NPS Form 10-900
(Oct.1990)

draft

OMB No. 1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

historic name Roos House

other names/site number

2. Location

street & number 3500 Jackson Street ☐ not for publication N/A

city or town San Francisco ☐ vicinity N/A

state California code CA county San Francisco code 075 zip code 94118

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, 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.)

Signature of certifying official/Title Date

California Office 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 commenting or other official Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that this property is:

Signature of the Keeper Date of Action

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

5. Classification

Ownership of Property
(Check as many boxes as apply)

- ☒ private
- ☐ public-local
- ☐ public-State
- ☐ public-Federal

Category of Property
(Check only one box)

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

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

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

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

DOMESTIC/single dwelling

Current Functions
(Enter categories from instructions)

DOMESTIC/single dwelling

7. Description

Architectural Classification
(Enter categories from instructions)

LATE 19TH & 20TH CENTURY REVIVALS

Tudor Revival

Materials
(Enter categories from instructions)

foundation WOOD

roof STONE/Slate

walls STUCCO

other WOOD

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 a 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.)

Areas of Significance
(Enter categories from instructions)

Architecture

Period of Significance

1909-1926

Significant Dates

1913, 1926

Significant Person
(Complete if Criterion B is marked above)

Cultural Affiliation

Architect/Builder

Maybeck, Bernard

9. Major Bibliographical References

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

Previous documentation on file (NPS):

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested.
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey # _____
- ☐ recorded by Historic American Engineering Record # _____

Primary Location of Additional Data

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

Name of repository:

San Francisco Planning Department

10. Geographical Data

Acreage of Property Less than 1 acre.

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

	Zone	Easting	Northing		Zone	Easting	Northing
1	10			3			
2				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 Caitlin Harvey, Architectural Historian

organization Page & Turnbull date November 14, 2008

street & number 724 Pine Street telephone (415) 593-3225

city or town San Francisco state CA zip code 94108

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 the SHPO or FPO.)

Name Jane Roos LeRoux

Street & number 3500 Jackson Street telephone

City or town San Francisco state CA zip code 94118

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the 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.0. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Project (1024-0018), Washington, DC 20503.

7. Narrative Description

The Roos House is located on a rectangular-shaped lot on the northwest corner of Jackson and Locust streets in the Presidio Heights neighborhood, an upper middle-class subdivision of tree-lined streets in San Francisco, California. Designed by nationally prominent master architect, Bernard Maybeck and built in 1909, the Roos House is a three-story-over basement, wood frame, single-family residence designed in the Tudor style with half-timbering and Gothic ornamentation. Roughly T-shaped in plan, the two distinct sections of the house are each capped by a gable roof. A detached garage, in the same style and materials as the house, is located at the northwest corner of the property.

The primary facade of the house fronts south onto Jackson Street and is set behind foundation plantings and a landscaped lawn which slopes slightly toward the street. A loggia is located at the southeast corner of the house and extends under the second story along Locust Street. Large, fixed sash, diamond paned windows comprise the west wall of the loggia while the east side is an open arcade with a series of square columns. Flower boxes are situated in the spaces between the columns. The columns are replaced by a solid wall opposite the double doors at the main entrance. The entry doors feature an escutcheon incorporating the Roos' family crest designed by Maybeck.

To the west of the loggia, on the front facade, are two large, fixed sash, leaded-glass diamond paned windows that serve the dining room. A series of tall, narrow windows are located at the center of the façade. In the western bay of the façade, columns support a projection of the second story that overhangs a porte cochere.

A balcony is located at the second story level and to the west of the entry loggia between two projecting wing walls and extending over the front garden. The balcony rests on three projecting beams, the center beam supported by a diagonal brace anchored to the façade below. The balcony railing has a decorative carved quatrefoil design. The front wall of the dormer associated with the balcony is aligned with the plane of the front façade and has interrupted eaves supported by quatrefoil panels that rest on the sloped roof of the wing walls flanking the balcony. East of the balcony is a double-hung wood-sash window that overlooks a deck that is enclosed by flower boxes. The steeply pitched gable roof is clad in slate tiles and features one shed roofed dormer at the western end.

