

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

PH0680524

FOR NPS USE ONLY	
RECEIVED	JUL 31 1978
DATE ENTERED	NOV 16 1978

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

SEE INSTRUCTIONS IN *HOW TO COMPLETE NATIONAL REGISTER FORMS*
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC

The Outdoor Art Club

AND/OR COMMON

(same as above)

2 LOCATION

STREET & NUMBER

1 West Blithedale Avenue

NOT FOR PUBLICATION

CITY, TOWN

Mill Valley

VICINITY OF

CONGRESSIONAL DISTRICT

5

STATE

California

CODE

06

COUNTY

Marin

CODE

041

3 CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE
<input type="checkbox"/> DISTRICT	<input type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE
<input checked="" type="checkbox"/> BUILDING(S)	<input checked="" type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> MUSEUM
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input type="checkbox"/> COMMERCIAL
<input type="checkbox"/> SITE	PUBLIC ACQUISITION	ACCESSIBLE	<input type="checkbox"/> EDUCATIONAL
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> ENTERTAINMENT
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> GOVERNMENT
		<input type="checkbox"/> NO	<input type="checkbox"/> INDUSTRIAL
			<input type="checkbox"/> MILITARY
			<input checked="" type="checkbox"/> OTHER: Women's Clubhouse & Gardens

4 OWNER OF PROPERTY

NAME

Outdoor Art Club, Inc.

STREET & NUMBER

Post Office Box 749

CITY, TOWN

Mill Valley

VICINITY OF

STATE

California 94941

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC.

Marin County Civic Center, Registry of Deeds Office

STREET & NUMBER

North San Pedro Road

CITY, TOWN

San Rafael

STATE

California 94903

6 REPRESENTATION IN EXISTING SURVEYS (See Continuation Sheet No. 1 for additional surveys.)

TITLE

State of California Historic Resources Survey (Section on Marin County)

DATE

Submitted to State on June 30, 1977

FEDERAL STATE COUNTY LOCAL

DEPOSITORY FOR
SURVEY RECORDS

State of California Department of Parks & Recreation
Historic Preservation Section

CITY, TOWN

Post Office Box 2390
Sacramento

STATE

California 95811

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input checked="" type="checkbox"/> GOOD to	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input checked="" type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The Clubhouse and gardens of the Outdoor Art Club are on a pie-shaped parcel of land in the downtown commercial section of Mill Valley, the entry being 300 feet from the town center, Lytton Square. The right rear corner borders single-multiple family housing, the left side sloping down in a natural wooded state to the Corte Madera del Presidio Creek. The rear of commercial buildings is on the opposite side of the Creek. The last two sides are on West Blithedale and Throckmorton Avenues.

The Clubhouse is visible from all sides, partially shielded by a low grapestake fence, with the casual old-fashioned garden shaded by many mature trees (California oaks, redwoods, conifers and maples predominating). There are several comfortable wooden garden benches and a small bird bath with a statue of St. Francis in its center; except for the entryways, walking is done on hard-packed earthen pathways. The main entry to the property is through a redwood beamed and roofed gateway on the corner of Throckmorton and West Blithedale Avenues, leading down a brick and concrete walkway through the garden to the building. The Clubhouse is a welcoming place, compatible with nature in its form, setting, and in the color of its untreated shingles; and is composed of two wings placed at right angles, each with a pitched roof. A large brick and concrete patio sits comfortably in the space formed by the two arms of the building, and it in turn faces the rows of French windows of each wing. Originally and until the 1940's, there was a porch roofed by a rustic redwood pergola covered with wisteria (see Photograph No. 8). Now there is a simpler, light-weight trellis.

The original Maybeck-designed main hall has a bellcast gable, with ends to either side elevation; six wall posts and the lower chords of the roof trusses, all shingled, pierce the roof near the eave line, bringing the inside to the outside and honestly expressing the structure. Small ventilation windows high in the gable ends are operated by rope and pulley. The second wing, added in 1923, has a medium gable with ends to the front and rear. The roof edges are simple, with a two to six foot overhang and exposed rafters. One enters into a small lobby at the juncture of the two wings and straight

8 SIGNIFICANCE

PERIOD		AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW				
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION		
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE		
<input type="checkbox"/> 1500-1599	<input type="checkbox"/> AGRICULTURE	<input type="checkbox"/> ECONOMICS	<input type="checkbox"/> LITERATURE	<input type="checkbox"/> SCULPTURE		
<input type="checkbox"/> 1600-1699	<input checked="" type="checkbox"/> ARCHITECTURE	<input type="checkbox"/> EDUCATION	<input type="checkbox"/> MILITARY	<input type="checkbox"/> SOCIAL/HUMANITARIAN		
<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER		
<input type="checkbox"/> 1800-1899	<input type="checkbox"/> COMMERCE	<input type="checkbox"/> EXPLORATION/SETTLEMENT	<input type="checkbox"/> PHILOSOPHY	<input type="checkbox"/> TRANSPORTATION		
<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input checked="" type="checkbox"/> OTHER (SPECIFY) *		
		<input type="checkbox"/> INVENTION				

* Women's club predicated upon conservation and civic responsibility.

SPECIFIC DATES 1902, 1903, 1904 & 1923 BUILDER/ARCHITECT 1904 Bernard Maybeck, Architect
Charles Alsup, Builder

STATEMENT OF SIGNIFICANCE 1923 William E. Huson, Architect
Hanson, Builder

The significance of the Outdoor Art Club is twofold: the architecture of the Clubhouse, designed in 1904 by Bernard Maybeck, and the Outdoor Art Club itself. Together they are vital to the beauty and tradition of the San Francisco Bay Region.

