

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: Redwood City Woman's Club

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: 149 Clinton Street

City or town: Redwood City 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Not For Publication: Vicinity: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 <u>meets</u> <u>does not meet</u> 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> </u>	structures
<u> </u>	<u> </u>	objects
<u>1</u>	<u>0</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

SOCIAL/Clubhouse

Current Functions

(Enter categories from instructions.)

SOCIAL/Clubhouse

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7. Description

Architectural Classification

(Enter categories from instructions.)

LATE 19TH AND 20TH CENTURY AMERICAN MOVEMENTS: Bungalow/Craftsman

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Wood, glass

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 one-story, wood-framed Redwood City Woman's Club was constructed in the Craftsman style in 1911, in the Dingee Park neighborhood. Significant features include wooden shingles, a projecting gabled porte cochère, the gabled and pyramidal roof, exposed purlins with pointed ends, and bargeboard with carved rafter ends. The porte cochère fronts a recessed porch that serves as the main entrance. In composition, the front of the building is symmetrical, with slightly projecting wings flanking the porch and porte cochère. In 1939, a shingled dining room was added to the south side, filling in an ell, and two attic-level windows were filled in. In 1973, a shingled addition to the dining room was made to the rear of the building. Both the 1939 and the 1973 additions are, in their materials and details, entirely compatible with the building's Craftsman style. The landscaping is not original. Despite these changes, the building retains all aspects of integrity.

Narrative Description

Setting

Dingee Park is a residential subdivision created in 1907 and 1908, featuring generously sized lots ranging from fifty to seventy-five feet in width. The Craftsman style predominated, and several

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nearby houses relate very well stylistically to the Redwood City Woman's Club. Period Revival houses built in later decades were usually clad in stucco, and two such houses are immediately north of the clubhouse.

The clubhouse sits on its original lot measuring 75 feet wide by 130 feet deep. The building itself is irregular in its dimensions. It originally measured 64 feet wide by 71 feet deep, with 17 by 39-foot recesses in the rear, resulting in a T shape. In 1939, the south recess was filled in to create a dining room, and in 1973, a 17 by 20-foot room was added to the earlier addition, making the building 91 feet deep on its south side.

The building footprint leaves room for front and back yards and pathways on either side of the building. The pathway at right (to the south) is wide and paved. A semi-circular driveway is paved with cement and bisected by a sidewalk. Landscaping includes lawns within the semi-circle of the driveway, shrubs, a few mature trees, and a replica of an El Camino Real mission bell on a steel post. Historic photographs reveal entirely different landscaping in the club's early days. There was no driveway, and the only tree was an oak (no longer extant) at the sidewalk.

Exterior: 1911 Clubhouse with 1939 addition

The building is one story in height and wood-framed in construction. The siding is wooden shingles above a base of overlapping clapboards. A large, front-gabled dormer rises from a shallow-pitched pyramidal roof. Knee braces lend visual support to the dormer at far left and right.

The symmetrical main façade features a central porte cochère that fronts a recessed porch. The porte cochère is front-gabled, with plain bargeboard, exposed purlins with pointed ends, and exposed rafters with carved ends. Steel posts in front and square wooden posts to the rear support wooden trusses that in turn support the purlins and rafters of the porte cochère's roof. At an unknown date, the forward posts supporting the roof of the porte cochère lost their wooden sides, revealing the structural steel posts within. This siding may have been removed due to damage from automobiles. To the right and left of the porch opening are wooden railings with wooden posts for balusters. The deck of the recessed porch is made of wooden planks, and the ceiling is made of v-groove siding.

Windows in the front are large, with profiled wooden frames, fixed wooden sash, wooden sills, and transom bars. The glazing in the transom area is divided into small diamond-shaped lights by leading. The main entrance is filled by paired wooden doors that appear to be original. Each door is paneled with two isosceles trapezoids in the lower zone and glazing divided into four lights in the upper zone. The hardware is metal, plain in style, and also appears to be original.

The south side of the building (at right) was built in three stages. The front thirty-two feet are original to 1911; the adjacent thirty-nine foot section to the east is a dining room added in 1939, filling in an ell; and the easternmost twenty feet, to the extreme rear, is an addition to the dining room built in 1973. Despite the range in construction dates, this side of the building is consistent in its use of materials and in some of the details. The entire side is clad in wooden shingles over

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a clapboard base, and the eaves of the roof have exposed rafters with carved ends along the entire length.

There is a difference in fenestration between the 1911 and the 1939 construction. The three windows closest to the street, in the 1911 building, have one-over-one double-hung wooden sash. Three windows in the 1939 addition are much wider. These have industrial steel sash set in wooden frames and look into the building's dining room. The outer parts of these steel windows open, while the inner parts are fixed.

At an unknown date, club officers believe most likely at the time of the 1939 addition, a mezzanine level was removed from the interior. Two wooden casement windows in the attic facing the street were removed, the openings were filled, and the exterior was covered with shingles. The casement windows can be seen in early photographs.

The north side has a staggered massing, with a recess toward the rear. Siding is shingles over clapboards, and windows are double-hung. Paired doors into the auditorium are wooden, with full-length glazing divided by muntins into eight lights per door.

The rear of the original building has a gabled roof with extended eaves, knee braces, and a louvered vent at the top. A centrally placed recessed entrance features wooden steps, a paneled door, and a transom of ten lights flush with the wall. All of these features appear to be original. Fenestration is irregular, with two small fixed windows and one larger double-hung window.

Addition: 1973

In 1973, the dining room addition of 1939 was extended eastward by the construction of a twenty by seventeen-foot addition. Its gabled roof, extended eaves, exposed rafters, shingled siding, and clapboard base match the materials of the original 1911 building and 1939 addition. One window, in its north side, has industrial steel sash, matching windows in the south wall of the 1939 addition. Because the 1973 addition resulted in removal of the east wall of the 1939 addition, this steel sash window may have been salvaged from that wall for use in the addition.

Interior

The auditorium and parlor had more public use than most of the other rooms did, and they retain their original finishes. The auditorium is entered directly from the recessed porch. It measures about thirty feet wide by forty feet deep. The floor is wood; wainscoting is wood and paneled to a height of about five feet; and the upper walls and the coved ceiling are finished in plaster. Wooden doors are variously paneled and glazed, are set within plain board casings, and appear to be original. A pair of doors that open into the parlor have full-length glazing divided by muntins into fifteen lights each. A single door that opens into the office is similarly glazed with fifteen lights. Two doors to either side of the stage are paneled. A pair of doors opening into the north yard have full-length glazing divided into eight lights each. A wide opening in to the dining room is not closed by doors, and is surrounded by the same board casing as the other openings. The east wall of the auditorium has a large opening into the stage that is raised a few feet off of the floor. This opening has rounded upper corners, is surrounded by layered casings, and is

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closed by curtains. Lighting is supplied by fluorescent fixtures. Aside from these lights, and perhaps the stage curtains, all features in this room appear to be original.

The parlor is located adjacent to the auditorium and is entered from that room. With its restroom and closet the parlor forms the northwest wing of the building, about twenty feet by seventeen feet. Paneled wainscoting is about five feet in height while the walls and coved ceilings are finished in plaster. A picture railing runs around the perimeter of the upper walls. Windows have board casings topped by thin moldings. Doors to a restroom and a closet are paneled and have casings similar to those around the windows. Light is provided by a small chandelier that if not original, at least appears to be of the period. The carpeted floor appears to be the only non-original feature of this room.

