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United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

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 UMBRELLA HOUSE

other names/site number Hiss House; FMSF #SO024448-02448

2. Location

street & number 1300 Westway Drive N/A not for publication

city or town Sarasota N/A vicinity

state Florida code FL county Sarasota code 115 zip code 34236

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.)
Melissa Solane, Deputy SHPO 12/13/18
Signature of certifying official/Title Date
Bureau of Historic Preservation, Division of Historical Resources, Florida Dept. of State
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 James Jabbert Date of Action 2.5.2019

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	1	buildings
0	0	sites
0	1	structures
0	0	objects
1	2	total

Name of related multiple property listings

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

ARCHITECTURAL RESOURCES OF THE SARASOTA
SCHOOL OF ARCHITECTURE

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC/Single Dwelling

Current Functions

(Enter categories from instructions)

DOMESTIC/Single Dwelling

7. Description

Architectural Classification

(Enter categories from instructions)

MODERN MOVEMENT/Sarasota School

Materials

(Enter categories from instructions)

foundation Concrete
walls Glass
Wood
roof Tar and Grave;
other _____

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)

ARCHITECTURE

Period of Significance

1953

Significant Dates

1953

Significant Person

N/A

Cultural Affiliation

N/A

Architect/Builder

Arch: Rudolph, Paul

Blder: Hiss, Philip

Primary location of additional data:

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

Name of Repository

#

10. Geographical Data

Acreage of Property 1/3 Acre

UTM References

(Place additional references on a continuation sheet.)

1	1	7	3	4	3	2	8	6	3	0	2	3	8	6	3
	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 Lorrie Muldowney/Carl Shiver, Historic Preservationist

organization Florida Bureau of Historic Preservation date June 2018

street & number 500 South Bronough Street telephone (850) 245-6333

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 Robert and Anne Essner

street & number 1300 Westway Drive telephone (941) 388-4441

city or town Sarasota state Florida zip code 34236-1122

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.

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**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 7 Page 1

UMBRELLA HOUSE
SARASOTA, SARASOTA COUNTY, FLORIDA
DESCRIPTION

SUMMARY

The Umbrella House at 1300 Westway Drive in Sarasota, Florida is a two-story glass and wood frame residence constructed in 1953. It was designed by Sarasota School architect Paul Rudolph as a residence for the studio and home of Lido Shores' developer, Philip Hiss. Its iconic design is representative of the Sarasota School, southwest Florida's post World War II modern design movement. Called the Umbrella House because of a large wood-louvered structure covering the entire house for the purpose of imposing partial shade from Florida's penetrating sun. The Umbrella was destroyed in 1966 Hurricane Alma, but was rebuilt in a 2015 renovation of the residence undertaken by architect Robert Connor of the Sarasota firm of Hall Architects. The Umbrella House has had three owners. The Umbrella was considered the most significant element of the house's design and its reconstruction made it eligible for nomination to the National Register of Historic Places.

SETTING

The house is situated on an approximately 1/3-acre lot in the Lido Shores area of Lido Key, Sarasota, Florida. Lido Key is a barrier island in the Gulf of Mexico off the coast of mainland Sarasota. The quadrangle lot is bounded on three sides by streets and on the fourth by a residence. There are houses across the street, between the house and the bay. The house is sited roughly in the middle of the lot, and is surrounded by a yard.

In 1925 John Ringling, the circus entrepreneur, oil man, and Sarasota real estate developer, began to accumulate land on the barrier islands of Sarasota. Within two years he had secured title to most of Lido Key and had begun dredging Sarasota Bay to create a deep-water channel from the Bay to the Gulf. Sand dredged to create New Pass was used to build up and extend Lido Key, and that northern part of the Key on which the Lido Shores subdivision was to be situated was greatly extended by the land fill from the Gulf. A causeway from downtown Sarasota to Lido Key was constructed in 1926, and Ringling began development in earnest.¹ The Umbrella House accomplished both. At that time, Lido Shores was little more than a sandy desert, not the lush and affluent subtropical neighborhood it is today. A collapse in Florida land values later that year, caused in part by a hurricane, and then the depression of the 1930s stalled Ringling's plans for the Key, and it lay largely undeveloped until after World War II.

DESCRIPTION

Exterior

The house is a two-story flat-roofed modernist rectangle, 46 feet long by 26 feet deep. The front (northwest) exterior wall of the house (Photo 1) exhibits the one-story, noncontributing carport. The facade is divided into

¹ Michael Kruse, "John Ringling Set the Tone for the Sarasota of Today, Sarasota Magazine (March 2015)., p. 1.

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SARASOTA, SARASOTA COUNTY, FLORIDA
DESCRIPTION

three parts. The central part consists of 6 columns of 32 inch glass panel jalousies running from roof to ground, framed between siding of tongue and groove Florida heart red cypress on either side flanked by an additional column of glass jalousies on either side. Each side exterior wall of the house consists of cypress siding with one column of glass jalousies, while the back exterior wall is all glass—10 columns of the glass jalousies plus three sliding glass doors on the ground level below solid glass panes immediately above them. The exterior of the residence along Morningside Place is bounded by a metal fence (Photos 2-3).

