1. NAME OF PROPERTY

Historic Name: The Research Studio (Maitland Art Center)

Other Name/Site Number: J. Andre Smith Research Studio, Research Studio Art Center, Espero (Hope), Paintbox Gallery, Laboratory Gallery, Lab-Gallery

Designated a National Historic Landmark by the Secretary of the Interior August 25, 2014.

2. LOCATION

Street & Number: 231 W. Packwood Avenue Not for publication:__

City/Town: Maitland Vicinity:__

State: FL County: Orange Code: 095 Zip Code: 32751-5596

3. CLASSIFICATION

Ownership of Property	Category of Property
Private:	Building(s):
Public-Local: X	District: X
Public-State:	Site:
Public-Federal:	Structure:
	Object:

Number of Resources within Property

Contributing		Noncontributing	
buildings	11	buildings	2
sites	3	sites	0
structures	6	structures	0
objects	0	objects	0
Total	20	Total	2

Number of Contributing Resources Previously Listed in the National Register: 22

Name of Related Multiple Property Listing:

4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this ____ nomination ____ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ____ meets ____ does not meet the National Register Criteria.

Signature of Certifying Official Date

State or Federal Agency and Bureau

In my opinion, the property ____ meets ____ does not meet the National Register criteria.

Signature of Commenting or Other Official Date

State or Federal Agency and Bureau

5. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

___ Entered in the National Register
___ Determined eligible for the National Register
___ Determined not eligible for the National Register
___ Removed from the National Register
___ Other (explain): _____

Signature of Keeper Date of Action

6. FUNCTION OR USE

Historic:		Sub:
	RECREATION AND CULTURE	Works of art
	OTHER	Residential artist studios
Current:		Sub:
	RECREATION AND CULTURE	Museum
		Works of art
	EDUCATION	School

7. DESCRIPTION

Architectural Classification: Art Deco
Other: Mayan Revival (Aztec/Meso-American/pre-Columbian)

Materials:
Foundation: concrete
Walls: concrete block and stucco
Roof: composite, tile
Other: cement, stucco, glass, brick

Summary

The Research Studio at Maitland, Florida, is an outstanding example of twentieth-century Mayan Revival Art Deco architecture in the United States under NHL Criterion 4. It was completed under the guidance of Jules Andre Smith with the funding of his patron Mary Louise Curtis Bok; the period of significance takes in the sustained construction occurring at the site starting in 1934 and continuing through Smith's death in 1959. With Bok's backing, Smith established a "Research Studio" on his property in Maitland, where he had built a small private gallery. Their mutual goal was to create a cloistered artist's colony where talented individuals who received fellowships could live quietly while focusing on their own experiments in the arts. This complex consists of two separate sites covering a total 2.84 acres near Lake Sybelia: the Research Studio portion to the north of Packwood Avenue and the smaller Garden Chapel portion across the street to the south.

During his tenancy at the Research Studio between 1934 and 1959, Smith—a Cornell-trained architect and an artist who attained prominence as a painter-etcher—designed eleven contributing buildings and six structures within the two separate sites, and remodeled two existing houses to stylistically align those buildings with the overall aesthetic of the Research Studio. The new buildings exhibit simplified Art Deco form and elements common to contemporary residential design in Central Florida. These structures are characterized by concrete block construction, white stucco, and steel-frame windows with casement openings. The buildings and structures are informally organized on two sites within a high perimeter wall. The Research Studio is representative of the cultural borrowing and combination present in the fantasy area of Art Deco aesthetics. The sculptures, reliefs, pavers, and murals decorating the complex display variations on Mayan, Aztec, Christian, Asian, and mythological themes, complemented by stylized botanical and geometric carvings, with artistic conventions and overall style based in Mayan precedents.

The Mayan Revival reached its height during the 1920s and 1930s embrace of the Art Deco style, in part as an effort to discern and promote a "true" American architecture derived from Mesoamerican art and architecture. Proponents of this short-lived, but robust revivalist movement incorporated contemporary interpretations of pre-Columbian cultural themes into their new construction, creating elaborately decorated theaters, hotels, civic buildings, and exotic fair exhibits that captivated the public. Smith promoted the beauty of Mayan ornament with elaborately carved concrete reliefs and colorful murals both in the gallery and outside along the walls and in the landscape elements.

The fantasy of the Mayan Revival and other exotic subsets of Art Deco art and architecture lent itself to the incorporation of motifs and elements drawn from a variety of sources and combined in an eclectic manner. This eclecticism is strongly evident at the Research Studio and was also heightened through Smith's inspiration by Surrealism, Abstraction, and the power of "subconscious" drawing. The Research Studio is an amalgam of the past and present, and an imagination all played out in sculpture and design. Although well-traveled and read, Smith denied any direct references for the content of his art and architecture. He maintained that many of his works arose during "subconscious" states which he termed "automatic transcription." This concept was directly influenced by and a variation of André Breton's "automatism" (also "surrealist automatism" and "pure psychic automatism") devised and popularized within the art world in the 1920s and 1930s. Many of the sculptures and reliefs on display at the Research Studio and the Chapel are three-dimensional expressions of Smith's subconsciously-produced drawings that were stylistically structured through Mayan artistic representation and architectural elements. His surrealistic sketches depict gods and mortals entangled in overgrown natural landscapes, maze-like urban centers, or abandoned rural towns. To create the ornamental elements at the Research Studio, Smith invented a customized method of "direct sculptural decoration" for concrete, exploiting

a contemporary rise in the use of cement and stucco in building and construction by extending the capabilities of the material into sculpture or, in his words, the "plastic arts."[1]

Describe Present and Historic Physical Appearance.

Introduction

The Research Studio retains a high degree of integrity with few changes from its historic physical appearance. Smith's colleague, Attilio Banca, bought the first parcels of property in 1934 (Lots 22 and 23 of Lake Sybelia Heights). The original house, a wood-frame, gable-roofed residence, may have been on the property when Banca transferred ownership to Smith later that year. Smith began formal construction of the site in 1935 with the addition of the "Paintbox Gallery"; the initial iteration of the Research Studio was unveiled in 1937. The Chapel, Mayan Loggia, and Carport were built across the street in 1941 and altered in 1942. Smith purchased the small cottage on an adjacent lot, now called the Germaine Marvel Building (GMB), in 1945. As a sculptor and artist, Smith viewed the Research Studio as a living space in which to practice his art, and added to the structure organically every winter season until his death in 1959.

The Research Studio and Garden Chapel consist of twelve buildings set on 5.5 acres of landscaped grounds. These two sites are located in the City of Maitland, Florida, near the shores of Lake Sybelia. Maitland lies north of Orlando and Winter Park in the central part of the state. The area surrounding the Research Studio and Garden Chapel is primarily residential near the lake (to the west), with small-scale commercial buildings and the town center to the east. Although located within walking distance of Maitland City Hall, the site feels rural and remote, due to the large, city-owned parks and green space to the west and south of the complex.

Each of the two primary sites (on the north and south sides of the single-lane, bricked Packwood Avenue), are entirely circumscribed by a tall perimeter wall, ranging from roughly six to eight feet, composed of concrete block, intended to create a cloistered atmosphere for artistic privacy. Both parts of the complex are profusely decorated with works created by Smith and his allied artists at the on-site studios, including applied and integral reliefs and murals exhibiting Mayan Revival, Asian, Christian, and mythological themes. Mayan architectural features, such as corbelled arches and decorative cornices, are strategically incorporated into the design. The structures and exterior landscaped areas are connected by a series of loggias, courtyards, and shaded pathways. The lush Florida landscape accentuates the ancient-Mayan architectural qualities of the site, a tropical artist's paradise set apart from the life of the everyday. The sculptures and reliefs at the Research Studio reveal Smith's creative process as he developed and refined his technique and style and expanded the colony with the assistance of a number of significant resident artists. Most alterations have taken place on the interior spaces, to accommodate new purposes and functions. The site retains its founding principles today: to support artists and provide a space for creating, contemplating, and displaying artworks.

Landscape and Associated Resources

The landscape is an integral element of the Research Studio and the Garden Chapel. Smith utilized the landscape to add dimension to the site, soften the lines of the buildings, and interject an element of nature within the concrete perimeter wall. The overall landscape has a vernacular character with planter boxes and curbs composed of concrete block capped with red brick and lush areas planted with flowering bushes and ferns. There are large areas of grass, in the Central Courtyard and in a number of the adjacent open spaces. In a few areas, the entire landscape is composed of concrete pavers accented by raised planter boxes or planted

[1] Andre Smith, *Art and the Subconscious* (Maitland, Florida: The Research Studio, 1937), 107.

borders, such as in the Garden Chapel and in the Annie Russell Courtyard, the latter of which honors a noted actress and Rollins College professor who was Andre Smith's close friend.

At the eastern side of the Central Courtyard is the largest water feature in the complex, a fan-shaped, shallow pond that fronts the entrance to the Gallery and Annie Russell Courtyard. The pond is constructed of concrete and the border capped with red brick. There is a wall-fountain to provide water into the pond through the mouth of one of Smith's decorative concrete reliefs.

The site is heavily shaded by mature water oaks and palm trees. Smith also planted yuccas, fruit trees, and other deciduous trees throughout the complex. A number of flowering bushes, such as azalea and bougainvillea, are present, but the age and date of these plantings is unknown. There are planting boxes in the Chapel that are currently occupied with green, leafy ferns. The hardscape—which includes a fountain and pond at the Research Studio, concrete pavers, and a water feature in the Chapel—retains a high degree of integrity from the historic period. Smith hired local landscapers to assist with his vision for the site, but no known landscape architect worked on the design elements. There are references to a M.J. Daetwyler, Mulford B. Foster, and Hughes Planting in Smith's records about the creation of the landscapes and Ralph Ponder, a longtime caretaker and handyman at the property, assisted Smith with the implementation of projects from time to time.

Construction Methods

According to writings by Smith, all the buildings were constructed of concrete block, with those within the walled enclosure of the Research Studio finished in stucco and the buildings outside of that zone left as "natural" cement block with exposed mortar joints. The stucco was applied with "a texture that has a pleasant brushed or melted appearance."[2] Most of the concrete blocks are laid in a stack-bond, creating a stockade-like character where the blocks are exposed. Most buildings and structures are constructed on poured concrete foundations, with the exception of the original house at the northwest corner of the Research Studio, which is raised on block piers. A few of the buildings have wooden, gabled or shed roofs, covered in red clay tiles, though the majority of the structures have flat roofs.

The reliefs and pavers throughout the complex were, for the most part, carved by Smith; all are original designs. Smith described the process of creating the sculptures in an article entitled "Two Parts Sand—One Cement," published in *American Artist* in September 1940.[3] He wrote "It is as simple as this: Take two parts of clear white sand and one of cement, mix well, add a little water and…serve." The actual process was more complicated and was refined over a period of time with experimentation and practical application. Smith created a working area at the back of the Research Studio, equipped with custom-made wood frames that tilted on axis. The mixture of sand and cement was poured into the frame and carved by hand after it had begun to set. He advised using tools, rather than bare hands, promoting the use of everyday objects such as pins, paintbrushes, teaspoons, a punch, and grapefruit spoons—his own favorite instrument for this craft. A few of the sculptures and reliefs on site were created by artists in residence, including an elaborately articulated wall relief in the Mayan Loggia designed by John "Jack" Franklin Hawkins.

Overall Organization of the Two Principal Sites

Contributing Site 1: The Research Studio area is located on the north side of Packwood Avenue, which includes gallery space, residential units, artist's studios, and offices. There are ten contributing buildings, three

[2] J. Andre Smith, "Two Parts Sand—One Part Cement," *American Artist* (Sep. 1940).
[3] Ibid.

structures, and one site within Site 1. There is also one non-contributing building, known as MACTES, which was constructed in 1990 to provide additional office space and storage for artworks and materials.

The buildings are grouped into two distinct areas, with a large, grass-covered Central Courtyard and Pond as the unifying element. To the west are the private areas for the Director's Studio and Residence, and to the east are the Studio Court (artist's studios and support spaces) and Gallery (public exhibition and gathering space).

Buildings: Director's Studio (J. Andre Smith's Studio/Studio7)
Library (Studio 8)
Director's Residence
Laundry
Playroom
Studio Court Entrance (including Studio 5)
Studio Court
Gatehouse
Gallery
Bok Cottage (Studio 1)
MACTES (non-contributing)

Structures: Bell Gateway
Central Courtyard Pond
Garden Shed

Site: Central Courtyard

The main complex measures approximately 250′ x 155′. There are four openings along the southern (long) wall of the main complex, running parallel to Packwood Avenue. The entrance furthest to the west was Smith's private gate; the next was a "garden gate," which at one time was the primary public entrance to the site; the third is now the main entry and leads to the gallery spaces; and the last entrance at the eastern corner provided access for cars into a short driveway and also a smaller gate for pedestrians to enter the studio areas and kitchen. The eastern wall separates the compound from its nearest neighbor: a bungalow built in 1925 and now owned by the City of Maitland and included in the collection of the Art & History Museums – Maitland. The northern wall faces onto adjoining green space and has openings for large deliveries and access to the residential side of the complex. The western side of the perimeter wall is solid, separating the complex from adjoining green space (also part of the property) and nearby Lake Sybelia. There are a number of decorative reliefs on the exterior walls, including raised concrete letters that spell out "Research Studio" above a layered square relief decorated with flowers and a grinning Tiki-like face at the center on the southeastern corner. Also, a window opening on the opposite side of this corner is filled with a concrete screen depicting a mythical face and surrounded by stylized rosettes.

All of the buildings are one-story, with the exception of the tower at the southeast corner of the Gallery. The buildings share a number of general characteristics, although there is no standardized plan or size. They are constructed in simplified Art Deco style with Spanish Colonial Revival elements and Mayan-inspired decorations. Each is a simple modernist cube composed of concrete block with a flat roof (a few of the buildings and connecting loggias have shed roofs on the façade) and covered with white stucco. The surfaces are planar, with elaborate decorative motifs applied as window and door surrounds or as plaques on large, otherwise bare surfaces. Each building is connected to another either physically with an adjoining wall, or visually by hardscape elements and additions, such as patios, pergolas, and pathways. The windows are steel frame with casement openings, installed in a variety of configurations. The manufacturer for the windows is

unknown, but the steel window frames are consistent with products available and popular for residential construction in the first half of the twentieth century.

