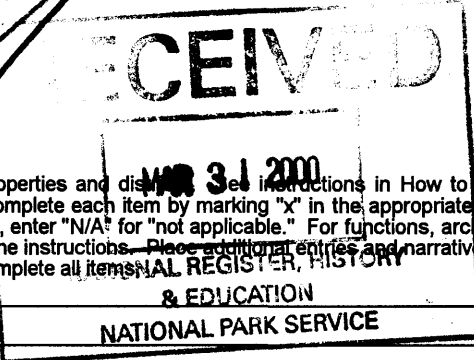


United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

Resub



This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in How to Complete the National Register of Historic Places Registration Form (National Register Bulletin 16A). Complete each item by marking "X" in the appropriate box or by entering the information requested. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Polasek, Albin, House and Studio

other names/site number Polasek, Albin, Museum and Sculpture Garden/OR9136

2. Location

street & number 633 Osceola Avenue

N/A not for publication

city or town Winter Park

N/A vicinity

state FLORIDA

code

FL

countv Orange

code

095

zip code 32789

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, 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. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Janet Hayden Matthews 3/22/2000
Signature of certifying official/Title Date

Florida State Historic Preservation Officer, Division of Historical Resources
State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register
 See continuation sheet
- determined eligible for the National Register
 See continuation sheet.
- determined not eligible for the National Register
 See continuation sheet.
- removed from the National Register.
- other, (explain) _____

Signature of the Keeper

Carol Shull

Date of Action

5-2-00

Polasek, Albin, House and Studio
Name of Property

Orange, Florida
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

- buildings
- district
- site
- structure
- object

Number of Resources within Property
(Do not include any previously listed resources in the count)

Contributing	Noncontributing	
1	0	buildings
0	0	sites
0	0	structures
32	0	objects
33	0	total

Name of related multiple property listings
(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

DOMESTIC/single dwelling

COMMERCE/TRADE/artist's studio

Current Functions
(Enter categories from instructions)

RECREATION AND CULTURE/museum

COMMERCE/TRADE/organizational

7. Description

Architectural Classification
(Enter categories from instructions)

MASONRY VERNACULAR

Materials
(Enter categories from instructions)

foundation CONCRETE

walls CONCRETE BLOCK

WOOD

roof COMPOSITION SHINGLE

other GLASS

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria

(Mark "X" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 36) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record

Areas of Significance

(Enter categories from instructions)

ART

Period of Significance

1949-1965

Significant Dates

1949

1950

1965

Significant Person

Polasek, Albin

Cultural Affiliation

N/A

Architect/Builder

POLASEK, ALBIN

UNKNOWN

Primary location of additional data:

- State Historic Preservation Office
- Other State Agency
- Federal agency
- Local government
- University
- Other

Name of Repository

Polasek, Albin, House and Studio
Name of Property

Orange, Florida
County and State

10. Geographical Data

Acreage of Property approximately 3 acres

UTM References
(Place additional references on a continuation sheet.)

1	1	7	4	6	6	3	6	0	3	1	6	3	1	3	0
	Zone		Easting						Northing						
2															

3															
	Zone		Easting						Northing						
4															

See continuation sheet

Verbal Boundary Description
(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification
(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared By

name/title Lindsey J. Hayes, Consultant; Gary V. Goodwin, Historic Preservation Planner; Carl Shiver, Historic Sites Spec.

organization Bureau of Historic Preservation date May, 1999

street & number R.A. Gray Building, 500 S. Bronough Street telephone (850) 487-2333

city or town Tallahassee state Florida zip code 32399-0250

Additional Documentation
Submit the following items with the completed form:

Continuation Sheets

Maps

- A **USGS map** (7.5 or 15 minute series) indicating the property's location.
- A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items
(check with the SHPO or FPO for any additional items)

Property Owner
(Complete this item at the request of SHPO or FPO.)

name Albin Polasek Foundation, Inc.

street & number Post Office Box 1691 telephone (407) 647-6294

city or town Winter Park state Florida zip code 32790-1691

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and amend listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 7 Page 1

POLASEK, ALBIN, HOUSE AND STUDIO
ORANGE COUNTY
DESCRIPTION

SUMMARY

The Albin Polasek House and Studio, located at 633 Osceola Avenue, in Winter Park, Florida, is essentially one large, two-story, masonry vernacular building comprising living quarters, two studios, a museum/gallery, and a chapel surrounded by a landscaped garden featuring a large number sculptures created by Polasek. The building sits roughly in the middle of a three-acre site that extends north from Osceola Avenue to the shore of Lake Osceola. Although largely constructed in phases between 1949 and 1961, the complex also includes a portion of a 1926 building that Polasek acquired in 1961 and modified to be used as guest quarters. The site is dominated by the front and rear gardens that contain examples of 29 sculptural works created by Polasek between 1920-1963. The gardens also feature three works of sculpture created by Ruth Sherwood, Polasek's first wife. The property is now a public museum known as the Albin Polasek Museum and Sculpture Gardens.

SETTING

The Albin Polasek House and Studio are found in a residential subdivision located about a half mile east of downtown Winter Park, Florida, a city of approximately 25,000 residents that borders the northern limits of the city of Orlando in Orange County. The three acre plot of land overlooks Lake Osceola, and the surrounding neighborhood contains large estate homes dating from the late nineteenth and early twentieth centuries. The neighborhood lies between Lakes Virginia and Osceola and includes the historic Fern Canal which connects the lakes. Most of the residences are situated on one to three acre lots. Concrete walkways wind their way through the park-like gardens, leading to sculptures set at strategic points throughout the property. A landscaped garden surrounds the buildings, and several sculptures by Polasek are placed throughout the garden. A low, stuccoed wall extends along Osceola Avenue, and there are ironwork entrance gates at the driveways. The driveway circles in front of the main building, and includes public parking spaces on the eastern side of the site. The landscaping of the property includes live oaks, palms and hedge plantings from Polasek's lifetime.

PHYSICAL DESCRIPTION

EXTERIOR:

South Elevation

The main (west) portion of the building, which was constructed between 1949 and 1951, has a roughly L-shaped plan, a side-facing gable roof on the salon-studio wing, and a hipped roof on the living quarters wing. The exterior walls are painted concrete block except for the second floor living quarters wing which is painted stucco

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section number 7 Page 2 POLASEK, ALBIN, HOUSE AND STUDIO
ORANGE COUNTY
DESCRIPTION

over masonry. The low-sloped roofs are surfaced with composition shingles. The main entrance of the irregular plan structure is located on the south elevation of the building and is accessed via an archway opening onto a patio containing the sculpture Emily, dedicated to Polasek's second wife (Photos 1 and 2).

The second story of the west section of the building is distinguished by quoins decorated with square unglazed tiles. The unglazed tile work is repeated in various patterns throughout the building. A massively proportioned exterior stairway with a solid parapet leads to two arched doors into the second floor living quarters (Photo 2). The exterior stairway is the base for a wide arched door set into a simple, projecting portal typical of Czech folk architecture *zudro* (Photo 3). The wooden door contains a round, textured glass window. There is a wrought iron lantern over the doorway, which features an arched exterior screen door ornamented with ironwork scrolls. A niche with a sculpture, is located on the exterior studio wall along the stairwell. It is bordered by unglazed tiles of the same type that appears throughout the estate. The niche holds an allegorical bas relief sculpture by Polasek depicting a man/god protecting the home by putting out a house fire. A Czech folk tale inspired the sculpted figure of Perun, Slavic god of thunder and lighting, also by Polasek, is on the parapet corner of the exterior stairway. The fenestration of the building is irregular. The living quarters have steel casement and picture windows centered on the south wall. The salon-studio wing, typical of an artist's work space, has no southern windows to create shadows. A chimney projects from the junction of the gable and hipped roofs, and is surmounted by a large-scaled cast stone orb. Off the salon-studio wing, an arched breezeway leads to a wrought iron gate to the back garden, and also connects to a flat-roofed, parapeted carport.

The one and a half story museum gallery section of the building abuts the original structure on the east elevation. It extends to the south older facade and forms part of the east wall of the patio at the front of the house. The museum gallery is also constructed of concrete block and has a gabled roof finished with a shaped parapet on the west wall, a feature reportedly influenced by the Baroque elements of Czech folk architecture. Cast stone finials are placed on the corners of the parapet, and a sculpture of a fawn, created by Polasek, surmounts the peak. The south elevation wall is ornamented with tile work. The arched doorway on the west elevation of the museum gallery is set into a portal similar to the residence and studio building. It is surmounted by a bas relief depicting a mounted horse rearing against the rising sun which represents the darkness of night being chased away by dawn (Photos 4 and 5). The wooden door contains a lunette window set with colored, leaded glass. The arched top exterior screen door is ornamented with scrolled ironwork.

A patio connects the facades of the main studio and living quarters with the museum gallery. The patio is surrounded by a low decorative masonry wall topped with cast stone finials. A large concrete arch ornamented with the same type of geometric, unglazed tiles that appear on the living quarters and small mascarons connects the patio with the driveway (Photo 2). An elaborate wrought iron gate by the Czech craftsman, Jan Maras, is set within the arch. It features a rooster design, a popular motif in Czech folk art representing dawn, birth or rebirth.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section number 7 Page 3 POLASEK, ALBIN, HOUSE AND STUDIO
ORANGE COUNTY
DESCRIPTION

An ironwork gate on the exterior stairway is also by Maras. The patio is paved with various colors of unglazed broken tile.

A one-story studio addition with a flat roof extends from the east side of the museum gallery, connecting it to the former two-story garage with guest apartment. The studio extension has no windows on the south side, but has two four-light steel casement windows set with textured glass on the west elevation (Photo 5). The former two-story garage with guest apartment has a front facing gable roof with exposed rafter ends. The two-story building (retained from a former 1926 estate) is also masonry, but has wood-framed casement windows. A single width entrance door is centered on the southern facade, and an additional door is on the eastern corner (Photo 7).

A breezeway and carport are attached to the west side of the studio-salon. The front-gabled breezeway contains an arched opening to an iron gate leading to a rear patio and the garden beyond. The carport has a flat roof. The lintel is decorated with tile work and the roof line is edged with a parapet supporting a sculpture entitled New Baby by Polasek.

Chapel

Beyond the open breezeway is a patio adjacent to the chapel and Florida room. The one-story rectangular chapel abuts the carport on its north end. The roof is flat and has skylights that illuminate the interior space with natural light. The exterior walls are masonry and are ornamented with unglazed tile work applied in a geometric Czech pattern about four feet above ground level. The tile work on the chapel has been restored to its original appearance. A stilted arch belfry, over the west-facing chapel doors, houses a cast bronze bell. The portaled entryway features double-leafed wooden vertical board doors, and is flanked by iron lanterns. The general appearance of the chapel and belfry is inspired by little Czechoslovakian village churches. A bronze bas relief of the artist contemplating his sculpture, Radigast (Plate 2), by Ruth Sherwood, his first wife, is placed on the wall between the back of the carport and the chapel entrance (Photo 8).

