

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Name of Property

County and State

Section number _____ Page _____

Name of multiple property listing (if applicable)

SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 16000323

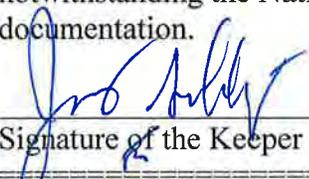
Date Listed: 6/7/2016

Property Name: Milam, Arthur, House

County: St. Johns County

State: FL

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

6-7-2016

Date of Action

Amended Items in Nomination:

Section 8: Significant Dates

1973 and 2003 are hereby deleted as significant dates.

The nomination does not claim exceptional importance for the alterations done in 1973 and 2003, and since the identified period of significance begins and ends with the initial construction of the house in 1962, the two cited dates are inappropriately listed.

The Florida State Historic Preservation Office was notified of this amendment.

DISTRIBUTION:

- National Register property file**
- Nominating Authority (without nomination attachment)**

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United States Department of the Interior
National Park Service

Nat. Register of Historic Places
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 MILAM, ARTHUR HOUSE

other names/site number FMSF#SJ04755

2. Location

street & number 1033 Ponte Vedra Boulevard N/A not for publication

city or town Ponte Vedra Beach N/A vicinity

state FLORIDA code FL county St. Johns code 099 zip code 33401

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.)

Alissa Stone, Deputy SHPO 4/15/16
Signature of certifying official/Title Date

Florida Department of State, Division of Historical Resources, Bureau of Historic Preservation
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 *substantive*
 - 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

Date of Action

John Kelly

6/7/2016

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

Name of related multiple property listings

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

DOMESTIC/Single Dwelling

Current Functions

(Enter categories from instructions)

DOMESTIC/Single Dwelling

7. Description

Architectural Classification

(Enter categories from instructions)

MODERN MOVEMENT/Mid-Century Modern

Materials

(Enter categories from instructions)

foundation Concrete

walls Concrete

roof Built-up

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

1962

Significant Dates

1973

2003

Significant Person

N/A

Cultural Affiliation

N/A

Architect/Builder

Arch: Rudolph, Paul

Blder: Unknown

Primary location of additional data:

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

Name of Repository

10. Geographical Data

Acreeage of Property 2.1

UTM References

(Place additional references on a continuation sheet.)

1	1	7	4	6	5	3	9	3	3	3	3	8	1	0	4
	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 Carl Shiver, Historic Preservationist

organization Bureau of Historic Preservation date April 2016

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 Arthur and Terrs Milan

street & number 1033 Ponte Vedra Boulevae telephone (904) 285-2950

city or town Ponte Vedra Beach state Florida zip code 32004-0446

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

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

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

**NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET**

Section number 7 Page 1

ARTHUR MILAM HOUSE
PONTE VEDRA BEACH, DUVAL COUNTY, FLORIDA
DESCRIPTION

SUMMARY

The Arthur Milam House is a Mid-Century Modern style, two-story plan residence located at 1033 Ponte Vedra Boulevard in Ponte Vedra, Florida, constructed in 1962, the last of the Florida houses designed by architect Paul Rudolph. Designed for attorney Arthur Milam, the design represent a major break with the Sarasota School designs which Rudolph founded in collaboration with Ralph Twitchell during the years 1946-1949. The simplicity of the Sarasota School was replaced by a more volumetric sculptural approach. The building is constructed primarily of poured concrete and concrete blocks and has extensive window glazing, especially on the east facade. The main facade of the residence is oriented toward the Atlantic Ocean rather than State Highway A1A, where the elevation is hidden in a massive stand of woods. While this glazing occupies most of the east facade, all other sides of the building contain minimal transparent surfaces. For the exterior envelope, Rudolph's use of concrete block appears to allow for structural freedom while also taking into account the characteristics of the local subtropical climate. The modernist structure contains stylistic elements of the Sarasota School while also hinting at the more monolithic, monumentalist or brutalist style later developed by Rudolph. The building was designed with attention to energy conservation. On the west elevation the residence is air-conditioned and the windows are inoperable.

SETTING

Located 18 miles southeast of downtown Jacksonville toward the coast and 26 miles north of St. Augustine, Ponte Vedra Beach is an unincorporated seaside community in St. Johns County, Florida. Ponte Vedra Beach is synonymous with golf. The PGA Tour and The Players Championship is played each May at the TPC Stadium course at Sawgrass Players Club, home of the famous 17th-hole island green. The word "beach" is part of this destination's name. Ponte Vedra's 40-foot sand dunes are among the highest in Florida. From their peak, they race down to white sand beaches made from Appalachian quartz and ancient coquina. Seaside resorts and private escapes can be found in the twisted oaks and hammocks of wild palmettos. Miles of fresh-water streams, creeks and lagoons course through the natural area. A 28 mile stretch of beach located in Northeast St. Johns County, Ponte Vedra Beach is not a community in the traditional sense. Rather, it is a portion of Ponte Vedra Beach defined by the county line on the north, Corona Road to the south and San Juan Drive, Pablo Road and Le Master Drive on the west that local residents refer to as "Old Ponte Vedra". The centerpiece of this neighborhood is the five-star resort—the Ponte Vedra Inn & Club.

PHYSICAL DESCRIPTION

Exterior

The present appearance of the Milam House represents an expansion of the 1962 residence in the mid-1970s and c. 2003. The walls and floors are elongated to create elaborate forms which extend south towards a seaside

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ARTHUR MILAM HOUSE
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DESCRIPTION

view of the Atlantic Ocean. One of the very few structural purposes served by these patterns is to block the rays of the blazing Florida sun in high temperatures. These brises-soleil also act as mullions for the glazed windows, turning the exterior wall into a set of deep openings that normally are filled only with glass. To the ordinary viewer, however, these concrete holes look more like the non-functional “spoilers” found on the rear of modern sports cars, recalling the tail-fins of cars of the 1950s. In fact, they function more like abat-vents¹ that deflect both harsh sunshine as well as wind (Photos 1-4). On the east and west sides of the residence, the dramatic sculptural extrusions were designed as counterparts to reinforce the sectional design and strategy which define the characteristics of the Milam residence. The scheme of this project is relatable to the boxes which were explored and experimented with in the Sarasota School Umbrella and Deering houses. Although these strong angles stand out against the grassy hillside and the flat beaches that meet it, the juxtaposition of surfaces does not come across as unappealing or unconsidered. Standard in almost all of Rudolph’s designs, the residence is constructed of fair-faced concrete floor slabs and then finished with terrazzo and undulating acoustic tiles.²

Using concrete to yield a facade that is readable even from a distance, Rudolph explores the separation of interior and exterior spaces as the framework exhibited is independent of the structure behind it. Although detached from the program of the house, the rectangles and squares of the orthogonal facade occasionally relate interior rooms at various levels by the formation of sun screens, making the design both visually stimulating and functional.³ The west elevation reads as a second main facade (Photo 5). The main entrance (Photo 6) is set under a receding porch which has a sculptural arrangement of horizontal and vertical forms. The wood and glass door features a sidelight that has a historical resonance rather than a modern one.

The patio and pool area has its main elements formally placed (Photo 7), with mature palmettos rising from small plots framed by concrete borders set in the expanse of the concrete paved patio. Ornamental plants set in pots have been placed atop stacked concrete blocks. The front of the elevation is divided into horizontal and vertical forms that recall the open framework that rises above the main structure. A metal gate provides access to the double car garage and a secondary entrance to the house. The Olympic-size swimming pool (Photos 8-9) provides another focal point for the property. The north and west sides of the pool are bordered by a wall (Photos 10-11) that offers visual boundaries to the facility which is absent of any chairs or lounges.

South of the main house is one-story guest house/office whose main facade faces the Atlantic Ocean (Photos 12-13). Once again one sees the strong horizontal and vertical divisions that include the open abat-vent open feature. A narrow opening exhibits the entrance to the guesthouse. The south elevation of the guesthouse (Photo 13) exhibits a plain concrete block wall and a low concrete block patio that juts out from a glass-enclosed room, above which is a large two-pane window.

¹ A series of sloping boards used to break the wind without obstructing the passage of air or sound.

² AD Classics: Milam Residence/Paul Rudolph, <http://www.archdaily.com/86126/ad-classics-milam-residence-paul-rudolph/>.