Smith, as a trained architect, may have drawn from the design precedents of Irving Gill in California, best known for his Spanish-influenced modern residences, and Frank Lloyd Wright, who designed a number of Mayan-Revival homes as well as the nearby campus of Florida Southern College in Lakeland, Florida, at the same time that the Research Studio was constructed. The sum effect is of a small village of white cottages, cloistered around a series of gardens and a tower, and connected by pathways and shaded loggias. The only exception to this aesthetic is the Director's Residence, which is a vernacular, wood-frame cottage with a gabled roof, covered in stucco during Smith's tenancy.

Contributing Site 2: The Garden Chapel area is located on the south side of Packwood Avenue, and includes a carport, chapel/nave, the Mayan Loggia with attached sculpture gallery and the Germaine Marvel Building (GMB), a small, stuccoed residential cottage on a neighboring parcel of land to the east of the carport. The GMB is not connected to the other buildings or structures by walls, loggias, or courtyards and is non-contributing because of its lack of integrity. The Garden Chapel is divided into two distinct spaces, connected by a unifying courtyard. There are three contributing structures and one contributing building on the site:

Buildings: Mayan Loggia
Germaine Marvel Building (non-contributing)

Structures: Carport
Chapel
Shuffleboard Patio

The Garden Chapel complex is approximately .57 acres; the buildings and structures here are composed of exposed concrete-block throughout. The exterior perimeter wall (same material) is pierced in only one place: the entry gate on the south side of Packwood Avenue, situated directly opposite the main entry of the Studio on the other side of the street. The wall does not run uniformly around the site, but steps back at the nave of the chapel, and at the gallery adjacent to the Mayan Loggia. An open carport for four vehicles, also of concrete-block and decorated with Mayan Revival motifs (on each pier and west and east exterior walls), is connected to the northeast corner of the Chapel.

Individual Buildings and Structures on the Sites:

Site 1: The Research Studio on the north side of Packwood Avenue (1 contributing site)
The complex on the north side of Packwood is almost entirely enclosed by a stucco-covered concrete block wall. There are four entrances to the Research Studio on the south wall, which is 250′ long and decorated with a number of Smith's Mayan Revival reliefs. Within the wall, the Research Studio is divided into discrete areas to be used for the Director's Studio and Library, Staff Residence, Studio Court and Artist's Residences, and Main Gallery. These four areas are all accessible from the Central Courtyard and gardens, and further connected by paved walkways, gardens, smaller courts, and covered loggias.

Central Courtyard (1 contributing site) and Pond (1 contributing structure). The Central Courtyard is the largest open space within the walls of the Research Studio complex. Located slightly to the west of center, the courtyard is partly shaded with grassy areas; there are a number of small gardens around the perimeter and walkways leading to the various parts of the Research Studio. At the western side of the Courtyard are the Director's Studio and the Library; in the northwestern corner is the Staff Residence area; to the north is the entrance to the Studio Court and Artist's Residences; to the east is a water pond and the entry gate into the Gallery, and at the south side is the Bok Guest House, now referred to as the Bok Studio.

The original public entrance into the Research Studio was through the Garden Gate in the southern perimeter wall, adjacent to Packwood Avenue and opening into the Central Courtyard. The gate is composed of concrete block covered in white stucco, like the adjoining wall, but the blocks step up over the entry to create a Mayan-inspired corbelled arch. The arched opening is decorated with a number of reliefs, framing the doorway. The reliefs on the south side of the gateway (street side) are botanical in nature, with flowers and leaves surrounding the doorway; at the top, two long-necked birds look towards a bouquet of flowers at the center. The reliefs on the north side of the gateway (garden side) depict a series of daisy-like flowers with four large petals and four small petals, set into small squares as a door surround. The top of the entry has a series of relief squares depicting flowers in a basket. The checkerboard walkway through this gate is composed of concrete pavers, decorated with stylized motifs designed by Smith and executed by his colleague Ralph Ponder.

At the eastern side of the Central Courtyard is the largest water feature in the complex, a fan-shaped, shallow pond that fronts the entrance to the Gallery and Annie Russell Courtyard. Smith was assisted in the creation of the landscape by Hughes Planting and Ralph Ponder. The pond is composed of concrete and the border capped with red brick. There is a wall-fountain to provide water into the pond through the mouth of one of Smith's decorative concrete reliefs.

Director's Studio (Andre Smith's Studio/Studio 7; 1 contributing building). In the southwestern corner of the property are two small cottages and an enclosed patio, originally utilized as Andre Smith's private art studio and library building. This area is accessible from Packwood Avenue, through a garden gate at the western end of the southernmost perimeter wall, or through a concrete-block bell gateway that faces onto the main courtyard. A painted metal gate with yellow sunflowers and green leaves and stems provides privacy from Packwood Avenue. Like other gates in the complex, this one was designed by Smith. Affiliated artist Gino Perera, of Boston, Massachusetts, had the design manufactured in Italy and shipped back to Florida.[4] A covered walkway connects the Director's Studio with the Director's Residence to the north. Immediately inside of the gate is a storage closet (to the east) and a built-in concrete and brick bench below a seven-panel relief depicting the Crucifixion of Christ. The backside of the gate (above the opening) is decorated with a concrete relief depicting a basket of flowers. There is a sculptural figure of a Mayan god near the entry gate, with arms crossed, an elaborate headdress and his face in a grimace.

The Director's Studio is a simple structure, composed of concrete block covered in white stucco with planar walls and a flat roof. Floral reliefs surround the double-door entrance to Smith's Studio. The exterior has only two reliefs: one near a secondary door depicts a figure with closed eyes, surrounded by relief flower brackets and the other is a cat carved into a concrete square. The windows are steel frame and are paired or stacked to create large openings that bring light and views into the small building. There is a cantilevered corner window facing the Director's Residence and another pair of windows stacked to create a rectilinear keyhole shape in the tower-like space. The interior of the studio is primarily open, with small rooms to the south for storage. The Director's Studio also now serves as an artist's studio.

The Library (now Studio 8; 1 contributing building). The Library is a simple cottage, composed of concrete block covered in white stucco with planar walls and a flat roof. The interior is composed of one large room and two smaller spaces for storage and bathroom facilities. Double doors opening onto the adjacent patio have been removed; that opening is now closed with wood boards. A large floral relief surrounds the door opening, composed of flowers and acanthus-like curlicues. The private patio is enclosed on three sides by high walls of concrete block: the perimeter wall of the complex to the south and west, and the southern wall of the Library building on the north side. The western wall is stepped at the top and has a large opening containing a floral cut-out in concrete, with a rosette at the center. The southern wall features Asian-inspired motifs, including three

[4] Conversation between Florence Banca and A.J. Larkin, Maitland Art Center, 12 Apr. 1991, 2. Transcript held at the Art & History Museums – Maitland, Maitland, Florida.

figures in high relief; the central relief is a large shield featuring a seated figure, with a floral headdress and grasping a flower. The floor of the patio is composed of concrete blocks, small floral reliefs and bricks laid in a rectilinear pattern. On either side of the patio entry is a series of square-shaped concrete blocks, set to make a set of three supporting piers on each side. Between each of the piers is a botanical cut-out in concrete. The cornice above is decorated with more high relief flowers and botanical curlicues. The library function was later moved; this building now serves as an artist's studio.

Bell Gateway (1 contributing structure). This serves as the primary entrance from the central courtyard to the private areas along the western side of the complex, including the Director's Studio, the Library, and the Director's Residence. The gateway is approximately 14′-0″ high and is composed of unfinished gray concrete block; a bell at the top is set inside a rectangular opening. The blocks at the upper half of the gateway step inward to create a Mayan-type, corbelled arch. The lower portion of the gateway extends out to the north and south to create a 4′-0″ high wall that further separates the private areas from the public spaces and conceals a walkway behind (to the west).The gateway is decorated with a series of decorative concrete relief blocks, adhered to the surface of the concrete block forming the gateway, depicting triplet blooming sunflowers at the top, with curving leaves and stems below. The center-piece flower (above the entryway) is surrounded by additional relief curlicues in a botanical pattern, reaching around the rectangular bell opening. The cast-iron bell is decorated with script letters in Smith's hand: "AS" for Andre Smith; "MB" for Mary [Louise Curtis] Bok, the patron of the Research Studio; and "AR" for Annie Russell. The bell was custom made for Smith in 1937 by John Taylor, Inc., of Loughbourgh, England.[5] Smaller rosettes line either side of the entry. In front of the Bell Gateway (eastern side) is a diamond-shaped patio composed of concrete pavers. The bell was dedicated at the opening of the Research Studio, on December 31, 1937, and was first located in the Studio Complex above the doorway of Studio No. 3; it was moved to this location in the early 1940s.

Director's Residence (1 contributing building). The Director's Residence is located in the northwest corner of the site, at the end of the pathway that accesses the Director's Studio and Library. There are a number of entries into the house, and many additions. The main building is a gable-roofed residence that dates from the late 1920s or early 1930s, and may have existed on the site when purchased by Banca and Smith. It is a wood-frame building covered in white stucco to fit into the overall design aesthetic of the site. The house is not on grade or built on a slab, like the other buildings of the Research Studio, but is supported a few feet above the ground by concrete block and brick piers, a more traditional method of building homes in Florida. The windows are wood-frame, double-hung, six light and the interior retains its original hardwood flooring in the main spaces. There are no decorative concrete reliefs on this building. It is L-shaped and was expanded and added to during Smith's lifetime. This house contains a kitchen, bedrooms, living and dining area, and bathroom. To the north is a studio with wood frame windows and hardwood floors, attached to the main house at the kitchen and accessed by a loggia and small courtyard. This addition may be the original "Paintbox Gallery," referenced by Smith in news accounts from 1935.[6]

The house also connects to a later addition, built in the style of the Research Studio. The building is concrete block with stucco and has three shields around the double-door entrance, each depicting a Mayan-inspired face. The central relief was painted red at one time; the blank-eyed figure wears an elaborate, feathered headdress. In front of this building is a small patio, offset by a low concrete block and stucco wall, topped by a row of bricks. The patio floor is composed of concrete pavers and bricks laid in a rectilinear pattern. This building has been used as the library, a conference center, and offices. Access is through double doors facing the central courtyard; there are also a number of windows in this structure for light and views.

[5] "Report of the President for the Year 1938," archives of The Research Studio, Maitland, Florida.
[6] "Paintbox Gallery," *Winter Park Topics, vol. 2, no. 15* (20 April 1935): 1.

Laundry (1 contributing building). A small block cottage located at the far northwestern corner of the complex covered with white stucco. This freestanding building was used as the Laundry during operation of the Research Studio. It is now utilized for storage. There is one steel-frame window on the southern façade and a double-entry door on the east façade.

Playroom (1 contributing building). To the east of the Director's Residence is another small cottage, once used as the playroom for Peter Banca, the son of Florence and Attilio Banca (Smith's colleagues and long-time residents at the Research Studio). The building is concrete block, covered with white stucco, and has a single small door facing the central courtyard and another access door facing the rear of the complex. There are decorative reliefs around the doorway rendered in concrete. The building is connected to its neighbors on the east and west sides by a concrete block wall.

Studio Court Entrance (now Studio 5; 1 contributing building). The Studio Court is accessed from the Central Courtyard of the complex, to the north of the pond and fountain. The building is concrete block, with white stucco; the stepped façade hides a wooden gable roof covered in red clay tiles. At the top of the façade, above the entry, is an elaborately carved relief depicting Christ, with eyes closed and arms crossed. The relief has remains of red paint. Below this figure, the stepped entryway is surrounded by a series of concrete reliefs. On either side of the entry is a Mayan figure, with elaborate headdresses, feathered clothing, jewelry, and pointed shoes or sandals. At the center is an open mouthed face, with blank eyes. The opening is offset by short concrete block piers and built in concrete block benches with brick lining the upper surface.

Inside the entrance is an open loggia, with wooden, gabled roof. To the west is a storage room (once a pantry and linen closet, now the public restrooms), and an oversized, double door opening, leading to the studio. The eastern side of the building opens up into the Studio Court area. The wooden double doors are painted with a colorful mural depicting a Mayan couple, facing each other and playing instruments (cymbals and a mandolin); below each is a reclining winged unicorn. At the center is a mythical figure, with wings and a large sun-like face. The artwork is rendered in muted golds, greens, blues, and reds. The doors lead to a workshop and artist's studio, a tall tower-like space of concrete block with white stucco shaped as a five-sided irregular polygon, similar to the shape of the mural space in the Gallery. Four piers separate the loggia and studio entrance from the remainder of the Studio Court, accessed by a brick pathway. On each pier is a distorted, mythical face in relief as a capital.

Studio Court (1 contributing building). In a period brochure, Smith described the Studio Court as the "living center" of the Research Studio. A number of gathering spaces were constructed to accommodate the creative and practical components of daily life for the visiting artists. The L-shaped building is one and two rooms deep and contains eight large rooms or studios and the garage. The shape curves around the Gallery to the southwest: the east wing is 130′ long and the north wing is 75′ long. Four studios surround a small central courtyard with a number of small, paved patios adjacent to the studio spaces. Other rooms in this building included a kitchen as well as a common dining room. The artists' studios line the north and eastern walls of the complex. Many of the original spaces are now utilized for the current operations of the Art & History Museums – Maitland, including the garage which is now an office.

The series of rooms open directly to the outdoors and are connected by common passageways and courtyards. Each studio had a closet-sized bathroom, room for a cot, and workspace inside an open room. The buildings are small, concrete block, with flat roofs and covered in white stucco. The window openings are irregular, with steel frames, casement openings, and no decorative moldings. The reliefs in this area are simpler, with only a few over the door and window openings, with the exception of Studio 3. This Studio has a more prominent façade, with a stepped, simple tower above the door. A carved concrete Medusa-like figure with snakes and cats sits directly above the stepped doorway; an Asian-inspired, priest-like figure with outstretched arms and a skull

centered at the waist, surrounded by a curlicue perforated concrete screen, occupies an opening in the concrete block tower above. This was the original location of the bell (see Bell Gateway).

A wall at the back of a covered loggia between Studios 1 and 2 has an exterior painted mural featuring contemporary themes. The mural is composed of a series of small squares arranged in courses, like stacked children's blocks, each containing an item from modern life. The images depicted include a painter's palette, a cup of coffee, a deck of cards, a crossed saw and hammer, a telephone, a wine glass and pipe, and an anchor, cartoonish characters and faces, birds, cats, a mouse with a neckpiece, a wind-up rat, a coiled snake, and a donkey (as well as other objects such as "ABCs").

A concrete drive was originally built as automobile access for two cars. The concrete drive measures 30′ x 18′. The original metal gates remain, although this area is no longer utilized for auto parking. The garage has been enclosed and converted into a reception area for the offices of the Art & History Museums – Maitland. The garage doors have been removed; the building otherwise retains exterior integrity.