The secondary façade faces east and because of the sloping grade of Locust Street, the house gains an extra story at the rear. The southern portion of the facade is built to the property line and consists of the entry loggia at the first story. At the second story are three double hung wood sash windows, each with a flower box below capped by an asymmetrical low gabled roof that is supported by corbels embellished by quatrefoils. The northern portion of the east facade steps

back, allowing for foundation plantings. The center of the solid wall features an exterior chimney that rises from ground level and projects high above the roofline, terminating in a decorative gabled cap. At the main floor level a projection of the chimney supported on corbels indicates the firebox inside. The width of the chimney is gradually reduced by a series of tapers. The chimney is flanked by paired, fixed sash, leaded glass diamond paned windows with transoms on the main story level. Above this wing, a slate covered gable roof raises steeply, its ridge paralleling Locust Street.

The rear façade faces north and features a solid wall with one fixed sash window slightly above grade and an additional fixed sash window at basement level. The main story overhangs the lower story and is supported by beams. A large picture window is located at the main story level. A low pitched gable roof supported by corbels embellished with quatrefoils caps the bay which contains the picture window. A projection supported by diagonal braces and containing two diamond paned leaded glass windows is situated to the west of the picture window. This projection is also covered by a low pitched gable roof.

Interior Description

The interior of the house is divided into three floors and a basement. The public rooms are located on the first floor and consist of an entry hall, living room and dining room, as well service rooms such as the kitchen, pantry and servant's dining room. The second floor contains family living quarters, including a "Morning Room" added in 1926. The third floor contains two guest bedrooms and a bathroom. The daylight basement contains a playroom (finished in the 1920s), servant's quarters and bathroom, and furnace and laundry rooms.

The wide, rectangular entry hall extends from the main entrance and runs east-west across the house. The floors are finished in oak and the walls and ceiling are covered in redwood paneling. The ceiling has a six-pane laylight fitted with translucent glass. Flush doors, including the main entry doors are covered in amethyst velvet.

On the south wall of the entry hall, a wide doorway leads to the dining room and a similar door in the north wall leads to the living room. The walls between these rooms are unusually thick, allowing for storage of hinged panels sheathed in velvet. The panels slide out to close off the dining and living rooms from the entry hall.

The dining room floor is covered in polished quarry tile. The walls and beamed ceiling are also clad in redwood panels. The perimeter of the dining room exhibits lowered ceilings that create alcoves. A cast stone fireplace is set in the alcove on the west wall. The east wall is occupied by the leaded-glass diamond pane windows looking onto the loggia and on the south wall are similar windows in an alcove, which contains a small fountain.

The large, rectangular living room is given a sense of monumentality by the beamed cathedral ceiling and massive cast stone fireplace rising from floor to ceiling on the center of the east wall. Leaded-glass diamond paned windows with transoms windows above flank the fireplace. Opposite the fireplace, steps lead to a landing which gives access to the upper floors. The north wall of the living room (fully fifty feet from the entrance), contains an alcove with a lower ceiling and contains a large rectangular, plate glass picture window, affording views of the nearby Presidio and San Francisco Bay beyond. To the left of the alcove, diamond paned French doors lead to a small sitting room that features leaded-glass diamond paned windows on the north and east walls and a beamed ceiling. The walls and ceiling of the living room are sheathed in redwood paneling and the floors are covered in oak planks.

Maybeck designed the light fixtures throughout the house. In the entry hall and dining room, sconces feature open metal work in three dimensions, while others are two dimensional plaques with open metal work revealing the same velvet as on the doors. In the living room suspended chandeliers are composed of cast metal from which tiers of exposed light bulbs are suspended several feet below. In addition, Maybeck designed much of the furniture and the fireplace irons in the living room, incorporating the Roos family crest.

The “Morning Room” is located on the second floor at the rear of the house. The arched entry alcove leads to a rectangular room that has an oak covered floor and a gabled ceiling clad in redwood board and batten. Tasseled light fixtures hang from the ceiling. Two plate glass picture windows are located opposite the entry and overlook the rear of the property. Windows line the west wall, while the east wall contains a fireplace with a ceramic surround. Redwood wainscoting lines the north and west walls below the windows.

A one-story garage, echoing the house in design and materials, is set at the northwest corner of the lot and is reached by a short driveway from Locust Street.