³ Ibid.

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ARTHUR MILAM HOUSE
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Interior First Floor

In the Milam beach house, essentially a series of levels or platforms, the floor plane drops to form an extended conversation pit in the living area, then rises to create a platform for dining (Photos 14-16), and four risers higher becomes an inglenook (Photo 17) defined by a low parapet. The floor plan is designed around a central and long double-height living room space, which is lowered two steps below an overlooking dining area to one side and a study area to the other, creating a sitting well. The stairs also translate into functional seating, which makes movable furniture superfluous. The shifting of a floor platform and changes of elevation conform to specific spatial characteristics. Rudolph aimed to create a variety of moods with a consideration of the programmatic needs of the occupants, "the reading area with its low ceiling and corresponding wall of books, the high ceiling of the main living area with its recessed seating, or the nest-like inglenook set on a level between the living room and the overlook. Cross ventilation through the spaces of the house is guided by the central air conditioning units rather than by the windows, which are inoperable.⁴ The second floor plane is continuous as a floor but is interrupted to permit more than half of the living space below to extend to the roof. A mezzanine (Photos 18-19) overlooking the living-dining area adds a pleasant spatial complication as does the dropped roof deck which creates a lowered ceiling over the inglenook to make a cozy group around the fire even cozier.⁵ According to Rudolph, in this house one locates oneself according to mood. 'The inglenook offers a nest, the two story portion of the living-dining space provides a goldfish bowl, and the far end of the living area is a cave.'⁶

The large kitchen (Photos 20-21) features ordinary modern appliances and storage spaces. Next to the kitchen is a family room that was added around 2003 which also serves as a breakfast room (Photo 22-23). This area features a couple of vinyl-covered couches, two easy chairs, small tables, and a long trestle table with wooden chairs and a door leading outside. The area breakfast room.

The first floor has other divisions typical of ordinary residences also but originally has other functions and are unusual in the use of large fixed windows and ceiling height. The office (Photo 24) originally served as one of the two garages that occupied the southwest and northwest corners of the residence. The former entrance bay is occupied by a large fixed glass window screened by Venetian blinds. In addition to a table and chair facing the window, the room is occupied by built-in book cases a vinyl covered couch, other tables and chairs and artwork on the walls. The other former garage was transformed into an exercise room (Photo 25) outfitted with a variety of exercised machines. East of the office is combination of a bar and library (Photo 26) that was formerly a children's play room.

⁴ AD Classics: Milam Residence/Paul Rudolph, <http://www.archdaily.com/86126/ad-classics-milam-residence-paul-rudolph/>

⁵ Milam House, AIA Top 100 Buildings, <http://www.aiaflatop100.org/building.cfm?idsBuilding=9>.

⁶ Ibid.

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ARTHUR MILAM HOUSE
PONTE VEDRA BEACH, DUVAL COUNTY, FLORIDA
DESCRIPTION

Interior Second Floor

Stairs lead up past the Inglenook to the second floor hall which opens to a passageway (Photos 18-19) overlooking the sunken floor living room. Bordering the open well is a low concrete block wall that supports a row of planters. A Spanish revival couch a chair, table, and a writing desk furnish the hallway and paintings, photos and souvenir plates occupy the concrete block wall. The master bedroom and bathroom (Photos 27-28) are found at the north side of the hall. A doorway next to the entrance to the master bedroom opens onto the guest bedroom and bathroom. A maid's quarters and bathroom are found at the other end of the hallway. Two other family bedrooms are found in the east wing of the second floor. These bedrooms share a single bathroom which has a door that opens onto fire stairs.

ALTERATIONS

After the house was complete, the Milams contacted Paul Rudolph for his design services once again.⁷ In the early 1970s, Milam had Rudolph add two ancillary structures on either side of the main house—one for a three-car garage (Photo 30) and one for a guest house/studio. Rudolph used the same materials and design vocabulary for the new wings. The two original garages, which flanked the house to the north and to the south, have been converted into a dining room (on the north side), and an office (on the south side). The addition, which runs perpendicular to the house on the south side is a guest house/office. The pool is on the west side of a courtyard, with the house on the east facing the ocean. So it fits together around the center courtyard.⁸ In 1973, Paul Rudolph designed a smaller addition southwest of the main house that serves as another family room with a downstairs bath and upstairs sleeping loft (Photos 31-32). A breezeway connects it to the main house. The original south garage was converted into an office, with a folding partition that hides away storage. This alteration connects to the breezeway and does not significantly alter the building's facade. This alteration is complimentary to Rudolph's design and to his 1973 addition. During the Rudolph addition, phase, Teresa Milam redesigned the original kitchen. These additions and alterations are sympathetic to the overall vision of Paul Rudolph, and are considered to be contributing elements.

⁷ Milam, Arthur W. Arthur W. Milam to Paul Rudolph, New Haven, CT, July 20, 1962; Rudolph, Paul. Paul Rudolph to Mr. and Mrs. Arthur Milam, Jacksonville, FL, August 10, 1962.

⁸ Clifford A. Pearson, "50 Years of Record Houses," Architectural Record (Mid-May 1963), http://archrecord.construction.com/recordhouses50/03_1963.asp.

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Section number 8 Page 1

ARTHUR MILAM HOUSE
PONTE VEDRA BEACH, DUVAL COUNTY, FLORIDA
SIGNIFICANCE

SUMMARY

The Arthur Milam House is eligible for listing in the National Register of Historic Places at the local level under Criterion C in the area of Architecture. As the last of Paul Rudolph's Florida houses, the Milam House proved to be a pivotal work in the architect's career. Completed in 1962, it points more to Rudolph's future than his past. While the earlier houses featured lightweight construction, modular organization, and interior spaces opening directly to the subtropical landscape, the Milam House takes a more muscular approach to design—using more concrete block and less steel or wood framing, and incorporating large, fixed panes of glass and air-conditioning instead of operable windows. Massive brises-soleils frame a glass and concrete block ocean-facing facade in a sculptural arrangement. Unlike many ocean-facing residences, the Milam House is practically sealed off from the ocean, which is amply visible through its fixed multi-story windows. The building includes only an incidental ocean-facing porch, which is accessible from the master bedroom by way of an exterior staircase. Rudolph explores the separation of interior and exterior spaces as the framework exhibited independent of the structure behind it. The rectangles and squares of the orthogonal facade only occasionally relate directly to the interior rooms at various levels by the formation of sun screens, making the design both visually stimulating and functional. The building is a highly individual stylistic statement, a one-of-a-kind design created to suit the needs and tastes of a client for a comfortable and visually distinctive residence.

HISTORICAL CONTEXT

What is now north Florida's most prominent resort address had a humble beginning. In the early 1900s, Ponte Vedra Beach was nothing more than a wilderness of sand dunes, swamps, alligators and palmetto trees. The region first captured attention when, in 1912, a vein rich in minerals was discovered running through the dunes. The site soon evolved into a frontier mining town with worker's quarters, a post office and general store.⁹ In 1914, two young chemical engineers, Henry Holland Buckman and George A. Pritchard, discovered that Ponte Vedra's beautiful beaches contained over a dozen industrial minerals, including rutile and ilmenite, components necessary for the production of titanium and zirconium. A successful mining corporation, The National Lead Company, purchased the rugged outpost as well as several thousand acres of the mineral rich property and, in support of the United States' war effort during World War I, mined the area for the valuable ore.

By 1916, the National Lead Company had bought out Pritchard and Buckman; and the mining settlement was dubbed Mineral City. Mineral City played a crucial role in World War I, as titanium was a key component in the manufacture of poison gas; and Germany controlled much of the world's titanium supply. Therefore, the U.S. government ordered as much titanium as Mineral City's mines could produce. Mineral City housed about 500 working miners whose children were sent to elementary school in Jacksonville Beach. The center of commerce in Mineral City was the post office, established in 1916. A road was paved between Mineral City

⁹Maurice Robinson, Ponte Vedra Beach: A History (Charleston, SC: The History Press, 2008), p. N/A.