Gatehouse (1 contributing building). The Gatehouse is a one-story concrete and stucco building set into the southeast corner of the complex. It is now utilized as an office. A small covered portico, measuring 6′ x 11′ provides pedestrian access into the complex at the southwestern corner. The portico is elaborately decorated with a number of Mayan and mythical figures and faces, each relief is inside an individual square (18″ x 18″), with the series of fifteen squares set in three courses. There is a gate at the entry similar to the wrought iron gates elsewhere in the complex, decorated with painted, stylized floral shapes.

Garden Shed (1 contributing structure). A small concrete block structure, shed roof, covered in white stucco, adjacent to the east perimeter wall, just east of the original garage portion of the Studio Court. The cornice-line is decorated with a wood cutout similar to that on the Carport and the Germaine Marvel Building. The building is approximately 6′-0″ in height. There is one wooden door for access. This structure is now utilized for storage.

Gallery (1 contributing building). The Gallery is a six-room one-story building, Spanish Colonial Revival in character, with a two-story tower, and two tile-roofed loggias surrounding an interior courtyard dedicated to Smith's longtime friend, the actress Annie Russell. The building is composed of concrete block and covered in white stucco.

This building was the centerpiece of the Research Studio and was once known as the "Laboratory Gallery," featuring a long, rectangular space with benches along one side and twelve "sky-lighted compartments," or "cubicles" created to discretely exhibit separate art pieces completed in 1937. Smith credited zoos and aquariums as inspiration for this unusual gallery arrangement.[7] The long gallery remains, although the skylights are not visible and may have been removed.

The original entrance to this building was through an opening in the western loggia through a decorative metal gate, entering through the court dedicated to Annie Russell. In 1940, the current entrance to the gallery was completed to better accommodate an increasing audience by providing access directly from Packwood Avenue to the south. The entry was "enriched with cement carvings in a manner which with Mr. Smith has become an authoritative means of sculptural expression." Local accounts mentioned: "this structure is a fine addition to a group of buildings that is already unique in its architectural charm."[8] The entrance surround is composed of square, decorative concrete reliefs, each adhered to the planar, stucco wall behind. Stylized initials of "RS" (Research Studio) in script are in place above the entrance door. Two, L-shaped concrete block walls extend from either side of the entry, each decorated with Mayan faces in relief within a square block. Those blocks are

[7] "Creative Ventures at Andre Smith's," *Winter Park Topics* 5 (April 1938): 1.
[8] "Research Studio Opens Exhibition," *Winter Park Topics* 7 (February 1940): 5.

adhered to the walls in a stepped pattern. The entry has undergone alterations, primarily under the hand of Smith, from its time of inception. The original double wooden doors that led to the Gallery from Packwood Avenue have been removed and are now on display within the building. A new glass door with decorative metal work accesses the Gallery.

Within the building are a number of rooms, serving as a gift store, gallery space, and meeting areas. A fireplace on the eastern wall, in the second room, contains a carved concrete medallion depicting a bird. The fireplace surround is composed of square reliefs with abstract designs, and a keystone with the following inscription in block script set on three lines: "The Artist's Job is to Explore[,] To Announce New Visions[,] And to Open New Doors." Most of the other interior rooms are plain in articulation with one exception: the Mayan Room. This space contains an elaborately painted mural depicting Meso-American cultural themes and is accented by a nearly floor to ceiling steel-frame window (with casement-style openings) set within a cantilevered corner that extends outwards toward the Central Courtyard and Pond. The mural reaches three-quarters of the height of the room and stretches around the entire perimeter. The painting is rendered in bright polychrome colors, with Mayan figures set within a botanically-rich environment, surrounded by curlicues and abstract geometrics. A central figure, above the fireplace on the southern wall (between two windows), is a Mayan woman in native dress, rising from a sunburst above the stern face of a mythological figure. The ceiling is exposed wood, and the windows here have wood moldings (whereas in other areas of the complex the windows are not framed on the interior).

The rooms to the rear of the Gallery were once used as office space by Smith and his colleagues. Those rooms are now incorporated as art display areas and the windows disguised with drywall on the inside, but on the exterior façade, the large, steel-frame windows are still in place. There is also a large door leading to the Studio Court, which is also closed from the inside, but visible on the exterior northern wall. That entryway is elaborately decorated with a surround of concrete reliefs depicting Mayan and botanical themes.

The Annie Russell Courtyard is dedicated to Andre Smith's close friend, the noted actress and Rollins College professor. Her initials (AR) appear in cut-out concrete above the eastern loggia in a shield, surrounded by a repeating series of identical laughing faces cut from concrete. The courtyard is surrounded on all sides by the Gallery building and has a brick floor; the east and west sides are covered loggias and the north and south sides are composed of the walls of the Gallery. An "old Venetian well in hand wrought iron" on a concrete or stone base sits at the center of the court.[9] This small courtyard has an entrance on the western side with a decorative metal gate that leads to the Central Courtyard and Pond, which served as the primary entry to the Gallery at one time. There are a number of cut-out concrete figures set into the western wall of the Gallery loggia and on either side of the entry gate.

The cornice-line of both loggias in the courtyard is decorated with repeating concrete reliefs depicting an alternating series of daisies and polygons with botanically-influenced motifs; the roofs are wooden, gabled, and covered with red clay tiles. The east-side loggia leads to the main gallery through doors on either end. Two columns and two pilasters separate the loggia from the courtyard, each with applied concrete capitals of grimacing mythical faces. The wall beyond the columns is elaborately painted with a mural depicting a number of Mayan figures, dancing and playing instruments. The west-side loggia has two sculptural figures sitting on stepped, concrete block bases at the entry from the courtyard. On either side of the figures are wide openings, partly filled with open concrete blocks and concrete plaques depicting mythical figures. A concrete plaque is attached to the wall (with the script initials RS at the top) with the following dedicatory inscription, written in

[9] Cy Meanor, "Beauty and Individuality of Research Studio Thrilling," *Orlando Reporter-Star* 13 January 1939: 5A.

block letters: "The Research Studio was founded in 1937 by Mary Louise Curtis Bok for the purpose of encouraging the explorative approach to the art problems of the day."

A steep stairway at the southern side of the courtyard leads to a second-story room inside the tower. The tower is one of the tallest structures in the complex; the cornice line is decorated with concrete reliefs, including two square panels on the front (southwest) corner depicting "19" and "37" in Smith's characteristic script. One of the more elaborate concrete reliefs decorates the stairwell, depicting a Mayan warrior carrying a shield with a Tiki-like face, and wearing an elaborate feathered headdress. The figure is on a ground of horizontal lines and surrounded by a botanically-inspired border.

Bok Cottage (now Studio 1; 1 contributing building). To the west of the Main Gallery is the Bok Cottage, a small, concrete block structure, covered with white stucco. The roof is flat over the main room, and the bath extension has a shed roof. The interior has a fireplace on the south side and a small room to the east that originally functioned as a bathroom (now used as a closet). The façade on the courtyard side (north side) is almost entirely occupied by an extremely large, segmented, steel-frame window, bringing light and views of nature into the room. The south wall of the building faces the southern perimeter wall of the site and has no windows. The entry to the structure is on the western side of the building. Mary Louise Curtis Bok would stay in this guest cottage during her visits with J. Andre Smith and the building has been referred to as the Bok Guest House.

MACTES (1 noncontributing building). This building was completed in 1990 for a total cost of $89,164.[10] It serves as a curator's office and loading dock for visiting exhibitions. The building is designed to work with the historic nature and architectural character of the Research Studio, but is not contributing to the site; the building was finished after the period of significance addressed in this nomination.

Site 2: The Garden Chapel, Carport, and Germaine Marvel Building on South Side of Packwood Avenue (1 contributing site)

The Garden Chapel is accessed from a single iron gate and walkway opening from the south side of Packwood Avenue, directly opposite the entry to the Gallery of the Research Studio (Site 1). This area was originally constructed by Smith as a recreational space for the resident artists, and contained rooms for ping-pong (in the entryway to the Chapel and also within the Mayan Loggia), and a Shuffleboard court (now a raised, patio area). Smith later converted this area to be used as a chapel. Although the built areas are adjacent to one another, the iconography of the sculptures and reliefs vary significantly. A large sign, composed of concrete blocks, sits to the north of the Chapel complex. The sign is two-sided: the east side is decorated with a carved concrete Mayan Warrior; the west side is decorated with the initials "RS" carved in concrete. The date of the sign is unknown, but period photographs indicate that it was constructed during Smith's tenure.

The main motif in the open-air Chapel is of Christian derivation, while the Mayan Loggia and Shuffleboard Patio are decorated with an eclectic collection of Meso-American, African, and Asian figures. The Carport is decorated as well, with reliefs inset on the exterior east and west walls, reliefs on the columns between the four parking spaces, and decorative, painted woodwork along the cornice line. This same painted woodwork decorates the cornice line of the overhanging roof at the Germaine Marvel Building (GMB), located to the east of the carport on a separate parcel of land. The entire site retains a high degree of integrity with the exception of the GMB; most spaces continue in their original function as altered by Smith and the sculptural components are largely intact.

A brick-paved walkway provides entry to the Chapel, the Mayan Loggia, and the Shuffleboard Patio. A short concrete wall, capped with red brick, marks the perimeter of the site along Packwood Avenue and Central

[10] James G. Shepp, Maitland Art Center, to Ron Landon, City of Maitland, 7 May 1990.

Avenue. The inside of the main entry gateway is decorated with a series of reliefs: six angels with arms outstretched, above a pair of stylized sunflowers. The top of the opening is framed with a pair of birds with long tail feathers, as well as additional stylized sunflowers.

A few steps inside the gate lie the Entryway to the Chapel (to the east), and a sculptural relief to the west. The relief depicts two angels sitting along the concrete wall, with hands in prayer, above one of the few inscriptions on the site: "I stood at the gate of life and said, 'Give me a light that I may go safely into the unknown,' and a voice replied 'Go out into the darkness and put your hand into the hand of God. That will be to you better than a light and safer than a known way.'" A relief frame surrounds the inscription. This excerpt is from a poem is entitled "God Knows," written in 1908 by Minnie Louise Haskins (1875–1957), as part of a larger collection called "The Desert." The text is also referred to as "The Gate of the Year," and was a popular twentieth century work, quoted by King George VI to close his 1939 Christmas radio broadcast issued in the early months of World War II.

The walkway continues past two pilasters in relief, depicting long-tailed birds with graceful necks. At this point, the walkway opens up on the west side, marked by four columns of concrete block overlooking the enclosed courtyard. The east wall is shared with the nave of the Chapel and contains a figure of St. Francis of Assisi in high relief (or a religious figure feeding a number of birds surrounded by a halo). This relief retains some pigment. Indeed, a number of the reliefs inside the Mayan Courtyard show traces and shadows of polychrome pigment: red, blue, yellow, and orange, primarily. The remaining four concrete reliefs set into the east wall depict pagan, Meso-American, and Asian figures with fierce expressions. One of these figures has been identified as the Monkey King, a mythical character in classical Chinese children's tales. These reliefs are on the "backside" of the perforated reliefs of saints and religious figures within the Chapel nave. At the termination of the walkway (far wall) is a decorated wall, with an open alcove above a bird bath. A freestanding sculpture that was placed in this alcove has been transferred to the museum gallery for safekeeping. The base of the bird-bath is composed of a Tiki-like face, with a fierce expression and gnashing teeth, above a garden planter of eight tall freestanding sunflowers in concrete relief.

The Garden Chapel (1 contributing structure). The Chapel is composed of three parts, an open room serving as the entryway (9′ x13′), a nave (23′ x 19′), and an altar at the southern end. The Chapel is entirely enclosed by high, bare, concrete block walls, and is said to be dedicated to Andre Smith's mother Elizabeth Conner Smith. Weddings are a historic use of the Garden Chapel area, with at least three held in the space by 1947 under the directorship of Smith.

- Entryway. The entry to the Chapel is a covered porch, accessed to the left of the walk once inside the main gate. This area was used at one time as a ping-pong room by Smith and his allied artists until renovation into the current configuration under Smith's direction. Angels and stylized florals in relief frame the doorway. The space is partially enclosed on all four sides and rendered entirely in concrete with the exception of the roof; the street-facing (north) wall is composed of solid concrete block, approximately 12′-0″ high, descending in height towards the chapel opening to the south. A shed roof of painted wood protects this space from the elements. The south wall (leading into the nave) is built of concrete bricks reaching only one-third of the distance towards the roof. Two columns, also of concrete block and undecorated, mark the entry to the nave.

  All of the walls of the Entryway are decorated with an abundance of Smith's concrete reliefs. The primary motif here is stylized botanicals (flowers and leaves), with a proliferation of curlicues. The four walls are all decorated with applied courses of similarly rendered reliefs (flowers, leaves, and curlicues, with a border of dentils), running along the perimeter of the room and reaching to approximately half the height of the space. Half-height columns of concrete block mark the corners of the open porch and

partially frame the major decorative features: two perforated concrete screens on the side walls and a nine-panel relief on the north/street side wall. The perforated screen marking the entry to this space (west wall) is additionally decorated with two angelic figures, standing atop the half-height concrete block columns, facing each other with eyes closed and arms crossed in repose. The nine-panel relief on the north wall depicts a haloed-Christ figure at the center, with birds flying out towards the corners, and a square-dentil and stylized-flower border. The bottom, center panel is damaged, but remains intact. Below this large relief is a built-in concrete bench, also decorated with flowers in relief on the seat and an angel on either side.

On the west wall is another perforated concrete screen, framed as a window, with a haloed-figure in relief at the center. On the southern wall, six stylized sunflowers cap the concrete-block walls, three on each side of the concrete columns. The floor of the Entryway is composed of concrete pavers, replicating a flower and curlicue design. The single paver at the main entry is a compass with a flower at the center; the two pavers leading into the chapel are decorated with two angels at the far end and a series of twelve icons, depicting images such as two saws at right angles, two keys at right angles with a heart at the center, a winged lion, a serpent, a winged bull, an adze, and two intertwined fish. A single paver is inscribed with these words: “Let Your Thoughts Rest Here Awhile in Beauty and In Love.”