Alterations

Since its construction, the property has undergone very few alterations, all of which were designed by the original architect, Bernard Maybeck. Alterations occurred in 1913, when a balcony on the first story at the rear of the house was enclosed to become the sitting room off the living room alcove. A garage, constructed in 1916, was later demolished in 1982 and rebuilt in the same style and materials as the house. A dressing room was added to the second floor in 1919. In 1926, the “Morning Room” was added onto the second story at the rear of the house. Alterations to two rooms and a bathroom located in the attic also occurred in 1926 and required the addition of a new dormer window.

Originally, the grounds extended behind the house to encompass a formal vegetable garden

designed by Maybeck. Following the Loma Prieta earthquake in 1989, this rear portion of the property was sold to raise money for earthquake repairs.

The property is in excellent condition and appears much as it did at the time of its construction.

8. Narrative Statement of Significance

The Roos House is an exceptional example of the work of nationally prominent master architect, Bernard Maybeck. It embodies the distinctive characteristics of Tudor Revival style of architecture as interpreted by Maybeck and possesses high artistic value in its complex massing and intricate Gothic decorative details. The Roos house meets National Register Criterion C in the area of Architecture and retains integrity of location, design, setting, materials, workmanship, feeling and association. The period of significance for the Roos House is 1909-1926, encompassing the original design and construction of the house, as well as all later alterations, which were also the work of Maybeck.

History of Presidio Heights
Presidio Heights, which is the area roughly bounded by Presidio Avenue, California Street, Arguello Boulevard, and Pacific Avenue, is an affluent residential district in the western portion of San Francisco.

When the Spanish established the Presidio, the area immediately surrounding the settlement was a vast expanse of sand dunes and chaparral, and it remained relatively unsettled until well after the Gold Rush. In 1846, Pio Pico, the last Mexican governor, granted Rancho Punta de los Lobos to Benito Diaz. Diaz left his lands, which encompassed what is now the Richmond District, unimproved, and except for a few squatters, no one showed any interest in settling this remote part of the city until the 1870s.[1]

In the 1850s, the City annexed the Western Addition, a tract encompassing five hundred blocks between Larkin and Divisadero Streets, under the Van Ness Ordinance. This ordinance gave land ownership rights to squatters who had been living in the Western Addition, including what is now Pacific Heights (located just to the east of Presidio Heights). Between the 1850s and the 1870s, Pacific Heights was sparsely developed, and with only one graded street into the area, access was difficult until the early 1870s.

Hoping to further facilitate the development of the outer reaches of the city, the Board of Supervisors passed the Clement and Outside Lands Ordinances in 1866 and 1868, respectively. These ordinances provided means to settle land claims and set aside public lands for parks in all unsurveyed “outside lands” within the city’s corporate boundaries, which included the Richmond, Mission, and Potrero Districts, among others. An “Official Map of the Outside Lands” was published in 1870, extending the street grid of downtown and the Western Addition

1 Christopher VerPlanck, “Social and Architectural History of the Richmond District,” *San Francisco Apartment Magazine* (December 2000).

into Presidio Heights and the Richmond.[2]

By the turn of the century, San Francisco's rectangular street grid had been extended all the way to the ocean. However, transportation issues still hindered the development of the western neighborhoods. Public transportation was provided by Antoine Borel (1840-1915)—a Swiss immigrant who was one of the city's most successful early businessmen—and Adolph Sutro (1830-1898)—a banker and real estate magnate who served as the city's 24th mayor and owned most of the land west of Twin Peaks—each of whom had built electric railroad lines that extended to this part of the city by 1896.[3] Grading the streets was another important task that had to be completed before the western neighborhoods could become a fully populated residential district. In the late nineteenth century, the responsibility for grading and paving fell on the local landowners. According to a November 1, 1889, article in the *San Francisco Examiner*, Geary and Arguello boulevards were the first streets in the area to be paved. Sewage, water, and electricity soon followed, and by the turn of the century development was clustered around the principal transportation lines along California Street, Geary Boulevard, Arguello Boulevard, and others.[4]

After the 1906 Earthquake and Fire, most of downtown San Francisco, the South of Market Area, and parts of the Western Addition and the Mission were in ruins, and many San Franciscans sought refuge in the empty parcels on the city's western edge. Many parcels were subdivided after the disaster, and houses of all shapes and sizes began to appear in Presidio Heights and the Richmond District. Upscale development in Presidio Heights spread westward from Pacific Heights after the earthquake, and due to its proximity to good public transportation along California Street, Presidio Heights was established as an especially fashionable neighborhood.[5]

The increased popularity of the automobile also helped encourage the development of Presidio Heights and surrounding neighborhoods, such as Laurel Heights, Pacific Heights, Presidio Terrace, and the Richmond District, and by the late 1920s, these neighborhoods had been largely built out with single-family homes with automobile garages.

