

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

**National Register of Historic Places
Continuation Sheet**

Section number _____ Page _____

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 94000618

Date Listed: 6/29/94


**Sanderling Beach Club
Property Name**

**Sarasota
County**

**FLORIDA
State**

N/A
Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.


Signature of the Keeper

6/30/94
Date of Action

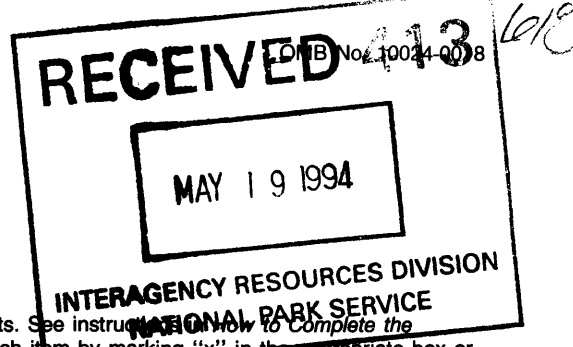
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Amended Items in Nomination:

Section No. 8

This nomination is amended to show the period of significance as extending from 1952 (the date of construction of the two original cabanas) to 1958 (the construction date of the three later cabanas duplicating the original design). 1958 is also added as a significant date.

These changes were confirmed by phone with the Florida SHPO (6/17/94).

DISTRIBUTION:
National Register property file
Nominating Authority (without nomination attachment)



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 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 an 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 Sanderling Beach Club

other names/site number _____

2. Location

street & number 105 Beach Road

N/A not for publication

city or town Sarasota

N/A vicinity

state Florida

code FL

county Sarasota

code 115

zip code 34242

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.)

Suzanne P. Walker / Deputy SHPO 4/25/94
Signature of certifying official/Title Date

Florida State Historic Preservation Officer, Division of Historical Resources
State of 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.
- removed from the National Register.
- other, (explain:)

Signature of the Keeper

Date of Action

[Signature]

6/29/94

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)

- building(s)
- district
- site
- structure
- object

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

Contributing	Noncontributing	
5	1	buildings
0	0	sites
1	0	structures
0	0	objects
6	1	Total

Name of related multiple property listing
(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)

SOCIAL/ Clubhouse

Current Functions
(Enter categories from instructions)

SOCIAL / clubhouse

7. Description

Architectural Classification
(Enter categories from instructions)

MODERN MOVEMENT/ International Style

Materials
(Enter categories from instructions)

foundation concrete
walls WOOD/ weatherboard

roof Asphalt
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.

Areas of Significance

(Enter categories from instructions)

Architecture

Period of Significance

1952

Significant Dates

1952

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Arch: Paul Rudolph

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 67) 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 # _____

Primary location of additional data:

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

Name of repository:

Sanderling Beach Club
Name of Property

Sarasota Co., Florida
County and State

10. Geographical Data

Acreeage of Property approx. 1.2 acres

UTM References

(Place additional UTM references on a continuation sheet.)

1

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3	0	1	3	8	5	0
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2

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4

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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 Becky Spain Schwarz and
Daniel Delahaye/ Sherry Piland, Historic Sites Specialist
organization Bureau of Historic Preservation date March 1994
street & number R.A. Gray Bldg., 500 S. Bronough telephone (407)487-2333
city or town Tallahassee state Fl. 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 _____
street & number _____ telephone _____
city or town _____ state _____ zip code _____

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 to amend existing 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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SANDERLING BEACH CLUB
SARASOTA CO., FL.

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SUMMARY

The Sanderling Beach Club, 105 Beach Road, occupies approximately 1.2 acres along the western shore of Siesta Key, overlooking the Gulf of Mexico. The Club consists of six contributing resources (a patio and five identical cabana buildings) and one non-contributing resource (a clubhouse built in 1960 and later remodelled). The 1952 master plan of the site and innovative design of the cabana buildings were the work of architect Paul Rudolph, a founding member of the modernist "Sarasota School of Architecture."

SETTING

Siesta Key is a barrier island, adjacent to the city of Sarasota. The island, south of Point of Rocks, is very narrow in width and features several miles of white sandy beaches along the Gulf of Mexico on the west, a two mile long lagoon in the center, and a mangrove-fringed Inland Waterway on the east. Midnight Pass Road runs south through the center of the island. This southern part of the island became part of Siesta Key in 1921 when a hurricane closed the original Rocky River Pass, just south of today's Sanderling Club, and opened up Midnight Pass, about 2 1/2 miles further south.

The Sanderling Beach Club is bound on the west by the Gulf of Mexico, where a rock revetment has lined the shore since the 1960s; on the northwest by the White Beach residential development; and elsewhere by the residential community of Siesta Properties, Inc., more commonly known as the Sanderling Club (see Site Plan). The Club is part of a large parcel located at the northwest bend of Sanderling Road.

The cabana buildings line the beach, stepping slightly along the inward bend of the shoreline (photo 1). They lie adjacent to one-another, save for the northernmost which was separated by an outdoor patio and two-story observation tower (since demolished). The clubhouse is sited east of the patio, abutting and incorporating the original restroom building on the north. The site is landscaped such that the northernmost elements (a cabana building, the clubhouse, and the outdoor patio) are shielded from all but on-site and Gulf views (photo 2).

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The beach club lies within the residential community of Siesta Properties, Inc., a large four phase planned residential development begun in 1946. This single-family residential membership development consists of moderately sized lots (+/- two acres), generally located adjacent to the beach or inland waterways. Sanderling Beach Club is located in Siesta Properties, Inc.'s initial development, Unit 1. Unit 1 is elongated, stretching along the Gulf. It is bound by Heron Lagoon on the east and by Midnight Pass Road on the northwest. The 1946 subdivision plat shows a private road (today's Sanderling Road) running the length of the development, accessed by a county road (today's Midnight Pass Road) at both its northern and southern termini.

