

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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. 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.

1. Name of Property

DRAFT

Historic name: Mathews, Arthur C. and Judith, House
 Other names/site number: _____
 Name of related multiple property listing: N/A
 (Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 83 Wisteria Way
 City or town: Atherton State: California County: San Mateo
 Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this ___ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ___ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ **national** ___ **statewide** ___ **local**

Applicable National Register Criteria:

___ **A** ___ **B** ___ **C** ___ **D**

Signature of certifying official/Title:	Date
State or Federal agency/bureau or Tribal Government	

In my opinion, the property ___ meets ___ does not meet the National Register criteria.	
Signature of commenting official:	Date
Title:	State or Federal agency/bureau or Tribal Government

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4. 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 the Keeper

Date of Action

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

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u> </u>	buildings
<u> </u>	<u> </u>	sites
<u> </u>	<u>1</u>	structures
<u> </u>	<u> </u>	objects
<u>1</u>	<u>1</u>	Total

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

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7. Description

Architectural Classification

(Enter categories from instructions.)

MODERN MOVEMENT: Wrightian

OTHER: Usonian

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Concrete slab, brick and redwood walls, cedar shingle roof

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph

The Mathews House is a Frank Lloyd Wright-designed, Usonian house in Atherton, California. The lot on which the house sits is a slightly irregular rectangle, just under one acre in size. The one-story house displays many of elements common to Wright's Usonian houses. These houses were laid out on a planning grid, or unit system. At the Mathews House, the unit system is based on an equilateral parallelogram, four feet on each side. This unit is placed with its long axis running approximately north to south. Therefore, most of the exterior elevations and interior walls face thirty degrees east or west of due north. The exterior walls are generally brick masonry, with relatively small windows facing to the northwest and southwest. The U-shape of the house surrounds a terrace that is open to the east. The east-facing walls around the terrace are predominantly glazed. The hipped roof is covered with cedar shingles. The floor of the terrace and the interior spaces is concrete. As is common to Wright's Usonian work, the concrete is colored with a red pigment and scored with grooved joints. These joints follow the unit lines of the building's parallelogram grid system. The interior reflects the materials and forms used on the exterior. Exterior walls are brick on both their inside and outside face. The redwood interior partitions follow the unit system, while the redwood-covered ceilings typically follow the forms

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of the underside of the hipped roof. The noncontributing structure is a post-period of significance swimming pool. The house has undergone minimal alteration since its completion in 1952 and retains all aspects of historic integrity.

Narrative Description

Setting

Atherton is on the San Francisco Peninsula, approximately halfway between the cities of San Francisco to the northwest and San Jose to the southeast. The house sits near the end of the Wisteria Way cul-de-sac in the Lindenwood section, a predominately residential area. The Mathews House lot is a slightly irregular rectangle, just under one acre in size. Its north-south dimension is approximately 220 feet. East to west its width is approximately 167 feet near its south edge, widening to approximately 207 feet near its north edge. The house is largely obscured from the street by plantings. The driveway is on the west side of the property, running north to the house, which is situated slightly west of the center of the lot. West of the house, the lot is largely paved with asphalt, creating a generous parking and turn-around court adjacent to the house's carport and main entry. To the south of the house, east of the driveway, lawn runs from the house to a heavily planted border along the street. In the middle of this lawn is a large oak tree, one of over two dozen native California Live Oak and Valley Oak trees on the property. The lawn continues on the east side of the house, with plantings creating a large arc bordering the property on the south and east. In the northeast section of the property, obscured from the house by plantings, is a rectangular swimming pool, with adjacent terrace, constructed subsequent to completion of the house. Returning to the west of the property, the paved entry court faces the northwest elevation of the house.

Plan Layout and Materials

As is the typical with all Wright's Usonian houses, the Mathews House is laid out on a planning grid—a unit system, to use Wright's term. The Mathews House unit is an equilateral parallelogram, four feet on each side, with opposing 60-degree and 120-degree corners. The long axes of the parallelograms run in an approximately north-south direction. Walls throughout the house are aligned with these unit lines as Wright termed them. This has the effect that most of the exterior elevations and interior walls face thirty degrees east or west of due north. The entry elevation faces approximately thirty degrees to the northwest of due west.

The predominantly brick masonry house walls rest upon concrete footings. Throughout the entire house, the floor consists of a three-and-one-half inch concrete slab that rests on a five-and-one-half-inch bed of gravel. The house's heating is provided by arrays of copper tubing that are embedded in the concrete floor slab, through which boiler-heated water is circulated. The top surface of the concrete slab is finished with an integral, red-pigmented color hardener cast upon and troweled into the concrete at the time of its initial pour and scored with grooved joints along the unit lines of the building's parallelogram grid system. The masonry walls are constructed primarily of two wythes of brick with a one-inch insulating air cavity between them. The brick is

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laid in running bond. Un-pigmented horizontal mortar joints are raked back from the face of the brick, while vertical mortar joints are pigmented to match the color of the brick. This is also a typical Wright design feature and was done to accentuate horizontality in the brick pattern as an added means of relating the building to its dead-level site. The wood used for exterior finish trim generally is clear, all-heart redwood. This included the eave soffits and fascias, the trellis or arbor elements over the entrance approach, the outdoor dining area of the private terrace, and in board and batten wall panels on the northeast side of the house. All millwork for window and glazed door sash is of Philippine mahogany. The edges of the eaves are lined with a regular dentil pattern, the only notable ornamentation on the house.

Roof and Roof Covering

The roof is superimposed upon a floor plan that somewhat takes the shape of the letter U. This particular *U* is italicized, such that its two parallel legs are rotated clockwise by thirty degrees with respect to its base, meeting it at 60- and 120-degree interior angles (**Figure 1**). The left slanted leg of the *U* configuration that contains the bedrooms and bathrooms extends onwards past the *U*'s base to accommodate a third bedroom and the carport area. Thus, there are three basic roof elements: one over the bedrooms and carport wing; a second which intersects the first at its midpoint and shelters generally the loggia, kitchen, and dining areas of the house; and a third, which parallels the first, over the major portion of the living room. All three roof elements are bounded by a continuous eave that maintains elevation throughout its entirety. Each element also has a ridge that maintains an unchanging elevation as it continues from one element to another. The ridges do not extend to any tip of an appendage of the *U*, as they are held back by the incorporation of variously configured hipped roof terminations.

The ridges of the roof elements are not aligned on the center axes of the building wings. They are offset towards the interior of the *U*-shaped plan arrangement—the sides that embrace the central, private terrace. The unusual offset arrangement of roof ridges with respect to the central axes of building wings is accomplished by varying the slope of various roof surfaces. The three roof surfaces that represent the three interior sides of the slanted *U*, along with the southwestern portion of the carport roof, are sloped with a pitch of 6-in-12. All other sloped roof surfaces are constructed with a 3-in-12 pitch.

The hipped roof is covered with cedar shingles. The cedar wood shingle roof was restored in 2016, incorporating hip and ridge details particularly favored by Wright (**Photo 2, Figure 20**). He frequently specified the wood shingle treatment occurring at hips as a “modified Boston hip.” The modified Boston hip and Wright motivations for specifying this detail are described in more detail in the Narrative Statement of Significance.

Northwest Elevation

At the north end of the northwest/entry elevation is a carport (**Figure 3**). The carport roof extends from the main roof of the house to the east and is open on its northwest and southwest sides (**Photo 3**). It is supported by a brick wall on the northeast. At the north tip of the house, the

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carport's northeast wall ends in a V-shaped plan configuration, open to the northeast, or outside wall of the carport. This apparent fold in the wall accomplishes multiple purposes: it obscures the storage cabinets built against the interior carport wall and it provides a strong termination to the carport wall when viewed from the west. The fold of the brick wall also likely provides lateral structural stability for the support of the roof. Beneath the carport roof, the southeast, or back wall of the carport is an unbroken brick wall. On the southwest eave of the carport, a series of five parallelogram-shaped openings in a flat section of the roof create a trellis or arbor structure that leads one to the main entrance.

The entrance door is recessed beneath the eave near the intersection of the carport/bedrooms wing roof and the roof that extends towards the southwest over the kitchen and dining areas, ending at the living room wing. The entry, consisting of a pair of French doors, is centered between glazed sidelights. The two door leaves are not aligned with one another in a single vertical plane and meet at a 120-degree angle. This angle allows the north leaf and sidelight to remain on the northeast to southwest grid line of the parallelogram unit, while the south leaf and sidelight are at a 120-degree angle from the brick wall of the entry to the southwest. Southwest of the entry recess, the northwest-facing elevation continues. The wall is predominantly brick (**Figure 4**). Seven small window openings perforate this wall just below the eave. They are placed every four feet, the length of a planning unit. The windows light the kitchen and utility areas within. The wood-framed windows are of a top-hinged, awning style casement type. Above the eave from the southeast edge of the entry recess to near the end of the northwest elevation, the brick wall emerges above the shingle roof and continues upwards to a height of over thirteen feet above floor level. This provides for a tall ceiling height for the kitchen and utility room within. The upper portion of this wall merges and becomes integrated with the living room fireplace chimney at its southeast end, which also accommodates the flue from the boiler.

