

NATIONAL HISTORIC LANDMARK NOMINATION

NPS Form 10-900

USDI/NPS NRHP Registration Form (Rev. 8-86)

OMB No. 1024-0018

MILLER HOUSE

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

1. NAME OF PROPERTY

Historic Name: MILLER HOUSE

Other Name/Site Number:

2. LOCATION

Street & Number: Address Restricted

Not for publication: \_\_\_\_\_

City/Town: Columbus

Vicinity: X

State: IN

County: Bartholomew

Code: 005

Zip Code:

3. CLASSIFICATION

Ownership of Property

Private: X

Public-Local: \_\_\_\_\_

Public-State: \_\_\_\_\_

Public-Federal: \_\_\_\_\_

Category of Property

Building(s): X

District: \_\_\_\_\_

Site: \_\_\_\_\_

Structure: \_\_\_\_\_

Object: \_\_\_\_\_

Number of Resources within Property

Contributing

2

1

0

0

3

Noncontributing

0 buildings

0 sites

0 structures

0 objects

0 Total

Number of Contributing Resources Previously Listed in the National Register: 0

Name of Related Multiple Property Listing:

Modernism in Architecture, Landscape Architecture, Design, and Art in Bartholomew County, Indiana, 1942-1999

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**4. STATE/FEDERAL AGENCY CERTIFICATION**

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

\_\_\_\_\_  
Signature of Certifying Official

\_\_\_\_\_  
Date

\_\_\_\_\_  
State or Federal Agency and Bureau

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

**5. NATIONAL PARK SERVICE CERTIFICATION**

I hereby certify that this property is:

- Entered in the National Register
- Determined eligible for the National Register
- Determined not eligible for the National Register
- Removed from the National Register
- Other (explain): \_\_\_\_\_

\_\_\_\_\_  
Signature of Keeper

\_\_\_\_\_  
Date of Action

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**6. FUNCTION OR USE**

Historic: DOMESTIC

Sub: single dwelling

Current: DOMESTIC

Sub: single dwelling

**7. DESCRIPTION**

Architectural Classification: Modern/International Style

Materials:

Foundation: CONCRETE

Walls: SLATE

Roof: MARBLE

Other: OTHER

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**Describe Present and Historic Physical Appearance.**

The Miller House is a one story single family residence with a flat roof that deeply overhangs the exterior walls. It is rectangular in plan. Exterior walls are cleft black slate and sandblasted white marble. Windows and doors run from the floor to the underside of the roof, and are brushed stainless steel with clear glass. The roof is supported on three bays of cruciform steel columns located on 30, 35 and 40 foot centers.

The house is located within a 10-acre garden on a site that runs from an upper plateau on the east end of the property, where the house is located, downward to the level floodplain of the Flatrock River, which forms the western property line. In the area near the river is a stand of mature mixed native hardwoods. This area tends to flood several times a year.

The property is in a neighborhood of single family residences, dating from the 1930s through the 1960s, and abuts them on the north and south. On the east, the property abuts a principal north-south street.

The house stands on a 10-foot wide plinth of cream-colored terrazzo that is raised only a few inches above the surrounding grade. It is divided into square modules of two-and-a-half feet. Where the columns meet the plinth, the terrazzo in that module is pink.

In the carport, the terrazzo is black, and the walls are white or gray plaster. One wall is a series of storage doors. A retractable security gate can be drawn across the carport opening.

In plan, the house is built on a two-and-a-half foot module. It is divided into nine sections of varying size that loosely follow the column lines. At each column line is a continuous skylight with a sandblasted glass diffuser that runs continuously in each direction from fascia to fascia. The skylights are not expressed in elevation because of the depth of the fascia. Continuous strip fluorescent light fixtures run in the skylights for nighttime illumination. The skylights are positioned to wash the face of the house and illuminate the plinth with soft, diffused light.

