

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.

DRAFT

1. Name of Property

Historic name: Sonoma Valley 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: 574 1st Street East

City or town: Sonoma State: CA County: Sonoma

Not For Publication: Vicinity: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

<p>_____ Signature of certifying official/Title:</p>	<p>_____ Date</p>
<p>_____ State or Federal agency/bureau or Tribal Government</p>	

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

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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: Weatherboard; METAL: Aluminum;
CONCRETE; ASPHALT

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 Sonoma Valley Woman's Club is located in the town of Sonoma, in Sonoma County, California, on the eastern edge of the Sonoma Valley. It is located less than one block south of the Sonoma Plaza that the women of the club helped preserve, which is part of the Sonoma National Historic Landmark District and National Register District. The property, a single building, is located at 574 1st Street East and faces west, overlooking 1st Street East, a primarily residential street. It is a one-and-one-half story, wood-frame building with a moderately-pitched, cross gable roof, designed in the Craftsman style. Designed by architect Brainerd Jones, the 1916 building was commissioned by the Sonoma Valley Woman's Club and has been continuously occupied by that organization. The building retains integrity of location, design, setting, feeling, and association. There has been a slight loss of integrity of materials and workmanship, due to the application of aluminum siding in 1963. With this exception, the building is virtually unchanged from its date of construction.

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Narrative Description

LOCATION AND SETTING

The Sonoma Valley Woman's Club (SVWC) is located on a residential block southeast of Sonoma Plaza, in the residential east side neighborhood of Sonoma. It is approximately half a block from the Plaza, which is in a National Historic Landmark District and National Register Historic District. The SVWC is not within either district. The building is one block east of Broadway or Highway 12 that approaches Sonoma Plaza from the south and continues west, just south of the Plaza, as West Napa Street or Highway 12 until it reaches the west side of town, where it continues northward towards Santa Rosa. Across the street from the SVWC are two parking lots at the back of lots that serve commercial or public properties that face Broadway, and a variety of other uses, including California Historical Landmark No. 667, the Nash Adobe, directly across the street.

1st Street East has two lanes of traffic, one in each direction, with on-street parking in either side of the street, and a few street trees. The building is set to the south of its 7,800 square foot lot and slightly to the west side, leaving a small yard on the rear (east) side of the lot. A concrete parking pad is located off 1st Street East on the north side of the building and the lot. It leads to a handicap access ramp that extends beyond the pad toward the side entries. The south side yard is very narrow, approximately 4'-4" in width.

BUILDING EXTERIOR

Front façade

The Sonoma Valley Woman's Club building is entered from a half-width, side entry, front porch covered by a gable roof that supports an open truss, with exposed beams ends and rafters. The broad entry door is located on the right (south) side of the porch, and is a flush door with a small, square light in the upper portion. Additional details on the porch include an enclosed rail atop which are slightly tapered posts with small capitals that in turn support the beam of the porch truss. Hanging from the center of the truss is a simple wood sign that says, "Sonoma Valley Woman's Club Est. 1901." The main body of the building on this front façade is covered by the side gable roof on the right (south) side and a shallow-sloped, shed dormer on the left side that extends from the ridgeline, over the porch roof. A small gable peak from the rear cross gable is visible above the ridgeline of the side gable roof.

The porch is accessed via three concrete steps. The porch floor is wood. To the left of the front door is a bronze plaque that explains the founding of the club and development of the club house, and a dedication by the Native Sons of the Golden West. To the left of this sign is a small, one-over-one-light, wood-frame, double-hung window. To the right of the porch are two individually placed, one-over-one-light, wood-frame, double-hung windows. Above, in the shed roof dormer, are two, two-light, wood-frame, leaded casement windows. There are no other openings on this façade.

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North side façade

The north side of the building displays a gable front toward the front (west side) with knee brackets supporting moderate, open eaves, and a side gable toward the rear (east). At the lower level of the west side of this façade are three windows, one nearly square and two horizontally-oriented, two-light windows in wood frames. The nearly square window is a replacement jalousie window. These open onto support spaces, including the kitchen. Above, under the gable, is a tall, three-part window with wide mullions with casement lights. It is flanked by two small, nearly square, casement windows, placed high under the eaves. To the rear (east side) of this projection is what appears to be a small, enclosed porch that has a single door with an aluminum-frame, double-hung window in the upper portion. The door is perpendicular to the east side façade and covered by a shed roof.

The rear (east) portion of the side façade is set back from the front portion. Toward the center of this façade are two, wood-frame, double doors with full-height glass with wide, wood surrounds. The rear door is accessed by the wood handicap ramp that is enclosed with a simple horizontal, wood rail. Two steps to the west door are inaccessible due to the ramp. To the rear of this façade is a single wood door with two panels in the lower portion and a single light above, accessed via five steep, enclosed wood steps and a stone bottom step with a simple, open, wood rail. Eaves here are relatively narrow, with exposed rafters covered by a narrow fascia.

East rear façade

There are no openings on the east, rear façade of the building but for a vent under the ridgeline. Moderate eaves are supported by knee brackets and vents are located just above the concrete foundation.

South side façade

The east side of the south façade of the building exhibits five regularly spaced, individual, two-part sliding windows with aluminum frames and wood sills. Toward the front (west) of this façade, in the gable face, is an endwall chimney that extends about 2'-0" into the side yard, and has two tiers of squared shoulders. It is flanked by two horizontally oriented, two-part, aluminum-frame, sliding windows with wood sills. At the upper level are two square windows with wood frames and wood surrounds that flank the chimney. The gable is supported by knee brackets.

Changes over time

Changes to the exterior of the building include the following. Aluminum siding was added to the building in 1963. It covers the original narrow beveled siding.¹ The double glass doors on the north façade have been replaced and are consistent with the originals. The windows on the south façade have been replaced with aluminum sliding windows, in the same openings. They are screened from public view by the fence of the neighboring property, the neighboring building, and by the exterior chimney located toward the front of the building. All other exterior materials and features, including windows and doors, are original to the building. A historic photograph of

¹ "SVWC Officers ...," *Sonoma Index-Tribune*, August 15, 1963.

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the building shows that the building originally had extended tails on the fascia boards and extended rafter ends, which are now covered by a narrow fascia board. A trellis was originally located in the north side yard above the double entry door that is no longer extant and may have been removed for the addition of an Americans with Disabilities Act-compliant ramp in 1988.

BUILDING INTERIOR

First level

Foyer

The entry door to the Sonoma Valley Woman's Club leads to an open foyer. To the right is the Parlor through three, six-light, central pivot doors. To the left is the entry to the Women's Lounge and the stair to the second level and attic. Ahead, to the left, is the kitchen. Straight ahead is the entry to the main hall or Auditorium. The doors here are hinged with six lights each in the upper portion. Finishes are linoleum on the floor and redwood wainscoting composed of vertical redwood boards, above which are painted plaster walls. The ceiling is plaster.

Parlor

The Parlor or reception room, to the south of the entry hall, is rectangular in shape. Centered on the north side of the room are the three doors from the foyer. Centered on the south side of the room, on the outside wall, is a fireplace. The fireplace has a face of square tiles with a mottled surface; the same tiles face the low hearth. Stone with a rusticated finish surrounds the fireplace opening. The heavy wood mantle aligns with the redwood wainscoting with which the room is finished. On the east side of the room are four, six-light doors that lead to the Auditorium, the main community room. Finishes include the wood floor, redwood wainscoting on the walls, above which is wallpaper over plaster, and stained or varnished doors and woodwork.

Women's Lounge

The Women's Lounge is nearly square, 11-9" x 10'-3." It is located in the northwest corner of the building on two outside walls. A large, 3-8" wide, window faces onto the driveway, high above the parking pad. To the northeast of this room is a water closet, under the stairs. Finishes include original beadboard on the walls and ceiling, new linoleum on the floor, and a new Formica countertop.

Stair

The stair to the second level is broad, with four wood steps leading to a landing overlooking the foyer. The second flight of eleven steps continues at a 90 degree angle, leading to a small landing and a narrow hall, parallel to this stair. Newell posts with high, paneled bases are located at each break in the run of the stairs. The balustrade is simple, with square vertical balusters. The upper hall has a wood floor.

Kitchen

The kitchen, closed off from the Foyer with a hollow-core, folding door, extends to the north, off the far end of the Foyer. A small pass-through to the Foyer is just to the left of this door. The kitchen is a relatively long, narrow room with a sink, counter, and cabinets extending along the west side, and a shorter length of counter and cabinets on the east side. Above the east counter is

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a pass-through to the Auditorium. In the northeast corner of this room is a small room, the enclosed rear entry previously described. It contains two built-in ovens.

Auditorium

The Auditorium takes up the majority of the space on the first floor. It is open to an exposed ceiling displaying open truss work. The bottom of the beams are approximately 12'-0" above the finished floor, and the height of the room at the ridgeline is 8'-0" above the lower chord of the truss or 20'-0" in total. On the far east end of the room is the stage. Finishes include a hardwood maple floor and a high, redwood wainscot. The open ceiling has a natural finish.

Stage

The Stage is centered on the east side of the Auditorium with an enclosed stair on each side that leads up from the Auditorium floor to narrow halls that encircle the Stage to a narrow space, 3'-3" wide, that extends along the rear. A four-step open stair leads directly from the Auditorium floor to the Stage. The Stage is 15'-0" wide and about 14'-0" deep.

Second level

Parallel to the stairs leading to the second level is a relatively narrow, 3'-6," hallway that accesses a long, narrow Men's Lounge under the shed dormer along the front of the building. On the north side of this room is a small water closet, in the northeast corner of the building. Finishes here include beadboard wainscoting on the walls and ceiling. The remainder of the second floor, which covers just the front of the building above the Foyer, the Women's Lounge, the Kitchen, and the Parlor, is used for storage. It forms a loft space above the Auditorium that is enclosed with a solid panel fronted by lattice.

Changes over time

The building retains all its original spatial qualities and circulation patterns. The cabinets and fixtures in the Women's Lounge have been changed. The light fixtures in the building are not original. The loft above the Auditorium has been closed off from the upper hallway and from the Auditorium, for the sake of energy efficiency. Virtually all interior doors, features, and finishes are original. The building is furnished with Mission-style furnishings. Few, if any, are original to the building.

LANDSCAPING

A concrete parking pad is located north of the building, from which it is possible to ascend the steps to the front porch and access the north side yard via a sidewalk that accesses the rear entry porch off the kitchen, the ADA ramp, the rear entry to the stage, and the back yard. Landscaping in the front yard is modest, with a hedge at the front porch, lawn extending to the back of the sidewalk, and perennials near the side yard. There are two large trees in the planting strip along the front sidewalk. The north side yard is about 11'-0" wide, with a few small trees. The south side yard is narrow, just 4'-4" wide, and screened from the front yard with the exterior chimney. The fenced rear yard includes two large redwood trees, one pine tree, and three smaller deciduous trees: a magnolia, a maple and a sycamore tree. A grass lawn is the only landscaping.

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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

A: 1916-1963

C: 1916

Significant Dates

1916, Date of construction

1963, Date of alteration

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Jones, Brainerd, architect

Warriner, W. E., builder

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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 Sonoma Valley Woman's Club is eligible for listing in the National Register of Historic Places at the local level of significance under Criterion A in the areas of Social History and Women's History, for its association with the Sonoma Valley Woman's Club, an organization integral and critical to the civic development of the town of Sonoma. The building has been occupied by the club continuously since its construction. The period of significance is 1916, the construction date of the building, to 1963, when the club agreed to and raised funds for the installation of aluminum siding over the original wood siding as a protective measure. This is the only significant change that has taken place to the building. The building retains sufficient integrity to be also eligible for listing under Criterion C, in the area of Architecture, as the work of a master, Petaluma architect Brainerd Jones. The period of significance under Criterion C is 1916, the year of construction.

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

The Sonoma Valley Woman's Club building, designed by noted architect Brainerd Jones and constructed in 1916, has housed the club since it was constructed in 1916. The club was founded in 1901, based on models found throughout the country during the Progressive Era. The members immediately joined the General Federation of Women's Clubs and the California Federation of Women's Clubs. While many of their causes echoed those of other women's clubs, including the founding of libraries, schools, good sanitation, public education, and public health, they immediately coalesced around their first primary concern, which was to preserve and enhance Sonoma's Plaza. The plaza, as well as the entire town, a *pueblo* as defined in the Mexican mission system, was laid out in 1835 by Sonoma's founder, General Mariano Guadalupe Vallejo. The design of the town, the Sonoma Mission founded in 1823, and the presence of the Mexican military represented by the barracks and the plaza they used as a drilling ground, defined Sonoma in the early years.

Preservation of this space and these buildings became a central concern for the club members. The club was instrumental in ensuring that the historic places became part of the public realm, where they remain to this day. In the early years the women initiated and were central to saving Sonoma's historic buildings, enhancing the plaza, and developing the Carnegie Library, all in the National Historic Landmark District. The women's abilities to form partnerships with other organizations and provide excellent entertainment for the town were important fundraising strategies that helped ensure their success. Among the many services to the community the club members have provided over the years, the preservation of these resources that illustrate the town's historic character is evidence of the women's foresight and perseverance.

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The Sonoma Valley Woman's Club building was designed by the architect of the day, Petaluma's Brainerd Jones, who also designed the Saturday Afternoon Club in Santa Rosa (1908) and the Petaluma Woman's Club (1913). Both the Saturday Afternoon Club and the Sonoma Valley Woman's Club were designed in the Craftsman style. The Saturday Afternoon Club has been much altered over the years. Craftsman represents only one style in which Jones was facile. The talented and prolific architect was proficient in the full range of styles, from Queen Anne to Minimal Traditional, popular during his long career from 1899 to 1945. The architect also tackled the entire range of building types that were needed by the North Bay communities, from the residences of community leaders and business men to commercial, civic, and industrial buildings. Numerous buildings designed by Jones in Sonoma and Marin Counties are listed in the National Register of Historic Places and many more contribute to local and National Register-listed historic districts. Of the three remaining women's clubhouses in Sonoma County, all of which were designed by Jones, the Sonoma Valley Woman's Club is the only one that retains integrity. It is also the only known building in the City of Sonoma by the architect.

Jones' work is characterized by a relative simplicity of form, good proportions, and practical and serviceable plans, which no doubt ensured his continuing popularity. He often utilized detailing that was somewhat oversized but always proportionate, that became the focal point of his designs. In the case of the Woman's Club building, the juxtaposition of two gable roofs and a shed dormer above the entry lends a pleasing complexity to this otherwise straightforward building, while at the same time calling attention to the building's entry and lighting a small office and lounge on the second floor. The building retains very good integrity today, due in part to the Sonoma Valley Woman's Club's continued care and stewardship of this building. It is the only building designed by the prolific Brainerd Jones in the town of Sonoma.

HISTORIC CONTEXT

Criterion A: Social History, Women's History

The Sonoma Valley Woman's Club

The Sonoma Valley Woman's Club was formed in 1901, the same year that the General Federation of Women's Clubs organization was chartered by Congress with headquarters in Washington DC, and a year after the founding of the California Federation of Women's Clubs. SVWC's founding was spearheaded by eleven women who first met on Saturday, September 21, 1901. In contrast to other communities, where membership consisted primarily of women whose husbands were well placed,² postcards were mailed to every woman in Sonoma Valley, announcing the formation of the club and inviting them to an organizational meeting to be held October 5, 1901 at the Union Hotel in Sonoma. The club was to be called the Sonoma Valley Woman's Club, and dues were established at \$1 a year. The stated purposes of the club were both social and civic improvement, the first project being the improvement of the Sonoma

² See, for example, Clark Davis, "An Era and Generation of Civic Engagement: The Friday Morning club in Los Angeles, 1891-1931," *Southern California Quarterly*, Vo. 84, No. 2 (Summer 2002), 135-168.