At the close of World War II neighboring property on this southern end of Siesta Key was largely undeveloped. Exceptions include White Beach (platted in 1920), Mira-Mar (1925), Ocean View (1925), and Derringer's Resubdivision (1940). Housing on southern Siesta Key bordering the Sanderling Club (as the community is now known) is similar in design, size, placement, and materials, with the exception of several multi-family residential developments to the east across Midnight Pass Road and to the south.

Beach erosion was recognized as a problem for the development, particularly just south of Point of Rocks. A rock revetment was added along the shoreline in the mid-1960s to prevent further deterioration of the receding beach. However, the revetment is now deteriorating and the shoreline continues to encroach upon the cabanas, undermining the structural integrity of the southernmost cabana building. Stabilization of the shore will be required if the cabanas are to remain standing.

CONTRIBUTING RESOURCES

The Sanderling Beach Club consists of a patio and five cabanas built in 1952 and 1958, designed by the architect Paul Rudolph. Two of the cabanas, an observation tower, the patio and a restroom/dressing room building were constructed in 1952. Some of the resident-members assisted in the construction of these early buildings. Three additional cabanas were built by local contractor John Innes in 1958, following Rudolph's original design. The cabana buildings are in excellent condition,

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sensitively maintained and essentially unaltered since their construction.

The five one-story cabana buildings are identical in design (photo 3). Each structure is approximately 50' long and 25' deep, containing five equally sized units. The innovation and resourcefulness of the architect are displayed in the economy of materials used and, in the buildings' most striking feature, the use of a vaulted plywood shell roof (photo 4). This was formed of two lapped, glued sheets of 3/8 inch plywood, originally surfaced with a tar and gravel waterproof finish (since replaced with built-up roofing). Otherwise, the components of construction are standard framing lumber designed to be assembled in a straightforward manner, according to the perceived abilities of the average carpenter.

The shallow vaulted roofs clearly define individual units within the cabana building. They extend toward the Gulf, beyond the enclosed cabana units, over a concrete slab and are supported on paired 2 x 4 columns. When bound by a single wood rail from adjacent units, that creates a sheltered outdoor space approximately 10' square. The cabanas are clad in cypress lap siding, as are the sliding doors which lead to the sheltered porches on the west, giving them the appearance of being integrated into the building wall. The vaulted ends of the cabanas have plate glass insets, providing natural lighting for the individual units (photo 5). The east facing walls of the units are only slightly recessed from the roof overhang, once again supported on articulated 2 x 4 columns. Centered immediately below the plate glass of the arch is a shallow fixed-glass window, flanked on the south by an operable awning window and on the north by an out-swinging flush wood door. A small planting space is located under the shelter of the overhang, separated by the concrete walks which are an integral part of the exterior circulation system.

The open interior of each cabana unit which approximates 10' x 12' is equipped by the occupant to meet his or her individual needs (photos 6 and 7). All building surfaces have been painted white except the ceilings which are a light blue. The exposed plywood underside of the shallow vaulted ceilings constitutes the finished surface. Interior walls of each cabana unit are also surfaced in plywood, save for the west wall and door consisting of exposed wood framing and exterior lap siding. None of the

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individual cabanas is air conditioned. Instead, the front and rear fenestrations can be easily opened to allow for ventilation.

Development of the Beach Club generally followed Rudolph's master plan for the site. The exterior circulation system consisted in large part of the minimal number of paved walkways necessary to lead from the narrow, understated parking entry to the architectural spaces. The focus of this system is an outdoor patio (photos 8 and 9). This multi-purpose outdoor space fringed with landscaping was paved with concrete and has remained essentially unchanged. An original barbecue grill, constructed of concrete brick topped with a concrete slab, remains at the south end of the patio (photo 10).

The two northernmost cabana buildings were constructed in 1952 (photo 11). They flanked the patio and a small, offset two-story wooden observation tower (see Site Plan). The observation tower deteriorated quickly and was demolished in 1958. The remaining three cabana buildings of Rudolph's design were constructed in 1958 by local contractor John Innes. The original restroom building was designed by Rudolph with a double-vaulted roof lacking overhangs, otherwise matching the cabanas in scale and the use of materials (photo 12). It was sited just east of the northernmost cabana, adjacent to the site of the planned clubhouse.

NON-CONTRIBUTING RESOURCES

The non-contributing two-story clubhouse was constructed in 1960 (photo 8). It was designed by John M. Crowell, an understudy of Paul Rudolph. The construction of the original clubhouse followed Rudolph's master plan in both setting and scale. It was oriented toward the coastline, situated east of the outdoor patio area and abutting the restroom building along the south. The clubhouse is set behind the outdoor patio and between the two northernmost cabana buildings. The building repeats the established building rhythm. The second floor virtually replicated the one-story cabana buildings along the beach. It was designed with five cabanas and had the same vaulted roof and bay-width as the original cabana buildings. The articulation of space frames the courtyard, directs views toward the Gulf, and allows the patio to serve as an extension of the interior space. Expectations held that the structure would

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adjoin the existing observation tower at the second floor level. Prior to this, a simple set of stairs led from the outdoor patio to the small observation platform which was sheltered by Rudolph's distinctive single-bay vaulted roof. The clubhouse was substantially modified in 1987 and is ineligible for consideration as a contributing resource. Although the Clubhouse retains its original rhythm and scale, the alteration project opened up the west end of the building (photo 13). The original cypress panels were removed and replaced with large sheets of plate glass. These were placed at the end of the porch line, west of the original wall location. A major portion of the second floor was also removed to create a central atrium. A two-story deck with a horizontal wood railing wraps around the second floor. A U-shaped stairwell was added to the east, leading from the second-floor north to a centrally located outdoor space below. It is sheltered by a one-story, three-bay arched metal frame and canvas canopy which repeats the rhythm and character of the main roofline. The interior of the attached restroom building was also substantially reconfigured when work was done on the clubhouse. Although the clubhouse was not designed by Rudolph, it was an integral part of his original master plan. Ironically, the modifications that make it ineligible as a contributing resource are more in line with what Rudolph had called for in his original plans of the clubhouse than what Crowell ultimately designed.