Without the continuing activities of the women of the Club, now in its seventy-fifth year, the lovely garden and Clubhouse would surely be gone. Its location in the center of town has placed fierce pressure on the Club; the commercial interests would be delighted to add the Club's long street frontage for shops, and the official City is always very interested in additional sales tax monies. However, the Club has done so much for the community through the years, and the garden and Clubhouse are such a part of the downtown scene that the organization has grown from thirty-five to over three hundred fifty members and is an intrinsic part of Mill Valley.

In 1900, the town was incorporated as a sixth-class city. Beginning with the 1890 subdivision of the Throckmorton Ranch and the subsequent land sales, the sleepy little town had been subject to growing pains, and was indeed in need of organization. But the new government was unable to cope with the crowds of hikers and sightseers who swarmed into the valley every sunny weekend and much damage was being caused to the native plants along the hiking trails, along with rowdiness and littering within the town. To climax this, the new city government itself caused problems when it felled many mature redwood trees with no advance notice to the residents. All of this set the scene for the founding of the Outdoor Art Club in 1902.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

See Continuation Sheets No. 5 through 8, titled "Major Bibliographical References".

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 7/8 acre

UTM REFERENCES

A 10 5391980 91195360
 ZONE EASTING NORTHING

B [] [] [] [] [] [] [] [] [] [] [] []
 ZONE EASTING NORTHING

C [] [] [] [] [] [] [] [] [] [] [] []
 D [] [] [] [] [] [] [] [] [] [] [] []
 NORTHING

VERBAL BOUNDARY DESCRIPTION

Assessor's Parcels 28-014-14 and 28-014-15, containing the Outdoor Art Club building and garden; bounded to south by Throckmorton Avenue; to east by West Blithedale Avenue; to west by the Corte Madera del Presidio Creek; and to the north by continuing parcels facing on West Blithedale Avenue bearing the 28-014 designation. Corner entry is 300 feet northeast of town center (see plot plan, please).

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE

Doris E. Bassett, Chairman

ORGANIZATION

Mill Valley Committee for California Historic Resources

March 1, 1978

DATE

STREET & NUMBER

167 Lovell Avenue

TELEPHONE

415/388-8298

CITY OR TOWN

Mill Valley

STATE

California 94941

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL

STATE

LOCAL

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

STATE HISTORIC PRESERVATION OFFICER SIGNATURE

Knowlton

TITLE State Historic Preservation Officer

DATE 7/11/78

FOR NPS USE ONLY

I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

Charles Adams

DATE

11/16/78

DIRECTOR, OFFICE OF ARCHITECTURE AND HISTORIC PRESERVATION

ATTEST: *W. Ray Luce*
 W. Ray Luce
 KEEPER OF THE NATIONAL REGISTER

KEEPER OF THE NATIONAL REGISTER

DATE

11/16/78

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CONTINUATION SHEET 1

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PAGE One

REPRESENTATION IN EXISTING SURVEYS

Unless specifically mentioned, the following surveys are available at any San Francisco Bay Area Public Library.

Here Today

Junior League of San Francisco, Inc.; Chronicle Books; 1968.
(Pages 225 - 226)

Buildings of the Bay Area, A Guide to the Architecture of San Francisco Bay Region

Compiled by John Woodbridge and Sally Woodbridge; Grove Press, Inc.; New York, New York; 1960.

A Guide to Architecture of San Francisco and Northern California

David Gebbard, John Woodbridge, Sally Woodbridge, and Roger Montgomery; Peregrine Smith, Inc.; 1973.

"An Analysis of the Outdoor Art Club"

A Term Project paper written by Woodrow Jones in May of 1973 for University of California at Berkeley Course: Environmental Design 171, under Mr. Tobriner and Mr. Turner.

Available at University of California at Berkeley, Department of Environmental Design, or in the Mill Valley Library file on the Outdoor Art Club in the Lucretia Hanson Little History Room.

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CONTINUATION SHEET 2

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PAGE Two

ahead into the main hall. This is Maybeck! A handsome space, reminiscent of English village chapels. Paneled throughout in natural redwood, the ceiling soars to the high pitch, exposing massive rough hewn redwood trusses and beams, the ends carved with Maybeck's signature, — the dragon head, (see Photograph No. 2). Ahead is a slightly raised stage; within the stage area and slightly to the left is a massive dry-laid stone fireplace, (see Photograph No. 4). The hanging lamps in the hall are handmade and original to the design of the room. Behind the stage are a dressing room and a lavatory; and to the far left, a property room, the only 1923 addition to this part of the Clubhouse. Through the rear French doors is another smaller room running parallel to the Main Hall. This was originally an open porch which was enclosed and paneled in redwood in the 1930's. Through a door to the left are pantries and a large kitchen. From there toward the front of the building is a corridor with lavatories on the right side, which ends at the lobby and also provides entry to the last room, the Library (Board Room), which has plaster walls, a beamed ceiling, and natural redwood trim and cabinets. This room looks out to the patio through French doors similar to those in the Maybeck hall. In all, the property room, kitchen and pantries, corridor, lavatories, and Library were added in 1923.

Although an attempt was made by the Club to contact Maybeck for the additions in 1923, the work was done by a local architect, William E. Huson, who did a fine job of keeping the additions in tune with the Maybeck design. As is true of all good buildings, the Clubhouse continues to delight the senses as well as comfortably house club and community activities.