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ARTHUR MILAM HOUSE
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SIGNIFICANCE

and Jacksonville Beach and a Florida East Coast Railway spur was constructed to haul the mineral ore to processing facilities.¹⁰

The transformation from former mining town to nationally recognized seaside community began in the early 1920's when local land planners skillfully developed the area to maximize its natural beauty. The National Lead Company built the first 9-hole golf course with a log clubhouse and polo field in Mineral City for its employees along with a log clubhouse and polo field in 1922. When the postwar mineral market dried up and production at a standstill, National Lead used its clubhouse and golf course as the base from which to launch a resort community. James R. Stockton of Telfair Stockton Company was hired to sell the real estate. Robert Angus platted the lots and the original 9-hole golf course was named the Pablo Beach Golf Course. Mineral City was rechristened Ponte Vedra in 1928 and in 1937 the golf club became the Lodge & Bath Club, which what would become the world famous Ponte Vedra Inn & Club. In one newspaper account, one of the developers claimed Christopher Columbus was born in Pontevedra, Spain, which was total fiction because Columbus was born in Genoa, Italy. The abandoned shacks, the miner's cottages, and the mining equipment slowly disappeared from the community.¹¹

The state began work on a road along the shoreline from Ponte Vedra Beach to St. Augustine in 1929; hence State Road A1A was born which helped to speed up development of the resort community. Development marched on right through the Great Depression. Despite all this effort, however, the area remained relatively unknown. It did not match the development pace of South Florida as a tourist destination. Just as the country began to emerge from the Depression, Ponte Vedra's development picked up speed, then World War II erupted in 1941. During World War II, the federal government reopened the mining National Lead Company operations. After the war, mining operations ceased and in time all traces of the mill and adjacent works vanished and the company began to sell off their large real estate holdings in the area.¹²

As America's economy boomed following the war, Ponte Vedra Beach resumed its evolution in the 1950s as a resort community centered on golf. The grand course designer Robert Trent Jones was commissioned to expand the existing Ponte Vedra Inn & Club golf course to 27 holes. By 1966, a bypass was created and State Road A1A rerouted to the west, eliminating Ponte Vedra Boulevard as the main north-south road and opening up western Ponte Vedra and Palm Valley to development. Developer James Stockton Jr. broke ground in 1972 on the 1,100-acre development known as Sawgrass. Stockton will later say he chose the name after "tossing and turning" one night. The name exercise, he says was "growing wild – like that sawgrass on the property."¹³

¹⁰Ibid.

¹¹ Ibid.

¹² Allen Covington Morris, Florida Place Names (Sarasota, FL: Pineapple Press, 1995), p. 166.

¹³ Maurice Robinson, Ponte Vedra Beach: A History (Charleston, SC: The History Press, 2008), p. N/A.

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ARTHUR MILAM HOUSE
PONTE VEDRA BEACH, DUVAL COUNTY, FLORIDA
SIGNIFICANCE

The One Dollar Deal

In 1973, brothers Jerome and Paul Fletcher purchased 5,000 acres west of A1A with the idea of developing the property. At the time, anything west of A1A was not considered worth much attention. All the interest had been in developing the beachfront properties. They, however, had persisted against conventional wisdom. They immediately sold the Plantation property and the Fairfield Communities property. They had themselves developed what is now the Oakbridge section of the Sawgrass Players Club. They felt having such a prestigious organization as the PGA in the midst of their development would only help everyone so they made Deane Beman a deal he could not refuse. They offered him 400 acres for the sum of one dollar! Not only would the PGA tour get land for a tournament quality golf course, but enough land to build their headquarters as well.¹⁴

In 1974, Deane Beman had been appointed Commissioner of the Professional Golfers Association Tour. The Tournament Players Championship, one of his main responsibilities, had been played at various courses around the country and was looking for a permanent home. Beman had been impressed with the people he had met in the Jacksonville area and their sense of commitment to community. He had been favorably impressed with the volunteers he had seen in action at the Greater Jacksonville Open. He felt if they could sustain that level of commitments to his Tournament Players Championship, they would make a winning combination.¹⁵

He began to look at various places around Northeast Florida, Ponte Vedra Beach being only one. He was not at first completely sold on the area. The country was experiencing an economic downturn and some Ponte Vedra developments were in financial trouble. A large tract was even being considered for a mobile home development of 25,000 units.¹⁶

Between 1980 and 1990, Ponte Vedra Beach's population more than doubled to 14,727, according to U.S. Census data. Between 1990 and 2000 the population nearly doubles again to approximately 28,500. Today, this thriving community has come to be considered one of the most luxurious and prestigious recreational and residential destinations in Florida, if not the entire country.¹⁷

The PGA tour opened its national headquarters in the fall of 1984 just in time for the first PGA Tour tournament. The tour was home to stay. Ponte Vedra Beach has benefited greatly from the One Dollar Deal. The televised tournament has focused national and international attention in the area. Other developments have followed. The TPC at Sawgrass is designed as a stadium course to both challenge players and provide excellent

¹⁴ History of Ponte Vedra, St. Johns County Chamber of Commerce, <http://pontevedrachamber.org/visitor-information/history/>.

¹⁵ Ibid.

¹⁶ Ibid.

¹⁷ Ibid.

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ARTHUR MILAM HOUSE
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viewing for spectators. The course design has worked so well it has become the prototype for 14 other TPC courses. Later a valley course was added to handle additional golfers.¹⁸

Today, Sawgrass is home to The Players Championship golf tournament and is world headquarters for the PGA Tour, thanks to a now-legendary 1978 deal in which developers Jerome and Paul Fletcher “sold” PGA Tour Commissioner Deane Beman 415 densely wooded acres. The purchase price: one dollar. In addition, the Association of Tennis Professionals (ATP Tour) also calls Ponte Vedra Beach home, bringing even more national and international attention to the area as a recreational Mecca.¹⁹

In 1997, the Ponte Vedra Corporation purchased The Lodge & Bath Club and changed its name to The Lodge & Club. As in decades earlier, hotel operations at the site are managed by the Ponte Vedra Inn & Club. Again, Inn guests and Lodge guests enjoy complete use of the facilities of both establishments. The Ponte Vedra Inn & Club and the Lodge & Club combined resources to create a collection of resort experiences known as Ponte Vedra Beach Resorts. While the two award-winning resorts are uniquely different, they each maintain the industry's highest standards of hospitality. An expertly trained staff of more than 700 share one common goal - to provide an extraordinary level of personalized service to each guest. For more than eight decades, these standards have become synonymous with the Ponte Vedra experience.²⁰

During the period 1941-1966, the Sarasota area attracted a number of young architects wishing to experiment with new designs and materials. They shared a common desire to create innovative buildings, adapting the concepts of the modern movement to the climate and lifestyle of coastal southwest Florida for a clientele ready to accept modernist design. Under the leadership of established architects Ralph Twitchell and Paul Rudolph, the group of architects came to be known collectively and informally 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. Their ideas and designs had a direct impact on the built environment of Sarasota, particularly during the 1950s and 1960s, and were taken up by other architects in different regions of Florida.

In the spring of 1941, Paul Rudolph (1918-1997) went to work as a draftsman for Ralph Twitchell. This date is considered the beginning of the Sarasota School, as it united the principal creative force behind the Sarasota School, Paul Rudolph, with Ralph Twitchell’s own modernist creativity and construction ability. Paul Rudolph was born in Kentucky in 1918. After studying architecture at the Alabama Polytechnic Institute (now Auburn University) from 1935-1940, Rudolph had been working for a Birmingham, Alabama, architectural firm since

¹⁸ Ibid.

¹⁹ Ibid.

²⁰ Ponte Vedra Beach Resorts, <http://www.pontevedra.com/lodge-and-club/resort-history.aspx>.