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Plaza.³ The club started with 63 members and ranged, at the 1931 writing of the club history, from about 60 to 100 members.⁴

The Women's Club Movement

The rise and decline of the women's club movement was commensurate with the Progressive Era in the United States that took place from about 1890 until 1920, and held many causes in common with the women's club movement. The Progressive Era was a period of social activism and political reform. Among its major goals were more transparent government, women's suffrage, and the modernization and application of scientific methods to nearly all sectors of life. Many Progressive Era organizations also supported prohibition, juvenile courts, new food and drug laws leading to the 1906 Pure Food and Drug Act, standardized working hours, and the development of public parks. Activism during the Progressive Era led ultimately to ratification of the constitution in the following areas: the 17th amendment to the constitution (1913) that called for the direct election of senators; the 18th amendment (1920) that instituted prohibition, and the 19th amendment (1920) that gave women the right to vote.⁵ Among the women associated with the suffragettes and the Progressive Era, many of them women's club members, were Jane Addams, Susan B. Anthony, Carrie Chapman Catt, Charlotte Perkins Gilman, Florence Kelley, Alice Paul, Margaret Sanger, and Anna Howard Shaw.⁶

The founding of the Sonoma Valley Woman's Club was preceded by over thirty years of activism that led to the formation of the General Federation of Women's Clubs (GFWC) in 1890. The GFWC had its roots in the indignation of a New York newspaperwoman, Jane Cunningham, who was not allowed to attend a dinner honoring Charles Dickens at the all male New York Press Club in 1868.⁷ She founded a women's club called Sorosis and in 1889, proposed a conference of women's clubs in New York. Representatives of sixty-one clubs attended and voted to form a permanent organization. They re-convened in 1890 to ratify a constitution and the women's club federation was launched. State federations began forming in 1892, to which local organizations belonged.⁸ In 1901 Congress chartered the GFWC and determined that the Federation would be headquartered in Washington DC, which ultimately led to the purchase of a building at 1734 N Street NW to serve as their international headquarters in 1922.⁹ The California Federation of Women's Clubs was founded in 1900 with a membership of 40 clubs, for a total of 6,000 women.¹⁰ They joined the GFWC that same year.

Causes endorsed by the woman's clubs in these early years included such issues as child labor and the founding of juvenile courts. Additionally, women involved in the clubs read like a who's who in the feminist and suffragette movements. New York's Jane Addams became an advocate

³ Carrie A. Burlingame, "Sonoma Valley Woman's Club History 1901-1931." (Unpublished ms. Sonoma Valley Woman's Club, Sonoma, CA, 1931) 1.

⁴ Ibid.

⁵ Note that women in California had won the right to vote in 1911.

⁶ "Progressive Era," *Wikipedia*, http://en.wikipedia.org/wiki/Progressive_Era accessed March 20, 2014.

⁷ Personal communication, Jean Miller, Sonoma Valley Woman's Club, February 26, 2013.

⁸ *General Federation of Women's Clubs*, <http://www.gfwc.org/gfwc/default.asp> accessed December 14, 2013.

⁹ Designated a National Historical Landmark in 1991.

¹⁰ *California Federation of Women's Clubs*, <http://www.cfwc.org> accessed December 14, 2013.

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for child labor laws. Chicago's Julia Lathrop worked in support of establishing juvenile courts, and was appointed by President William Howard Taft to head the Children's Bureau in 1912. Alice Lakey spearheaded a letter-writing campaign that was essential to the passage of the Pure Food and Drug Act of 1906. Their leadership and collective action led to national legislation and the formation of organizations that continue to protect the disadvantaged, improve the quality of life for children and families, promote workplace safety and rights, advocate for healthcare and food quality, and recognize family wellness. The women also advocated for recognizing the role of women in the home, which led to the inclusion of homemaker as an occupation in the 1930 census.¹¹ In 1944 the GFWC adopted a resolution in support of the Equal Rights Amendment, which they continue to support.¹²

Causes embraced by the women's clubs changed over the years. In the years leading up to World War I they were involved in peacekeeping activities.¹³ In the aftermath of World War I, they created the Overseas Service Unit and, in partnership with the YMCA, sent 100 women to Europe to assist the wounded. During World War II they promoted the sale of war bonds and partnered with the Red Cross and lent their facilities to that organization. During the Korean War they partnered with the Cooperative for American Relief Everywhere (CARE) to assist in relief shipments to Korea. In the postwar years and to the present they support issues of public safety, crime prevention, and conservation, resulting in legislation such as the Violence Against Women Act, the Americans with Disabilities Act, and the Family and Medical Leave Act.

Causes embraced by local clubs often included the development of libraries, scholarship funds, city beautification, urban forestry, conservation, historic preservation, and promotion of the arts. Club programs regularly featured readings and lectures, often prepared by the members themselves. Social events included plays, in which the members themselves participated, luncheons, balls, and other social events. The Sonoma Valley Woman's Club parlayed these activities into fundraising that supported their civic interests.

Fundraising

The Sonoma Valley Woman's Club was able to support their causes through diligent and imaginative fundraising efforts. They began in 1903 with the Plaza Fund, which was in actuality used for a number of causes over the years, including the Carnegie Library and purchasing the Mission. Their first recorded effort was to raise \$184.00 toward purchase of the Sonoma Mission. These were the proceeds from their Fourth of July Ball of 1903.¹⁴ The second recorded effort was to raise \$62.85 from an entertainment, to be used toward the \$230.00 cost of a new fountain for the plaza, which was realized by 1905. The entertainments were an ongoing, monthly activity that added to the plaza fountain and library causes, and often consisted of a dance, or possibly a choral performance or play. The Woman's Club reported selling 1,000 postals in 1904 toward these same causes; in 1905 these postcards were illustrations of the future fountain. They also reported raising money with a Baby and Doll Show and a Masquerade Ball

¹¹ *General Federation of Women's Clubs*, <http://www.gfwc.org/gfwc/default.asp> accessed December 14, 2013.

¹² *Ibid.*

¹³ Note that once the United States entered into the war, women's clubs supported the government.

¹⁴ Burlingame, "Sonoma Valley Woman's Club History 1901-1931," 3.

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in 1904.¹⁵ An additional fundraising activity in 1905 was to serve a luncheon in the Masonic Lodge in celebration of the laying the cornerstone for the new city hall. Funds raised through this effort went to the urban forestry fund.

The luncheons, balls, entertainments, socials, and sales of postcards were activities that the women regularly and successfully undertook to raise funds for the plaza, the library and books, restoration of the mission, their urban forestry project, and other causes. Their Carnival of Nations in 1910, however, represented a particularly successful and popular event. It was held over a four-day period, with a band concert every night, a parade, a vaudeville show with participation from each of the nations, a sacred concert in the Mission, and a ball. Eleven booths were created and staffed, buttons and novelties were sold, and food representing the different nations was available at the booths. The local natives had an encampment and gave shows. Additionally, admission was charged to the Plaza itself, the site of the carnival. The women cleared \$1,200 from this event.¹⁶ Some of the funds went toward developing another fountain on the north side of the plaza and some went toward cleaning up a dumping ground at the cemetery and improving the entrance.

In 1911, ten years after its founding, the club had the following balances in their various accounts: Plaza Fund, \$1087.51; Mission Fund, \$106.16; Forestry Fund, \$1.55; and General Fund, \$83.19. Note that this was after donation of many funds over the years. This same year they held another Fourth of July celebration and raised an additional \$450 toward the new Carnegie Library. Their next big project was to fund development of a clubhouse for the organization. This was begun in 1911 with another four-day event called the Grand California Festival, whose highlight was an exhibit in the Mission of relics organized by the curator of the Golden Gate Park Museum, with a donation of South Sea Curios from Jack London. The usual entertainments and food were offered, and the club netted \$320.17 toward their building fund. In 1913 the four-day Fourth of July event was called the Valley of the Moon Fiesta, and \$222.00 from this event was placed in the building fund. Their goal was to have \$1,000.00 in the account before beginning to build the clubhouse.¹⁷

The women no doubt were confident of their fundraising ability when they decided, ten years after their founding, to build their own clubhouse. That they were so successful with their grass roots fundraising is remarkable. It is also likely that they provided a great deal of entertainment for the town, invariably called "sleepy" in the histories, and that this was one reason for their success. The Woman's Club has continued to raise funds for and support many causes since its founding including the Depot Museum, the Toscano Hotel kitchen, the Sonoma Fire Department, and the Sonoma Community Center.¹⁸

¹⁵ Ibid., 4-5.

¹⁶ Ibid., 14.

¹⁷ Ibid., 21.

¹⁸ Rhea Neads, "Now celebrating 82 years of service to the community," *The Sonoma Index-Tribune* (June 8, 1983) B4.

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The Sonoma Valley Woman's Club Building

The Sonoma Valley Woman's Club first met in the Union Hall for two meetings, then in the Odd Fellows Hall for a year. Thereafter they met in the double parlor of General Vallejo's old barracks, owned at the time by Solomon Schocken. They continued to meet there, for \$5.00 a month in rent, until their own clubhouse was constructed in 1916.

Building the Clubhouse

The early history of the Sonoma Valley Woman's Club states that the women first discussed building a clubhouse for themselves in January 1911.¹⁹ This followed many fundraising successes undertaken by the club. In December of that year, a 7,800 square foot lot on First Street East was purchased at a cost of \$450 from Mrs. Katherine Poppe, a pioneer resident. The women paid \$50 down, with a plan to finish paying it off within three years. The lot was paid for by 1912 and the required curb and gutters installed in 1915.²⁰

Fundraising for the clubhouse followed the model set by previous fundraising efforts:

During 1913 and 1914 funds were raised through a variety of ways including card parties, balls, "entertainments," garden parties and donations. Two of the most notable were the Valley of the Moon Festival held for three days in 1913 over the July 4th holiday which raised \$222.65 and various activities in conjunction with the Bear Flag Celebration in 1914 (put on by The Native Sons of the Golden West on June 13th and June 14th for the unveiling of its monument in the Plaza). The ladies put on the lunch in the Plaza, rented out rooms in their homes for out of town "Strangers," and there was discussion about those members with autos giving tours of the town and Mrs. Empanan charging sightseers to visit General Vallejo's Home. By the end of 1914 they had accumulated over \$800.²¹

Research, planning, design, and construction of the club were undertaken in the Club's usual determined and rational manner. In 1914 the club history noted that "the special order of business for the year was, 'how to raise money to build the Clubhouse.'"²² The goal of the club was to have \$1,000.00 on hand before beginning construction.

At the June 4, 1914 regular club meeting, Mrs. Duhring reported that they had recently visited the new Petaluma Clubhouse, also designed by Petaluma architect Brainerd Jones: "She found some things to admire also some faults by which we could well profit."²³ At the May 6, 1915 meeting of the Trustees the ground floor plan by Mr. Jones was approved after a slight change in the dimensions of the auditorium to 32' by 50'. The *Sonoma Index-Tribune* reported that, "Plans for financing the building are maturing, and before autumn the actual work will doubtless

¹⁹ Burlingame, "Sonoma Valley Woman's Club History 1901-1931" 17.

²⁰ *Ibid.*, 18, 22.

²¹ Personal communication, Jean Miller, Sonoma Valley Woman's Club, n.d.

²² Burlingame, "Sonoma Valley Woman's Club History 1901-1931," 21.

²³ Sonoma Valley Woman's Club meeting minutes, June 4, 1914.

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begin.”²⁴ At the June 1915 meeting, the club achieved their goal of having \$1,000.00 in the building fund through the donation of 50 cents by four members. At the same meeting the plans by architect Brainerd Jones were examined by the club as a whole.²⁵

At the August 6, 1915 regular club meeting Mrs. Duhring reported that the Board of Trustees had voted to pay the architect Brainerd Jones “for all expenses incurred to date and dispense with his further services.” He was paid \$40.00.²⁶

At the next regular club meeting on September 3, 1915, Mrs. Duhring reported that that “after many meetings the Clubhouse plans were ready for specifications which have been drawn up by a local contractor & are ready for bids. Mrs. Duhring had appeared before the City Trustees and received permission for the Club to erect a frame building on the club lot.”²⁷

In January 1916 the women negotiated a loan from the Native Sons of the Golden West for \$2,500.00 at 6% interest, which was to be secured by a mortgage on the Clubhouse. A contract for construction was let to contractor A. E. Warriner, for \$3,885.65 and work began in April.²⁸

An extensive article appeared in the *Sonoma Index-Tribune* on the occasion of the reception celebrating the new Clubhouse.

*To write a review of the notable Friday night last when all Sonoma Valley paid homage to the Woman's Club and its splendid new home, to have the printed page glimpse the picture of that never-to-be-forgotten night is beyond power of a humble pen. It is one of those occasions which is mostly of the spirit and the atmosphere was full of pride, joy, gladness, accomplishment, friendship, transport and hospitality – “the silent transport of the heart” that one divined despite the merry social prattle. A house warming it truly was and beside the glow of community fellowship, the Clubhouse was brilliant with just the right lighting system and a real fire blazed its welcome from a ‘homey’ hearth. The Clubhouse has been builded [sic] well and on all sides was praised for its simple yet not severe lines and for its excellent practical features which only a committee of home loving club women thinking of the convenience of their own club and their own community could fashion.*²⁹

The article reviewed the architecture, the décor, the food, the entertainment, and the fashions. The event was evidently a great success.

²⁴ “Woman’s Club News,” *Index-Tribune*, May 15, 1915.

²⁵ Burlingame, “Sonoma Valley Woman’s Club History 1901-1931,” 23.

²⁶ Sonoma Valley Woman’s Club meeting minutes, August 6, 1915.

²⁷ Personal communication, Jean Miller, Sonoma Valley Woman’s Club.

²⁸ Burlingame, “Sonoma Valley Woman’s Club History 1901-1931,” 23.

²⁹ “‘At Home’ Was Brilliant Affair,” *Index-Tribune*, September 29, 1916.

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Maintaining the Clubhouse

The women of the Sonoma Valley Woman's Club worked diligently to maintain the club and raise and/or borrow money for needed repairs and modernization. The interiors were painted and the hardwood floors maintained on a regular basis. It was occasionally redecorated, with new curtains and the like. Other improvements were made when the technology was available. New lighting was added to the auditorium in 1925, and gas heating and cooking equipment was installed at the cost of \$200.00 in 1930. A new heating system was installed in 1947-48.

In 1942, when the kitchen needed remodeling, a minstrel show was sponsored at the high school, performed by the Shirich Little Theater of San Francisco. As usual, they involved a large cross section of the community in planning and executing the affair, and it was by all appearances tremendously popular. Part of its success was no doubt due to the women noting that it was necessary for the Clubhouse to be in good condition in order to support the Red Cross, who was using the facility for their war support efforts.³⁰ Another highlight was 1950-51, when the powder room was renovated and linoleum installed on the floor of the kitchen and hall.

In 1963 the Club was again faced with needed repairs. As usual, they considered their options very carefully. The *Sonoma Index-Tribune* reported that at their August 12, 1963 meeting the women met with a representative of The Reynolds Company, who demonstrated their siding materials. The women eventually decided to go with the aluminum siding, after much discussion of alternatives. The siding was to remedy dry rot damage and protect against termites; it cost \$5,564.00, including paint. As a non-profit, the club was able to obtain a discount. In the end, a number of members donated money toward the repairs, and two paintings were donated "to be used in a money-making project."³¹

The project was a considered great success all around. The Sonoma Valley Woman's Club appeared in advertisements for the company, "Alside Electrostatic," which was "Guaranteed by Good Housekeeping" and "As Advertised in Life." The advertisement stated that, "You, too, can transform your home or place of business like magic!" and "Just think of the money you'll save on repainting alone. Because Alside aluminum siding refuses to sag, wrinkle or deteriorate. Saves on fuel and maintenance. Won't crack, warp, chip or burn."³²

The Sonoma Valley Woman's Club Activities

In addition to advocating for improvements and raising money, the women sponsored work days. The work day for the plaza was called "Sonoma Day" and was reserved for activities like grading, adding new soil and fertilizer, and planting lawns. They also actively lobbied others, such as their husbands and members of partner organizations, to sponsor legislation in support of their causes. They actively lobbied the City Trustees on a regular basis. A hint of frustration is noted in the 1931 history of the club when Mrs. Burlingame noted, "A note states that 'business

³⁰ "Minstrel Show Last Saturday Was Great Success," *The Sonoma Index-Tribune*, June 1942.