Southwest Elevation

The four-foot rhythm of small windows on the northwest/entry elevation continues around to the southwest-facing elevation (**Photos 1, 2; Figure 5**). Wright typically minimized window openings on elevations facing the street and entry path in his Usonian houses to increase the sense of privacy from the public way and casual visitor. On the southeast elevation, eight of the small windows light the living room within. The wall is capped by the straight eave of the hip roof. From this direction, the narrow end of the thirteen-foot-tall brick wall element with integral chimney can be seen. The asphalt paving, installed subsequent to the completion of the house, extends out approximately four feet from the base of the masonry wall.

Southeast Elevation

From the southeast, the U-shape of the main section of the house embraces an approximately parallelogram-shaped court. To the left a wing containing the living room projects to the southeast (**Figure 6**). On the short, end elevation of the southeast wing the brick wall from the southwest elevation wraps around the 60-degree corner and continues for the length of two planning units (approximately eight feet). Past the termination of this eight-foot length of brick

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wall, the remaining walls of the house that surround the court are largely glazed, with mullions typically located every four feet, following the planning unit. This mostly full height glazing array is 6 feet 6 inches tall. On the end elevation of the southeast living room wing, the first four-foot-wide fixed glazing unit follows in line with the brick wall, heading to the northeast on the unit line. The next fixed glazing unit turns sixty degrees to head due east for four feet, on the short axis of the planning unit (**Figure 7**). The next fixed glazing unit turns back sixty degrees to head northeasterly for four feet on a unit line. Above the horizontal transom bars that run atop these first two typical 6-foot 6-inches high glazing units, the redwood eave soffit and ceiling plane follows the pitched underside of the roof. The space between the height of the transom bars and the ceiling is glazed with four-foot-wide fixed transom glass lights. The one above the southwest glazing unit, which is in line with the planning unit face and the line of the roof eave, is rectangular, approximately one-foot high. The transom above the unit that crosses the planning unit to the east, crosses the slope of the soffit/ceiling plane and is therefore triangular.

The third full height glazing unit from the aforementioned brick wall end follows the edge of the planning unit and heads northeast for four feet. At this point the glazing makes a 120-degree interior angle with the fully glazed northeast-facing elevation of the living room wing. Mullions in this array of full height glazing units that constitute this wall occur on the four-foot unit and carry the weight of the roof over this area. This wall is six units long and the second and fourth units from the southeast end are operable glazed doors. A flat eave soffit that also extends into the living room as a lower ceiling element that houses cove lighting runs laterally over the tops of the glazed units in this wall. After the sixth unit, the wall turns to the northeast. This face of the court also extends for six four-foot wide full-height glazing units in length and again the second and fourth units from the southwest end of the wall are operable doors (**Figure 8**). The soffit above the southeast-facing wall projects one unit. The eave soffit is composed of triangular openings to create an overhead trellis or arbor structure similar to the one on the northwest elevation leading to the entry door. Here, each parallelogram-shaped unit of the soffit contains two equilateral triangular openings that alternate in direction. A small light fixture occurs in each of five alternating trellis openings along this glazed wall.

At the end of the southeast-facing court face, the glazed wall turns sixty degrees to head due east to create a short, two-unit-long south-facing wall to the court (**Figures 9, 21**). Each of the two units again consists of a typical full height glazing unit. The western one is an operable glazed door. On the exterior, the overhead trellis-arbor becomes broader in coverage over the terrace, extending to a distance of about twelve feet outbound from this glazed door. A partially shaded, triangular-shaped outdoor dining area is thus created. Six additional arbor openings are equipped with the same integral lighting fixtures to provide a degree of overhead nighttime illumination. Beyond this south-facing wall of the court, a short wing containing the master bedroom projects to the southeast, parallel with the wing that contains the living room.

The walls of the master bedroom wing are predominately brick. The southwest-facing wall of the wing follows the edge of the planning unit for two units, and then it turns again to face due south. The upper portion of the second unit of the southwest-facing wall and both units of the south-facing wall contain windows. A pair of operating casement windows is located at the

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juncture of these walls, and when both casement sashes are opened, no apparent support or interior-exterior-defining member remains at the corner of the two walls. A horizontal transom bar, similar to as described above two of the full-height glazed units in the wall at the southeast end of the living room, again occurs above the three master bedroom window units, the tops of which are at a height of 6 feet 6 inches from the floor.

Similar to as above the two living room glazed units, fixed transom glass is installed between the transom bar and the pitched ceiling. The glass lights are rectangular in shape where the glass line runs parallel to the roof eave, east of the window corner, and they are triangular and trapezoidal in shape where their orientation runs across the pitched ceiling plane to the northwest of the window corner. At the end of the south-facing bedroom wall, a full-height brick wall continues, facing southwest. The wall then turns due east, continuing as a full-height masonry wall. These full-height brick walls shelter the master bathroom. The series of southwest- and south-facing walls is unified by a single eave line that projects varyingly from the south-facing wall of the master bathroom. The array of overhead triangular trellis or arbor openings spans the area between the southeast-facing court wall and the hipped roof of the master bedroom wing.

The southeast-facing court is a paved concrete terrace. On the north, northwest, and southwest sides of the court, the terrace is bounded by the predominantly glazed walls of the house. The concrete is colored with an integral red pigment and scored on all lines of the parallelogram-shaped planning unit grid. Where the walls of the house are glazed, the pigmented, scored concrete can be seen to continue on the interior of the house. There are two triangular openings in the field of the concrete terrace for trees. In the opening to the west, near the juncture of the northeast and southeast-facing glazed walls is a small Japanese maple tree. To the north close to the master bedroom wing is one of the original large oak trees around which the house was planned. The south edge of the concrete paving of the terrace projects four units from the easternmost corner point of the living room wing. The terrace's south edge is enclosed by a low brick wall. A wood bench was built into the low wall subsequent to completion of the house. The east edges of the terrace follow the planning unit on the southeast and the northeast. These edges come to a point one unit southeast of the southeast corner of the master bathroom.

Northeast Elevation

From the southeast corner at the master bathroom to the north corner of the carport, the northwest elevation is nineteen four-foot-units long (**Figure 10**). The full-height brick wall at that southeast east corner of the master bathroom continues for two units, at which point the wall is constructed of brick up to windowsill height. Above the sill, for fourteen units, are windows that provide light to the three bedrooms and two bathrooms. The windows are all casement, typically in pairs fitting into the four-foot unit. All of these glazed window units extend to a height of 6 feet 6 inches above the floor level. Above the windows runs a horizontal transom bar, and between that and the sloped soffit-ceiling plane of the underside of the roof are individual glass transom lights—all rectangular along this elevation. The sets of windows do not all run continuously, but at intervals are separated by inserted sections of walls clad with redwood board

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and batten siding. The use of redwood in this manner is typical for construction of the interior partitions. This is the only instance of its serving as exterior walls.

Interior

The main door on the northwest elevation leads to a space designated on plans as the “Loggia.” The space extends through the width of the house, with access to the rear terrace at the southeast end of the loggia. On the northeast side of the loggia is the bedroom wing. To the southwest of the loggia are the main living spaces: kitchen, dining area and living room. The material palette on the interior continues the use of materials found on the exterior. Brick walls exposed in interior rooms are of the same brick as that used on the building exterior. Interior walls are typically of redwood board and batten construction. Ceilings typically follow the slope of the underside of the hipped roof. Floors are concrete, with integral red coloring, scored in the same manner as the concrete terrace pavement, to express the building’s parallelogram-shaped planning unit grid.

The bedroom wing parallels the northwest-to-southeast direction of the loggia and its rooms are accessed from the loggia. Aside from the unit-and-a-half-long brick wall adjacent to the northeast side of the entry door sidelight, the interior partitions of the bedroom wing are constructed of redwood board and batten (**Figure 11**). The bedroom at the northwest end of the wing is three units wide, by four units deep. The room is surrounded on the northwest and southwest by exterior brick walls. On the northeast, brick is used to the height of the windowsill, with casement windows above. On the southeast, the partition is of board-and-batten construction. The next room to the southeast is a bathroom. The room is a two-unit, equilateral parallelogram in plan. To the southeast of the bathroom is another bedroom. This room is three units wide and four units long, with its length oriented along the exterior wall.

