

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: The Monday Club of San Luis Obispo

Other names/site number: N/A

Name of related multiple property listing:

N/A

(Enter "N/A" if property is not part of a multiple property listing)

DRAFT

2. Location

Street & number: 1815 Monterey Street

City or town: San Luis Obispo State: CA County: San Luis Obispo County 079

Not For Publication: Vicinity:

3. State/Federal Agency Certification

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

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

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

___ national ___ statewide ___ local

Applicable National Register Criteria:

___ A ___ B ___ C ___ D

Signature of certifying official/Title:

Date

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official:

Date

Title :
or Tribal Government

State or Federal agency/bureau

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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:) _____

The Monday Club of San Luis Obispo

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

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Category of Property

(Check only **one** box.)

Building(s)

District

Site

Structure

Object

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> </u>	Total

Number of contributing resources previously listed in the National Register N/A

6.Function or Use

Historic Functions

(Enter categories from instructions.)

Social - Clubhouse

Current Functions

(Enter categories from instructions.)

Clubhouse

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7. Description

Architectural Classification

(Enter categories from instructions.)

Spanish Colonial Revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property:

Foundation: Concrete

Walls: Stucco

Roof: Terra Cotta Tile

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 Monday Club of San Luis Obispo designed by San Francisco architect Julia Morgan and constructed by prominent local builder James Jepson, has been a vital and enduring presence in the cultural and civic life of San Luis Obispo from its original occupation in 1934 through to the present day.

The clubhouse was originally built for and has remained the headquarters of The Monday Club, formed in 1925 by a dynamic group of civic-minded women, and federated with State and District Women's organizations in 1926. The enduring mission of the Club is to preserve and restore the historical landmark known as The Monday Club of San Luis Obispo and enhance the educational, civic, social and cultural quality of the San Luis Obispo community.

The clubhouse is wood frame, clad in stucco with terra cotta roof tile. The design is predominately Spanish Colonial Revival but also incorporates California Mediterranean and Classical architectural elements. In the interior the walls are smooth plaster over lath, with original oak hardwood floors in herringbone and linear patterns. The interior plan is a cross shape consisting of a projecting vestibule leading to one Assembly Room flanked by two large Anterooms, one forming a Lobby with two Dressing Rooms and Lavatories, the other forming the Sun Room and Kitchen. The Assembly Room's focal point remains its large platform stage, still used for concerts, plays and public gatherings. Well maintained and in excellent condition, the building has historic integrity with very few alterations since its ribbon-cutting ceremony in 1934. Those changes are set forth in the Narrative Description.

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NARRATIVE DESCRIPTION:

SITE AND SETTING

The Monday Club sits near the entrance to San Luis Obispo at the intersection of upper Monterey Street and Grand Avenue, the major entry to the campus of California Polytechnic University. Monterey Street was once part of the historic El Camino Real linking California's missions and still passes in front of Mission San Luis Obispo de Tolosa, founded by the Spanish in 1772. The site is a corner lot measuring 100' x 570' with the Santa Lucia mountain range to the south east serving as a dramatic backdrop, which remains nearly unchanged. The site includes the original building, front, rear and side gardens.

EXTERIOR

The Monday Club is a 1- ½ story stucco-clad wood framed building. The roof is gabled with exposed redwood trusses and sheathed in terra cotta tile, 75% is original. Flat portions of the roof have a membrane covering. The cornice has wood moulding with decorative brackets. The foundation rests on a concrete stem wall and interior footings.

The front (North) elevation is largely unchanged. It features a Classical entry equipped with wooden louvers for air circulation and illumination, above which a historic fanlight is surmounted by a wooden keystone molding. The wood paneled entrance doors are not original, but the originals are documented in existing photographs. Two Spanish-colonial style lanterns hang from wrought-iron brackets and narrow-two-over-two windows ornamented with wrought-iron grilles flank the doorway.

Beyond the projecting entry are two more pairs of flanking windows. The front facade is ornamented at its corners with two pairs of columns. They support the heavy horizontal beams that surround the facade at a height directly below the fanlight. Until recently, these columns also supported diagonal wooden latticework, at the center of which was a fan-shaped trellis for climbing vines or espaliered trees. The building's small windows looked out at six of these bowers. The original lattices were removed (and stored) in the 1990s due to deterioration. Their replacement is part of a garden restoration project planned for 2016-2017. The hard and soft landscaping in the front of the building follows the intent of Julia Morgan's rendering but has been modified over time.¹

The East elevation of the building is original though the center French door panels have been replaced. It is near the property line and substantially hidden from view.

The West facade, facing Andrews Street, is largely original. The entrance doorway is similar to the front facade with a Colonial Revival-style arched surround and glass fanlights. Two pairs of columns at either end of the facade support the large horizontal beams surrounding the building. A roof vent below the roofline is formed from stacked terra-cotta roof tiles.

¹ The Monday Club Papers, Special Collections & University Archives, CPSU

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A sloped concrete walkway replaces the original four steps that led to the double entrance doors. A wrought-iron portico was added in the 1960s to provide shade, it is not compatible with the original design, the Club's intention is to remove it at a future date.