The building includes five other rooms plus restrooms. The stage is located immediately east of the auditorium. The floor is elevated relative to the auditorium's floor, and the interior is utilitarian in finish. The original living room (later an office) is located to the right of the auditorium, on the south side of the building opposite the parlor. The office measures approximately seventeen feet square and is finished with wooden wainscoting. This room and a utilitarian kitchen together form the original southwest wing of the building. East of the kitchen is the dining room added in 1939. At the east end of the building is the 1973 addition, originally intended as an extension of the dining room and later used for storage. The dining and storage rooms have plain modern finishes.

Furnishings

Some of the furniture in the club building dates to the club's early years. The W. W. Kimball Co. upright piano in the parlor was manufactured in 1909 and purchased by the club in 1910. The Steinway grand piano on the stage was manufactured in 1926 and purchased by the club between 1929, when fundraising for it began, and January 1933. An antique settee with a mirrored back has been in the parlor since at least 1939. The parlor also contains an antique chair and an antique sewing machine. It is uncertain whether these historically belonged to the club. In November 2019, the club acquired a desk that had belonged to charter member Aileen Finkler and her husband Harry a hundred years earlier.

Alterations and Integrity

Since 1939, the main alteration has been the 1973 addition of a dining room at the east end of the building. This addition is nearly invisible from the street and was designed with matching materials and details. The wooden siding around the front posts of the porte cochère has been removed, exposing the steel posts within. Two casement windows in the front of the gabled attic were removed, and their spaces filled in and covered by shingles. Fluorescent lighting in the auditorium is not original, neither is the carpeted flooring in the parlor. In all other respects, the exterior, the auditorium, and the parlor remain as they were in 1939.

Location. This building has never been moved, and so retains integrity of location.

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Design. Because alterations to the front of the building have been minor, and because the 1973 addition was compatible with the rest of the building in its materials and details, this building retains integrity of design.

Setting. Many of the early houses in the neighborhood are extant with integrity, though many others have been altered or replaced. Later buildings have also been built as infill development, resulting in some loss of integrity of setting.

Materials and Workmanship. The original materials and workmanship have been retained, and the additions of 1939 and 1973 continued the use of these materials. Only the interiors of the 1939 and 1973 additions are modern in their materials. Workmanship on the exterior of the 1973 addition is indistinguishable from the older parts of the building. Thus, this building retains integrity of materials and workmanship.

Feeling. The Craftsman style of the original exterior has been retained everywhere except at the front posts, where the wooden cladding was removed. Thus, the texture and rustic feeling of the original building is preserved, and integrity of feeling is retained.

Association. This building continues to evoke its original use as a clubhouse. Thus, integrity of association is retained.

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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.)

SOCIAL HISTORY: WOMEN'S HISTORY

ARCHITECTURE

Period of Significance

1911-1949

Significant Dates

1911

1939

1949

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Miller, Charles

Hodgson, Gillett

Steinegger, Emil G.

Triangle Associates

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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 Redwood City Woman's Club building is eligible for the National Register of Historic Places at the local level of significance under Criterion A in the area of Social History: Women's History, and under Criterion C in the area of Architecture. The club was founded to create social, educational, and benevolent opportunities for the women of Redwood City. One of several local women's organizations of the period, the Redwood City Woman's Club was the only one to own its own building. Built by local contractor Charles Miller, the clubhouse embodies the distinctive characteristics of the Craftsman style and possesses high artistic values. The period of significance begins with construction in 1911, through a 1939 addition, closing in 1949 after which the membership of about 300 declined significantly.

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

Criterion A: Social History—Women's History

Clubs and other organizations for women in Redwood City, 1905-1930

The Redwood City Woman's Club was one of several women's organizations in Redwood City during the early twentieth century, one of two surviving, and the only one to own its building.

The earliest known women's group in Redwood City, the Spinsters, was formed in 1893. On New Year's Day, six members met at the residence of F. W. Wooten for music and refreshments. Men were also invited, and eleven showed up, outnumbering the women. This appears to have been a short-lived group. Two other early Redwood City women's groups were the Rebekahs and the Women of Woodcraft. These were the women's auxiliary groups of the national fraternal organizations Independent Order of Odd Fellows and the Woodmen of the World, respectively. Both of these women's groups were established in Redwood City by 1905.

Eleven fraternal organizations were listed in the 1905 city directory. Eight were men's groups, the predominance of men's lodges over women's clubs typical for American cities of the time. Only a temperance organization, the Independent Order of Good Templars, admitted both men and women. By early 1909, Redwood City had nineteen lodges, joined in May by the Redwood City Woman's Club. It was the only women's group that was not an auxiliary of a men's lodge.

From 1911 through the 1920s, and possibly later, it appears that the only women's organization that owned its own building was the Redwood City Women's Club. All of the others women's organizations met at either the Odd Fellows Hall or Foresters' Hall, as did many of the men's clubs. From a myriad of women's groups established in the early decades of the twentieth century, it appears that only the Redwood City Woman's Club and the Native Daughters of the Golden West still exist. The Native Daughters are affiliated with the parent organization in San Francisco and meet at the Veterans Memorial Senior Center.

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Founding of the club

Some women of Redwood City felt a need for social opportunities that an affiliate of a men's fraternal lodge could not meet. An invitation to the women of Redwood City to meet and organize was published in the *Redwood City Democrat* on May 27, 1909. The meeting was held at the home of Mrs. C. E. Cumberson on Roosevelt Avenue, and the goal was to form a club. Thirty-three women joined and a second meeting was held June 3. By June 12 the club was named, a constitution and by-laws were written, and officers and directors were elected, with Mrs. Cumberson as first president. The Odd Fellows Hall on Main Street was selected for future meetings. Events moved swiftly, for by June 17 the women were offered a lot in the new Dingee Park subdivision, with the proviso that they raise the funds to build a clubhouse.

Articles of Incorporation went into effect September 23, 1909. The mission of the club included the intent to,

- Promote acquaintanceship, good fellowship, and cooperation among the women of Redwood City and vicinity.
- Furnish a recognized center where all questions of importance to the community may be freely discussed and acted upon.
- Afford an agency through which helpful and uplifting influences may be extended.
- Aid such worthy causes as may enlist its sympathy.
- Establish, conduct, and maintain a club house.
- Provide for the safe keeping and investment of funds.
- Acquire real property and improve the same.

An unpublished article by Aileen Foster, "This Old House" (1973) relates some of the early history of the Redwood City Woman's Club, and gives credit to Aileen Finkler for setting the wheels in motion. Mrs. Finkler and her husband Harry, the secretary to the State Supreme Court in San Francisco, lived on a large tract of land that later became Edgewood County Park. It was outside Redwood City limits and a few miles from downtown. While her husband was in San Francisco at work each day, Mrs. Finkler took care of their sheep and goats, grew grapes and roses, and canned fruits and vegetables. She cooked up a pot of beans each day for hobos in the vicinity, leaving the kitchen door open for them when she was away. Wrote Foster, "Aileen seemed to think this was the only 'charitable' thing to do." This routine wasn't enough for her. She felt isolated, missed the "bright lights" of San Francisco, and also missed the social life of a women's club she had belonged to there. Her San Francisco club friends decided that what Redwood City needed was a women's club of its own. Because Mrs. Finkler lived outside city limits, the club should be initiated by someone in town, and one of the San Franciscans recommended Mrs. Cumberson, whom she knew. Mary Beeger, the president of Beeger Tannery, agreed that a women's club was needed, and so a critical mass came together to form the club.