The interior partitions to the northwest, southwest and southeast are board and batten, while the northeast exterior wall reflects the materials used on the exterior: brick up to the sill level, with casement windows above framed by board and batten construction on either side. These bedrooms and bathroom are accessed from a one unit by two-unit recess directly off the loggia. This direct access from the main entry is somewhat unusual for Wright’s later Usonian houses, where bedrooms are typically afforded privacy from the main entry by a hallway or gallery. The master bedroom is also accessed directly from the loggia at its southeast end (**Figure 12**). The master bedroom is four units wide by four units long, with an irregularly shaped southeast end. This end of the room includes a built-in desk under southwest-facing windows (**Figure 13**), a built-in wardrobe and the door to the small master bathroom in the southeast corner (**Figure 14**). This room has the advantage of windows on both the northeast and southwest sides of the room.

To the southwest of the loggia are the main living spaces. These spaces fill the angled wing that encloses the northwest and southwest sides of the rear court and terrace. The two sections of this wing meet at a 120-degree angle. Both sections of the wing are five units wide. Their southeast and northeast faces are each constructed of six units of full height glazed units and two of these units in each face are operable as doors. The section of the wing immediately off the loggia

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angles from northeast to southwest. At its north end a small coat closet opens off the loggia. The kitchen (typically termed by Wright as the workspace) is concealed from the loggia by a partial-height screen wall that projects one unit to the southeast from the southwest brick entry wall (**Figure 15**). This screen wall then turns to the southwest for four units to obscure the kitchen from the circulation space that parallels the southeast-facing glazed wall that looks out on the terrace.

Behind the screen wall the kitchen extends along the northwest side of this portion of the wing (**Figure 16**). The exterior wall is brick, and three of the small windows described on the northwest exterior elevation afford light to the kitchen. Cabinets line this face of the wall below the kitchen counter. Cabinets are also hung from the wall above, between the windows. A section of counter projects to the southwest to create a free-standing peninsula between the northwest exterior kitchen wall and the interior partial-height screen wall on the southeast side of the kitchen area. The raised ceiling of the kitchen contains an 11-foot long by 2-foot-wide clear glass skylight, to provide a generous degree of natural daylighting to the space. Beyond the kitchen along the northwest side of the wing is the utility room. It is one-and-a-half units wide, and its interior wall is also brick. The interior of the utility room is also afforded light by three more small windows. To the southeast of the utility room, adjacent to the kitchen and facing the glazed wall that looks out on the terrace is the dining area (**Figure 17**).

Beyond the dining area, this wing bends to the southeast. This section contains the open space of the living room (**Figures 18, 19**). At the northwest end of the space, the fireplace is integrated into the brick element containing the utility room. The short northwest wall and long southwest wall are faced with brick and continue the rhythm small windows on the four-foot unit. There is one window on the northwest wall and there are eight on southwest wall. The unusual geometry of the hipped roof is particularly noticeable in this room, where the redwood board ceiling is unimpeded from one end of the room to the other, and the boards continue around the room across the folds of the varyingly pitched roof planes without any discontinuity or overlaid trim to conceal any irregularities of their joining. The ridgeline of the ceiling follows the long axis of the room. It is offset from its centerline towards the northeast, and the slopes on either side of the ridge are unequal. The slope on the southwest side of the ridge is less steep than that on the northeast side.

Swimming Pool (noncontributing structure)

In the northeast corner of the property is an in-ground swimming pool that was constructed after the completion of the house. It is approximately twelve feet wide, and approximately forty-eight feet long. The long dimension runs slightly to the southeast of east-west. The interior of the pool is white painted concrete, its corners chamfered in plan. The pool is surrounded by a paved terrace that is approximately eight feet wide.

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ALTERATIONS AND INTEGRITY

There have been no significant alterations to the house. Minor exterior alterations have been limited to installation of approximately five-foot wide sections of asphalt paving along the southwest and northeast elevations and the paving of an originally unpaved section of the terrace along the low enclosure wall at the area's south end.

Mathews House retains all aspects of historic integrity. There have been no significant additions, and the house has been well maintained. The house has not been moved and thus retains integrity of *location*. The house also retains integrity of *setting*, as the several-block area in which Mathews House sits continues to be a well-maintained neighborhood of single-family houses. Given its lack of alteration, Mathews House retains integrity of *design, materials, and workmanship*. Wright's design for a Usonian house is readily discernable. The major materials particularly representative of Wright's work have been maintained in excellent condition: pigmented concrete slab inscribed with the house's planning unit, brick exterior walls and redwood interior walls, mahogany windows and French doors, redwood interior ceiling and cedar shingles. Restoration of the shingle roof has enhanced the integrity of materials. The installation of all materials was done with admirable skill and has been well maintained. The house retains integrity of feeling and association. The house is still clearly legible as a midcentury rendition of the Usonian house type and is strongly evocative of the design aesthetic associated with the residential architecture of Frank Lloyd Wright.

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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.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

ARCHITECTURE

Period of Significance

1952

Significant Dates

1952

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Wright, Frank Lloyd

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Mathews House is eligible for the National Register of Historic Places at the local level of significance under Criterion C in the area of Architecture as a property that embodies the distinctive characteristics of the Usonian house and represents the work of master architect Frank Lloyd Wright. The Mathews House is an excellent example of Frank Lloyd Wright's Usonian house, which Wright developed starting in the 1930s, and which became the dominant domestic form of his later career. More specifically, the Mathews House exemplifies the Usonian houses Wright designed for the San Francisco Bay Area, one of the main regional areas of the architect's work. The Mathews House is also a fine example of the innovative construction systems Wright created for his Usonian houses and exemplifies the work of Wright the master—embodying fully the organic principles of a creative and significant architect. The period of significance is 1952, the year construction was completed.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Context: The Mathews House Commission

The San Francisco Bay Area was one of the major regions of Wright's work. He produced designs for approximately thirty buildings in this geographical area—although only about one-third of them were executed—and these designs represent a wide range of building types and comprise some of Wright's most distinctive works. They include his first skyscraper design (Call Building, 1913); a retail store that was a miniature prototype of the Guggenheim Museum (V. C. Morris shop, 1948); an immense industrial building (Lenkurt Electric Company, 1955); a bridge over the San Francisco Bay (Butterfly Bridge, 1949); Wright's largest constructed project (Marin County Civic Center, begun in 1957); and nearly twenty house designs. The first house that was executed (Hanna House, 1937), was a pivotal project in Wright's career: his first built design with a plan based completely on non-rectangular geometry, hexagonal in this case, which inaugurated the non-rectangular nature of much of Wright's subsequent work. Most of Wright's domestic designs for the Bay Area were also non-rectangular in layout—including the Mathews House, based on a lozenge- or diamond-shaped planning unit.

The clients were Arthur and Judith Mathews, a couple in their twenties who had a young child. They wrote to Wright in June 1950, saying they wanted to build a house on a one-acre lot in Atherton, a residential community on the San Francisco Peninsula. They said it should be a three-bedroom house,

Other than this, there is only one thing we are sure of—that we want your architectural services if at all possible. We have long been great admirers of your work, and have seen

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the Franks' house in Hillsborough [the Bazett-Frank House] and the Hanna House at Stanford, among other buildings you have designed.¹

They noted that the budget for their house was \$20,000 and added, "We feel fortunate in being able to build it right away, for this is a good deal sooner than we had originally hoped for." Arthur and Judith had few financial resources themselves. The house was to be paid for by Judith's father, Alonzo Peake, president of the Standard Oil Company of Indiana—who was to be reimbursed later by them. In early August, Mr. Peake visited Wright at Taliesin in Wisconsin and followed up with a letter to him, saying he hoped Wright could "proceed immediately with drawing up the plans," and adding, "Although the plans will be approved by Mr. and Mrs. Mathews, the cost of construction and your fee will be paid by me. Therefore, any official business dealings should be with me, but the house should be built to suit the children."² Wright replied, "We will do our best for you."³

Wright's secretary, Eugene Masselink, put Arthur Mathews in touch with Walter Olds, the architect's representative in the Bay Area, saying that Olds was "competent and qualified, having been at Taliesin for several years and subsequently superintended the construction of the Buehler house."⁴ The Mathewses then wrote to Wright, reporting that Olds had met with them at the property and had asked them to have a topographic map prepared and to take photos of the lot, which they did. They also gave Wright a modest list of requests regarding the design of the house:

First, we hope to take advantage of the abundance of outdoor living which this climate provides. Second, we want a large fireplace in the living room. Third, we are interested in some type of wood interior. Fourth, we [plan to do] a lot of living in our kitchen area.... Fifth, we are also interested in having you design the furniture for us.⁵

Mathews was anxious to receive preliminary plans, and in January 1951 he telegrammed Wright, saying, "Extremely worried about ability to build. Labor [and] material shortages here demand immediate action. Could you forward plans now?" The recently started Korean War had produced government regulations that were making private construction increasingly difficult throughout the country. The project did move forward. On January 25, 1951, Mathews wrote to Wright, saying, "We received the general plans of the house [and are] very happy with them," adding that they hoped to get the working drawings soon, "so we may acquire the necessary materials."⁶ They reiterated that they were "delighted with the plans." They had also received Wright's bill of \$1,250 for "preliminary studies," based on a projected construction cost of \$25,000. The bill was paid by Alonzo Peake, with no mention of its being \$5,000 over the original budget. At the beginning of February, Wright was in San Francisco and met with Arthur

¹ Arthur C. Mathews to Wright, 7 June 1950. Taliesin correspondence no. M202C09.