The entire back of the house, facing the swimming pool (Photos 4-5), is glass—10-17 foot high panels of clear glass jalousies and 3-9 ½ foot high plate glass panels above 3 sliding glass doors. The house has jalousie windows from floor to roof on both its north and south walls, allowing flow-through ventilation in the days before air-conditioning became standard in most Southwest Florida residences. The sliding glass doors replaced the original 3 French doors in the 1960s. The front of the house has 8-17 foot high glass jalousie panels, opaque glass at the ground floor level, and clear glass above at the second floor. Each side of the house has 1-17 foot high opaque jalousie panel. Admirers of 20th-century Florida architecture will be impressed by the rows of floor-to-ceiling jalousie windows that nearly surround the house, all operable by a hand crank. Rudolph designed the house using 32-inch modules — the width of a 1952 standard Sears jalousie window. Otherwise, the exterior of the house is vertically sided in 3 inch tongue and groove red heart cypress, an indigenous wood. It was originally varnished, but has since been painted light gray to cover the effects of uneven weathering. There is a solid door at the front leading onto an original concrete porch and a solid door at the side onto a wooden porch.

The house is elevated more than one foot off the ground on both sides, and is supported by a concrete foundation that is, in effect, an extension of the concrete deck surrounding the pool. Also beams anchored in concrete provide support at the four corners of the house. The house appears to be floating over the landscape, and this effect is enhanced by the several levels articulated in the interior of the house.

The concrete foundation of the house is built up above ground and runs only along 27 feet of the 46 feet length of the house, therefore, the sides of the house are lifted above the ground. The concrete foundation extends from the front of the house to form a porch and extends from the back to form the concrete deck surrounding the swimming pool. There have been virtually no structural changes, except for replacement of the original umbrella, for which the house is named and which extended over the roof and pool (Photos 6). The umbrella is a 3,000 square foot lattice-work structure of wood which provides a second roof, 2 feet above the first roof, and which extended 50 feet beyond the back of the house, covering the deck surrounding the swimming pool and part of the yard (Photos 7). It extended beyond the first roof in the front of the house by 6 feet to provide cover for the front porch. The umbrella is supported by 26 columns and tie rods and by beams attached to the roof, proper. The purpose of the umbrella is to provide shade in the pool area and protection in the form of a second roof over the house. The swimming pool is a 16 x 32-foot rectangle, made of concrete, and 8 feet at the deep end. There was formerly a “gazebo” at the end of the pool furthest from the house that was attached to the

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UMBRELLA HOUSE
SARASOTA, SARASOTA COUNTY, FLORIDA
DESCRIPTION

umbrella. Surrounding the pool is a deck in original shell concrete.

The house was owned for 28 years by Ross and Rachel Van Tilborg, who sold it to Carol and Stover in 1997 for \$250,000.² After Vinny and Julie Ciulla bought the “Umbrella House” in 2005, The Ciullas, who moved to Sarasota from Brooklyn, N.Y., in 2002 to be near family, knew they wanted to purchase a Craftsman-style bungalow or a Sarasota School home. The Ciullas, museum exhibit designers, bought the house for \$1.2 million in 2005 from Carol and Gary Stover, who had restored the interior. Though the home is air conditioned, the Ciullas put the windows to use for cross ventilation. The Ciullas replaced the air-conditioning system and the roof, and also rebuilt a portion of the “umbrella” shading structure that gave the iconic house its name when it was completed in 1953. The Stovers owned the home from 1997 to 2005. The Paul Rudolph-designed house was sold by Vincent and Julie Ciulla to their neighbors across the street, retired Wyeth pharmaceutical company CEO Bob Essner and his wife, Anne. The Essners, in turn reconstructed the remainder of the umbrella, a post-and-beam structure with slats that provided shade for both the house and the pool, said Elliott Himelfarb of the Sarasota Architectural Foundation, who has spoken with the new owners. Robert Connor of Hall Architects of Sarasota was hired as the restoration architect to lead the design of reconstructing the umbrella and returning the exterior of the house to its prime, using Rudolph’s original plans and drawings. Materials were used that not only preserve the original look and feel of the home, but adhere to current building codes and hurricane standards of Southwest Florida.

Interior

In the interior of Umbrella House has a footprint of 1800 square feet. The large interior central space that one encounters on entering the front door, 23 feet wide by 24 feet deep is subdivided into 4 areas: a 2-story living area adjacent to the back sliding glass doors, a dining area open completely to the living area and distinguished from it by being only 1-story high, a depressed hearth area sunken 1 foot below floor level containing a brick fireplace and adjacent built-in book shelf, and a foyer, separated from the depressed hearth by a wood panel, raised several inches off the floor (Photos 8-10). Both the foyer and hearth areas are 1-story. With the jalousies and glass doors open front and back this entire central area becomes cross-ventilated, as in a breezeway.

On one side of this central area is a den or bedroom and on the other, a galley kitchen. The living room area is open to the second floor ceiling. A stairway leads from the foyer to a bridge upstairs (Photo 13). Bedrooms are located on either side of the double-height living room. The bedrooms are connected by a bridge -- one of Rudolph's signature design touches -- that can double as a reading nook. The bridge is open to the living room below. Open design has been adapted to the Florida coastal environment. The house is designed to be open to and integrated with the surrounding landscape. Interior details abound and are relatively unchanged, and the house is in good condition (Photos 14-17).

² Harold Bubil, Sarasota Herald Tribune, January 31, 2015.

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UMBRELLA HOUSE
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DESCRIPTION

Right, out of the foyer downstairs is a bedroom with built-in drawers that extend out through the wall into the living area, where they form a ledge. There are a bathroom and 3 closets off the bedroom. Downstairs on the other side of the central space is a galley kitchen and utility room.

A straight stairway leads immediately left out of the foyer up along the front of the house. It is enclosed by a wooden panel. A second-story bridge, open to the living area below, connects the 2 bedrooms upstairs. The original steel and wood railings of the bridge are still in place. There are bathrooms and 3 closets off of each bedroom, and the bedroom upstairs over the downstairs bedroom has built-in drawers that extend out into the living space forming an upstairs ledge. Also, this bedroom has sliding wood panel doors that can be opened up, to overlook the living area below.