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PAGE Two

Statement of Significance (Continued)

Thirty-five ladies, led by Mrs. Lovell White, wife of the President of the Tamalpais Land & Water Company, decided to band together to save the natural beauty of the city and the surrounding hills and canyons leading to Mount Tamalpais. The Outdoor Art Club by-laws state the purpose of the Club: "To preserve the natural scenery of Mill Valley and the surrounding country, to beautify the grounds around public buildings, to endeavor to create public sentiment against the wanton destruction of birds and game, and in all other directions to encourage the development of outdoor art as well as to engage in what is known as civic, social and literary work." This they have continually done, as will be shown in the history section of this submittal.

It is not recorded what led the members of the newly formed Club to contact Bernard Maybeck to design their Clubhouse; but it is possible that contact was made by one of the founding members, Mrs. John Finn. She and her husband were members of the Town & Gown Club of Berkeley, whose Clubhouse was designed by Maybeck in 1899. In addition, Maybeck, along with Charles Keeler, was a leader in beautification efforts in Berkeley, and therefore, was well known in that community.

Bernard Maybeck received his architectural training at the Ecole des Beaux Arts in Paris, from 1880 to 1886. Little of his work can be readily identified with classic architecture as taught at the Ecole. He was strongly influenced by the Arts & Crafts movement of Europe, particularly by the Englishmen, Vosey and Baillie Scott. This movement, begun in the fine arts, spread naturally to architecture, first appearing in this country on the East Coast. It was introduced on

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PAGE Three

Statement of Significance (Continued)

The West Coast by Maybeck, along with Polk, Coxhead and Morgan in the San Francisco Bay Region, and Gill and Greene & Greene in Southern California. Arts & Crafts was a definite turn around from Victorian, bringing simplicity to building form with man made rather than ornate, machine-turned decoration. Paramount was the requirement that structure fit with the land form rather than proclaiming the building's dominance over the land. To better achieve this "land-building" relationship, natural unpainted wood was normally used both for exterior and interior surfaces. Maybeck did this far better than most, always in his own individual manner, and often with humor.

Architectural surveys traditionally include only the best examples of the work of an architect and of the existing surveys available, all include Maybeck's Outdoor Art Club of Mill Valley. He did seven clubhouses in all, each one different and suited to the needs of the individual club, and all fitting beautifully with the land chosen for the building (*). The original Maybeck Outdoor Art Clubhouse is unaltered; a 1923 addition by a local architect has not been changed since then, and is compatible with the Maybeck structure. The building is an important example of Maybeck's work during his most creative period.

- * Town & Gown Club at Berkeley, 1899
- University of California Faculty Club at Berkeley, 1902
- Bohemian Club at Bohemian Grove on the Russian River, 1903
- Outdoor Art Club at Mill Valley, 1904
- Hillside Club at Berkeley, 1906
- Sierra Club at Tuolumne Meadows, 1913
- Forest Hill Club at San Francisco, 1919

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MAJOR BIBLIOGRAPHICAL REFERENCES

Unless specifically mentioned, the following are available at any San Francisco Bay Area Public Library. Since this bibliography covers both the architect, Bernard Maybeck, and the Outdoor Art Club itself, the items which specifically mention the Outdoor Art Club are identified by an asterisk (*).

- * Five American Architects
Esther McCoy; Reinhold Book Corporation; 1960; Praeger Publishers; 1975.
(Pages 10-11)
- * Architecture of Nineteenth and Twentieth Century
Henry Russell Hitchcock; Pelican History of Art Series; Penjuin Books;
Baltimore, Maryland; 1958.
(Pages 331, 333, 334, 335, and Picture Plate #146)
- * Bernard Maybeck; Artisan, Architect, Artist
Kenneth H. Cardwell; Peregrine Smith, Inc.; 1977.
Available at Mill Valley Library; Throckmorton Avenue; Mill Valley, California.
(Pages 86, 121, 125, and 241)
- * "Maybeck and Redwood" from "Views and Reviews" column of "Architectural Review"
magazine; December, 1973 issue, by Philip Molten; published in London, England.
Two pages with text and pictures (copy enclosed with submission under Supporting
Documents Section, as the magazine is difficult to find in back issues).
- * Copy of Page 9 from Maybeck-White Account Book, 1905.
Authenticated by Professor Cardwell of University of California at Berkeley
School of Environmental Design. Enclosed with submission under Supporting
Documents Section.
- * Historic Files of the Outdoor Art Club, Inc., (containing minutes of the Building
Committee and the Board of Directors, and a Club History written by one of the
original founding members (1904-1940). Available through Outdoor Art Club
Historian, Post Office Box 749; Mill Valley, California 94941.
- * File on the Outdoor Art Club
Includes early newspaper accounty; Mill Valley Record issues of August 1902;
September 21, 1960; July 27, 1977; Independent Journal issue of May 7, 1977
(Pages 31-32), as well as other itesm of interest. Available at the Mill Valley
Library Lucretia Little History Room; Throckmorton Avenue; Mill Valley, California.

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Files of the California Historical Society Library; Jackson and Laguna Streets; San Francisco, California, including:

"California Historical Society Quarterly 51:290-303", Article on Bernard Maybeck by Harold Kirker.

"California Historical Society Quarterly 38:306-(1959)", "Public Libraries in California" by Hugh Baker.

"Romance of Transportation", by Carl Haverlin, 1929; File #13523; Berkeley Gazette, "So We're Told", by Hal Johnson; Life Magazine, article on Bernard Maybeck by Winthrop Sergeant, Vol. 24, Pages 141-153.

- * The Outstanding Work of Bernard Maybeck"
San Francisco Chronicle Sunday "Bonanza" Section, March 8, 1959.
(Pages 5 and 6)

Commercial Encyclopedia of the Pacific Southwest
Ellis A. Dairs, 1911.
(Page 221 for biography and photograph of Maybeck)

- * "California Design 1910"
Catalog book for Pasadena Art Museum Show of 1974. Available at Pasadena Art Museum in Pasadena, California. (Page 132)

- * In Tamal Land
Helen Bingham; Calkins Publishing House; San Francisco, California; 1904.
(Photocopy of Page 37 included under Supporting Documents Section to illustrate pergola and porch of Outdoor Art Club.)