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graduation. Upon the recommendation of an acquaintance, Twitchell offered Rudolph employment in his firm at his Sarasota location. In the short span of five months, Twitchell's own Sarasota residence and five others were designed with Rudolph's assistance.²¹

In the fall of 1941, Paul Rudolph left Sarasota to enter Harvard Graduate School of Design. The remaining houses designed before he left Sarasota were either flat-roofed or slightly gabled, with beams and columns made up of spaced two-by-six wood members and, had broad roof overhangs, exposed concrete block walls, exposed horizontal battened wood wall siding, and large plate glass window panels. The entrances to these residences were often located next to covered carports, and the house, proper, was visually screened from the road by small out buildings and walls. His year spent studying at Harvard had a profound effect on Rudolph. His design studies were directed by Walter Gropius, one of the founders of the Bauhaus school of architecture and industrial design in Germany in the 1920s. Rudolph visited the home Gropius had designed for himself in Lincoln, Massachusetts. In a letter to Lu Andrews (Ralph Twitchell's secretary from 1936 to 1941), Rudolph described the residence as "a summation of Gropius's ideas taken from the earlier German Bauhaus school combined with his response to the American environment."²²

In 1952, Rudolph left the partnership to establish his own firm. At the time, his designs were primarily residential and consisted largely of guest houses and vacation homes. A major change in Sarasota School design occurred in 1955 with Rudolph's shift of emphasis from residential to large scale buildings. It was with this change that Paul Rudolph became recognized as the "dean" of the Sarasota School of Architecture. The point at which the architectural philosophies of Twitchell and Rudolph began to differentiate was the introduction of a raised platform building. Lifting the house off the ground increased its cooling efficiency while lessening any insect problems. It also changed the building from one integrated into the landscape to one dominating it. The design differences on this point between the two architects escalated until 1952 when the firm split.

Rudolph's break with the Sarasota School vocabulary of design came with his design for the addition to the Sarasota High School. After the Sarasota County School Board initiated a major building expansion campaign, the largest project, Riverview High School, was awarded to Paul Rudolph. The Riverview design was critically acclaimed and brought Rudolph more national and international attention. As a result, he was appointed Chair of the Department of Architecture at Yale University. Initially Rudolph maintained his Sarasota office, allowing Rudolph to design a substantial addition to Sarasota Senior High School. The Sarasota High School addition was Rudolph's last major Sarasota project.

While the Sarasota High School addition won praise in Architectural Forum magazine and a design award from the American Institute of Architects, its design was sharply criticized in the local press. As a result, a

²¹ Howey, pp. 28-29.

²² Letter to Lu Andrews from Paul Rudolph, 1941, quoted in The Sarasota School of Architecture, p. 34.

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community backlash against the school board's entire building program began. This controversy eventually led to the demise of the Sarasota School of Architecture. In 1958, Paul Rudolph accepted a position to become Dean of the College of Architecture at Yale University. With the furor over his design for the Sarasota High School growing, Rudolph closed his Sarasota office in 1960 and left the area completely. His departure marked the end of the Sarasota School.

Rudolph's design of the Sarasota High School Addition in 1958-1959 marked a complete break with the design principles of the Sarasota School. It consisted of a two-story steel framed building, the most notable features of which is a series of bright white precast concrete vertical panels which were designed to act as sunshades. These vertical panels are reflected in the roof line of the structure where horizontal panels in alternating heights allow the passage of natural trade breezes into a central corridor area. A second story corridor was centrally suspended, separating it from classroom walls and allowing the passage of natural light to the first floor level while enhancing air circulation. Roofing on the corridor consists of horizontal precast concrete panels reflective of the roof line on the addition. The addition was connected to the 1926 Sarasota High School building (National Register 1984) by an open covered walkway.

The most recognized feature of the exterior facade is a series of vertical concrete panels suspended from a wide outreaching roof line. These panels served as part of an elaborate system of providing indirect sunlight to interior areas. Exterior classroom walls facing the sunscreens were fully glazed. These panels were arranged to permit both a view out and the flow of fresh air in while blocking direct sunlight from entering through the glazed walls behind. From any distance, except close up, these white stuccoed panels appear to form the exterior wall of the building. The panels match the notched roof and create a feeling of movement via their placement both forward and back and up and down. Long spans alternate with short ones enhancing this feeling.

The Rudolph addition originally contained classrooms, music facilities, a cafeteria and a gymnasium set in two two-story wings separated by a covered walkway. The addition's main staircase is hung in the entrance lobby and connects the lobby to centrally suspended second story corridors. At the head of the stair is a balcony overhang open to the lower lobby area. The second floor's suspended central corridors are sheltered without impeding air circulation or the flow of light. Openings ventilate not only corridors, but classrooms as well. The central corridor was suspended clear of interior classroom walls, creating a gap through which extracted air rose from the ground floor, while indirect sunlight found its way down to the ground floor from skylights above. Lockers were installed at floor level along hall railings between classroom entrances. Over the years the functions of some of the classrooms have changed, but their interior configurations largely remain as Rudolph designed them.

Opened in 1960, the High School Addition was considered too progressive for most Sarasotans and signaled the local downfall of the Sarasota School of Architecture. The steep price of the High School Addition and the

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structural problems that arose shortly after the addition was put into use further exacerbated the situation in the view of many critics. Sound seeped into classrooms from the hallway and neighboring rooms, and the breezeway's roof cutout allowed rain to pour into an otherwise sheltered space. The large breezeways on the ground floor also made it difficult to control access in and out of the school.

In the late 1950s, a politically conservative segment of the community began to turn its back on Sarasota's unique architectural designs that had been created by a small group of visionary architects. What had been a triumph of design for promoters of modern architectural design, was too strange and unconventional for general public taste. This backlash began with the controversy surrounding Paul Rudolph's design of the Sarasota High School Addition but was not limited to public architecture. In such an unfriendly atmosphere, the Sarasota School architects began fleeing the area.

ARCHITECTURAL SIGNIFICANCE

Paul Rudolph and Arthur Milam

Rudolph's work was so highly regarded that he was recruited to become Chairman and Professor of Art and Architecture at Yale University in 1957, where he worked until 1965. At a Harvard reunion a young attorney from Jacksonville, Arthur Milam, met Paul Rudolph. In 1961, Rudolph designed a house for the Milams. The Milam House is significant because it is the last residence designed by Paul Rudolph in Florida. The Milams were already familiar with Rudolph's work after visiting Sarasota to see some of his projects firsthand, including the new Sarasota High School Addition (NR 2012), which was under construction.²³ The High School along with the Deering House (1956-1958), on Casey Key in Sarasota, paved the way and marked a key transition point in Rudolph's career.²⁴ Rudolph's Sarasota office finally closed in 1960, leaving the supervising architect Robert Ernest in charge of daily operations on the site. All design and construction drawings were completed in New Haven, in effect severing Rudolph's physical connection with the place that nurtured the first two decades of his career.²⁵

The Milams gave Paul Rudolph full creative license for the design of the house. Previous to the house designed by Rudolph, Arthur Milam lived in a traditional developer subdivision. Arthur Milam had no preconceived notions as to what the house should be and hired Rudolph because he most closely related to Rudolph's aesthetic. He saw Rudolph as an artist who has expertise with designing houses. This project allowed Rudolph the opportunity to experiment with certain design ideas and building materials. He incorporated some of these

²³ Arthur Milam, Interview by C. Domin and J. King, August 2000.

²⁴ The Milam House was designed and coordinated out of Rudolph's New Haven, Connecticut, office with Robert Ernest, a former student of Rudolph's from Yale, as the local representative.

²⁵ Christopher Domin and Joseph King, Paul Rudolph The Florida Houses (New York: Princeton Architectural Press, 2002), p. 146.

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techniques into his later works. For example, he incorporated the same concrete block idea into his design for the Art and Architecture building at Yale. Milam House was the last Florida house he built, his parting gesture, and it constitutes the strongest formal expression in the evolution of his residential designs.²⁶

The Milam House lies somewhere between the extremes of Rudolph's stylistic spectrum. Rudolph's earlier works in Sarasota were lightweight and airy, concrete and glass, modular organization, and interior spaces opening directly to the subtropical landscape. The scheme of this project is relatable to the boxes which were explored and experimented with in his earlier works. The Milam House's relationship with outdoor space, interaction with light, and play between mass and void still evoked the lightweight feeling of earlier works within the Sarasota School.²⁷ This was Rudolph's first house in which a structural system of regular bays was not been used. No modular system was applied except that of concrete block units. Rudolph's use of concrete blocks appears to allow for structural freedom while also responding to the local climate.²⁸ The increased use of concrete block rather than wood or other local materials, large glass panes, and a modular floor plan are comparable to Rudolph's later work. Because they were extremely adaptable and require little maintenance, Rudolph thought they would become the building material of the future.