The floors in the foyer, living area, dining area and 3 bedrooms are original $\frac{3}{4}$ inch x $2\frac{1}{2}$ inch oak runners. The kitchen (Photos 18-19) and utility room floors are linoleum, and the 3 bathrooms have original tile throughout, both on the floors and halfway up the wall. The depressed hearth has the original brick flooring and fireplace. Bathroom and kitchen layouts are also as they were in 1953. Other original interior features include: 2 floor to ceiling wooden support beams in the central area that also serve to delineate space, 2 small 3-step stairways leading from the upstairs bridge into the 2 upstairs bedrooms, recessed lighting throughout, original wood molding that surrounds the plaster walls throughout, and 3 wooden floor vents that served the original heating system (no longer in use).

NONCONTRIBUTING RESOURCES

There is a carport, not attached to the house, which was added after the house was built. There is no information regarding its provenance. Its style is in keeping with the house.

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Section number 8 Page 1 UMBRELLA HOUSE
SARASOTA, SARASOTA COUNTY, FLORIDA
SIGNIFICANCE

SUMMARY

The Umbrella House is significant at the local level under Criterion C in the area of architecture, as it embodies the distinctive characteristics of American modernist construction as applied to a Florida beach house. Further, it is probably the most ambitious work undertaken by Paul Rudolph in the early 1950's, and it is on the basis, primarily, of this commission and other Florida beach houses that he was accorded the Outstanding Young Architect Award at an international competition in Sao Paolo, Brazil in 1954 and that Time Magazine in 1956 listed Rudolph among "modern architects whose contribution has been significant."³ It stated "Paul Rudolph, 37, fast rising, Harvard-trained comer whose reputation is based on his self-styled 'structural-exhibitionist' Florida houses."⁴ In addition, the house possesses high artistic value. The residence contributes to the **ARCHITECTURAL RESOURCES OF THE SARASOTA SCHOOL OF ARCHITECTURE Multiple Property Submission under The Influence of New Architects, 1953-1959 Historic Context and the F.1 Property Tyle: Residential Buildings.**

HISTORICAL CONTEXT

Philip Hanson Hiss, III, an architectural buff and developer from Connecticut whose career also included photography, public service and public information had been a chairman of the trustees of New College in Sarasota, Fla., and chairman of the Sarasota school board, in which capacity he supervised the redesigning of the Sarasota schools. He also designed and built homes in Florida, although he was not a trained architect.

In 1949, Hiss purchased a waterfront lot on New Pass from John Ringling's heirs and built a home for himself. In 1950 and 1951 Hiss continued to buy parcels of land in this area from the Ringling family until he eventually amassed almost the entire approximately 75 acres of Lido Shores. Hiss began building spec houses, and in 1954 House and Home magazine stated that "his little colony on Lido Shores, on the Gulf, is as fine and diverse an exhibit of modern American architecture as any development in the U.S."⁵ In 1953 Philip Hiss commissioned local architect, Paul Rudolph, to build a model home for Lido Shores, a house "to attract attention from the road and in the architectural journals."⁶ Thus, Rudolph designed the Umbrella House for Hiss, which House and Home called "one of the most extraordinary houses in the U.S."⁷

Hiss was drawn to Sarasota by the growing reputation of Paul Rudolph and his mentor, Ralph Twitchell, in the late 1940s.⁸ When Hiss began to develop Lido Shores as a community of modernist houses in the early 1950s,

³ "The Maturing Modern." Time, (July 2, 1956), p. 51.

⁴ Ibid.

⁵ "Lido Shores," House and Home (July 1954) 102.

⁶ John Howey, The Sarasota School of Architecture (Cambridge, MA: The MIT Press, 1995), 72.

⁷ "Lido Shores," House and Home (July 1954) 102

⁸ Howey, John, p. 55.

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Sarasota was undergoing a building boom which had begun immediately after World War II and was to continue through the mid-1950s (building increased at an average of approximately 35 per cent annually from 1945 to 1954). Residential construction was particularly intense on the keys or barrier islands (Lido, St. Armands, Siesta, and Casey) and along the coast of the mainland, and much of this housing was in the form of beach houses, to be used in the winter by seasonal visitors from the north.

Hiss maintained strict control over Lido Shores' development, by building his own spec houses or by only selling lots with a contract for him to build. His design principles were "first, his houses had to be the nearest thing to breezeways. The tropics are blessed with trade winds—so why not use these winds for inexpensive ventilation and cooling? Next he wanted shade. Solution: deep overhangs, "parasol roofs" and so on. Then there was the problem of bugs—so Hiss enclosed big indoor-outdoor areas with screening. And, finally, there were tropical rains—and these called for deep overhangs, too."⁹

Hiss' initial problem was that "sales depended entirely upon getting people educated to the acceptance of what he knew made sense in a hot and humid climate."¹⁰ One of the solutions to this problem was to hire Paul Rudolph, a local architect with national recognition, to build a model home for the Lido Shores subdivision. This was the Umbrella House.

Rudolph had received his Bachelor of Architecture degree from Alabama Polytechnic Institute (now Auburn University) in 1940. In 1941, he came to work for several months in the office of Sarasota architect, Ralph Twitchell.¹¹ While in Florida he viewed the Frank Lloyd Wright designed campus of Florida Southern University at Lakeland (then under construction). Later in 1941 he entered Harvard University's Graduate School of Design. Between 1941 and 1948, when he returned to Sarasota to become Twitchell's associate, Rudolph served 3 years in the U.S. Navy during World War II, completed his Master of Architecture degree at Harvard (studying under Walter Gropius, the former head of the Bauhaus in Germany), and spent 2 years traveling in Europe on a Wheelright Traveling Fellowship in Architecture.¹²

Rudolph was Ralph Twitchell's associate and then partner from 1948 to 1952. The pair built a dozen or so residences in those years, and received substantial recognition in the national press for several of those houses, particularly the Revere Quality House and the Healy "Cocoon" guest house, both on Siesta Key.