³¹ "SVWC Clubhouse undergoes repairs," *The Sonoma Index-Tribune*, September 12, 1963.

³² "Have you seen ... the New Exterior of the Sonoma Valley Woman's Clubhouse!" *The Sonoma Index-Tribune*, October 24, 1963.

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between the City Trustees and the Club will be in writing in the future.”³³ They also ran subscription programs, such as when they were raising money for restoration of the mission, and circulated petitions in support of various efforts.

Later causes embraced by the Woman’s Club included supporting a new grammar school, raising scholarship and travel funds for students, and contributing to Belgian Relief during World War I. In the 1910s and 1920s they supported the Red Cross and led drives for Liberty Bonds. At the local level, they advocated for new fire equipment for the city and a new high school.

After Pearl Harbor, relief work became the focus of the club. They gave the Red Cross use of the building for their activities, the club purchased Defense bonds as they could afford them, and it supported other war relief efforts, including leading various drives. They also participated in the United Service Organization (USO) and in civil defense activities. In addition to supporting war-time causes, the club sponsored Well Baby Clinics, invited speakers on various topics, sponsored a Camp Fire Girls group, and raised money for San Rafael’s Guide Dogs for the Blind to assist veterans. Consistent with their interest in public libraries, the club supported the establishment of a County Library. They also paid for the cost of furnishing a maternity ward at the new Sonoma Valley Community Hospital. The ongoing care of disabled veterans and postwar planning was an important area of concern.

Criterion C: Architecture, the Work of a Master
ARCHITECT BRAINERD JONES

Brainerd Jones was a prolific and talented architect who practiced in Petaluma from 1899 until his death in 1945. He was extremely versatile, due in part to the period and place in which he practiced, and was adept at many different architectural styles and building types. He was equally facile in combining architectural styles, particularly on his residential structures, in a way that created a holistic composition of compatible elements.³⁴ Jones designed the Sonoma Valley Woman’s Club in 1915 as a Craftsman-style building, compatible with its residential neighborhood. It represents one of the many styles in which he was proficient.

Profile of Brainerd Jones

Brainerd Jones (1869-1945) is widely acknowledged as Petaluma’s master architect.³⁵ Historian Tom Gregory profiled Jones in his 1911 history of Sonoma County and described him as accomplished, although he was just beginning the second decade of his architectural career at that point.

During the twelve years of his practice here Mr. Jones has designed and supervised the erection of many of the finest structures in this and other cities, among which are, Carnegie library buildings, school buildings, banks, churches, fraternal halls, business

³³ Burlingame, “Sonoma Valley Woman’s Club History 1901-1931,” 9.

³⁴ Painter, “The Residential Architecture of Petaluma’s Brainerd Jones,” 1.

³⁵ While Jones has long been recognized in Petaluma for the quality of his work and a versatile and prolific practice, his work has not been widely recognized outside the North Bay. A profile of Brainerd Jones by David Weinstein was published February 18, 2006 in the *San Francisco Chronicle*.

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*blocks, summer resorts residences, and the various other works that occur in the field of architecture. The character of his work demonstrates his ability in design and in practical building construction.*³⁶

Jones was born in Chicago on March 25, 1869 to Cyrus R. Jones, a prominent Chicago attorney, and Helen L. Brainerd of De Ruyter, New York. At the age of six he moved with his mother to Petaluma, following the death of his father. According to Gregory, "...his technical studies were pursued in San Francisco, Cal., where as draftsman in the offices of some of the most prominent architects of that city he obtained the further experience and knowledge of the details of the profession necessary for the practice of architecture."³⁷ He also worked as a book binder with Joseph Cowen early in his career.³⁸ Shawn Montoya, a Petaluma architect and expert on the work of Brainerd Jones, noted that he worked in the office of McDougall Brothers in San Francisco. He opened his own office in Petaluma in 1899.³⁹

Jones married Jeannette S. Gibson (1874-1942), the daughter of a Petaluma pioneer, in 1900. As early as 1903 his successes in architecture included important local commissions such as the First Congregational Church, Petaluma National Bank building, and Carnegie Library in Petaluma. It was also noted in profiles that he was particularly successful at supervising construction.⁴⁰

He was active in the Petaluma Lodge No. 901 of the Elks Club, a charter member and past president of the local Rotary Club (he attended over 1,000 consecutive meetings), and served on the Petaluma City Council and Planning Commission. He belonged to St. Johns Episcopal Church. Jones died March 23, 1945 of a heart attack. On the occasion of his death, a eulogy was published by the editor of the local *Argus Courier* newspaper, John A. Olmsted. Olmsted noted that "Perhaps no man has left more living memorials of his achievements and of his contributions to this community than this architect who drew the plans and laid down specifications for so many of our homes, our business structures and our schools."⁴¹

Brainerd Jones is considered Petaluma's preeminent architect both historically and to this day. He designed many of the city's civic buildings, including most of its schools, several of which are still in use, mainly for other purposes. He also designed or renovated many commercial blocks, including at least nine buildings still extant and contributing to Petaluma's National Register Downtown Commercial District.⁴² Although he is less well known for industrial

³⁶ Gregory, 702.

³⁷ Gregory, 702.

³⁸ *Petaluma Argus Courier*, March 2, 1945.

³⁹ Personal communication, Shawn Montoya, January 2006.

⁴⁰ *Petaluma Daily Courier*, August 5, 1903.

⁴¹ Olmsted, John A.

⁴² In 1995 the City of Petaluma was successful in nominating its downtown commercial district to the National Register of Historic Places. The District has 63 contributing and 33 non-contributing buildings and objects. At one time Brainerd Jones could be said to have designed the majority of the buildings in the downtown, but many have been demolished.

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buildings, he renovated Petaluma's Sunset Line and Twine building, listed in the National Register of Historic Places.

He is also well known for the homes he designed for Petaluma's civic and business leaders. These homes are typically located on Petaluma's prestigious D Street. Most of his more modest homes, designed for middle class clients, are located in Petaluma's local Oakhill-Brewster and A Street Historic Districts. He also designed architecturally impressive homes for clients in Healdsburg, Cloverdale, Santa Rosa, and San Rafael.

The Evolution of Brainerd Jones' Architecture

Jones' commissions included the entire range of property types being constructed in the first half of the twentieth century. He designed residences, commercial buildings, government and civic buildings, and industrial buildings. He designed many schools, churches and libraries. Club houses and fraternal buildings included buildings for the International Order of Odd Fellows (renovation); Knights of Pythia; Elks; Girl Scouts; Boy Scouts; and Petaluma Golf and Country Club, all in Petaluma; and three women's clubs, in Sonoma, Petaluma, and Santa Rosa.

Institutional and civic buildings by Brainerd Jones that are individually listed in the National Register are the Healdsburg Carnegie Library (Healdsburg Museum); the Free Public Library of Petaluma (Petaluma Museum); and the Old Petaluma Opera House (renovation). the Sebastopol Depot of the Petaluma and Santa Rosa Railway (West County Museum). The Old Post Office is a contributing building in Petaluma's National Register Commercial District. Many more are contributors in local historic districts and listed on local registers.

Of the fifty-five positively identified Brainerd Jones' homes in Sonoma and Marin Counties, five are individually listed in the National Register of Historic Places.⁴³ Three are in Santa Rosa, one is in Cloverdale, and one is in Marin County. Seventeen of his homes are in local historic districts. In Petaluma, three are in the A Street Historic District, and twelve are in the Oakhill-Brewster Historic District. Many more are located on Petaluma's prestigious D Street, where most of the town's early civic and business leaders located.

Certain characteristics define Jones' architecture that distinguishes his work from other architects in his day. He was extremely facile at a number of styles, from Queen Anne to Classical Revival to Colonial Revival to Arts and Crafts to Tudor Revival to classic commercial blocks. Qualities that unite his diverse architecture include a certain simplicity, combined with well proportioned, sometimes oversized features; a very serviceable, workable plan; and good interior light quality. His buildings often have a somewhat conventional appearance at first glance, and on further investigation reveal an unusual feature or pairing, such as the dormer and roof forms on the Sonoma Valley Woman's Club.

⁴³ The list of Brainerd Jones homes was compiled from National Register listings; local Historic Resource Inventories; drawings from Jones' office in the Petaluma Museum; a list compiled by Petaluma's Heritage Homes; a list compiled by Shawn Montoya and Ron Bausman, both local Brainerd Jones experts; and newspaper articles from the time.

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The Arts and Crafts Movement

The Arts and Crafts Movement began in mid-nineteenth century England in reaction to the Industrial Revolution, the urbanization that accompanied it, and the resulting changes in work places and methods. Artists, artisans, architects, philosophers and social critics banded together in reaction to shoddily made industrial goods, the degradation inherent in mass production techniques, and widespread social and technological changes that were affecting all of society. The movement gained supporters on the east coast of the United States following several key exhibitions in the late nineteenth and early twentieth centuries. The movement as interpreted in the design professions was popularized and disseminated in the United States by the writings of Gustav Stickley, a designer, author and publisher best known for his magazine, *The Craftsman* (1901-1916), among others.⁴⁴ The Craftsman style was influenced by the Arts and Crafts Movement and was particularly popular in and known nationally for its interpretation in California.

The Craftsman home that the Sonoma Valley Woman's Club closely resembles is characterized by philosophical influences of the Arts and Crafts Movement in built form that includes a return to hand craftsmanship and simplicity, and an expressed relationship to nature and the outdoors. The expression of structure was influenced by the value placed on honesty or authenticity in the built form. Other ideals relating to hygienic living and the importance of home and family were expressed in the interiors or the interior's relationship to the exterior, including outdoor living rooms and sleeping porches, open interiors with a relationship to the outdoors, cleanly finished details, modern kitchens, and the importance of the fireplace and hearth.

General characteristics included a horizontal orientation, expressed by deep eaves and shallow-to-moderately pitched roofs; an expression of structure with extended, sometimes false, beam ends, exposed rafter tails, knee brackets, and open structures on exterior features; the use of natural, typically heavily textured materials such as shingles, river rock and clinker brick; and outdoor living areas such as deep front porches, pergolas, and trellises. Interiors featured an extensive use of wood. Art glass or leaded glass and complex window compositions embellished the interior.

In California the movement influenced and was influenced by such practitioners as Greene and Greene [Charles Sumner Greene (1868-1957) and Henry Mather Greene (1870-1954)] in Pasadena, and Bernard Maybeck (1862-1957), Ernest Coxhead (1863-1933), Willis Polk (1867-1924), and Julia Morgan (1872-1957) in the San Francisco Bay Area. These architects were contemporaries of Brainerd Jones and he was no doubt aware of their work. Greene and Greene's Gamble House (1907-09) is often cited as the masterwork of the Arts and Crafts Movement. It was widely published once it was constructed, just a few years before the Sonoma Valley Woman's Club.

Jones designed numerous homes that can be categorized as in the Arts & Crafts style, Craftsman-era buildings with Shingle style elements, and a few Craftsman bungalows. He designed at least

⁴⁴ Diana J. Painter, *Ellis-Martin House National Register Nomination*, February 1, 2006, Section 8, Page 5.

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two schools in the Arts and Crafts style. The Petaluma Golf and Country Club was developed within the Craftsman era and displays aspects of the Arts and Crafts vocabulary. It is a very eclectic building, in addition to having been modified with a large addition overlooking the golf course. The Petaluma Woman's Club was designed in the Arts & Crafts era, but displays strong Prairie style elements. His other two non-residential buildings in the Craftsman style are the Saturday Afternoon Club and the Sonoma Valley Woman's Club. Of his fraternal hall and club house buildings, the Sonoma Valley Woman's Club is the only Craftsman style building that retains integrity. It is the only known building by Jones in the town of Sonoma.

The Sonoma Valley Woman's Club and the Arts and Crafts Movement

The Sonoma Valley Woman's Club displays all the hallmarks of a Craftsman residence, including a prominent front porch under a moderately pitched, open gable; tapered support posts on a solid rail; decorative truss work, beam ends and knee brackets; small, nearly square windows flanking an exterior chimney on the side façade; and windows on the side façade that align along the upper edge. Features that are singular to the building and signs of the architect's influence include a unique shed-roof, wall dormer over the front porch that accommodates the upstairs lounge, and a cross gable whose ridge extends above that of the front-facing side gable. This lends a pleasing complexity to the roof forms in this otherwise straight-forward building. The depth of the cross gable, the long row of windows on the south façade that light the auditorium, and the double set of French doors on the north façade are the main indications that this is a clubhouse and not a residence. Consistent with both its Arts and Crafts inspiration and Jones' signature elements, the building personifies a serviceable, handsome building well-suited to its purpose, and compatible with the residential neighborhood within which it is located.

Comparisons to Other Women's Clubs

The Sonoma Valley Woman's Club is one of three remaining woman's clubs in Sonoma County that also include the Petaluma Women's Club and the Saturday Afternoon Club in Santa Rosa. All three continue to occupy their purpose-built buildings, as they have since they commissioned the buildings. All three buildings were designed by Petaluma architect Brainerd Jones, the premier architect of the day in the North Bay counties, primarily Marin and Sonoma Counties, and apparently a favorite of the women's groups.

Petaluma Woman's Club

The Petaluma Woman's Club, founded in 1895, constructed its clubhouse in 1913. It is a Craftsman style building with Prairie Style windows on the main façades.⁴⁵ The head of the club's building committee was the wife of a local retired rancher. Brainerd Jones had just designed their Craftsman style home and small ranch property, now listed in the National Register. The front façade of the building is intact, but a large addition to the rear alters views of all other façades. A one-story broken gable was extended to the rear and beyond that a tall, stepped, flat roof addition was constructed to house a theater. The lack of grace in this addition lends an ungainly appearance to the building.

⁴⁵ David Gebhard, et. al., *The Guide to Architecture In San Francisco and Northern California* (Salt Lake City: Gibbs-Smith Publisher, 1985) 374. Note that the building is featured in this book as a good example of the Prairie Style.

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Saturday Afternoon Club

Santa Rosa's Saturday Afternoon Club, founded in 1894, constructed its Craftsman style clubhouse in 1908. Characteristics included shingle cladding; a projecting, gabled front portico with an attached trellis; a dramatic end wall chimney enclosed with a balcony; and shed dormers on the side gable roof. There have been serious modifications to the building. The front entry portico has been removed and the main entry diverted to what used to be a side façade. Additional changes include the addition of brick veneer under the windows, replacement siding, and vinyl replacement windows. Today the building is hemmed in by streets on two sides and a multi-story municipal parking garage on the rear façade, and a driveway extends into the parcel where the front portico used to be.

The Sonoma Valley Woman's Club is easily compared with the other two extant clubs in Sonoma County, as the clubs were formed about the same time, they built their clubhouses within eight years of each other, and all three clubhouses were designed by renowned North County architect Brainerd Jones. The Sonoma Valley Woman's Club remains essentially the only intact club building, with no additions or major exterior alterations.