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The club's Articles of Incorporation specified that membership would be open to residents of Redwood City "and vicinity," the vicinity part for Aileen Finkler's benefit. She was quite active in the club and became its third president, among other duties. The vicinity proviso also allowed women of San Carlos and further north to join.

To raise funds for a clubhouse, the club put on three fundraisers, one edifying and the others entertaining. Ford E. Samuel lectured on "Sights and Scenes Along the Equator." In January 1910, the club put on a one-act comedy, "The Union Depot," and in April they put together a series of vaudeville acts they called "A Night at the Orpheum." Acts included a Japanese chorus by Miss Gertrude Beeger, a Buster Brown chorus, Mrs. McLellan singing some popular songs, someone impersonating Caruso in the last act or Rigoletto, a magic act by Dr. George Compton and "Professor Vanisham," an acrobatic act, and three "farces," one of which was a "screaming farce." By the beginning of June 1910 the club had a balance of \$504.56.

Mrs. Cumberson came up with the idea for an ongoing fundraiser she called the "millinery method." Members made garden hats of Chinese matting decorated with cretonne, the proceeds of their sale going to the building fund. She figured the hats were a "necessity" and thus would sell well, for "every one of the members and her neighbors count a garden as part of Redwood City life."

Their next fundraiser was more ambitious. The club offered to edit and write a long supplement to the July 4th edition of the *Redwood City Democrat*, and to print 10,000 copies of it; their offer was accepted. Along with articles about the rebuilt county courthouse, and profiles of businesses and major personalities in and around Redwood City, club members filled a page with editorials related to their new club and included portraits of a dozen club members. The expensive project must have required months of effort, and did make money for the club, in part because profiled businesses and individuals paid fees to be included. When Glenn Allen, courthouse architect, didn't pay his \$25 fee, Mrs. Cumberson sued him and threatened to have his name scraped off of the courthouse cornerstone. The club realized \$875 for their building fund and another \$100 toward the purchase of a piano.

The two editorials in the July 4 newspaper were frank in their language and revealed more about the women's motivations for forming their club than did the articles of incorporation. There was, in their tone, some pushback against men and the established order of things. Both authors wrote of the need, if not the necessity, for women to get out of the house. Once they do, Francis Fairchild wrote,

the monotony of house work is broken.... The busy housewife who attends club meetings is refreshed, uplifted, rested and inspired.... Club work is an unfailing helpfulness in smoothing the rough edges with diversion; it helps to maintain unruffled amiability amid the innumerable harassments that rise uppermost when one is tired of the monotony, of the same old grind week in and week out; it sweetens the disposition and makes things in common worthwhile.

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She wrote of “the weakness and weariness of that which is isolated.” The club’s Corresponding Secretary, Blanche Morse, added “Gradually it will be discovered that ‘home’ and ‘solitary confinement’ are not synonymous.”

Both women also wrote about women’s expanding role in society, and how club life would facilitate such expansion. Fairchild wrote,

Men have looked on and wondered; they have awakened to the knowledge that there is in woman possibilities and potencies of which they had not dreamed.... Through societies and federated club life, the women of today are better educated than their mothers, more self-sustaining, more poised, and more in harmony with the instincts of all that concerns humanity. The doors of greater opportunities have opened to them.... They will accomplish more in the future. The magnitude of their influence will mean radical reconstruction of social and national ideas.

Observing that women now have “equal” educational opportunities, Morse believed that knowing leads to acting, “Thinking finds its necessary expression in doing.” Both individually and through organizations women are “busy becoming enlightened upon municipal, state, national, and world conditions and problems.” Through club activity, women “are taking no insignificant part in community affairs, shaping policy through moulding of public opinion,” also holding “municipal positions” and doing “practical work” in sanitation, recreation grounds, education of children, and general welfare. Morse summed up, “This is the significance of the women’s club movement: The banding together of women to make real their ideals.”

The authors acknowledged resistance to all this. The main concern they faced was that if women got out of the home to congregate among themselves, they would neglect their duties as housewives and mothers and that home life would be adversely affected. Fairchild asked, “What about the home during this evolution of womankind? Can woman do both house work and club duties and do them well?” She hastened to assure, “Yes, true womanliness is not in danger, and the sacred duties of wife and mother will be all the more honorably performed. The two will not conflict.” Morse added “Ultimately the fear that women’s club life means the disintegration of the home will be allayed.” Had there been progress in such changing of attitudes? She would only go this far: “We have almost ceased to be a joke.”

California Federation of Women’s Clubs

Within four months of their founding, the Redwood City Woman’s Club affiliated with a statewide organization, the California Federation of Women’s Clubs. The federation was founded in 1900 with forty clubs representing 6,000 women. Among its activities was endorsing the 1906 Child Labor Law, supporting women’s suffrage—attained in California in 1911, and urging affiliates to financially support women seeking higher education. The federation sent two representatives to attend the opening celebration of the Redwood City Woman’s Club’s building in 1911, and the Redwood City club seems to have always sent a representative to the federation’s statewide meeting. A close relationship appears to have been maintained between the local and state organizations.

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Club Members

Within a year of its formation, the Redwood City Woman's Club had a moderately diverse membership as far as occupational class was concerned. From at least thirty members when the club was founded in 1909, a year later membership was up to fifty, and in 1911 it grew to eighty-six. Sixty-eight of the members were married and eighteen were single. The great majority lived in Redwood City, with members from Woodside, San Carlos, Belmont, San Mateo, San Francisco, Sacramento, Beresford, Ukiah, and even St. Louis, Missouri.

Bowing to convention, nearly all of the married women went by their husband's names. About eighty percent of these women or their husbands were listed in the Redwood City directories of 1909 and 1912. Twenty-one women were the wives of professionals or civil servants, including attorneys, the county clerk, the city marshal, the county sheriff, a broker, owners and a manager of real estate and title abstract companies, the principal of Lick High School in San Francisco, a dentist, the secretary of the California Supreme Court, the Congregational Church pastor, a school teacher, the "roadmaster" of the Third District, two assistant cashiers at banks, and a clerk.

Several husbands were contractors or other business owners. They included two building contractors, the owner of a draying and teaming business, the co-owner of a planning mill, a cement contractor, and the owner of a cigar and tobacco shop. One man's occupation was "pasturelands," which may mean that he rented his land out to owners of cattle. The Beeger Tanning Company was long one of the largest businesses in Redwood City. Four husbands had blue collar occupations, including a driver for the Wells Fargo Express Co., a painter, a wood carver, and a lumberman. Five women had their own incomes: two stenographers, two school teachers, and a dressmaker.