The chapel is entered from the west patio. It contains a single room with a flat ceiling broken by skylights. The lower half of the plastered walls feature raised-panel wood wainscoting. The ceiling is surfaced with raised-panel wood. The chapel contains the Polasek family Bible and the walls are hung with crayon drawings of the Fourteen Stations of the Cross by Polasek.

North Elevation

The rear elevation of the building has the same irregular massing as the front facade and is broken by

**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 7 Page 4 POLASEK, ALBIN, HOUSE AND STUDIO
ORANGE COUNTY
DESCRIPTION

several projecting units. The rear elevation possesses a beautiful view over a large landscaped lawn which slopes down to the shore of Lake Osceola. The lawn is circled by a broad sidewalk extending from the west patio adjacent to the chapel down to the shore of Lake Osceola, then returning to the east patio adjacent to the solarium and garage. Large live oaks, palms and cypress trees, as well as azaleas and camellias from Polasek's days, remain in the landscape. Along the sidewalk are landscaped areas highlighting several of Polasek's sculptures (Photos 9 and 10).

On the west end adjacent to the west patio is the first projecting element—the Florida room. The one story Florida room has a flat roof with skylights. It is set into the angle formed by the rear wall of the salon-studio and the living quarters. There is a single width, paneled wood door opening west onto the patio. On the wall near the door is a bronze plaque dedicating the gardens to Emily Polasek, Polasek's second wife, in honor of her devotion to the artist and his art. Two windows open from the north-facing wall of the Florida room. On the west is a large picture window, and to the east is a large double-hung window. On the roof line over the picture window is a sculpted parapet with a sculpture depicting Saint Francis by Polasek. Set into the wall between the two windows is a glazed ceramic bas relief of two angels. There are three large textured glass windows set into the upper wall over the Florida room which light the salon-studio (Photo 12).

East of the Florida room, projecting from the rear of the living quarters, is the one-story sitting room. The sitting room element has a low pitched, end gabled roof. There is decorative tile work between the gable end and the top of the north facing window, and beside the north facing picture window. There are picture windows flanked with operable casements on all three exposed exterior walls of the sitting room. A fireplace with an exterior chimney is set on the east-facing wall of the sitting room. The broad chimney features stepped shoulders and is decorated with unglazed tile work in a geometric pattern. To the left (south) of the chimney is a single paneled, wood door into the sitting room (Photos 11, 12, and 13).

Similar picture windows are set into the second story, north elevation of the living quarters, which are visible above and behind the sitting room element. The second story of the living quarters behind the sitting room projection features the same stuccoed surface and tile work decorated quoins as the front facade. The east-facing wall of the living quarters features irregular fenestration. The windows are steel-framed casement style (Photos 12 and 13).

Two additional elements lie within the angle formed by the living quarters and the museum gallery. Abutting the living quarters is a flat roofed, one story element. This windowless segment is located over the interior bomb shelter. The exposed, windowless north wall is decorated with tile work in a geometric pattern (Photos 12 and 13).

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section number 7 Page 5 POLASEK, ALBIN, HOUSE AND STUDIO
ORANGE COUNTY
DESCRIPTION

Abutting that element is the solarium. It is a one-story end gabled roofed unit. A picture window flanked by operable casements covers most of the north-facing, rear wall. There is a similar window on the eastern wall of the solarium. There is a wood, paneled door to the left of the east-facing solarium window. A decorative ironwork screen door covers the wood door, and an ironwork railing is located along the low ramp from the door to the east patio. On the upper height of the north museum gallery wall behind the solarium are two large fixed glass windows lighting the museum gallery (Photo 12).

The east patio features a sculpture, Saint Francis (Plate 3), by Ruth Sherwood, Polasek's first wife, and is enclosed on the east side by a curved, stucco wall mounted with Albin Polasek's Fourteen Stations of the Cross (Plate 4; Photo 14). Connecting the rear of the museum gallery and the garage with apartment is a one-story flat roofed studio addition. Fenestration consists of a north-facing picture window flanked by operable casements. The flat roof has skylights (Photos 6, 12 and 14).

Guest Quarters

The former garage apartment is a two-story, front gabled masonry building with a two-story projecting porch element under a shed roof extension on the northeast corner. The second-floor wall covering of the porch extension is weatherboard. Fenestration is irregular and consists primarily of wood-framed, 8 by 8 divided light casement windows. The original exterior garage doors have been replaced with masonry walls. The second-floor porch extension is screened with casement window interior enclosures. The first floor porch was originally screened, but is now glass enclosed. Wood entry doors open into the garage storage area, porch and to an interior stairway to the second floor apartment (Photos 7 and 14).

The garage originally contained storage space for two automobiles and a workshop on the first floor, and a guest apartment on the second floor. The garage area supplies space for the added restrooms for the museum, and the balance of the ground level is now used for storage. The second floor guest apartment consists of a small kitchen, and combined living and dining area overlooking Lake Osceola on the north side, and two bedrooms and a bathroom on the south side. The floors are pine, and the walls are plastered.

INTERIOR:

The interior spaces of the building are simple and unpretentious. The studios are spacious and allow the entry of a generous amount of northern light, which is favored by artists. The arched exterior door of the main section of the building opens into an entry hall. To the left (west) a door opens into a storage area under the exterior stairway. To the right (east) a short hall with a single casement window leads to the door of a bedroom. This was Albin Polasek's room because the wheelchair-bound artist could no longer climb stairs.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 7 Page 6

POLASEK, ALBIN, HOUSE AND STUDIO
ORANGE COUNTY
DESCRIPTION

The bedroom has simple plastered walls and an oak floor. A picture window flanked with operable casements is centered on the south wall. A single casement window is on the west wall. A door on the east wall opens into a short hall to the bomb shelter. A door on the north wall opens into a short hall to a bathroom and the kitchen. A pair of sliding doors enclose a closet. The bedroom is furnished, as it was in Polasek's lifetime, with his simple, wood furniture painted with Czech folk motifs (Photo 15).

Off a short hallway between Polasek's bedroom and the solarium is the bomb shelter. A sloped ramp leads down from the hall into the bomb shelter. The shelter originally had a kitchenette and toilet, but the fixtures have been removed and the pipes capped. The room is carpeted and has a garden scene mural painted by Emily Polasek on the north wall. The space is now used as storage for a portion of the archives which include personal letters, documents, and photos.

Directly opposite the entry door is a wide opening into a large two-story space that was the salon, or living room, as well as a working studio space until he added additional space in 1961. The carpeted floor was originally covered with asphalt tile. The walls are painted masonry as they are through most of the house. The vaulted ceiling is surfaced with natural pine and features exposed roughhewn beams inspired by Moravian country villas. The northern side of the vaulted ceiling features several skylights. Three large panels of textured glass are set into the upper portion of the northern wall. A stacked rubble stone fireplace is on the east wall and features a simple wood mantel. A 1918 portrait of Albin Polasek, painted by his friend, American artist Charles W. Hawthorne, hangs over the mantel. It depicts Polasek modeling a bust of Hawthorne's son. The studio-salon contains several pieces of Polasek's furniture, including his grand piano, and several pieces of his sculpture as well as part of his collection of art and antiquities. A large Flemish tapestry of Rebecca at the Well hangs on the south wall. A gilded casting of the Victorious Christ crucifix by Polasek hangs on the west wall as it did in Polasek's lifetime (Photo 16).

An open stairway rises along the northern wall to an open balcony along the eastern wall. The balcony was used for viewing sculpture in progress from a high perspective and as an observation area for students and guests. The railings and balusters are wrought iron. Rustic wood beams support the balcony. An arched topped door with a textured glass, round window connects the end of the balcony to the exterior stairway. The balcony has built-in bookshelves (Photo 16). A door at the head of the stairs opens into a bedroom with casement windows on the west, north, and east walls. This bedroom connects to the other bedroom via a short interior hall that is flanked with closets and a bathroom. The second bedroom has casement windows facing east and south. An arched topped door with a round textured glass window opens onto the exterior stairway from the west wall from this room. The bedrooms have oak floors, plastered walls and small-scaled chandeliers.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 7 Page 7 POLASEK, ALBIN, HOUSE AND STUDIO
ORANGE COUNTY
DESCRIPTION

An opening in the northern wall of the studio enters into the Florida room. A wood, paneled door on the west wall of the Florida room opens onto the west patio. On the north wall, a large pane of fixed glass and a double-hung window overlook the lawn towards Lake Osceola. The flat, painted board ceiling contains several frosted panel skylights. The Florida room contains several pieces of Polasek's furnishings.

The Florida room opens into the sitting room, kitchen, and a short hallway to Polasek's bedroom. The kitchen is typical of the period with open shelves, simple wood cabinets, white enamel sink and asphalt tile floor. The kitchen is a typical U configuration with a steel framed casement window facing east. In 1961, the sitting room was added abutting the north wall of the kitchen and a window remains on the north wall of the kitchen creating a pass-through over a counter-top. A short hallway from the kitchen extends to a storage room, utility room, bathroom and ends at a doorway into Polasek's bedroom.

The sitting room features picture windows flanked with operable casements on all three exterior walls. The windows offer a spectacular view over the sculpture garden to Lake Osceola. A brick-faced fireplace with a simple wood mantel is located on the east wall. A paneled wood door to the east patio is to the right of the fireplace. The room was Albin and Emily Polasek's sitting room.

The entrance to the museum gallery opens from the patio. The gallery opens to a 1 ½ story vaulted ceiling surfaced with pine and featuring roughhewn open beams. The ceiling contains seven skylight panels on the northern face. Two large fixed glass windows are set in the northern upper wall over the entrance to the solarium. The gallery walls are painted masonry and the floor is covered with asphalt tile. Picture rails run the length of the walls. The museum gallery displays several of Polasek's paintings and sculptures along with artwork from his collection (Photo 17).

The solarium opens off of the north wall of the museum gallery. Picture windows flanked by operable casements view the garden to the north and east. Originally glass, the ceiling is vaulted and now surfaced with plaster. The floor features a center walkway of asphalt tile surrounded by various colors of unglazed broken ceramic tile set with green tinted grout. A full light french door with decorative metal scroll work opens out to the east patio. The solarium now serves as an addition to the museum gallery space and contains sculpture by Polasek and a sculpted fountain by artist Ruth Sherwood, his first wife (Photo 18).

An additional studio opens off the east corner of the museum gallery. This space has a flat, 10 foot ceiling broken by skylights. A large picture window flanked by operable casements faces north. Two single leaf casement windows with textured glass are on the west wall. Once Polasek's sculpture studio in the 1960's, it now displays additional sculptures and paintings including the extensive Nativity figure collection that Polasek carved in his boyhood (Photo 19).