The 120 foot by 101 foot roof is held in place by a structural steel grid supported on sixteen cruciform columns. The cruciform steel columns are rotated 45 degrees from the column line, and spread at the top to span the width of the skylight which continues over them, allowing light to wash down the column itself. The exterior walls are held just over a foot in from the centerline of the columns. Where the exterior walls are parallel with the perimeter, they are clad with full-height five-foot-wide panels of cleft-finished black slate. Each slab of stone runs from the floor to the underside of the fascia. Where the walls are perpendicular to the fascia, the cladding is a gray-veined white marble. Where windows occur, they are treated as infill between the slabs of stone.

A screen wall made of staggered panels of obscure wired glass in steel frames functions as a terminus to the drive. It runs east from under the roof overhang, forming one side of the parking court, separating the public parking court from a service court.

In the modified nine-square plan, the corners are devoted to private spaces: the parents and children each receive a unit, the guest and nanny another, and the kitchen and service areas the fourth. The carport utilizes the center bay of the entrance (east) side. The remaining four sections of the plan are devoted to public functions. The dining room is in the center of the north side, the living room is in the center bay and the center bay of the west side, and a recreation area is in the center of the south side.

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Inside the house, predominant materials are the travertine floors, marble and plaster walls, and the plaster ceiling. The long wall of cabinetry for storage and display along the east wall of the living room rests on a base of gray travertine, and is made up with white plastic laminate vertical panels between which are infilled walnut cabinet units and glass shelves for books and the display of art and other objects. The conversation pit in the living room is surrounded by a curb of gray travertine, and has off-white cushions. The steps into the conversation pit appear to be layers of black walnut alternating with thin layers of ebony. The fireplace is an extremely minimalist cylinder placed off-center in the room near the storage wall. The plaster of the ceiling makes a smooth curve down into the plaster of the fireplace cylinder. The fireplace has a continuous folding glass screen.

In the dining room, there is a thick slab of marble cantilevered from the wall as a serving buffet. The round travertine table sits on a terrazzo base and is surrounded by Saarinen chairs. In the center of the table is a fountain with hidden light sources.

Also on the site, located off the service drive, is an auxiliary building designed as a greenhouse but converted to an office in the 1960s. It was built at the same time as the house. It also has a flat roof, but with minimal overhangs everywhere except the south. Walls are painted concrete block with flush-struck joints. The window system is wood.

The 15-acre property is rectangular in plan. It is bordered by a principal north-south street on the east, Flatrock River on the west, and other residential properties on the north and south. The house and concentrated part of the garden exist as a four-and-a-half-acre square on a plateau at the east end of the property. The main entrance drive is a north-south drive that begins at a street south of the property and extends to the north boundary, dividing the four-and-a-half acres into two parts. This drive intersects with the service drive, an east-west drive that extends from the principal north-south street. The service drive has a double, clathrate gate of iron that was designed by Alexander Girard (1907-1994). The entry drive is bordered by horse chestnuts. A baffle hedge originally alternated with the trees here, but did not do well. It was replaced in 1973 with low, continuous taxus hedge.

The house is positioned on the west side of the main entrance drive. The surrounding landscape is divided into several outdoor "rooms." To the north of the house is the adult garden. Trees in the adult garden were originally redbuds, but have been replaced with crabapples. To the south of the house is the children's garden, and south of that, the swimming pool area, which is bordered by an arborvitae hedge. The gate for the pool, in a gap in the hedge, is a composition in iron with American folk art motifs, designed by Alexander Girard. The western border of the house and immediate garden area is defined by a honeylocust allée. At the north end of this allée is a platform with a bronze sculpture, "Draped Reclining Woman (1958)" by Henry Moore (1898-1986). At the south end is a shallow pool with a bubbling fountain. The back wall for the fountain has a bas-relief, "Man with Guitar" (1923) by Jacques Lipchitz (1891-1973). At the point between the allée and the house where the living area opens to the outside are two European weeping beeches.