On the South side of the building Morgan designed a shade structure originally made up of beams and cross-rafter, and supported by six columns. The current non-historic shade structure was presumably built in 1951 during the Kitchen addition. Though in its original location, it features three plain wooden columns. Morgan's elevation drawing called for this back wall to be decorated with two frescoes at window height (the theme of which was potted plants, as was the case inside), and a painted evocation of a fabric awning.

The South lawn and flower garden are largely conjectural in their layout since an original planting plan has never been found. Beds have been planted with gardenias, pansies, and similar cottage-style flowers. The trees are non-historic with the exception of a pair of Incense Cedars that flank the walkway from Monterey Street to the front entrance. Placed on the San Luis Obispo Heritage Tree List in 1988 and thought to be planted circa 1934 according to San Luis Obispo City Arborist Ron Combs. A screen of tall shrubs (*Pittosporum nigra*) have been planted to screen the motel built on the adjacent lot to the East in the 1960s. The view from the garden is of the Santa Lucia foothills and is almost completely unchanged from Morgan's era. The non-historic rectilinear gazebo was added at the southern edge of the garden in 1983, to commemorate the Monday Club's 50th anniversary. Parking is at the South end of the property adjacent to San Luis Obispo Creek.

INTERIOR

The club's exterior is largely Spanish Colonial Revival, but the interior is more exotic, reportedly inspired by an oriental garden. Built with a small budget, the building still feels expansive and luxurious. It unites the exterior with the interior, a crucial theme pervading all of Morgan's work.² The Lobby, off of the Monterey Street (North) entry has linear wood flooring and a narrow tongue and groove gabled ceiling. The Lobby is flanked by two Dressing Rooms and Lavatories, with mostly original fixtures. In the West Dressing Room a historic mural extends over three walls, executed by Doris Day, a Julia Morgan associate and San Francisco interior design muralist.³ Day also worked at San Simeon from 1934-1937. Day reportedly based the mural (executed in a floral style suggestive of chinoiserie) on a pattern found on a porcelain serving platter owned by Julia Morgan.

A large wardrobe on the East Lobby wall was owned by Morgan and given as a gift to the Club. Though unsigned, it features decorations likely painted by the aforementioned Doris Day. Its two central cartouches depict an owl and dove. Doris Day, Muralist--who was fond of birds--was known to travel everywhere with Nicky, her pet parrot, who rested on her shoulder as she painted.

From the Lobby the Assembly Room is entered, it is virtually unaltered, possessing its original painted wood trusses (whose cornflower-blue color complements the murals' color scheme), oak

² *The Julia Morgan Architectural History Project*. The Bancroft Library, Berkeley: University of California: 1976.

³ The Monday Club Papers, Special Collections & University Archives, CPSU

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floor in a herringbone pattern, painted decorative wall murals, original fenestration, platform stage, French doors and transoms. Six distinctive decorative wall murals of potted loquat trees sitting on *trompe l'oeil* windowsills were painted by Doris Day in 1934. They represent the loquat trees that Morgan enjoyed on her evening walks when staying overnight in San Luis Obispo.⁴ These painted “windows” are decorated with cartouches that frame diagonal latticework that echoed the exterior latticework that once enlivened the building’s façade. The murals appear as fresh as when they were originally executed, in part because they were covered with grasscloth at an unknown date. This remodeling measure protected the paintings from decades of grime and light exposure. When the room was restored in 1970, the grasscloth was steamed off the walls and the murals exposed and restored.⁵ Paint provides most of the interior’s decoration. Original hardwood flooring is laid in a herringbone pattern. The platform stage is original and remains the central focus of the room.

The Sun Room is entered from the Assembly Room through French doors with divided lites. The South side of the room features a large natural stone fireplace as its focal point whose chimney is prominently expressed on the exterior elevation. Stone from Merced County in California is used for its hearth and chimney breast.⁶ This stone merges with sand-colored horizontal bricks midway up the mantel. The room has original narrow tongue and groove oak flooring with a narrow tongue and groove flat ceiling. Windows flank the South and West walls and a door on the South wall leads out to the rear garden and grounds.

The original Kitchen on the building’s Southeast side is currently used as a Storage Room. It retains its original sink and cabinetry. A Kitchen addition was added to the South end of the building in 1951. This addition is largely original, retaining its 1950s counter tiles and capsule-type dishwasher. The addition was well-sited, and its dimensions (13 feet 7 inches x 34 feet) obtrude only slightly into the rear garden. Two doors, each approached by three concrete steps, were added during the remodel. The building’s historic rockwork chimney is intact. Also original is the small stone gable ornament on the chimney’s South side.

The Basement is original and is reached by a small staircase at the South end of the platform stage, it retains its original closets and built-in cabinets.