² Alonzo A. Peake to Wright, 23 August 1950. Taliesin correspondence no. M205B09.

³ Wright to Peake, 1 September 1950. Taliesin correspondence no. M205D06.

⁴ Eugene Masselink to Mathews, 6 September 1950. Taliesin correspondence no. M205E01.

⁵ July and Arthur Mathews to Wright, 22 September 1950. Taliesin correspondence no. M206A04.11

⁶ Mathews to Wright, 25 January 1951. Taliesin correspondence no. M209E07.

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and Judith; he agreed to provide the working drawings in stages, so construction could begin as soon as possible.⁷

The first working drawings were completed by the end of February 1951, and the rest of them came a month later. The plans were approved by the Atherton Planning Commission once the plot plan was revised to shift the house farther from the rear property line. At about this time, Walter Olds was replaced as Wright's supervisor of the project by Aaron Green, who had just begun acting as Wright's representative in the Bay Area. In a letter to Wright in May, Green said that a contractor had been selected for the job, and in June he reported construction cost estimates ranged from \$35,000 to \$43,000.⁸ Nevertheless, he said, "I believe we can convince Mathews to build. He is now holding out for a \$35,000 maximum."

Mathews did decide to proceed (presumably with his father-in-law's approval), and construction began in July. Working closely with the contractor during construction, Green's regular reports to Wright indicated that the work went well, and in May 1952 he reported that the building was completed. He said, "The house is a beautiful lyric thing and generally well executed.... However, as usual, the cost exceeded expectations. Final billing is not quite complete but it appears that it will be in the neighborhood of \$50,000."⁹ He added, "Mr. Peake saw the house several weeks ago and I understand he was quite pleased." There is no evidence that the much-increased cost of the house was considered a serious problem.

Arthur and Judy Mathews wrote to Wright in October 1952, saying,

We have been in the house since May and are enjoying it more every day. It truly is a new way of life for us, Mr. Wright, and we are thrilled with it.... This is the most beautiful house we have ever seen, and we are thankful that you could put the construction of it into such capable hands. We are deeply indebted to Mr. Green.... The house is magnificent.¹⁰

The few difficulties that arose during the planning of the Mathews House—the scarcity of building supplies and labor due to the Korean War, and especially the more than doubling of the originally projected construction cost—were problems that in many of Wright's commissions would have delayed construction, required drastic revision of the plans, or even scuttled the entire project. The Mathews House is remarkable in that despite these problems, the project proceeded smoothly, without disagreements between the clients and the architect, and the clients were thoroughly pleased with the result. This commission is thus notable as a case in which Wright's design was achieved without compromise or discord. The house embodies a degree of consistency, or ease-of-process, actually rather rare in Wright's work—and no doubt in architectural practice in general.

⁷ Mathews to Wright, 7 February 1951. Taliesin correspondence no. M210C01

⁸ Aaron Green to Wright, 12 May and 9 June 1951. Taliesin correspondence no. G115B05, G115D10.

⁹ Green to Wright, 21 May 1952. Taliesin correspondence no. G127D06.

¹⁰ July and Arthur Mathews to Wright, 8 October 1952. Taliesin correspondence no. M224D07.

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Mathews House as an example of its style, type, and period

In Frank Lloyd Wright's works, style is hard to define. Perhaps the best term for it is organic, the word Wright continually used to describe his architecture. Although Wright himself did not give a precise or consistent definition of organic architecture, it clearly was based on several fundamental principles. It was an architecture attuned to nature and patterns of growth; it required the honest use of materials and structural systems; its forms were appropriate to their functions, geographical locations, and the topography of building sites; and it resulted from a design process that developed from within, producing an integrated whole. Beginning with his Prairie houses of the first decade of the twentieth century, Wright was guided by these principles in all of his work, despite the many different forms this work took, over the course of his long career and in response to different geographic and climatic regions, programmatic requirements, and building types.

Mathews House is a fine example of Wright's organic architecture. Its materials—wood, brick, concrete, and glass—are employed in completely honest ways, and are handled so that the natural characteristics of each material are emphasized and taken advantage of. The structure of the house is also emphasized, for example in the dramatically cantilevered roof forms and the trellised treatment of the roofs over parts of the entryway and the terrace.

From a functional or programmatic point of view, the house was designed to satisfy the needs of the Mathews family and the requests they made in their letters to Wright. Most of these requests were straightforward: three bedrooms, a large fireplace in the living rooms, and certain specifics about the kitchen. One of their requests was more nebulous: the desire to “take advantage of the abundance of out-door living which this climate provides.” Wright responded well to this request by creating a plan in which the living spaces of the house wrap around the sides of a large terrace and are completely open to it. This terrace, in which two trees served to create shade, became, in effect, the central space in the house, inviting the family to spend time there and to move effortlessly back and forth from the interior spaces of the house. Floor plans that encouraged this kind of indoor-outdoor living were common in Wright's domestic work of this period, taken further in the Mathews House. This centrality of the terrace is perhaps the most distinctive characteristic of the house—and it was clearly Wright's intentional response, both to the clients' desire for outdoor living and to the benign climate of the geographical location.

Mathews House is also organic in the way its overall form evolved from within, rather than being imposed from outside. This is true of virtually all of Wright's buildings, and Mathews House is a particularly good example of it. Every part of the house is an integral component of the whole—with nothing that seems discordant or that might have been the result of compromise in the planning process. This high degree of faithful adherence to Wright's design principles as exemplified in the constructed building was no doubt at least partly the result of the fact that the design and construction of the building progressed remarkably smoothly and without trouble.

Wright developed what he referred to as the Usonian house type starting in the mid-1930s (with Jacobs House in Madison, Wisconsin, 1936), as a type of dwelling that adapted his design

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principles to make them accessible at relatively modest cost, in comparison with many of his earlier Prairie Style, Textile Block, and other house types. The Usonian type was also intended to be especially appropriate to the contemporary American family, with its informal lifestyle, Usonian having been coined as an adjective for U.S. The basic Usonian type could have endless variations. Walls could be of brick, stone, concrete block, or wood. The geometry of the floor plan could be based on squares, rectangles, triangles, hexagons, lozenges, or circles. The plan could be L-shaped or any number of other shapes. The house size could range from tiny to a grand scale that no longer adhered to the Usonian ideal of a middle-class budget.

Mathews House has all the basic characteristics of the Usonian type. A concrete slab, on which the house sits, and which extends beyond the house itself to terraces, carport, and other outdoor spaces. Radiant heating incorporated in the concrete slab. A geometric planning module—in this case lozenge- or diamond-shaped—is expressed by scored incisions in the finish of the concrete floor slab and controls the configuration and arrangement of the house's rooms, partitions, and walls. Large areas of glass on the garden side of the living spaces, while the side of the house facing the street is mostly solid, with only small windows under the eaves. A carport rather than a closed garage. A fluid floor plan in which the living spaces are mostly open to each other. Natural building materials—in this case, brick exterior walls and both brick and wood interior surfaces.

There could, however, be numerous variations in the Usonian type, and the houses Wright designed for the Bay Area represent many of them. As for the geometric pattern on which the floor plans are based, the modules range from hexagonal (Hanna and Bazett-Frank Houses) to rectangular (Buehler House, as well as an unbuilt design for a V. C. Morris beach house); circular (unbuilt project for Hargrove House); and the lozenge or diamond shape, as in Berger House, as well as the Mathews House and several unbuilt projects.

As for the building materials, the principal walls could be wood (as in Hanna and Bazett-Frank Houses); "Desert masonry" concrete and stone (Berger House); concrete block (unbuilt Hargrove project); stone (unbuilt Banning Studio project); and brick, as in Mathews House. As for the size and complexity of the Bay Area Usonians, they range from the small Banning Studio to the grand project for Hargrove House. Mathews House fits in between these extremes.