In 1910-1911 the club had six officers: president, first and second vice-presidents, recording secretary, corresponding secretary, and treasurer. The executive board consisted of the six officers plus five additional members. Standing committees dealt with programs—one section for dramatic and one for history and landmarks, courtesy, hospitality, decoration, the clubhouse, membership, auditing, and the press. Club president Mrs. C. E. Cumberson was also the head of the special committee to get a clubhouse built. By mid-1912, membership had grown to 120.

Dingee Park and the donation of a clubhouse lot

On October 10th, 1909, San Francisco banker William H. Crocker donated lot #10 in block #10 of the Dingee Park subdivision to the Redwood City Woman's Club.¹ Dingee Park was originally part of the vast "Rancho de las Pulgas," granted by the Mexican government to the heirs of Jose Dario Arguello in 1835. In 1853, the Arguello family sold 2,200 acres of the grant to a land commissioner, William Carey Jones, who in turn sold those acres in 1857 to Horace Hawes, a legislator who authored the bill that created San Mateo County. In 1880, Hawes' widow sold most of the acreage to Moses Hopkins, brother of the late Mark Hopkins of the

¹ As reported in "To Give 'A Night at the Orpheum,'" *San Francisco Chronicle*, April 14, 1910.

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Southern Pacific Railroad. Moses Hopkins lived in both Redwood City and San Francisco, and raised thoroughbred horses on his Redwood City land. In 1902, William J. Dingee purchased the Hopkins estate and a large amount of surrounding land. Following a financial downturn, Dingee began development of a subdivision before having to relinquish it to his creditor, San Francisco banker William H. Crocker, by the end of 1908.

Crocker was the youngest and most prominent son of Charles Crocker, one of the four owners of the Southern Pacific Railroad. William H. Crocker owned Crocker National Bank in San Francisco and many real estate tracts in San Francisco and on the peninsula. The San Francisco real estate firm of Baldwin and Howell and its Redwood City agent, H. C. Tuchsens, managed Dingee Park operations on Crocker's behalf.

After one and one-half years of surveying, financial difficulties, and changing ownership, Dingee Park was finally marketed in earnest beginning in April 1909, and on May 1, 200 lots were auctioned by Baldwin and Howell. Sales proved brisk, some lots sold to speculators, and many lots sold to people who intended to build homes for themselves. Baldwin and Howell later issued a promotional brochure for Dingee Park that featured drawings of some of the houses, nearly all in the Craftsman style.

Crocker put restrictions into his deeds for the protection of property values. One such restriction was that no house or business building could be built that cost less than \$2,000, about what a well-built, four or five-room bungalow with a spacious front porch would cost. Crocker also prohibited the sale of intoxicating liquors within Dingee Park, and the establishment of certain businesses, namely any "laundry, livery stable, hospital, undertaking establishment, factory, manufactory, trade or occupation which shall, can or may be in anywise offensive, noisome or noxious" to the neighbors. These restrictions were to remain in effect through 1920. Unlike upscale housing tracts in San Francisco at this time, there were no racial covenants.

Exactly why Baldwin and Howell, and Crocker, chose to donate a lot to the Woman's Club is unknown. It may be that they thought its wholesome goals would be an asset to the neighborhood; or perhaps they admired the club in principle while realizing a women's group would never have the economic ability to buy land and build without assistance. Perhaps Baldwin and Howell, and Crocker, calculated that the social standing of some of the club's members might induce prospective home buyers to purchase within Dingee Park.

Although numerous lots were sold and dozens of houses were built in Dingee Park during its first several years, it was a huge subdivision and most of the tract—many hundreds of lots—remained vacant. In August 1913, Crocker sold all of the remaining Dingee Park lots to new investors: George H. Irving and Ernest Tanner of the Irving Land Company, and E. K. Wood, owner of a lumber company. Under the name of the George H. Irving Company they re-named the tract Redwood Highlands. It developed gradually, vacant lots becoming filled with stucco-clad houses in the 1920s and 1930s and with more modern houses over the next two or three decades. After World War II, many of the early houses on Arch and Birch Streets, and along the two blocks of Broadway closest to the state highway, were replaced by low-rise medical office buildings and

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apartments, giving these blocks a mixed character of low-density residential, high-density residential, and professional uses.

Club Activities

During the club's early years, regular meetings were on first and third Thursdays at 2 p.m., and the executive board met on last Mondays at 2 p.m. Robust programming scheduled educational, beneficial, fundraising, and social activities. Members wanted to develop their intellect and to use their abilities to have a positive effect on the larger community. By doing so they could fulfill another need, to socialize with each other outside the home and be effective in the world as women, independently of their husbands.

Even before the clubhouse was built, the club held lectures on art, literature, health, civics, history and landmarks, forestry, the work of the Red Cross, and parliamentary law. Titles included "Practical Results of Right Thinking," "An Hour with Musical Composers," "How to Listen to Music," "The Decay of Our Merchant Marine," and "Sights and Scenes Along the Equator." Some lectures were given by members and others were by invitees from out of town, at least one a man.

Once the clubhouse was built, it was easier to hold programs, including an informal reception followed by dancing, to celebrate completion of the clubhouse; a three-day flower show; teas served on the porch in the spring and fall months; an annual Jinks event with costumed members doing skits and performances; a weekly Well Baby Clinic; fundraisers for the benefit of the community (Braille books, hospital room furnishings), and the club (a new piano); business meetings; study sections; and musical events.

By 1949, membership had grown to nearly 300. One member stated, "We participate in all civic affairs, give to all charitable organizations that make an appeal."

At an unknown date after 1949, membership declined very significantly. Larger social trends—women in the workplace, younger generations finding different ways to express their activism, and broader educational opportunities for women—combined to make it more difficult to continue the Club's traditional roles in education and philanthropy.

By 1993, about a third of the approximately one hundred members attended monthly meetings. By 2012, membership was fifty-six. In the following decade, membership began growing again, up to seventy in 2020. This growth has been due to a concerted effort on the part of the club's leaders. Income has been bolstered by renting the clubhouse out for events.

Criterion C: Architecture

Construction of the clubhouse

With a donated lot, approximately fifty members, and funds raised by publishing the July 4, 1910 edition of the *Redwood City Democrat*, the Woman's Club members took steps toward construction of their clubhouse. They hired Redwood City architect R. LeBaron Olive to design a

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two-story stucco-clad Mission Revival style building, and on September 15, 1910 awarded a \$5,147 contract to build it to contractor George Donnelly. Upon reflection, the club members realized it could not afford that amount and in February 1911, they asked Olive to revise his plans, and to design a building costing about \$4,500. Even this proved to be more than they could afford, and ultimately, on July 17, 1911, the club hired contractor Charles Miller to build a one-story clubhouse costing \$2,863. The building notice published in *Building and Industrial News* on July 25 stated that there was no architect. It seems very likely that Miller designed the building himself. The 1939 dining room addition was designed by architect Gillet Hodgson. The contractor was Emil G. Steinegger, and the cost was \$5,202. In 1973, another addition was built onto the rear of the 1939 addition.

Charles Miller, Contractor

Charles Miller built houses in Redwood City between 1910 and 1916 and perhaps again (per city directory listings) between 1927 and 1928. Four of his extant houses can be identified, all located in Dingee Park, and all in the Craftsman style. They include:

1633 Hopkins Avenue (1912), a large shingled house built to designs by architect Hugo Storch, of Oakland. Knee braces accentuate the steeply pitched gabled roof, and a tall, tapering chimney is made of clinker bricks (**Figure 7**).