Rudolph experimented with concrete blocks on the Milam House and used them again two years later on the Art and Architecture Building at Yale. Celebrated, if notorious, the Art and Architecture Building, was a concrete monolith that generations of students have loved to hate. Randolph left Yale and moved his home and office to New York. In the 1960s, Rudolph's designs became more brutalist, which contrasted with the more traditional architecture that recaptured the attention of architects, students, and clients across the nation. The pendulum of architectural theory shifted away from post-modernism, and Rudolph became unpopular in the United States, spring boarding him to launch a career in Southeast Asia. Paul Rudolph was rediscovered in the 1990s, and is now considered to be a celebrated modernist architect.

Milam said, "It's a great house to live in," says Milam. "Each room has a different mood, and you get fantastic views of the water." There is a two-car garage on the north side of the main house. The Milams were already familiar with Rudolph's work after visiting Sarasota to see some of his projects firsthand, including the new Sarasota High School Addition (NR 2012), which was under construction.²⁹ The High School along with the Deering House (1956-1958), on Casey Key in Sarasota, paved the way and marked a key transition point in

²⁶ Jan Hochstim, "Daring to go 'modern' in the tropics." 2005. 3 / 4 December, *WI6*; Domin, Christopher and Joseph T. King. "Paul Rudolph The Florida Houses," Exhibition Proposal, 2001.

²⁷ Mohammad, Simi Hoque Shahadat, and Carl Fiocchi. 2011. Climate responsive design and the Milam Residence. *Sustainability* 3,(11): 2289-2306.

²⁸ Ibid.

²⁹ Arthur Milam, Interview by C. Domin and J. King, August 2000.

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Rudolph's career.³⁰ Rudolph's Sarasota office finally closed in 1960, leaving the supervising architect Robert Ernest in charge of daily operations on the site. All design and construction drawings were completed in New Haven, in effect severing Rudolph's physical connection with the place that nurtured the first two decades of his career.³¹

One of his most iconic houses, Rudolph used concrete blocks to construct this two-storied home for the Milam family. These large blocks provide shade for the windows, allowing the Florida home to be easily cooled. This house's seaside facade of stacked rectangles exemplifies the sculptural nature of Rudolph's work during this period. From inside the structure, Rudolf wanted the inhabitants to locate themselves according to mood, so the large 2-story window in the living room contrasts other areas of the home which feel more cave-like and secluded.³²

The Milam House signaled a revised design methodology, as this was the first project that was conceptualized without an overtly expressed modular organizing system. The only constant dimensional element was the standard concrete block (8 x 8 x 16) In addition, the asymmetrical composition of light- and view-control devices continues Rudolph's fascination with the later work of Le Corbusier, in particular the climatically adapted Maison Shodhan in Ahmeddabad, India, which had been completed several years earlier. This three-dimensional psychological definition of the space is reminiscent of the proto-modernist Viennese architect Adolph Loos's use of the *Raumplan*, or space "plan," to choreograph the interior, utilizing the sectional drawing in response to the rituals of daily life.³³

In contrast to the majority of Rudolph's previous projects, the Milam House is fully air-conditioned, severing the intimate cyclical connection to the adjacent landscape and decisively bringing to an end the environmentally responsibly building program begun with Ralph Twitchell in the 1940s. Fixed glazing on all the major fenestration tends to favor visual connections to the landscape; the view is now primarily framed and directed by the exterior treatment of the facade. The project also represents a significant iteration in the development of concrete as the construction material in Rudolph's work as his practice enters the 1960s. Original sketches for this project suggest an even more visually complex structure to be entirely constructed of cast-in-place concrete.³⁴

Regarding materials used in the project: all horizontal structures are poured-in place concrete (usually 8" in depth); all vertical structures are concrete block (usually 8" block; but 12" where

³⁰ The Milam House was designed and coordinated out of Rudolph's New Haven, Connecticut, office with Robert Ernest, a former student of Rudolph's from Yale, as the local representative.

³¹ Christopher Domin and Joseph King, *Paul Rudolph The Florida Houses* (New York: Princeton Architectural Press, 2002), p. 146.

³² *Ibid.*

³³ *Ibid.*

³⁴ *Paul Rudolph The Florida Houses*, p. 146.

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load bearing requirements dictated); all glass (normally 3/8") were inserted directly into the horizontal and vertical beams so that there would be no break in the flow from glass to concrete (or concrete block). As you can see from photos of the east exposure, some of them are quite large (up to 10' x 12').³⁵

Paul Rudolph's Milam Residence caused a sensation when it was built in 1962. Famous for its iconic Mondrian-inspired sunscreen, it was published no less than four times in the Architectural Record during the 1960's. Cartoonist Alan Dunn even published a cartoon in the magazine which shows a party in the house's famous sunken living room/conversation pit, but adds a second, smaller pit and a host explaining, "That one is for small talk." Rudolph originally specified poured concrete for the Milam family, but smooth-cast sand-colored concrete blocks for walls turned out to cost only half as much: \$88,000. He would go on to complete Yale's all-concrete Art & Architecture building the following year. The original client, Arthur Milam, still lives in the house.³⁶

Later works by Rudolph (such as the 1963 Yale School of Architecture Building) would move towards brutalism, using massive concrete forms and blocks in an international, monumentalist style heavily inspired by Le Corbusier. The Milam house lies somewhere between the extremes of Rudolph's stylistic spectrum. Built at the end of his association with the Sarasota School, the house is more solid and massive in feeling than his earlier residential works. The increased use of concrete block rather than wood or other local materials, large glass panes, and a modular floor plan are comparable to Rudolph's later work. However, the structure's relationship with outdoor space, interaction with light, and play between mass and void still evoke the lightweight feeling of earlier works within the Sarasota School.³⁷

This regional modernism is seen within works of other architects working in the area at the time, such as Victory Lundy, Ralph Twitchell, and Edward Siebert. These architects often utilized regional materials in construction, relied upon culturally familiar or traditional building forms, and maintained strong relationships between structures and local landscapes. As such, previous Floridian houses designed by Rudolph relied heavily on lightweight construction, a relationship with outdoor spaces, and regional architectural precedents, as well as the modular forms and new construction materials typical of the modernist movement.³⁸

³⁵ Carl Fiocchi, Simi Hoque, and Mohommad Shahadat, "Climate Responsive Design and the Milam Residence," Sustainability, www.mdpi.com/journal/sustainability.

³⁶ Clifford A. Pearson, "50 Years of Record Houses," Architectural Record (Mid-May, 1963), http://archrecord.construction.com/recordhouses50/03_1963.asp.

³⁷ Carl Fiocchi, Simi Hoque, and Mohommad Shahadat, "Climate Responsive Design and the Milam Residence," Sustainability, www.mdpi.com/journal/sustainability.

³⁸ Ibid.

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“Sculptural form making was always a part of Rudolph’s work, but he pumped it up a notch in the Milam House,” says Joseph King, the book’s other author. Look at this house and you can clearly see the family resemblance to the much bigger and more controversial Art and Architecture Building at Yale, which opened just one year later. Walk inside and you’ll find the multiple floor levels (seven here) that so captivated (or infuriated) users of Rudolph’s later buildings. “It was a transition for Rudolph, but also for architecture as a whole,” adds King.³⁹

³⁹ Paul Rudolph The Florida Houses, p. 146.

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GEOGRAPHICAL DATA

VERBAL BOUNDARY DESCRIPTION

7 PT OF LOT 4 LYING E OF RD A1A 200FT ON OCEAN OR176/339 182/204 202/531 & 206/661
STRAP# 067020 0000

A parcel of land lying in Government Lot Four (4) of Section 11, Township 4 South, Range 29 East, St. Johns County, Florida, being more particularly described as follows:

For a point of reference commence at a point where the Northerly boundary of Section 11, aforementioned, is intersected by the Easterly boundary of the right of way of Florida State Road #140 (formerly known as Florida State Road #78) and run thence South Thirteen degrees five minutes East (S 13 degrees 05 minutes E) along the Easterly boundary of said State Road right of way keeping parallel to and thirty-three (33) feet Northeasterly from the center of payment when measured at right angles thereto, a distance of twenty-one hundred sixty-three and five tenths (2163.5) feet to a point for point of beginning. From the point of beginning thus described run South thirteen degrees five minutes East (S 13 degrees 05 minutes E) along the Easterly boundary of said State Road right of way keeping parallel to and thirty-three (33) feet Northeasterly from the center line of the pavement, a distance of two hundred (200) feet to a point; run thence North seventy-six degrees fifty-five minutes East (N 76 degrees 55 minutes E) and at right angles to the center line of said highway, a distance of four hundred thirty-one (431) feet more or less to the Atlantic Ocean; run thence up said ocean in a general Northerly direction a distance of two hundred (200) feet more or less to a point which lies North seventy-six degrees fifty-five minutes East (N76 degrees 55 minutes E) from the point of beginning, run thence South seventy-six degrees fifty-five minutes West (S76 degrees 55 minutes W) a distance of four hundred thirty-one (431) feet more or less to a point of beginning.