The years around 1950 were perhaps the most prolific time in Wright's career. In the Bay Area alone, Wright received roughly a dozen commissions from the late 1940s to the early 1950s, and the majority of these were for Usonian houses. Despite this large number, no two of the Bay Area designs are similar. Typically, Wright approached each commission freshly, producing a unique design that evolved from the needs of the client and the characteristics of the site, the climatic conditions, and other environmental factors. There were, however, occasional exceptions to this, in which Wright used similar designs for more than one project. One of these cases involved Mathews House. At just about the same time that Wright was planning the house, in 1950-51, he produced a similar design for Smith House in Jefferson, Wisconsin. The floor plan is almost the same, although flipped, being the mirror image of the Mathews plan. Other differences between the two houses include Smith House having stone walls and considerably

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different roof configurations. Wright scholar William Allin Storrer believes that the Mathews House design was begun earlier than the Smith House design, based in part on the Taliesin numbers assigned to the two projects by Wright's office—that of Mathews House being T.5013, while that of Smith House is T.5026.¹¹ As Wright was planning Mathews House, he apparently found its design so appealing that he adapted it for another house commission that had just come into the office.

Mathews House as an example of Wright's construction methods

The materials and construction of Mathews House are exemplary of the building systems that Wright employed to achieve cost efficiency, visual character, and interest in his small houses during this period of his career.¹² Beginning with Jacobs House in Madison, Wisconsin and Hanna House in Palo Alto, California, both designed in 1936, Wright developed an innovative system of construction intended to reduce costs while enhancing the aesthetic quality of his houses.

As noted, an assemblage of typical components was used to construct a Usonian house. This includes its floor slab and interior wall construction. Vertical wood partitions and walls were often constructed of a sandwich of three layers of wood, the center ply, or core, taking the place of spaced studs, so the elements were less thick and lacked the more conventional stud cavities. Horizontal boards created the finished surfaces on either side. These horizontal boards were held in place by narrow battens that were screwed to an internal layer of either vertical boards or plywood. The combined unit of board and batten was intended to align with a full number of courses of the brick used in the house. Earlier Usonian houses had wood external and internal walls, with a masonry core of fireplace and utility spaces giving lateral stability to the building. Most post-1946 Usonian houses had a greater amount of masonry exterior wall. In the case of a brick masonry house, such as Mathews House, the external walls were composed of two wythes of brick with an inner air space. Whatever the wall material, that material was consistently expressed on either side of the wall, so that, for example, brick exterior wall faces were mirrored by brick interior wall faces. The roofs of the initial, least expensive Usonian houses were typically flat. Some early houses, such as Hanna House and Bazett-Frank House, used a sloped roof and sloped roofs were common in Wright's post-World War II houses. In all cases, the interior ceiling reflected the form of the roof, often creating ceilings of striking visual interest.

Mathews House employed most of the innovations that Wright devised for the Usonian houses. It sits on a three-and-one-half inch concrete slab heated by pumped hot water that recirculates through arrays of copper tubing embedded in it that connect to the boiler. Interior vertical partitions fabricated of Wright's unique sandwich wall design are constructed of horizontal redwood boards and battens facing a core of plywood. In the case of the Mathews house, the combined vertical dimension of the board and batten unit is one foot and one inch, equal to five

¹¹ William Allin Storrer, *The Frank Lloyd Wright Companion* (Chicago and London: University of Chicago Press, 1993), 351, 357.

¹² John Sergeant, *Frank Lloyd Wright's Usonian Houses* (New York: Whitney Library of Design, 1984), 108-119.

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courses of brick. Interior ceilings are finished with redwood boards and their forms reflect the slopes of the roof.

The roof was intended by Wright to be a major visual element of the building's exterior. While distinctive in several ways from conventional architecture of the time, the roof as configured with its interesting forms is a direct consequence of the geometry of the building's floor plan, coupled with other considerations Wright gave to the project. These included a desire to exhibit a powerful and comforting gesture symbolic of happy domesticity for the house's inhabitants under a shelter that would offer generous protection from inclement weather, the sun's rays, falling debris from the overhead trees, or other potentially harsh environmental conditions. The roof elements were designed by Wright as practical and symbolic expressions of shelter, directly relating to the natural overhead sheltering provided by the foliage of the native oak trees under which Wright chose to locate the house.

Frank Lloyd Wright devoted unflinching attention and effort throughout his lifetime to adhere in his designs to his organic design philosophy, by which the various parts of a building would relate holistically and harmoniously to each other and to the character of the building as a whole. This attitude provided continuity in the building elements, including the surface treatment of these elements. With respect to wood shingles as a roof covering, Wright gave particular attention to the way the textures and patterns of applied shingles could be made to continue gracefully from one roof surface to another as they pass across various hip and valley configurations, depending upon the geometry of a particular roof.

Wright invariably would specify cedar roofing shingles to be installed incorporating a "modified Boston hip" treatment at hips and "closed valleys." Exactly what was the modification that Wright had in mind is a matter often not explained, but vintage photographs of the roofs at his own home Taliesin in Wisconsin reveal what he desired would be accomplished at roof hips. It was Wright's preference to install wood roof shingles in courses that continued across hips with only a slight embellishment that would be integral with the coursing, with no superimposition of overlaid hip and ridge units that have become ubiquitously utilized by roofers not given specific instructions to the contrary.

The Mathews house roof presented Wright with several atypical conditions. For one thing, his Wisconsin home is strictly rectilinear, and a specification of a Boston hip treatment on rectilinear roofs might find a degree of understanding and acceptance for execution by knowledgeable roofing contractors. The Mathews house is not rectilinear, and its roof contains four conditions of roof hip geometry. There are hips at which roof surfaces of equal pitch turn sixty degrees; there are hips where such turn one hundred twenty degrees; and there are hips of right-hand and left-hand versions where roof surfaces of differing roof pitches meet and turn thirty degrees. Adjustment for an appropriate hip treatment for the first two variations is relatively straightforward to make and execute. However, since roof slopes pitched 3-in-12 require shingle coursing with approximately one-half the exposure of that required on roofs sloped to a 6-in-12 pitch, it would be wasteful to apply twice the required shingles on the 6-in-12 sloped surfaces just for the sake of achieving continuous alignment of courses over such hips. Additionally, other

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complications would ensue by virtue of having as many as eight layers of shingles on the steeper sloped side of these hips. A further modification becomes indicated for installation of shingles at these asymmetrical roof hips. Wright's answer to apply to this condition was to terminate alternating courses of the 3-in-12 sloped roof shingling at these asymmetrical hips. Just how to accomplish this demanded focused attention by Wright to design the details of shingling application at such locations (**Photo 2**). A variety of authentically executed Wright-designed shingling details at roof hips and valleys have been incorporated in a 2016 restoration of the Mathews house roof. It may be unique in the world to have its incorporation of authentic, Wright-designed wood shingle application on asymmetrically configured roof hips.

Mathews House as the work of a master

Frank Lloyd Wright is one of the best-known American architects and had great influence on American architecture in several ways, including the powerful impact that Wright's Prairie House designs had at the beginning of the twentieth century, which influenced countless other architects. This influence is attested to by the 2019 inscription of eight of his works on the UNESCO World Heritage List. He is the only twentieth-century American architect to be so honored. His innovations included reinforced-concrete design, as in Unity Temple, 1904, where the material, which had previously been used primarily for industrial construction, was left exposed on the building's exterior, integrating the building's structure and finish. Wright strove to integrate structure, materials, and design in all his work, and this can be seen in the Mathews House, where brick and wood construction provide the building's structure and finish materials. His Usonian house type had tremendous influence on American suburban architecture, as seen in the thousands of Eichler Homes in California, of the 1950s and 1960s, and more specific influences that his work had on individual architects, such as Bruce Goff and Edward Durell Stone.

Wright's significance was not confined to American architecture. Starting with the 1910 publication of his designs by the Wasmuth press in Berlin, Wright's work had a wide-ranging influence in Europe, for example on the De Stijl movement in the Netherlands, and on the formative work of Walter Gropius and Mies van der Rohe. Mies later said that when Wright's work was published and exhibited in Berlin, "The encounter was destined to prove of great significance to the European development."¹³ Even Le Corbusier, who seldom acknowledged influences from other architects, wrote that when he first saw Wright's work, around 1914, it "strongly impressed me.... I still remember clearly the shock I felt at seeing these houses, spiritual and smiling.... We are too much in the habit of forgetting those who have been directly helpful to our orientation."¹⁴ A good case can be made that Wright was one of the most important and influential architects of the modern period, worldwide.

Nearly all of Wright's buildings can be seen as exemplifying, in one way or another, the qualities that made him so significant. Roughly 260 of his constructed buildings were houses—so the

¹³ Philip C. Johnson, *Mies van der Rohe* (New York: Museum of Modern Art, 1947), 195-96.