- Nave. Once the site of a badminton court for the artists, the nave is a rectangular, open space connecting the Entryway portico and the Altar, one step down from the floor of the Entryway. Like the Entryway, the floor is composed of concrete pavers of varying sizes, rendered with stylized botanical motifs and a few birds. The side walls (west and east) are composed of the same concrete block used in the Entryway, reaching to a height of approximately six feet. At the beginning of the Nave, on either side, are perforated reliefs depicting religious figures and the crucifixion, above built in concrete benches and planter boxes. A short concrete-block wall separates this space from the remainder of the Nave. Eight concrete block piers (four on each side), mark the progression of the space towards the Altar. A number of statues of the Apostles, which stood on the concrete piers, have been removed from this area for their own safety, now secured within the museum. The west and east walls are decorated with a series of reliefs depicting the twelve “Stations of the Cross,” interspersed with reliefs of saints and other religious figures (six Stations of the Cross on each wall, and four figures). One figural relief appears to be a later substitution, rendered in a different, simpler style than the others in the series. Above each relief is a sculptural flower. Built in planters also line the walls of the Nave. The Nave floor space is in the shape of a cross, created by the addition of low gardens on each side.

- Altar. The altar space reaches out into the nave through a series of raised concrete pavers, set into a shallow pond. Nine of the pavers are set into a checkerboard pattern, with open space between for the water to circulate. One of the pavers is missing its relief cap. Stylized botanicals decorate each paver along with stars, birds, and clasped hands. The altar reaches upwards to a height of approximately fifteen feet and is simply articulated: concrete-block piers stagger back towards the far walls. At the base of the wall (to the south), is an inscription in concrete: “With God All Things Are Possible.” Above the inscription is a cross composed of eight, square concrete reliefs decorated with birds, fish, an open hand, a haloed-Christ flanked by two angels in profile, and capped with three birds flying down and inward towards the Christ relief.

Shuffleboard Patio (1 contributing structure). At the north end of the site is a rectangular open patio stretching the width of the courtyard; this area was once a shuffleboard court for use by Smith and the artists. This patio is elevated one step above the surface area of the main courtyard (for the Mayan Loggia) and features numerous relief sculptures. At the east end is a built in concrete-block bench with two angels in relief above

(these reliefs are carved along the backside of the angels and inscription viewed initially along the entry walkway).

A similar built-in, concrete-block bench sits on the opposite end (west side) of the patio and is decorated with three sculptural reliefs: the main one (applied to the wall above the bench), depicts an African Madonna and Child, wearing native dress, within a large circle. This concrete shield was completed by associated artist Wilma Wolfs. Beyond either end of the bench are two perforated reliefs depicting an eagle (north) and a Pegasus (south) executed by resident artist William McVey. Along the north wall is a series of five concrete-block pilasters, undecorated, each supporting a block-shaped planter, also rendered in concrete with botanical reliefs. These appear to be identical in size and decoration. Between each pilaster are three reliefs, each depicting an exotic Meso-American figure with stylized botanicals; these were at one time painted red as remnants of the paint are visible. Between and in front of the pilasters is a garden area that extends the length of the patio. The floor is undecorated, poured concrete.

Mayan Loggia (1 contributing building). This building incorporates two adjacent enclosed rooms, a small enclosed courtyard, and the main courtyard. The loggia at the center measures 20′ x 14′ and contains the greatest concentration of Mayan-Revival sculptural elements in the complex. Every surface, with the exception of the ceiling, is concrete and covered with figures, faces, and animals inspired by Mayan and Meso-American cultures. The decorative reliefs along the rear (south) wall in the Mayan Loggia were executed by John “Jack” Franklin Hawkins, an associated artist; the other two walls (including stylized Mayan faces and high-relief sculptures of mythological gods in large plaques) were completed by Smith. The concrete reliefs here were all painted in polychrome and the coloring remains evident today.

A doorway to the west side of the loggia leads to a small room that was originally a studio, but is now used as a restroom and utility storage area. The western wall of this building is part of the perimeter wall for the site. On the exterior façade on the western elevation is the tallest Mayan relief within either site: a fourteen-foot-high Mayan warrior composed of forty-seven concrete tiles: thirty-six tiles measure 24″ square and display mythological faces and abstract graphics, stacked in alternating rows. At the center are eleven concrete plaques stacked to create the warrior in relief.

The doorway to the east side of the loggia leads to a small enclosed courtyard and a sculpture gallery composed of exposed concrete block with carved cement flowers along the cornice-line (now used as a bride’s changing room, measures 16.7′ x 13.3′). The small courtyard which leads to the sculpture gallery is decorated with Asian motifs, including a wall of cut-out concrete medallions that are reminiscent of Chinese knots, a multi-part scene of Asian fishermen in a bucolic landscape, and a female figure looking upwards to the sky.

The main courtyard adjacent to the Mayan Loggia measures 50′ x 30′ and was originally designated as a “playground” with grass in the center; the area was later finished with concrete pavers decorated with a stylized large flower in each. After Smith’s death, associated artists created raised garden areas along either side of the courtyard.

Carport (1 contributing structure). A flat-roofed structure with space for four cars, utilized for parking, directly across the street from the Research Studio portion of the property. There are three concrete piers between two end walls, with a wood roof, painted orange. The front cornice of the roof is decorated with simple wooden decorative pattern. Each pier and end wall has a sculptural relief of a stylized face at the top. Each pier (separating the parking spaces) is composed of Ocala block set with staggered joints. The westernmost pier has been rebuilt. The rear wall has four large rectangular openings with wood lattice-work set into each. The relief on the outside of the eastern wall is a large tree with carved leaves and fruits; the background is composed of broken clear glass set in a mosaic pattern, with a light blue grout. The outside wall to the west features a relief

of a reclining Mayan warrior reaching for his dog, who is emerging from palm bushes. Both of these reliefs are inset into the concrete block wall. The concrete is bare, with no stucco. The Carport measures 39′-3″ x 20′-0″.

Germaine Marvel Building (1 noncontributing building). A small, stuccoed cottage, unknown construction date, but appeared to be built in the 1920s, located east of the Carport. Smith acquired the building, located on a site adjacent to his property, and altered the original appearance to more closely align with the Research Studio aesthetic, including decorative woodwork at the cornice line of an entry overhang that replicates that on the Carport, and multiple carved concrete reliefs of long-tailed birds (such as pheasants) around the front doorway. The building was initially rented out to local residents for a nominal monthly fee. Allied artists later utilized the structure as live/work studio space. The front door entry is protected by a shed roof overhang supported by two rectangular columns of concrete block of unknown date. The entire house and columns are covered with white stucco. The windows are steel-frame with casement openings. Considerable additions have been made to the building in the intervening years and the interior retains no original integrity, with the exception of two original, small fireboxes on the west and east walls. Research indicates that the main façade sustains integrity from the period of Smith's ownership.

Integrity and Legacy

The Research Studio and Chapel sites maintain a high degree of original integrity, with the exception of the Germaine Marvel Building, which has been altered a number of times since the period of significance. The complex otherwise remains largely intact and is in good structural condition, with only minor damage to exterior elements (weather, vandalism, and age), such as cracked concrete reliefs and sinking or shifting pavers. There is surface wear on the concrete, including mold or fungus growth and staining on the blocks and reliefs exposed to the elements. The exterior murals painted by Smith are in good condition as most are in shaded loggias, protected from the weather and sun exposure, although there is some fading and paint flaking. In a few areas, such as the Nave of the Chapel, original statuary has been removed to interior areas for protection from vandalism. Overall, the reliefs and carvings maintain good surface detail. The iron gates at the original driveway entrance, at entry points to the Research Studio pathways and central courtyard, and at the entry to the Chapel area, are in good condition and were recently restored by professional conservators (2013).

After Smith's death the stewardship of the property remained in flux. In the late 1960s, a loyal band of artists and friends of Andre Smith fought for preservation of the complex. A court case to determine the future of the Research Studio site ensued. In his final decision, the judge of the Circuit Court of Orange County agreed to the sale of the property to the City of Maitland, with the following contingency, that the Studio continue "To promote the growth of American art and knowledge and education in art; to provide studios, workshops, galleries, exhibition rooms, and facilities for research and experimentation in art," as Andre Smith had intended.[11] The site is now operated as a museum, art school, and artist's residency by Art & History Museums—Maitland, which holds a 51-year lease on the property. The Research Studio complex is one of the most highly articulated twentieth-century examples of the Mayan Revival in the U.S. and was listed on the National Register of Historic Places in 1982.

[11] J. P. Schuck, "The Art Center at Maitland," Historic Site Data Sheet, Florida Master Site File, Division of Archives, History and Records Management, Department of State, State of Florida. Tallahassee, Florida, July 1, 1970, no page number.

8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties:
Nationally: X Statewide:__ Locally:__

Applicable National Register Criteria: A__ B__ C X D__

Criteria Considerations (Exceptions): A__ B__ C__ D__ E__ F__ G__

NHL Criteria: Criterion 4

NHL Criteria Exceptions: N/A

NHL Theme(s): III. Expressing Cultural Values
5. Architecture, landscape architecture, and urban design

Areas of Significance: Architecture
Landscape Architecture

Period(s) of Significance: 1934–1959

Significant Dates: N/A

Significant Person(s): N/A

Cultural Affiliation: N/A

Architect/Builder: J. Andre Smith, architect
Ralph Ponder, site assistant
F.A. Heigel, builder
John "Jack" Franklin Hawkins, artist for Mayan Loggia relief

Landscape Architects
M. J. Daetwyler (1939)
Mulford B. Foster
Hughes Planting

Historic Contexts: XVI. Architecture
T. Moderne-Art Deco
XVII. Landscape Architecture

State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

Introduction

The Research Studio at Maitland is a prominent example of Art Deco-Mayan Revival architecture and decoration and is one of the most distinctively rendered sites of this style in the country. More than 200 reliefs, carvings, and sculptures—incorporating hundreds of separate pieces—are incorporated into the artist's campus and surrounding tropical landscape, spreading over 2.84 acres near Lake Sybelia in two sections on the north and south sides of Packwood Avenue. These elaborate elements, all rendered in concrete, range from a twelve-foot high Mayan warrior on an exterior wall, to a small rabbit near a pathway, to a serene Mayan god protecting a tower stairway. In keeping with the appropriation and mixture of motifs and ideas underpinning the most exuberant Art Deco designs, Smith, a prominent artist, drew from his own "subconscious" thoughts, current trends in the arts, the architectural precedents of Frank Lloyd Wright, and the influences of Art Deco design to create his intensely personal vision of a latter-day "Utopia," a secluded place for modern artists to experiment in their craft without interference. The Research Studio is exceptional in the singular artistic creation and construction methodology of the decorative pieces seen throughout the site. Each cement sculpture, relief, and painted mural was completed and placed under the hand, or supervision, of Smith during the period of significance, from the site's initial construction in 1934 through Smith's death in 1959.

Born in 1880 to American parents in Hong Kong, raised in New York and Connecticut, and educated at Cornell University, Smith worked for several years as an architect before embracing the fine arts as his calling. He quickly found success in his new field: in 1915, he was awarded a gold medal for an etching at the Panama-Pacific Exposition in San Francisco. He eventually excelled in sculpture, painting, and set design as well. He happened upon Maitland in the mid-1930s while traveling to Miami and soon built a winter home and studio there. Disappointed with the region's lack of support for contemporary art, Smith made plans for a residential "Lab-Gallery" that would encourage artistic exploration in a "monastic" studio environment. Smith's endeavor thrived for two decades under a generous lifetime stipend from his patron, philanthropist Mary Louise Curtis Bok.

Smith's architectural and decorative interpretations are exceptionally valuable in the study of the American Art Deco-Mayan Revival as they are an exceptional demonstration of the artistic breadth within the Art Deco Movement. Art Deco began as a distinct method of design incorporating machine-age aesthetics with stylized décor in France. The movement was first named and popularized at the International Exposition of Modern Industrial and Decorative Arts, a World's Fair held in Paris in 1925. During the Art Deco period, a number of stylistic revivals took hold of the public imagination, often spurred by new anthropological and archaeological discoveries or popular exhibits at the world fairs. Egyptian Revival, Mayan/Aztec Revival, Pueblo Revival, and even a bit of Gothic Revival joined Streamline Moderne within the wider category of Art Deco. However, Smith believed that the Mayan Revival was the most appropriate "native" architectural expression in the United States, one particularly suited to Florida with its long history of settlement before European occupation. Yet, typical of the practitioners working within the exotic revivals of the Art Deco, Smith introduced elements and figures from a variety of sources and artistic traditions into an overall artistic framework that was stylistically Mayan or more broadly Mesoamerican in character. For example, in the Chapel on the south side of Packwood Avenue, the Twelve Stations of the Cross are detailed in concrete, with beatific Christ figures and saints featured alongside passive angels. The adjacent walkway, however, displays grimacing mythological figures with menacing faces; this path leads to the Mayan Courtyard and Loggia, characterized by some of the most elaborately carved reliefs, including deities, serpents, and botanicals rendered in a tightly executed, narrative style typical of Mayan stone carvings.