San Francisco Bay Cities
Josef Muench; Hastings House, Publishers; New York 1947. (Page 77)

Bay Area Houses
Sally Woodbridge; Oxford Press; New York, New York 1967.
(Pages too numerous to list.)

Friends Bearing Torches
Charles Keeler; 1936 (unpublished).
Available at Bancroft Library, University of California at Berkeley.

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* Roots of Contemporary American Architecture

Louis Mumford; Reinhold Publishing Co.; New York; 1952.
(Pages 12, 14, and 130)

One Hundred Country Houses

Aymar Embury; 1909.

Available at Bancroft Library; University of California at Berkeley.

Building with Nature; Roots of the San Francisco Bay Region Tradition

Leslie M. Freudenheim and Elizabeth Sussman; Peregrine Press; Santa Barbara and Salt Lake City; 1974.

Fact Sheet of California Redwood Association; November 20, 1970.

Available from California Redwood Association; 617 Montgomery Street; San Francisco, California.

* The Architecture of America

John Burchard and Albert Bush-Brown; Little, Brown & Co.; Boston, Massachusetts; Toronto, Ontario, Canada; 1961.

(Pages 162, 177, 223, 226, 230-231, 233, 289, 296, 301, 384, and 392)

* Images of American Living

Alan Gourins; J.B. Lippincott Co.; Philadelphia and New York; 1964. (Pages 389-390, 392, 398, 399, 424)

* Architecture through the Ages

Talbot Hamlin; G.P. Putnam's Sons; New York; 1940 and 1953. (Page 647)

* Architecture, Ambition and Americans

Wayne Andrews; Harpers & Brothers; New York; 1947.

(Pages 198, 199, 272-284, 276, 384, and 387)

Bernard Ralph Maybeck, Architect Comes into his Own"

Jean Murray Bangs; "Architectural Record" magazine; 1948.

Available at Bancroft Library, University of California at Berkeley.

"Bernard R. Maybeck; Selections from the Writings of this Year's Gold Medalist"
"Journal of the American Institute of Architecture" May, 1951.

Available at Northern California Chapter Office of American Institute of Architects; 790 Market Street; San Francisco, California 94102.

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- * "Marin County Enterprise", Volume 2, #51; March 1, 1902.
Enclosed with submission under Supporting Documents Section.

Julia Morgan Architect

Richard W. Longstreth; Berkeley Architectural Heritage Association; 1977.
Available from Berkeley Architectural Heritage Association; Berkeley, California.
(Pages 5, 20, and 26)

The Simple Home

Charles A. Keeler; Paul Elder and Co.; 1904.
(Dedicated to "My friend and counselor, Bernard Maybeck.")
Available at Bancroft Library, University of California at Berkeley.

15 Great Buildings, A Personal Journey through San Francisco's Architectural Decades.

John Woodbridge; "San Francisco Bay Architects' Review, #8; January, 1978;
Available at Northern California Chapter, American Institute of Architects;
790 Market Street; San Francisco, California 94102.

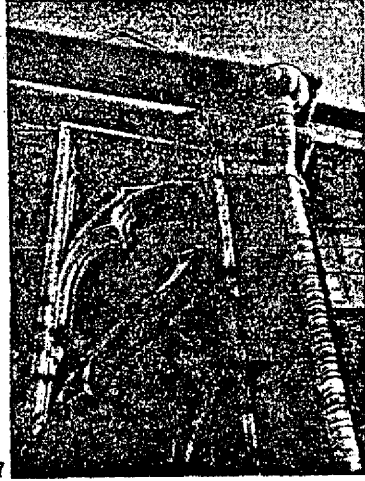
- * "The West's First Modern Architecture", San Francisco Chronicle, article on
page 6 by Allan Temko; January 30, 1978.



5



6

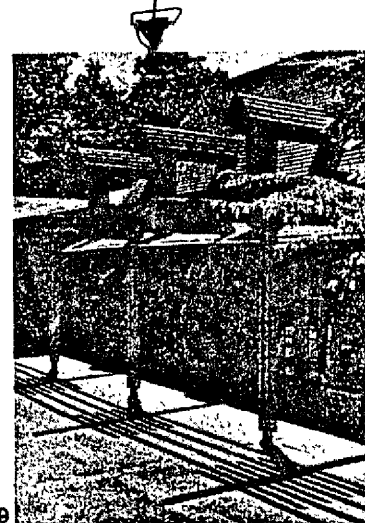


7

Maybeck and redwood: 5, 6, Leon Ross house; 7, 8, house for Samuel Goslinky; 9, 10, the Mill Valley Outdoor Art Center.



8



9

SYDNEY OPERA HOUSE
The title of John Yeoman's book (AR September, p144) should have read *The Other Taj Mahal*, not *The Other Toy Model*.

HIGHGATE NEW TOWN
The credits for Highgate New Town preview (AR September) should have included the following Camden architects: Richard Gibson, John Berrington, Tim Drewitt and Ken Adie.

MEDICAL CENTRE, ROME
Carlo Fegiz and Domenico Gimigliano should have been included as the architects for the Medical Centre, Rome (AR July).

SOCIABLE HOUSING

To the Editors

SIRS: The splendours and miseries of Los Angeles, the graces and grotesqueries, appear to me as unrepeatable as they are unprecedented. I share neither the optimism of those who see Los Angeles as the prototype of a future cities, nor the gloom of those who see it as the harbinger of universal urban doom.'