Sarasota was in those years becoming known as a center for modernist design in housing. In 1952 noted architectural historian Henry-Russell Hitchcock stated that "the most exciting new architecture in the world is

⁹ "Lido Shores," *House and Home* (July 1954), p. 102.

¹⁰ Ibid.

¹¹ Howey, John, p. 2.

¹² "Paul Rudolph," *Encyclopedia of Alabama*, <http://www.encyclopediaofalabama.org/article/h-3492>.

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SARASOTA, SARASOTA COUNTY, FLORIDA
SIGNIFICANCE

being done in Sarasota, Florida, by a group of young architects.”¹³ Sarasota attracted several young architects from outside the area, including Victor Lundy who had followed Rudolph through Harvard, and Jack West from Yale University. Rudolph, Twitchell, Lundy, West and several other local architects, including Gene Leedy, Mark Hampton, Tim Siebert, and Carl Abbott formed a loose grouping of architects working in Sarasota from the late 1940s to the mid-1960s that would come to be known by later generations as “the Sarasota School of Architecture.”¹⁴

Already in 1947 Rudolph had formulated a philosophy, later embraced by all the Sarasota School practitioners: “clarity of construction, maximum economy of means, simple overall volumes penetrating vertically and horizontally, clear geometry floating above the Florida landscape, and honesty in details and in structural connections.”¹⁵ And by 1956, Rudolph had formulated and set down his “six determinants” of architectural form—“the relationship between a building and its environment, functionalism, regionalism, materials of construction, psychological demands, and the spirit of the times.”¹⁶

In his introduction to John Howey’s The Sarasota School of Architecture Richard Guy Wilson states that:

The “spirit of the times” for Rudolph and the others was, in the 1950s, a “free, hopeful, and leisured sense of possibility.”¹⁷ “Modernism meant a commitment to a new way of life, however hazy and ill-defined, not just modern architecture but literature, art, furniture, tableware, and politics. The buildings with their ‘openness,’ the so-called ‘free plan,’ the combination of spaces and walls of glass, all indicated that a different style of life was expected of the inhabitants. One of the features that stands out is the liberal progressivism not just of the architects but of many of the clients, as in Sarasota with the Healys and Phil Hiss. A corollary of modernism believed in the rational being and that through shared agreement the government at all levels could engender a more fair and equitable life for all.”¹⁸

ARCHITECTURAL SIGNIFICANCE

After leaving his partnership with Ralph Twitchell in 1952, Rudolph opened his own office in Sarasota. His earliest commissions were for the Walker Guest House in Sanibel Island and the cabanas at the Sanderling Beach Club on Siesta Key. In 1953 he was hired by Phil Hiss to design the Umbrella House. In the Umbrella

¹³ Henry-Russell Hitchcock, Architectural Review (1952), as noted in “The Gulf Club,” Wallpaper (May/June 1998), p. 63.

¹⁴ Michael Zimny, “Only Yesterday, The Sarasota School of Architecture,” Florida History & the Arts, Vol. 9, No. 5 (Tallahassee: Florida Division of Historical Resources, Summer, 2001), p. 7.

¹⁵ John Howey, p. 2.

¹⁶ Paul Rudolph, “The Six Determinants of Architectural Form,” Architectural Record, (October 1956).

¹⁷ Sorkin, Michael. Foreword to John Howey’s The Sarasota School of Architecture, o.c. vii.

¹⁸ Richard Guy Wilson, Introduction to John Howey’s The Sarasota School of Architecture, ix.

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UMBRELLA HOUSE
SARASOTA, SARASOTA COUNTY, FLORIDA
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House Rudolph was able to give free expression in structural form to the philosophical, architectural, and cultural ideas that motivated him and the Sarasota School in 1953. There was no client as prospective resident who would have to approve the design and control costs—the client was a kindred spirit, Phil Hiss, whose only instructions to Rudolph were to build a house “that would attract attention from the road and in the architectural journals.”¹⁹ This was the ideal project to demonstrate the “structural-exhibitionism” that Rudolph wished to promote. It was a real opportunity to “wed the programmatic and spatial concepts of the International Style to (Frank Lloyd) Wright’s more suitable handling of interior volumes of space.”²⁰

The result, the Umbrella House, “was a very Floridian house of temple-like quality.”²¹ The house reflects entirely the 5 principles Rudolph had formulated in 1947: the modernist principles of clarity of construction, maximum economy of means, and honesty in details and in structural connections, together with Rudolph’s approach to designing houses for the Florida environment—simple overall volumes penetrating vertically and horizontally and clear geometry floating over the Florida landscape.²²

Rudolph had “made pleas for an enriching ‘Regionalism’ if modern architecture was to avoid an ersatz blandness,”²³ and in the Umbrella House Rudolph demonstrated his response to the particular characteristics of its setting: cross ventilation through an open plan, glass jalousied windows which “became a trademark Rudolphian feature,”²⁴ the umbrella, itself, to provide shade and protection (“the structural solution was difficult to attain, but it was ultimately successful and earned much publicity”),²⁵ large window expanse for views out to the swimming pool and vegetation surrounding the house, outdoor areas on the deck around the pool, the use of an indigenous wood, cypress, for the exterior siding, shell mixed with concrete for the deck, and a second story for views over the flat landscape.