36 Iris Street (1912), a one and one-half story house that was probably entirely shingled when built. Only the dormer remains shingled, while the rest is covered with stucco (**Figure 8**).

21 Birch Street (1913), a modest shingled cottage with a side-gabled roof and a shed dormer facing the front. A bay window and a small gabled wing enliven the south side of the house (**Figure 9**).

54 Grand Street (1913), a clapboard bungalow with a side-gabled roof, a wide gabled dormer, and square porch posts that support the roof at the entrance (**Figure 10**).

Scattered throughout Dingee Park, they recall the Craftsman aesthetic in which the neighborhood was founded, and the original buildings constructed. Based on preliminary survey from the sidewalk, the houses at 1633 Hopkins, 21 Birch, and 54 Grand retain modestly greater integrity than the clubhouse, due to limited visible alterations and more original residential setting. If the stucco-clad house at 36 Iris was originally shingled, as seems probable, it has the least integrity of the four houses and clubhouse.

In 1914, Miller also built a house in the Wellesley Park subdivision of Redwood City. In the same year, he built a fairly large house for Franklin Swart in what became San Carlos, to designs by San Francisco architect N. W. Sexton. It is unknown if either of these houses remains extant. In 1917, a published completion notice states that he developed lots 67 through 73 of block 7 in a tract in the North Fair Oaks neighborhood, near Atherton.

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The Craftsman style in Dingee Park

The vast majority of the early houses in Dingee Park were designed in the Craftsman style, and nearly all of these were clad with wooden shingles. Although there was a near-uniformity of style in the tract, and some houses did resemble each other, other houses exhibited considerable differences in roofline, porch construction, and details. It was a stylistically harmonious neighborhood that also possessed a lot of creative variety. With their wood shingled surface, these houses were highly textured, imparting a feeling of rustic warmth. It is not surprising that Baldwin and Howell, and later the George H. Irving Company, illustrated many of these houses in their promotional brochures; the realtors obviously considered them to be a selling point for the neighborhood. New buyers during the 1910s followed suit, building more houses in like style. Since the 1950s, many of the early houses have been demolished or altered, especially in the blocks closest to El Camino Real. The demolished houses were usually replaced by apartment buildings or medical offices. While dozens of Craftsman houses still stand in Dingee Park, they are somewhat scattered relative to each other.

The Craftsman style in California had perhaps three main sources. The earliest was the Arts and Crafts Movement in England. In his book *Arts and Crafts Architecture* (London: Phaidon, 1995) Peter Davey writes that practitioners of the style were “highly individualistic,” but all of them shared values of “simplicity, truth-to-materials, and the unity of handicraft and design.” Arts and Crafts architects admired and adopted medieval forms, not according to any specific rules and freely, in a general spirit. Broadly speaking, the style promoted high-quality workmanship for architecture and furniture, hand-crafted when possible, in reaction against lower quality, mass-produced, machine-made items.

The movement was first named in 1887, although the philosophy it was based on had been developing since 1837, when the architect Augustus W. N. Pugin published his book *Contrasts*. Pugin also suggested furnishings with what could be called Arts and Crafts qualities in 1841 and built his own stone residence in such style in 1843. Pugin was followed by the writer John Ruskin and the writer, artist, printer and craftsman William Morris. From their writings a school of architecture emerged, whose best-known practitioners were the British architects Philip Webb, C. F. A. Voysey, Charles R. Ashby, and Edwin Lutyens. Their houses were large, often covered primarily in stucco, and spare in ornament. Visually, they bore little or no resemblance to later Craftsman style houses as built in the United States.

In the U.S., the most important developer of the Craftsman style was a New York furniture-maker named Gustav Stickley. He began his furniture-making business in 1883 and began incorporating Craftsman style elements in 1900. In 1901, he published the first issue of his magazine *The Craftsman*, which promoted his ideas for furniture, textiles, lighting, metalwork, and architecture. Leland Roth writes in *A Concise History of American Architecture* (New York: Harper and Row, 1979) that Stickley’s “general attitude toward simple, directly revealed craftsmanship owed much” to Morris and the Arts and Crafts Movement. Through Stickley’s publication, the Craftsman style became extremely popular throughout the United States during the first two decades of the twentieth century.

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Contemporary with Stickley were the Pasadena, California architects Greene and Greene, Charles and Henry. Their Craftsman style houses of the 1900s and 1910s were usually large and always free-standing and expressed their wooden construction dramatically through exposed structural elements. Since the 1980s, their houses have often been called the "ultimate bungalows."

Greene and Greene's houses for wealthy clients were showy, with broad eaves, exposed rafters and purlins, projecting wings and porches, and occasional use of stone or brick. So also, in their way more modest way, were the tremendous numbers of small Craftsman houses built in American cities and towns for the working and middle classes from the 1900s into the mid-1920s. In a clear departure from Arts and Crafts ideals, these houses were mass-produced at low cost. They were meant to look as if they had been hand-crafted, perhaps as if by medieval carpenters. Their studs, joists, rafters, shingles, and siding were always inexpensively manufactured by steam-powered saws. Quite often, exposed rafters, purlins, and beams were not structural, as they were meant to appear, and were instead nailed on as ornament. A picturesque effect, rather than simplicity, or honesty in the use of materials, was often the goal of the builders.

The main characteristics of the Craftsman style in Dingee Park were steeply pitched roofs with broadly overhanging eaves; broad, comfortable porches with conspicuous posts; and a wooden exterior, usually of shingles. The roofs could be front-gabled, side-gabled, or cross-gabled. If side-gabled, they often had shed or gabled dormers. Typically, side-gabled roofs extended past the wall plane to cover the porch, sometimes in a dramatic ski-slope curve. The extended eaves were either boxed, with supporting knee-braces, or had exposed rafters and purlins. Sometimes rafter tails were carved to further the impression of craftsmanship on the part of the builder.

A small number of houses had porches and posts made of stone or brick. The best extant example may be 150 Fulton Street, whose stone porch wraps around to meet a stone chimney. 1627 Brewster Avenue has thick, tapering porch posts of clinker brick.

Most of the early houses in Dingee Park were built on Arch Street, Birch Street, and Broadway, close to El Camino Real, an easy walking distance to the train station. This is also the area where numerous medical office and apartment buildings were built in later decades, with the result that most of the early Craftsman houses in Dingee Park are no longer extant. Those that remain are important for their architecture, as well as for their ability to evoke the founding of Dingee Park. The same is true for the Redwood City Woman's Club, as it was built in the Craftsman style only a few years after the tract was created.

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9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Baldwin and Howell. "Map of Dingee Park" (1909). A promotional brochure at the Local History Room, Redwood City Library. Includes images of Craftsman-style houses.

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Building and Industrial News, February 4, 1911, 3:3. Notice that architect Olive is revising plans.

Building and Industrial News, July 25, 1911, 20:2. Notice of building contract.

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"To Give 'A Night at the Orpheum,'" *San Francisco Chronicle*, April 14, 1910.