Conclusion

The Sonoma Valley Woman's Club gained the knowledge, self confidence in fundraising, and importance in Sonoma's civic life during the first fifteen years of existence to finance and construct its own clubhouse. The Clubhouse has been the home of the club and the base for all its activities since 1916. It has been similarly used by other organizations, such as the Red Cross during World War II. The women have been careful stewards of the building and it remains in excellent condition, with very good integrity. It is the only building designed in Sonoma by the region's most important architect of the first half of the twentieth century, and is eligible for the National Register of Historic Places alongside the other historic buildings and spaces that the women have worked so hard to preserve and protect over the years.

Developmental history/additional historic context information (if appropriate)

The Founding of Sonoma

A brief history of the founding of Sonoma is central to the Sonoma Valley Woman's Club story, as the Club was instrumental in preserving and interpreting the beginnings of the town, including the mission church, the mission bells, the military barracks, the plaza, and the El Camino Real bells. The preservation and enhancement of the plaza, in particular, is due to the work of Luisa Eugenia Vallejo Emparan, the daughter of town founder General Vallejo, and a charter and lifelong member of the Sonoma Valley Woman's Club.

The town of Sonoma was founded in 1823 as the northernmost site in the mission system. As the twenty-first Franciscan mission, it was the last one built and the only one established under the

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authority of Mexico, which had won its independence from Spain the year before.⁴⁶ Under the direction of Mexican governor Don Luis Arguello, Father Jose Altimira, who had only recently been assigned to San Francisco's Mission Dolores (Mission San Francisco de Asis), explored the site for a possible mission in June 1823.⁴⁷ The mission was established on July 4, 1823 and by April 4, 1824, a whitewashed wooden church was dedicated.⁴⁸ Father Fortuny, who replaced the unpopular Father Altimira, built the first adobe mission church on the site in 1827, after the earlier wood church was burned by the natives in protest of their treatment by Father Altimira.⁴⁹

Three types of institutions were utilized by the Spanish to colonize new territories: presidios (military outposts), pueblos (towns), and missions.⁵⁰ Sonoma became a pueblo when General Mariano Guadalupe Vallejo, the former military commandant at the San Francisco presidio, was sent by Mexican Governor Figueroa to settle the territory and establish a military presence when the Russian settlement at Fort Ross, north and west of Sonoma, was perceived as a threat by the Mexican government. The missions were secularized in 1834 and Vallejo, only 27 at the time, was also charged with administering the mission and distributing the mission property.⁵¹

In 1835 Vallejo laid out the town in the Spanish style, around a central, eight-acre square, based on the Law of the Indies.⁵² The design was unique to Sonoma. In addition to laying out the 600' by 600' plaza, Vallejo established a 111' wide street leading to it from the south, and the streets that bordered the plaza and emanated from each corner.⁵³ Around the plaza were laid out 126 square, urban blocks and beyond that, larger, block-sized rural holdings. The cemetery was north of the plaza, at the edge of the identified urban area. The town as platted was bordered by Sonoma Creek on the west, another creek on the east, the hillside to the north, now known as Schocken Hill, and an artificial boundary to the south.

The plaza was first used as a drilling ground for the soldiers who defended the town between 1835 and 1846, the year of the Bear Flag Revolt, after which American troops occupied Sonoma.⁵⁴ The mission church was located at the northeast corner of the plaza, and the barracks

⁴⁶ Lynn Downey, *A Short History of Sonoma* (Reno, NV: University of Nevada Press, 2013), 2.

⁴⁷ Max Kurillo and Erlene Tuttle, *California's El Camino Real and its Historic Bells* (San Diego: Sunbelt Publications, 2000), 17.

⁴⁸ John J. O'Hagan, *Lands Never Trodden, The Franciscans and the California Missions* (Caldwell, ID: Caxton Press, 2013), 295.

⁴⁹ O'Hagan, 296.

⁵⁰ There were four presidios established in the mission system under Spanish rule: San Diego, Monterey, San Francisco, and Santa Barbara. John W. Reps, *The Making of Urban America*. (Princeton: Princeton University Press, 1965), 48.

⁵¹ By 1844 Vallejo had been paid 175,000 acres of land for his services to Mexico. James B. Alexander, James B., *Sonoma Valley Legacy* (Sonoma: Sonoma Valley Historical Society, 1986), 19.

⁵² Sonoma was the last city in North America to be laid out in this fashion, which had been preceded in Alta California by San Jose and Los Angeles (Reps, *The Making of Urban America*, 51).

⁵³ This street, now Broadway, was part of the El Camino Real or King's Highway that connected all the missions.

⁵⁴ The Bear Flag Revolt was initiated by a group of individuals led by Colonel John C. Fremont, later governor of California, who were protesting Mexican rule. They declared the independence of the "California Republic." California did not, however, come into the possession of the United States until after the Mexican-American war of 1848. It was admitted as a state in 1850.

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were to the immediate west. A number of adobes were built around the plaza, occupied by Vallejo, his brother Salvador, Jacob Leese, and others.⁵⁵ Vallejo converted some of the mission buildings to housing for settlers and rebuilt the mission church, adding a bell tower and donating mission bells. The church again fell into disrepair, however, in part because the building was robbed for building materials. It was replaced by Vallejo with a smaller chapel in 1840, which became the parish church for the area.⁵⁶

After the Bear Flag Revolt, during which Vallejo was briefly taken prisoner by American troops, he continued to play a leadership role in the transitional American government. When John C. Fremont was appointed governor by Commodore Stockton, on January 16, 1847, Vallejo was appointed a member of the legislative committee. On April 14, 1847 he was appointed the Indian sub-agent for the Sonoma district by General Kearny.⁵⁷ In 1849 he was among those appointed by then governor Bennet Riley as a delegate to the constitutional convention. The 37 delegates finished drafting a constitution for the state on October 13, 1849. One of his last activities in public life was to serve as a State Senator for the Sonoma District, from 1849 to 1853.⁵⁸

Vallejo married Francisca Benicia Carrillo in 1832, with whom he had sixteen children.⁵⁹ A number of his daughters married prominent settlers and military men. His daughter Luisa (Lulu) E. Vallejo, who married Spaniard Ricardo de Emparan on August 23, 1882,⁶⁰ was one of the eleven founding members of the Sonoma Valley Woman's Club.⁶¹ Vallejo died at his Sonoma home, Lachryma Montis, after a lifetime of service to the Mexican and United States governments and the town of Sonoma.

The Sonoma Valley Woman's Club's Early Years

One of the club's first accomplishments was planting shade trees along Sonoma streets, a project led by two of the founding members. Mrs. Lulu Emparan took the lead in the plaza improvements, staking new paths and widening existing ones, after gaining permission from the City Trustees. Mrs. Carrie A. Burlingame, who chronicled the first 30 years of the club, reported on club activities in 1902, noting,

*A quotation here will show the difficulties under which these early members worked – 'A request was sent to the City Trustees to prevent cows from roaming in the streets and Plaza.' Also, 'Mrs. A Bates reported that the Trustees refused to help with the Plaza.'*⁶²

⁵⁵ A significant number of these buildings still exist. See Sonoma Plaza National Register nomination and James Alexander's *Sonoma Valley Legacy*.

⁵⁶ O'Hagan, 296.

⁵⁷ Vallejo's salary in this position was \$750 a year.

⁵⁸ George Tays, "Mariano Guadalupe Vallejo and Sonoma: A Biography and a History," *California Historical Quarterly*, Vol. 17, No. 3 (September 1938): 231-234.

⁵⁹ Tays, 237.

⁶⁰ Tays, 226.

⁶¹ Burlingame, "Sonoma Valley Woman's Club History 1901-1931," 1.

⁶² *Ibid.*

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Early activities also included advocating for a free library, which in 1903 was located in the International Order of Odd Fellows (IOOF) building. It was relocated to a purpose-built rental property belonging to one of the club members on Napa Street West in 1906, when the San Francisco earthquake damaged the IOOF hall. This was staffed by women of the club, who also raised funds and solicited the donations of books for the library. In 1904 the club established seven committees: Current Topics; Education; History and Landmarks; Library; Forestry; Plaza; and Music. Mrs. Lulu Empanan, General Vallejo's daughter, headed the History and Landmarks committee.

The club network was strengthened by participating in reciprocity luncheons with other clubs in Sonoma County: Glen Ellen, Petaluma, Santa Rosa, and Healdsburg, as well as in St. Helena, Vallejo, and Napa.⁶³ It was also strengthened by attending District and State Federation executive meetings, to which they sent their president. In 1905 Mrs. Kate Hill, president of the Sonoma Valley Woman's Club chapter, was elected president of the State Federation, a great honor for the women.⁶⁴ She was lauded on the occasion of her election:

*The new State president, Mrs. Hill, from the Sonoma Valley Woman's Club, is essentially a woman's woman, fine-appearing, level-headed, genial and capable of an infinite amount of pains. Her elevation to the highest office in the State was a tribute to her strong personality – and at the same time a pretty recognition of a small country club. And these have not, in the past, been overwhelmed with honors.*⁶⁵

In 1906, the year of the San Francisco earthquake and fire, the women lent relief to victims that sought refuge in Sonoma Valley by collecting and distributing clothing and establishing an employment bureau.⁶⁶ The club also actively worked with other clubs and organizations, particularly the Native Sons of the Golden West, who supported them by lending money to construct the clubhouse in 1916 and working on many of their improvement projects.⁶⁷

In their first decade, in addition to funding improvements for the plaza, the Sonoma Valley Woman's Club supported, funded, and participated in the cleanup of the cemetery, lobbied for a sewer system, supported a bill to fund restoration of the mission, instigated the development of a free library and later, a Carnegie Library.

The Sonoma Valley Woman's Club's Good Works and Fundraising

The following is a description of some of the Club's major early efforts and the fundraising they undertook to finance them. Their ability to raise funds and accomplish their goals no doubt led to their confidence in being able to fund, design, and construct their own clubhouse.

⁶³ California Federation of Women's Clubs, *Club Women of California* (San Francisco: Charles C. Hoag, 1907).

⁶⁴ "Mrs. Robert Potter Hill Choice of Federation." *San Francisco Call*, Vol. 99, No. 72, February 10, 1906, accessed December 28, 2013.

⁶⁵ Laura Bride Powers, "Federation Chat Now Going the Rounds of the Clubs," *San Francisco Call*, Vol. 99, No. 74, February 12, 1906.

⁶⁶ Burlingame, "Sonoma Valley Woman's Club History 1901-1931," 7.

⁶⁷ The NSGW donated the plaque on the SVWC building in 2001.

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Beautifying Sonoma Plaza

The Sonoma Plaza, meant to be the center of military and subsequently civic life in Sonoma, saw many changes over the years. It was first used as a drilling ground for the soldiers who, under the Mexican government, lived in the town. In early years, in addition to the mission church, now a parish church, and the barracks, adobe residences, including those of Vallejo and his brother, were constructed around the plaza, as well as hotels. In the 1870s the plaza, partially enclosed by buildings, was bare and treeless. In 1880 the Sonoma Valley Railroad was extended to the plaza, where the company built a depot and roundhouse, although it would remain only ten years.⁶⁸ About 1890 the Ladies Improvement Club, predecessor to the Sonoma Valley Woman's Club, began a campaign to beautify the plaza.

This description of the history of the Sonoma Plaza, its appearance over time, and its late twentieth century appearance is taken from the National Register of Historic Places Nomination for the Sonoma Plaza Boundary Increase.⁶⁹

In the early years after its incorporation, the Sonoma Town Plaza had several different kinds of fences erected along its periphery with access stiles, but remained essentially a simple open area with little or no vegetation, sometimes used for cattle grazing. During the Mexican period it had been used as a drill and parade ground for the troops from the Barracks. It was also used for horse racing. The Plaza was eventually improved in the early 1850s with the infilling of the holes created for the manufacture of adobe brick. In 1868 an election was called to decide to dedicate the Plaza for school purposes and as a public promenade. It apparently failed because there is no record of its use for school purposes. However, on April 29, 1876 the town council granted permission to Orrick Johnson to cut the grass on the Plaza for his personal use. In return, he was required to keep the fence surrounding the Plaza in good repair and to keep the cattle out of the Plaza.

In 1879, the Sonoma Valley Railroad Company laid tracks along East Spain Street and was granted use of part of the Plaza. In 1880, the Company erected a building on the south side of the Plaza and eventually expanded its operations with the construction of a depot, roundhouse, car barn, turntable, water pump, and engine house on the Plaza. Auxiliary elements were also a part of the complex such as spur lines, coal yard, and brick yard. As a result of a lawsuit in 1890, the buildings were removed in acquiescence to citizen complaints about the inappropriate use of public land and the intrusion of dirt and noise from the engines in such close proximity to the Mission church. The size and location of the complex has not been investigated.

⁶⁸ Douglas E. Kyle, *Historic Spots in California* (Stanford, CA: Stanford University Press, 2000), 507.

⁶⁹ Michael F. Crowe, *Sonoma Plaza (National Register Boundary Increase)*, May 6, 1992.

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With the construction of the monuments to the Bear Flag at the turn of the century, the Plaza became the focus of civic pride. This is most evident in the construction of the City Hall in 1906 in the center of the Plaza in much the same place of honor as the county courthouse in many other small American towns. This change in regard to the public use of the Plaza continued with the construction of the Carnegie Library in 1910 to replace the small frame structure on First Street East just to the south of the Plaza. The Plaza further evolved into a park-like space with the installation of non-native landscaping, construction of a naturalistic duck pond, stone bridge, and other amenities. The planting of more than 200 trees of 45 different species was the result of the beautification efforts of the Sonoma Valley Women's [sic] Club beginning at the turn of the century.

Present appearance of Sonoma Plaza:

At the northeast corner, there are two Bear Flag Monuments: a small rough shaped stone with a plaque with the legend: "Bear Flag/raised/June 14, 1846/erected/July 4, 1907/S.V.W.C." Nearby, to the southwest is a large boulder-shaped stone marker erected in 1913, which has on its face a large bronze plaque with a flag draped escutcheon with the seal of the State of California surmounted by a California bear. The plaque on the monument bears the legend: "This monument was erected by the Native Sons of the Golden West and the State of California to commemorate the raising of the Bear Flag of the Freedom of California from Mexican rule. On July 9, 1846 the Bear flag was hauled down and the American flag here raised in its place by Lieutenant Joseph W. Revere, U.S.A. who was sent to Sonoma from San Francisco by Commander John B. Montgomery of the U.S. sloop of war "Portsmouth" following the raising of the American flag at Monterey July 7, 1846 by Commodore John Drake Sloat." At the back of the boulder is another bronze plaque illustrating the raising of the Bear Flat with the legend "The Raising of the Bear Flag June 14, 1846." The plaque is signed in the lower right, J. McQuarry, Sculptor and in the lower left, L. Derome, Founder. The boulder is surmounted by a life-size bronze male figure with a flag.

There are two large public buildings, the Town Hall and former Library located in the center area of the Plaza. The buildings are surrounded by other civic improvements including mature vegetation, a children's playground, a duck pond, and an amphitheater.⁷⁰

The preceding description is accurate, but does not give adequate credit to the Sonoma Valley Woman's Club for their role in developing the plaza as a civic amenity. The following observation was made by historian and journalist Robert Lynch in *The Sonoma Valley Story*:

Sonoma's Plaza – with its wide walks, beautiful trees, ducks and fish pond, fountains, amphitheater, City Hall and old library building – owes much to the Sonoma Valley Woman's Club for its existence.

⁷⁰ Crowe, Section 7:4-6.