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 7 Page 8

POLASEK, ALBIN, HOUSE AND STUDIO
ORANGE COUNTY
DESCRIPTION

CONTRIBUTING RESOURCES

Contributing resources on the property include the house and studio building and 32 sculptural works (28 by Polasek and 4 by his wife Ruth Sherwood) found in the gardens surrounding the house. The titles of the works their locations are shown on the "Sculpture Plan" site map included with this nomination. Some minor, small scale sculptures and wall relief decorations are not included in this count.

ALTERATIONS

The entry wall and decorative metalwork gates along Osceola Avenue were remodeled and enhanced in 1997 by noted Winter Park artist, Hal McIntosh. Osceola Avenue is now part of County Road 426 and is much busier than in Polasek's lifetime, and the entrance now provides improved access, as well as better signage for the museum. A large, illuminated bronze reproduction of a sculpture by Polasek entitled Mother, originally commissioned for the Bohemian National Cemetery in Chicago, was placed outside the wall. It replaced a bas relief casting of Evoking Memories by Polasek which had been set into the wall, and which is now in the sculpture garden.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section number 8 Page 1 POLASEK, ALBIN, HOUSE AND STUDIO
ORANGE COUNTY
SIGNIFICANCE

SUMMARY

The Albin Polasek House and Studio is significant at the local level under criterion B in the area of Art for its association with the life and work of Albin Polasek, a Czechoslovakian-born sculptor and painter whose works dating from the 1910s–1960s are found throughout the United States and in other parts of the world. Although his fame as a sculptor has largely been forgotten, during his most productive years (c. 1910-1940) Polasek was a well-known and successful figure in the creation of sculptural works associated with public buildings and monuments mainly in the United States. For the last fifteen years of his life (1949-1965) he lived and worked at his Winter Park home. Despite suffering a debilitating stroke in 1950, he continued his work as an artist and contributed significantly to the artistic, social, and cultural life of Winter Park and Florida by producing and donating sculptural works, without charge, to various Florida organizations for public enjoyment and reflection. In 1961, he decided to create a non-profit corporation that would establish his home, studio, and surrounding gardens as a museum open without charge to the public. Although Polasek lived for much of his long and productive life in New York and Chicago, no other property survives that better embodies Polasek's working life as a major artist or offers the public the opportunity to view many of his major creations. Since the Albin Polasek House and Studio has achieved its significance within the last fifty years, Criteria Consideration G applies to this property.

HISTORIC CONTEXT

Albin Polasek (pronounced Po-LAH-check) was born February 14, 1879 in Frenstat pod Radhostem, Moravia, in what was then a province of the Austro-Hungarian Empire (now a part of the Czech Republic). Albin was one of eight children (seven sons and one daughter) born to Josef and Petronila Polasek.¹ Albin's father was a wholesale dealer in cloth manufactured at Frenstat and later became an innkeeper, turning the large family home into a hostelry.² Albin began his formal schooling at the age of six, but proved to be a poor student and gained a reputation for being disruptive. His major interests were drawing and woodcarving. The crowning achievement of his boyhood efforts as an artist was a Nativity Scene (Plate 5), which he carved from wood, its figures representing the Holy Family, the three Magi, shepherds and an angel. The figures were grouped within and without a picturesque shed.³ At age 15, he left school and became a furniture maker's carving apprentice in the Czechoslovakian city of Novy Jicin.⁴ Albin found the conditions of his apprenticeship unsatisfactory,

¹ Ruth Sherwood, Carving His Own Destiny, the Story of Albin Polasek (Chicago: Ralph Fletcher Seymour Publisher, 1954) 16; Encyclopedia of Biography (New York: The American Historical Company, Inc., 1968) 638.

² *Ibid.*, 35.

³ *Ibid.*, 53.

⁴ *Ibid.*, 54.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 8 Page 2 POLASEK, ALBIN, HOUSE AND STUDIO
ORANGE COUNTY
SIGNIFICANCE

returning home to Frenstat after only three months.⁵ Albin's mother decided to travel with her son to Vienna, Austria, and seek the help of a relative to find him other employment. Albin briefly secured work with a harness maker, but after a couple weeks found a position to be trained as a furniture carver in a Vienna shop, a task that he found more to his liking.⁶ On trips back home to Frenstat, he spent time on his Nativity, which he was constantly enlarging and improving.⁷

Once Albin Polasek completed his apprenticeship, he continued to work in the furniture shop for several years.⁸ Eventually, he found employment at an even larger furniture manufacturing establishment in Vienna, but Albin still felt that his life lacked the professional and spiritual fulfillment that he sought. He considered going to America to join his older brothers, Emil and Robert, both of whom had emigrated to the United States to study for the Catholic priesthood at the St. Thomas Seminary in St. Paul, Minnesota. Robert became the pastor of a country church in the Minnesota village of Veseli—located about forty miles south of St. Paul—that had been settled by Bohemian immigrants. Eventually, Emil would become the parish priest in Lamberton, Minnesota.⁹ Shortly before departing for America, Albin worked for a time as a carver in a sacred sculpture repair shop in Vienna.¹⁰ Albin and his brothers, Emil and Robert (now both priests in America), returned to Frenstat to attend the wedding of their brother, Jan. It was at this time that Albin definitely decided to follow his brothers to America. Emil left for the U.S. shortly after the ceremonies, but Robert remained behind to travel with Albin.

In 1901, at the age of 22, Albin Polasek arrived in New York City with his brother Robert aboard the Steamship Colombo, which they had boarded in the German port of Hamburg eight days earlier.¹¹ They traveled by train to New Prague, Minnesota, where they were continued on to Veseli by buggy.¹² At age 22, Polasek was already an expert wood carver. The young artist found some work as a wood carver in Veseli. A relief carving of the Virgin and Child with St. Dominic created by Polasek during his stay in the largely Czech community still hangs in the church in Veseli.¹³ Shortly thereafter, Polasek started work in an altar factory in Dubuque, Iowa, carving life-size religious figures. Later he took a similar job in a larger factory in La Crosse, Wisconsin. Although he had initially intended to return to Vienna to further study art, his new status prompted him to seek

⁵ Ibid., 60.

⁶ Ibid., 65-66.

⁷ Ibid., 70.

⁸ Ibid., 84.

⁹ Ibid., 86-88.

¹⁰ Ibid., 90.

¹¹ Ibid., 95.

¹² Ibid., 100-101.

¹³ Ibid., 104.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section number 8 Page 3 POLASEK, ALBIN, HOUSE AND STUDIO
ORANGE COUNTY
SIGNIFICANCE

an art school in his new homeland. In 1904, Polasek traveled with his brother Emil to the Louisiana Purchase Universal Exposition in St. Louis, Missouri. There, for the first time, he saw the work of major American sculptors, labeled with the names of artists who later would become very familiar to him. He took particular note of the work of Charles Grafly¹⁴, the head of the Pennsylvania Academy of Fine Arts in Philadelphia and decided to study with him.

Polasek enrolled the following year and took so many honors as a student that Grafly wrote in 1907 that "he gives promise of being one of the strongest students the Academy ever had."¹⁵ Polasek won the Edmund Austin Stewardson Competition and the William Emlen Cresson traveling scholarships in 1907, 1908, and 1909 for summer travel. In 1907, his travels took him to England, Belgium, Switzerland, France, and Italy. In Italy, Polasek was particularly impressed by ancient Roman architecture, equestrian statues, and the anatomical drawings of Michelangelo.¹⁶ In 1909, Polasek traveled to Greece, and in the same year he became an American citizen.

In 1910, Albin Polasek's sculpture Faith, Hope and Charity (Plate 6) won the Prix de Rome, a three-year scholarship to study at the American Academy in Rome, Italy. During his stay he produced the Maiden of the Roman Campagna (Plates 7, 7a) and was accepted by the Academy in Rome. In 1912, he made a bronze bust of Francis D. Millet (Plate 8), a prominent American mural painter and a founder of the American Academy in Rome. In April of that year, Millet perished aboard the Titanic.¹⁷ The Millet bust is one of a number of portrait busts on permanent display in the Museum of American Art at the Pennsylvania Academy of the Fine Arts. Polasek was also called upon to make a death mask of the American banker and philanthropist J. Pierpoint Morgan, who had died suddenly in Rome while vacationing there. Using the mask and photographs, Polasek modeled a bust in wax from which the bronze sculpture was cast. The portrait originally was exhibited at the Morgan Library in New York City, but today is found at the American Academy in Rome.¹⁸ In his final year in Rome, Polasek was required to model a heroic figure. He produced The Sower (Plates 9, 9a; Art Institute of Chicago) which was awarded an honorable mention at the 1913 Paris Salon.

¹⁴ Charles Grafly (1862-1929), American sculptor born in Philadelphia who spent most of his professional life in his native city, where he taught at Drexel Institute of Technology and the Pennsylvania Academy of Fine Arts.

¹⁵ Charles Grafly to John E.D. Trask, secretary and managing directory of PAFA, undated (stamped with date of receipt, Sept. 11, 1907), PAFA Archives.

¹⁶ Two undated letter from Albin Polasek to John E.D. Trask, 1907, are in the Cresson Records, PAFA Archives.

¹⁷ Susan James-Gadzinski and Mary Mullen Cunningham, American Sculpture in the Museum of American Art of the Pennsylvania Academy of Fine Arts (Seattle: University of Washington Press, 1997) 196.

¹⁸ Emily Polasek, Albin Polasek: Man Carving His Own Destiny (Winter Park: Albin Polasek Foundation, 1970), 19.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section number 8 Page 4 POLASEK, ALBIN, HOUSE AND STUDIO
ORANGE COUNTY
SIGNIFICANCE

The Sower is one of Polasek's best known works. In 1916, the Chicago Art Institute ordered the monumental bronze work to be placed on the front steps of its building, facing Michigan Avenue. Shortly afterward, a censor appointed by the City of Chicago, demanded that the nude sculpture be removed or clothed, making the sculpture controversial. People flocked to see it and the artist became more famous. The Art Institute refused to remove the sculpture because it was on private property. Later, the Friends of American Art purchased the bronze sculpture for the permanent collection of the Institute.¹⁹

After his studies in Rome and Greece, Polasek lived and worked in New York City from 1913 to 1916. He was asked to do a portrait of fellow artist Louis Comfort Tiffany, but finding Tiffany a nervous and restless model, he made a portrait of Tiffany's young daughter instead. In 1915, he was awarded the cash equivalent of the Pennsylvania Academy's George D. Widner Memorial Gold Medal for his work Aspiration (Plate 10; Samuel S. Fleisher Memorial and Detroit Institute of the Arts), which depicts a woman kissing an angel.²⁰ The same year, at the Panama-Pacific International Exposition in San Francisco, he received a silver medal for a group of ten portraits and figures.²¹ In 1916, he joined the faculty of the Art Institute of Chicago as head of the Department of Sculpture, a post he held until his retirement in 1949. He was the first person to hold that position. In 1930-1931, he also served as a visiting professor of sculpture at the American Academy in Rome.²²

Upon his arrival in Chicago, Polasek temporarily established studio space and living quarters in a large brick building located near Jackson Park.²³ In 1917, Polasek moved his residence and studio into the Tree Studio Building on the near north side of Chicago. Erected in 1894 by Chicago philanthropists Judge and Mrs. Lambert Tree, the landmark building was intended as a home for artists and cultural life at the turn of the century. It was constructed with the finest craftsmanship and details of the period. Retail storefronts provided income that subsidized rents for the artists' studios. The building's large windows, picturesque details, and distinctive interior courtyard instantly made it a unique cultural oasis and was the home to many artists who were significant at the time. Among the artists who resided there—in addition to Polasek—were sculptor John Storrs, illustrator J. Allen St. John, muralist John Warner Norton, and painters Ruth Van Sickle Ford, James Murray

¹⁹ Emily Polasek, Albin Polasek: Man Carving His Own Destiny (Winter Park: Albin Polasek Foundation, 1970), 25.