"Two Famous Home Sites to Be Sold." *San Francisco Call*, April 17, 1909.

"Woman's Club Remodel 1939 Information." A one-page summary at the Club.

"Women's New Club House Has Auspicious Opening." *Redwood City Democrat*, October 26, 1911.

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 # _____

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Primary location of additional data:

State Historic Preservation Office

Other State agency

Federal agency

Local government

University

Other

Name of repository: Redwood City Woman's Club

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: 37.486450

Longitude: -122.239400

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

On the east side of Clinton Street, 81.3 feet north of Broadway, north 75 feet by east 130 feet, in Redwood City, San Mateo County, California. APN 052-193-110. The historical description of this lot is lot 10 of block 10 of Dingee Park.

Boundary Justification (Explain why the boundaries were selected.)

Since 1909, this is the lot historically associated with the nominated property.

11. Form Prepared By

name/title: William Kostura, Architectural Historian

organization: _____

street & number: P. O. Box 60211

city or town: Palo Alto state: CA zip code: 94306

e-mail wkostura328@gmail.com

telephone: 650-815-1174

date: May 2020; Revised June 2020, October 2020

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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.)

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: Redwood City Woman's Club
City or Vicinity: Redwood City
County: San Mateo County
State: California
Photographer: William Kostura
Date Photographed: November 2019 (interior) and May 2020 (exterior)

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

- 1 of 23 Front of clubhouse, looking east
- 2 of 23 Perspective view of the clubhouse, from the right, looking northeast
- 3 of 23 Perspective view from the left, looking southeast
- 4 of 23 Post at the rear of the porte cochère, which retains its wooden siding, looking east
- 5 of 23 Porch post, flush with front wall, looking east
- 6 of 23 Exposed rafters and rafter ends, looking up
- 7 of 23 Ceiling of the porte cochère

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- 8 of 23 Porch railing, looking east
- 9 of 23 Deck of recessed porch, looking south
- 10 of 23 Front doors, looking east
- 11 of 23 Window in front wall, looking east
- 12 of 23 South façade, looking northeast
- 13 of 23 Wood sash window in the front part of south façade, looking north
- 14 of 23 Steel sash windows in addition (1939), looking north
- 15 of 23 Rear addition (1973), looking south
- 16 of 23 Addition (1973) and rear façade, looking south
- 17 of 23 Principal rear entrance, looking west
- 18 of 23 North façade, looking southwest, view toward the front
- 19 of 23 Paired doors in the north side that open into the auditorium, looking south
- 20 of 23 Auditorium, looking east toward the stage
- 21 of 23 Auditorium, looking west toward the entrance
- 22 of 23 Parlor as seen from the auditorium, looking north
- 23 of 23 Parlor, looking west towards the front

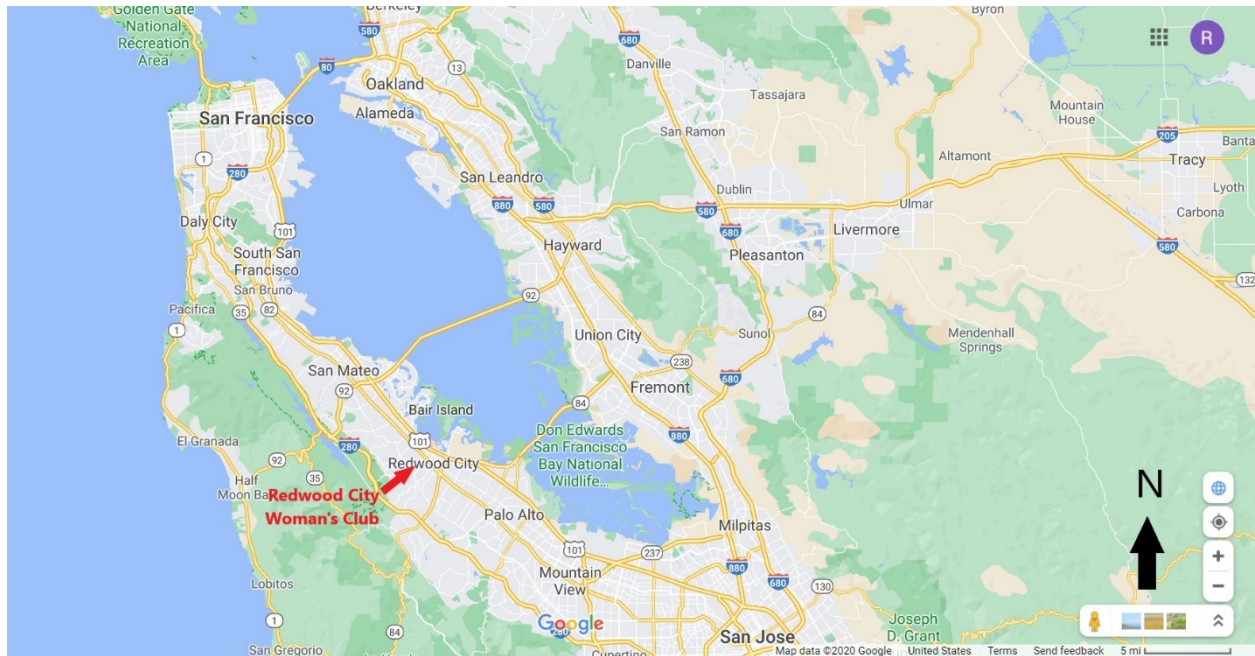
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Location Map

Latitude: 37.486450

Longitude: -122.239400



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:

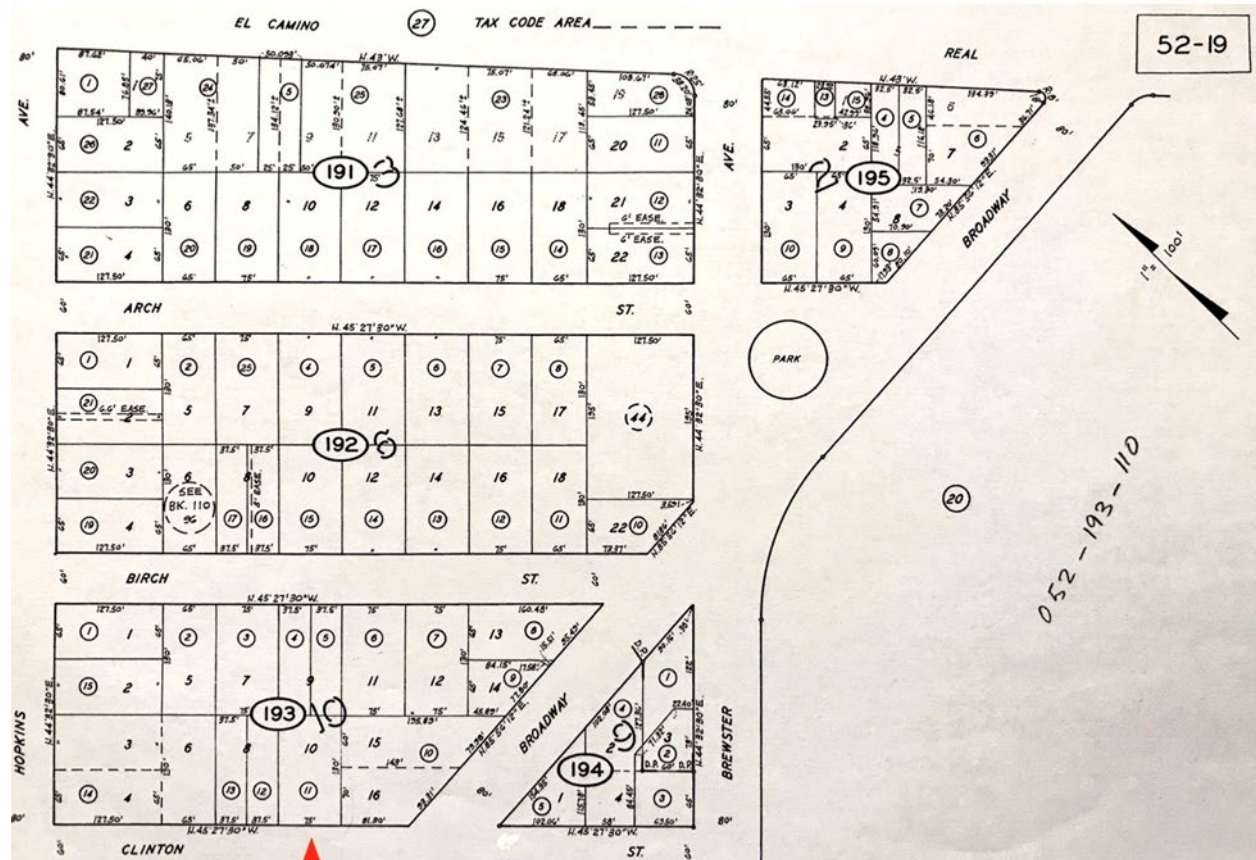
- Tier 1 – 60-100 hours
- Tier 2 – 120 hours
- Tier 3 – 230 hours
- Tier 4 – 280 hours

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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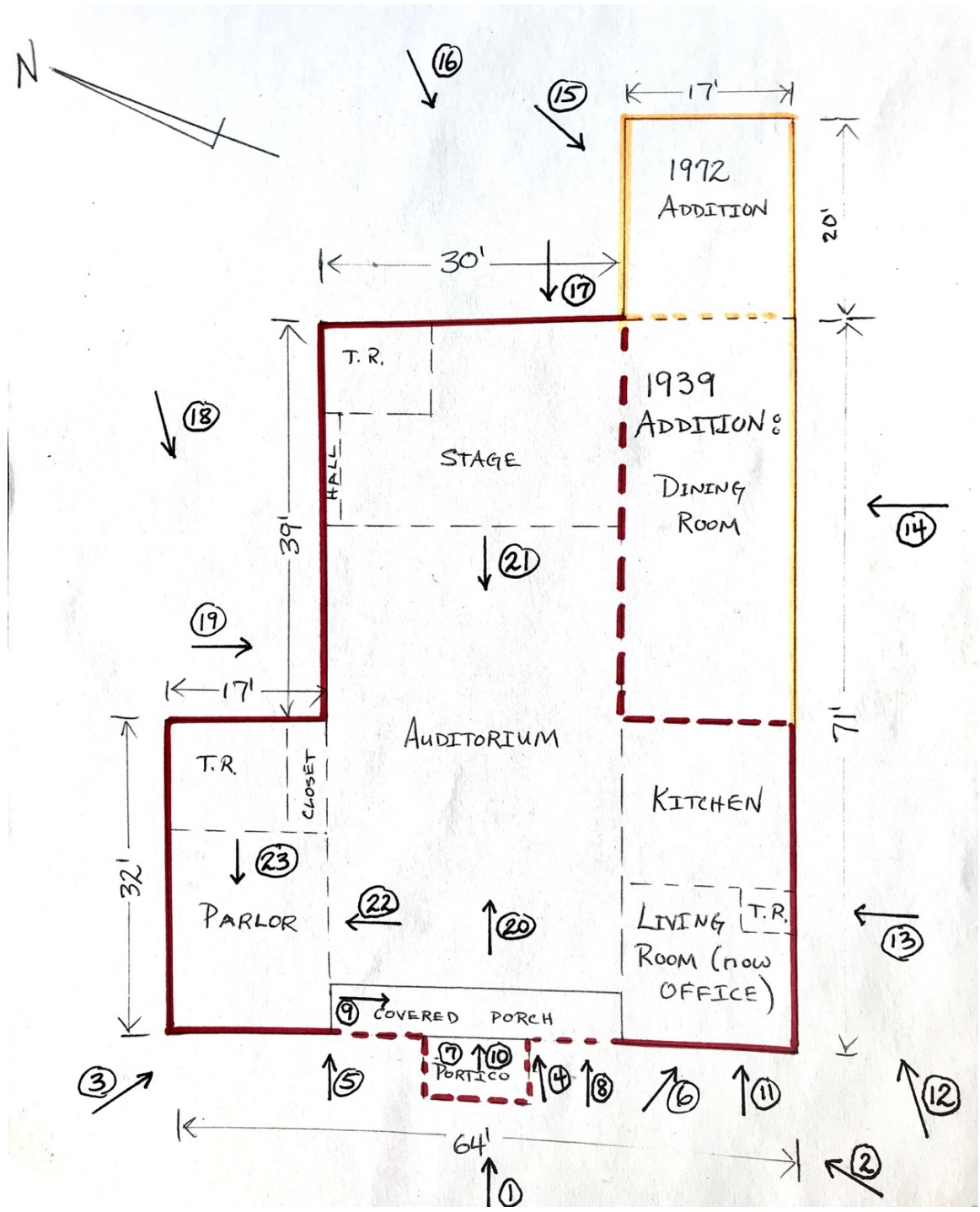
Vicinity Map



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Sketch Map/Photo Key



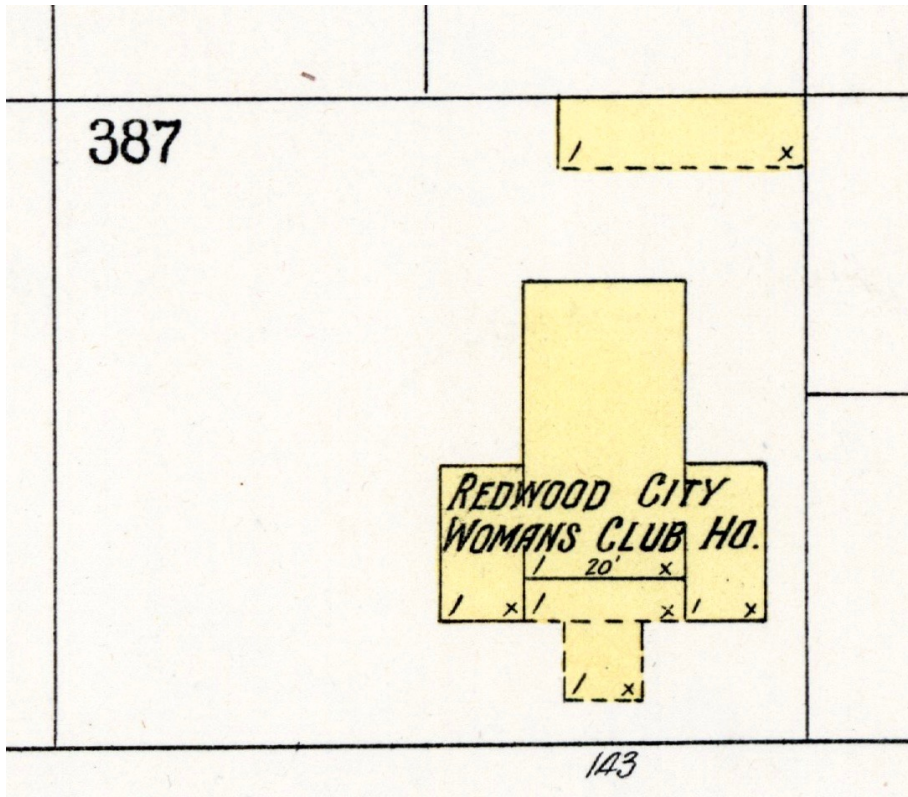
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Figure 1 Circa 1911, note casement windows in attic that have since been filled in. Source: Al Schwoerer personal collection.