On the east side of the main entrance drive, just south of the service drive, is an apple orchard. The orchard is planted in a conventional grid, except for a clear rectangular area in the center. Between the orchard and the east boundary of the property is the small office building. South of the orchard-office area is a lawn with rows of white oaks, and south of that, defined on its north side by another apple

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orchard, is an open play area. The south side of this last “room” is bordered, as is the east side of the property, by staggered arborvitae hedge.

To the west of the house and immediate garden area is an open lawn, called the “meadow” that slopes down to the river. The southern border of the meadow is defined by a row of red maples. The west end of the property, in the floodplain of the river, is a natural, wooded area.



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

The Miller House is nationally significant under Criterion 4 in the areas of Architecture and Landscape Architecture. Though less than 50 years old, both the building and landscape qualify for listing under Criteria Exception 8 because of their exceptional importance. The property relates to the Multiple Property Listing, "Modernism in Architecture, Landscape Architecture, Design, and Art in Bartholomew County, 1942-1999," and to the Historic Context, "Modern Architecture and Landscape Architecture in Bartholomew County, 1942-1999." The house is one of a small number of residences designed by Eero Saarinen (1919-1961). It shows the influence of Ludwig Mies van der Rohe (1886-1969) on Saarinen's work in his first years as an independent architect, but is also an important residential representation of the International Style subtype of the Modern Movement. Equal in significance to the house, the landscape of Dan Kiley (1912- ) is one of the first and most important Modern designs in residential landscape architecture. Building and landscape are fully integrated in this collaboration of Saarinen and Kiley, both masters of Modernism in their respective fields.

Saarinen was commissioned in 1952 to design a house on a 10-acre site on the north side of Columbus adjacent to Flatrock River. After several proposals that included an elevated house in the floodplain of the river, architect and client settled on the high plateau on the opposite side of the property as the location for the building. The plan that was approved was based on a column grid that divided the space into nine cubics. The configuration recalls Andrea Palladio's 16th century Villa Rotonda. It consists of a central open space with four enclosed spaces at the corners, each containing a separate function. Exterior walls are black slate and white marble. The dwelling, unified by a large, flat roof structure with wide overhangs, sits on a plinth of cream colored terrazzo.

In the Miller House, the interior space is related to exterior space through several devices. Among these are large expanses of transparent walls, including walls of glass panels that open completely to the outside and insets that bring exterior space into the column grid. One of the most distinctive features of the house is the continuous channel of skylights along the lines of the column grid.

Alexander Girard (1907-1994), who worked with Saarinen on the project as interior designer, was responsible for much of the house's interior character. He designed the house's lounge pit, or conversation pit, an innovative seating concept Girard had developed for his own house a few years earlier. His design for the 50-foot storage wall that extends along the east wall of the Miller's living area was inspired by the one invented by George Nelson (1907-1986) in 1946 for the Herman Miller furniture company. Storage units in the wall are white Micarta dividers with adjustable glass shelves and rosewood doors. Many of the rugs and fabrics were custom-designed by Girard. Another notable object is the circular fireplace in the living room, designed by Balthazar Korab (1926- ) of Saarinen's office.

The Miller House was dramatically different from the typical post-World War II house. The overused vocabulary of the Colonial Revival style was seen in many houses of this era. The Ranch style, also popular, exhibited Modernist characteristics – fairly open plans and minimal ornamentation – but the Miller House was a true expression of Modernism, on the level of the most innovative houses of the era.

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Modernism in American residential architecture is considered by some to have started with the Lovell House in Los Angeles (1927), designed by Richard Neutra (1892-1970) and the Lovell Beach House in Newport Beach, California (1926), designed by Rudolph Schindler (1887-1953). Neutra and Schindler were Austrian architects who immigrated to the United States in the 1920s. Both had been influenced by Frank Lloyd Wright (1867-1959) in their early years as architects in Europe. Schindler's first job in this country was working as a draftsman for Wright at Taliesin. The Neutra and Schindler-designed houses referenced above were asymmetrical, cubistic forms with large expanses of glass. One of Wright's greatest residential designs, Fallingwater (1936) (NHL, 1976), in Bear Run, Pennsylvania, exhibited many of the elements of these earlier houses.