CHARACTER-DEFINING FEATURES

- Roof with Exposed Redwood Trusses and Terra Cotta Tile
- Arched Windows above the North and West Entrances
- Exposed Chimney Stone
- Painted exposed wood trusses in the Assembly Room
- Decorative mural paintings in the West Dressing Room and Assembly Room.
- Red oak herringbone flooring in the Assembly Room; red oak flooring in the Lobby and Sun Room
- Fireplace in the Sun Room faced in Merced County, California stone

⁴ The Monday Club Papers, Special Collections & University Archives, CPSU

⁵ San Luis Obispo County Telegram-Tribune, 16 September 1971

⁶ The Monday Club Papers, Special Collections & University Archives, CPSU

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ADDITIONS, ALTERATIONS AND REPAIRS

Constructed of quality materials and well maintained, the building retains the vast majority of its character-defining features, materials and spaces. The historic walkways, entry steps, columns, horizontal timber beams, doorways, gardens and stone chimney survive largely intact. Cosmetic changes include painting the exterior and interior wall surfaces, and interior wood floor refinishing. Other changes are listed below:

1940 - Original Chinese lanterns removed from the Assembly Room. They were replaced with fixtures of a mid-century modern style, later replaced with the current fixtures. One original lantern remains in storage onsite. Though its silk has disintegrated and its bamboo splines are fragile, it provide historic information for possible future reproduction

1951 - Kitchen addition was added to the rear (South) side of the building. The original small Kitchen that retains its historic cabinets was converted to a Storage Room.

1956 - Doors replaced at the Front (North) and side (West) entrances for Code compliance.

1960s - Concrete ramp replaced four stairs that formerly led to the West side entrance. A wrought-iron portico decorated with curvilinear vine-work and vertical staves was added to provide shade.

1970 - Loquat murals were professionally restored by local muralist and Cal Poly art professor Charles Dorman

1983 - Gazebo was constructed in the back garden to commemorate the Club's 50th anniversary.

1990s - Decorative wood lattices that flanked the front (North) and side (West) corners of the building were removed (and stored) due to deterioration.

1995 - Loquat murals were professionally restored by artists Gini Griffin and Paula Zima.

2012 - Sun Room flat roof membrane was replaced to match the existing.

2013 - East and West Lavatory flat roof membranes were replaced to match the existing.

2014 - Original red oak flooring refinished throughout. Original Douglas-fir stage floor in a linear pattern had deteriorated and was replaced with red oak in a linear pattern to match the original red oak flooring found elsewhere in the building.

The building maintains the seven aspects of integrity identified by the National Park Service: location, design, setting, materials, workmanship, feeling and association. The location and setting remain unchanged. The design of the building is intact and has not been affected or diminished. The quality of the materials and workmanship have been matched when repairs or additions have occurred. The feeling and association remain unchanged as the building has functioned continuously in the same capacity for the past 80 plus years.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

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

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Areas of Significance

(Enter categories from instructions.)

Architecture

Social History

Period of Significance

1934-1959 (Criterion A)

1934 (Criterion C)

Significant Dates

1934

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Julia Morgan, Architect

James Jepson, Builder

Period of Significance (justification)

The period of significance covers the period from 1934 when the clubhouse was completed, and ends in 1959 when membership dropped. In 1957 The San Luis Obispo Country Club opened, followed by the opening of the Madonna Inn in 1958. The Monday Club was no longer the primary social and cultural outlet in San Luis Obispo and its membership declined in the late 1950's.

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 Monday Club of San Luis Obispo is eligible for the National Register under Criterion A for its association with the development of San Luis Obispo's social and cultural life from 1934 to 1959. The Monday Club is also eligible under Criterion C because the building embodies the distinctive characteristics of Spanish Colonial Architecture. The building's simple cross-gabled terra cotta roof, use of wood and stone, stucco exterior walls, ornamental iron work window grilles and lanterns, and painted wood trusses are intact character-defining features that give the building a high degree of integrity⁷ (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

⁷ Newcomb, Rexford and Appleton, Marc. *Mediterranean Domestic Architecture for the United State*. Acanthus, 1912; reprinted 1999

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distinction). The building has also attained significance under Criterion C as a representative work of master architect Julia Morgan

The Monday Club of San Luis Obispo Clubhouse is socially and architecturally significant. Architect Julia Morgan was engaged to design the building and supervise construction in 1933 by the Club members who met her when she stopped in San Luis Obispo during her frequent trips to San Simeon as the architect for Hearst Castle. It was during this dynamic period of growth for women's clubs in California that the building was conceived and constructed. The building's distinctive Spanish Colonial Revival design have made it a community architectural landmark, and in 1983 it was granted local status as a historical resource. The Clubhouse has functioned continuously as a social center for the community and has helped to shape the civic and cultural development of San Luis Obispo. It is the only Julia Morgan designed Clubhouse in San Luis Obispo County and only one of two Julia Morgan buildings in San Luis Obispo County, the other being Hearst Castle. On the central coast of California the Minerva Club in Santa Maria (Santa Barbara County) is the only other Julia Morgan designed Clubhouse.