Mayan and Asian figures are carved from concrete and inserted directly into the walls of the studio portions of the Research Studio on the north side of Packwood Avenue. There are a number of brilliantly-colored murals as well, depicting Mayan figures playing music, dancing, and engaging in rituals. Etched reliefs feature botanicals around Mayan-inspired corbelled arches of concrete block over entryways. The mixture of iconography occurs in this portion of the complex as well; at Studio 3, a bare-chested medusa presides over the door, while above her is an exotically-attired Mayan figure, with arms outstretched and a skull hanging from his waist. The sculptures and murals are professionally rendered by Smith himself, whose "skillful hands wrought the designs over entrance ways and in scenic crannies." Smith was assisted by resident and visiting artists, who also contributed to the site. All of the concrete works were created at the Research Studio using a custom, tilting-tabletop design developed by Smith.[12]

Smith's expression of the Mayan Revival challenged the predominance of Mediterranean Revival architecture within the immediate area of Winter Park, and more generally in Florida, and provided him—as an artist—a wide palette of imagery, iconography, and narratives to draw from and confront what he increasingly viewed as the constraints of traditional art and architectural design. The Mayan-inspired decorative elements were "seen to reflect a particular strain of innovation that challenged traditionalism by embracing and promoting non-European alterity."[13] Smith repeatedly affirmed that challenging set methods and inspiring free experimentation in the arts was a primary motivator for founding the Research Studio. Although the site is fairly obscure in architectural circles, that anonymity was more the result of Smith's intense desire for artistic privacy than limitations in the power of the design. In 1953, at the fifteenth anniversary of the Studio, one writer called the site "one of Florida's most beautiful and unique art centers…due to the creative skill of its director, Andre Smith, who designed the entire layout of the cloister-like art village."[14] Joy Wallace Dickinson, an Orlando journalist and local historian, referred to the Research Studio as "one of the most important examples of Fantastic architecture in America."[15]

The Development of the Research Center in Architectural Context: The Art Deco-Mayan Revival

American interest in the cultures of the Mayan and Aztec peoples began in the nineteenth century, with a number of major archeological discoveries, followed by a series of books and exhibits popularizing the mystery of the monumental pyramids, cities, and sculptures uncovered in present-day Mexico. European visitors to Central America, such as Alexander von Humboldt (Prussia) and William Bullock (Britain), returned with exotic tales of "fabulous civilizations," stories enthusiastically received by an eager public at the World's Fairs and other venues.[16]

Mayan Revival decorative motifs rose in vogue during the first half of the twentieth century. An international competition for the Pan-American Union Building in Washington, D.C., resulted in a commission for architects Albert Kelsey and Paul Cret. Their 1910 Beaux-Arts design embodied "elements of primitive design derived from Latin American architecture," including "low-relief ornamental work in the cornice and 'hieroglyphized' decorative rosettes." Additional sculptures, mosaics, and murals on the site "symbolized 'the continuity of the Americas on their own soil.'" The style proliferated in Southern California as well, with the Panama-California International Exposition, held in San Diego in 1915. In this case, however, the architects sought to identify and

[12] Smith, "Two Parts Sand—One Part Cement."
[13] Ruth Anne Phillips, "Pre-Columbian Revival: Defining and Exploring a U.S. Architectural Style, 1910-1940," Ph.D. diss., City University of New York, 2007, v.
[14] "New Galleries Beautify the Research Studio Now in Its 15th Season," *Winter Park Topics* 20 (9 Jan. 1953): 1.
[15] Joyce Wallace Dickinson, *Orlando: City of Dreams* (Mt. Pleasant, South Carolina: Arcadia Publishing, 2003), 129.
[16] Marjorie I. Ingle, *The Mayan Revival Style: Art Deco Mayan Fantasy* (Salt Lake City: Peregrine Smith, 1984), 2-3.

establish a "regional vernacular drawing on Spanish, Mexican, and Indian heritages," while rejecting European precedents.[17]

In the 1920s, mainstream design professionals adopted the Mayan Revival, a movement led by the British-born architect Robert B. Stacy-Judd in the early 1920s and 1930s. A review of Stacy-Judd's renowned 1924 Aztec Hotel in Monrovia, California, boasted that "it is the only structure standing on the earth today that embodies exclusively the art, architecture, and decorative arts of our prehistoric past. In other words, it is the only building in the United States that is 100% American." Stacy-Judd's exuberant promotion of the Mayan Revival during the Art Deco period—in which the primary exotic competitor was the Egyptian Revival, initiated in part by Howard Carter's discovery of King Tut's tomb in 1922—renewed once again both the search for an "all-American" architectural expression and the public's infatuation with the glamorous mystery of the style.[18]

Andre Smith maintained a fascination with the exotic nature of the Mayan Revival, despite his classical Beaux Arts education at Cornell University (1898–1906), where he earned two degrees in succession, a Bachelor of Architecture in 1902 and a Master of Science in Architecture in 1904, followed by a traveling fellowship in Europe between 1904 and 1906. Upon graduation, Smith designed a number of buildings in traditional styles in the Northeast as a principal partner in Smith & Ross of New York City. But, after serving in World War I as one of eight fine artists assigned to capture scenes from the battlefield, Smith began to experiment with more surrealistic expressions, a pursuit that culminated in his work at the Research Studio.

Although Smith later made an intellectual connection between Florida and the Mayan cultures, he began experimenting with the incorporation of Mayan Revival elements while residing in the Northeast, at his home in Stony Creek, Connecticut. In 1929, Smith and his friend, Attilio Banca, began construction on a house and studio at 15-19 West Point Road. The house bears a striking resemblance to the Research Studio; like the Research Studio, the Stony Creek complex, once home to his "Marsh House" gallery, is constructed of concrete block covered in white stucco and decorated with a number of Mayan Revival reliefs rendered in concrete and adhered to the walls.

The development and construction of the Research Studio also suggests that Smith was influenced by the work of Frank Lloyd Wright. Wright incorporated Aztec and Mayan influences into his designs of the 1910s and 1920s, including works completed in Japan, Wisconsin, and Los Angeles. Significantly, he also experimented with cast concrete and textured concrete block—as Andre Smith would do a decade later in Maitland—to transform his interpretations of ancient American buildings and art into modern architectural forms. The textile block houses he designed in Los Angeles (Millard, Freeman, Storer, and Ennis) as a group move beyond mere stylistic variations of Mayan precedents and demonstrate "shapes reminiscent of Mayan architecture," in their "forbidding and fortress-like" massing and proportions.[19] In his book, *The Future of Architecture* published in 1953, Wright referred again to the Mayan tradition in architecture, comparing it to other ancient forms in Egypt, Persia, and China. This appreciation for ancient cultures also informed Smith's work at the Research Studio, where he layered decorative features from a range of ethnographic sources.[20]

Smith, as an architect, was also familiar with Wright's work. In his explorations of central Florida, Smith visited the campus of Florida Southern College in nearby Lakeland (NHL, 2011), which, between 1938 and 1958, became home to the largest concentration of Wright-designed buildings. The campus was "large and complex enough to uniquely integrate a number of the architect's key preoccupations during his career, such as explorations on the theme of 'organic architecture'…[including] forms and materials appropriate to a particular

[17] Ingle, The Mayan Revival Style, 7, 8.
[18] Ingle, The Mayan Revival Style, 24-25.
[19] Ibid., 15-16.
[20] Frank Lloyd Wright, *The Future of Architecture* (New York: Horizon Press, 1953), 46.

site or region; the use of a comprehensive modular system for planning and construction; the use of concrete and textile blocks in construction; and, notably, one of the few examples of his work that three-dimensionally explores his ideas about creating community."[21]

Smith's campus in Maitland was modest by comparison, with simply articulated, bungalow-scale buildings. Their basic architectural character is a modified and simplified take on the Spanish Colonial Revival, composed of planar wall surfaces (concrete block construction covered in white stucco) with flat roofs, and organized around a series of enclosed courts and patios. The Spanish Colonial Revival proliferated throughout Florida and California in the early twentieth century, inspired by the buildings of early European inhabitants scattered throughout these warm-weather states. At the Research Studio, Smith departed from a straightforward depiction of the Spanish vernacular, stripping it down to its most basic visual components that formed a plain backdrop for the Mayan Revival iconography. In doing so, Smith endeavored to situate Mayan Revival as a more suitable style for Florida's history than European imports.[22]

Construction began on Smith's home in Maitland soon after he purchased a number of lots on Packwood Avenue. He planned to live on site, work in his own studio, and operate a small gallery, similar to the arrangement he had created in Stony Creek, Connecticut. He initially named his Florida studio "Espero" or, in English, "Hope."[23] On February 26, 1935, Smith opened Espero to the public.[24] Quickly thereafter, Smith announced that work had started on a "small 'intimate' gallery," for the exhibit of a series of "one-man" shows highlighting the "work of the younger American artists," under the supervision of Attilio Banca.[25] The "Paintbox Gallery" opened in 1935, with a "gem-like patio separating it from the studio."[26] This area later formed the base for the expanded Research Studio, which developed to the south and east of Smith's home. While these early buildings became part of what became a much larger complex, they did not exhibit the profusion of artistic works and Mayan figures seen in the next period of construction that would begin three years later.

As a prominent local artist, Smith maintained an active profile in Maitland and neighboring Winter Park. He took a firm stand against the more conventional art practiced and exhibited in Central Florida and bemoaned the lack of opportunities for expansion and experimentation in the arts. The *Winter Park Topics*—a local paper that served as the primary venue for winter-season social and cultural events—published a letter-to-the-editor from Smith, in which he excoriated the local arts community for its lack of imagination, and resistance to the new, modern artists who were receiving coverage for their groundbreaking work elsewhere. He wrote: "would it be too violent on my part to suggest to Dr. Holt and the Woman's Club that immediate steps be taken to bring to this cultured corner of Florida an exhibition of modern or modernistic art in order to expel the dank mouldiness and residue of antiquity that is so habitual here and which the Kress Collection only deepened?" He challenged the "sponsors of Culture" to fulfill their responsibility to the "youth of Florida" and provide them "a full-range point of view…in favor of a living today instead of a dead yesterday." The effect was immediate; Smith's letter became the talk of the season. Locals were aghast at his accusations that Winter Park patrons were neither sophisticated nor knowledgeable about art. The editor of the *Topics* received so many letters in reply that he asked for correspondents to be "brief and to the point."[27] Mary Louis Curtis Bok became aware of Smith's work

[21] See: Anne B. Kerr, Lee A. Mayhall, and Mesick, Cohen, Wilson, Baker, Architects, National Historic Landmark nomination for the "Florida Southern College Historic District," U.S. Department of the Interior, National Park Service, 2011, 4.
[22] "Carved Concrete Used at Research Studio," *Winter Park Topics* 14 (10 Jan. 1947): 1, 9.
[23] Dickinson, Orlando: City of Dreams, 129.
[24] *Winter Park Topics* 2 (23 Feb. 1935): 1.
[25] "New Art Gallery," *Winter Park Topics* 2 (16 Mar. 1935): 7.
[26] "Paintbox Gallery," *Winter Park Topics* 2 (20 Apr. 1935): 1.
[27] Andre Smith, "Letter to the Editor: Andre Smith Pleads for Modern Art," *Winter Park Topics* 2 (9 Mar. 1935): 7.

and vision during this controversy; she later approached him with funds to begin his own "Research Laboratory for Modern Art."

The complex was built for approximately $15,000 near the center of Maitland, Florida, designed by Smith and erected on land adjacent to his current residence and studio. Bok's wealth and status derived from her family's role in founding and editing the popular magazine *Ladies' Home Journal* under her father's company, Curtis Publishing Company. She later married the editor of the magazine, Edward Bok; the two remained married for thirty-four years and wintered in Florida after retirement. Once a writer, Bok later devoted the bulk of her time and philanthropic support to arts and music education. From 1910 to 1924, she directed the Settlement Music School in Philadelphia, which promoted good citizenship through music education for working-class children. From 1924 to 1959 she shifted her attention to musical prodigies as founding president of the Curtis Institute of Music, a tuition-free conservancy. Bok, later known as Mary Louise Curtis Bok Zimbalist, contributed more than $300,000 to the Research Studio (under Smith's leadership) over the next two decades, with the intent of creating an artistic equivalent of the music institute she presided over in the Northeast. Initially, the gallery was not intended to be open to the public—with the exception of special occasions—so that the artists could work in seclusion from the outside world.[28]

By March 1937 (shortly after the unveiling of the initial plan), Smith announced that the Research Studio would be expanded into a "Village of Studios," with plans to "double the size of the original layout," consisting of a group of studios "adjoining the main building and forming a separate enclosed courtyard." The expansion was originally planned for future development at the site, but Bok encouraged Smith to move forward immediately "to allow the fullest use of the buildings as well as permit its proper functioning." In the second proposal, the studios were each equipped with a workroom, a bedroom alcove, and a bath. Other buildings to be constructed included a "refectory, guest house, servants quarters, garages and a gate-lodge." An illustration in the local paper showed a collection of Spanish and Mediterranean-inspired white-stucco buildings with a bell tower, decorative entry, thatch-roofed picnic tables, tropical foliage, and artists resting in the shade. The resulting buildings resembled the published plan in spirit, but differed in their as-built configuration.[29]

At this point, Smith began his explorations of the Mayan Revival in his own architecture and art. Described variously as Aztec or Mayan Revival, or even "Fantastic," the sculptures and reliefs at the Research Studio and Chapel, adorning nearly every door opening, patio, roofline, or arch, "sprang from the imagination of a man who pondered other worlds than the present, physical one." Smith wrote that he and his fellows "decided to enrich our solid, block-like buildings with an application of decorative wall panels and door jambs and an occasional grille." The process of adding to the buildings was not straightforward, however, as Smith explained that "it took quite a lot of experimenting, messing around with ways and means; but that, of course, is right in our line." Smith promoted his methodology of creating the many reliefs that decorated his home and studio, believing that his "means of sculptural production" were "almost without limit," and would "allow a sculptor a method of working rapidly and inexpensively and which might open for him a field of work in conjunction with architects." He recommended its use for "decoration of outside doorways, wall panels for garden walls and overmantels and even decorative paving for formal terraces, steps and stepping stones."[30]

Although infrequently open to the public, the Research Studio did hold a few exhibitions in the early years, often featuring the work of its founder. In 1939, a number of Smith's "cement paintings" were displayed at the exhibition along with a number of "carved panels" by resident artist William McVey. McVey also unveiled his sculpture of a "Mayan 'Rain God,'" to be permanently displayed in the forecourt of the Chapel walkway. Smith's work in concrete and other media was referred to often as a pursuit of "plastic" expression, or "plastic

[28] "Mrs. Bok Gives Art Laboratory," *Orlando Morning Sentinel* 24 Dec. 1936: n.p.
[29] "Research Studio Plans Enlarged," *Winter Park Topics* 4 (6 Mar. 1937): 1, 4.
[30] Smith, "Two Parts Sand—One Part Cement."

design." At an early opening of his Laboratory Gallery, the exhibit was described as a "series of unusual experiments in plastic design which will consist of compositions in form and color and will range from abstract patterns to surrealist still-life arrangements."[31]

Smith's work in stage design informed the architectural layout of the Research Studio, with each space unfolding in turn before the viewer, with foreground, background, and subject defined by the decorative sculpture, loggias, courtyards, and landscape features. Indeed, the appendix of his book *The Scenewright* contains a drawing depicting a standardized set of windows, walls, doors, and a fireplace, with "parts [that] may be arranged for several settings" in any scene. The sections he depicts are distinctly modern, without arches or ornament, and bear a striking resemblance to the buildings of his later Maitland complex. Smith also incorporated his "post and screen" setting for plays, also outlined in the appendix, into the conceptual layout of the Chapel at Maitland: "Four posts, four screens, and a few curtains can be utilized in many arrangements that, when properly lighted, result in settings of rare dignity and beauty…suggestive of interiors as well as exteriors."[32] This is nearly an exact description of the altar at the Chapel, which has an indoor/outdoor quality conducive to enjoying the Florida winter climate.