Wright had been purposely omitted from The International Style (1932) a defining book on Modern architecture by Henry-Russell Hitchcock and Phillip Johnson.<sup>1</sup> Wright did not fit the formula of the new architecture, which ascribed to the strict formula of standardized materials, walls with large areas of glass, open plans, cubistic forms, flat roofs, flat surfaces, and a complete lack of ornamentation. The International Style was represented in the next few years in such innovative works as the Gropius House (1937) in Lincoln, Massachusetts, designed by Walter Gropius (1883-1969). In the 1940s, little construction took place that was not essential to the war effort, and Modern architecture was somewhat delayed in its development.

Two outstanding houses built in the post-war years epitomized the ideals of the Modernists: Farnsworth House (1950) in Plano, Illinois, designed by Mies van der Rohe; and the Johnson House (1949) in New Canaan, Connecticut (NHL, 1997), designed by Philip Johnson (1906- ). The Miller House compares in stature to these, which represent the fully developed Miesian pavilion as expressed in residential architecture.

The Miller House has been compared to Mies van der Rohe's Barcelona Pavilion (1929). Mies' building also sits on a podium, and columns are separated from wall planes as in the Miller House. Other similarities between the buildings include flat roofs with wide overhangs, open plans, and large areas of glass. In both buildings, interior spaces flow easily into exterior.

In the context of house design of the Modern Movement, the Miller House remains an exceptional American design of the International Style subtype. In later Modernist house types, house shapes and roof forms were varied, and there were increased references to historical and vernacular types.

The Miller House was in the early stages of construction when Dan Kiley was hired to design the landscape in 1953. Fortunately, Kiley was comfortable with the placement of the building, and with its design:

The sense that the house reaches from its centre out to the land is facilitated by Eero's use of devices such as glass walls and skylights, which allow phenomena of nature (light, shadow, breeze) and the qualities of interior space (volumetric definition) to co-mingle. I seized upon this transparency between interior and exterior space as a starting point.<sup>2</sup>

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<sup>1</sup> Hitchcock, Henry-Russell and Johnson, Philip. *The International Style*. New York: Museum of Modern Art, 1932.

<sup>2</sup> Dan Kiley and Jane Amidon. Dan Kiley: *The Complete Works of America's Master Landscape Architect*. Boston: Bulfinch Press, 1999.

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Building on the established design, Kiley developed a series of outdoor rooms. In the four-and-a-half acre plateau where the house is located, the landscape is rigidly defined. It is less formal beyond the plateau to the west where there is an open meadow. The garden area immediately around the house is bounded on three sides by arborvitae hedge. A honeylocust allée on the west side functions both as a protective screen from sun and wind, and as a meadow/river overlook. The allée also connects two works of sculpture. At the north end is “Draped Reclining Woman” (1958), a bronze sculpture by Henry Moore (1898-1986), and at the south end, a bas-relief, “Man with Guitar” (1923), by Jacques Lipchitz (1891-1973). In the meadow, a row of red maples extends along the south boundary of the property between the allée and the river.

In his profile of Dan Kiley, Calvin Tompkins praised the landscape design for the Miller House:

Although the Millers changed a few of Kiley’s plantings over the next four decades, their garden remains one of the gems of postwar landscape architecture: an almost perfect marriage of modern and neoclassic ideals – Mies van der Rohe hand in hand with Le Nôtre. For Kiley, it was ‘a breakaway from other people in the field, my first really total break into classic geometric design.’<sup>3</sup>

Eero Saarinen, the architect for the Miller House, was born in Finland in 1910 and immigrated to the United States with his family in 1923. His father was the famous Finnish-American architect Eliel Saarinen, who had first come to this country in 1922 after winning second prize in the Chicago Tribune Tower competition, and stayed to become the director of Cranbrook Academy of Art in Bloomfield Hills, Michigan. It was in the creative atmosphere of Cranbrook that Eero Saarinen spent his early years. He graduated from Yale University School of Architecture in 1934 with honors. After graduation he traveled in Europe on a two-year fellowship. He returned to Bloomfield Hills in 1936 and became a design instructor at Cranbrook. He formed an architectural partnership with his father in 1937. The partnership continued until the elder Saarinen’s death in 1950, excluding time taken by Eero to work in the Office of Strategic Services during World War II.