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The Sanderling Beach Club, constructed in 1952, is locally significant under Criterion C in the area of architecture. Since the buildings have achieved significance within the past 50 years and are of exceptional importance in the area of architecture, Criteria Consideration G also applies. The five cabana buildings represent the early work of internationally known architect Paul Rudolph and are an innovative example of the American interpretation of the Modern Movement, designed for a subtropical climate. The innovative design of the Sanderling Beach Club cabanas, using a vaulted plywood roof system, has been recognized as highly original and significant by numerous scholars and has been published extensively since their construction in 1952. After his role in introducing modern architecture to the Sarasota, Florida area, Rudolph continued to achieve international recognition for his modernist architecture and as the Chairman of the School of Architecture at Yale University.

HISTORICAL CONTEXTDevelopment of Sarasota County

Following passage of the Armed Occupation Act in 1842, three 160 acre homestead claims were made at Sarasota Bay, two by fishermen. Soon after, cattlemen such as William Whitaker arrived and settled. He was one of the first to own land in the Sarasota area. Other settlers gradually followed. The first post office in the Sarasota region, established in 1878, served a total of 40 families. Throughout the 1880s additional settlers and land speculators arrived in the area. The beginnings of a downtown Sarasota were evident by the fall of 1886. By 1900, Manatee County, which then included Sarasota, had approximately 4,700 people living within its boundaries. During the first three decades of the 20th century, Sarasota experienced rapid growth.

The barrier island, on the other hand, remained relatively isolated and largely uninhabited except for a few hardy homesteaders who began settling there in the 1880s. The Siesta Land Co. was formed in 1907 by homesteader Louis Roberts, and others. They platted the subdivision of Siesta at the northern end of the key. The subdivision was slow to develop, however,

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since a bridge joining northern Siesta Key with the mainland was not constructed until 1917.

By 1920 the population of Manatee County had grown to 19,000. Sarasota County was created in 1921 from the southern portion of Manatee County, giving the local populace increased power over public improvements for the area. New roads and bridges were built and incentives were offered to developers to build in the region. The highly promoted Land Boom of the 1920s brought unprecedented growth and development to the State of Florida and Sarasota County. Florida received tremendous national press coverage during this time, promoting the state's beauty, charm and warm climate. During the 1920s the downtown area of Sarasota underwent tremendous growth with the construction of commercial buildings, hotels, and apartments. Residential subdivisions were being developed within the city limits and in the outlying county areas, particularly along the bay shore and gulf coast. Additional subdivisions were platted at the northern and southern ends of Siesta Key. The Stickney Point road and bridge were built in 1926, providing access to the southern end of Siesta Key.

In 1926 the land development and construction boom began to decline due to a devastating hurricane which hit Florida in the fall. This was followed by a second hurricane in 1928 and the national Stock Market Crash in 1929. Sarasota's economy did not fully recover until after World War II, when the city experienced a surge of new residents and winter visitors. From 1945 through 1954, building increased at an average of approximately 35% annually.

Siesta Key and The Sanderling Club

After World War II, Sarasota's growth extended outward, away from the center of town, and made development of the barrier islands more profitable. In the early 1940s, the area south of Point of Rocks, on Siesta Key, was largely uninhabited. Most of the land was held by investors awaiting appreciation in value. Development of Siesta Properties, Inc., later renamed The Sanderling Club, began in 1946. Developer Elbridge S. Boyd, originally from Atlanta, formed Siesta Properties, Inc. with the intent of creating a gulfside membership residential community south of Point of Rocks. Boyd developed other parts of Siesta

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Key at this time. In each of his developments Boyd showed concern for both ecology and aesthetics. Boyd and the Board of Directors of Siesta Properties, Inc. combined resources and efforts to buy and unite adjacent properties into a cohesive whole for the proposed community to be developed in four phases as a single-family residential membership development.

The first of four units to be developed as Siesta Properties, Inc. consisted of about 52 individual lots, up to two acres in size. Those on the west side of the linear development each had about 200 feet of beach fronting the Gulf of Mexico. The remaining lots fronted the inland Heron Lagoon on the east. Land sales were very slow in the beginning, but soon took hold when some of the first land owners introduced their friends and acquaintances to the area. Between 1946 and 1958, 67 houses were built, primarily beach houses for wealthy winter visitors and retirees.

In 1951 the Siesta Club was formed as a homeowners association for the Siesta Properties residents. One year later, a cabana club was created on Siesta Properties land to provide beach access for the property owners located along the interior waterways and boat basins. The site selected for the cabana club had originally been set aside for the construction of an inn to accommodate guests of the property owners. By 1952, Mr. Boyd had not found anyone to design, build, staff and operate this proposed first class establishment. At the property owners request, the existing Sanderling Road (labeled "private road" on the original plat maps) was moved westward to provide two additional residential lots on the east side. This left a strip of land fronting the Gulf of Mexico which was purchased and developed as a cabana club by the newly formed Sanderling Beach, Inc. Only members of the Siesta Club (i.e. property owners) could become shareholders of the profit-making Sanderling Beach, Inc.

Local architect Paul Rudolph was selected to design the clubhouse, cabanas and observation tower. The initial phase, built in 1952, consisted of a concrete patio with a small white wooden observatory. The platform, about 10 feet up, was reached by a simple set of stairs along the east side and furnished with chairs and a table. On either side of the patio was a single-story structure containing five cabanas each. A two-bay restroom

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building was located east of the tower. Several resident-members participated in the construction of these early buildings. By 1958 three more buildings, with five cabanas each, were constructed by local contractor John Innes. The three new cabana buildings, which followed Paul Rudolph's design for the original two buildings, were arranged in a stepped line extending south of the original group.

Although included in Rudolph's original plans, the clubhouse was not constructed until 1960. John Crowell was hired to prepare the plans for the new two-story building which was to abut the existing restroom building on the south and contain five Rudolph-style cabanas on the second floor. It was also to align with the observation tower. However, a lack of structural integrity was recognized in the tower and it was torn down in the late 1960s.