²⁰ In 1958 in gratitude for the Pennsylvania Academy's early support, Polasek donated a sum equal to the funds he had been given for European travel. He also paid to have a Widner gold medal cast for himself. See Albin Polasek to Joseph T. Fraser, Jr., director of the PAFA, May 19, May 31, and September 7, 1958, PAFA "self-portrait" object file.

²¹ Susan James-Gadzinski and Mary Mullen Cunningham, American Sculpture in the Museum of American of the Pennsylvania Academy of Fine Arts (Seattle: University of Washington Press, 1997) 196.

²² Encyclopedia of Biography (New York: The American Historical Company, Inc., 1968) 638.

²³ Ruth Sherwood, Carving His Own Destiny, the Story of Albin Polasek, 259.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section number 8 Page 5 POLASEK, ALBIN, HOUSE AND STUDIO
ORANGE COUNTY
SIGNIFICANCE

Haddow, and Pauline Palmer.²⁴ Although Polasek's studio apartment was his official headquarters, the studio was too small for working on large projects, making it necessary to rent studio space elsewhere.²⁵

Polasek received a commission in 1917 to produce a statue of heroic size of Richard Yates (Plate 11), who was governor of Illinois during the Civil War. To produce the full-size model for the statue that was to be cast in bronze, Polasek rented the studio of the painter Thomas Berwin, which was located in a suburb of Chicago settled mainly by Bohemians. The work was completed in 1921 and dedicated in 1923. Today, it stands on the south front lawn of the Illinois State Capitol in Springfield.²⁶ For many years, Polasek was known as the "Chicago" artist because he created monumental sculptures associated with buildings and green spaces in the city that have become visual landmarks. Among his major works in Chicago dating from the 1920s are The Poet Lessing (Plate 12; Washington Park) and The Spirit of Music (Plate 13; Grant Park), dedicated to Theodore Thomas, founder of the Chicago Symphony. Two other important works from the same period are the life-size bronze statues The Pilgrim (Plate 14) and The Mother (Plates 15, 15a), both of which are found in the Bohemian National Cemetery located at 5255 North Pulaski Avenue.²⁷ A significant funerary work found elsewhere was executed for the grave in the Cleveland Cemetery in Cleveland, Ohio. The Pilgrim at the Eternal Gate (Plates 16, 16a) depicts a life-size bronze figure of a young man who stands in front of a granite doorway. His hand reaches for a bronze knocker and his head glances back over his shoulder for a last look at his past life. The upper torso is nude, but the lower form is swathed in drapery held by a thong at the waist.²⁸

During the period between the two world wars, Polasek made several trips to France, Italy, and his native Czechoslovakia. In 1926, he received a commission from the Czechs in America for a memorial statue of President Woodrow Wilson (Plate 17) to be placed opposite the Wilson Station in Prague. The statue was intended to honor Wilson for his support of the creation of the Republic of Czechoslovakia after World War I. In appreciation for the Wilson sculpture, Czechoslovakian President Masaryk awarded Polasek the Order of the White Lion in 1928. The statue was destroyed when Nazi Germany seized Czechoslovakia in 1938.²⁹

Polasek's best known composition is probably his Man Carving His Own Destiny (Plates 18, 18a), versions of which occupied his attention for over fifty years, beginning with his student days at the Pennsylvania Academy. This sculpture depicts a man carving himself out of a block of stone, and it has become a defining

²⁴ City of Chicago, Chicago Landmarks: Tree Studios (City of Chicago Web Page: <http://www.ci.chi.il.us/Landmarks/TreeStudios.html>) 1.

²⁵ Ruth Sherwood, Carving His Own Destiny, the Story of Albin Polasek, 272.

²⁶ *Ibid.*, 301; Telephone interview with Ed. Rousseau, Illinois Historical Society, Springfield, Illinois, February 25, 2000.

²⁷ Telephone information received Records Section, Chicago Historical Society, February 25, 2000.

²⁸ Ruth Sherwood, Carving His Own Destiny, the Story of Albin Polasek, 320.

²⁹ *Ibid.*, 334; Emily Polasek, Albin Polasek: Man Carving His Own Destiny, 39.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 8 Page 6 POLASEK, ALBIN, HOUSE AND STUDIO
ORANGE COUNTY
SIGNIFICANCE

symbol of Albin Polasek. It was modeled in several versions in different sizes. An early version, from 1920, is at the Samuel S. Fleisher Art Memorial in Philadelphia. A large version, sculpted from limestone, is in Brookgreen Gardens, Murrells Inlet, South Carolina. Brookgreen Gardens, which is located just south of Myrtle Beach, was established by Arthur Huntington. The property includes 400 landscaped acres on which 500 individual sculptures stand. A former rice plantation, Brookgreen was purchased in 1930 by Archer and artist Anna Hyatt Huntington as a setting for her own sculptures and the works of other artists. Now acclaimed as being among the finest collections of outdoor figurative sculpture in America, Brookgreen Gardens includes a wildlife park with plants and animals in their native forest and swamp settings. Major sculptural works in the collection, in addition to the example by Polasek, include The Puritan by Augustus St. Gaudens, Joan of Arc by Anna Hyatt Huntington, The Fisher Boy by Hiram Powers, Resting Stag by Elie Nadelman.³⁰ A version of Polasek's Forest Idyll (Plate 19), which was commissioned by Anna Hyatt Huntington in 1924, is also found in Brookgreen Gardens.

Polasek continued his prolific work schedule throughout the 1930s. He produced some of his finest work for the St. Cecelia Cathedral in Omaha, Nebraska. This included six saints carved from white mahogany for the pulpit, a marble statue of the Madonna, the Victorious Christ (Plate 20) crucifix. In 1942, during World War II, he created the bronze Mother Crying Over The World (Plate 21), which is in the Museum of the State University of New York in Albany. Polasek's monumental equestrian statue Blanik Knight was created at the University of Chicago. He had been commissioned in 1941 by members of the Czech community to make the statue as a memorial to Thomas Masaryk (Plate 22; Midway, Chicago), first president of the Republic of Czechoslovakia. Work on the project, however, was postponed by America's entry into World War II, and it was not completed until 1949.

After World War II, Polasek spent summers in his native village of Frenstat and completed commissions for the government of Czechoslovakia. He retired from his post at the Chicago Art Institute in 1945 and in 1949, moved to Winter Park, Florida. There, he built a home and studio that he would occupy until his death in 1965. In 1950, Polasek suffered a stroke that left him paralyzed on one side, but through sheer determination, he was still able produce sculpture, although he devoted much of his time to painting. His home, studio, and two hundred of his sculptures and paintings now comprise the Albin Polasek Museum and Sculpture Garden, which is open year-round admission free to the public.

In his lifetime, Polasek was a member of numerous art organizations and received many awards. He was a member of the: Academician National Academy of Design, New York; National Sculpture Society; New York Architectural League; Cliff Dwellers, Chicago; Alumni Association of the Fellowship of the American Academy

³⁰ Outdoor Parks and Gardens, "Brookgreen Gardens," (Sculptor.Org: <http://www.sculpture.org/Outdoor.htm>) 1.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 8 Page 7 POLASEK, ALBIN, HOUSE AND STUDIO
ORANGE COUNTY
SIGNIFICANCE

in Rome. Some of his major awards included: Cresson Traveling Scholarship 1907-1909; Prix de Rome with the accompanying American Academy in Rome Scholarship, 1910-1913; Honorable Mention, Paris Salon 1913; Widner Gold Medal, Pennsylvania Academy of Fine Arts, 1915; Silver Medal, Panama Pacific Exhibition, San Francisco, 1915; Logan Medal, Art Institute of Chicago, 1917, 1922; Shaffer Prize, Art Institute of Chicago, 1917; Hearst Prize, Art Institute of Chicago, 1918; Logan Medal, Chicago Society of Artists, 1922; Silver Medal, Chicago Society of Artists, 1923; Fairmount Park Prize, Philadelphia, 1924; Order of the White Lion of Czechoslovakia, 1928; Gold Medal, Association of Chicago Painters and Sculptors, 1933; Diploma of the National Council of Czechoslovakia, 1931; Chicago Galleries Prize, 1937; Award of the National Institute of Immigrant Welfare, 1939; Member Emeritus of the National Sculpture Society, 1951; Citizenship Award, Daughters of the American Revolution, 1965; and Honor Award, United Daughters of the Confederacy, Orlando, 1965.

HISTORICAL SIGNIFICANCE

Since 1916, Albin Polasek had visited friends living in Winter Park, among them Ruth Sherwood. She was also a sculptor and the daughter of a noted pianist who founded the Sherwood School of Music.³¹ She had met Polasek in New York City, and because of her admiration for his work, had studied sculpture with him in Chicago. The refined young woman from Chautauqua, New York, with Winter Park connections seemed to have little in common with the foreign-born Albin, except for their interest in sculpture. Yet, when Polasek asked her to become his secretary, she agreed and managed many of his business, travel, and social activities over the next twenty-five years. Ruth became ill in 1945 and moved permanently to Winter Park, Florida. Albin visited her at regular intervals over the next several years and built a home for her at 171 Cortland Avenue in Winter Park, complete with a studio in which she could continue to work as a sculptor.³² In 1949, Polasek—now seventy years old—decided to retire from his position at the Chicago Art Institute. He had hoped to return to Czechoslovakia, but the communist government of his homeland made him unwelcome because he had become an American citizen in 1909. On April 4, 1949, Polasek purchased the first of two lots overlooking Lake Osceola in Winter Park from Leonard Bumby. On January 1, 1950, Polasek moved into his new estate, which was within walking distance of Ruth's home. Polasek would continue to add new elements to the house, studio, and surrounding property over the next twelve years.³³

Only a few months after moving into his new home, Polasek suffered a stroke that left him paralyzed on his left side and deprived him of the use of his left hand, and required him to use a wheelchair for the remainder

³¹ Encyclopedia of Biography (New York: The American Historical Company, Inc., 1968) 639.