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From its start in 1901, the women's club was really a 'ladies' improvement club.' The ink on its charter was hardly dry when the ladies approached the city of Sonoma trustees to get them to approve an ambitious plan for city improvements, the major request being the cleaning up and beautification of the Plaza.⁷¹

The first call to improve the Plaza occurred shortly after Sonoma was incorporated in 1850, as seen in the *Sonoma Bulletin*. The first capital campaign was approved in 1851, when the city council, at the urging of General Vallejo, appropriated \$1,500 to level and improve the plaza.⁷² At its formation 50 years later the Sonoma Valley Woman's Club became instrumental in improving the plaza and preserving its intended role as the center of civic life in Sonoma.

As soon as the Woman's Club was formed, it started the Plaza Fund to finance improvements. Seed money of \$25 was donated by Mrs. Phoebe Hearst of San Francisco. They began in 1902 by planting trees and putting in paths, and in 1903 installed ten benches.⁷³ By 1905 they had collected the \$230 necessary to install a fountain at the southern edge of the plaza, close to what is now Broadway. The fountain had spigots for humans, horses, and dogs.⁷⁴

Their next activity was to erect a monument to the memory of the Bear Flag Revolt. On July 4, 1907 they sponsored a ball, garnering another \$88.15 toward the Plaza Fund, and unveiled their "Natural Rock Monument" in honor of the Bear Flag Revolt. This modest monument is located today in the northeast corner of the Plaza. A larger and more elaborate monument was developed and installed nearby by the Native Sons of the Golden West in 1914.⁷⁵

In 1906 a cornerstone was laid for the new City Hall, designed by San Francisco architect A. C. Lutgens and constructed in stone in the Mission Revival style. In 1908 an old pavilion, considered an eyesore, was removed and the plaza was graded and filled. In 1909 the Woman's Club sponsored a "Sonoma Day" work day that resulted in 600 loads of dirt being brought to the plaza in preparation for planting a lawn in front of City Hall and again improving paths. To celebrate, a new fountain placed on the north side of the buildings.⁷⁶ Author Bill Lynch declared that "...it is the Plaza that must be forever the crowning achievement of the Woman's Club. The ponds, lawns, trees, gardens and shaded walks may be changed here and there in modern times, but their birth and inspiration came from those hard-working ladies who first decided to improve Sonoma."⁷⁷

Plans for improving the Plaza got a boost in 1915, the year of the Panama Pacific Exposition. The City Trustees were eager for improvements to be in place in time for the exposition. A plan

⁷¹ Robert M. Lynch, *The Sonoma Valley Story: Pages Through the Ages* (Sonoma: The Sonoma Index Tribune, 1997), 145.

⁷² Downey, 57.

⁷³ Burlingame, "Sonoma Valley Woman's Club History 1901-1931," 3.

⁷⁴ The fountain was removed in 1932. Downey, 59.

⁷⁵ Downey, 59.

⁷⁶ Three fountains were installed in the Plaza over the years.

⁷⁷ Lynch, *The Sonoma Valley Story*, 145.

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was developed by a student from the University of California Berkeley and the City Trustees and the Club decided to work cooperatively to implement the plan.⁷⁸

Plans were again underway in the 1930s, spearheaded by the Sonoma Valley Woman's Club and a host of other groups, with federal assistance from the Public Works Administration, a Depression-era program that provided funds for public works projects. At this time, a new pond and stone walkway designed by Edward J. Waterhouse of San Mateo and an open air amphitheater were installed. They were dedicated in 1935.⁷⁹

The Woman's Club work was continued into modern times when they passed a resolution that was forwarded to the city council, protesting the proposed use of the Plaza for a parking lot.⁸⁰

The Plaza was established as a National Historic Landmark and dedicated on September 25, 1961.⁸¹ In 1974 the Sonoma Plaza district was listed as a National Historic Landmark, along with the Bear Flag Monument, the surrounding adobes, the mission church, the barracks, several hotels, and the homes of prominent settlers.⁸² In 1992 the National Register Historic District was expanded to its present configuration.⁸³ The Plaza is also part of the City of Sonoma's Historic Overlay Zone.

Funding the Sonoma Carnegie Library

Another one of the Woman's Club's important activities at its founding was to begin planning for a public library in Sonoma.⁸⁴ The women began lobbying the City Trustees in 1902 and researching the possibilities. In 1903 they began fundraising and rented a room for the library in the IOOF Hall on Broadway, where it was located until 1906. They continued fundraising efforts in these years to purchase books; they also sought donations from the state and the California Club.⁸⁵ The library was relocated to a small building, purpose-built for the library, on First Street East, after the IOOF Hall was damaged in the 1906 San Francisco earthquake. The women continued to raise funds for furniture for the new building. On August 7, 1909 the city council adopted an ordinance, officially endorsing the Sonoma Public Library and allowing for its governance, establishing that the library was to be free to all Sonoma residents, and funding a salary for the first librarian. The women had previously taken turns serving as the librarian.⁸⁶

⁷⁸ Burlingame, "Sonoma Valley Woman's Club History 1901-1931," 23.

⁷⁹ Jim Lynch, "Plaza beautification a Depression-era plus," *The Sonoma Valley Story: Pages Through the Ages* (Sonoma: The Sonoma Index Tribune, 1997), 184.

⁸⁰ "Plaza Parking Protest from Woman's Club," *Sonoma Index-Tribune*, n.d.

⁸¹ Thomas D. Mulhern and Robert A. Cox, *Sonoma Plaza (National Historic Landmark)* (National Register of Historic Places Inventory-Nomination Form, August 1, 1973), n.p.

⁸² Mulhern, *Sonoma Plaza (National Historic Landmark)*, n.p.

⁸³ Crowe, *Sonoma Plaza (National Register Boundary Increase)*.

⁸⁴ Note that this is an activity that many women's clubs undertook across the country as part of the women's club movement.

⁸⁵ Personal communication, Jean Miller, March 16, 2014.

⁸⁶ Lynch, *The Sonoma Valley Story*, 146.

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In 1910 the library board learned about the Andrew Carnegie Library grants program. In 1911 the city's application for a grant was accepted, in return for which the city had to guarantee \$600 a year for maintenance of the building. The club women donated \$469.20 toward the funds for the library, which were transferred to the Library Committee of the Town Trustees.⁸⁷ San Francisco architect A. C. Lutgens, the same architect that designed City Hall, was enlisted to design the library. The contractor was William Newman, and the building cost \$6,645 to construct. By 1913 the building was complete and the first board of trustees meeting took place in the new library.⁸⁸

The Club continued its support of the library, raising money by subscription and fundraising to hire a landscape architect and landscape the grounds in 1930.⁸⁹ The Carnegie Library now houses the Sonoma Valley Visitors Bureau.

Saving the Mission

In 1881 the Sonoma mission church and associated properties were sold to Solomon Schocken and the church used the proceeds to build a new parish church a few blocks away. The buildings were used variously for wine-making, hay storage, and a blacksmith shop over the years. It was not until 1903 that interest was again revived to restore the mission.⁹⁰ An article in the *San Francisco Call* in 1902 noted that,

*The old mission building is in a hopeless state of decay. The adobe walls have crumbled and fallen; the tiles have been broken and have slipped here and there, staying just where they happened to lodge. The windows are loosely boarded up, the light covering used as a shelter for horses has been the plaything of the elements for such a length of time that the shingles and posts have long since given up trying to battle with them.*⁹¹

The Sonoma Valley Woman's Club was instrumental in the drive to save this important historical landmark. A move to preserve California's missions had been initiated in 1895 by writer Charles Fletcher Lummis in southern California. This was recognized by the formation of the Landmarks Club in Los Angeles.⁹² The northern California equivalent was the California Historical Landmarks League, founded in 1903 by Laura Bride Powers, a reporter for William Randolph Hearst, publisher of the *San Francisco Examiner*, with assistance from Hearst and Senator William Knowland.⁹³ Hearst donated \$500 to the Landmarks Fund to begin the statewide movement to restore the missions. The Landmarks League enlisted the help of the Sonoma Valley Woman's Club and the Native Sons of the Golden West. The women raised

⁸⁷ Personal communication, Jean Miller, March 16, 2014.

⁸⁸ Becky Goehring, "Sonoma library a Woman's Club project," *The Sonoma Valley Story: Pages Through the Ages* (Sonoma: The Sonoma Index Tribune, 1997), 145.

⁸⁹ Burlingame, "Sonoma Valley Woman's Club History 1901-1931," 38.

⁹⁰ O'Hagan, 297.

⁹¹ "Sonoma's Old Adobe Houses," *The Sunday Call*, June 08, 1902.

⁹² Max Kurillo, 46.

⁹³ James B. Alexander, *Sonoma Valley Legacy*. (Sonoma: Sonoma Valley Historical Society, 1986), 13. William Randolph Hearst was the son of Phoebe Hearst, who had a house in the Sonoma Valley.

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\$184.65 at their 1903 Fourth of July ball toward saving Mission San Francisco Solano in Sonoma.⁹⁴

Locally, the movement was enthusiastically supported by Sonoma merchants and city fathers, who saw a business advantage to preserving the historic buildings. They were soon joined by the Woman's Club and the Young Men's Institute in Sonoma. By 1903 the Landmarks Fund held \$13,000 and Hearst, as the fund's trustee, was able to purchase the chapel, the padre's house, and surrounding land for \$3,000.⁹⁵ The Sonoma Valley Woman's Club contributed \$184.65 toward this cost, which they raised at their Fourth of July Ball. Solomon Schocken, who had purchased the property from the church for the same amount of money in 1881, sold it willingly. Work commenced on restoring the buildings, which had suffered from being used for various purposes for over 20 years.

The long term intention was to deed the mission property to the State of California. The early club history reported in 1906 that, "The condition of the Old Mission, now the property of the State, was regarded as 'deplorable' and it was decided to ask the Native Sons [Native Sons of the Golden West (NSGW)] to try to secure funds for its preservation."⁹⁶ The building had been slightly damaged by the 1906 earthquake, and further damaged by rains in 1909, when the southwest corner collapsed. The history reported that, "it was decided to raise funds by popular subscription to try to arrest its decay, the State still refusing to appropriate any money for its repair or restoration." The women did this by traveling throughout the town and valley, soliciting subscriptions, raising \$700.⁹⁷ They were able to rebuild the front wall and place siding along the length of the cloister at this time.

In 1909 Mrs. Alice Wagon, secretary of the Sonoma Valley Woman's Club, wrote the governor of California, James N. Gillette, again urging funding for repairs for the mission. The response from the governor was read in its entirety at a well-attended fundraising meeting in September 1909:

Dear Madam: Your letter of September 8, inclosing [sic] cards of the old Mission San Francisco de Solano, has been received. I am pleased to learn that the women have undertaken to raise sufficient money to preserve this old relic or landmark, and hope you may be successful

Several months ago I took up the question of having a commission appointed to look after the care and preservation of the missions of California, and I think this ought to be done. I am sure you will find people enough in California to contribute money for the

⁹⁴ Burlingame, "Sonoma Valley Woman's Club History 1901-1931," 3. The full accounting for this event was that they raised \$23.50 at the Mission, \$126.25 at the Ball, \$30.85 at the Goddess of Liberty contest, for a total of \$399.60. Minus expenses, the donation to the Landmarks Fund was \$184.65. Personal communication, Jean Miller, Sonoma Valley Woman's Club.

⁹⁵ The Burlingame history of the SVWC reported that the price was \$5,000 and that some of the purchase price was raised by public subscription. Burlingame, "Sonoma Valley Woman's Club History 1901-1931," 3.

⁹⁶ Burlingame, "Sonoma Valley Woman's Club History 1901-1931," 8.

⁹⁷ Ibid., 13.

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purpose of keeping these old missions in repair, and would gladly do so if a good commission was appointed to take them in charge.

We have but few historical places in this state, and it seems that we ought to preserve those that we have. Yours respectively,

J. N. Gillett⁹⁸

The women persevered. In 1911, 15 members of the club wrote to the State Legislature, again urging funding for restoration of the mission. They were successful and in 1911-12 the state provided public funding.⁹⁹

The restoration was completed in 1911-12, taking advantage of funds from the state legislature. At this time the church was restored in a manner that was closer to its restoration by Vallejo in 1841, when it became a small parish church, with straight lintels above the windows and doors and no belfry.¹⁰⁰ The church, chapel, and a museum were opened to the public on June 14, 1914. In 1926 the Landmark League dedicated the property to the state as part of the Division of Beaches and Parks. In 1943-44 further restoration took place. The property remains part of the California State Park system as Sonoma Mission State Historic Park.¹⁰¹

Restoration of the Sonoma mission and its eventual placement in public ownership and protection as a historic landmark is another one of the women's success stories. Mission San Francisco Solano is California Historical Landmark No. 3.¹⁰² It was recorded as part of the Historic American Buildings Survey in 1934 (CAL-1138). In 1974 it was listed as part of the Sonoma Plaza National Historic Landmark district, along with the Sonoma Plaza, the surrounding adobes, the barracks, several hotels, and the homes of prominent settlers.¹⁰³ In 1992 the National Register Historic District was expanded to its present configuration that includes the church.¹⁰⁴ The mission church is also part of the City of Sonoma's Historic Overlay Zone.

Finding the Mission Bells

The Sonoma mission bells, donated by General Vallejo in conjunction with an earlier restoration, had disappeared by the late 1850s. The mission's second-oldest original bell, dating to 1829, was located by members of the Sonoma Valley Woman's Club at the old Sutro Museum in San Francisco in 1920, and returned to Sonoma and restored it to its rightful place on a beam outside the chapel.¹⁰⁵ The women presented the bell, on a frame made of original timbers, to the state in a ceremony held on June 5, 1920, attended by California Governor Stephens, with contributions

⁹⁸ "Money Raised to Restore Mission," *San Francisco Call*, Vol. 106, No. 118, September 26, 1909.

⁹⁹ *The California Missions, A Pictorial History* (Menlo Park, CA: Lane Publishing Company, 1981), 303.

¹⁰⁰ The belfry had been added in 1850 and the red brick façade and arched windows in the 1860s. James B. Alexander, *Sonoma Valley Legacy*. (Sonoma: Sonoma Valley Historical Society, 1986), 12.

¹⁰¹ *The California Missions*, 303.

¹⁰² Office of Historic Preservation, California Department of Parks and Recreation, *California Historical Landmarks* (Sacramento: Office of Historic Preservation, California Department of Parks and Recreation, 1990), 261.

¹⁰³ Mulhern, *Sonoma Plaza (National Historic Landmark)*, n.p.

¹⁰⁴ Crowe, *Sonoma Plaza (National Register Boundary Increase)*.

¹⁰⁵ Downey, 64. The bell was secured by Mrs. Stofen and Mrs. Hill. Personal communication, Jean Miller, Sonoma Valley Woman's Club.

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by Mrs. Lulu Emparan, General Vallejo's daughter and then president of the Woman's Club.¹⁰⁶ The event was presided over by Mrs. R. P. Hill, former head of the Landmarks committee of the club and president of the California Federation of Women's Clubs. Mrs. Merritt, the daughter of the late Adolf Sutro, also spoke. Mrs. Emparan thanked Mrs. Merritt for the return of the bell, concluding,

*It is now the pleasure and privilege of the Sonoma Valley Womans [sic] Club to present this bell to the State, the present owner of our dear old Mission. And we feel that it will now always be guarded and cared for, and if its tongue could speak it would tell us that, 'Be it ever so humble, there is no place like Home.'*¹⁰⁷

Placing the El Camino Real Bells

Placing bells along the El Camino Real, the historic road that connected the missions, was a project that was initiated by Miss Anna Pitcher of Pasadena in 1892. It was enthusiastically endorsed by the California Federation of Women's Clubs, beginning in 1902.¹⁰⁸ The concept was to save the route of the historic road, and mark it with the El Camino Real bells, a project that continues. The route in southern California was researched and traced in 1904-05 and in 1905-06 it was traced to Sonoma.¹⁰⁹ The women's clubs were joined in their efforts by chambers of commerce, Native Sons and Daughters groups, county supervisors, historical societies, automobile clubs, and others, who collectively made up the state-wide Camino Real Association.¹¹⁰ The women's clubs were allotted 14 delegates to the organization. The first convention was held in Santa Barbara on April 19 and 20, 1904. The cause was also supported by the national Good Roads Movement.¹¹¹

The Sonoma Valley Woman's Club formed a committee in 1909 and sold postcards in support of the cause.¹¹² A bell was installed on the mission property and a dedication held in 1909: "In the fall an El Camino marker bell was donated by the California History and Landmarks League, and was placed near the front of the Mission with elaborate exercises under the leadership of the San Francisco District Chairman of History and Landmarks, Carrie A. Burlingame," a member of the Sonoma Valley Woman's Club.¹¹³

In 1910, writer and California history advocate Charles Lummis made the following tribute to the California club women for their role in the El Camino Real restoration project:

¹⁰⁶ Burlingame, "Sonoma Valley Woman's Club History 1901-1931," 29. Framework was replaced again in 2002.