¹⁴ Letter from Le Corbusier to H. T. Wijdeveld, 5 August 1925; discussed in Paul V. Turner, "Frank Lloyd Wright and the Young Le Corbusier," *Journal of the Society of Architectural Historians*, December 1983, 350-59.

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Mathews House is only one among many. It is a particularly good exemplar of Wright's work. It expresses all the characteristics of his organic principles—in its honest use of materials and structural elements, its response to the functional and environmental requirements of the commission, its interaction with nature, and the integrated process that produced the design. It is a fine example of Wright's Usonian house type. It is a relatively rare example of a Wright building whose design and execution went smoothly, with virtually no compromises. It has remained in nearly original condition over the seventy years since its construction. As a 1950s Usonian, the Mathews House is an excellent representative of the work of the master architect Frank Lloyd Wright during a particularly prolific period of his illustrious career.

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9. Major Bibliographical References

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_____. "Frank Lloyd Wright and the Young Le Corbusier," *Journal of the Society of Architectural Historians*, December 1983.

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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 # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

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

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University

Other

Name of repository: Frank Lloyd Wright Archive at the Avery Library,
Columbia University, New York, NY

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property less than one acre

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

1. Latitude: 37.472273

Longitude: -122.174638

Verbal Boundary Description (Describe the boundaries of the property.)

The boundaries of the property are those of the legal parcel within the City of Atherton, San Mateo County, California, Assessor Parcel Number 061-103-040.

Boundary Justification (Explain why the boundaries were selected.)

The legal boundary, historically associated with the property, and identical to the boundary when the house was designed and built.

11. Form Prepared By

name/title: John H. Waters, Paul V. Turner, William J. Schwarz

organization: Frank Lloyd Wright Building Conservancy

street & number: 53 W. Jackson Blvd. Suite 1120

city or town: Chicago state: IL zip code: 60604

e-mail: jwaters@savewright.org

telephone: (312) 663-5500

date: April 2021; Revised June 2021, July 2021

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

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Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Mathews, Arthur C. and Judith, House
City or Vicinity: Atherton
County: San Mateo
State: California
Photographer: William Schwarz
Date Photographed: March 29, 2017

The house is not readily visible from the public way, and access to the property to take additional photographs was not provided. Older photographs are included as Figures. Informal site visits subsequent to the included photography indicate there have been no substantial alterations since the photos were taken.

Description of Photograph(s) and number, include description of view indicating direction of camera:

- 1 of 3 View of southwest elevation from driveway, camera facing northeast
- 2 of 3 Closer view, southwest elevation from driveway, camera facing northeast
- 3 of 3 Carport, camera facing east

Paperwork Reduction Act Statement: This information is being collected for nominations 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.460 et seq.). We may not conduct or sponsor and you are not required to respond to a collection of information unless it displays a currently valid OMB control number.

Estimated Burden Statement: Public reporting burden for each response using this form is estimated to be between the Tier 1 and Tier 4 levels with the estimate of the time for each tier as follows:

- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

The above estimates include time for reviewing instructions, gathering and maintaining data, and preparing and transmitting nominations. Send comments regarding these estimates or any other aspect of the requirement(s) to the Service Information Collection Clearance Officer, National Park Service, 1201 Oakridge Drive Fort Collins, CO 80525.

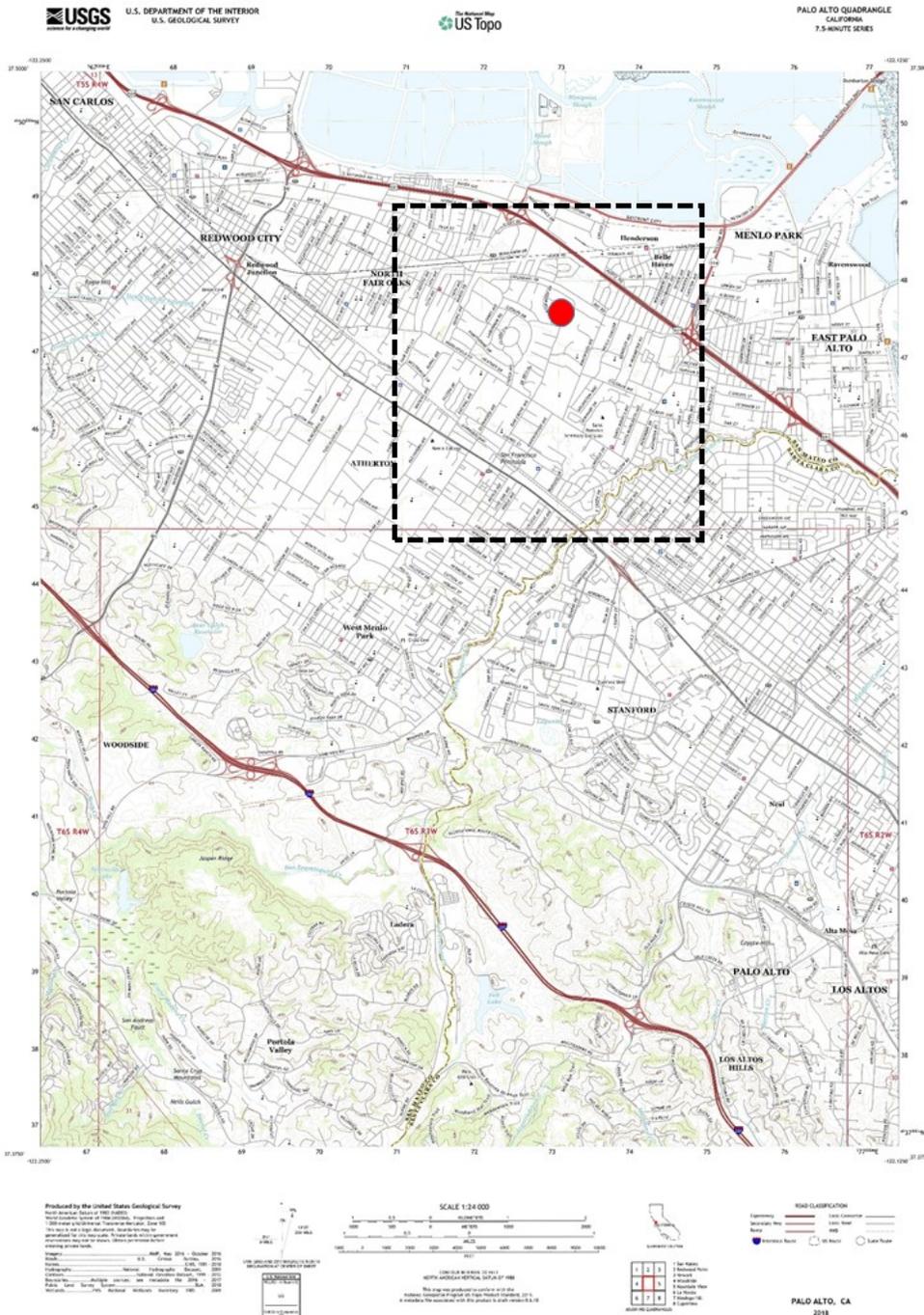
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Location Map