In 1974 a merger of the Siesta Club and Sanderling Beach, Inc. was completed. This resulted in the creation of the Sanderling Club--a social club providing beach access and amenities to 110 property owners and 65 annual associates. Each of the individual cabana units is leased annually by club members, often remaining in the same family for years. Each of the occupants has equipped the cabana interiors to meet personal needs and desires, adding improvements such as a refrigerator, sink, bar storage, shower, closet, etc.

Today Siesta Key is a popular destination for both local residents and tourists. There are a number of public beaches on the key and numerous large condominiums face the gulf and the bay. It continues to be a winter retreat for wealthy northerners and is seen as an area of recreation for the younger population of the county as well. Its economy is based on tourism and services for its seasonal and year-round populations.

ARCHITECTURAL CONTEXT

Modern Movement/International Style

The modern movement in architecture began in Europe and gradually influenced American architects. European architects

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(Le Corbusier in France, Oud and Rietveld in Holland, Walter Gropius and Mies van der Rohe in Germany) were trying to free themselves from past traditions and attempting to exploit the materials and technology of the day, especially the use of the steel frame. Their emphasis was on utility and function rather than on superfluous ornament. As Europe moved toward World War II, several modernist architects immigrated to the United States, bringing to American practitioners their structural and theoretical concepts. Included in that relocation was the German architect, Walter Gropius.

As early as 1911 Gropius had designed several industrial buildings in an innovative modern style. In 1918 he was appointed head of the Bauhaus, a traditional crafts school. Under his leadership the Bauhaus became a center of experimentation, bringing together machine technology and modern design theory. Gropius viewed all design as "architectonic" and worked to bring the artist and architect closer together. At the Bauhaus, Gropius further developed and put into practice the essence of his architectural philosophy - the use of materials such as the structural steel frame covered by a thin skin of plate glass.

In 1933, Gropius fled Germany for England; then in 1938 he became Dean of the Architecture School at Harvard. This was fortuitous for American architecture, as his influence helped break down the barriers that had held back acceptance of modernist architecture in the United States. The integration of art and architecture remained a mainstay of his philosophy. While at Harvard, Gropius continued to practice architecture and his work received more and more recognition and acceptance both in America and around the world. The modern movement began to dominate American architecture following World War II. Publications like Art & Architecture and American Architecture demonstrated how mass-produced building material was being used to dictate the shape and design of buildings. Under Gropius' leadership at Harvard, students such as Paul Rudolph were influenced to abandon long established principals and as a result, changed the shape of architecture in America for decades to follow. Many of Gropius' students went on to achieve recognition on their own over the ensuing years. It was not until the mid-1960s that the intellectual community began to reject the strict interpretations of the International Style as being too restrictive. Ironically, the first nationally

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recognized architect to speak out against the style was Paul Rudolph, who had made a name for himself with landmark examples of the style. By the 1980s the International style was out of vogue, although examples are still being built across the country.

Modern Movement in Florida

Sarasota attracted a number of young architects wishing to take advantage of the flurry of post-World War II building activity. Some were ready to experiment with new designs and materials. Between the mid-1940s and the mid-1960s, these local architects and designers showed a strong commitment to modern architecture and design. They shared a desire to create innovative buildings, adapting the concepts of the modern movement to the climate of coastal southwest Florida. They sought to create a modern and sophisticated city out of the small, pre-war town. Collectively and informally, they have come to be known as the "Sarasota School of Architecture." Their work attracted international attention for its originality and they received credit for their experimentation with materials and design. Many of their designs for homes, churches, and public buildings were published nationally and internationally in numerous architectural journals.

The term, "Sarasota School of Architecture," was not used until the early 1980s. The American Institute of Architects sponsored a seminar in Tampa in 1982, reassembling nearly all of the "members" for "a retrospective slide presentation and discussion of their past and recent work." Included in this group were architects Paul Rudolph, Victory Lundy, and Ralph and Bill Zimmermann along with designer and builder Philip Hiss. Several of these young designers, including Paul Rudolph, started by working in the architectural office of Ralph Twitchell.

Sometimes called the "grandfather of the Sarasota School," Twitchell had been working in Sarasota since the mid-1920s. Paul Rudolph began working with Twitchell in 1946 and they worked in a partnership between 1948 and 1952, when Rudolph left to open his own practice. Most of the Sarasota School architects worked at one time or another for either Twitchell or Rudolph or both.

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Many of the Sarasota School architects were trained during the early 1940s and were clearly influenced by the design concepts of the International style and the works of Le Corbusier, Mies van der Rohe, and Frank Lloyd Wright. According to Florida architect Gene Leedy, once a member of the "Sarasota School," they learned the beauty of simplicity from Mies van der Rohe, the concepts of sculpted architectural space and form from Le Corbusier, and the emotional aspects of architecture from Frank Lloyd Wright. Working with these influences, their structures embodied the traits of the modern movement in their selection of materials and design, in the honest use and expression of materials, mediated by their response to the warm sub-tropical climate of coastal southwest Florida. From Florida vernacular architecture they adopted patios, verandas, modular construction, the raised floor, and environmental control systems. Their architecture reflects their concern for low maintenance materials, the play of light and shadow, and the desire to humanize International Style environments.

Characteristic elements and traits of the Sarasota School included: opening the inside up to the outside; integrating landscape into the design of the building, using large glass windows to allow an open exchange between the interior and exterior, building privacy walls to create small patios or private landscaped gardens--some just to be viewed from inside the building; incorporating some Oriental influences into the design; and cantilevering roofs and balconies which created not only dramatic form but also shade for escape from the hot Florida sun.

Some of their wealthy clients, often winter residents from the north, were ready for a change of lifestyle and were willing to let the architects experiment with new concepts and materials. As a result, houses and guest houses came to be testing grounds for architectural innovations and avant-garde architectural statements.