Tudor Revival Style Architecture

Tudor Revival was a popular architectural style in the United State in the early 20th century. Deriving its inspiration from early England, Tudor Revival buildings are reminiscent of buildings from the 16th-century Tudor monarchy. Tudor Revival buildings are known for steep,

2 *Ibid.*
3 Patrick McGrew, *Historic Houses of Presidio Terrace* (San Francisco: Presidio Terrace Association, 1995), 9-10.
4 Christopher VerPlanck, "Social and Architectural History of the Richmond District," *San Francisco Apartment Magazine* (December 2000).
5 Ibid.

multi-gabled roofs that feature massive chimneys, constructed of brick or stone and capped with elaborate chimney pots. The exteriors are clad in brick, stone, or stucco and feature decorative half-timbering. Mullioned windows are grouped in two, three or four, and most often have

casement sashes as opposed to double-hung. The windows are often glazed with leaded glass that is multi-paned, with panes sometimes arranged in a diamond pattern. The entryways are often
arched and surrounded by decorative brick or stone work. The Roos House exhibits the characteristics of Tudor Revival style, however it is Maybeck's personal interpretation of this style, rather than a more faithful revival interpretation.

Roos House
The Roos House was a wedding present to Elizabeth Leslie Meyerfield from her father Morris Meyerfield, a partner in the Orpheum Theatre Circuit Company, upon her marriage to Leon L. Roos, partner in the San Francisco based Roos Brother's Clothing Company. Known for designing buildings that had a theatrical presence, Maybeck's flair for drama appealed to Elizabeth Meyerfield. She had accompanied her father on his travels to Europe in search of talent and these tours gave her a lasting enthusiasm for the theater and theatricality. To create the theatrical presence that Elizabeth Meyerfield desired, Maybeck "ranged over the architectural styles freely, picking and choosing forms and motifs"[6], drawing inspiration from Tudor and Gothic architectural styles to create a "work that is unlike that of any other architect.[7]

Designed just three years after the 1906 San Francisco Earthquake and Fire, Maybeck and Leon Roos were extremely interested in seismic safety. The house was constructed with an extensive foundation of wooden piles driven into the hillside, an unusual type of foundation system for residential construction. Maybeck's engineer, Herman Kower, carefully calculated the dead loads on the wooden basement columns and the detailed drawings illustrate exactly how the columns were to be bolted to the foundation and tied to the upper floor.[8] The exterior gives no indication of the massive foundation within - all the engineering is hidden by decoration. The result is a building that exhibits sound engineering in conjunction with creative architecture.

Bernard Ralph Maybeck
Bernard Ralph Maybeck was born on February 7, 1862 in New York City. His father, a woodcarver, had immigrated to the United States from Germany in 1848 and his mother died when he was just three years old. After failing several subjects in school, at the age of seventeen

6 McCoy, Esther, *Five California Architects* (Los Angeles: Hennessey and Ingalls, 1975), 5.
7 Longstreth, Richard, *On the Edge of the World: Four Architects in San Francisco at the turn of the Century* (Berkeley: University of California Press, 1998).
8 Tobriner, Stephen, *Bracing for Disaster: Earthquake-Resistant Architecture and Engineering in San Francisco, 1838-1933* (Berkeley: Heyday Books, 2006) 260-231.

Maybeck was apprenticed to a woodcarver for a short period of time and later went to work in his father's woodcarving shop. At eighteen Maybeck's father sent him to Paris, France to study furniture design. While there, Maybeck decided to enroll in the prestigious Ecole des Beaux-Arts to study architecture.

In 1886, after more than five years of training at the École des Beaux-Arts, Maybeck returned to New York and began working for former classmate, Thomas Hastings, at the newly founded firm of Carrère and Hastings. Maybeck worked closely with Hastings on the design of the Ponce de Leon Hotel in St. Augustine, Florida for Henry M. Flagler. The following year, Maybeck and Hastings designed a hotel, two churches and a residence in St. Augustine for Flagler.