BOUNDARY JUSTIFICATION

The above described boundaries encompass all of the historic resources associated with the Milam House.

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3. Staff of St. Johns County Environmental Division
4. 2014
5. St. Johns County Environmental Division
6. Main (East) Facade, Looking Northwest
7. Photo 1 of 32

Numbers 1 through 5 are the same for the remaining photographs, unless otherwise noted.

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6. Main (East) Facade, Looking West
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6. West Elevation, Detail of Main Entrance, Looking East
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6. West Elevation, View of Patio, Looking Northeast
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6. West Elevation, View of Patio, Looking Southeast
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6. West Elevation, View of Patio and Pool, Looking Southeast
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6. West Elevation, View of Patio and Pool Wall, Looking Northeast
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6. Interior, Dining Area, Sunken Living Room, Looking Northeast
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6. Interior, Inglenook, Looking Southeast
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6. Interior, Second Level Passageway, Looking North
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6. Interior, Second Level Passageway, Looking South
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6. Interior, First Level, Kitchen, Looking North
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3. Carl Shiver
4. 2015
5. Florida Bureau of Historic Preservation
6. Interior, Family/Breakfast Room, Looking West
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6. Interior, Exercise Room (Former North Garage), Looking Southeast
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6. Interior, Bar/Library (Former Children's Play Room), Looking Northwest
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6. Interior, Second Level, Master Bedroom, Looking Northwest
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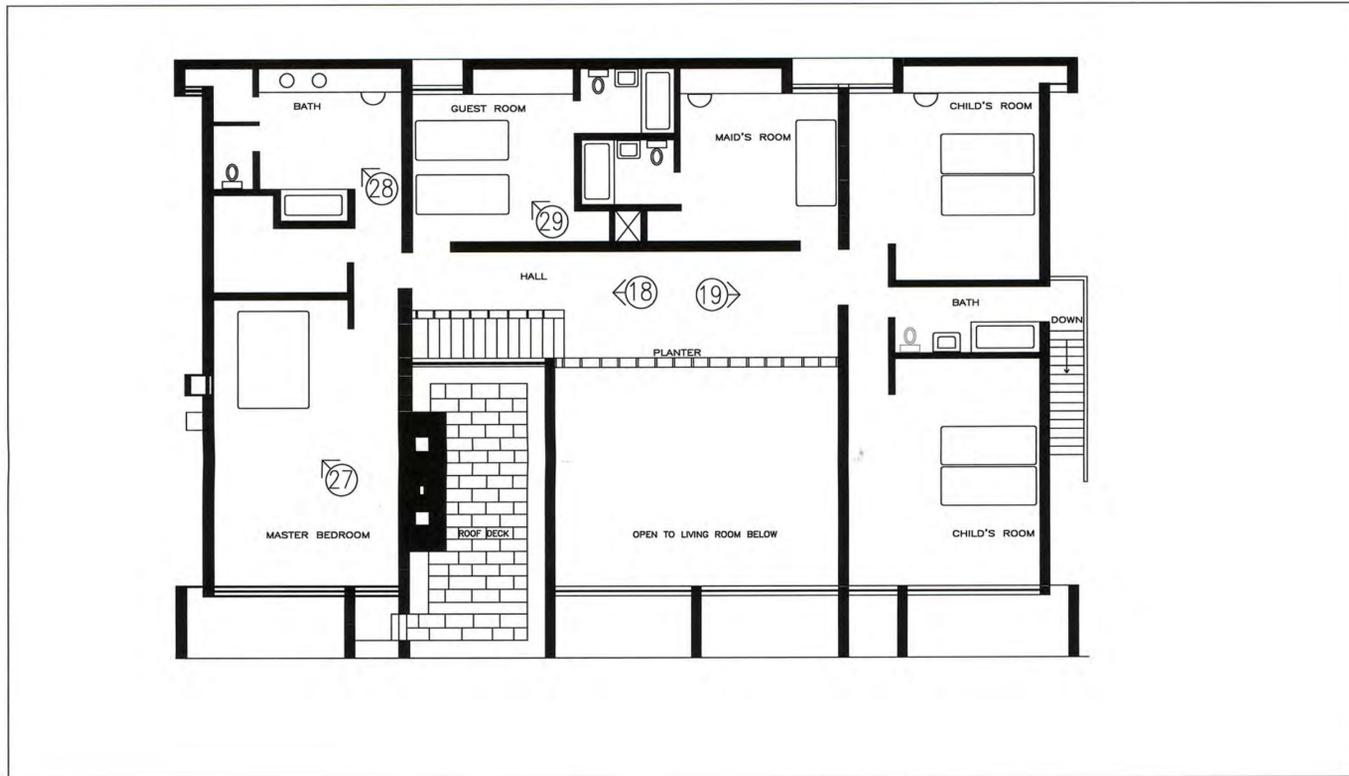
6. Interior, Second Level, Master Bathroom, Looking Northwest
7. Photo 28 of 32

6. Interior, Second Level, Guest Room, Looking Northwest
7. Photo 29 of 32

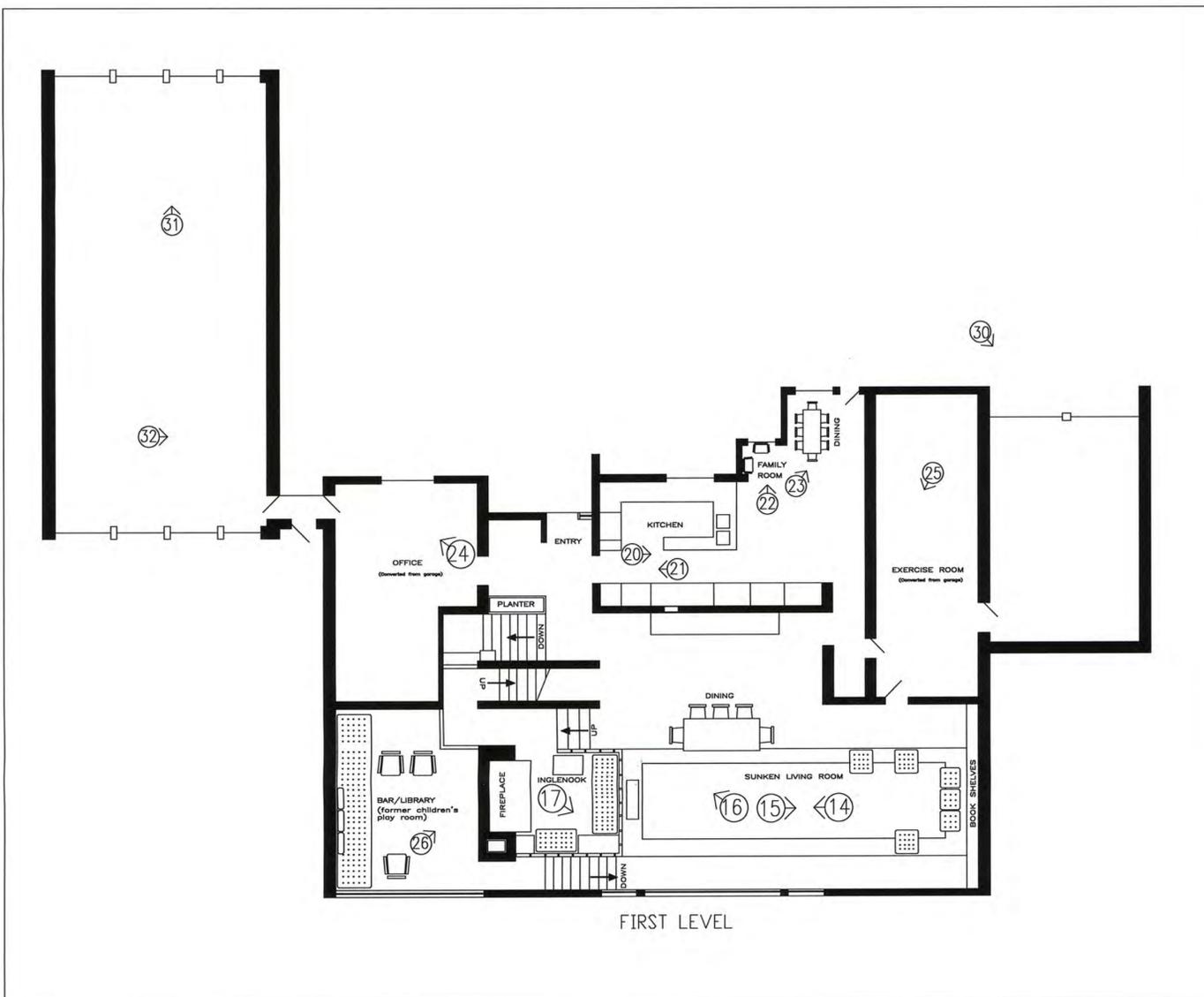
6. Exterior, 2-Bay (Three Car) Garage, Looking Southeast
7. Photo 30 of 32