Latitude: 37.472273

Longitude: -122.174638



Source: USGS Map, Palo Alto Quadrangle, CA, 7.5-minute series, 2018

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Location Map, Detail

Latitude: 37.472273

Longitude: -122.174638



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Boundary Map

Latitude: 37.472273

Longitude: -122.174638

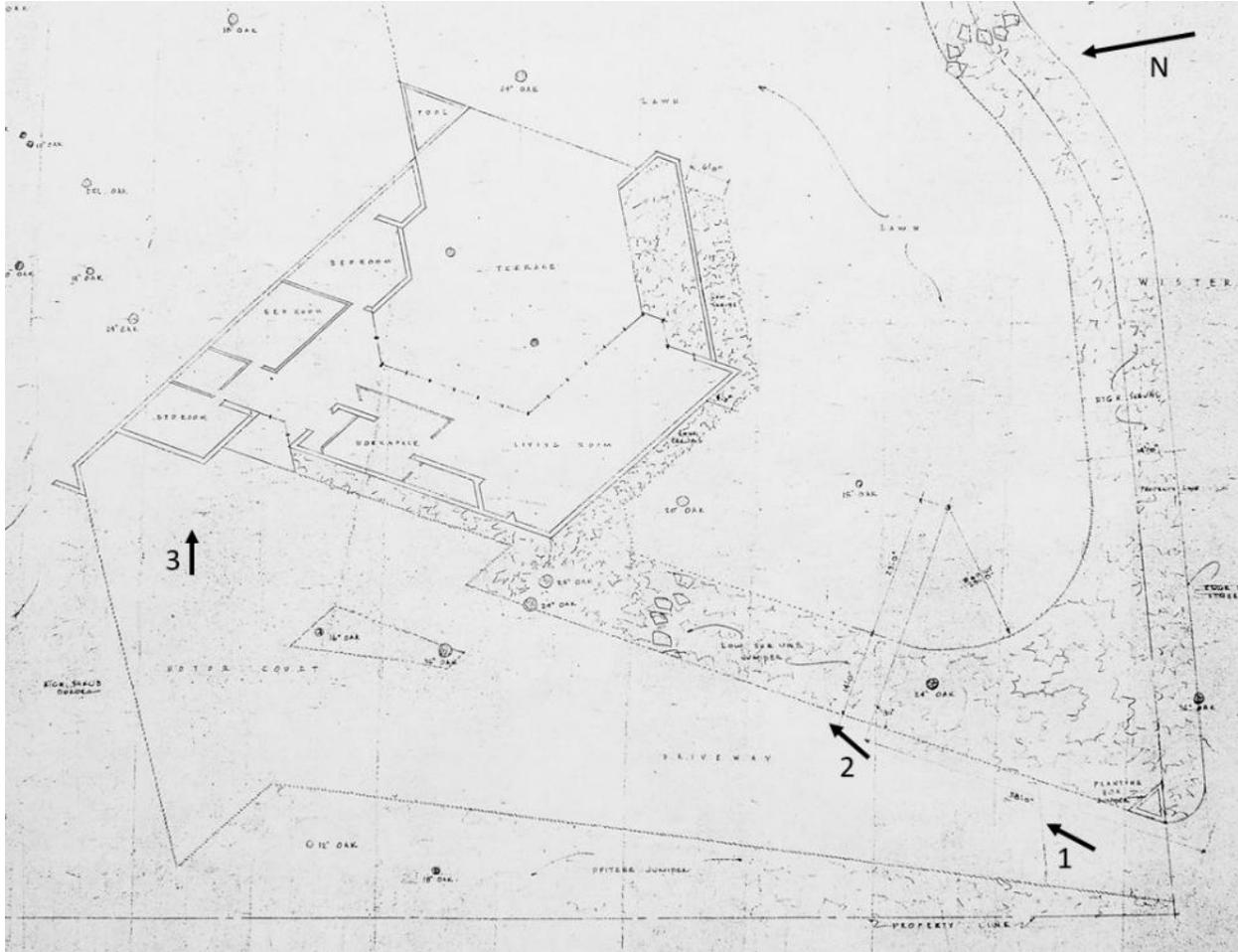


Source: Google Earth, 2021

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Sketch Map/Photo Key (based on revised site plan by Aaron Green)



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Figure 1 Revised plot plan by Aaron Green, 1951, collection of William J Schwarz

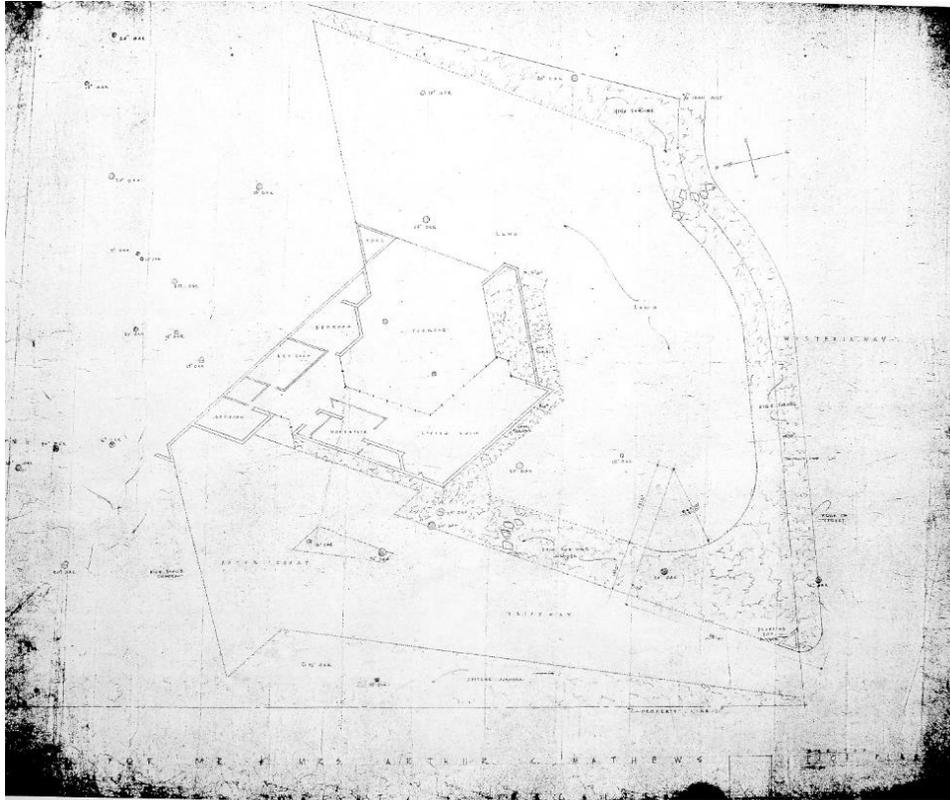
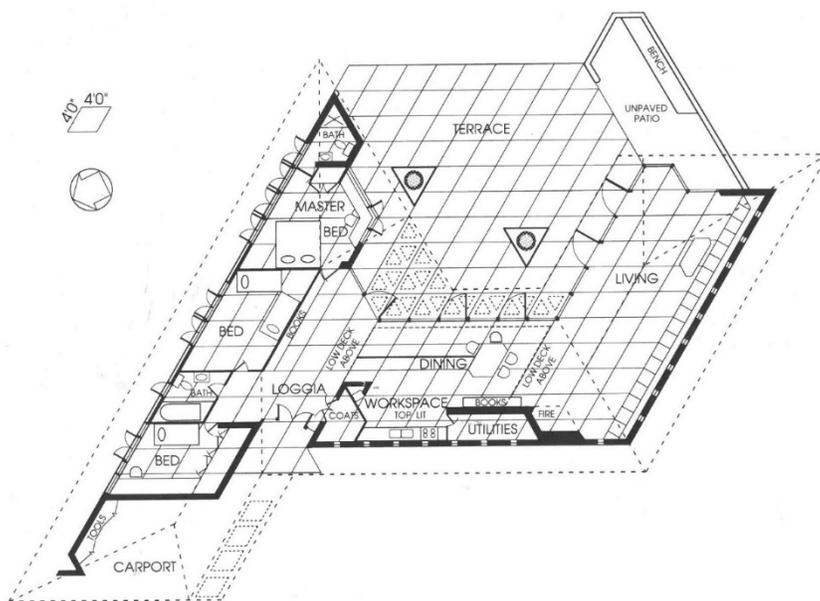


Figure 2 Floor plan, taken from Storrer, *The Frank Lloyd Wright Companion*, page 351



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Figure 3 Figure Key

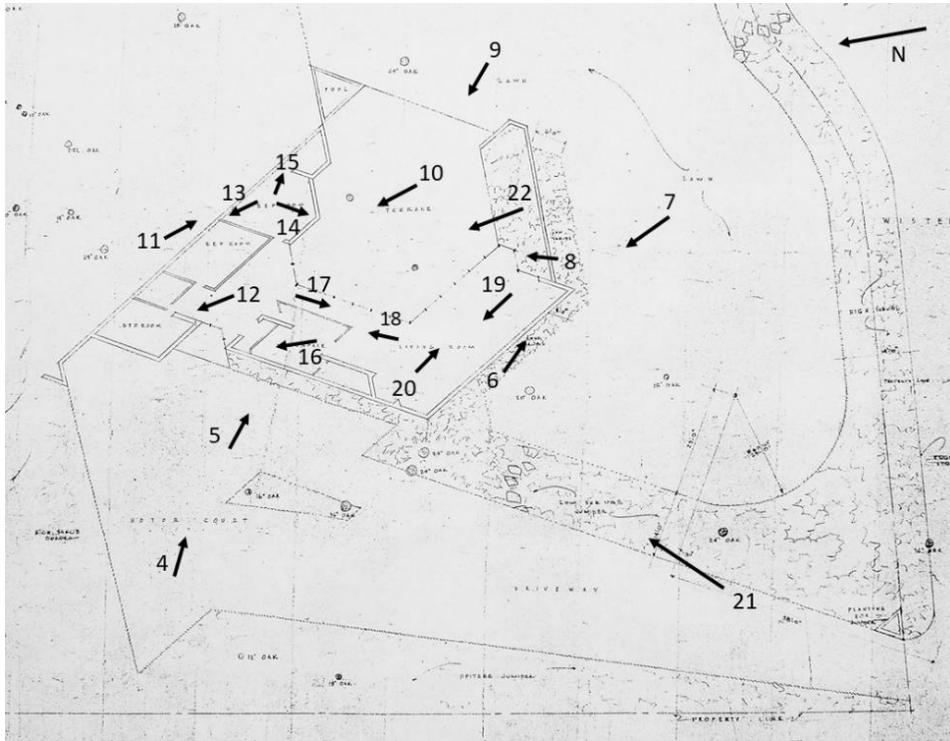


Figure 4 Northwest elevation, showing carport and entry, camera facing east, John Waters photographer, November 14, 2016