Smith denied any direct inspiration for his sculptural work and figurative reliefs, but this Ivy-League-educated artist read widely, his library contained more than 700 books, and he had been exposed to precedents in art and architecture during his schooling and subsequent career. From his travels throughout Europe and by the titles in his own possession, it is evident that he maintained familiarity with a number of leading thinkers and practitioners of his time, from Walt Disney to Walter Gropius—Smith owned the 1939 Jean Charlot book *Art from the Mayans to Disney*—as well as a number of books on modern architecture and the Bauhaus. Smith also cultivated an extensive knowledge of historic movements in art including Chinese, the Renaissance, Surrealism, and Aztec and Mayan works. He was familiar with the work of his contemporaries from Mexico, including Diego Rivera, J. Clemente Orozco, and Julio Castellanos, all of whom specialized in depicting figures in a stylized or surrealistic manner. Smith's artistic interest in proportion, light and shade, solids and voids, and balance and symmetry are directly conveyed in the architectural composition and landscaped spaces of the Research Studio.

The cumulative effect, then, of the architecture and sculpture at the Research Studio is one that is characteristically American and typical of appropriation in Art Deco design—a range of sources from artistic traditions throughout the world. For instance, Smith developed a series of stylized sunflowers in relief, utilized primarily around door and window openings, as pavers between buildings and in the patios, and as decorative elements in conjunction with the sculptures. Most frequently representative of the sun and life, the sunflower, native to North America and later imported to Europe, was "revered" by the "Inca cultures of the Andes" as "the sacred symbol of the Sun God." In China, the same flower represents longevity.[33] In the Catholic Church, the sunflower signified a "devout striving towards God," the deity represented by the sun itself.[34] Smith once said of his work: "Forms appear repeatedly that may be called *aspiring* symbols, since they carry the suggestion of an 'upwardness' that indicates aspiration rather than tranquility" and did reference a "struggle for spiritual freedom" in his painted pieces.[35]

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[31] "Research Studios to Show Experiments," *Winter Park Topics* 5 (2 Apr. 1938): 3.

[32] Andre Smith, *The Scenewright: The Making of Stage Models and Settings* (New York: The MacMillan Company, 1926), 116-17.

[33] Ann Field, Gretchen Scoble, *The Meaning of Flowers: Myth, Language & Lore* (San Francisco: Chronicle Books, 1998), 71.

[34] Douglas Keister, Stories in Stone: A Field Guide to Cemetery Symbolism and Iconography (Layton, UT: Gibbs Smith, 2004), 54.

[35] Smith, Art and the Subconscious, 9.

Direct connections to other sources for the decorative elements of the Research Studio are difficult due to the dearth of written references from the artist himself. In determining the decorative character of the Research Studio, Smith may have been exposed to and influenced by one of the many publications covering the opening of the Mayan-inspired Pan-American Union Building in Washington, D.C. (1910) or perhaps one of the popular ethnographic studies of the time, including *An Introduction to the Study of Maya Hieroglyphs* by Sylvanus G. Morley (1914), or he may have visited the Mayan Temple at the 1933 Chicago Century of Progress Exposition, based on the Nunnery Quadrangle in Uxmal. He was familiar with the award-winning Mayan Revival flagship store built for S.H. Kress & Co., designed by Edward Sibbert with sculptures by Rene Paul Chambellan in 1935. The patron of this New York City skyscraper, Samuel H. Kress, sponsored a major exhibit of 14th–19th century Italian art in Winter Park that same year and appeared at the opening party, billed as the social event of the year in Central Florida; Smith served as an honorary member of the gallery committee for the exhibit. Despite a proliferation of precedent, Smith's work at the Research Studio does not appear to directly reproduce other examples of the Mayan Revival or any authentic Mayan ruins.

Instead, Smith's work at the Research Studio was informed by a lifetime of ethnographic explorations. The characters he portrayed in concrete are singularly derived from his own imagination. For instance, his work at Maitland does not include known Mayan hieroglyphs, relying instead on icons and figures to develop a discontinuous narrative throughout the site. The sculptures and panels and painted scenes exhibit stylized images, reminiscent of Mayan, Aztec, Olmec and Izapan works in Latin America. The figures are similar to Mayan works in their blank-eyed stare, but their decorative costumes resemble a mix of Native American, Andean, and South Pacific cultures, with Tiki-like faces on the shields, strapped sandals, feathered headpieces, and decorative codpieces. There are some resemblances between Smith's figural representations and the manner of display found in illustrated manuscripts, such as the Codex Borbonicus, dating from the period of the Spanish conquest of Mexico. These manuscripts depict Mayan rituals and are filled with a stylized iconography of gods, humans, and animals. Although these manuscripts were displayed in museums during Smith's life, and in cities in which he lived and visited (such as Paris), it is unknown whether he was directly inspired by these artworks.[36]

Otherworldly figures were also prominently displayed in Smith's 1937 book *Art and the Subconscious.* Released in the same year that plans for the Research Studio were in full development, the book contains a number of surrealistic figures and themes, created in a trance-like state of subconscious thought, that later appeared in the concrete reliefs and sculptures on the site. He rendered serene-faced angels, sunflowers, haloed-silhouettes, snakes, lilies, birds-in-flight, contemplative Christ figures, Christian crosses, skeletons in repose, pagan deities, and disembodied hands in this series of watercolor drawings. The frontispiece of the book depicts Christ as a stone figure against a background of mountain peaks, his head bowed and eyes closed, towering above the Virgin Mary and Jesus as an infant, with sunflowers and animals in a grassy field. Tall poles with colorful flags, each one depicting a blooming flower, surround the mother and child. Opposite this image is the dedication "We Must Believe that Beauty is Eternal." Direct correlations can be made between his finished Chapel (decorated with Christian iconography), the Research Studio reliefs, and the many figures depicted in this book.[37]

The use of concrete for the decorative elements throughout the Research Studio is consistent with the finish of other buildings of this style during the Art Deco period. In fact, concrete was perhaps the closest modern approximation of the limestone used in authentic Mayan constructions. Frank Lloyd Wright and his son Lloyd Wright utilized textured concrete block ("textile block") for their residential designs, while other architects relied on terra cotta for the figurative decorations or cast concrete.[38] Yet, the Research Studio and Chapel differ

[36] Esther Pasztory, *Aztec Art* (Norman, Oklahoma: University of Oklahoma Press), 1998, 133.
[37] Smith, Art and the Subconscious, 10.
[38] Arnold Schwartzman, *Déco Landmarks* (San Francisco: Chronicle Books, 2005), 78.

from other Art Deco and Mayan Revival buildings in the choice of materials for the decorative reliefs, sculptures, and pavers and the hand-execution of each element. Other prominent buildings of the Art Deco period utilized glazed terra cotta rather than concrete, such as the 1928 J.J. Newberry Company Building in Hollywood, California (1928), or the Eastern Columbia Building in Los Angeles (1930) by Alfred Sieroty.[39]

The sculptor for the Mayan Theater in Los Angeles (1926), Francisco Coneja (1892–1963), did utilize cast concrete for the numerous figures on the façade of the building, designed by Morgan, Walls, and Clements. These figures have perhaps the greatest similarity with those created by Smith in terms of subject—small Mayan gods in high relief guard the front entry of the theater surrounded by elaborately carved concrete blocks and pier. While Cornejo created a fantastic proliferation of Mayan and Aztec imagery for the façade and throughout the interior spaces, including rosettes, turned columns, mosaics, feathered serpents, garlands, and botanical motifs, all rendered in polychrome, this decoration exhibits more precise repetition and less variation than those at the Research Studio, where virtually no two reliefs are the same.[40] Other cast concrete examples in the Art Deco period include the Sunset Towers apartment building by Leland A. Bryant, in West Hollywood, California (1929–31). The reliefs here rely on a different iconography with Egyptian inspired shields, astronomical moon-and-stars, rams heads, airplanes, and zeppelins more typical of the eclecticism demonstrated at the 1925 "Exposition Internationale des Arts Decoratifs et Industriels Modernes," a pivotal exhibit in Paris viewed by more than 16 million visitors.[41] Yet, despite minor similarities, evidence suggests that the Research Studio is a singular example in the extensive use of carved concrete ornament, each one hand-sculpted by Smith or one of his colleagues on site.

Where the combination of motifs and themes was typical of Art Deco architectural decoration, the construction of the Research Studio was notably distinct: all sculpture and reliefs were manufactured on-site, hand-carved utilizing a new technique invented by Smith himself. Most prominent Mayan Revival structures required a team of experts for design and construction, including sculptors, artists, and architects. A few examples include the Aztec Theater in San Antonio, Texas (1926), which utilized the skills of R.A. Koenig as chief designer and Robert B. Kelley as architect. The Mayan Theater in Los Angeles was designed by architects Morgan Walls and Clements with Mexican sculptor Francisco Cornejo as the consulting designer. Sylvanus G. Morley served as "ornament consultant," on the Fisher Theater in Detroit, completed by 1928 by architects Graven and Mayger. Morley was also well known for his study of Mayan hieroglyphs, published by the Bureau of American Ethnology at the Smithsonian Institution in 1915. These theaters—primarily spaces for entertainment—freely "borrowed and adapted from the wealth of the ancient arts," rather than focusing on a strict interpretation of the Mayan culture, similar to the approach employed by Smith at the Research Studio.[42] Smith, in contrast, relied primarily on his own vision for the design of the Research Studio, serving as both architect and artist.

Initially, the sculptural reliefs were created by laying out cement blocks on the ground in the pattern in which they were to be erected, and pouring the cement slurry on top of the blocks—"spooned on in layers"—to be carved into as it set. This method proved insufficient, resulting in "too liquid" an appearance and "too uncertain in handling." A number of the reliefs at the Research Studio exhibit this "melting" character in the final work. Further experimentation revealed that the set point of this cement was about three to four hours after it was poured, providing a suitably firm surface for cutting and shaping. For greater manipulation, Smith devised a "teeter-table," a wood frame worktable "balanced underneath at the center on a pipe axis [which allowed] the

[39] Schwartzman, *Déco Landmarks*, 31, 37.
[40] Schwartzman, *Déco Landmarks*, 59.
[41] Ibid., 11.
[42] Ingle, The Mayan Revival Style, 45.

table to be swung from the horizontal to a vertical position." The frames were kept oiled and always had a backing of paper or cardboard "at the bottom of the form to prevent the slab from sticking to the table."[43]

To create the reliefs seen throughout the Research Studio and chapel, the cement was poured into the flat frame and a preliminary sketch created on the soupy surface with a small bristle brush; mistakes could be "rubbed out" again and again with a trowel while the surface was wet. After setting for two or three hours, the frame was tilted upward. At this point, the artist used a rounded instrument (such as "the handle of the brush") to "strengthen…the faint brush lines into a clear, positive statement." As the cement hardened, the artist could sculpt further until reaching the finished appearance. One last step gave the cement its final "stone-like texture": sweeping with a whisk broom to "remove a smoothness or 'bloom' which is caused by the water rising to the surface." On occasion, the "glossy effect" of the bloom was utilized for decorative purposes; Smith refers to a set of paving stones that were carved and then troweled smooth without the brushing. After completing the work, the form could be swung into an entirely vertical position, "allowing the panel to appear as it will when in place on the wall."[44]

Research Studio employee Ralph Ponder assisted with the completion of some of the reliefs, particularly those that were decorated with a standardized design, such as the stylized flowers in the pavers. Smith would draw the patterns and Ponder would complete the work.[45] Other artists contributed to the content as well. William McVey created the "Mayan 'Rain God,'" that once presided over the fan-shaped pool in the central courtyard. Resident artists John "Jack" Franklin Hawkins created a series of reliefs in the Mayan Loggia, in the Chapel area (he was responsible for the southernmost wall, while Smith created the decorative reliefs on the adjoining side walls to the east and west and Ponder created the floor pavers). Wilma Wolfs designed and finished the African Madonna and Child in the Mayan Courtyard at the Chapel. The other reliefs on site are credited solely to Smith.

After the mid-1930s, the United States experienced a "waning interest in pre-Columbian aesthetics as Modernism and abstract expressionism took hold." Although both of these movements were actively supported by Smith and the resident artists at the Research Studio, Smith did not depart from the Mayan Revival aspects of the site, instead adding another structure, the Chapel with adjacent Mayan Loggia in 1941.[46] The reliefs within the Chapel area display the most disparate combination of icons. In a 1947 *Winter Park Topics* article, the writer mentions that "with the exception of the Garden chapel, Mr. Smith has held to an adaptation of Mayan and Aztec patterns which he felt would be particularly appropriate in the semi-tropical setting that central Florida offers."[47] The calm-faced figures of the nave, derived from Christian sources, are contrasted with grinning pagan images (a few carved into the back side of the Christian reliefs, facing onto the adjacent walkway). An African Madonna and child in a large concrete medallion, created by artist Wilma Wolfs, is placed across an open courtyard from a pair of praying angels, separated by numerous panels decorated with grimacing mythological figures. Within another enclosed patio, by the Brides Room (the previous sculpture gallery), is a relief composed of multiple panels and depicting Asian fishermen in a tranquil river. In terms of the mix of Mayan, Christian, Buddhist, and Asian iconography within this area of the site, Smith freely pursued the idea of "adaptation"—a concept promoted by Stacy-Judd and others—to create his own Revivalist blend of international themes.[48]

[43] J. Andre Smith, "Two Parts Sand—One Part Cement."
[44] Ibid.
[45] Conversation between Florence Banca and A.J. Larkin, Maitland Art Center, 12 Apr. 1991, 1.
[46] Phillips, Pre-Columbian Revival, iv.
[47] "Carved Concrete Used at Research Studio," *Winter Park Topics* 14 (10 Jan. 1947): 1, 9.
[48] Phillips, Pre-Columbian Revival, 157.

Smith never abandoned his interest in the Mayan Revival even after its popularity began to wane; he was therefore able to achieve a singular artistic vision not replicated in other examples of this type. A 1953 exhibit of Smith's works at the Research Studio referred to his varied interests, with themes ranging from "somber and mystical, some of Biblical portent, and others purely cerebral in satire, whimsy and touch." Most significantly, this collection, never before shown to the public, represented a "definite development of the artist's neo-Mayan technique previously noted in his cement paintings and sculptures on view in various corners of the Research Studio."[49] Smith painted a number of murals on the site as well, again referring to Mayan traditions while freely incorporating images from other cultures. The figures he portrayed on the entry doors leading to the workshop from the Studio Court loggia, for instance, play western-style cymbals and a mandolin while standing atop a pair of reclining unicorns, which are symbols in Christian, Asian, and Greek lore.