¹⁰⁷ "Sonoma's History," *Sonoma Index-Tribune*, June 1920. Note at that time the tongue of the bell had not yet been replaced.

¹⁰⁸ Kurillo, 44.

¹⁰⁹ *Ibid.*, 63.

¹¹⁰ *Ibid.*, 58.

¹¹¹ Laura Bridge Powers, "El Camino Real To Be Rebuilt," *San Francisco Call*, Vol. 95, No. 118 (March 27, 1904).

¹¹² Personal communication, Jean Miller, Sonoma Valley Woman's Club.

¹¹³ Burlingame, "Sonoma Valley Woman's Club History 1901-1931," 13. Mrs. Burlingame was also head of the SVWC History and Landmarks Committee in 1910.

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And there are the Women's Clubs – a truly remarkable host in Southern California; remarkable not only for number, not only for membership, but perhaps most of all for vitality. There is no hazard in remarking that any one of the most prominent of these Women's clubs in this region is doing more to keep alive the flame of intellectuality than all the men's clubs put together. That is doubtless a truism for the whole country.¹¹⁴

¹¹⁴ Kurillo, 96.

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Sonoma Valley Woman's Club
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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
- University
- Other

Name of repository: Sonoma County History and Genealogy Library;
Petaluma Historical Library and Museum

Historic Resources Survey Number (if assigned): N/A

10. Geographical Data

Acreage of Property Less than one acre

Latitude/Longitude Coordinates

Datum if other than WGS84: NAD 1927
(enter coordinates to 6 decimal places)

1. Latitude: 38.290409 Longitude: -122.455185

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

The nominated property is coterminous with the tax lot with which it has been associated since its purchase by the Woman’s Club. This is APN 018-261-014.

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Boundary Justification (Explain why the boundaries were selected.)

The urban parcel is small, 7800 square feet in size. It is fully occupied by the building, landscaped grounds, and a parking pad. It is the parcel that has been historically associated with the Woman's Club and continues to be used in the same way.

11. Form Prepared By

name/title: Diana Painter, Principal Architectural Historian/Owner
organization: Painter Preservation & Planning
street & number: PO Box 2899
city or town: Salem state: Oregon zip code: 97308
e-mail d.painter15@att.net
telephone: (707) 763-6500
date: May 23, 2014

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.

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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Photo Log

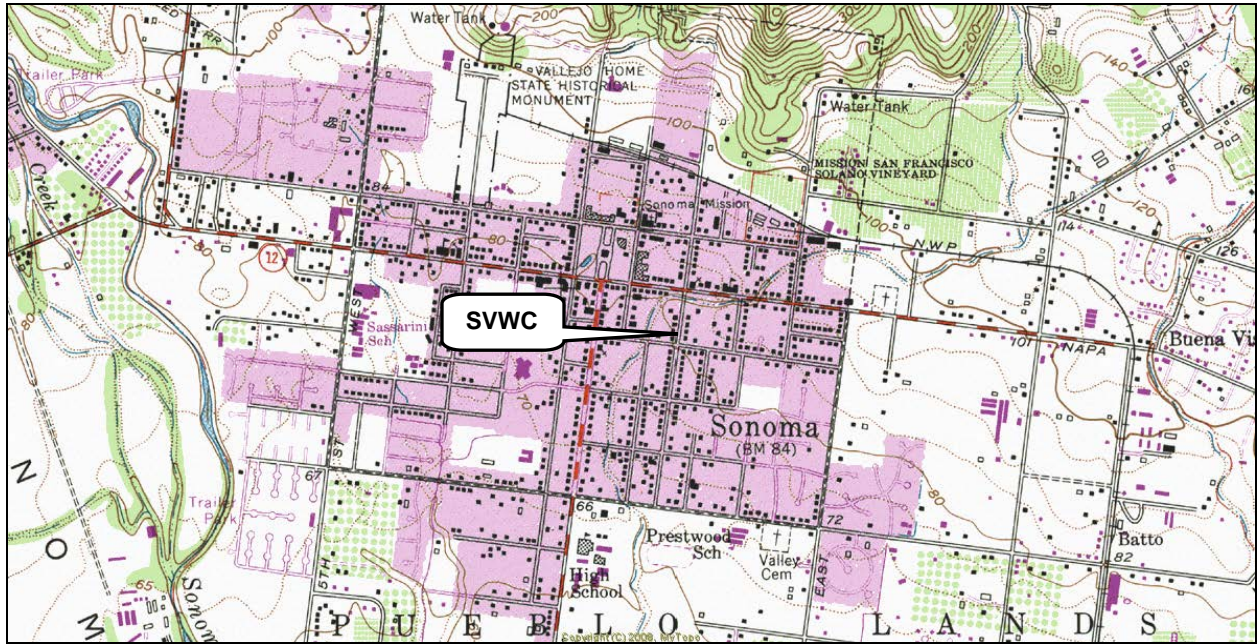
Name of Property: Sonoma Valley Woman's Club
City or Vicinity: Sonoma
County: Sonoma
State: CA
Photographer: Diana Painter
Date Photographed: January 19, 2013, September 28, 2013
Description of Photograph(s) and number, include description of view indicating direction of camera:

- Photo 1 of 17 Front (west) façade, looking east
- Photo 2 of 17 North side façade, looking east
- Photo 3 of 17 Rear (east) and north side façade, looking west
- Photo 4 of 17 South side façade, looking west
- Photo 5 of 17 South side façade, detail of chimney, looking west
- Photo 6 of 17 Entry porch detail, looking south
- Photo 7 of 17 Detail above entry porch
- Photo 8 of 17 Dedication plaque at entry porch
- Photo 9 of 17 Foyer (main entry), looking east toward auditorium
- Photo 10 of 17 Fireplace on south wall of parlor
- Photo 11 of 17 Stage in auditorium, looking east
- Photo 12 of 17 Ceiling of auditorium
- Photo 13 of 17 Kitchen and pass-through, looking southeast
- Photo 14 of 17 Attic store room, looking north down second floor hall
- Photo 15 of 17 Upper floor office and lounge, looking south
- Photo 16 of 17 Rear yard, looking southeast
- Photo 17 of 17 Front yard and neighborhood context, looking southwest

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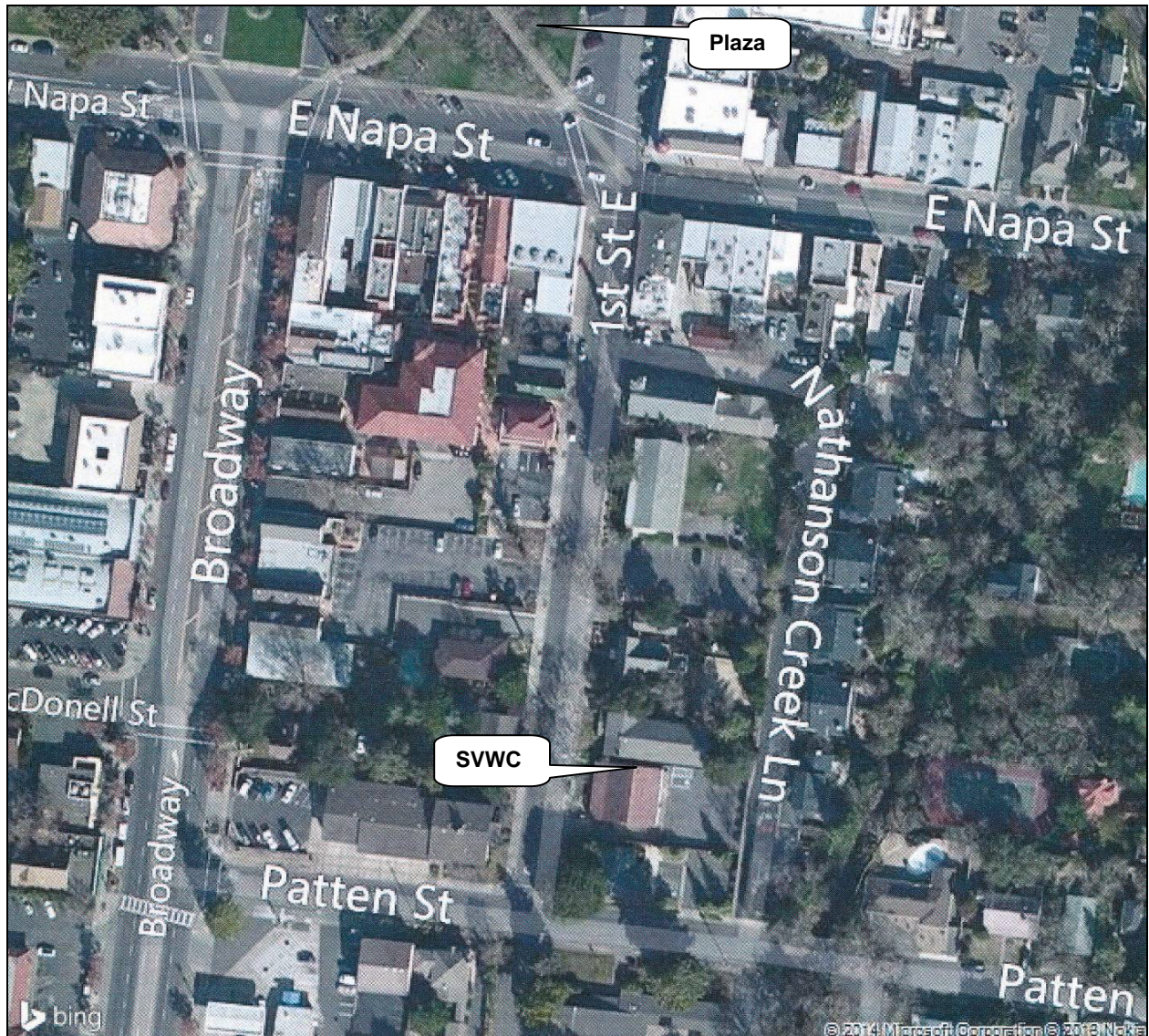
Figure 1. Regional vicinity map, Latitude 38.290409; Longitude -22.455185



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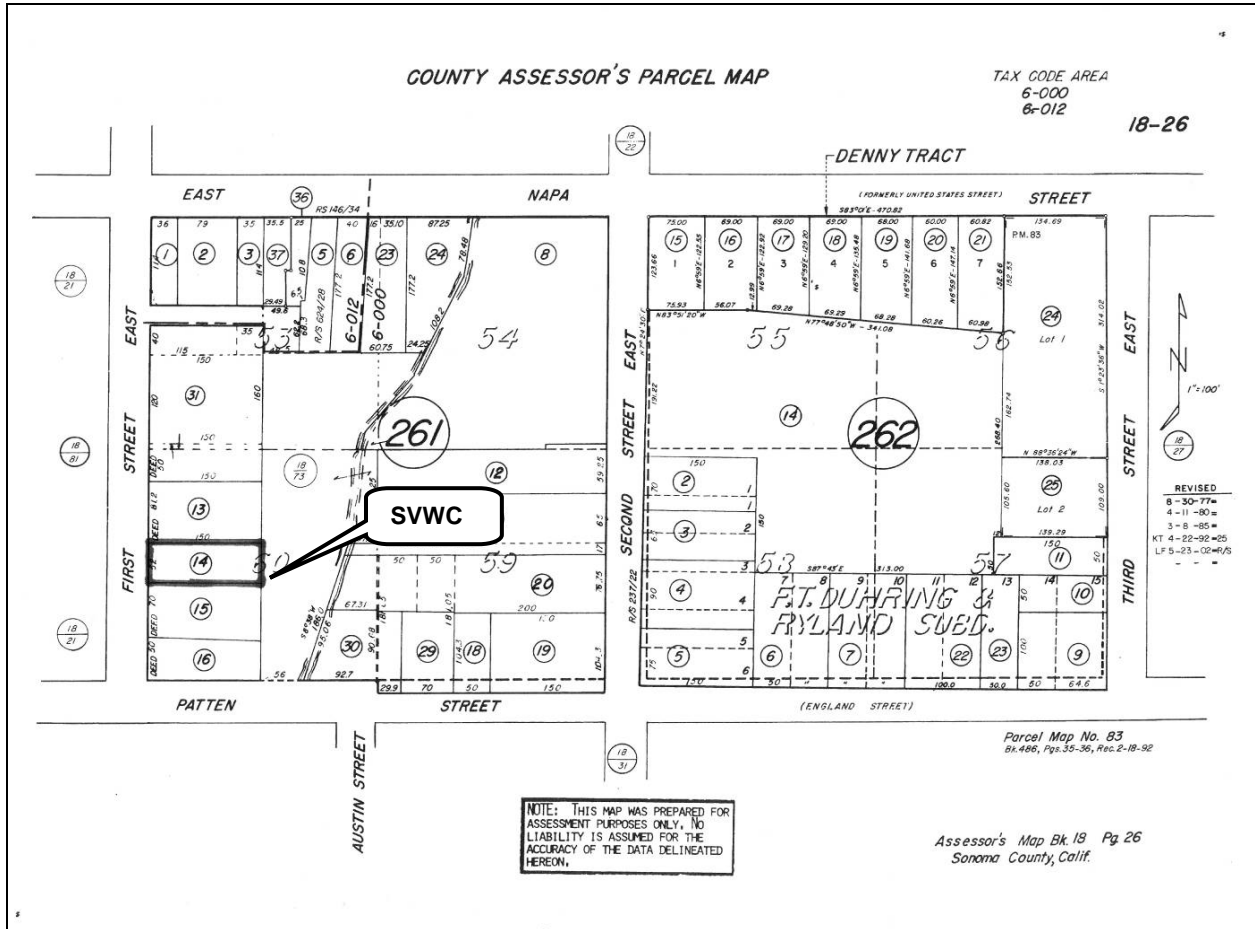
Figure 2. Local vicinity map, Latitude 38.290409; Longitude -22.455185