³² Polk's Orlando City Directory (Richmond, VA: R.L. Polk Co., 1949).

³³ Rafaela Ellis, "The Three Loves of Albin Polasek," Orlando Magazine (February 1999) 54.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section number 8 Page 8 POLASEK, ALBIN, HOUSE AND STUDIO
ORANGE COUNTY
SIGNIFICANCE

of his life. After recovering at the Florida Sanitarium and Hospital in Orlando, he returned to his home on July 4, 1950. Polasek feared that he would never be able to resume his work, but Ruth Sherwood knew that with her help he could once again be productive in spite of his physical difficulties. The pair were married in his studio on December 14, 1950. Their long friendship and brief but happy marriage ended when Ruth died following surgery for cancer of the throat in 1952. Polasek designed the bronze and gold bas-relief medallion for her white granite monument located in Winter Park's Palm Cemetery. The medallion depicts the tenth station of the cross illustrating Christ's death, and Polasek included a self-portrait of himself as one of the faithful at the cross. The bas-relief was featured on the cover of American Art in Stone magazine in the 1950s³⁴

Polasek would marry again in 1961, this time to Emily Kubat of whom he had heard by not met in the 1930s. Emily wrote for the Czech-American newspaper Hlasatel (Herald), a major Bohemian newspaper published in Chicago. Albin had written her a letter praising her writing in 1937, adding that he hoped to meet her one day. In 1954, Emily appeared at Polasek's Winter Park home, hoping to meet him. Emily and her husband William, a retired physician, developed an enduring friendship with Polasek. The Kubats—who wintered at a farmhouse in Forest City, located near Altamonte Springs—became regular visitors at Polasek's home. Like Polasek, they were both Czech immigrants who had settled in the Midwest. Polasek enjoyed having friends who spoke Czech and shared his passion for art and music. Dr. Kubat encouraged him to remove the braces he had worn since his stroke and try to regain strength in his hands by painting in oils. The Kubats even started helping Polasek with his work, rotating large pieces so the sculptor could reach them and encouraging him when his spirits flagged.³⁵

William Kubat died on February 4, 1960, of undiagnosed leukemia. Late in 1961 Emily married Albin Polasek; he was 82 and she 64. Just as Ruth had, Emily devoted herself to Albin's work and welfare. Albin Polasek expressed his love and gratitude by a classical figure of a kneeling nude woman playing a harp. The strings of the harp were formed by tiny, flowing streams of water that create the "music" of the harp. Polasek named the sculpture Emily and placed it in the fountain of the front patio.³⁶

Because of his disability, Polasek's surroundings became even more important to him. He expanded and enhanced his Winter Park property over the years. He completed the front of the residence and gallery with a patio, and added the Florida room on the north side, overlooking Lake Osceola. The oldest part of the building faces south and consist of a large, high ceilinged studio-salon, with two-story living quarters in an adjoining wing to the east. To the west of the studio is an open breeze-way connecting to a carport and utility room. In his first

³⁴ Ibid., 56-57.

³⁵ Ibid., 57.

³⁶ Emily Polasek, Man Carving His Own Destiny (Albin Polasek Foundation, 1970) 77

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section number 8 Page 9

POLASEK, ALBIN, HOUSE AND STUDIO
ORANGE COUNTY
SIGNIFICANCE

decade of ownership, Polasek added the chapel to the north of the carport, and the museum gallery to the southeast corner of the residence. The chapel was built as a memorial to his mother and enabled the wheelchair-bound artist to worship without the difficulty of leaving his grounds. Polasek also began to collect new bronze castings of his most famous artworks, including The Sower, Maiden of the Roman Campaign, Man Carving His Own Destiny, and Mother.³⁷ His museum gallery became a popular attraction, especially for Czech-American visitors to Florida. Polasek's practice of informally welcoming visitors developed into his desire to permanently share his artwork and the beauty of the lakefront gardens with the people of his community. The museum gallery and gardens provided display space for his "children" as Polasek called his sculptures, and allowed them to be seen and enjoyed by the many visitors Polasek welcomed. In 1961, Polasek purchased the lot adjacent to his. He had the house removed but retained the two-story garage with guest apartment, and connected it to the main house with enlarged galleries. He expanded his museum and gardens, planning that one day his private garden would be a "public park for everyone to enjoy."

Polasek received commissions to create bas-relief portraits of well-known Winter Park neighbors and friends. A bust of Ginger Nelson Spears, daughter of Wickliffe and Virginia Nelson, prominent Winter Park residents, was created at this time. The bust, together with the casting of Eternal Moment (Plate 23) commissioned by the Nelsons for their estate, are now in the permanent collection of the Cornell Fine Arts Museum on the campus of Rollins College. The museum also has a copy of Polasek's Mother Crying Over the World donated by Virginia Nelson. The work was first executed in 1942 and placed in the Museum of the State University of New York in Albany. A man of great religious faith, Polasek carved three devotional sculptures from wood, including one depicting Mary Magdalene, as a gift to Saint Margaret Mary Catholic Church in Winter Park.

Emily helped Albin with his work—preparing sculptures for casting and packing them for shipping. She also helped him construct the rotating horizontal wooden armature around which the artist built his clay figures. Emily would turn the "spit" when necessary as Polasek modeled the form. The technique made it possible for Polasek to sculpt such works as the Man Reaching for the Moon (Plate 24) in 1963. The subject—a nude male figure riding on the clouds with one arm stretched toward the heavens—was inspired by the U.S. space program. When completed, the work won recognition from the New York Academy of Art. A 1973 bronze casting of the sculpture is on display in the back garden of the Polasek museum in Winter Park.

During the last fifteen years of his life, Polasek was closely associated with the social, educational, and cultural life of the Winter Park. He continued to work in spite of his health problems and created 15 significant

³⁷ Unlike the art of painting, the concept of "uniqueness" was relatively foreign to sculpture until the Modern Movement gained hold in twentieth century. Copies were routinely made of important works, particularly those cast in bronze. Techniques that had been in used since the Renaissance in Italy were employed to copy marble sculpture as well.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 8 Page 10 POLASEK, ALBIN, HOUSE AND STUDIO
ORANGE COUNTY
SIGNIFICANCE

sculptures and 45 paintings. Friends and art lovers came in great numbers to Polasek's home, not only to study and admire the greatness of his art, but also to honor the man himself. In 1964, Polasek presented a casting of Forest Idyll, to the City of Winter Park in honor of the new City Hall. He also gave the city a copy of Emily to be used as the focal point of the fountain in the municipal Central Park. He made a seven foot statue of the Risen Christ (Plate 25) which he presented to St. Leo College in Dade City, Florida, as a memorial to the students who had lost their lives in World War II and the Korean War. The small town of Christmas, Florida, was given was given a Nativity Scene (Plate 26) to be placed near the post office where tourists yearly go to mail Christmas cards to remind them of the true meaning of Christmas.³⁸ On February 13, 1965, the day before his eighty-sixth birthday, Polasek was awarded the first Americanism Medal given by the Daughters of the American Revolution, presented at his home by the members of the William P. Duval Chapter of Winter Park.

Albin Polasek died on May 19, 1965, leaving a legacy of culture that continues to provide aesthetic enjoyment to the general public. The foundation he established in 1961 continues to care for the more than 200 sculptures and art works at his former residence and gardens in Winter Park, Florida. From its inception, Albin Polasek was directly involved in directing the construction of the building that comprised his home, studio, and museum gallery. He wished for his "dream house" to be an ideal setting for the display of his sculpture and paintings, as well as being a comfortable place to live and work. He was also deeply active in laying out the landscaping of the gardens which were meant to enhance the placement of the sculptures that reflected nearly the whole period of his development as an artist.

³⁸ Ruth Sherwood, Carving His Own Destiny, the Story of Albin Polasek, 446.

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section number 9 Page 1 POLASEK, ALBIN, HOUSE AND STUDIO
ORANGE COUNTY
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United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Section number 9 Page 2 POLASEK, ALBIN, HOUSE AND STUDIO
ORANGE COUNTY
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United States Department of the Interior
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**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 9 Page 3

POLASEK, ALBIN, HOUSE AND STUDIO
ORANGE COUNTY
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**United States Department of the Interior
National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 10 Page 1

POLASEK, ALBIN, HOUSE AND STUDIO
ORANGE COUNTY
GEOGRAPHICAL DATA

Verbal Boundary Description

Legal description: Winter Park A/67 to 72 and B/86 and miscellaneous book 3/220 lot 4, lot 5 (less State road right-of-way), east ½ lot 6, block 61 (8-22-30NW¼), 976/230 and 3994/1990.

Boundary Justification

The boundary encloses the property historically associated with the original house, studios, chapel, and gardens belonging to Albin Polasek.

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number _____ Page 1 POLASEK, ALBIN, HOUSE AND STUDIO
ORANGE COUNTY
PHOTOGRAPHS

PHOTOGRAPH INVENTORY

1. Polasek, Albin House and Studio 633 Osceola Avenue
2. Winter Park, (Orange County), Florida
3. Peter Schreyer, Executive Director Crealde School of Art
4. March 1998
5. Crealde School of Art, 600 St. Andrews Boulevard, Winter Park, Florida
6. Main (South) Facade with Man Carving His Own Destiny, Looking North
7. Photo 1 of 19

Numbers 1-5 the same for the remaining photographs.