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

CRITERION A:

The Monday Club and its Role in the Early 20th Century Women's Movement - 1924 -

The Monday Club of San Luis Obispo provides a representative example of an American women's club. The history of the women's movement dates to 1848 when the first women's rights convention was held in Seneca Falls, New York. Prior to that women were fairly isolated in the home, particularly middle class women, for whom running the household could be an all-consuming task. Changes in the late 19th Century brought women more leisure time. Denied an education and the right to vote, these women sought ways to better themselves and society. Two clubs that led the way were: Sorosis the first professional women's club in the United States, organized in New York City in 1868 and founded by Jane Cunningham Croly, and The New England Women's Club founded in Boston in 1868 by Harriet Hanson Robinson, with organizational help from Julia Ward Howe.⁸

During the 1920s, the country experienced an economic boom due to rapid industrial growth and technological advances. The long fight to improve women's rights finally prompted Congress to pass the nineteenth amendment on August 28, 1919, giving all American women the right to vote. The City Beautiful movement was another important influence, since it encouraged Americans to emulate the spectacular parks and public spaces they witnessed at elaborate world's fairs (including Chicago's 1893 World's Columbian Exposition and San Francisco's 1915 Panama-Pacific International Exposition). Throughout the country, women's clubs like The Monday Club worked to improve their own cities. Many influential programs--including academic scholarships, civic beautification, historic preservation, lifelong learning, and land conservation--owe much of their success to women's clubs. Generally apolitical, these groups

⁸ Croly, J.C. *The History of the Woman's Club Movement in America*. Allen & Co., c 1898

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focused instead on forging social connections and mobilizing armies of volunteers to bring about the civic improvements that local governments would never have financed.

The Monday Club was founded on November 17, 1924, when two existing clubs—the Home Culture Club and the Book Club—merged. It dates to the 1920s, a golden age when women’s clubs were at their height of cultural influence. This new organization was soon ratified by the California Federation of Women’s Clubs. The Monday Club’s original stated mission was to beautify the city, expand their members’ knowledge, and pursue higher goals beyond the home.

Soon after their charter was signed, The Monday Club members realized that automobiles would increase the number of visitors to San Luis Obispo. They therefore made Monterey Street an early focus. The Motel Inn—the nation’s first motor hotel—was built in 1925 by Arthur and Albert Heinemann, and was also located at the northern end of Monterey Street. In 1926, the club installed Monterey’s streetlights and built its ceremonial arch on which “San Luis Obispo” was written in letters large enough to stretch across the entire street. They also began planting trees and acquired the lease to allow for the creation of Mitchell Park, still a city park today. The organization was therefore well established in 1933 when construction began on Julia Morgan’s design for their new clubhouse near the top of Monterey Street. Celebrating excellence in local architecture was always a high priority for the club, which began hosting its architectural tours in the thirties, a tradition it carries on today.

After the Clubhouse was completed in 1934 it soon became the focus for community events and lectures. Initially the members met for tea. The meeting format evolved: a business meeting first, then a luncheon, followed by a program. The Monday Club was frequently featured in the local newspaper, and members were often contributors to a monthly newsletter, “The Women,” in the 1930s.

During WWII, Club members served as lookouts for enemy planes, gathered scrap metal and picked tomatoes to support the war effort. In 1942, \$15,022 for war bonds was raised at a Club Victory Tea.

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Other Club community accomplishments/contributions include:

- 1927: Requested local milk and meat inspections
Lobbied for stop signs
Beautified city by planting nasturtiums in vacant lots
Supported Sunny Acres Children's Home
Preserved Painted Rock (pictograph rock art site), Carrizo Plain and Dinosaur Cave Park, Pismo Beach
Lobbied for Southern Pacific passenger depot
- 1928: Peak Club membership of 350
- 1930: First walking Tour and brochure
Preserved Fremont's campsite
- 1949: Raised money for high school band uniforms
- 1940 - 1950: Held annual flower shows with up to 460 entries
- 1951: Raised funds to build Nuss Pool at high school
- 1962: Awarded music scholarships to San Luis Obispo high school students
- 1968: Donated Portola fountain at Marsh/Higuera Streets
- 1974: Initiated art scholarships to San Luis Obispo high school students
- 1978: Planted trees at Meadow Park
- 1982: Supported new facility for Children's Home
Organized SLO Friends of the Library
- 1983 - 2015: Supported the Women's Shelter
- 1994 - 2015: Added scholastic achievement to annual high school music and art awards, creating the Tri-Awards program
- 2000 - 2015: Held Architectural Tours
- 2013 - 2015: Supported Raising A Reader program

In the 21st century, many formerly active women's clubs have watched their rosters dwindle as aging members die and new recruits fail to join. In contrast, The Monday Club remains remarkably popular (since 2011 it has experienced a membership surge), appealing to members in their thirties as well as to those in their eighties. The age span of current members is from 21 to 103! The success of its building is proved by the absence of any significant remodeling over the past eighty years. Long before Morgan attained national prominence, The Monday Club remained unchanged. It was already superbly effective in meeting the needs of its many generations of members.

