

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

FOR NPS USE ONLY

RECEIVED DEC 04 1979

DATE ENTERED

JAN 10 1980

**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

Pedro de Lemos House

AND/OR COMMON

2 LOCATION

STREET & NUMBER

100-110 Waverley Oaks

__NOT FOR PUBLICATION

CITY, TOWN

Palo Alto

CONGRESSIONAL DISTRICT

__ VICINITY OF

12

STATE

California

CODE

06

COUNTY

Santa Clara

CODE

085

3 CLASSIFICATION

CATEGORY

- DISTRICT
- BUILDING(S)
- STRUCTURE
- SITE
- OBJECT

OWNERSHIP

- PUBLIC
- PRIVATE

BOTH

PUBLIC ACQUISITION

- IN PROCESS
- BEING CONSIDERED

STATUS

- OCCUPIED
- UNOCCUPIED
- WORK IN PROGRESS
- ACCESSIBLE
- YES: RESTRICTED
- YES: UNRESTRICTED
- NO

PRESENT USE

- AGRICULTURE
- COMMERICAL
- EDUCATIONAL
- ENTERTAINMENT
- GOVERNMENT
- INDUSTRIAL
- MILITARY
- MUSEUM
- PARK
- PRIVATE RESIDENCE
- RELIGIOUS
- SCIENTIFIC
- TRANSPORTATION
- OTHER:

4 OWNER OF PROPERTY

NAME

Alan & Freda Sherman

STREET & NUMBER

110 Waverley Oaks

CITY, TOWN

Palo Alto

__ VICINITY OF

STATE
California

5 LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC.

Santa Clara County Clerk's Office

STREET & NUMBER

191 North First St.

CITY, TOWN

San Jose

STATE
California

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

Palo Alto City Inventory

DATE

December 1978

__ FEDERAL STATE __ COUNTY LOCAL

DEPOSITORY FOR
SURVEY RECORDS

Office of Historic Preservation

CITY, TOWN

Sacramento

STATE
California

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	<input type="checkbox"/> RUINS	<input checked="" type="checkbox"/> ALTERED (cottage only)	<input type="checkbox"/> MOVED DATE _____
<input type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The de Lemos Residence is free-standing structure with access from a cul-de-sac in a largely period revival upper-middle class residential neighborhood.

The building is quite irregular in outline, being essentially a series of rectangular forms arranged around a rectangular courtyard. The building is spatially complex as well, varying between two story and one story sections of varying heights and ceiling configurations. Construction is largely wood frame with stucco although there appears to be some occasional masonry construction as in the studio inglenook. The stucco surface is enriched by insets of tile and of various relief ornament. The roof, which is covered in specially made tile, is a complex collection of gabled forms.

Entrance to the house is into a loggia which is open to the enclosed courtyard, and which leads at one end to the entry proper and the living room. The loggia wraps around the sides of the courtyard as well.

The pillars of the entry loggia are Byzantine revival, and were salvaged from the chapel at Stanford, ruined in the 1906 San Francisco earthquake. Other similar pieces including intricately carved column capitals are used at various locations in the structure.

To the rear of the house there is a second floor gallery, from which there are stairs down to a rear terrace area. There are various small balconies accessible from the second floor rooms and hall ways.

Fenestration is quite irregular, a reference to Mediterranean vernacular prototypes. Chimneys are topped by small tiled covers, and are of stucco, except for the one off the studio inglenook, which is of hollow tile construction.

There is much carved wood and wrought iron throughout the building but the major decorative element is ornamental tile. Some of the tile was apparently made by de Lemos, his wife, and his students. Some were manufactured locally in San Jose. But much was gathered on his extensive travels throughout Mexico and the countries which surround the Mediterranean. The constant occurrence, both inside and out, of tiles of every shape, color, and style, provides an amazing visual enrichment for the structure.

The exterior areas are paved not with tile, but in a variety of combined materials; a complex mixture of irregular concrete shapes edged with brick and pebbles, geometric patterns of brick and pebble, and repetitive square panels of geometrically arranged pebbles.

The building contains three bells, similar to bells which would have been found in the California missions. One of these, located in a chimney structure above the roof, and therefore inaccessible, has an electrically operated mechanism to ring it.