It says all that in my book, you know (just over the page from the bit you quoted) and it seems to me an adequate disproof of the implications of your weasel-worded rhetorical question about whether 'really intended to mislead the planners or public so?'. Obviously I yield to none in my affection for Los Angeles, and have endeavoured to transmit that affection to the public, but I have never offered it as a model to be copied, at Milton Keynes or anywhere else—indeed your observations on the origins of the Milton Keynes plan suggest that whoever wrote the passage had not even read the AR's own article of August 1969.

So I am somewhat at a loss to know why I have been singled out for abuse—unless it be what seems implied by your quoting the paragraph where I admit that I learned to drive in order to study Los Angeles at first hand. My sin, in that case, would be that I threatened to reveal the facts and thus break the hegemony of ignorance that enables the peddlers of certain planning rostrums to parade a mythical Los Angeles as a bogeyman to frighten waverers back on to the Party-line.

Sounds remarkably like Enid Powell tactics to me.
Yours regretfully
REYNER BANHAM
Professor of History of Architecture
School of Environmental Studies
University College London

Ivor de Wolfe replies:
Many people have wanted to pin Reyner Banham down on this point. We are glad to have his (qualified) admission.

To the Editors

SIRS: As a writer and lecturer on population problems, I turned with interest to 'Aping the US' in the October AR. After reading it however, I concluded that the Civilian thesis must be intellectually moribund to need so many distorted supporting arguments.

First, neither Reyner Banham nor Peter Hall argue that Los Angeles has any relevance to the planning of Britain as a whole. Banham, in fact specifically urges the opposite, that LA is a unique city. So much for the Civilian myth of a freemasonry pro-Angelenos, secretly manipulating British planners towards ultra low densities.

Not that such a conspiracy, even if it existed, could claim the success at Milton Keynes attributed to it by the Civilian, for on their own



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Architectural Review
(December 1973)
Outdoor Art Club
Mill Valley, Ca.

Doris Bassett
167 Lovell Av.
Mill Valley, Ca.
415-388-8298

JUL 31 1978



A CREEK IN SUMMER.



THE OUT-DOOR ART CLUB.

ance appropriate for turning curves. As the train gradually climbs in its serpentine route, and chaparral takes the place of redwood, the country below begins to unfold: towns appear in miniature, and hills which on close approach have distinct characteristics now merge into one another, forming an unbroken mass which stretches west to the Pacific, on whose sapphire bosom may frequently be seen the dim outline of the Farallon Islands, while to the southward Point San Pedro and the City are visible, and San Francisco Bay with intricate windings can be seen to join San Pablo and Suisun bays on the east.

It requires many trips to fully appreciate and comprehend the marvelous diversity of views spread before one, while the variety of superb effects to be witnessed from this mountain cannot be found in a single visit.

To watch the wonderful radiance of sunrise when Apollo mounts in his chariot of fire above the Berkeley hills, or to see a billowy floor of fog, outspread before one, obscuring the lower world and leaving naught save this mountain peak unwrapped by the fog-mantle; and then to witness the pale light of the moon marking a silver pathway on the Bay, and

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In-Tamal-Land
--- (page 37)
Outdoor Art Club
Mill Valley

Doris Bassett
167 Lovell Av.
Mill Valley, Ca.
415-388-8298

VIEWS AND REVIEWS

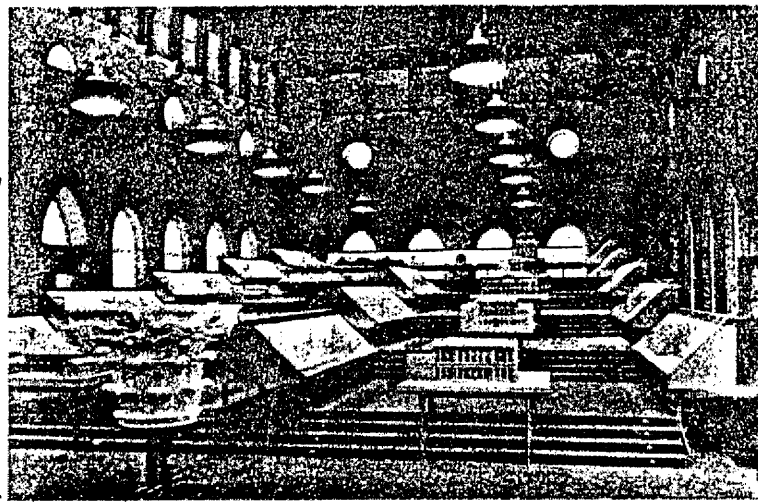
The Architectural Review
London
December, 1973

marginalia

NO PALLADIO?

One of the most unusual exhibitions ever mounted is about to leave on a world tour, but so far there are no plans for it to visit London. It is the exhibition of Palladio's work, organised by the Andrea Palladio International Centre of Architectural Studies and held in the Basilica at Vicenza in a setting designed by Franco Albini. One of the attractions of the exhibition is the fact that many of Palladio's buildings (the exhibition itself was in one) were close at hand and open to the public for the occasion, an attraction which could not, of course, be exported. But what makes the exhibition unusual are the spectacular models, the peer, according to Marcus Binney (*Country Life*, 19 July) of the superb models made for Soane. Built painstakingly over a period of five years by the Ballico di Schio workshop (the first effort to a scale of 1:50 was rejected in favour of the larger 1:33), they dominate the exhibition and include both unexecuted and executed designs. Some of them, like the Villa Rotonda and the Redentore church, open to reveal exquisite miniature replicas of their interiors.