So, while it is true that the Umbrella House represents Rudolph’s modernist vision as applied to the Florida setting, the house also exhibits many unique or unusual elements (in addition to the umbrella) that distinguish it from other Sarasota School houses: the sliding wood panels of an upstairs bedroom wall which open out onto the living area below, the drawers from the downstairs and an upstairs bedroom which project into the living area to form ledges, the bridge floating over the living area which connects the two upstairs bedrooms, the 9 levels of the house (mentioned earlier), a wood panel or partition raised off the floor separating the entry from the depressed hearth. In addition, many artistic elements were present and remain: the wood moldings

¹⁹ Howey, John, p. 72.

²⁰ Paul Rudolph, “Enigmas of Architecture,” in Futagawa, Yukio. *Paul Rudolph*. Tokio: Bijutsu Shuppanpsha, 1968, p. 318.

²¹ Howey, John, p. 72.

²² Allan Horton, “Building a Legacy: The ‘Sarasota School’ of Architecture.” *Sarasota Herald Tribune*. 28 November, 18-21.

²³ William Curtis J.R., *Modern Architecture Since 1900* (London: Phaidon, Third Edition, 1995), p. 504.

²⁴ John Howey, *Florida Architecture* (1998) 8-9

²⁵ John Howey, *The Sarasota School of Architecture*, p. 72.

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SARASOTA, SARASOTA COUNTY, FLORIDA
SIGNIFICANCE

surrounding all walls, windows, door and other openings, the depressed brick floor of the hearth and the fireplace and bookshelves, the delicate metal railing along the bridge front and back, the positioning of the rectangular pool and its relationship to the house. The house is a “carefully balanced, formal composition complemented by a swimming pool that doubles as a mirror.”²⁶ All of these elements are important not so much for their being representative of an era, but for their uniqueness and artistic value and for the impact these constructions would have on later generations of architects and designers. As Mildred Schmertz stated, “Rudolph’s initiations and creations have prefigured much of the design that has followed in the United States, Europe, and Japan. He continues to bring new concepts to the world of architecture which find their way into the work of nearly everyone else, becoming part of generalized building practice.”²⁷

“An interest in designing the ideal small modern house with regional characteristics was a post-World War II phenomenon of which California’s Case Study Houses were also a part. Paul Rudolph’s beach houses should be seen as part of this larger movement.”²⁸ Architectural Forum and other publications at that time then “published the brilliant little constructions being designed and built in Florida by Paul Rudolph, clearly the most talented architect of the new, postwar generation.”²⁹ In these works “Paul Rudolph, an architect of great ingenuity and inventiveness, has carried further the objectives of those who in the 1950’s sought a way beyond the neoclassicism into which orthodox modern architecture was reverting without breaking with the philosophical premises of orthodox modern architecture itself.”³⁰ “Rudolph was the first important designer of the second generation of modern architects in America to reject the limited historical vision of the Harvard Bauhaus...and to question it openly.”³¹ “The most restless of his generation, Rudolph attempted to break the orthodox strangle hold with his various experiments in roof forms, fenestration, and selective contextual abstraction.”³² “His early projects in Florida have a shipbuilders’ elegance and minimalism, as if all were in service of sun and air.”³³

Peter Blake wrote in 1993 that “to me, and to others who experienced his work, he was the most important architect of the years immediately following the end of World War II—in the U.S. and probably in the

²⁶ Rohan, Tim. “The Gulf Club,” Wallpaper (May/June 1998), p. 64.

²⁷ Mildred Schmertz, Essay on Paul Rudolph in Muriel Emanuel, ed., Contemporary Architects. New York: St. Martin’s Press, 1980, 693.

²⁸ Michael McDonough, The Beach House in Paul Rudolph’s Early Work. M.A. Thesis in Architectural History, University of Virginia, 1986.

²⁹ Peter Blake, No Place Like Utopia, Modern Architecture and the Company We Kept, (New York: Alfred A. Knopf, 1993), p. 216.

³⁰ Robert Stern, Robert A.M. p. 30.

³¹ Ibid.

³² Wilson, Richard Guy, p. xii.

³³ Michael Sorkin, Architectural Record (September 1997), p. 40.

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**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 8 Page 6 UMBRELLA HOUSE
SARASOTA, SARASOTA COUNTY, FLORIDA
SIGNIFICANCE

industrialized world.”³⁴ In Rudolph’s obituary in New York Times, Herbert Sorkin states that “Paul Rudolph was the greatest American architect of his generation, the most unself-conscious, the most direct. He shaped mass like clay and had an absolute genius for light, making buildings that were at once remarkably disciplined, sensuous, and tectonic. His buildings were substantial enough to leave ruins—near geology.”³⁵ Robert Furneaux Jordan called Rudolph in 1972, “probably the most subtle and sensitive designer in America.”³⁶ Mildred Schmertz defines his design as “heroic, humanistic and sculpturally alive. His buildings are powerful interventions, creating new scale relationships in their surroundings.”³⁷ And the most important and imposing building that Paul Rudolph built in those early years between 1945 and 1955 was undoubtedly the Umbrella House, “one of the most extraordinary houses in the U.S.”³⁸

It is clear that the Umbrella House retains the major characteristics of its conception by Paul Rudolf and Philip Hiss. Both the exterior and interior reflect the simplicity of the modernism of the International Style while dispensing with the heaviness of the concrete and metal forms that distinguished much its characteristics. In his early designs Rudolf sought to express openness through the use of vertical and horizontal space through the use of a narrow bridge and mezzanine-like walkways connecting the second story rooms. These are bounded on all sides of the exterior by glass and vertically sided in 3 inch tongue and groove red heart cypress, an indigenous wood. Interior spaces are distinguished by elements like the “sunken” living room and the openwork stairs without a staircase or handrail. Bookcases are built-in and interior doors are plain hollow wood. Rudolf continued to use the basic design of the Umbrella House for several years, his last effort being the large Arthur Milam House in Ponte Vedra, Florida, constructed in 1956. He had been influenced by his one-time partner Ralph Twitchell who pioneered the Sarasota School style with Rudolph. After leaving Florida Rudolf abandoned the Sarasota School style. He later pioneered the Brutalist style and afterward his work reflected European Internationalism, designing monumental buildings in this country, Europe, and Asia.