The interior shows the same surface elaboration and hand crafted elements as the exterior. Many of the doors are comprised of twin panels divided in the center and mounted on dowel pivots rather than hinges, with carved, delicate, scenic patterns. These doors are fastened shut and opened by tying or untying attached leather thongs. Moroccan windows, carved Spanish panels, and other collected artifacts are adapted to new uses and functions throughout the house. The interior hardwood floor treatment varies from room to room with a variety of patterns. The floors in fact were signed by the craftsmen who executed them. The living room is a two story space with heavy timber ceiling structures and is punctuated

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by balconies, grilled openings, and alcoves creating a complex multi-level spatial sculpture. The studio has a very unusual inglenook, all of tile, in which most of the inglenook functions as a flue, and the hearth projects out from the wall between built-in tile benches. It is reputedly patterned on the kitchen fireplace of El Greco's house in Toledo. Many of the lighting fixtures are specially made of wrought iron.

There are a number of outbuildings. There is a potting shed attached to the house itself. There is a garage and duplex unit of convincing Pueblo Revival design, complete with rounded, adobe looking corners, and sapling ladders from one roof level to another. There is a small one-story cottage, now sheathed in hand split shakes, an imitation log-cabin siding, which was apparently, originally used as a studio space for activity associated with "School Arts" magazine. The cul-de-sac, and other portions of the property are enclosed within high stucco walls. At the end of the cul-de-sac is a tiled alcove and garden seat which incorporates 3 tiles from California missions. There is a large gate of Medieval, almost fairy tale, appearance providing access to the property from the cul-de-sac (Waverley Oaks). The gate house is a massive gable form in elevation, with crenelations topped by small pyramidal shapes.

The property was developed by de Lemos over a period of years, so the building as it now stands is the result of a process of continuous change and addition through the period of his occupancy.

The current owners have changed little of the original fabric, primarily performing maintenance and repair work in keeping with the structure.

Construction was begun in 1931, one wing completed and occupied in 1934, and the house finished in 1941.

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 checked="" 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 type="checkbox"/> OTHER (SPECIFY)
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES 1931 - 1941

BUILDER/ARCHITECT Pedro de Lemos

STATEMENT OF SIGNIFICANCE

The de Lemos house is a unique structure designed and built by an important designer in the fields of both architecture and the arts.

The house is a perfect product of that sensibility to California (both the real and the mythical California) represented in literature by Helen Hunt Jackson's Ramona. It is a sensibility which has formed major portions of the Palo Alto visual environment, both residential and commercial.

Apart from its relationship to the Spanish Colonial Revival, it is a component of a series of buildings which seem to result from an attitude of California as a magical place where anything can happen. The de Lemos house must thus be viewed, along with Hearst Castle, the Watts towers, the Mission Inn in Riverside and the Winchester house in San Jose as a personal fantasy completely fulfilled in three dimensions.

As for de Lemos, he is a significant figure both locally and nationally. Locally he is known as the designer of several important buildings: two commercial structures in the 500 block of Ramona, an important Spanish Colonial Revival commercial enclave; and the buildings of the Allied Arts Guild in Menlo Park. Less well-known, but just as fascinating, is a Medieval Revival apartment complex on property he owned on Cowper St. in Palo Alto. De Lemos taught decorative arts at Stanford and was, for 28 years, director and curator of Stanford University's Museum and Art Gallery. It was his interest in art education which made de Lemos nationally known and resulted his becoming the editor of School Arts Magazine. Much of the work connected with School Arts was performed in the Studio, office and cottage of the Hacienda de Lemos. De Lemos also authored several books: Art Simplified, Applied Art, Pen Drawing, Print Processes, and Creative Arts and Crafts.¹

The de Lemos' Hacienda is in itself an outstanding work of art, containing a remarkable collection of art and architectural pieces as integral elements of its design. It combines the work of highly skilled craftsmen of several mediums and incorporates it into a remarkable whole. Further, de Lemos himself was considered a master designer and arts figure with national distinction in the field of art education.

His philosophies as expressed in books and journal productions affected attitudes and work of subsequent eras, in the fields of art and education.