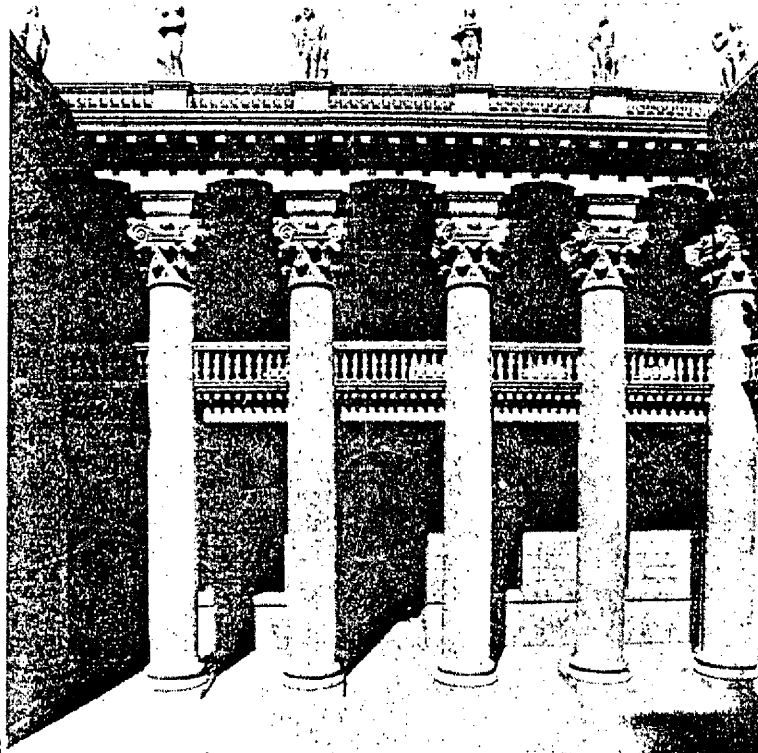
These models work on two levels. They provided a challenge to Palladio scholars, as is made clear from the preparatory drawings for the unexecuted or partially executed designs published in the main hardback catalogue (*Mostra del Palladio, Vicenza, Basilica Palladiana, Elec-*



1, the Palladio exhibition, designed by Franco Albini, was mounted in the Basilica at Vicenza. 2, fine detail on the model of the Palazzo da Porta Fesca, Vicenza. 3, wooden model of the Villa Emo (1550) at Fanzolo. 4, wooden model of the Villa Barbaro at Maser (1560).

tra Editrice 1973). These drawings explore in the case of each design several possible solutions, while the

text explains why one particular solution was adopted for the model. At another level the models provide



2

house as well as three-dimensional relief in an exhibition which must of necessity consist mainly of photographs and drawings. The models are just one example of the care the organisers have taken to communicate with their public. Another is their solution to the catalogue problem. There is a booklet small enough to fit into a pocket, which is cheaper and handier than the main catalogue already mentioned and far more informative than the more common handlist.

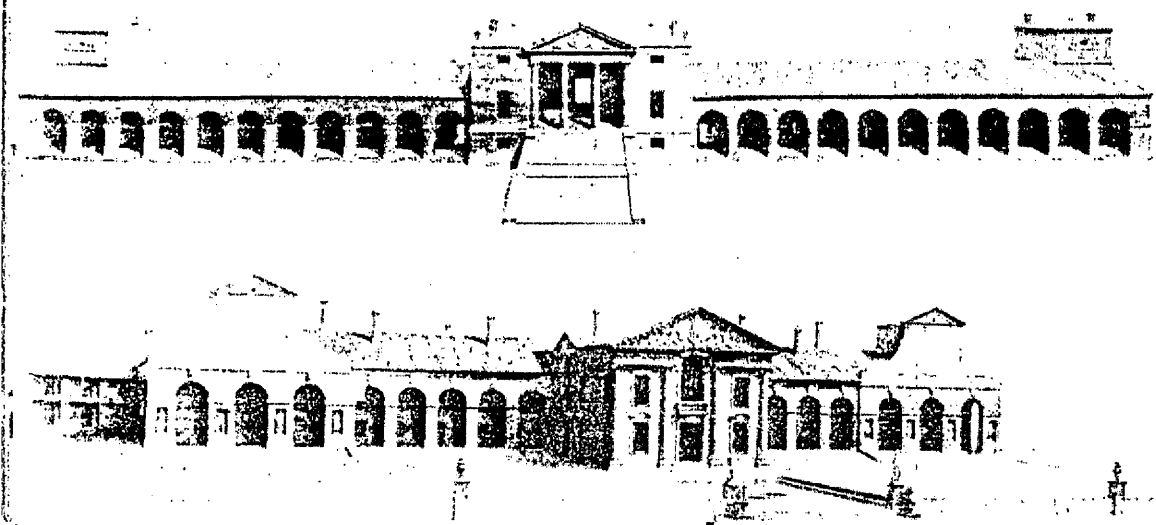
The exhibition will not be travelling with Palladio's original drawings lent by the RIBA Drawings Collection, and this is an additional reason for bringing the show to London where these treasures, collected by the second founder of the Palladian style in England, Lord Burlington, could again be added to it. That such an exhibition of Palladio, who twice profoundly influenced English architecture, should by-pass these shores is surely inconceivable. Will the Arts Council please take note? s.c.

MAYBECK AND REDWOOD

An exhibition of Bernard Ralph Maybeck's work, with more than 100 photographs by Roy Flamm, was recently sponsored by the California Redwood Association in San Francisco. Maybeck, who died in 1957 at the age of 95, was a pioneer in using redwood as a domestic building material. The son of a woodcarver, he was apprenticed to his father before going to Paris to study furniture design and later architecture at the Beaux Arts. In 1889 Maybeck settled in San Francisco which was then the major port on the west coast and a rapidly expanding city.