³⁴ Peter Blake, p. 264.

³⁵ Michael Sorkin, Architectural Record (September 1997), p. 40.

³⁶ Robert Furneaux Jordan, Le Corbusier (New York: Hill Lawrence & Co., 1972), p. 101.

³⁷ Mildred Schmertz, p. 693.

³⁸ “Lido Shores,” House and Home (July 1954), p. 102.

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Section number 9 Page 1

UMBRELLA HOUSE
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MAJOR BIBLIOGRAPHICAL REFERENCES

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Section number 9 Page 2

UMBRELLA HOUSE
SARASOTA, SARASOTA COUNTY, FLORIDA
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National Park Service**

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UMBRELLA HOUSE
SARASOTA, SARASOTA COUNTY, FLORIDA
GEOGRAPHICAL DATA

Verbal Boundary Description

LOT 19 & WLY 29 FT OF LOT 20 BLK G LIDO C
Parcel: 0013070020
Sec/Twp/Rge: 27-36S-17E

Lot 19 , and the west 29 feet of Lot 20, block G Lido "C", as per plat thereof, recorded in Plat Book 5 Pages 3 & 3A of the Public Records of Sarasota County.

The property is bounded by West Way Drive on the north, Morningside Place on the west, John Ringling Parkway on the south and the property line of 1310 West Way Drive on the east.

Boundary Justification

All of the historic resources of the Hiss House as designed by architect Paul Rudolph are contained in the above described boundaries.

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National Park Service**

**NATIONAL REGISTER OF HISTORIC PLACES
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Section number _____ Photos _____ Page 1 UMBRELLA HOUSE
SARASOTA, SARASOTA COUNTY, FLORIDA
LIST OF PHOTOGRAPHS

LIST OF PHOTOGRAPHS

1. Umbrella House
2. 1300 Westway Drive, Sarasota (Sarasota County), Florida
3. Robert Connor, Assoc. AIA
4. February 2017
5. Hall Architects
6. Northwest Elevation, Looking Southeast
7. Photo 1 of 17

Items 1-5 are the same for the remaining photographs except where indicated

6. Northwest Corner, Looking Southeast
7. Photo 2 of 17

6. Southwest Elevation, Looking Northeast
7. Photo 3 of 17

6. Rear, Southeast Elevation, Looking West
7. Photo 4 of 17

6. Rear, Southeast Elevation, Looking West
7. Photo 5 of 17

6. View of Umbrella and Pool, Looking Southwest
7. Photo 6 of 17

6. View of the Rear, Southeast Elevation, Looking Northwest
7. Photo 7 of 17

6. View of the Aperture in the Umbrella, Looking Northwest
7. Photo 8 of 17

- ~~6. View of the Aperture in the Umbrella, Looking Northwest~~
- ~~7. Photo 9 of 17~~

6. Interior, First Floor, Looking toward the Entry and Stairs
7. Photo 10 of 17

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UMBRELLA HOUSE
SARASOTA, SARASOTA COUNTY, FLORIDA
LIST OF PHOTOGRAPHS

- 6. Interior, First Floor, Looking along Rear Wall
- 7. Photo 11 of 17

- 6. Interior, First Floor Bedroom, Looking toward Rear of House
- 7. Photo 12 of 17

- 6. Interior, Second Floor, Looking toward Rear of House from Bridge
- 7. Photo 13 of 17

- 6. Interior, Second Floor, Bridge Looking toward North
- 7. Photo 14 of 17

- 6. Interior, Second Floor Office, Looking toward Bedroom
- 7. Photo 15 of 17

- 6. Interior, Second Floor, Bridge Looking Down toward Living Room
- 7. Photo 16 of 17

- 6. Interior, First Floor, Living Room, Looking toward Rear of House
- 7. Photo 17 of 17


- 6. Interior, First Floor, Kitchen, Looking toward Rear of House
- 7. Photo 18 of 17