6. Guesthouse/Office, Interior, Looking West
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6. Guesthouse/Office, Interior, Looking West toward Stairs
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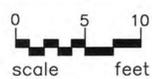


SECOND LEVEL



FIRST LEVEL

ARTHUR MILAM HOUSE
 1033 POINTE VEDRA BOULEVARD
 POINTE VEDRA BEACH (ST. JOHNS COUNTY), FLORIDA



Owner
 Arthur and Teresa Milam
 1033 Ponte Vedra Boulevard
 Ponte Vedra Beach (St. Johns County) FL 32004-0446
 Telephone: (239) 283-3999

DRAWN BY: Carl Shiver
 DRAWING DATE: APRIL 2016
 THE ARCHITECTURAL FLOOR PLANS WERE DRAWN USING PLANS ON FILE AT THE U.S. LIBRARY OF CONGRESS WHICH HAVE BEEN CONVERTED INTO RASTER IMAGES AND IMPORTED INTO AUTOCAD AND REPRODUCED IN THE SAME SCALE. THE ARCHIVED THREE-DIMENSIONAL CAD FILES WERE NOT INCLUDED AMONG THE AVAILABLE AMONG THE LIBRARY OF CONGRESS FILES, BUT SINCE IT A SINGLE RECTANGULAR SPACE, IT WAS UNNECESSARY.

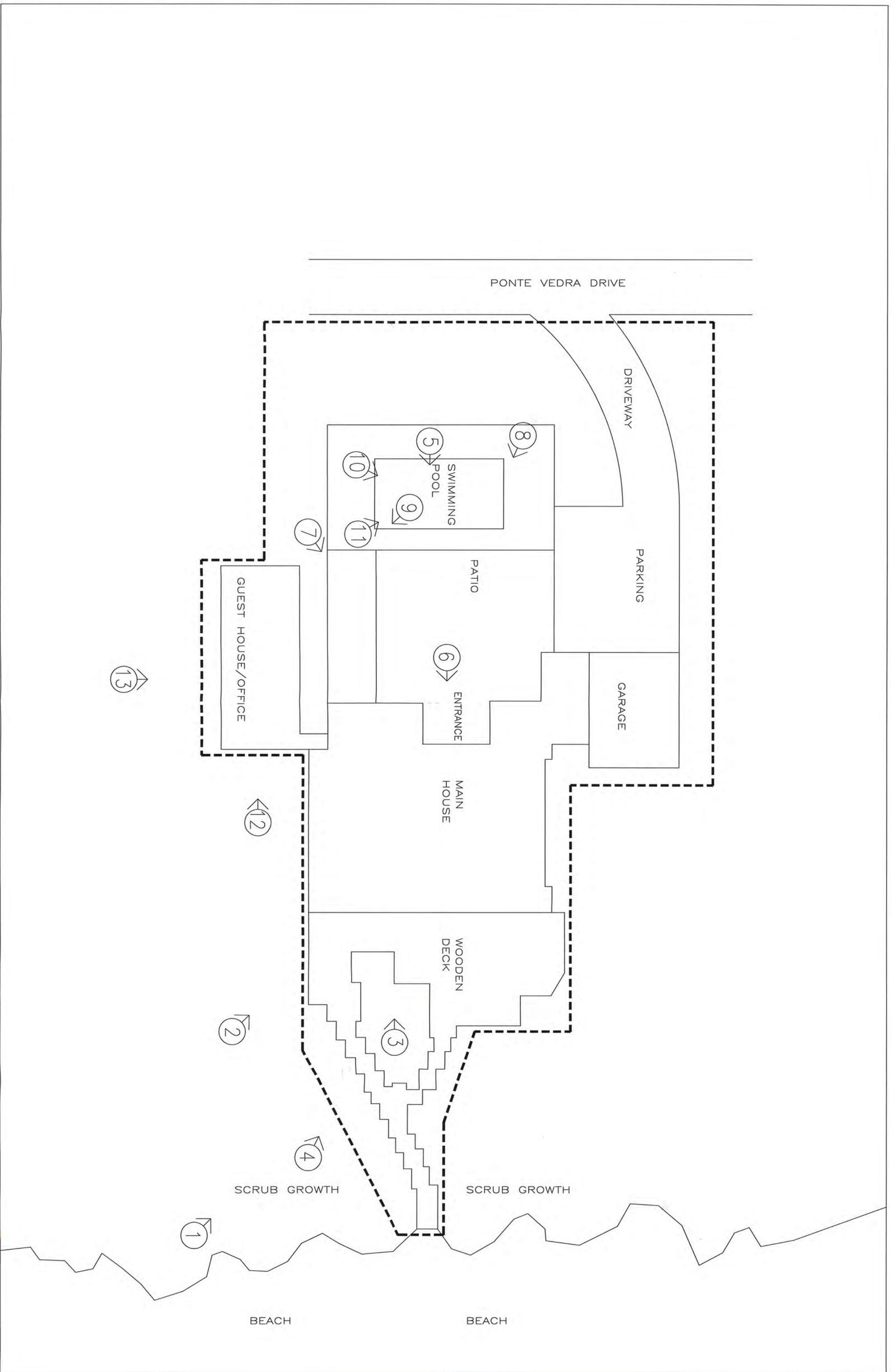
PLAN REVIEWED BY: CARL SHIVER
 FLORIDA BOARD OF HISTORIC PRESERVATION
 P.O. BOX 1000
 TALLAHASSEE, FLORIDA 32309-0000
 PHONE NUMBER (850) 245-4333
 TOLL FREE NUMBER 1-800-227-7878
 FAX NUMBER (850) 245-4437

NR PROPOSAL PREPARED BY: SHEET NO. 2 OF 2
 Robin E. Moore, Historic Resources Coordinator
 St. Johns County Environmental Division
 4040 Lewis Speedway, St. Augustine, FL 32084
 Phone: (904) 209-0792 Email: remoore@sjcfl.us

PHOTO NUMBERS



FLOOR PLAN



PONTE VEDRA DRIVE

DRIVEWAY

PARKING

GARAGE

SWIMMING POOL

PATIO

ENTRANCE

MAIN HOUSE

WOODEN DECK

GUEST HOUSE/OFFICE

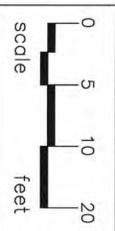
SCRUB GROWTH

SCRUB GROWTH

BEACH

BEACH

ARTHUR MILAM HOUSE
1033 PONTE VEDRA BOULEVARD
PONTE VEDRA BEACH (ST. JOHNS COUNTY), FLORIDA



Owner
Arthur and Teresa Milam
1033 Ponte Vedra Boulevard
Ponte Vedra Beach (St. Johns County) FL 32004-0446
Telephone: (239) 283-3999

DRAWN BY: Carl Shiver
DRAWING DATE: APRIL 2018
THE MILAM HOUSE IS A HOME WITH HISTORIC SIGNIFICANCE. A VARIETY OF VISUAL RESOURCES INCLUDING STRUCTURES, LANDSCAPE, AND ARCHITECTURAL DETAILS HAVE BEEN RECORDED AND PHOTOGRAPHED. THIS DRAWING IS A VISUAL REPRESENTATION OF THE RECORDING AND SHOULD NOT BE USED AS A BASIS FOR CONSTRUCTION OR REPAIRS WITHOUT CONSULTING THE ARCHITECTURAL RECORDING PROGRAM.