6. Main (South) Facade with Elizabeth, Looking North
7. Photo 2 of 19

6. South (Main) Facade, Detail Showing Patio and Exterior Stairway, Looking North
7. Photo 3 of 19

6. South (Main) Facade and West Elevation of Museum Gallery Wing, with Emily, Looking East
7. Photo 4 of 19

6. West Elevation of Museum Gallery, with Emily, Looking East
7. Photo 5 of 19

6. West and South Elevations of Museum Gallery Wing and West Elevation of Studio Wing with Elizabeth, Looking Northeast
7. Photo 6 of 19

6. South and East Elevations of Guest Quarters, Looking Northwest
7. Photo 7 of 19

6. East Facade and North Elevation of Chapel, Looking Southwest
7. Photo 8 of 19

United States Department of the Interior
National Park Service

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number _____ Page 2 POLASEK, ALBIN, HOUSE AND STUDIO
ORANGE COUNTY
PHOTOGRAPHS

6. View of North Garden and Lake Osceola, with Man Reaching for the Moon, Risen Christ, and Maiden of the Roman Campagna, Looking North
7. Photo 9 of 19

6. View of North Garden and Lake Osceola, with Man Reaching for the Moon and Maiden of the Roman Campagna, Looking Northeast
7. Photo 9 of 19

6. Rear (North) Elevation, Showing Sitting Room Wing and Chapel, Unfettered, Looking Southeast
7. Photo 11 of 19

6. Rear (North) Elevation, Showing Sitting Room, Bomb Shelter, Solarium, Studio, and Guest Quarters Wings, Looking South
7. Photo 12 of 19

6. Rear (North) Elevation, Showing North and East Elevations of Sitting Room Wing, Looking Southwest
7. Photo number 13 of 19

6. North Elevation, Showing Studio Wing and Guest Quarter, with Fourteen Stations of the Cross, Wall Looking South
7. Photo 14 of 19

6. Interior, Albin Polasek's Bedroom, Looking Northeast
7. Photo 15 of 19

6. Interior, salon-studio, Looking Northeast
7. Photo 16 of 19

6. Interior, Museum Gallery, Looking Southeast
7. Photo 17 of 19

6. Interior, Solarium, Looking North
7. Photo 18 of 19

6. Interior, Museum Gallery, Looking into Studio Wing, Looking Southeast
7. Photo 19 of 19

ALBIN POLASEK HOUSE AND STUDIO
WINTER PARK (ORANGE COUNTY), FLORIDA
PLATES

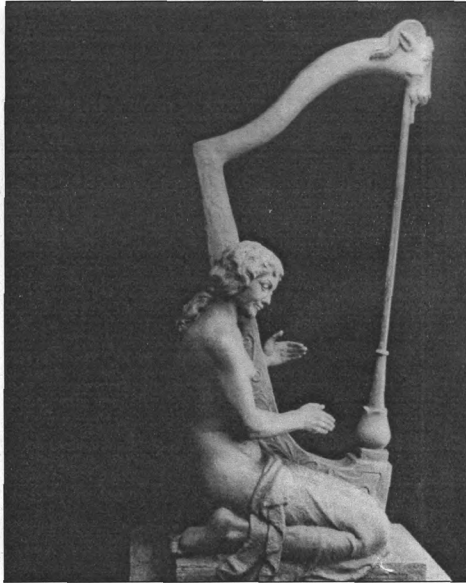


Plate 1, *Emily*, Polasek Archives



Plate 2, *Radigast*, Polasek Archives

ALBIN POLASEK HOUSE AND STUDIO
WINTER PARK (ORANGE COUNTY), FLORIDA
PLATES

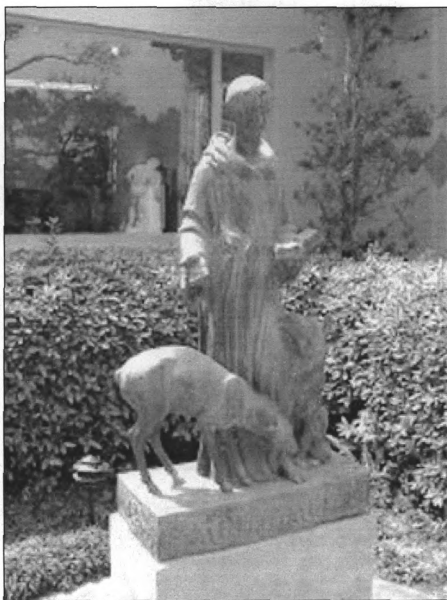


Plate 3, *Saint Francis* (Ruth Sherwood), Polasek Archives,
Located at Albin Polasek Museum and Sculpture Gardens



Plate 4, *Fourteen Stations of the Cross*, Polasek Archives

ALBIN POLASEK HOUSE AND STUDIO
WINTER PARK (ORANGE COUNTY), FLORIDA
PLATES

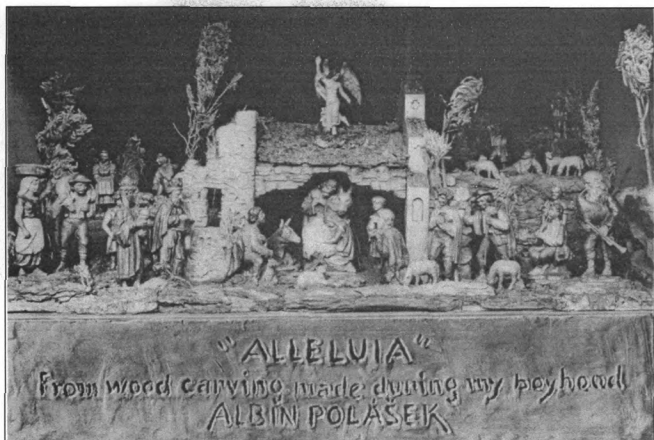


Plate 5. Nativity Scene. Polasek Archives



Plate 6. Faith, Hope and Charity. Polasek Archives

ALBIN POLASEK HOUSE AND STUDIO
WINTER PARK (ORANGE COUNTY), FLORIDA
PLATES

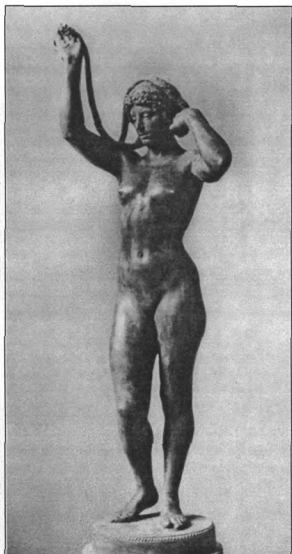


Plate 7, *Maiden of the Roman Campagna*,
Polasek Archives



Plate 7a, *Maiden of the Roman Campagna*, Polasek
Archives, located at Albin Polasek Museum and Sculpture
Gardens

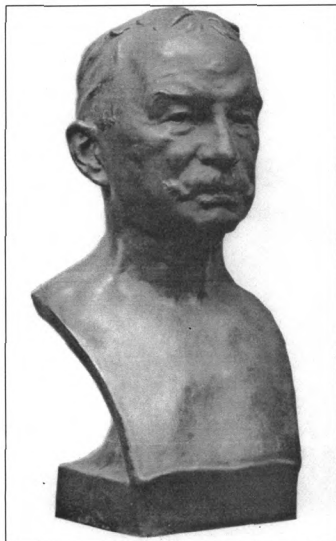


Plate 8, *Bust of Francis D. Millet*, Polasek Archives

ALBIN POLASEK HOUSE AND STUDIO
WINTER PARK (ORANGE COUNTY), FLORIDA
PLATES

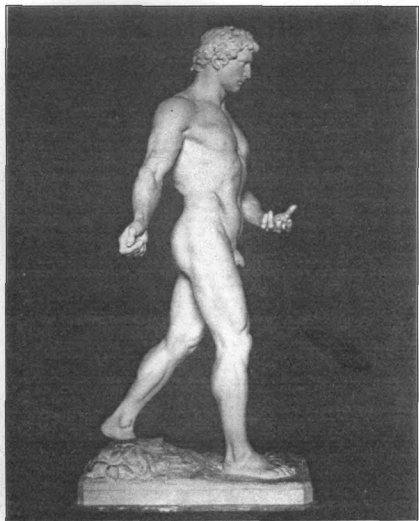


Plate 9, *The Sower*, Polasek Archives



Plate 9a, *The Sower*, Polasek Archives, located at Polasek Museum and Sculpture Gardens

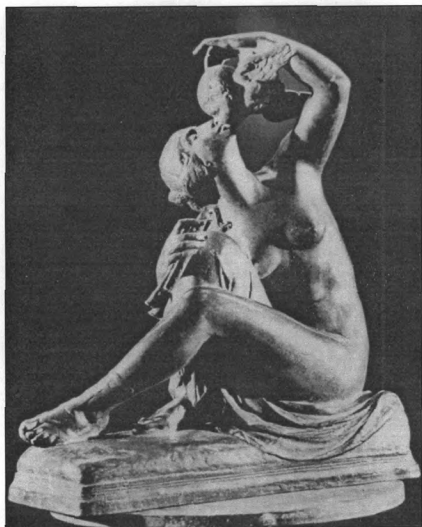


Plate 10, *Aspiration*, Polasek Archives

ALBIN POLASEK HOUSE AND STUDIO
WINTER PARK (ORANGE COUNTY), FLORIDA
PLATES

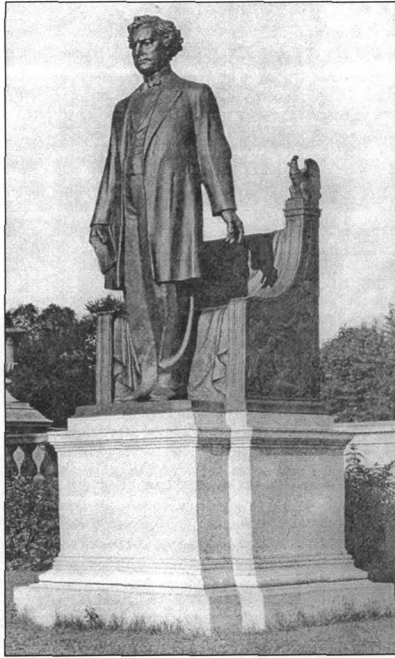


Plate 11, Governor Yates Memorial, Polasek Archives



Plate 12, The Poet Lessing, Polasek Archives

ALBIN POLASEK HOUSE AND STUDIO
WINTER PARK (ORANGE COUNTY), FLORIDA
PLATES



Plate 13, *The Spirit of Music*, Polasek Archives



Plate 14, *The Pilgrim*, Polasek Archives



Plate 15, *The Mother*, Bohemian National Cemetery Web Page



Plate 15a, *The Mother*, Polasek Archives, located at Albin Polasek Museum and Sculpture Gardens

ALBIN POLASEK HOUSE AND STUDIO
WINTER PARK (ORANGE COUNTY), FLORIDA
PLATES



Plate 16, *Pilgrim at the Eternal Gate*, Polasek Archives



Plate 16a, *Pilgrim at the Eternal Gate*, Polasek Archives, located at Albin Polasek Museum and Sculpture Gardens



Plate 17, *President Wilson Memorial*, Polasek Archives

ALBIN POLASEK HOUSE AND STUDIO
WINTER PARK (ORANGE COUNTY), FLORIDA
PLATES

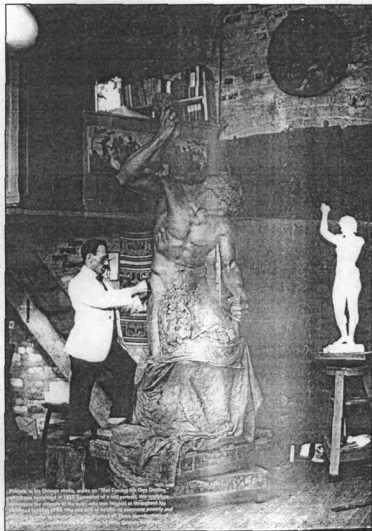


Plate 18, *Man Carving His Own Destiny*, Polasek Archives



Plate 18a, *Man Carving His Own Destiny (Evolution)*, Polasek Archives, located at Albin Polasek Museum and Sculpture Gardens