- 6. Interior, First Floor, Kitchen, Looking Northwest
- 7. Photo 19 of 17

Umbrella House

1300 Westway Drive
Sarasota, Sarasota County
Florida 34236

Legend

 Umbrella House

UTM:
17R 343267 3023867

Lat./Long.
27.328970, -82.584242

USGS Quad: Sarasota

Datum: WGS 1984

Date: 6/8/2018

N

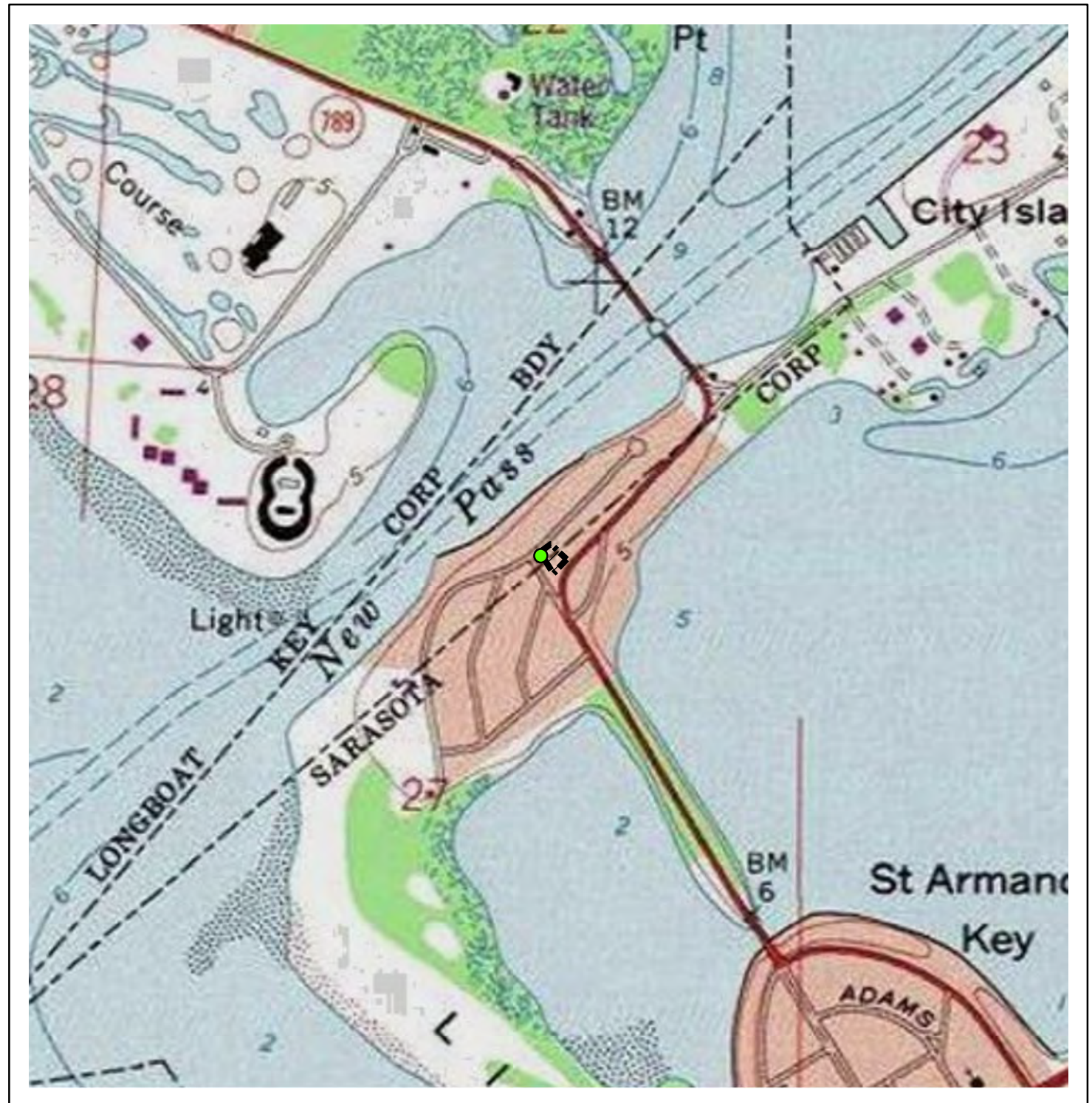


1:12,000

0 500 1,000 2,000
Feet

0 125 250 500
Meters


Source: Copyright:© 2013 National
Geographic Society, i-cubed



Umbrella House

1300 Westway Drive
Sarasota, Sarasota County
Florida 34236

Legend

 Umbrella House

UTM:
17R 343267 3023867

Lat./Long.
27.328970, -82.584242

Datum: WGS 1984

Date: 6/8/2018

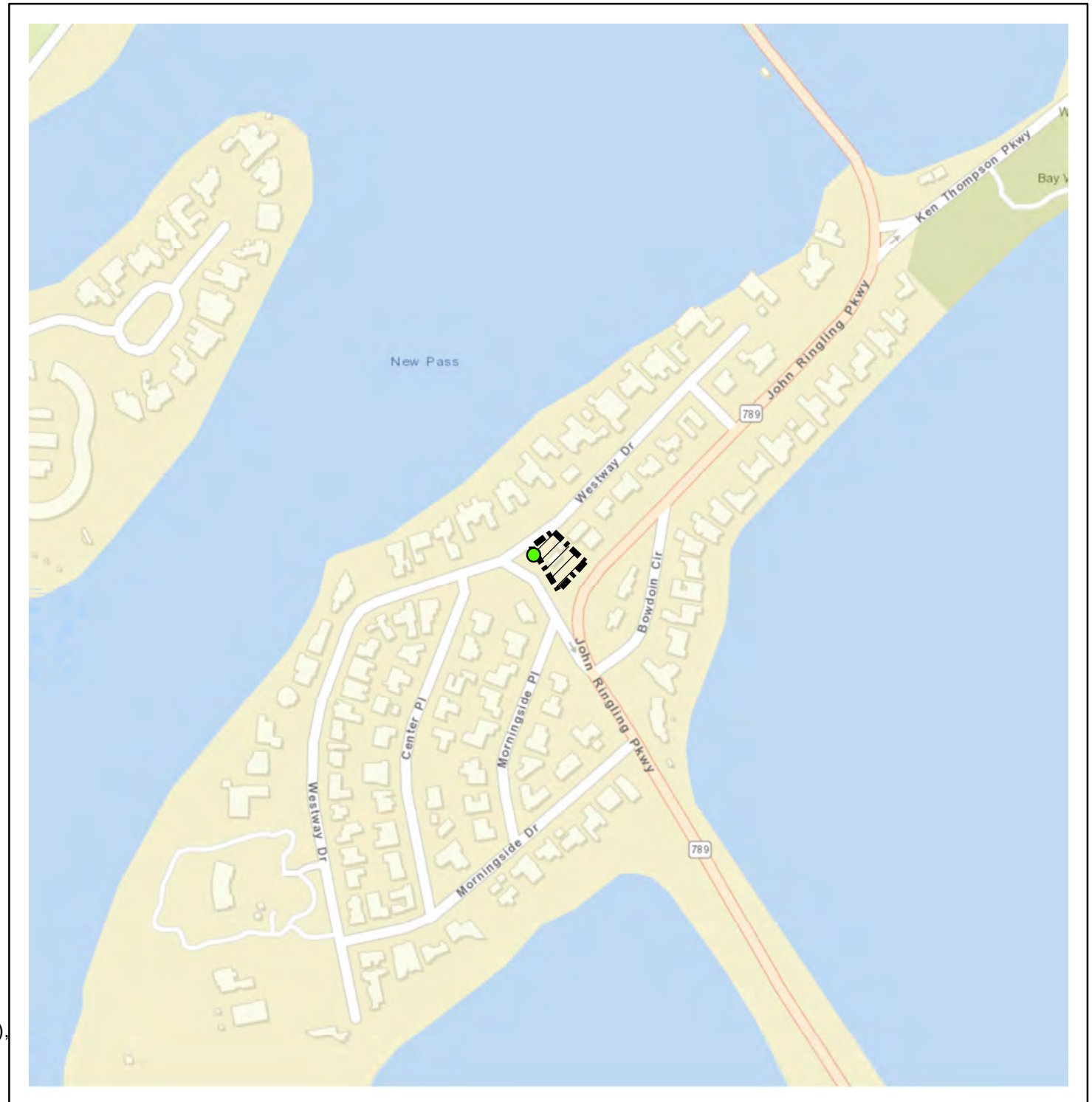
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0 62.5 125 250 Meters