Conclusion

Smith's Mayan Revival studio colony in Maitland might appear restrained compared to the exuberant decorative nature of, for example the roughly contemporary theaters and movie palaces, yet the fantasy in its design and execution places it among the most important exotic Art Deco expressions in the United States.[50]

Cy Meanor, writing for an Orlando paper in 1939, with the meandering title of "Beauty and Individuality of Research Studio Thrilling: Artists Retreat Astounds Ordinary Layman With Magnitude of Undertaking And Simplicity of Organization," related his difficulties expressing the details of the site: "This is a difficult story to write because 1939 conservatism calls for calm and dispassionate criticism, not the buoyant exuberation of a person enthralled by something so different that he becomes slightly wacky and goes into ecstacies… The creative and the imaginative have been so finely blended here that a description is difficult to put over."[51]

The Mayan Revival fantasy used by Smith in the creation of the Research Studio borrowed elements, motifs, and themes from a number of sources, both Mesoamerican and others, in a manner typical of many elaborate Art Deco programs of architectural decoration. The most prominent difference between his work and other Mayan Revival buildings lay in the hand-made construction methodology. The sculptures and reliefs at the Research Studio reveal Smith's creative process—and escapist and international interests—as he developed and refined his technique and style and expanded the site, piece-by-piece over two decades. Additionally, Smith and the resident artists created all of the decorative work on site, inventing their own sculptural methodology for the concrete reliefs described in 1937 as "a method of direct sculptural decoration in carved cement which because of the increasing use of cement and stucco construction is a valuable contribution to experimental work in this new medium." The final product is more similar in appearance and texture to carved stone than the more prolific cast-concrete reliefs of the period.[52]

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[49] Wyndham Hayward, "Andre Smith Shows New Fantasies as Ultra-Modern Art Exhibit Intrigues Visitors to Research Studio," *Winter Park Topics* 20 (20 Mar. 1958): 1, 12.

[50] While the extent of the decoration is more comparable to larger buildings, the scale of the Research Studio was decidedly residential in character. This vein of Art Deco was never widely applied to domestic buildings, but a handful of houses designed by Stacy-Judd are similar in scale and form to the Research Studio in Maitland. The Worrel House in Santa Monica, California (1926), is a mix of Pueblo and Mayan Revival, with planar, stucco walls, flat roofs, and corbelled window openings. Two other house designs for Pismo Beach, California, in 1931, exhibit similar characteristics as well, with cubist shaped garages attached to "modest residences," characterized by flat roofs and decorative reliefs above the window and door openings. These small-scale residential designs do not exhibit the wealth and variety of Mayan Revival reliefs that are displayed at the Research Studio, however. A number of elaborately articulated examples of the style were designed by Judd, but never built, such as the T.A. Willard House of 1929, designed by Stacy-Judd for a Beverly Hills site. See: Ingle, *The Mayan Revival Style*, 63, 60-61.

[51] Cy Meanor, "Beauty and Individuality of Research Studio Thrilling," *Orlando Reporter-Star* 13 Jan. 1939: 5A.

[52] Smith, "Two Parts Sand—One Part Cement."

For more than two decades, J. Andre Smith's Research Studio served as a magnet for talented artists with bold visions. Patron Mary Louise Curtis Bok funded a series of fellowships allowing artists to reside on the Research Studio property during the winter months. The Research Studio Fellowship (awardees were also known as Bok Fellows), provided a stipend for room and board for the season, usually mid-November through mid-April. For the first three years, Smith selected the resident artists by invitation only. But, the director soon found this process of selection to be unsatisfactory, as the fellows felt entitled during their stay and made unreasonable demands of Smith and his staff. In 1940, Smith changed to an application process, in which interested artists made inquiries to the director and were selected from a pool of applicants. This method proved the best way to find artists that would contribute to the nature and mission of the Research Studio, through the exploration of abstract and experimental art.

The first fellows were welcomed at the formal opening of the Research Studio on January 6, 1938. The Curtis String Quartet performed at the event, courtesy of Mary Curtis Bok.[53] The first five artists to accept the seasonal Research Studio fellowship were Walter Addison, a sculptor/painter from New York City; Ralston Crawford, a painter from Exton, Pennsylvania; A.L. Chanin; Carson Davenport, a watercolorist from Danville, Virginia; and George Marinko, a "modernist" who "expressed himself" through "surrealist 'manifestations.'"[54] For each of the next twenty years (with the exception of 1943, 1944, 1948, and 1952), a new set of artists arrived at the Research Studio at the invitation of Smith. Although initiated as a program for men (as mentioned in the initial brochure), by 1939 the policy for the studio had changed to include a number of women artists as well.[55] A few of the artists served more than once, including Crozier Galloway, Harry Shaw, Milton Avery, and Elizabeth S. Jones. Other prominent artists that resided for a season at the Research Studio in Maitland during its years of operation included Ralston Crawford, Boris Margo, Wilma Wolfs, and Consuelo Kanaga.

Smith's enthusiastic commitment to the arts, and his dedication to mentoring new talent, has inspired generations of artists to follow in his footsteps here and abroad. From the halls of Cornell to the trenches in France during World War I, to the sun-filled courtyards of Central Florida, Smith continually emphasized the critical importance that art and architecture held in the quality of life. At the Research Studio, Smith, with sustained funding from patron Mary Louise Curtis Bok, created his own "wall-enclosed 'Utopia'" to provide talented artists with a winter retreat in which they could experiment without outside interference.[56] Later in his career, Smith also designed an "Ethnic Village," said to be created with author and ethnographer Zora Neale Hurston, for the neighboring African-American town of Eatonville. Though not constructed, the Village was arranged in a fashion similar to the Research Studio, with small buildings arranged around a central courtyard with the character of a native African village. Although this rendering is not Mayan Revival, it demonstrates Smith's continued interest in ethnographic architectural expressions.

Smith's architectural and decorative interpretations of Mayan culture are an exceptional example of Art Deco fantasy, in general, and, more specifically, Mayan Revival art and architecture in the United States, both in the number of unique representations and in the custom-designed construction methodology, with the sculptures and reliefs created on site by Smith and his resident artists and then integrated into the walls of the structure shortly after production. He never abandoned his interest in the Mayan Revival even after the overall popularity of the style began to wane and was, therefore, able to achieve a singular vision executed over the span of two decades, a longevity not replicated in other examples of this type.

[53] "Research Studio at Maitland Opened," *Winter Park Topics* 5 (8 Jan. 1938): 1.
[54] "Five Artists at Research Studio," *Winter Park Topics* 5 (29 Jan. 1938): 8.
[55] Cy Meanor, "Beauty and Individuality of Research Studio Thrilling," *Orlando Reporter-Star* 13 Jan. 1939, sec. A: 5.
[56] "Research Studio at Maitland Opened," *Winter Park Topics* 5 (Jan 1938): 1.

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Previous documentation on file (NPS):

__ Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
_X_ Previously Listed in the National Register. NR # 82001036; listed 11/17/1982
__ Previously Determined Eligible by the National Register.
__ Designated a National Historic Landmark.
_X_ Recorded by Historic American Buildings Survey: HABS No. FL-364
__ Recorded by Historic American Engineering Record:

Primary Location of Additional Data:

__ State Historic Preservation Office
__ Other State Agency
__ Federal Agency
_X_ Local Government
__ University
__ Other (Specify Repository):

10. GEOGRAPHICAL DATA

Acreage of Property: approximately 2.84 acres

UTM References:	Zone	Easting	Northing
	17	464083.8	3166606.6

Verbal Boundary Description[57]: The Research Studio and Garden Chapel occupy two parcels of land, located on the north and south sides of Packwood Avenue in Maitland, Orange County, Florida. The north parcel houses the Research Studio compound, composed of artist's studios, residential buildings, gallery, offices, gardens, walkways, and utility areas. The area within the perimeter wall measures .82 acres. The area outside of the perimeter wall is green space now maintained by the City of Maitland and is not included in this nomination. The south parcel houses the Garden Chapel, Mayan Loggia, courtyard, and connected areas, as well as the Germaine Marvel Building. The area dedicated to the Garden Chapel is .57 acres; the associated Carport and green space at the corner of Central and Packwood avenues increases the area to approximately 1.45 acres. The total acreage included in the boundary of this nomination is approximately 2.84 acres.

A legal description of the property boundaries is included below:

(a) Lots 18 through 28, inclusive; the south fifteen and 15.7 feet of the east 5 feet of Lot 35; Lots 44 and 45; and the south 20 feet of lots 46 and 47 of Lake Sybelia Heights, as per plat thereof recorded in Plat Book J, page 22, public records of Orange County, Florida.
(b) Lots 1 through 5, inclusive of Issac Vanderpools Addition to Maitland, Florida, as per Plat Book B, page 70, public records of Orange County, Florida.

Boundary Justification: The boundary for this nomination includes only those buildings, structures, sites, and associated landscape elements that sit within the concrete block perimeter wall, which circumscribes the Research Studio in its entirety on the north side of Packwood Avenue, and which also encloses the Garden Chapel on the south side of Packwood Avenue. On the south side, the limits of the nomination also include the grassy area to the west of the Garden Chapel, which is delineated by a concrete block curb capped with red brick (installed by Smith), and extends to the east to include the Carport, outside of the perimeter wall of the Garden Chapel site, but connected to the northeastern exterior corner of the Chapel itself.

[57] Title vested in The City of Maitland, Florida, by virtue of Quit Claim Deed in Deed Book 370, page 349, Warranty Deed in Deed Book 372, page 468, Warranty Deed in Deed Book 492, page 192 and Warranty Deed in Official Records Book 1857, p. 555.