Clubhouse Construction 1930-1934

The Club initially met in the basement of the San Luis Obispo Carnegie Public Library. Club leaders desired a place that members could call their own. Accordingly, in 1930, the Club purchased the .936 acre lot on Monterey from Chester A. Carlin for \$3900 plus a \$500 contribution to the City's storm drain development. Through hard work and effort by club members the funds were raised by holding salvage sales, flower and fashion shows, card and dinner parties, and even shining shoes. Mrs. F. G. Beckler was the Club's president at this time, and Miss Grace E. Barneberg was chairman of the building committee. Barneberg was a Club charter member and president from 1926 -1928.

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In 1932, when The Monday Club first approached her, Morgan had designed more than 600 buildings. San Simeon was listed as Job Number 503 in Morgan's office records. It is significant that when she began to design San Simeon in 1919, she was not yet eligible to vote in a federal election. Julia Morgan's career involved a lifelong affiliation with what was known as the Women's Network. She designed close to one hundred buildings that were in some way associated with women's organizations (in a prolific career that included nearly 700 buildings). Many of these ventures were either unprofitable or outright pro bono endeavors. Throughout her career, she continued to support women's clubs and women's opportunities (The Monday Club being one of her last such commissions).

In 1932, Barneberg approached local taxi driver Steve Zegar, requesting that he get in touch with Julia Morgan on the Club's behalf. (Zegar kept his fleet of taxis at the train station). He had ample time to broach the subject, since he drove Morgan forty-five miles up the coast to San Simeon two or three times a month. In return for room and board at club member homes before the long drive to San Simeon, she agreed in 1933 to design and supervise construction of The Monday Club. Morgan wrote to Barneberg on February 25, 1932: "Should the San Luis Obispo Women's Club want our services.....we will waive our usual schedule of charges and will make a flat charge to cover the expenses of your work without profit to our office. We will assume that you will build a building to cost not more than \$16,000 and that you will pay us for our services \$800. This we offer knowing how hard you must have worked to raise the amount you already have toward your project."⁹ The Clubhouse was constructed by local builder James Jepson at a cost of \$12,000 and completed in 1934.

Morgan always oversaw the small details of her projects, but at The Monday Club, she was involved to an even higher degree. She suggested the loquat tree motifs for the murals, having admired loquat trees on her walks through town. Her gift of the large painted wardrobe in the lobby--is a highly personal and otherwise unprecedented gesture. Perhaps most revealingly, Morgan appears to have suggested many of The Monday Club's motifs, including its Chinese lanterns, painted cartouches, and floral mural designs.

William Randolph Hearst also played a little-known role in the construction of the Monday Club. Hearst assisted in the fundraising effort for the Monday Club's building fund in an unusual way. He allowed the club to sell tickets for public tours of his San Simeon estate.¹⁰ These fees went entirely to the Monday Club's building campaign. In addition, Hearst donated \$500 to the building fund. It is the only known example of this arrangement, which of course predates Hearst Castle's final destiny as a California state park and house museum open for public tours 362 days a year.

CRITERION C:

The architectural style of The Monday Club building can best be categorized as Spanish Colonial Revival, which gained in popularity during the early 20th Century through the well publicized work of Bertram Goodhue on the San Diego Panama-California Exhibition in 1915 as well as the

⁹ The Monday Club Papers, Special Collections & University Archives, CPSU

¹⁰ The Monday Club Papers, Special Collections & University Archives, CPSU

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residential and commercial work of Addison Mizner in Florida during the 1920's. Fifty plus years after California gained statehood in 1850 the architecture style of the Spanish colonization of North America was proudly embraced.¹¹ The city of Santa Barbara, CA adopted the style to give the city a unified character after the 1925 earthquake there caused widespread damage. Architect George Washington Smith was one of the most accomplished architects of the Spanish Colonial Revival style in Santa Barbara in the 1920's.¹² Buildings constructed of thick stucco clad walls that absorbed the day's heat and radiated it back into the buildings during cool evenings were well suited to the warm weather climates found in California and Florida.

The Clubhouse building's simple cross-gabled terra cotta tile roof, smooth plaster exterior walls, and simple form are hallmarks of the style. The entries are subtly embellished at the front and side with arched openings and additional wood detailing. The divided lite casement windows (all wood) are vertically rectangular except for the arched transoms over the North and West entry doors. Minimalist wrought iron window grates and a pair of Spanish style wall light fixtures grace the front (North) entry.

The North elevation serves as the building's main entry although its gable is smaller than the main cross gable that covers the Assembly Room. The Lobby extends 12 feet beyond the building's main mass and is flanked by symmetrical flat-roofed Lavatories and Dressing Rooms on either side. A strong, horizontal timber header supported by four cylindrical, non-tapered columns dominates the façade. Until recently, these columns also supported diagonal wooden latticework, at the center of which was a fan-shaped trellis for climbing vines or espaliered trees. A traditional wood cornice and modest eaves support the roof.

The secondary entrance on the West elevation features larger windows with transoms above the continuous header and a taller gable sporting an attractive barrel tile attic vent. The arched wood door surround mimics the detailing of the main North entrance.