Outside the Bay area, Maybeck is known mainly through Esther McCoy's *Five California Architects*. Her account, though admirable, now seems inadequate for a man who created a language that inspired the architectural development of an entire region. Of his lesser-known works, the Leon Roos house (1909) tumbles joyfully down a San Francisco hill. 5, its eaves overhang supported on elaborately carved brackets, 6. On a smaller scale is the small house for Samuel Goslinsky (1909) with its uninhibited expression of pipework, 8, and flamboyant window tracery, 7. California's temperate climate had the effect of opening up the traditional enclosed house and Maybeck's works often achieve a close relationship between indoor and outdoor living. The Mill Valley Outdoor Art Center (1906), a few miles north of San Francisco, was commissioned by a group concerned with the preservation of wild life in the Marin County hills. Over the years trees and shrubs have walled the building in. A canopy of oaks provides a sheltered patio, 10; a wall of glass doors opens into a large meeting room with high timber trusses, parts of which penetrate the roof to form a series of little false dormers, 9.

PHILIP MOLTER



MARIN COUNTY



ENTERPRISE



VOL. 2.

MILL VALLEY, MARIN CO. CAL., SATURDAY, MARCH 1, 1902.

NO. 51.

Mc Afee Bros., Agents

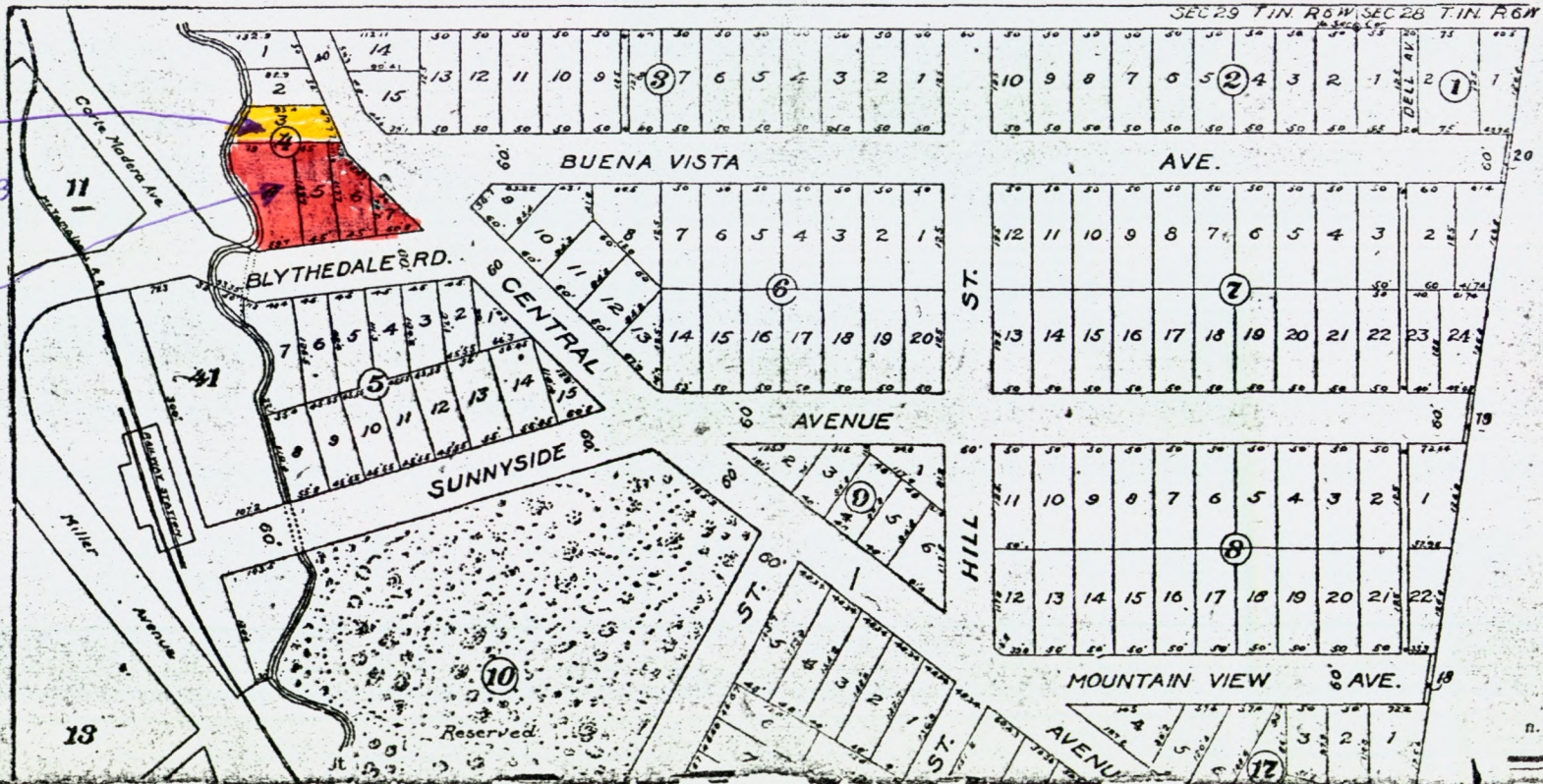
108 MONTGOMERY ST.