In 1888, Maybeck and another former classmate, James Russell, established a practice in Kansas City. Because of the nationwide economic depression of the late 1880s, they were unable to obtain any commissions nor find work as draughtsmen in Kansas City. However, they did meet architects Willis Jefferson Polk and Mark White, who would later encourage Maybeck to move to San Francisco. While in Kansas City he was introduced to White's sister, Annie, whom he would marry in 1890.

Maybeck moved to San Francisco in 1889 and settled in Berkeley. He got a job as a draftsman in the office of A. Page Brown in 1891. In 1894, Maybeck accepted a teaching post at the University of California, Berkeley Department of Drawing where he taught descriptive geometry. In addition, he also held informal architectural courses at his house where he taught students such as Julia Morgan, John Bakewell, and Arthur Brown Jr. Out of this beginning grew the University's College of Architecture, of which he served as the first chair from 1898 through 1903. In 1901, Maybeck administered an international competition that was sponsored by Phoebe Apperson Hearst to design a master plan of the University.

In 1902 he opened an architectural office in San Francisco, specializing in houses, churches, and club buildings. In March 1930, Maybeck received an honorary doctorate from the University of California, Berkeley. The American Institute of Architecture honored Maybeck twice during his lifetime — with citation in 1913 and with a Gold Medal in 1951. Maybeck died in California on October 3, 1957 at the age of 95, one year after the death of his wife Annie.

Maybeck developed an eclectic and personal style combining Spanish mission, Gothic, and Japanese influences. Hallmarks of Maybeck's work include use of native woods, large windows, handcrafted details, masterful use of color, and integration with the landscape.

Not only did Maybeck experiment with different architectural forms, but he often chose materials that were unusual for his time, experimenting with cement, industrial steel sash windows and cement-asbestos insulation panels. He later tried untested "fireproof" materials

such as bubblestone, a type of aerated cement, and burlap covered in cement gunite.

In addition, "Maybeck was profoundly influenced by the indigenous buildings he found in the Bay Area… Many of his practices came from the indigenous house, whose virtues of plan orientation, temperature control, and direct use of materials were to later influence a whole California school of architecture"[9], known as the First Bay Tradition.

The First Bay Tradition is a unique architectural idiom of the San Francisco Bay Area and an expression of regional identity. In the late nineteenth century, Bay Area elites, including Bernard Maybeck, developed a sense of Bay Area living based on contact with and appreciation of the region's attractive landscapes and mild climate. From this emerged an architectural style that expressed eclecticism, cultivation, and appreciation for the physical environment. It incorporated modernist ideas but retained its essential identity through its use of native woods (particularly redwood), large windows, and open, airy spaces that allowed comfortable contact with the mild, clement outdoors.

Richard Longstreth writes that although "Maybeck gave no evidence of striving for distinctly regional architecture, his work was so unique that is came to be seen as a regional phenomenon. As such, it has influenced many architects in San Francisco up to the present day. Maybeck remains the figure with whom Bay Area design is most often identified."

Most of Maybeck's early domestic work exhibited a plan developed under a simple gable roof with exterior walls shingled in wide redwood board and batten. The Roos House can be seen as an evolution in Maybeck's personal forms, with an emphasis still on the gable roof but with a greater concentration of forms borrowed from historic styles as well as an abundance of ornament on wall surfaces and balcony railings. His use of natural materials and large windows in the Roos House shows appreciation for the physical environment.

Rather than rejecting the past, Maybeck consistently called upon its forms to give satisfying shape to the present[10] as he did in the Tudor Revival style architecture of the Roos House. At approximately 9,000 square feet, the Roos House is the largest Tudor Revival style residence designed by Maybeck.

Sally Woodbridge writes of Maybeck's designs in the early 1900s, "Maybeck's plans were often rectangular or L-shaped compositions that adjusted to the terrain and he became a master at stacking volumes of spaces in complex vertical masses. In these plans he frequently treated the living hall as a separate spatial volume to call attention to its importance. Maybeck obviously found the living hall indispensable to creating a congenial setting, for he used it over and over

9 McCoy, Esther, *Five California Architects* (Los Angeles: Hennessey and Ingalls, 1975), 5.
10 Gray Brechin, Ph.D. http://www.maybeck.org/scholars.html

again in houses large and small, changing materials and colors as he saw fit."[11]

Maybeck later incorporated the use of vivid colors as decorative accents, for example the red backing for some of the light fixtures and doorbell surround, as well as the amethyst velvet on the doors in the entry hall in the Roos House. He stained wooden structural members with color to deepen the tone of the shadow, as in the staining of the decorative Gothic quatrefoils used on the balcony of the Roos House.