The crowning achievement for the "Sarasota School" may have been the construction of a number of highly creative school buildings in the late 1950s under the leadership of designer/builder Philip Hiss who was serving as Chairman of the Sarasota County School Board. These schools included the Alta Vista Elementary School in 1955 by Victor Lundy, Riverview High

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(1957) and a major addition to Sarasota High (1958), both by Paul Rudolph.

Paul Rudolph

Paul Rudolph, a significant figure in the "Sarasota School," was born in Kentucky in 1918. He studied architecture at the Alabama Polytechnic Institute from 1935-40. In 1940 he entered the Harvard Graduate School of Design where he studied under Walter Gropius and was exposed to the principles of the Bauhaus. Rudolph served as officer-in-charge of ship construction in the Brooklyn Navy Yard from 1943 to 1946. This experience with ship building seems to have influenced some of his later selection and manipulation of building materials. In 1946 he returned to Harvard and received a Master of Architecture degree. Upon graduation, Rudolph went to Sarasota, Florida and began working with local Sarasota architect Ralph Twitchell. Unlike many of his schoolmates who stayed in the North, Rudolph selected Florida because he felt modern architecture was more sympathetic to warm climates. While working with Twitchell, Rudolph's first works began to gain national attention through professional publications. His early and ingeniously constructed beach houses were intriguing for their unusual use of materials and design. Rudolph was eager to experiment with the new products and building techniques of the post-World War II era. In the book 100, Paul Rudolph describes his career in Sarasota:

My first guest houses and residences, in Florida, followed the formal and structured principles of the International Style, which I had learned through Walter Gropius' method of teaching at Harvard. The principles included strict adherence to function, clarity and articulation of individual parts, and a preference to specific forms and tones developed by the International Stylists. Regular structural wood systems with infilling walls of wood or concrete block, subdividing all areas into rectangles in elevation and plan, following the dictum "planes in space," and the elimination of all detailing marks these early works.

One of the earliest works by Rudolph and Twitchell was the 1948 Healey Guest House, often called the "Cocoon House." The building got its name from the use of "Cocoon," a tar-like

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substance used by the US Navy to moth-ball ships after World War II. The use of this material and its unusual sagging roof attracted much attention. Another innovative early work by Rudolph and Twitchell was their 1948 Revere Quality House. It was built by John E. Lambie Jr.'s Lamolithic Industries as a promotional venture for the Revere Copper and Brass Company. Built on Siesta Key, overlooking the Gulf of Mexico, this building incorporated the most up-to-date building materials and techniques combined with careful attention to the climate and site. The house was described at the time as one of the most unusual homes ever built, "a house that brings the out-of-doors within itself and yet can turn it out again at will." The steel post structural system supported a flat poured-concrete roof.

Rudolph's personal knowledge of architecture was expanded when he received the coveted Wheelwright Traveling Scholarship from Harvard, enabling him to travel to England, France, Italy, Switzerland and Belgium during 1948-49. In 1952 Rudolph established his own independent practice in Sarasota. One of his first solo commissions was the Walker House (1952) which he describes as "the most successful of these early houses...because the space was modulated through the use of large, solid panels pivoted at the top. These panels acted simultaneously as walls, ventilating elements, overhangs and hurricane shutters. They transformed the space from an enclosed cave to an open screened porch and, thus, began for me a long and continuing search for ways to modify space for results of feeling, mood, mind and symbol."

In the 1950s, Rudolph designed a number of residences and guest houses along the Gulf Coast. His work in the early 1950s exemplified a transitional phase in his design philosophy, a move "from a Miesian expression of the International Style to a more sculptural, Corbusian expression of architectural form and space." An especially strong Corbusian influence is noted between the Sanderling Cabanas and Le Corbusier's 1919 design of the Modul House. In his own adaptation of the concepts of structuralism and functionalism, Rudolph formulated what he calls the 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. Rudolph increasingly used modular construction systems and exterior living and circulation spaces. Modernist ideas of space and planning, structural purity, and an

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understanding of environmental impacts are clearly seen in the Sanderling Cabanas. His most acclaimed work during his later Florida Period includes two schools for Sarasota, the Riverview Junior-Senior High School in 1957 and the Sarasota High School addition in 1958.

A novel aspect of the cabana buildings is the roof design incorporating a shallow plywood vaulting system which Rudolph invented. Earlier in the year Rudolph had explored this kind of roof in his design for a small, Siesta Key guest cottage for Mr. and Mrs. Ingram D. Hook. His design featured a roof of flexed plywood panels which formed three thin vaults. The guest house, however, was not constructed until 1954 and has since been demolished. According to Rudolph, this was the first use of bent plywood to span architectural space. For the roof of the Sanderling Club cabana buildings, two 3/8 inch thick plywood sheets were glued together, then bound to a short radius while the glue set; when released they expanded to their final curvature. Like the roof of the Hook guest house, the Sanderling Club cabana building roofs originally had a tar and gravel waterproof finish, later replaced by built-up roofing. The vaulting on the cabana buildings serves the program beautifully, as the vaults define individual cabana units within the overall structure. Later examples of vaulted plywood roofs were featured in advertisements published in the Arts and Architecture magazine during the late 1950s and early 1960s, primarily along the west coast of the United States.

In 1958 Rudolph left Sarasota to become Chairman of the School of Architecture at Yale University. His move marked the end of the Sarasota School proper, although many of the design principles established during his tenure in Florida would still be seen in the work of his associates. While at Yale he continued to develop his own interpretation of the modern movement. He designed the Art and Architecture Building for Yale University (1958-63), one of his most noted designs. Other projects during this period included the Endo Laboratories Building (1960-64) on Long Island, and the Boston Government Center (1967), the collaborative effort of a number of architectural firms working under Rudolph's direction.

