessible. The beach contains only public open-air pavilions, an amphitheater, and look-out points — there are no private residences on the west side of the street that parallels the beach. An aerial photograph, taken in 1953 before the Inter-coastal Waterway was built to create Venice island shows that the Nolen plan was actually implemented.

The situation today is very different. High-rise condominium towers along The Esplanade violate the main principles of the Nolen plan. They "privatize" beach access and completely cut off the city's inhabitants from their major natural amenity; this "Manhattanization" of the shore also blocks views of the gulf. The city plans to install the stone engraved with Nolen's Plan in the Venice Little Theatre park. Sad to say, the three condominium high-rise towers on Tampa Avenue at the Venice North bridge block the view of the sky from this park. We hear that yet more density is to be added there in a multi-story condominium hotel. At this pace of growth, we may be stripped of the National Register designation before we get used to it.

It is ironic that the city administrators pretend that everything is fine and dandy. The just-published "City of Venice Vision 2020" states that "Venice citizens enjoy the city's natural and designed beauty, the small town ambiance and a healthy active life style". It describes charming small-town ambiance as "four stories or lower...low-rise buildings and development..." These concepts are in line with the John Nolen Venice Plan, but the city administrators' actions are not.

Look around for yourself.

JOIN SAF TODAY!

Fill out this form and mail with your check to: SAF, P.O. Box 3678, Sarasota, FL 34230

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Sarasota Modern — The Client Speaks

Lois Fishman

Pink, blue, light green? No way! But I figured I could deal with that later. With nine kids between us, Les and I were looking for a house as we needed more space. Happily, they only come to visit one family at a time. When I heard that the “pink house” on Lido Shores was for sale, we went to look. I walked up the stairs into the living room and knew at once that I wanted it. Don Chappell was the architect of the house and also the owner. We went round and round with Don. A second lot was involved but had restrictions, and he would not negotiate the price. We almost got divorced, but we did buy the house.

It was certainly colorful. I didn't think I would leave the house pink. Being a city girl, I believed in white walls, black leather classic modern furniture, oriental rugs, and so forth. Don convinced me that we'd be living in Florida, where the sky is pink, blue and purple. I listened and grew to love it. With each addition we made, the outside began to match the colors we used inside.

We immediately added a level upstairs — Les' sanctuary, hideout, and office. I had known from the beginning that the kitchen was too small for us, but bided my time. Two years later Don designed a fabulous kitchen for me and I had to learn to cook. A few years later I needed another project, so I started to bug Les about buying the lot next door, and Don sold it to us only when he was satisfied that we wouldn't build something evil on it. I talked to Don about an addition to the house; he wanted to design a separate guest house. Unfortunately, he did not live to realize either concept.

We hired Guy Peterson to design the project. He was easy to work with and a brilliant architect. Guy completely integrated the addition with the existing house. He connected the pool deck so that it looked as if it had always been there, and gave us unbelievable sight lines from the new sitting room out over the bayou and Sarasota. We did finally change the outside color as the house was becoming too big to be so colorful.



Our collection of art, pottery, Billy's furniture, (my son has designed some of the furniture) everything works. We love living in a piece of art, first Don's creation and then Guy's. Every room has a view of the outside, most of them over Pansy Bayou.

When I really want to get Les' attention, I tell him that we should buy something small and modern or maybe renovate an original Sarasota School of Architecture House. Just kidding — we love it here. However, I do have a new project. We are considering installing an elevator so we will always have a way to the top.



saf

sarasota architectural foundation

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The Sarasota Architectural Foundation, Inc. is a non-profit membership-based organization dedicated to promoting and maintaining Sarasota's unique modern architecture and design, beginning with the Sarasota School and beyond.

ENJOY THE BENEFITS OF MEMBERSHIP

SAF needs interested, dynamic people to enhance the architectural future of Sarasota. We need your ideas, your spirit, your help to realize our ambitious goals. Join us and receive many benefits.

DISCOUNTS ON EVENT TICKETS
EVENT MAILINGS & E-MAIL
NEWSLETTERS
FREE MEMBERS-ONLY PARTIES

Memberships from \$35 to \$5,000. See page 8 for membership information.

SAF SEEKS VOLUNTEERS

Meet new friends!
Help a good cause!
Learn about SAF and your community!

SAF eagerly welcomes members and friends to assist at programs and public events. Opportunities include writing and planning for the newsletter, helping out at tours and parties, and manning the SAF booth at Arts Day in January. If any of these activities appeal to your tastes and talents, please inform Les Fishman at SAFinfo@aol.com.