Source: Sources: Esri, HERE, Garmin, USGS, Intermap, INCREMENT P, NRCan, Esri Japan, METI, Esri China (Hong Kong), Esri Korea, Esri (Thailand), NGCC, © OpenStreetMap contributors, and the GIS User Community



Umbrella House

1300 Westway Drive
Sarasota, Sarasota County
Florida 34236

Legend

 Umbrella House

UTM:
17R 343267 3023867

Lat./Long.
27.328970, -82.584242

Datum: WGS 1984

Date: 6/8/2018

N

1:1,000

0 40 80 160 Feet

0 10 20 40 Meters

Source: Esri, DigitalGlobe, GeoEye,
Earthstar Geographics, CNES/Airbus
DS, USDA, USGS, AEX, Getmapping,
Aerogrid, IGN, IGP, swisstopo,
and the GIS User Community



















































UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 12/21/2018 Date of Pending List: Date of 16th Day: Date of 45th Day: 2/4/2019 Date of Weekly List: 2/8/2019

Reference number:

Nominator:

Reason For Review:

Accept Return Reject 2/4/2019 Date

Abstract/Summary Comments:

Recommendation/ Criteria

Reviewer Jim Gabbert Discipline Historian

Telephone (202)354-2275 Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



July 11, 2018

Ruben A. Acosta
Survey and Registration Supervisor
Bureau of Historic Preservation
R.A. Gray Building
500 South Bronough Street
Tallahassee, FL 32399

RE: Letter of Support - The Umbrella House

Dear Mr. Acosta,

The City of Sarasota Historic Preservation Board met on July 10, 2018, and reviewed the National Register application for The Umbrella House and they are pleased to endorse the nomination of The Umbrella House, located at 1300 Westway Drive, Sarasota, Florida to the National Register of Historic Places. Beyond the architectural significance of this Paul Rudolph 1953 Sarasota School of Architecture structure, this is an important building due to its connected to Phillip Hiss who was an important person that shaped the development of the City of Sarasota during the Mid-Century Modern Period of the 1950s.

The restoration of the Umbrella feature, to The Umbrella House, was a critical defining element to our understanding of this building and the period in which it was developed. The restoration was completed meeting the Federal Secretary of the Interior's Standards and is an excellent example of Historic Preservation at its best. The Umbrella House was locally historically designated by the City of Sarasota on September 15, 2008, as the Historic Preservation Board believed the structure:

- Exemplifies or reflects the broad cultural, political, economic or social history of the city, the county, the state or the United States of America;
- Embodies the distinctive visible characteristics of an architectural style or period, or a method of construction;
- Represents both the work of a designer and a builder whose work has been generally acknowledged;

Please feel free to contact me if I can be of service or if you need any additional information from our office.

Best Regards,

A handwritten signature in black ink, appearing to read "Cliff Smith".

Dr. Clifford E. Smith, Jr. RPA
Senior Planner - Historic Preservation

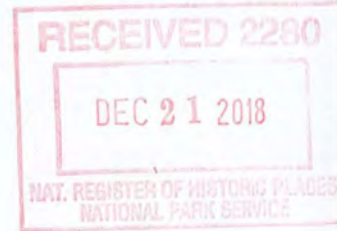
Neighborhood and Development Services Department
1565 First Street
Sarasota, FL 34236
•Phone (941) 365-2200 ext. 4361 •Fax (941) 954-4179
www.sarasotagov.com



FLORIDA DEPARTMENT of STATE

RICK SCOTT
Governor

KEN DETZNER
Secretary of State



December 13, 2018

Dr. Julie Ernstein, Deputy Keeper and Chief,
National Register of Historic Places
Mail Stop 7228
1849 C St, NW
Washington, D.C. 20240

Dear Dr. Ernstein:

The enclosed disks contain the true and correct copy of the nomination for the **Umbrella House (FMSF#: 8SO02448) in Sarasota County**, to the National Register of Historic Places. The related materials (digital images, maps, and site plan) are included.

Please do not hesitate to contact me at (850) 245-6364 if you have any questions or require any additional information.

Sincerely,

Ruben A. Acosta
Supervisor, Survey & Registration
Bureau of Historic Preservation

RAA/raa

Enclosures