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ARCHITECTURAL SIGNIFICANCE

The Sanderling Beach Club is significant at the local level under Criterion C in the area of architecture. Although not quite 50 years old, the Sanderling Beach Club is eligible for nomination to the National Register as having exceptional importance in the "Modern Movement" of architecture as designed by an internationally famous American architect, therefore it meets Criteria Consideration G. The Sanderling Beach Club was Rudolph's first major commission after he opened his own office following his partnership with Ralph Twitchell. The project brought him wider recognition. Most of his earlier work had been small residences and beach houses. This signaled his ability to take on more complex commissions. Within three years he was designing an airport for the Sarasota area and the Jewett Arts Center for Wellesley College in Massachusetts.

The October 1953, Architectural Record described the Sanderling project as "simple, appropriately gay in concept, and architecturally of much interest as an example of technical excellence applied with a sure aesthetic sense to a common design problem." In small Florida buildings designed with simple programs, like that of the Sanderling Beach Club, Rudolph was able to produce uniquely original solutions, partly because his clients allowed a freedom of expression that is rare for a young architect. The design of the Sanderling Beach Club Cabanas occurred during a transitional phase in Rudolph's work, where he continued to express the structural elements in a modular format, incorporating interior and exterior spaces, using exterior circulation systems, and allowing for sculptural creativity, combined with the innovative use of modern materials, in the vaulted plywood roof system. The simplified function of the cabanas allowed for a novel creative expression of materials, spaces, views, and lighting. The design of the Sanderling Beach Club is an excellent sub-tropical expression of the modern movement and International Style as interpreted by an American architect.

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Verbal Boundary Description

The Sanderling Beach Club occupies part of Lot 1, Section "A," Unit 1 of Siesta Properties, Inc., as recorded in Plat Book A, Page 11, public records of Sarasota County, Florida. The boundaries are shown as the dotted line on the accompanying map entitled "Site Plan."

Boundary Justification

The boundary encompasses the entire parcel that has historically been associated with the Sanderling Beach Club.

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SANDERLING BEACH CLUB
SARASOTA CO., FL.

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1. Sanderling Beach Club
 2. Siesta Key, Sarasota County, Florida
 3. Daniel B. Delahaye
 4. October 1993
 5. Archaeological Consultants, Inc.
 6. West facades of cabana buildings, looking north
 7. Photo 1 of 14

Items 1-5 are the same for the remaining photographs

6. East facades of cabana buildings, looking southwest
7. Photo 2 of 14
6. Southeast corner of one cabana building, looking northwest
7. Photo 3 of 14
6. West facade of individual cabana unit
7. Photo 4 of 14
6. East facade of individual cabana unit
7. Photo 5 of 14
6. Interior view of individual cabana unit, looking east
7. Photo 6 of 14
6. Interior view of individual cabana unit, looking west
7. Photo 7 of 14
6. West facade of clubhouse, looking east
7. Photo 8 of 14
6. Interior of clubhouse, looking west through the building to the patio
7. Photo 9 of 14
6. Brick barbecue grill at south end of patio, looking east
7. Photo 10 of 14
6. Patio, northern cabana building, and clubhouse (on right), looking north
7. Photo 11 of 14

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**SANDERLING BEACH CLUB
SARASOTA CO., FL.**