Plate 19, *Forest Idyll*, Polasek Archives

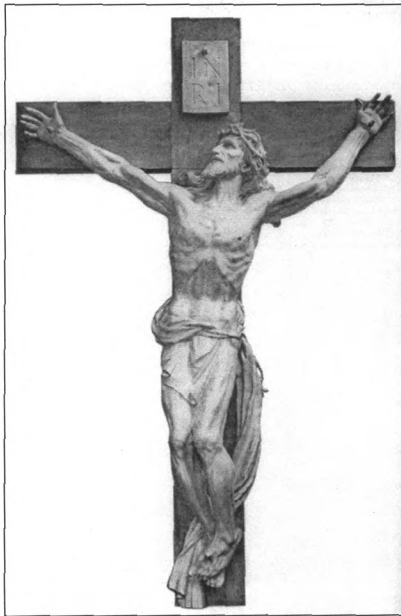


Plate 20, *Victorious Christ*, Polasek Foundation

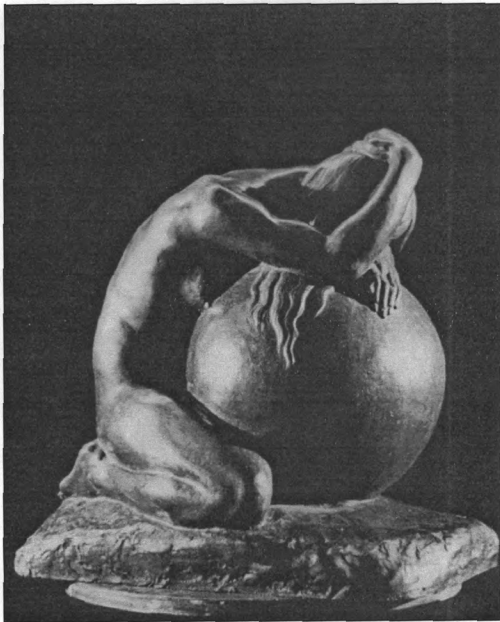


Plate 21, *Mother Crying Over The World*, Polasek Archives

ALBIN POLASEK HOUSE AND STUDIO
WINTER PARK (ORANGE COUNTY), FLORIDA
PLATES



Plate 22, *Memorial to Thomas Masaryk*, Polasek Archives



Plate 23, *Eternal Moment*, Polasek Archives



Plate 24, *Man Reaching for the Moon*, Polasek Archives, located
At Albin Polasek Museum and Sculpture Gardens

ALBIN POLASEK HOUSE AND STUDIO
WINTER PARK (ORANGE COUNTY), FLORIDA
PLATES

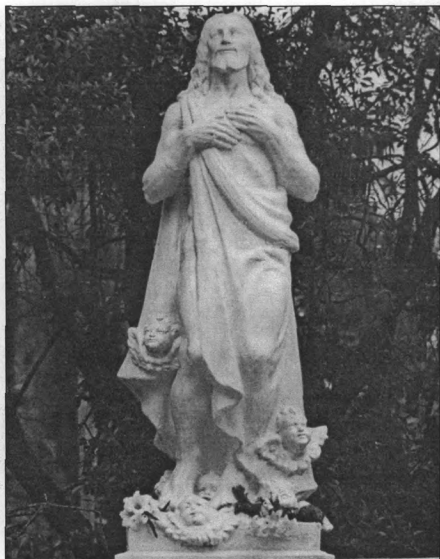


Plate 25, Risen Christ, Polasek Archives, located at Albin Polasek Museum and Sculpture Gardens



Plate 26, Nativity Scene, Polasek Archives

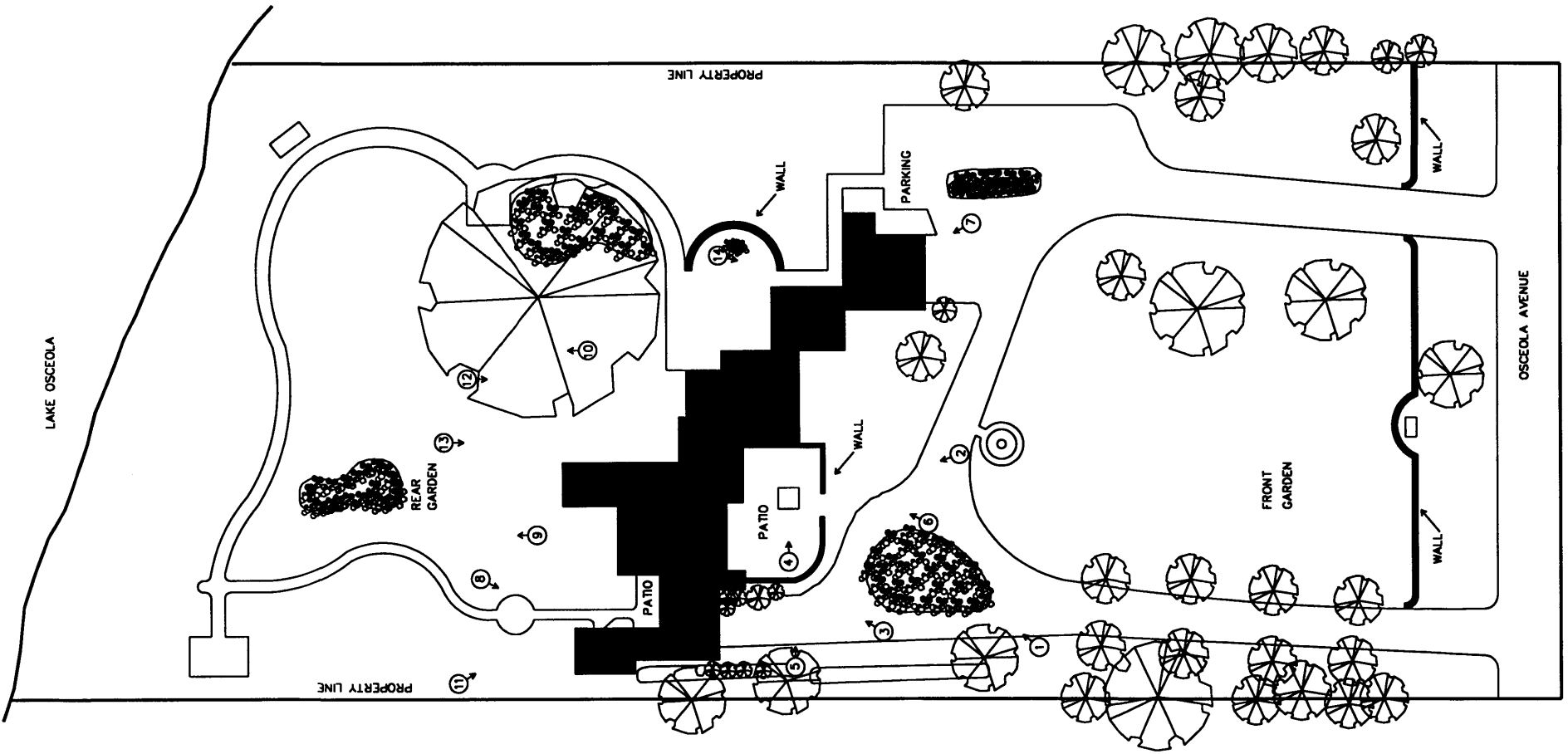
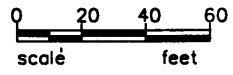


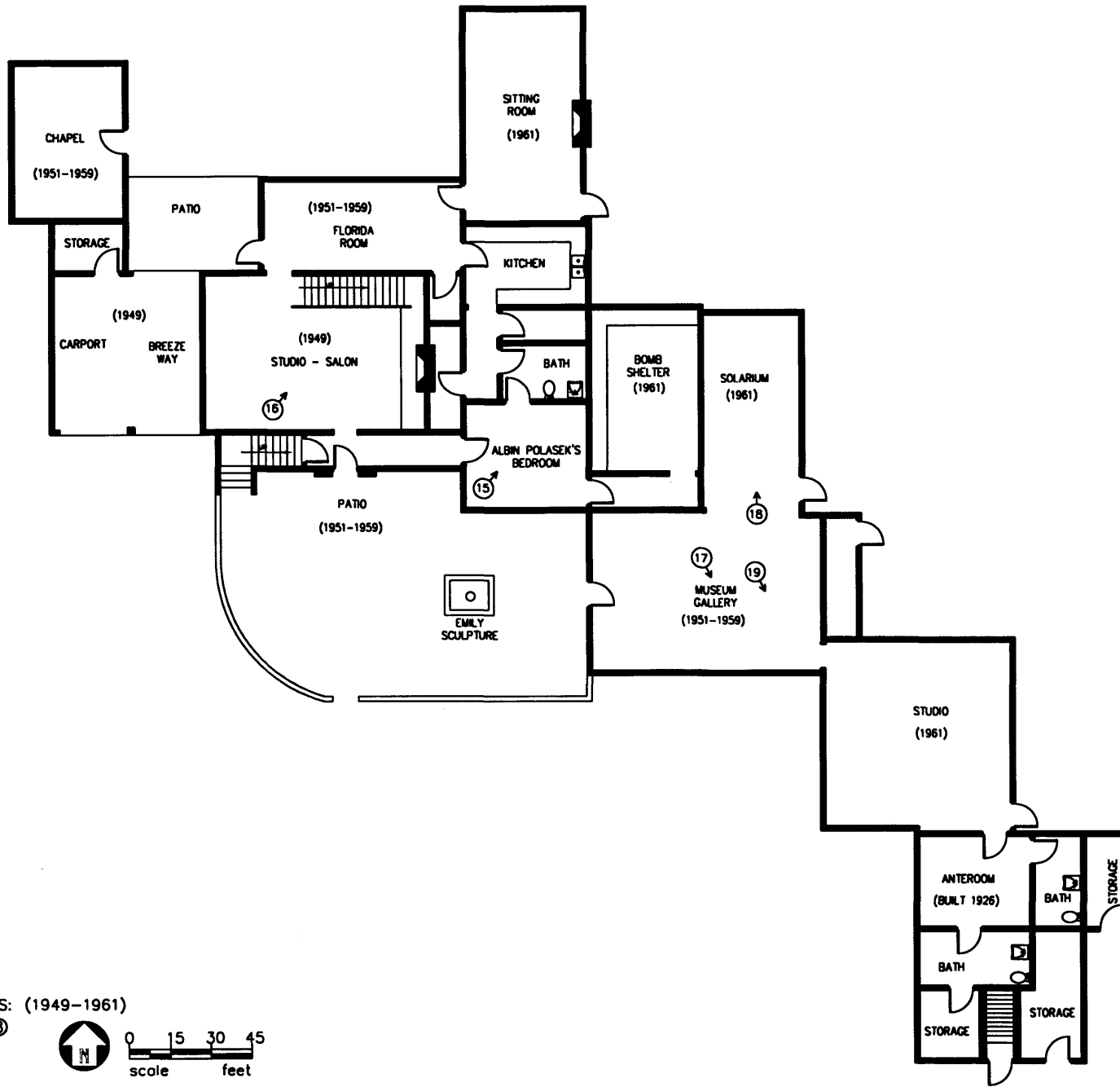
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ALBIN POLASEK HOUSE AND STUDIO
WINTER PARK (ORANGE COUNTY), FLORIDA

SHEET SITE PLAN
1 OF 4

ORIGINAL MAP PREPARED BY CITY OF WINTER PARK
 PLANNING AND COMMUNITY DEVELOPMENT DEPARTMENT
 AND REVISED BY THE FLORIDA BUREAU OF HISTORIC
 PRESERVATION.