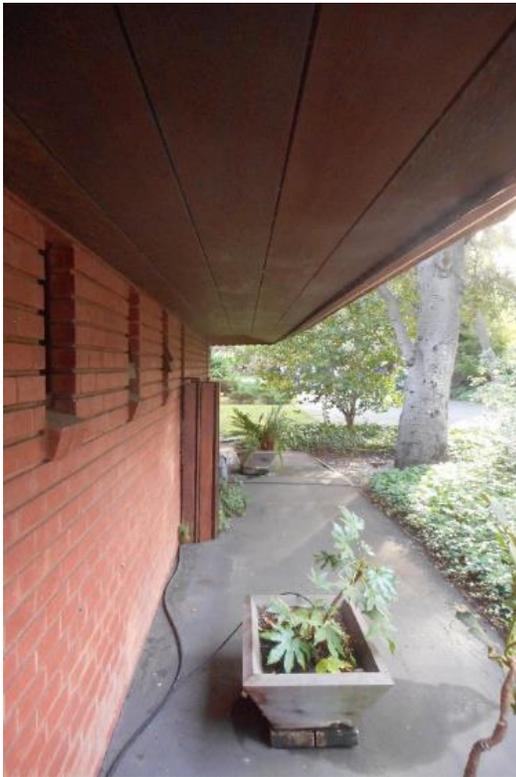
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Figure 5 Northwest elevation showing workspace exterior, camera facing east (Waters, 2016)



Figure 6 View along southwest elevation, camera facing southeast (Waters, 2016)



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Figure 7 Southeast elevation, showing terrace, living room wing in the foreground, roof restoration in progress, camera facing northwest (Waters, 2016)



Figure 8 View across terrace from southeast end of living room wing toward bedroom wing, camera facing northeast, Paul V. Turner photographer, 2015



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Figure 9 Southeast elevation showing terrace, camera facing northwest, Scot Zimmerman photographer, c. 1986



Figure 10 Terrace with bedroom wing beyond, camera facing north (Waters, 2016)



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Figure 11 Northeast elevation along bedroom wing, camera facing southeast (Waters, 2016)



Figure 12 Loggia, camera facing north (Waters, 2016)



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Figure 13 Master bedroom, camera facing north (Waters, 2016)

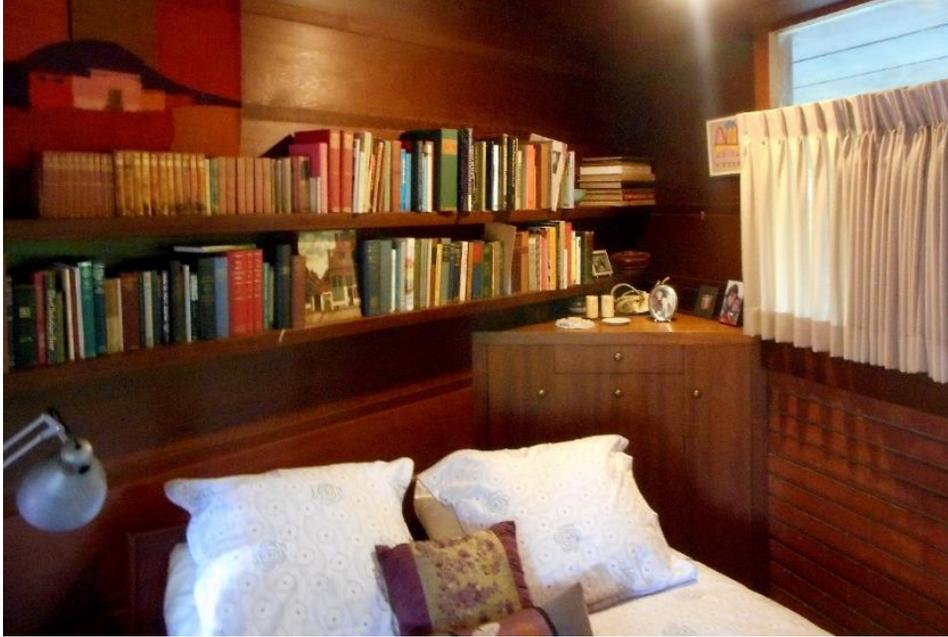


Figure 14 Master bedroom, camera facing southwest (Waters, 2016)



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Figure 15 Master bedroom, camera facing southeast (Waters, 2016)

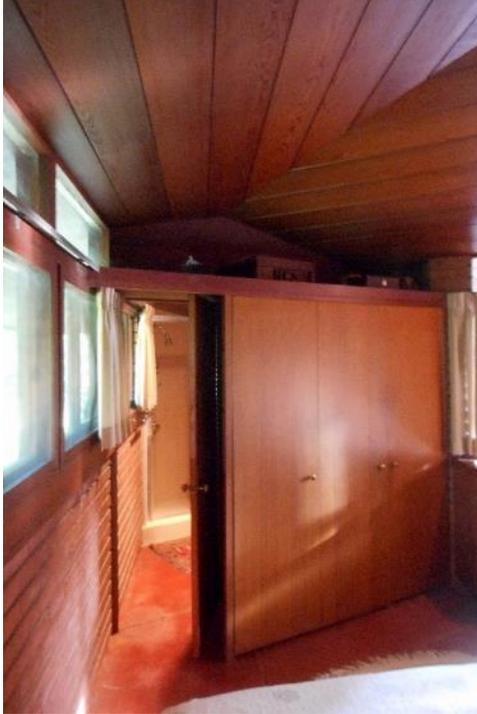


Figure 16 Circulation space adjacent to kitchen, camera facing southwest (Waters, 2016)



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Figure 17 Kitchen, camera facing north (Waters, 2016)



Figure 18 Dining area, camera facing northeast (Waters, 2016)



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Figure 19 Living room, camera facing northwest (Waters, 2016)



Figure 20 Living room, camera facing southeast (Waters, 2016)



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Figure 21 Perspective, 1950, Copyright © 2021 Frank Lloyd Wright Foundation, Scottsdale, Arizona. All rights reserved. The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York)

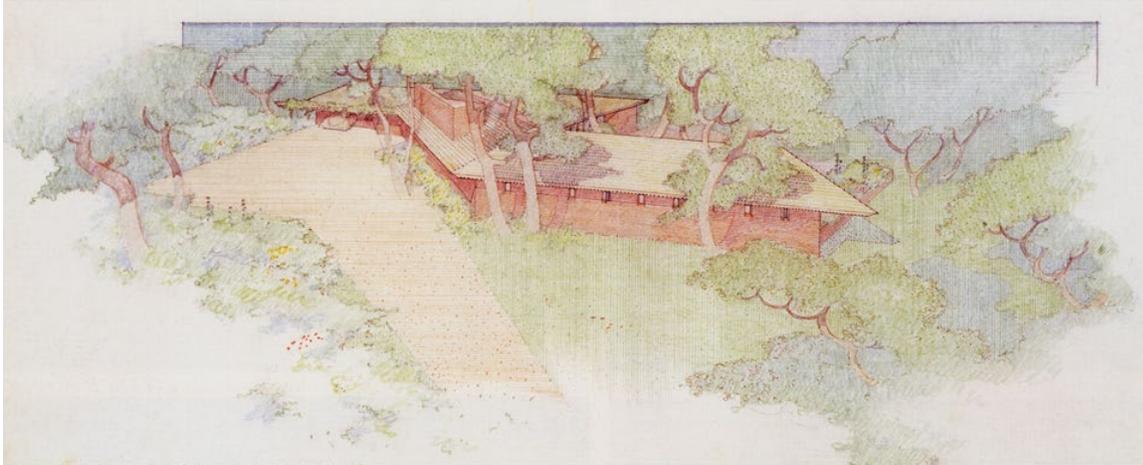


Figure 22 Terrace, 1953, camera facing north; photographer Aaron Green's reflection can be seen in the glass, center-left



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Photo 1 View of southwest elevation from driveway, camera facing northeast



Photo 2 Closer view, southwest elevation from driveway, camera facing northeast



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Photo 3 Carport, camera facing east