The most prominent feature of the rear (South) façade is the striking natural stone chimney which originally occupied the center of a symmetrically ordered building face. A flat-roofed kitchen addition built in 1951 with roof mounted mechanical equipment has altered the symmetry. The straight columns repeat the form and location of those on the North side of the building and the horizontal wood header continues around to unify and provide order for the façade.

The Monday Club remains an excellent example of Morgan's sensitivity to a building's site, function, and users. On a very meager budget, she designed a beautiful building that interacts with San Luis Obispo's matchless setting. She generously donated her time for the work, and continued to fulfill her promises to the Club, even though she was experiencing some of the most stressful and challenging incidents of her entire life. It embodies her endurance, ingenuity, and dedication. Since The Monday Club's inception, it's members have exemplified that same spirit, carefully maintaining the club's historic integrity, safeguarding its many character-defining features, and creating a thriving asset to the community of San Luis Obispo.

¹¹ Newcomb, Rexford and Appleton, Marc. *Mediterranean Domestic Architecture for the United State*. Acanthus, 1912; reprinted 1999

¹² Gebhard, Patricia. *George Washington Smith: Architect of The Spanish Colonial Revival*. Gibbs Smith, 2005

The Monday Club of San Luis Obispo

Name of Property

San Luis Obispo, CA

County and State

Architect: Julia Morgan

Julia Morgan was the first female licensed architect in California, and the first woman to graduate from the prestigious L'Ecole des Beaux-Arts in Paris with a diploma in architecture in 1902. She was significant as a versatile designer who was client-focused and notable for her outstanding structural engineering skills (one of the first buildings she designed, a campanile for Mills College, Oakland, CA withstood the 1906 earthquake bringing her local acclaim). Morgan worked on the San Simeon (Hearst Castle) commission from 1919 to 1947 for client William Randolph Hearst. Hearst Castle is located 43 miles north of The Monday Club off Highway 1. Both properties are located within San Luis Obispo County.

The enduring significance of Julia Morgan's architectural career was confirmed in April 2014 when the American Institute of Architects (AIA) posthumously awarded her the Gold Medal, its highest accolade. For the past seventy years this annual prize has been awarded to such celebrated practitioners as Frank Lloyd Wright, Louis Sullivan, and Robert Venturi, but never to a female architect.

All interior surfaces have been carefully maintained throughout the building's history and accurately reflect the architects' original intention.

8. Major Bibliographical References

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

Manuscript and Documentary sources:

The Julia Morgan Papers (010), the Barneberg Papers (002), the Morgan-Boutelle Collection (027), and the Monday Club Papers. Special Collections and University Archives, Robert E. Kennedy Library, California Polytechnic State University, San Luis Obispo, California.

William Randolph Hearst Papers, The Bancroft Library, University of California, Berkeley.

George Loorz Papers, History Center of San Luis Obispo County, San Luis Obispo, California.

The Monday Club of San Luis Obispo

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County and State

Hearst Monument Archives, Hearst San Simeon State Historic Monument, San Simeon, California.

Hearst, William Randolph Jr. "Memories of San Simeon and the Hearst Family." Interview by Tom Scott, edited by Robert C. Pavlik. Oral History Project. San Simeon, Calif.: Hearst San Simeon State Historic Monument, 27 March 1984.

The Julia Morgan Architectural History Project. Edited by Suzanne B. Riess. Regional Oral History Office, The Bancroft Library, Berkeley: University of California: 1976.

Steilberg, Walter. Address to the Historical Guides Association, August 1966. Transcribed by Morris Cecil. San Simeon, Calif.: Hearst San Simeon State Historic Monument.

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Secondary Sources:

Boutelle, Sara Holmes. *Julia Morgan Architect*, rev. ed. New York: Abbeville, 1995.

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Coffman, Taylor. *Building for Hearst and Morgan: Voices from the George Loorz Papers*. Revised. Berkeley: Berkeley Hill Books, 2003.

Croly, J.C. *The History of the Woman's Club Movement in America*. New York: H. G. Allen & Co., c 1898

Gebhard, Patricia. *George Washington Smith: Architect of The Spanish Colonial Revival*. Layton, Utah, Gibbs Smith, 2005

Kastner, Victoria. *Hearst Castle: The Biography of a Country House*. New York: Abrams, 2000.

_____. *Hearst's San Simeon: The Gardens and the Land*. New York: Abrams, 2009.

_____. "Morgan and Associates: Julia Morgan's Architectural Office as Design Metaphor." *20 By 20/20 Vision*. New York: American Institute of Architects, 2002.

Krieger, Daniel E. *San Luis Obispo County: Looking Backward Into the Middle Kingdom*. Northridge, Calif.: Windsor Publications, 1988.

Newcomb, Rexford and Appleton, Marc. *Mediterranean Domestic Architecture for the United States*. (Twentieth Century Landmarks in Design, Vol. 9) (Acanthus

The Monday Club of San Luis Obispo

San Luis Obispo, CA

Name of Property

County and State

Press Reprint Series. 20th Century, Landmarks in Design, V. 9.) originally printed 1912, New York, Acanthus Press, 1999

McNeil, Karen. "Julia Morgan: Gender, Architecture, and Professional Style." *Pacific Historical Review*, 76, no. 2 (2007), 229-267.