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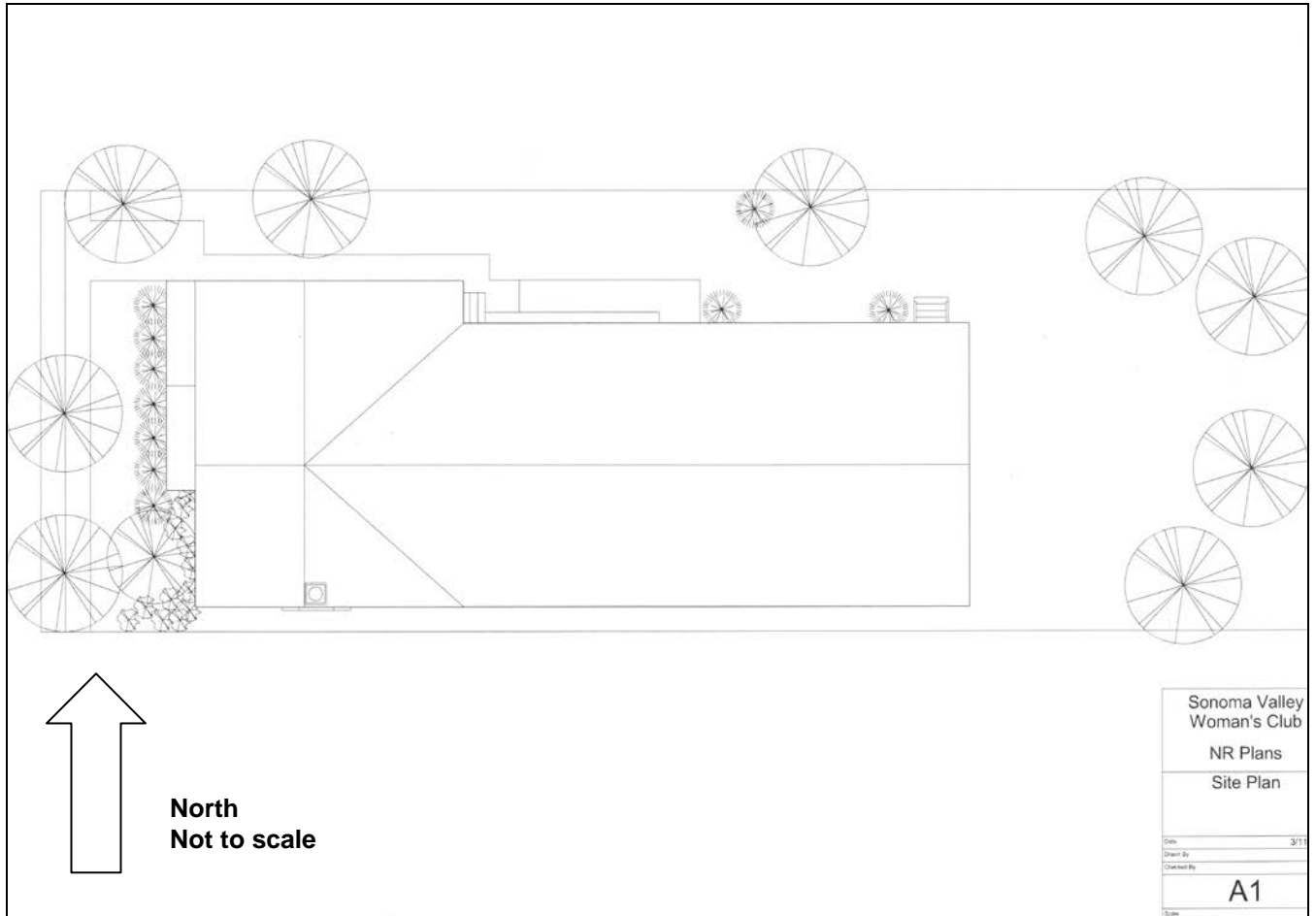
Figure 3. Tax lot map



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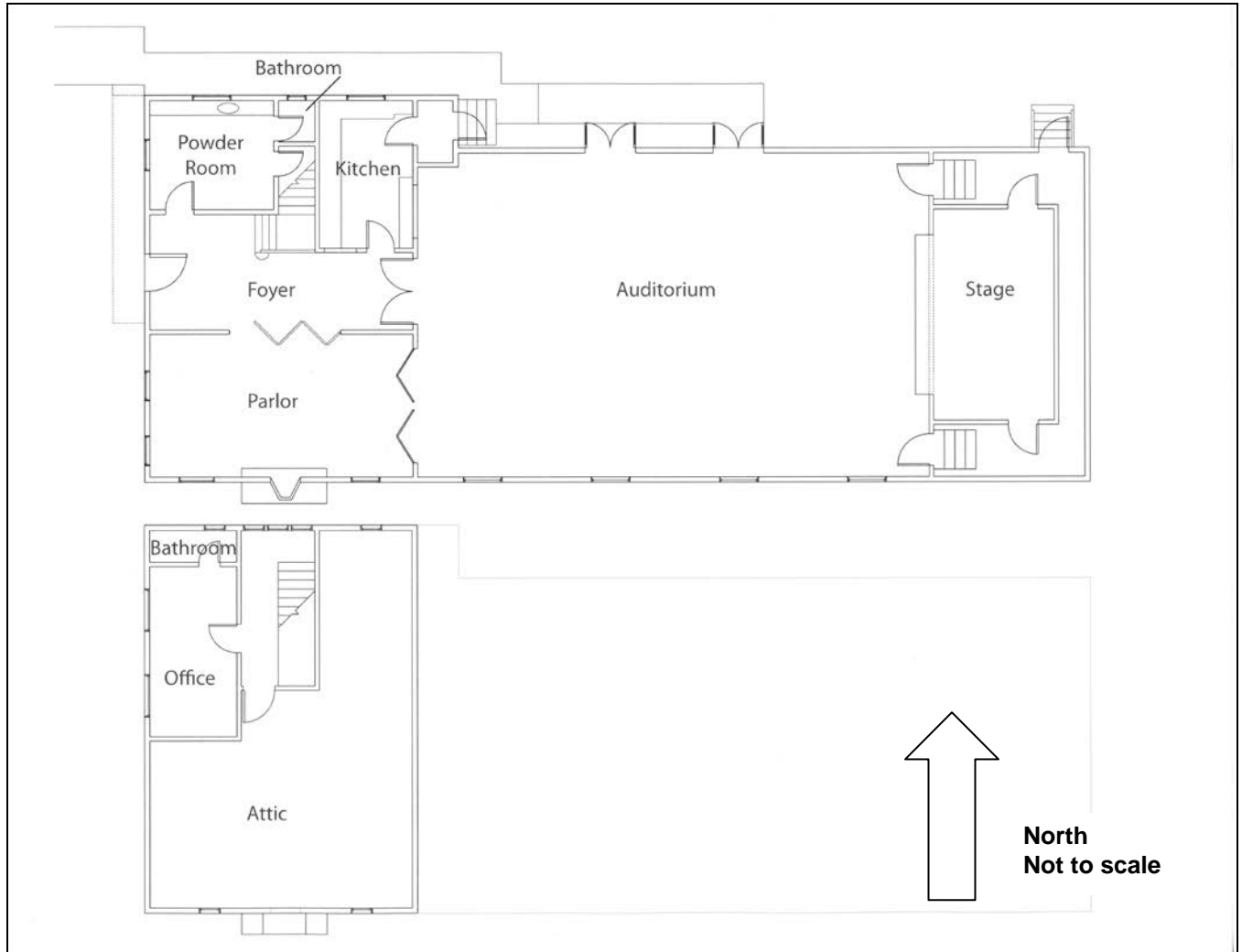
Figure 4. Site plan



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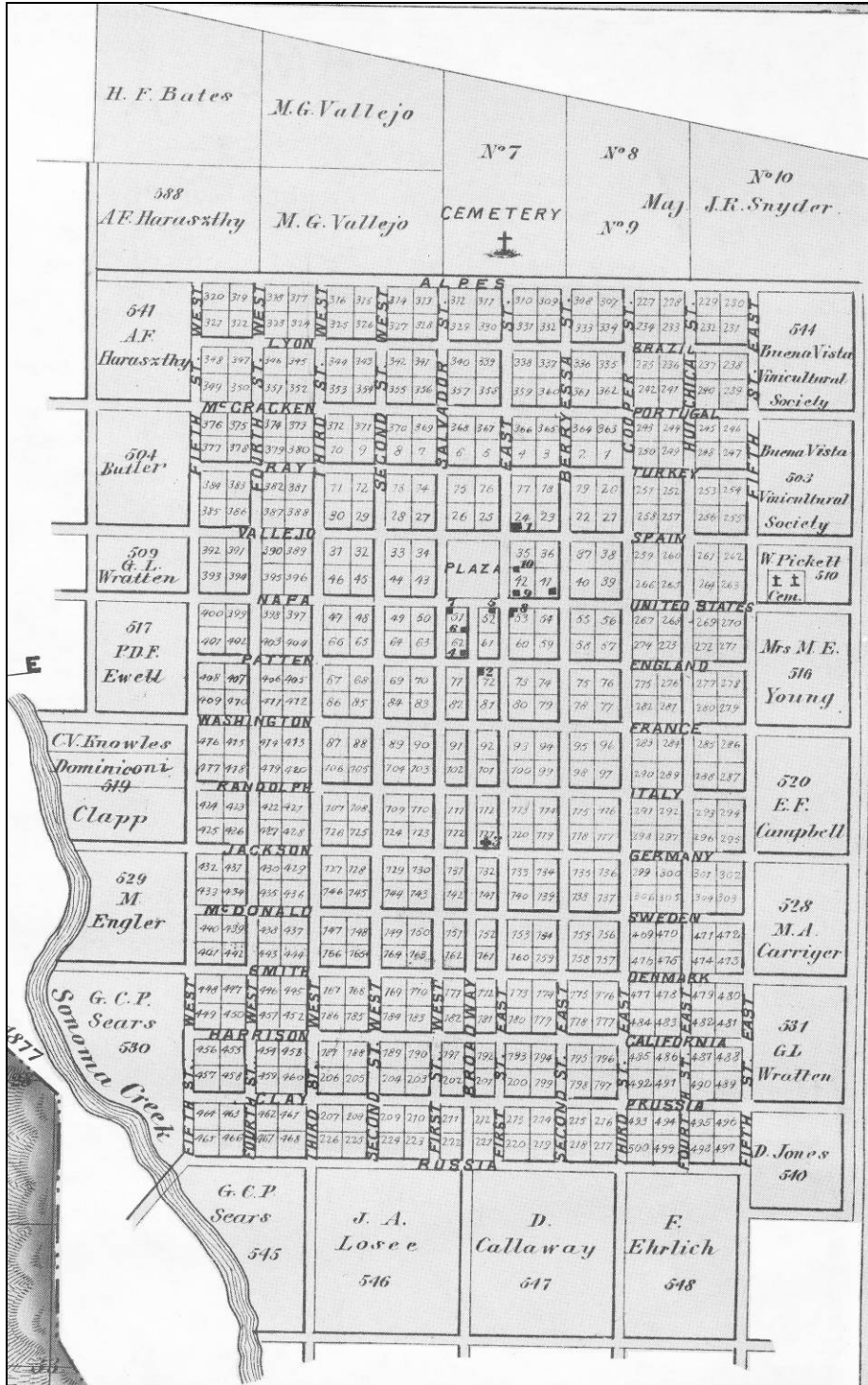
Figure 5. Floor plans



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Figure 6. The town of Sonoma, as laid out by General Vallejo in 1835

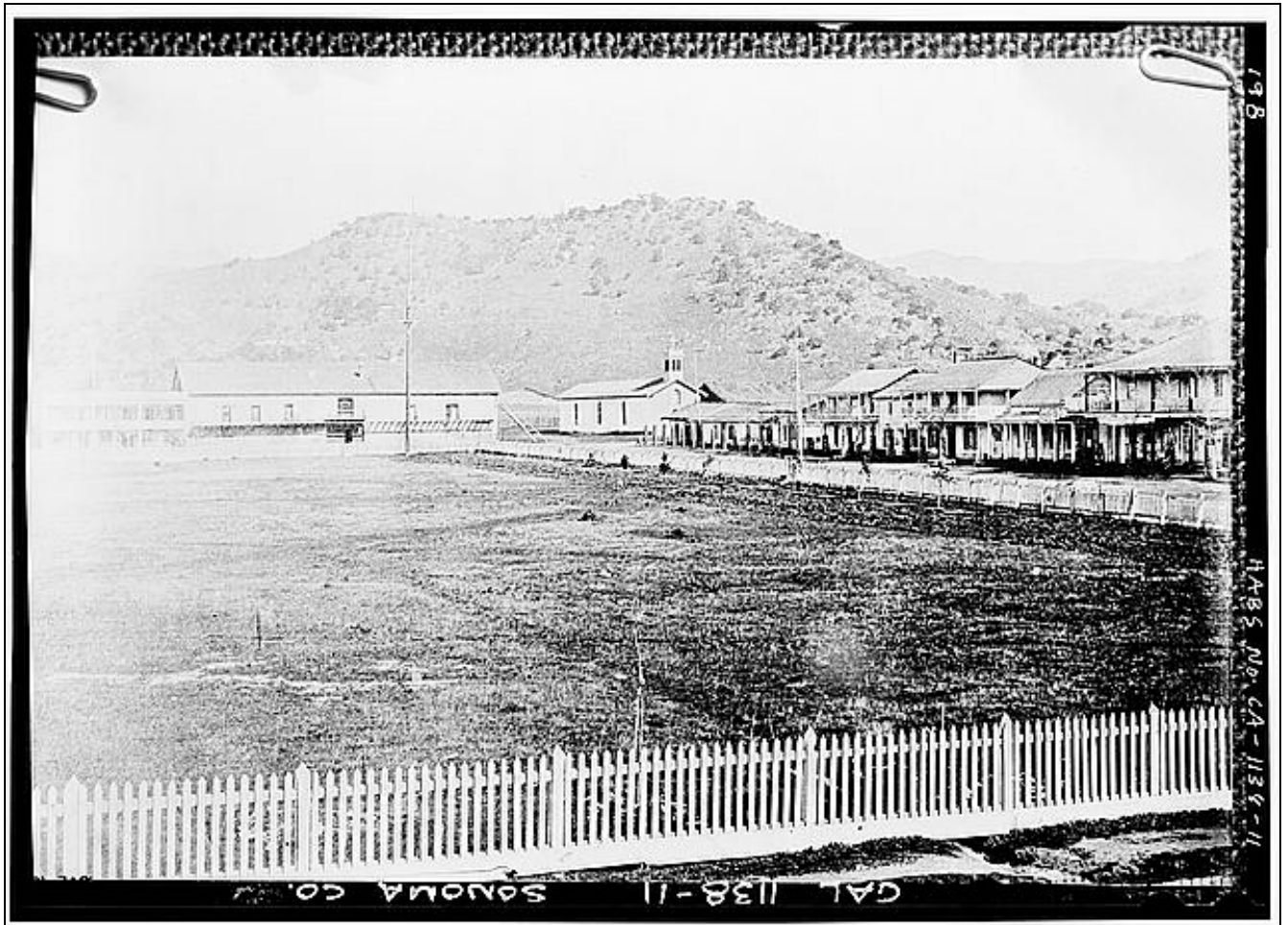


Source: New Historical Atlas of Sonoma County, 1877

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Figure 7. The Sonoma Plaza circa 1850