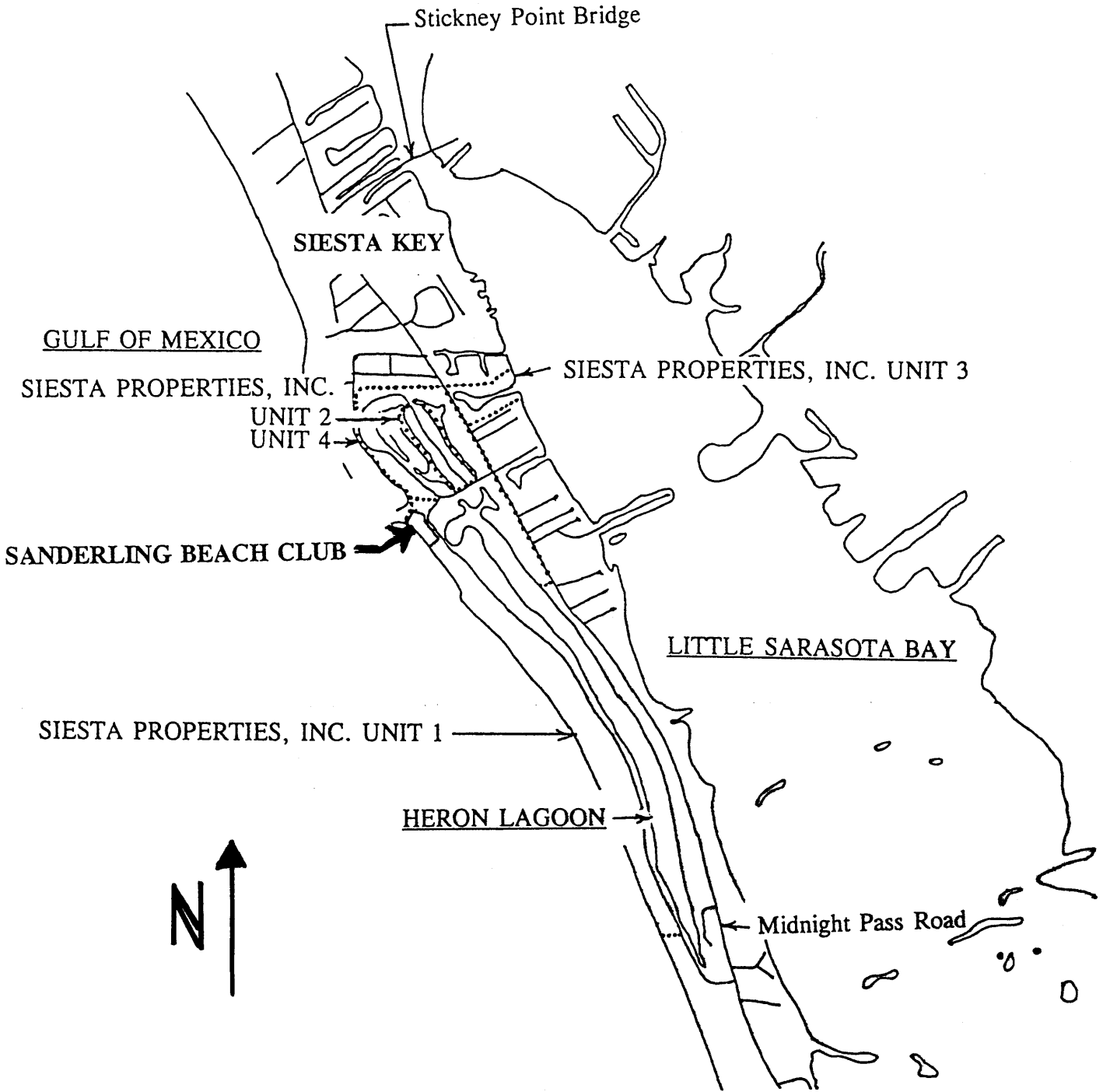
Section number Photo Page 2

- 6. Original restrooms located at north end of clubhouse,
looking southeast
- 7. Photo 12 of 14

- 6. East facade of clubhouse, looking west
- 7. Photo 13 of 14

- 6. West facades of cabana buildings, looking south
- 7. Photo 14 of 14

LOCATION MAP
Sanderling Beach Club
Sarasota County, Florida
Scale $\frac{1}{2}$ " = 1000'

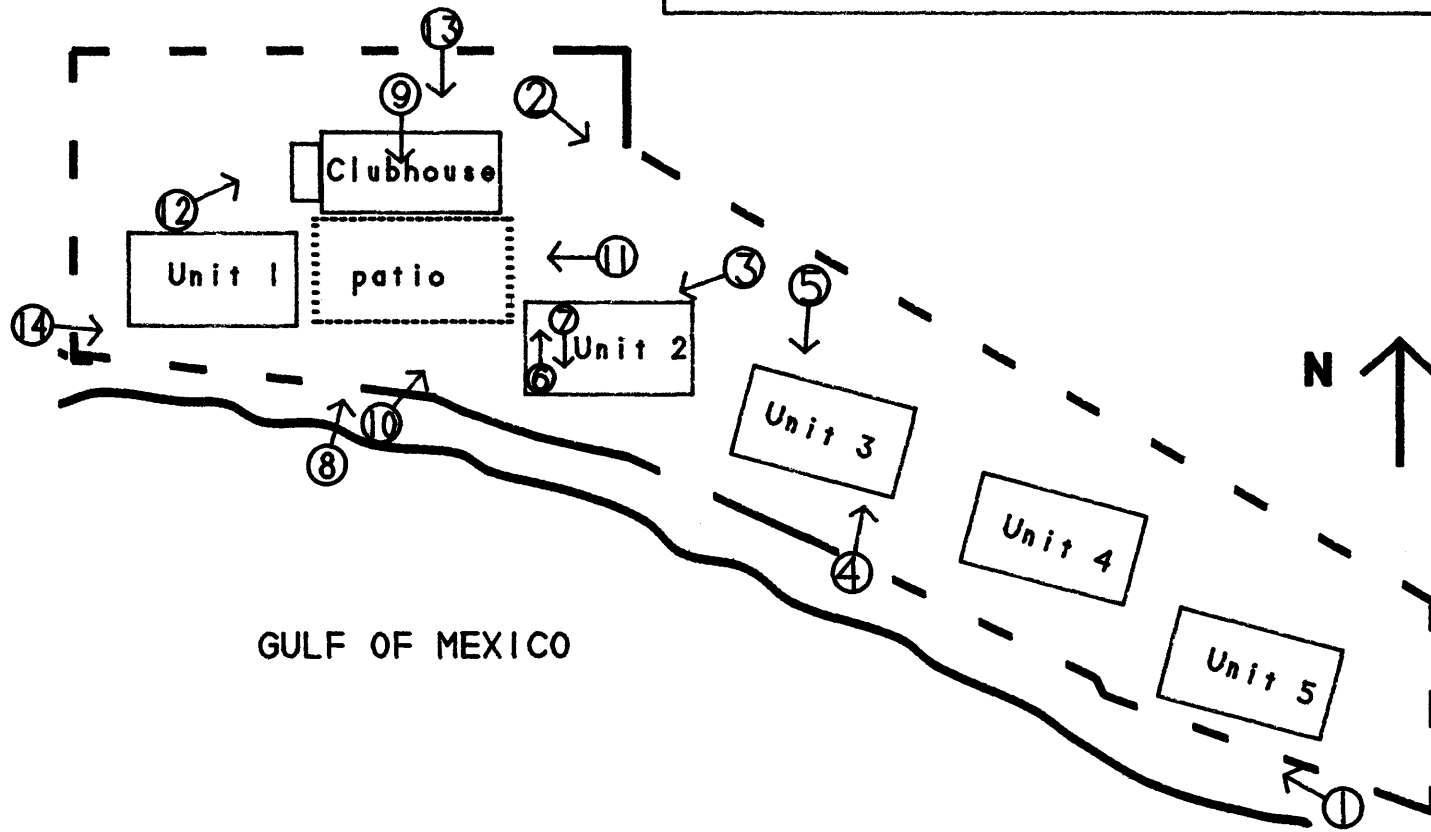


SANDERLING BEACH CLUB
Siesta Key. Sarasota Co.. Fl.