San Francisco Cal

OUTDOOR ART CLUB
ADDED PARCEL 3
IN 1950

OUTDOOR ART CLUB
LOTS 4-5-6-7

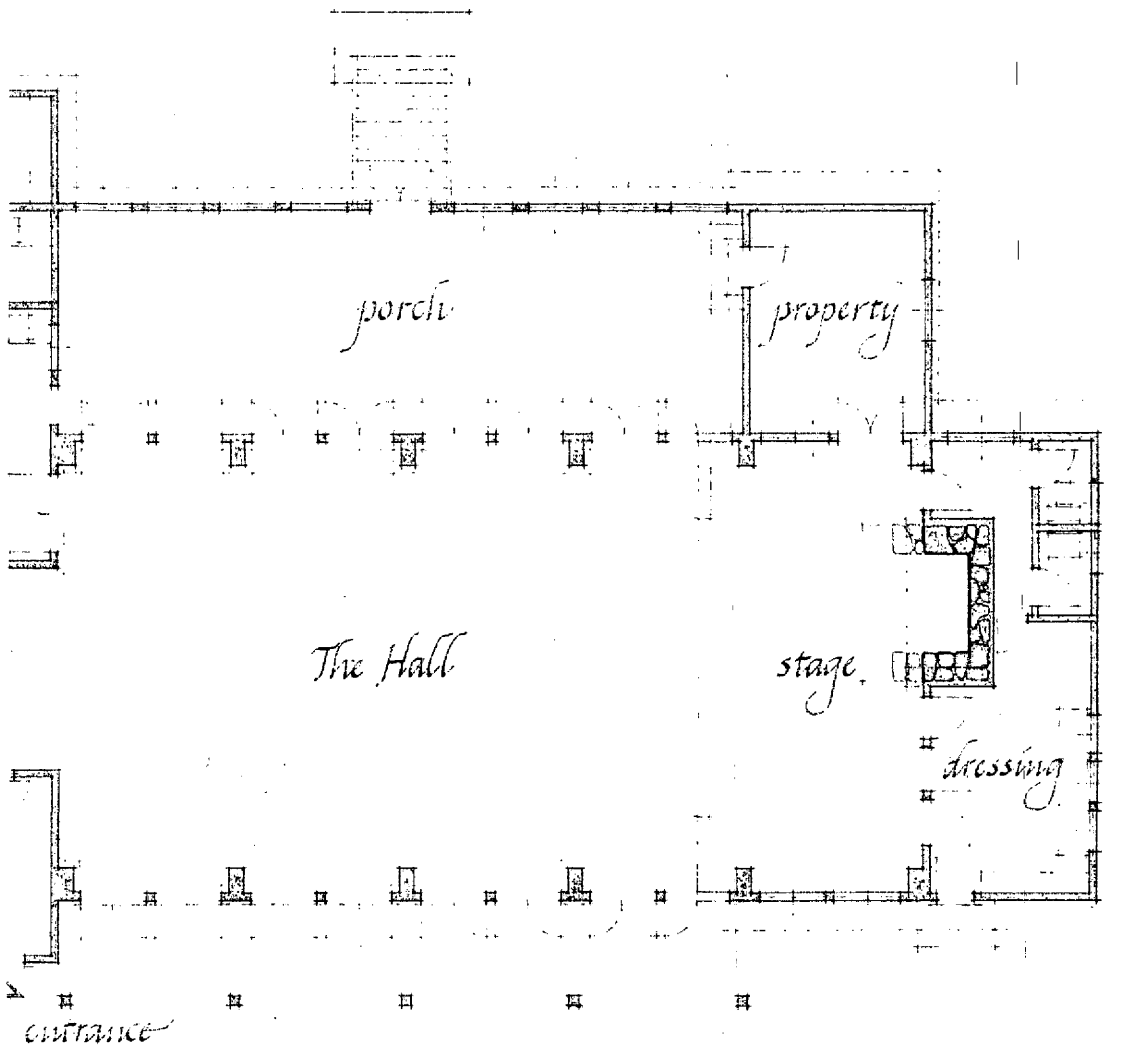
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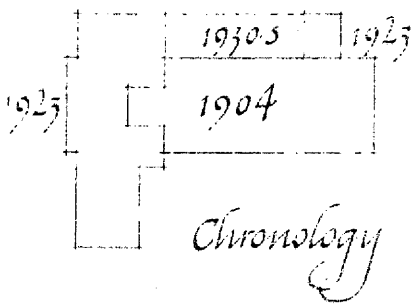
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Marin County
Enterprise, March
1, 1902
Outdoor Art Club
Mill Valley, Ca.

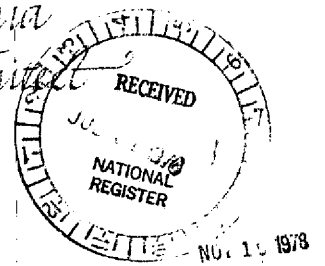
Doris Bassett
167 Lovell Av.
Mill Valley, Ca.
415-388-8298



Floor Plan
 one eighth inch equals one foot



OUTDOOR ART CLUB
 Mill Valley, California
 Bernard Maybeck Architect
 1904



to 1913
Floor Plan, Outdoor
Art Club, Mill Valley

Doris Bassett
167 Lovell Ave.
Mill Valley, Ca.
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S. L. E. DEL.

OUTDOOR ART CLUB

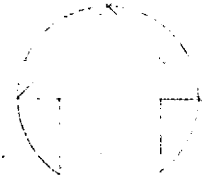
Mill Valley, California

Bernard Maybeck, Architect
1904

Site Plan

scale: one inch equals twenty feet

north



Corte Marina del Presidio

Arroyo



West Blidstone Avenue

NOV 10 1978

Plot Plan

Outdoor Art Club
Mill Valley, Ca.

Doris Bassett
167 Lovell Av.
Mill Valley, Ca.
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