_____. "Women Who Build: Julia Morgan and Women's Institutions." *California History*, 89, no. 3 (2012), 42-74.

Sarber, Jane. "A Cabbie in a Golden Era, Featuring Cabbie's Original Log of Guests Transported to Hearst Castle." N.p., n.d.

Sewall, Jock. *Mediterranean Architecture: A Sourcebook of Architectural Elements*. Atglen, PA, Schiffer Publishing, Ltd., 2011

St. Johns, Adela Rogers. *The Honeycomb*. Garden City, N.Y.: Doubleday, 1969.

Steilberg, Walter T. "Some Examples of the Work of Julia Morgan." *The Architect and Engineer of California*, 55, no. 2 (November 1918): 39-107.

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: _____

Historic Resources Survey Number (if assigned): _____

9. Geographical Data

Acreege of Property 0.936 acres

Use either the UTM system or latitude/longitude coordinates

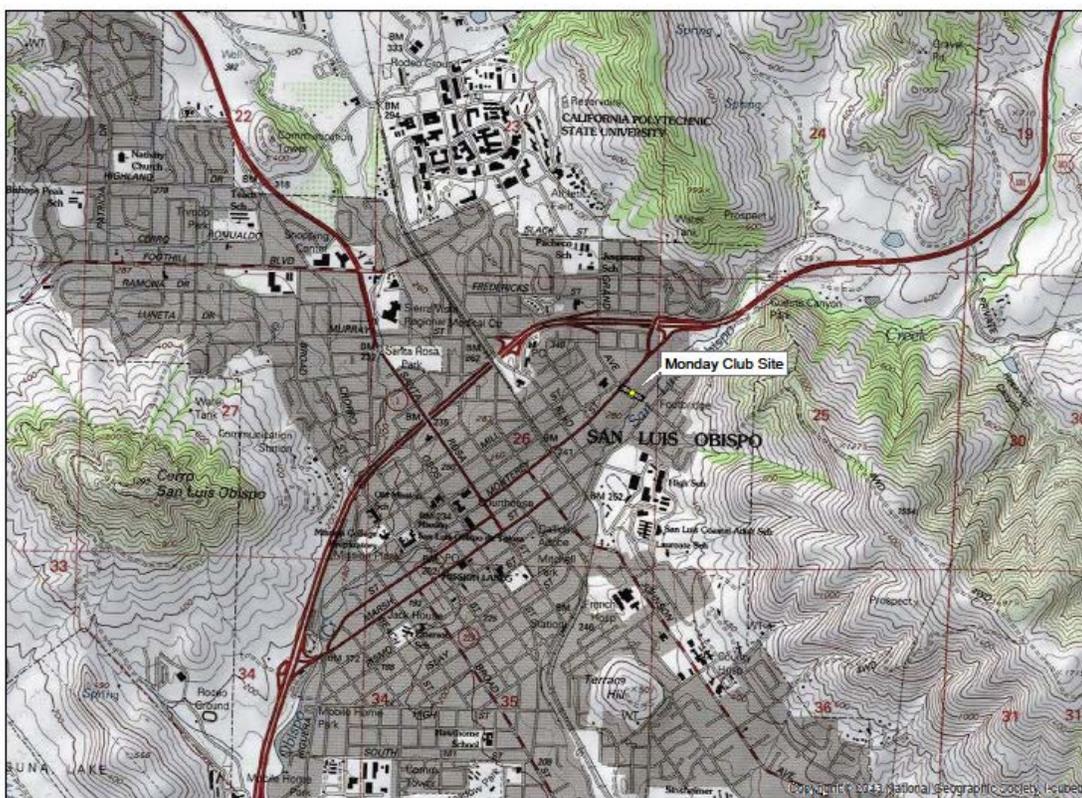
The Monday Club of San Luis Obispo
Name of Property

San Luis Obispo, CA
County and State

Latitude/Longitude Coordinates (decimal degrees)

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

- | | |
|-----------------------|-------------------------|
| 1.Latitude: 35.288692 | Longitude: -120.651410 |
| 2.Latitude: 35.288506 | Longitude: -120.6516215 |
| 3.Latitude: 35.287917 | Longitude: -120.650186 |
| 4.Latitude: 35.288090 | Longitude: -120.649987 |



Monday Club Site Map - 1815 Monterey St. San Luis Obispo, CA
Parcel boundary accessed from SLO County GIS Database
1:24,000 0 750 1,500 3,000 Ft
Robert E. Kennedy Library Data Services Oct. 2014

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

The 0.936-acre property is situated at the corner of Monterey and Andrews streets. From that corner, the western boundary of the property extends 91 feet north along Monterey Streets. The northern boundary extends 477 feet south and east to the center of San Luis Obispo creek. The western boundary follows south and west 86 feet, meeting the southern boundary, which extends north and west 475 feet to the corner of Andrews and Monterey streets.