The house is the totally unique and highly creative work of a recognized master, and as such possesses the exceptional significance required for placement on the National Register of Historic Places of structures less than 50 years of age.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

Interview with Frieda Sherman, owner, May 25, 1979
 Interview with Ester Morton, daughter of Pedro de Lemos, August 14, 1978
 Floor plans drawn by deLemos
 Pierce, Marjorie, "At Hacienda de Lemos", San Jose Mercury News, 1/14/73,
 Webster Realty, "A Walk through this gate to majestic old Waverley Oaks"
 sales brochure

**UTM NOT VERIFIED
 ACREAGE NOT VERIFIED**

10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY .674

Palo Alto

QUADRANGLE NAME

QUADRANGLE SCALE 7½'

UTM REFERENCES

A 10 576 200 414 3070
 ZONE EASTING NORTHING

B
 ZONE EASTING NORTHING

C

D

E

F

G

H

VERBAL BOUNDARY DESCRIPTION

A 105.26' by 278.98' lot in a residential block bounded by Waverley, North California, Bryant, and Santa Rita streets, as shown in assessor records as lot 33, Book 124, page 10, Santa Clara County.

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

STATE	CODE	COUNTY	CODE
no overlapping boundaries			
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE

Paula Boghosian & John Beach

ORGANIZATION

Historic Environment Consultants

DATE

May 31, 1979

STREET & NUMBER

2306 J St.

TELEPHONE

(916) 446-2447

CITY OR TOWN

Sacramento

STATE

California

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL

STATE

LOCAL X

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

Kenn Miller

TITLE

DATE

11/27/79

FOR NPS USE ONLY

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

attny
Carol D Skell
 KEEPER OF THE NATIONAL REGISTER

DATE

1-10-80

ATTEST:
[Signature]
 CHIEF OF REGISTRATION

DATE

1-9-80

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HERITAGE CONSERVATION AND RECREATION SERVICE

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NATIONAL REGISTER OF HISTORIC PLACES INVENTORY -- NOMINATION FORM

CONTINUATION SHEET

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ITEM NUMBER

8

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Footnote 1.

Pedro de Lemos was born in Austin, Nevada in 1882 but received his higher education at the California School of Fine Arts, the San Francisco Institute of Art, and the University of California. He also studied at the Art Student's League and Columbia University with such noted figures as Harry Stuart Fonda and Emile Gremke.

De Lemos obtained his first teaching post at the University of California in 1913 as a professor of design. He left this position in 1915 to become the acting director, and eventually the director, of the San Francisco Institute of Art. In 1918, de Lemos became the director of the Stanford University Museum and Art Galleries, a post which he held until 1947. While at Stanford, he also taught classes and served as the editor-in-chief of the School Arts Magazine.

In addition to his reknown in the art education field, de Lemos was an accomplished artist and exhibited at such notable institutions as the Corcoran Art Gallery in Washington, D. C., the Art Institute of Chicago, and the San Francisco Exposition of 1915.

De Lemos' apparent predilection toward the incorporation of a variety of architectural elements from other buildings into his new designs was served by his several "collecting" trips to Europe. The evidence of such trips is seen throughout his house.