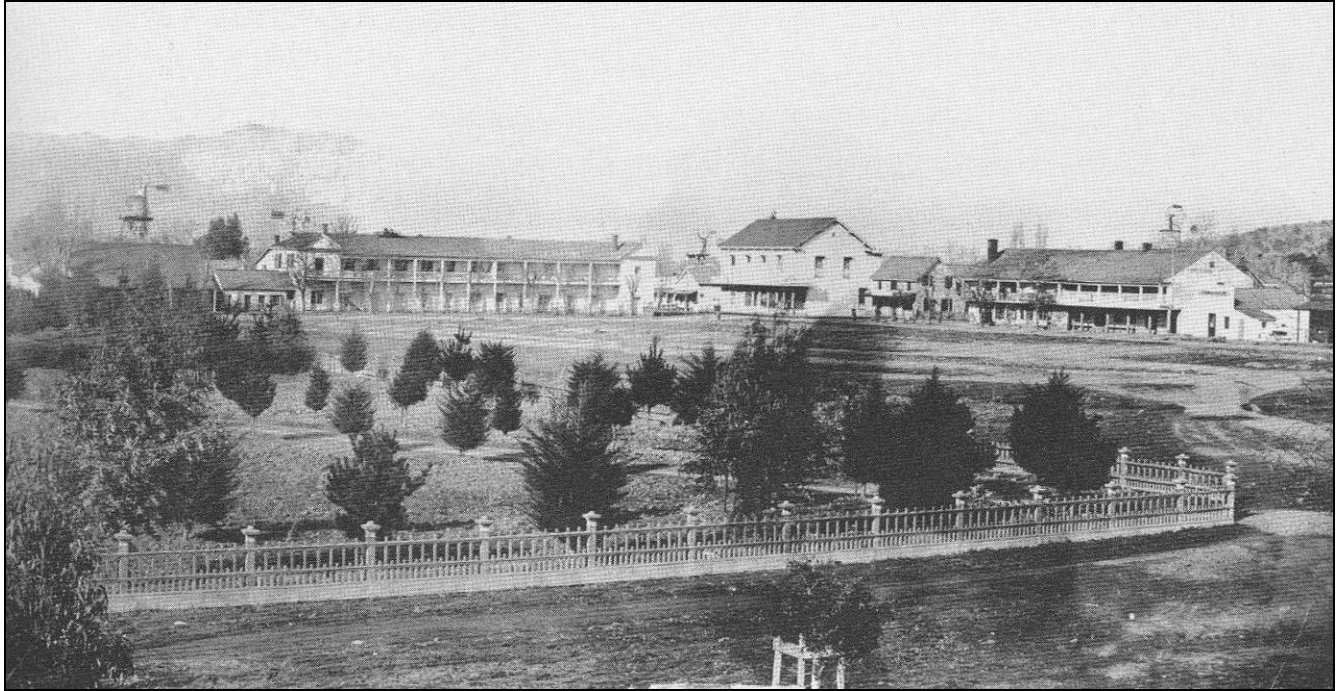


Source: *Historic American Building Survey, Library of Congress*

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Figure 8. Sonoma Plaza in 1890, after removal of the railroad (background)



Source: Sonoma Valley (Arcadia Publishing, 2004)

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Figure 9. Selected founders of the Sonoma Valley Woman's Club

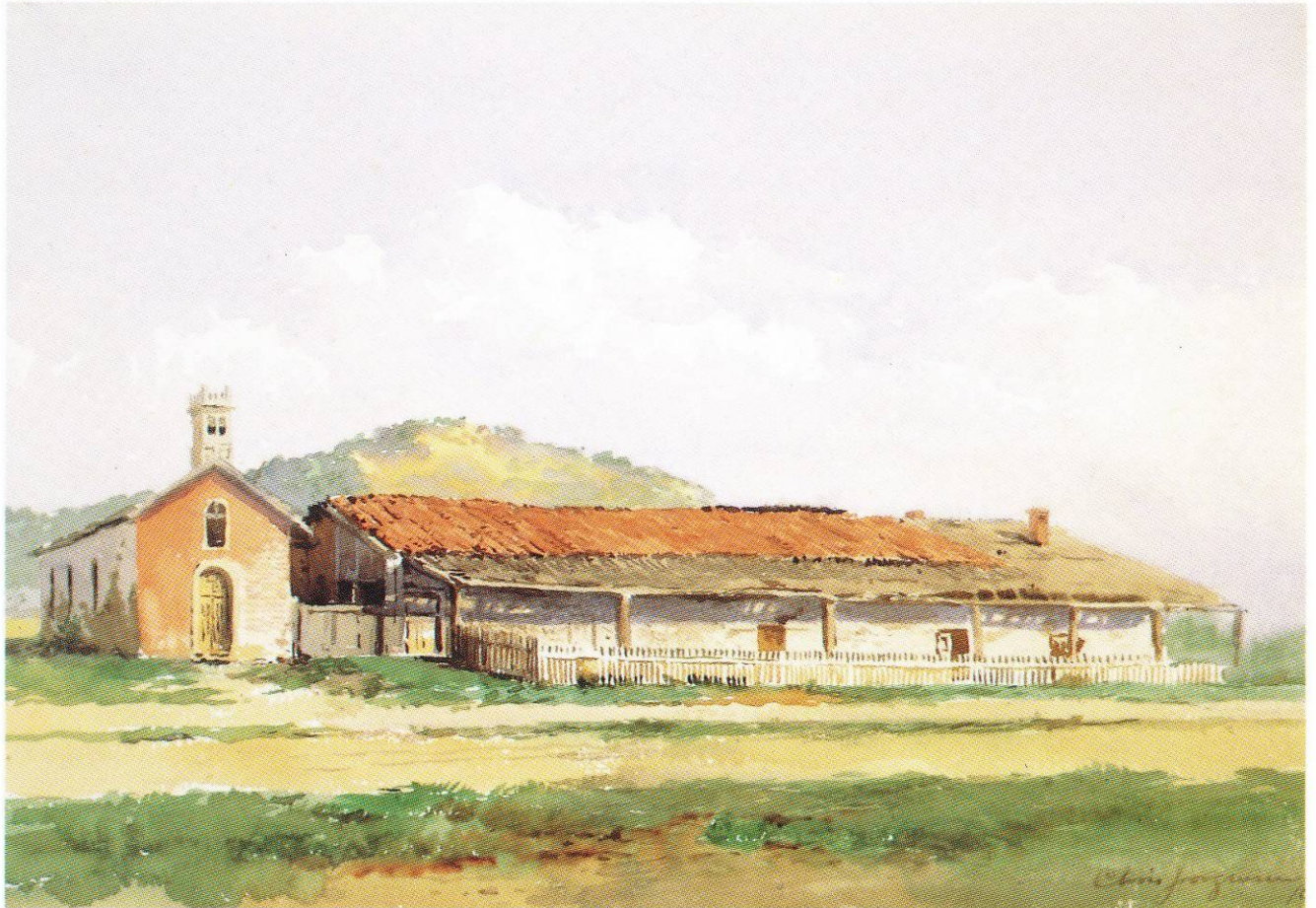


Courtesy Sonoma Valley Woman's Club

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Figure 10. A romantic view of the Mission in 1903-04 by artist Chris Jorgensen



Source: Collection of the Mission San Francisco Solano

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Figure 11. Mrs. Robert P. Hill named president of the California Federation of Women's Clubs in 1905

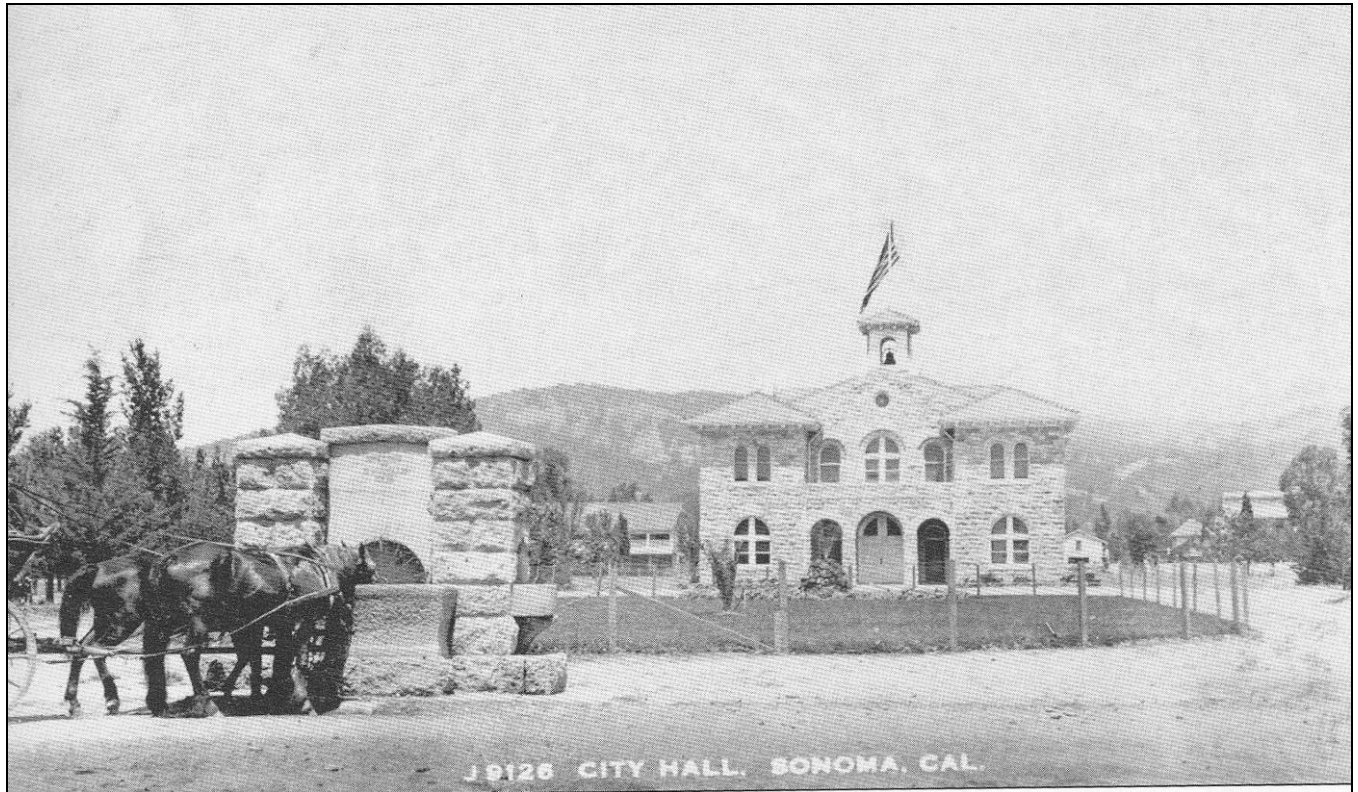


Source: San Francisco Call

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Figure 12. Fountain on the Plaza installed by the SVWC in 1905



Source: Sonoma Valley (Arcadia Publishing, 2004)

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Figure 13. Monument to the Bear Flag Revolt installed by the SVWC in 1907

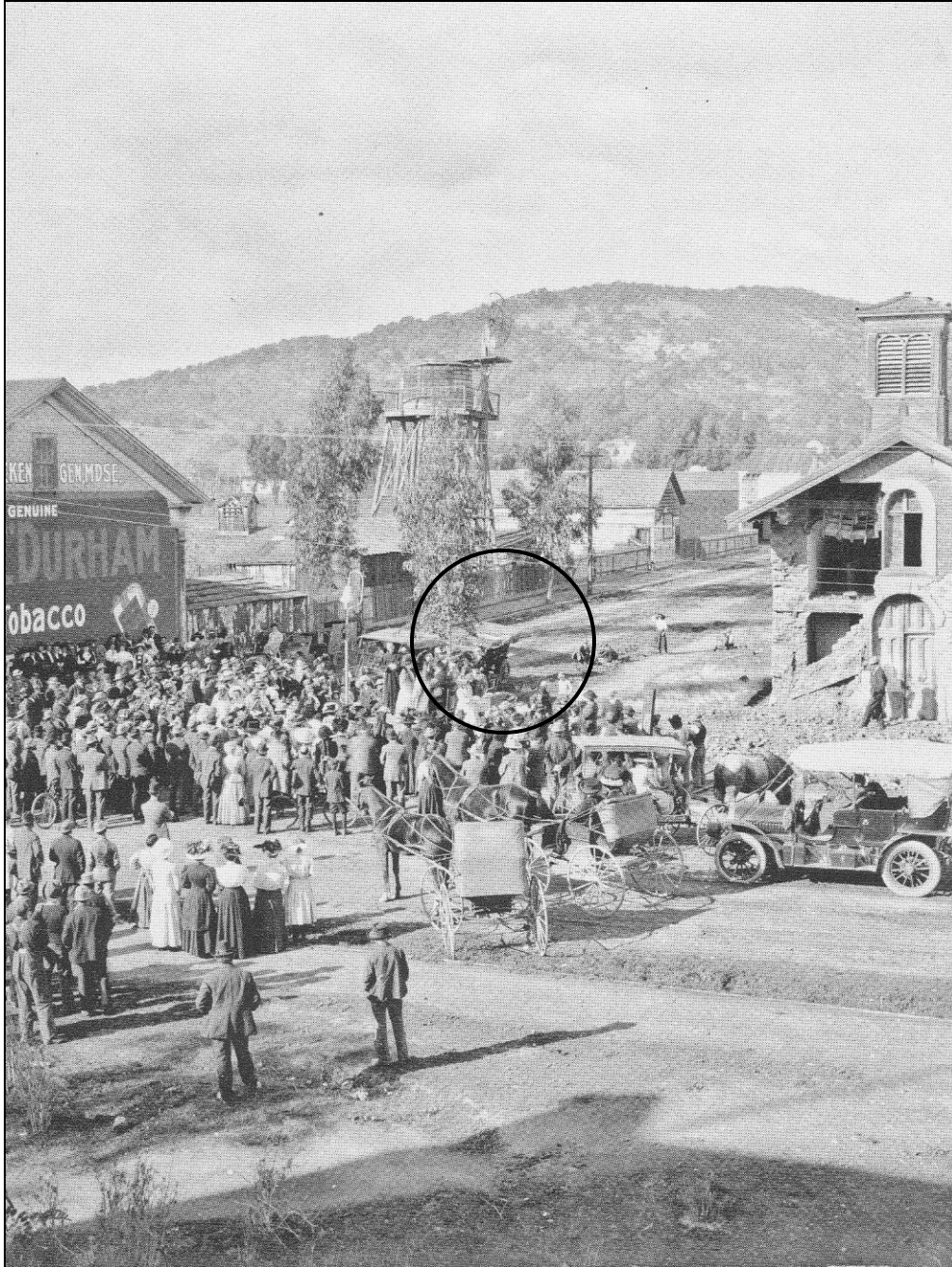


Photograph by Diana Painter, January 2014

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Figure 14. 1909 dedication of the El Camino Real Bell; the front of the mission had recently collapsed (right side of photo)



Source: Sonoma Valley (Arcadia Publishing, 2004)

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Figure 15. Booths at SVWC Carnival of Nations fundraiser, 1910



Source: Sonoma Valley (Arcadia Publishing, 2004)

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Figure 16. SVWC members and townspeople outside restored Mission in 1912; Club member Millie Bates is in the front and center



Source: Sonoma Valley Woman's Club

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Figure 17. Early photograph of the Sonoma Valley Woman's Club (n.d.)



Courtesy Sonoma Valley Woman's Club

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Figure 18. This photograph illustrates another early restoration of the mission by General Vallejo when arched openings and a cupola were added, circa 1920



Source: Sonoma Valley (Arcadia Publishing, 2004)

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Figure 19. Celebratory banquet at the SVWC after a day of improving the plaza, 1922



Source: Sonoma Valley (Arcadia Publishing, 2004)

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Figure 20. Women admiring the new installation of the 1829 mission bell, circa 1930



Source: Sonoma Valley Story

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Figure 21. Photographs of west (front) and south façades, circa 1940



Courtesy Sonoma Valley Woman's Club

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Figure 22. 1913 Carnegie Library, photographed in 2014



Photograph by Diana Painter, 2014

Figure 23. Sonoma Plaza in 2014, with view of City Hall and El Camino Real Bell



Photograph by Diana Painter, 2014

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Figure 24. The El Camino Real Bell and 1829 Mission Bell in 2014



Photographs by Diana Painter, 2014

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Figure 25. Saturday Afternoon Club, Santa Rosa, circa 1915 and 2013



Courtesy Sonoma County Library



Photograph by Diana Painter, 2013

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Figure 26. Saturday Afternoon Club, Santa Rosa, circa 1940 and 2013



Courtesy Sonoma County Library



Photograph by Diana Painter, 2013

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Figure 27. Petaluma Woman's Club circa 1923 and 2013



Courtesy Sonoma County Library



Photograph by Diana Painter, 2013