Important buildings designed by Saarinen and Saarinen included Kleinhaus Music Hall (1938) in Buffalo, New York (NHL, 1989); Crow Island School (1939) in Winnetka, Illinois (NHL, 1990); and General Motors Technical Center (1957) in Warren, Michigan. First Christian Church (1942) in Columbus, Indiana, was another product of the office, with Eliel as principal architect.

Winning the competition for the Jefferson National Expansion Memorial for St. Louis in 1948 established Eero Saarinen as a talented architect in his own right. (The Memorial, more popularly known as the Gateway Arch (NHL, 1987), was completed in 1965, after his death.) Upon the death of Eliel Saarinen in 1950, Eero formed his own firm, Eero Saarinen and Associates.

Over the next few years, Saarinen designed a number of buildings, many of which received national attention as highly original works of architecture. His best-known works include Kresge Auditorium (1955) and the Chapel (1955) at the Massachusetts Institute of Technology;

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<sup>3</sup> Calvin Tompkins. “The Garden Artist.” *The New Yorker* (16 October 1995).

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U.S. embassies in London (1956) and Oslo (1956); the John Deere Administration Center (1957) in Moline, Illinois; the TWA Terminal (1960) at John F. Kennedy Airport; and the Vivian Beaumont Theater (1965) at Lincoln Center for the Performing Arts in New York City.

One of Saarinen's most acclaimed buildings was Dulles Airport (1963) in Chantilly, Virginia. Immediately recognized as an architectural masterpiece, the building received wide praise in national publications. It was recognized as the third most significant building in the Nation's first 200 years in a 1976 AIA poll, and was determined eligible for listing on the National Register of Historic Places when it was only 15 years old. (A later AIA poll conducted in 1991 ranked the building as the fifth most important in American architectural history. The poll also ranked the Gateway Arch as the sixth most important building, and Saarinen as the sixth most important American architect.<sup>4</sup>)

Architectural critics found it difficult to classify Saarinen's buildings. His early work reflected the influence of Modernist masters such as Ludwig Mies van der Rohe. Later, he searched for expressive ways to expand on the basic principles of Modernism. Many of his buildings were sculptural in form, perhaps relating to his time as a sculpture student at the Grande Chaumière in Paris (1930-31). Those writing about architecture agreed that each of Saarinen's buildings was a distinctive work, as expressed in the following statement in the *Encyclopedia of American Architecture*: "He never seemed to have been interested in developing a style in his work, unless it was the style of treating each new problem as if there were no precedents for its solution."<sup>5</sup>

Among honors and awards received by Saarinen were:

- Two first prizes, with Charles Eames, Furniture Design Competition, Museum of Modern Art (1940)
- First prize in the Jefferson National Expansion Memorial competition (1948)
- Honorary MA, Yale University (1949)
- Grand Architectural Award, Boston Arts Festival (1953)
- First Honor Award, American Institute of Architects (1955 and 1956)
- Elected to the College of Fellows of the American Institute of Architects (1952)
- Honorary Doctorate, Wayne State University, Detroit (1961)
- Gold Medal of the American Institute of Architects (1962)
- 25 Year Awards, American Institute of Architects (1988 and 1990)
- Ranked among top ten American architects in Progressive Architecture poll (1991)

Some of the most talented architects and designers of the twentieth century received their early training in Saarinen's office. Among them Edmund Norton Bacon (1910- ), Edward Charles Bassett (1921-1999), Gunnar Birkerts (1925- ), Gordon Bunshaft (1909- ), John Dinkeloo (1918-81), Charles Eames (1907-78), Paul Kennon (1934-1990), Cesar Pelli (1926- ), Kevin Roche (1922- ), and Robert Venturi (1925- ).