11. FORM PREPARED BY

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Maitland, FL 32751

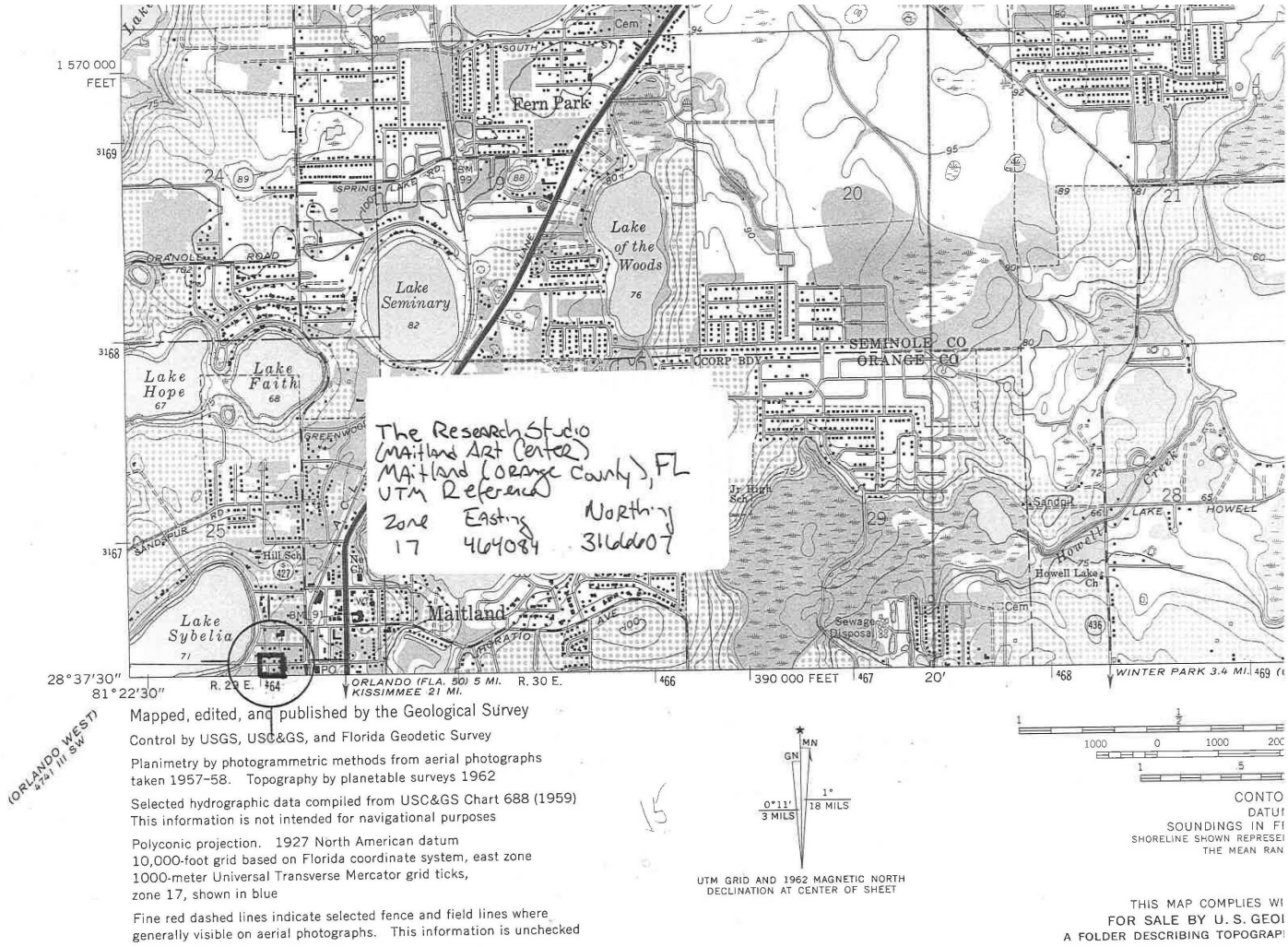
Telephone: 415-676-7027

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National Historic Landmarks Program
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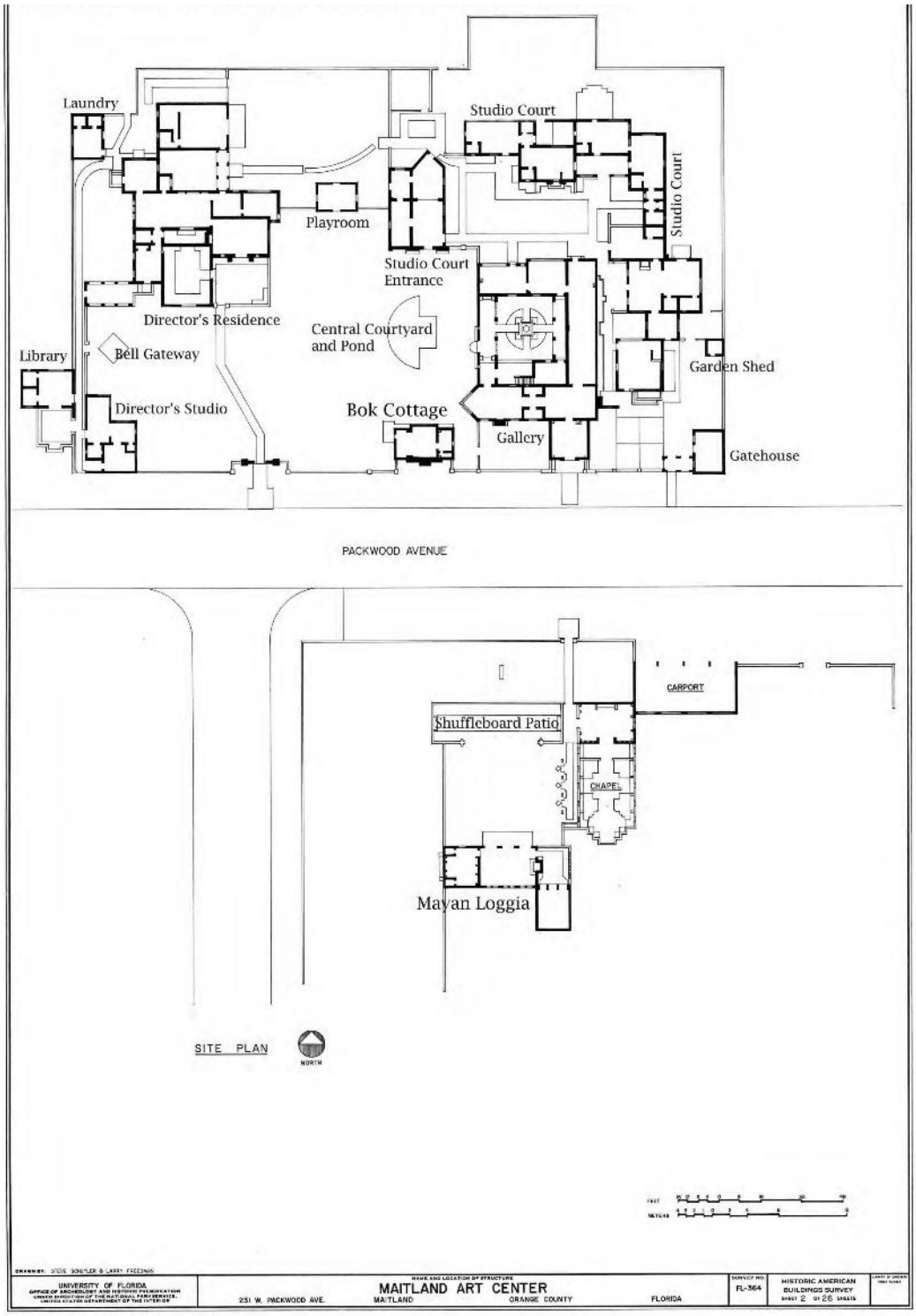
NATIONAL HISTORIC LANDMARK
August 25, 2014


The Research Studio
(Maitland Art Center)
Maitland (Orange County), FL
UTM Reference
Zone Easting Northing
17 464084 3166607
Fern Park
Lake of the Woods
Lake Seminary
Lake Hope
Lake Faith
Lake Sybelia
Maitland
SEMINOLE CO
ORANGE CO
CORP BDY
Howell Lake
Sewage Disposal
Cem
1 570 000 FEET
390 000 FEET
28°37'30"
81°22'30"
R. 29 E.
R. 30 E.
ORLANDO (FLA. 50) 5 MI.
KISSIMMEE 21 MI.
WINTER PARK 3.4 MI.
(ORLANDO WEST)
Mapped, edited, and published by the Geological Survey
Control by USGS, USC&GS, and Florida Geodetic Survey
Planimetry by photogrammetric methods from aerial photographs taken 1957-58. Topography by planetable surveys 1962
Selected hydrographic data compiled from USC&GS Chart 688 (1959)
This information is not intended for navigational purposes
Polyconic projection. 1927 North American datum
10,000-foot grid based on Florida coordinate system, east zone
1000-meter Universal Transverse Mercator grid ticks, zone 17, shown in blue
Fine red dashed lines indicate selected fence and field lines where generally visible on aerial photographs. This information is unchecked
MN
GN
0°11'
3 MILS
1°
18 MILS
UTM GRID AND 1962 MAGNETIC NORTH DECLINATION AT CENTER OF SHEET
CONTO
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THE MEAN RAN
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FOR SALE BY U. S. GEOI
A FOLDER DESCRIBING TOPOGRAP

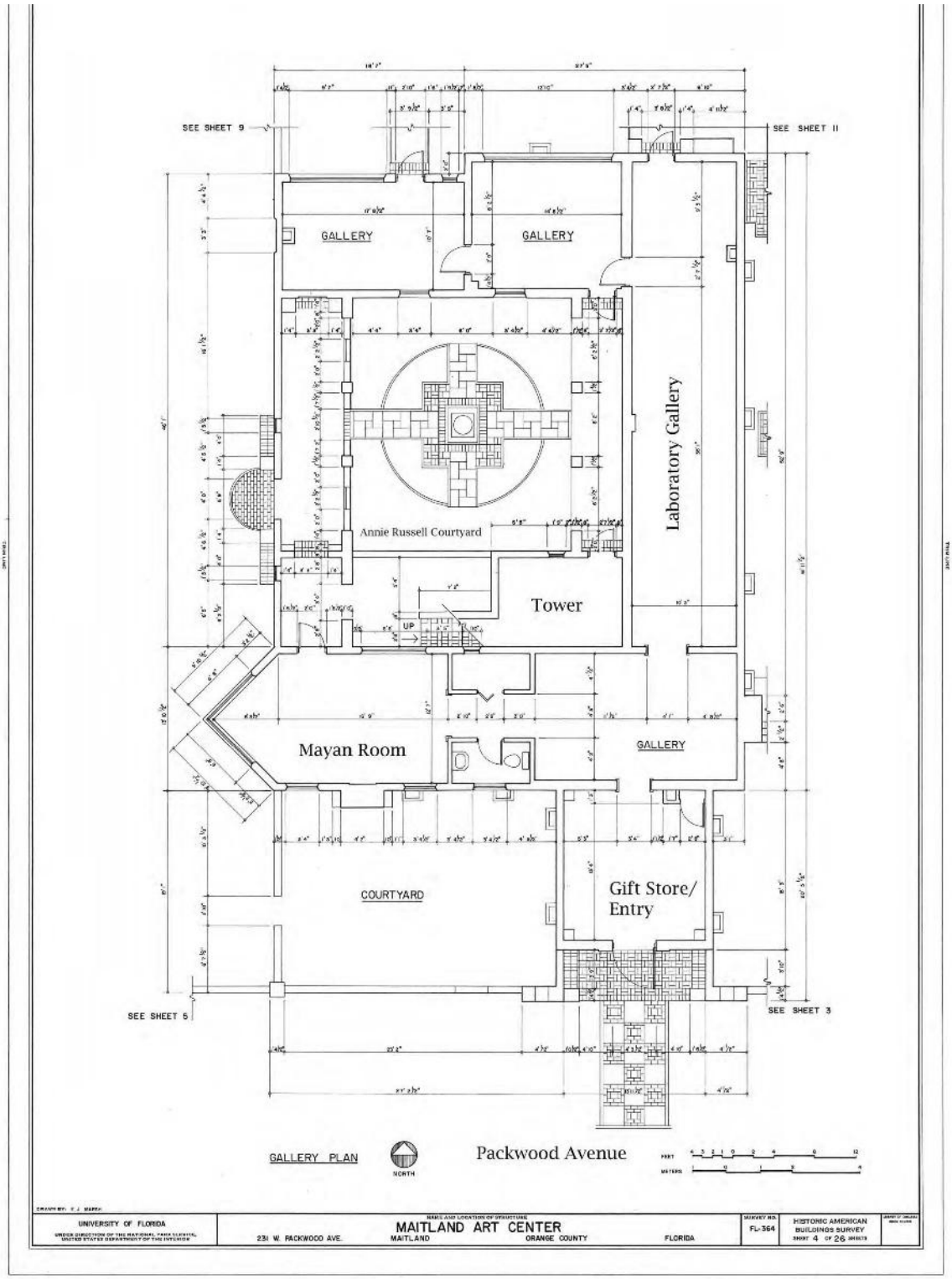
USGS Map



Research Studio, Orange County, Florida
NHL Boundary Map
Christine Madrid French, 2013



Site plan. Note: this is the original Historic American Buildings Survey drawing of 1980 with some interior spaces renamed to reflect current uses. Christine Madrid French after HABS, 2013.



Gallery floor plan. Note: this is the original Historic American Buildings Survey drawing of 1980 with some interior spaces renamed to reflect current uses. Christine Madrid French after HABS, 2013.



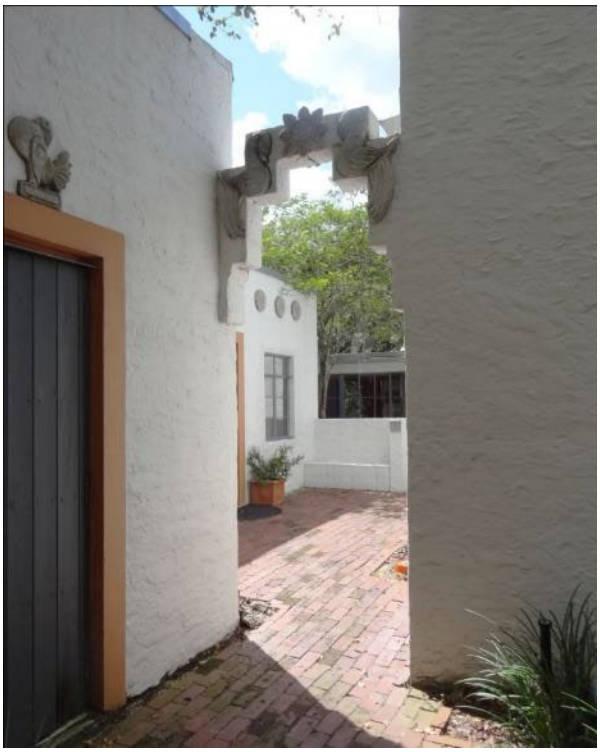
Historic view of the Research Studio, ca. 1940, drawn by J. Andre Smith.



General view, main façade of Research Studio, looking north from Packwood Avenue.
Christine M. French, photographer, 2013



View of the Studio Court building, looking east from the loggia of the Studio Court entrance.
Christine M. French, photographer, 2013



View of the Studio Court, looking south, towards the garage. A Mayan-inspired concrete-block, corbelled arch connects the Studio Court building (left) with the Gallery building (right).
Christine M. French, photographer, 2013.



View of Gallery building from the Central Courtyard looking east; the entrance to the Annie Russell Courtyard is on the left. Christine M. French, photographer, 2013.



View of the Central Courtyard and pond, and the Bok Cottage (Studio 1), looking south. The Gallery building is to the left. Christine M. French, photographer, 2013.



Gallery building, Mayan-inspired entrance into the Annie Russell Courtyard, looking northeast.
Christine M. French, photographer, 2013.



View of the Annie Russell Courtyard in the Gallery building, looking east. A Mayan-inspired mural is visible within the loggia. The initials "AR," symbolizing Smith's patron and muse, are visible at the roofline.
Christine M. French, photographer, 2013.



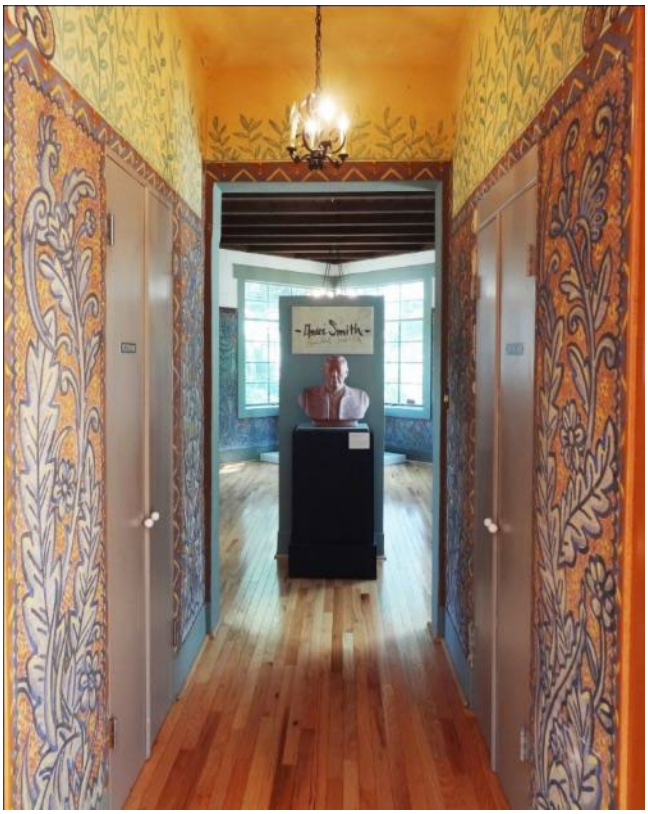
Detail view, Mayan-inspired and botanical-themed concrete plaques attached to western end of perimeter wall facing Packwood Avenue, looking north. Christine M. French, photographer, 2013.



Detail view, Mayan-inspired concrete relief at main entrance to the Gallery building, looking west. Christine M. French, photographer, 2013.



Detail view of concrete, Mayan-inspired relief and concrete letters spelling “Research Studio” on exterior of perimeter wall, southeast corner, looking northwest. Christine M. French, photographer, 2013.



Detail view, interior of Gallery building, looking west into the Mayan Room. Painted murals decorate the walls; a bust of J. Andre Smith is at center. Christine M. French, photographer, 2013.



Detail view, Mayan room inside the Gallery building, looking west towards the Central Courtyard. The furniture set in the window is original and was owned by J. Andre Smith.
Christine M. French, photographer, 2013.



Overall view of the Garden Chapel and entrance pylons, looking south from the north side of Packwood Avenue. The carport is to the left. Christine M. French, photographer, 2013.



Detail view, entrance and gate into the Garden Chapel site, looking north towards the Gallery building across Packwood Avenue. Christine M. French, photographer, 2013.



View of the entry loggia to the Chapel, looking north, showing detailed concrete reliefs depicting religious figures and botanical themes. Christine M. French, photographer, 2013.



View of the Chapel, looking south from the entry loggia. Christine M. French, photographer, 2013.



Detail view of the fireplace and Mayan-inspired concrete reliefs inside within the Mayan Loggia, looking east.
Christine M. French, photographer, 2013.





Detail view of the Mayan-inspired concrete reliefs inside the Mayan Loggia, looking south (left). Detail view of a Mayan-inspired concrete relief on the western wall of the Carport, looking east (right).
Christine M. French, photographer, 2013.