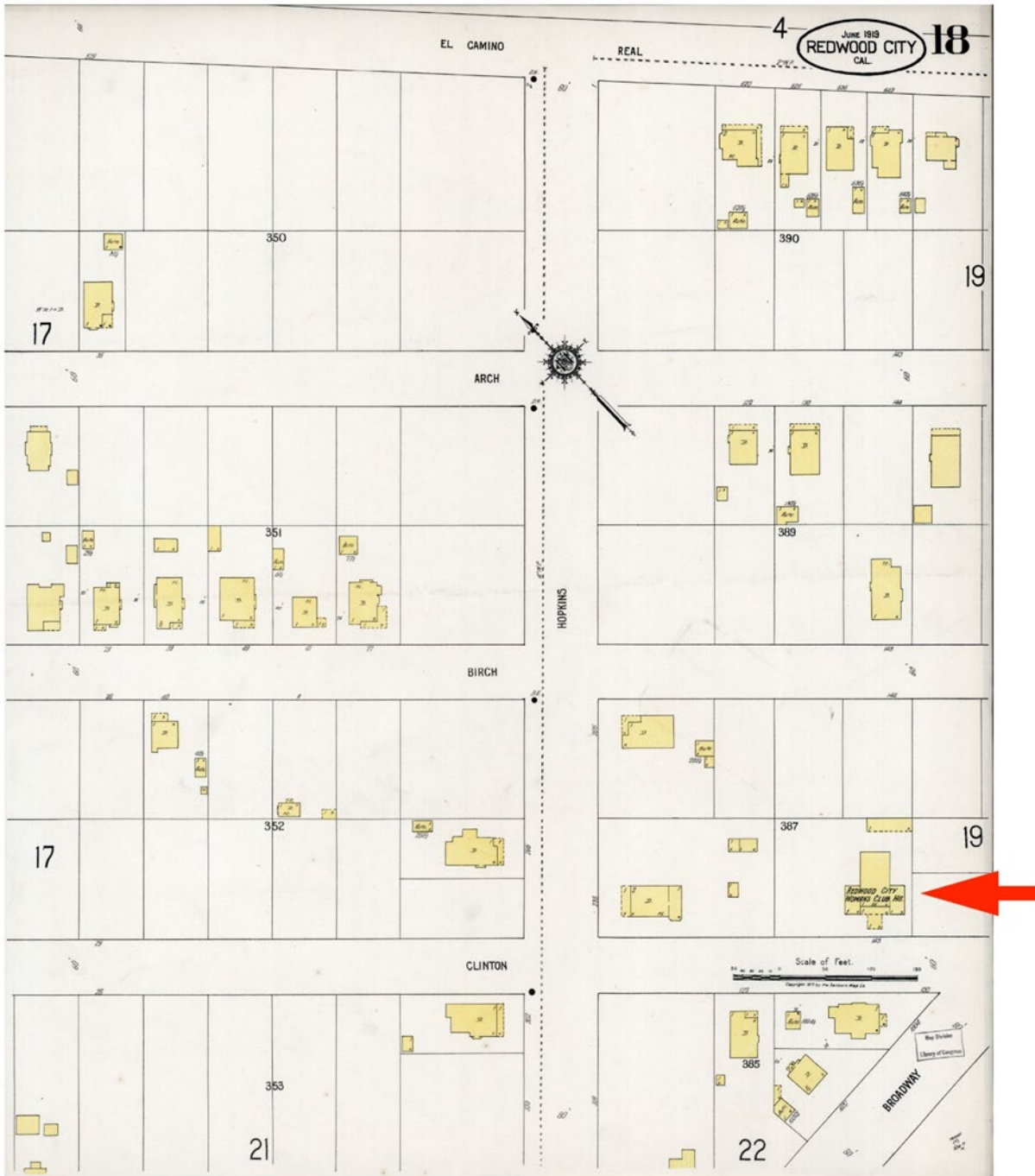
Figure 2 1919 Sanborn map, page 18, detail; Source: Fire Insurance Maps Online website.



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Figure 3 1919 Sanborn map, page 18, showing density of development in this part of Dingee Park eight years after the clubhouse (at lower right) was built. Source: Fire Insurance Maps Online website.



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Figure 4 Club members on south side of clubhouse, 1920s, photographer unknown. Source: Redwood City Woman's Club.



Figure 5 Costumed club members at annual Jinks event, 1920s, photographer unknown. Source: Redwood City Woman's Club.



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Figure 6 Sign hanging from the porte cochère (created 2015)



Figure 7 1633 Hopkins Avenue (1912, Hugo Storch, architect; Charles Miller, contractor); William Kostura, photographer.



Figure 8 36 Iris Street (1912, Charles Miller, contractor); William Kostura, photographer.



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Figure 9 21 Birch Street (1913, Charles Miller, contractor); William Kostura, photographer.



Figure 10 54 Grand Street (1913, Charles Miller, contractor); William Kostura, photographer.



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Photo 1 Front of clubhouse, looking east



Photo 2 Perspective view of the clubhouse, from the right, looking northeast



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Photo 3 Perspective view from the left, looking southeast



Photo 4 Post at the rear of the porte cochère, which retains its wooden siding, looking east



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Photo 5 Porch post, flush with front wall, looking east



Photo 6 Exposed rafters and rafter ends, looking up



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Photo 7 Ceiling of the porte cochère



Photo 8 Porch railing, looking east



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Photo 9 Deck of recessed porch, looking south



Photo 10 Front doors, looking east



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Photo 11 Window in front wall, looking east



Photo 12 South façade, looking northeast



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Photo 13 Wood sash window in the front part of south façade, looking north



Photo 14 Steel sash windows in addition (1939), looking north



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Photo 15 Rear addition (1973), looking south



Photo 16 Addition (1973) and rear façade, looking south



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Photo 17 Principal rear entrance, looking west



Photo 18 North façade, looking southwest, view toward the front



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Photo 19 Paired doors in the north side that open into the auditorium, looking south



Photo 20 Auditorium, looking east toward the stage



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Photo 21 Auditorium, looking west toward the entrance



Photo 22 Parlor as seen from the auditorium, looking north



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Photo 23 Parlor, looking west towards the front