The landscape architect for the Miller House was Dan Kiley, who, along with Garrett Eckbo (1910- ), Lawrence Halprin (1916- ) and a few others, was one of the pioneers of the Modern movement in landscape architecture.

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<sup>4</sup> *Progressive Architecture* (October 1991).

<sup>5</sup> William Dudley Hunt, Jr. *Encyclopedia of American Architecture* (New York: McGraw Hill, 1980).

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Born in Boston, Kiley worked as an apprentice landscape architect for Warren Manning (1860-1938), one of the leading landscape architects in the nation at the time, from 1932 to 1938. He enrolled in the landscape architecture program at the Harvard Graduate School of Design in 1936 when Walter Gropius (1883-1969) was the director. Kiley was later employed at the U.S. Housing Authority, where he was introduced to Eero Saarinen. From 1942 to 1945 Kiley and Saarinen served in the Army Corps of Engineers in Fort Belvoir, Virginia.

The first collaboration between the two was a 1944 design competition for a new parliament in Quito, Ecuador. In 1947 Kiley and Saarinen submitted the winning submission for the Jefferson Expansion Memorial Competition in St. Louis. Their collaborative efforts in Columbus included Irwin Union Bank (1954/1966), the Miller House, and North Christian Church (1964/1974).

Kiley's work has been compared with that of Ludwig Mies van der Rohe (1886-1969), and the DeStijl School of Art and Architecture, notably the work of Piet Mondrian (1872-1944). Kiley's landscapes are highly structured geometric compositions that were three-dimensionally defined using natural elements as spatial enclosures. His crisp topographic forms, formal allees, bosques, and gridded parterres have been described as neo-Palladian. The landscape rooms Kiley created are functional as well as aesthetically sophisticated.

Kiley's commissions with Eero Saarinen, in addition to those named above, included: Concordia College in Fort Wayne, Indiana (1958); the IBM Building in Rochester, Minnesota (1956); Dulles International Airport in Chantilly, Virginia (1958); and Stiles and Morse Colleges in New Haven, Connecticut (1963).

Among Kiley's other notable projects were:

- Union Carbide Building in Eastview New York (with Gordon Bunshaft, 1956)
- University of Chicago Law Library (with Skidmore, Owings, and Merrill, 1958)
- Stanley McCormick Court, Art Institute of Chicago (1962)
- Rochester Institute of Technology in Rochester, New York (with Kevin Roche, Harry Weese and Edward L. Barnes, 1964)
- National Gallery of Art, East Wing, in Washington, D.C. (1971)
- Kennedy Library in Dorchester, Massachusetts (with I.M. Pei, 1978)
- Christian Theological Seminary Housing in Indianapolis (with Edward L. Barnes, 1984)
- Fountain Place in Dallas (with I.M. Pei, H. Cobb and Harry Weese, 1985)
- North Carolina National Bank in Tampa, Florida (1988)
- Pierpont Morgan Library in New York (1988)
- Getty Center for the Arts in Los Angeles (with Richard Meier, 1990)
- U.S. Air Force Academy in Colorado Springs (1992)

Kiley has worked on more projects in Columbus than any other landscape architect. In addition to those already mentioned, these included:

- Hamilton Cosco Office Building (with Harry Weese, 1962)
- Hamilton House (with Harry Weese)
- Otter Creek Clubhouse (with Harry Weese, 1964)
- First Baptist Church (with Harry Weese, 1965)

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- W.D. Richards Elementary School (with Edward L. Barnes, 1965)
- Taylorsville Branch, Irwin Union Bank and Trust (with Fisher and Spillman, 1966)
- Cummins Engine Company Technical Center (with Harry Weese, 1968)
- State and Mapleton Branch, Irwin Union Bank and Trust (with Caudill Rowlett Scott, 1974)
- Ameritech Switching Center (with Caudill Rowlett Scott, 1978)

Kiley has been the recipient of numerous honors and awards, including:

- Award of Merit, Residential Design, Columbus, Indiana, American Society of Landscape Architects (1962)
- Allied Professions Medal, American Institute of Architects (1971)
- Collaborative Achievement in Architecture Award, American Institute of Architects (1972)
- Honor Award, American Institute of Architects (1973)
- Residential Design Award, National Landscape Association (1973)
- Environmental Award, U.S. Federal Highway Administration (1977)
- Outstanding Contribution to Landscape Architecture Award, American Horticultural Society (1983)
- Dan Kiley Lectureship established, Harvard University (1985)
- Academician, National Academy of Design (1990)
- National Landscape Award, Ford Foundation Building, Washington, D.C. (1990)
- Governor's Award for Excellence in the Arts, State of Vermont (1991)
- Outstanding Lifetime Achievement Award, Harvard Graduate School of Design, (1992)
- Arnold W. Brunner Prize in Architecture (1995)
- National Medal of Arts (1997)

The garden for the Miller House is one of exceptional importance in the context of modern American landscape architecture, and contributes to the property. Although it is the work of a living landscape architect, it is appropriate to evaluate the garden because the career of Dan Kiley, now 87 years old, is behind him. Furthermore, the Miller garden was one of Kiley's earliest commissions, and represents a period of his work in which he frequently collaborated with Eero Saarinen. In the case of the Miller House, Kiley's design complimented the classicism of Saarinen's building perfectly, creating spaces that echoed those of the house and extended the interior space to the exterior. Like Saarinen, Kiley searched for ways to enhance the effects of light, and to relate building to landscape through light, as well as other devices.

In other projects on which Saarinen and Kiley worked together, Kiley's ordered landscapes balanced Saarinen's expressive, sculptural designs. This was the case with the Gateway Arch in St. Louis and North Christian Church in Columbus.

Kiley worked with many important architects in his long career, but his collaboration with Saarinen was particularly significant. It represents two masters of Modernism working together in the early years of the genre, solving new architectural problems, and establishing precedents for the relationships between building and landscape. Both Kiley and Saarinen have been highly influential in their fields.

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**9. MAJOR BIBLIOGRAPHICAL REFERENCES**

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Hilderbrand, Gary R. *The Miller Garden: Icon of Modernism*. Washington D.C: Spacemaker Press, 1999.

*House and Garden's Complete Guide to Interior Decoration*. New York: Simon and Schuster, 1960.

Kiley, Dan and Jane Amidon. *Dan Kiley: The Complete Works of America's Master Landscape Architect*. Boston: Bulfinch Press, 1999.

“A New Concept of Beauty.” *House & Garden* (February 1959).

State of Indiana, Department of Natural Resources, Division of Historic Preservation and Archaeology, Historic Designed Landscapes of Indiana Survey, Phase I. Survey form for Miller Residence.

Tompkins, Calvin. “The Garden Artist.” *The New Yorker* (16 October 1995).

Previous documentation on file (NPS):

Preliminary Determination of Individual Listing (36 CFR 67) has been requested.

Previously Determined Eligible by the National Register.

Previously Listed in 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 (Specify Repository):

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**10. GEOGRAPHICAL DATA**

Acreage of Property: 10 acres

UTM References:	Zone	Easting	Northing
	A 16	592610	4342380
	B 16	593070	4342390
	C 16	593070	4342260
	D 16	592640	4342250

Verbal Boundary Description:

Beginning at a point on the west side of Washington Street 200 feet north of the north side of Riverside Drive; thence west to the east bank of Flatrock River; thence north along the east bank of Flatrock River to a point on an axis parallel to and 450 feet north of the south boundary for the property; thence east to the west side of Washington Street; thence south along the west side of Washington Street to the point of beginning.

Boundary Justification:

The boundary includes the buildings and the landscape design that have historically been a part of the Miller property and that maintain historic integrity.

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**11. FORM PREPARED BY**

Name/Title: Laura Thayer, Architectural Historian  
Louis Joyner, Architect  
Malcolm Cairns, Landscape Architect  
Organization: Storrow Kinsella Partnership Inc.

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