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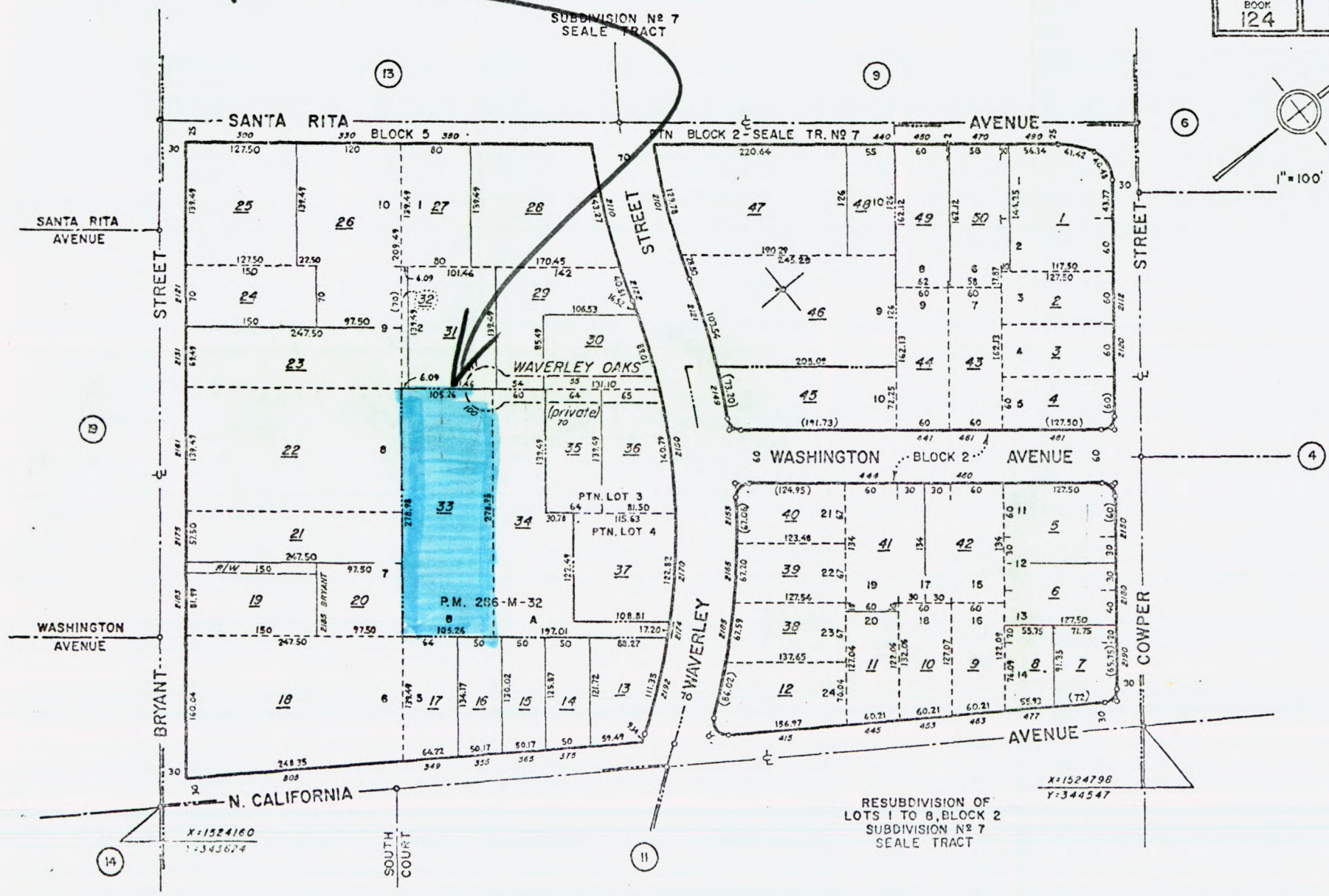
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"Realizing a Vision in Applied Art", supplement to School Arts magazine,
Vol. 36, No. 9, May 1937
Pedro de Lemos obituary, Palo Alto Times, December 6, 1954

100 WAVERLEY OAKS

OFFICE OF COUNTY ASSESSOR - SANTA CLARA COUNTY, CALIFORNIA

BOOK 124 PAGE 10



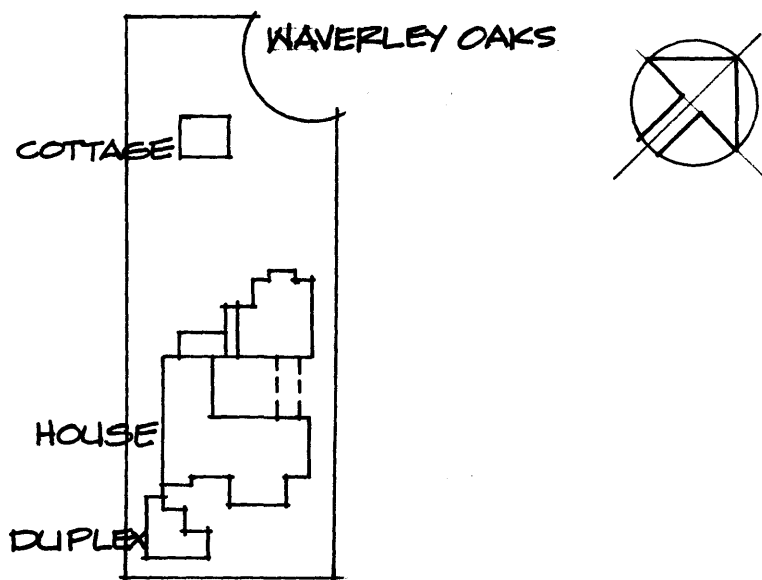
DEC 04 1979

RESUBDIVISION OF
LOTS 1 TO 8, BLOCK 2
SUBDIVISION N^o 7
SEALE TRACT

X:1524798
Y:344547

339

DEC 04 1979



DE LEMOS RESIDENCE
SCALE: 1" = 100'

FROM SANBORN INSURANCE MAP 9/1979
PALO ALTO