The interior of the Roos House balances intimacy with grandeur by juxtaposing certain elements such as a monumental hearth and cathedral ceilings with intimate alcoves and fine-grain decorative details. The arrangement of light fixtures suspended at different levels in the living room gives the impression of the room being larger than it really by creating drama in the upper area. The walls and ceilings of the public rooms on the first floor of the Roos House are clad in natural redwood, exemplifying the Maybeck's continued affinity for unadorned natural materials. Through the use of large windows in the public rooms, Maybeck creates a connection between indoor and outdoor space.

Bernard Maybeck's works listed on the National Register of Historic Places include the Faculty Club (1900), Berkeley, California; and the First Church of Christ Scientist (1900), Berkeley, California, which is considered Maybeck's masterpiece with its Gothic influences, brilliant color, and interior furnishings designed by the architect. Additional works listed on the National Register of Historic Places includes Hearst Gymnasium for Women (1927), Berkeley, California, designed in association with Julia Morgan; Panoramic Hill Historic District (1900-1949), Berkeley, California, a grouping of small Arts & Crafts residences designed in association with other architects; Swedenborgian Church (1895), San Francisco, California, in association other architects; and the Principia College Historic District (1940), Elsah, Illinois, a fanciful interpretation of post medieval English village designed in association with Julia Morgan. The Roos House would be Maybeck's only Tudor Revival residence located in San Francisco to be listed on the National Register.

The Roos house meets National Register Criterion C in the area of Architecture and retains integrity of location, design, setting, materials, workmanship, feeling and association. The property retains integrity of location, as it has not been moved. It has undergone very few alterations, all of which were designed by the original architect to be compatible with the massing, arrangement of spaces, colors and materials of the building; therefore retains integrity of design. Although the rear portion of the lot was sold in 1989, the character of the setting remains. The use of redwood paneling throughout the first floor public rooms exemplifies the Maybeck's affinity for indigenous materials. The extensive foundation system, unusual in

11 Woodbridge, Sally and Richard Barnes, *Bernard Maybeck: Visionary Architect* (New York: Abbeville Press, 1992).

residential construction, is an example of regional building techniques. Workmanship is expressed in the ornamental detailing throughout the property. All these physical features taken together convey the property's historic character and give the property its unique feeling and clearly exhibit its association with Maybeck.

The Roos House is an exceptional example of the work of nationally prominent master architect, Bernard Maybeck, who was one of the key figures in introducing a new architectural movement to the West Coast. With its steeply pitched roof, massive chimney, decorative half-timbering and diamond paned windows, the Roos House embodies the distinctive characteristics of Tudor Revival style of architecture, as interpreted by Maybeck. It possesses high artistic value in its complex vertical massing and intricate Gothic decorative details found in the quatrefoils on the exterior, light fixtures in the interior and use of local redwood paneling in the public rooms.

9. Major Bibliographical References:

Books

Cardwell, Kenneth H. *Bernard Maybeck: Artisan, Architect, Artist.* Santa Barbara: Peregrine Smith, Inc., 1996.

Gebhard, David, Robert Winter and Eric Sandweiss. *The Guide to Architecture in San Francisco and Northern California.* Layton, Utah: Gibbs-Smith, 1985.

Goff, Lee. *Tudor Style: Tudor Revival Houses in America from 1890 to the Present.* New York: Universe, 2002.

Longstreth, Richard. *On the Edge of the World: Four Architects in San Francisco at the Turn of the Century.* Berkeley: University of California Press, 1998.

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McCoy, Esther. *Five California Architects.* Los Angeles: Hennessey and Ingalls, 1975.

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Repositories

University of California, Berkeley, Environmental Design Library, Bernard Maybeck Collection

Websites

Maybeck Foundation, Internet: <www.maybeck.org>

10. Geographical Data

Verbal Boundary Description
All of legal parcel number 0970002 extending 60 feet along Jackson Street and 127.69 feet along Locust Street.

Boundary Justification
The boundary includes the residence and garage that have historically been part of the Roos property. The rear portion of the parcel that originally encompassed the gardens designed by Maybeck is not included in the verbal boundary description because it was sold in 1989.