Boundary - - -

Photo Direction ○→

Approx. Scale: 1/2" = 25'

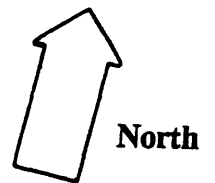
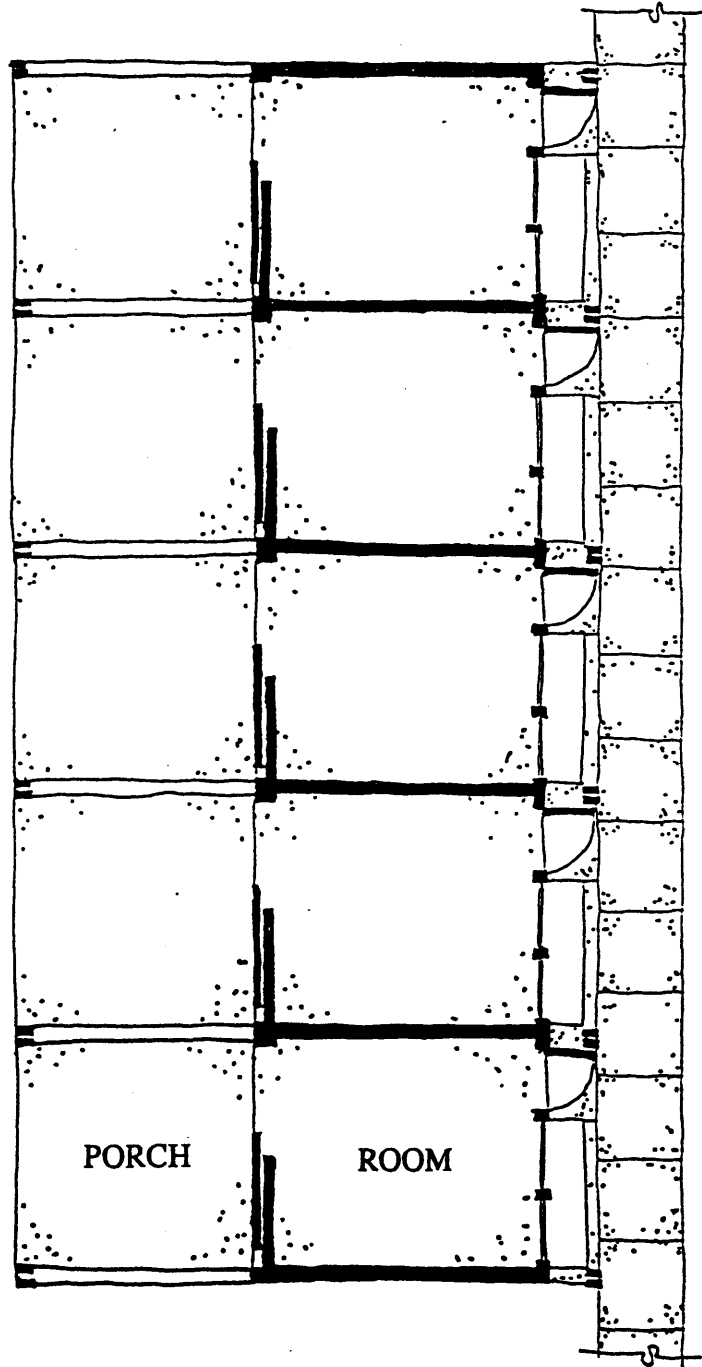


GULF OF MEXICO

SITE PLAN

**SANDERLING BEACH CLUB
Sarasota Co., Florida**

Scale: $\frac{1}{2}'' = 4'$



TYPICAL CABANA FLOOR PLAN

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

REQUESTED ACTION: PROPOSED MOVE

PROPERTY Sanderling Beach Club
NAME:

MULTIPLE
NAME:

STATE & COUNTY: FLORIDA, Sarasota

DATE RECEIVED: 6/13/96 DATE OF PENDING LIST:
DATE OF 16TH DAY: DATE OF 45TH DAY: 7/28/96
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 94000618

NOMINATOR: STATE

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N
OTHER: Y PDIL: N PERIOD: N PROGRAM UNAPPROVED: N
REQUEST: N SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

ACCEPT RETURN REJECT 7-26-96 DATE

ABSTRACT/SUMMARY COMMENTS:

This proposed move only relocates one building in the complex a very short distance back on its site, in order to protect it from further beach erosion. The State has confirmed that no potential archeological resources will be disturbed by the move (see copy of letter from Sherry Piland, Florida SHPO), dated August 6, 1996.

RECOM./CRITERIA Approve Move

REVIEWER Harper

DISCIPLINE Historian

TELEPHONE (202)343-9546

DATE 7/26/96

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

94000618



FLORIDA DEPARTMENT OF STATE

Sandra B. Mortham
Secretary of State

DIVISION OF HISTORICAL RESOURCES

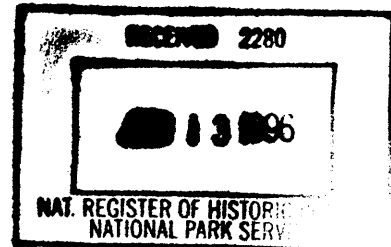
R.A. Gray Building
500 South Bronough Street
Tallahassee, Florida 32399-0250

Director's Office
(904) 488-1480

Telecopier Number (FAX)
(904) 488-3353

June 7, 1996

Ms. Carol D. Shull
Chief of Registration
National Register of Historic Places
National Park Service
Department of the Interior
P.O. Box 37127
Washington, D. C. 20013-7127



Dear Ms. Shull:

Enclosed is a request from Emily deNemethy, Chair of the Sanderling Club Beach House and Cabana Committee, to retain the National Register listing of the Sanderling Beach Club, Sarasota, Sarasota County, Florida, during and after the proposed relocation of one of the cabana buildings.

The required documentation is complete, and was reviewed by the Florida National Register Review Board at its scheduled meeting on May 31, 1996, in accordance with 36 CFR 60.14(b). The professional staff of the State Historic Preservation Office concurs with the recommendation of the Review Board that this request be approved.

The Sanderling Beach Club was listed in the National Register on June 30, 1994. The complex of five beach cabanas is an important local example of modern architecture and is an early and significant work of architect Paul Rudolph.

The structural integrity of the southernmost cabana building has been undermined by significant beach erosion. The owner proposes to move this building approximately ten (10) feet to the east, away from the beach. The relocation will have no effect on the integrity of design, materials, or workmanship of the building. It will slightly modify the present shallow crescent arrangement of the five cabana building, but the setting will not otherwise be changed, and the building will retain its feeling and association.