PLAN REVIEWED BY: CARL SHIVER
FLORIDA BOARD OF HISTORIC PRESERVATION
P.O. BOX 1000
TALLAHASSEE, FLORIDA 32304-0100
PHONE NUMBER: (904) 246-4333
FAX NUMBER: (904) 246-5454

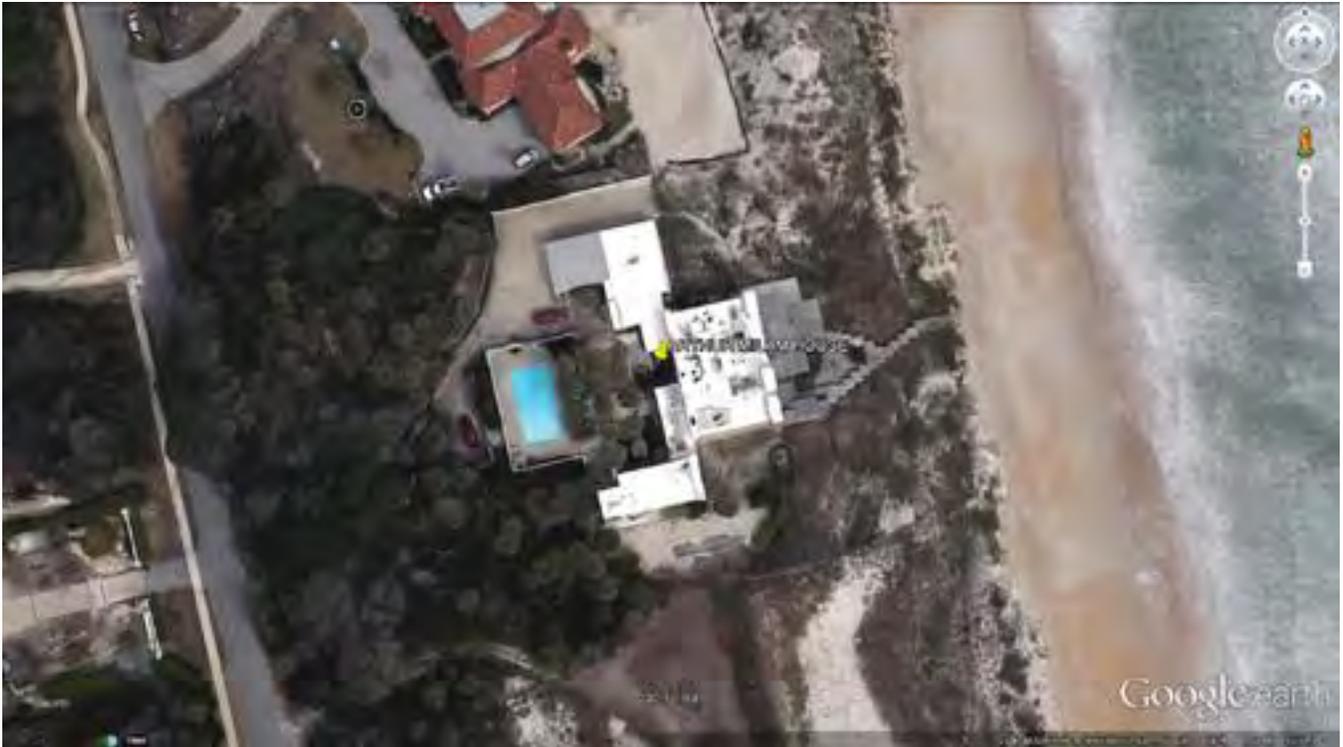
HA REPORT PREPARED BY:
Robin E. Moore, Historic Resources Coordinator
St. Johns County Environmental Division
4040 Lewis Speedway, St. Augustine, FL 32084
Phone: (904) 209-0792 Email: rmoore@sjcfl.us

SHEET NO. 1 OF 2

HISTORIC BOUNDARY
PHOTO NUMBERS

SITE PLAN





ARTHUR MILAM HOUSE

1033 Ponte Vedra Boulevard, Ponte Vedra Beach (St. Johns County, Florida)

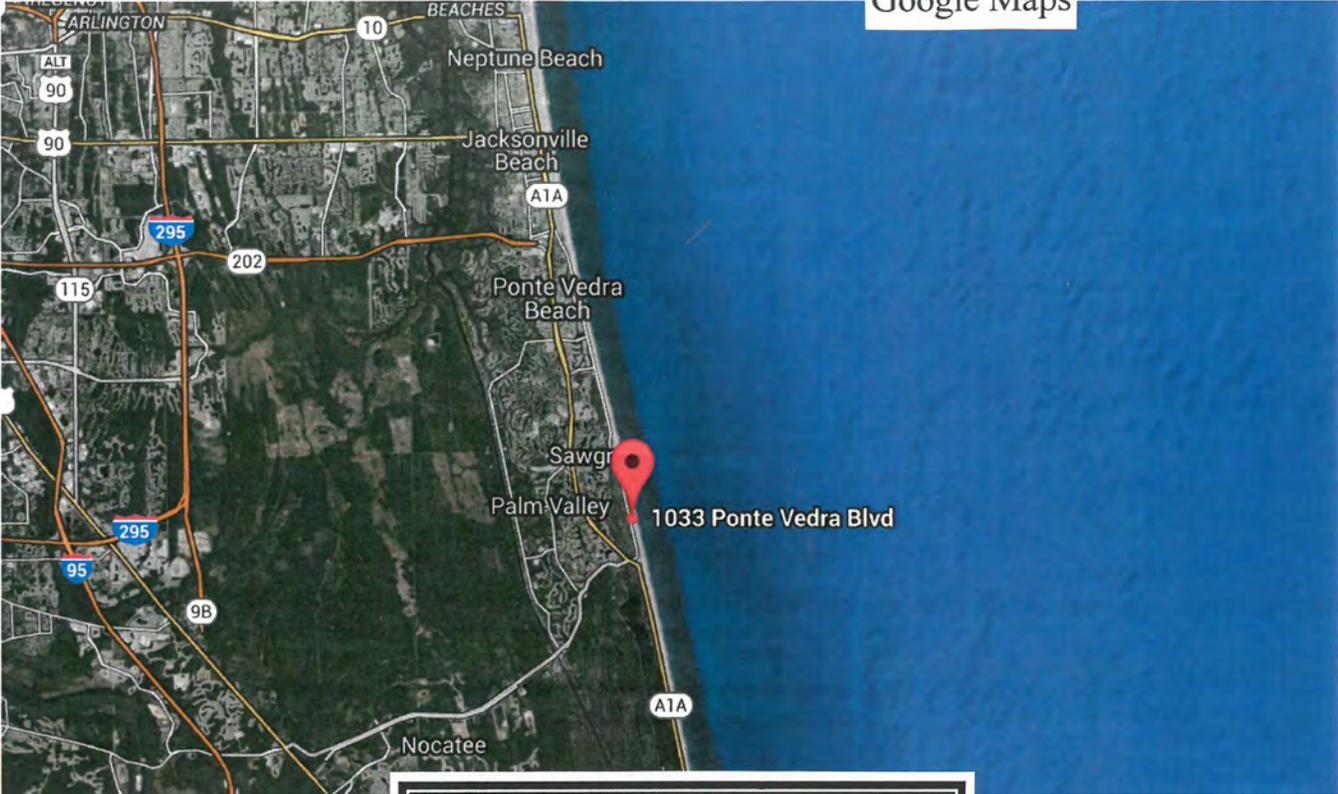
Latitude: 30.173842°

Longitude: -81.359438°

UTM References

<u>Zone</u>	<u>Easting</u>	<u>Northing</u>
17	465393	3338194





MILAM, ARTHUR HOUSE
Ponte Vedra, St. Johns County, Florida

LOCATOR MAP































