CONSTRUCTION DATES: (1949-1961)

PHOTO NUMBERS: ←Ⓢ

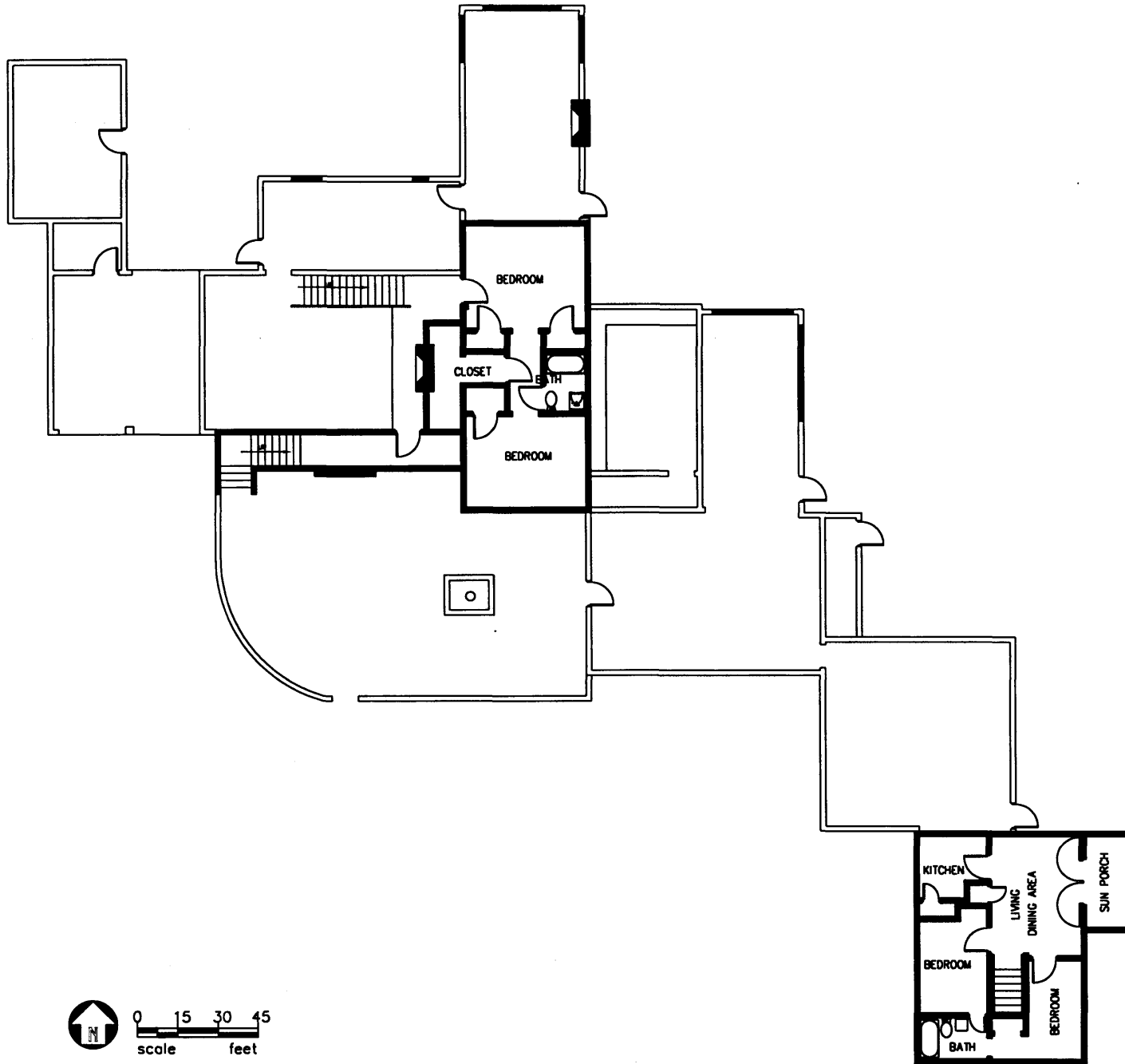


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scale feet

ALBIN POLASEK HOUSE AND STUDIO
WINTER PARK (ORANGE COUNTY), FLORIDA

SHEET **FIRST FLOOR PLAN**
2 of 4

ORIGINAL MAP PREPARED BY CITY OF WINTER PARK
PLANNING AND COMMUNITY DEVELOPMENT DEPARTMENT
AND REVISED BY THE FLORIDA BUREAU OF HISTORIC
PRESERVATION.



ALBIN POLASEK HOUSE AND STUDIO
WINTER PARK (ORANGE COUNTY), FLORIDA

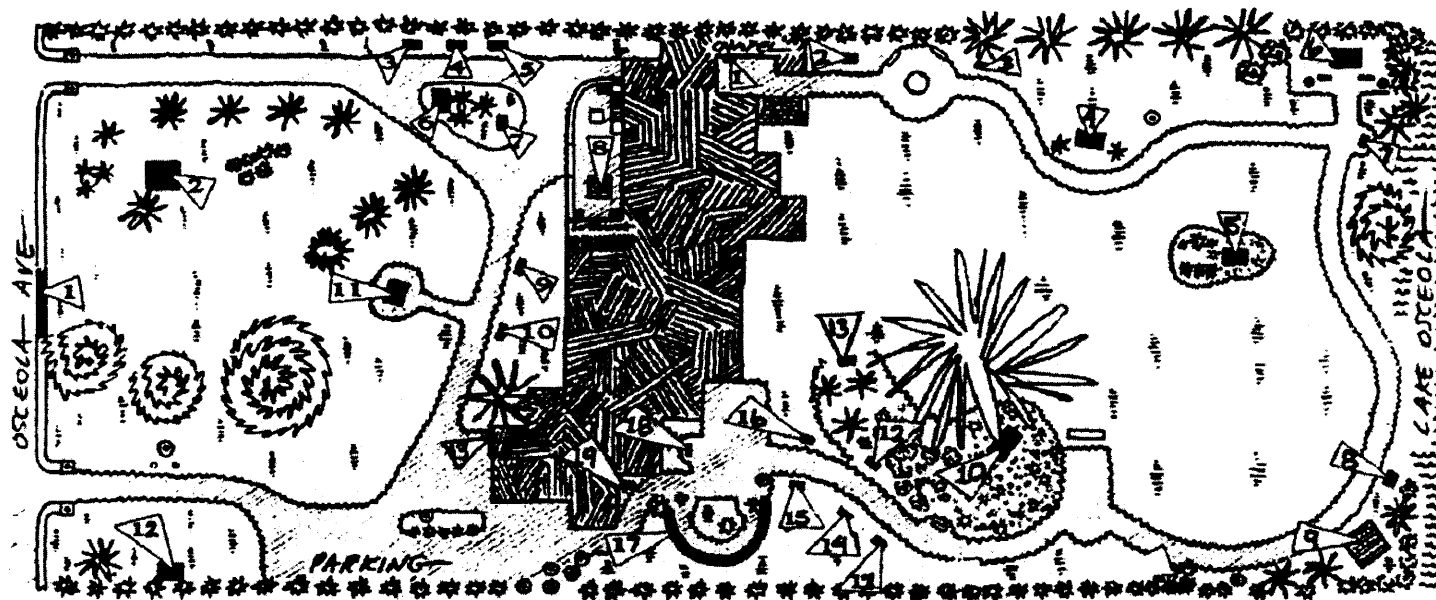
SHEET 3 OF 4 **SECOND FLOOR PLAN**

ORIGINAL MAP PREPARED BY CITY OF WINTER PARK
 PLANNING AND COMMUNITY DEVELOPMENT DEPARTMENT
 AND REVISED BY THE FLORIDA BUREAU OF HISTORIC
 PRESERVATION.

The Albin Polasek Museum and Sculpture Gardens

Front Garden

Back Garden



Front Garden

- 1 *Mother* - Bronze - 1927
- 2 *Chibiabos "Hiawatha's Singing Friend"* Fiberglass - 1964
- 3 *Vesna* - Slavonic god - Terra Cotta - 1934
- 4 *Eternal Moment* - Concrete - 1954
- 5 *Mermaid/Mama Mermaid* - Aluminum - 1962
- 6 *Man Carving His Own Destiny* - Limestone - 1961
- 7 *Pan* - Bronze - 1920
- 8 *Emily Fountain* - Bronze - 1961
- 9 *Elizabeth* - Bronze - 1920
- 10 *Forest Idyl* - Bronze - 1964
- 11 *The Sower* - Bronze - 1911
- 12 *Perun* - Slavonic god of Spring and Thunder - Concrete - 1933
- 13 *Boy with Bear* - Concrete - Ruth Sherwood

Back Garden

- 1 *Albin Polasek* - Fiberglass - Ruth Sherwood - Circa 1935
- 2 *Evolution* - Cement - 1928
- 3 *Unfettered* - Bronze 1924
- 4 *Pilgrim at the Eternal Gate* - Bronze - 1924

Back Garden Continued

- 5 *Man Reaching for the Moon/Moonbound* - Bronze - 1964
- 6 *The Risen Christ/Resurrection of Our Savior* - Fiberglass - 1963
- 7 *Maiden of the Roman Campagna* - Bronze - 1911
- 8 *Lisa and the Goose* - Concrete - 1962
- 9 *Hastman/Wasserman/King Under the Sea* - Slavonic god of Lakes and Rivers - Cement - 1962
- 10 *The Victorious Christ* - Bronze - 1939
- 11 *Svantovit* - Slavonic god - Bronze - 1933
- 12 *Lada/Mother of the Sun* - Slavonic god - Polychrome Terra Cotta - 1933
- 13 *Holy Family* - Concrete - 1960
- 14 *Rugiewit/Triglav* - Slavonic god - Terra Cotta - 1928
- 15 *Pan* - Stone - Circa 1963
- 16 *Female Pan* - Stone - Circa 1963
- 17 *Stations of the Cross* - Circa 1942-45 - Fiberglass molds made 1964
- 18 *St. Francis of Assisi* - Ruth Sherwood - 1922
- 19 *The Weary Wanderer* - Bronze - Ruth Sherwood - 1925

ALBIN POLASEK HOUSE AND STUDIO
WINTER PARK (ORANGE COUNTY), FLORIDA



SECRET SCULPTURE PLAN
 4 OF 4 NOT TO SCALE

ORIGINAL MAP PREPARED BY CITY OF WINTER PARK
 PLANNING AND COMMUNITY DEVELOPMENT DEPARTMENT
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 PRESERVATION.