The Monday Club of San Luis Obispo
Name of Property

San Luis Obispo, CA
County and State

Boundary Justification (Explain why the boundaries were selected.)

This boundary is based on the parcel boundary described in the property deed, and is consistent with a current assessor's parcel map, and associated San Luis Obispo county GIS information.

10. Form Prepared By

name/title:

Jennifer Alderman, Monday Club Treasurer

Jessica Holada, Director of Special Collections and Archives, Cal Poly State University, CA

Victoria Kastner, Author and Historian Hearst Castle

Robert Kitamura, AIA Architect

Pierre Rademaker, Owner, Pierre Rademaker Design

street & number: 1815 Monterey Street

city or town: San Luis Obispo state: CA zip code: 93401

email: aldermanja@gmail.com

telephone: 646-515-1504

date: 11/16/15

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.)

Additional Documentation - List

1. Monday Club_USGS
2. Monday Club_ Site Map
3. Exterior perspective - 1933
4. Construction Dwgs-1-Exterior Front Elevation 8-1933
5. Construction Dwgs 2-Exterior Side Elevation 8-1933

The Monday Club of San Luis Obispo

San Luis Obispo, CA

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County and State

6. Construction Dwgs 3-Exterior Rear Elevation 8-1933
7. Construction Dwgs 4-Exterior N Side Elevation 8-1933
8. Construction Dwgs 5-Building Section A-A 8-1933
9. Construction Dwgs 6-Building Section B-B 8-1933
10. Construction Dwgs 7-Foundation Plan 8-1933
11. Construction Dwgs 8-Floor Plan 8-1933
12. Construction Dwgs 9-Roof Plan 8-1933
13. Monday Club-Hearst Castle Tour
14. Parcel Map Sketch 4-1932
15. Monday Club-Morgan Letter 4-8-32
16. Monday Club-Morgan Letter 9-16-32
17. Monday Club-Morgan Letter 10-17-32
18. Monday Club-Report of Building Committee 31-32
19. Monday Club-Morgan Letter 8-11-33
20. Material Estimate-Stone 11-2--33
21. Monday Club-Morgan Cert of Pmt 5-4-34
22. Construction Invoice-Day 5-7-34
23. Stage Photo – 1934
24. Main Hall Photo – 1934
25. Building Dedication Brochure page 1of2 5-11-34
26. Building Dedication Brochure page 2of2 5-11-34
27. 1815 Monterey Historic Status-City of SLO 8-16-1983

Photographs

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

Photo Log

Name of Property: The Monday Club of San Luis Obispo
City or Vicinity: San Luis Obispo, California
County: San Luis Obispo
Photographer: Erick Wand
Date Photographed: April 28, 2015
Location of Digital Photos - Monday Club
Description: Exterior Front Elevation from Monterey Street
MondayClub_0165

Name of Property: The Monday Club of San Luis Obispo
City or Vicinity: San Luis Obispo, California
County: San Luis Obispo
Photographer: Erick Wand

The Monday Club of San Luis Obispo

San Luis Obispo, CA

Name of Property

County and State

Date Photographed: April 28, 2015
Location of Digital Photos - Monday Club
Description: Exterior Front Elevation from Monterey Street
MondayClub_0162

Name of Property: The Monday Club of San Luis Obispo
City or Vicinity: San Luis Obispo, California
County: San Luis Obispo
Photographer: Erick Wand
Date Photographed: April 28, 2015
Location of Digital Photos - Monday Club
Description: Exterior Rear Elevation
MondayClub_0187

Name of Property: The Monday Club of San Luis Obispo
City or Vicinity: San Luis Obispo, California
County: San Luis Obispo
Photographer: Erick Wand
Date Photographed: April 28, 2015
Location of Digital Photos - Monday Club
Description: Exterior South Side Elevation
MondayClub_1903

Name of Property: The Monday Club of San Luis Obispo
City or Vicinity: San Luis Obispo, California
County: San Luis Obispo
Photographer: Erick Wand
Date Photographed: April 28, 2015
Location of Digital Photos - Monday Club
Description: Exterior Rear Landscape looking South.
MondayClub_0212

Name of Property: The Monday Club of San Luis Obispo
City or Vicinity: San Luis Obispo, California
County: San Luis Obispo
Photographer: Erick Wand
Date Photographed: April 28, 2015
Location of Digital Photos - Monday Club
Description: Exterior Entry looking through to Sun Room
MondayClub_1731-37

Name of Property: The Monday Club of San Luis Obispo
City or Vicinity: San Luis Obispo, California
County: San Luis Obispo
Photographer: Erick Wand
Date Photographed: April 28, 2015
Location of Digital Photos - Monday Club

The Monday Club of San Luis Obispo

San Luis Obispo, CA

Name of Property

County and State

Description: Interior Assembly Room looking West
MondayClub_1702-04

Name of Property: The Monday Club of San Luis Obispo
City or Vicinity: San Luis Obispo, California
County: San Luis Obispo
Photographer: Erick Wand
Date Photographed: April 28, 2015
Location of Digital Photos - Monday Club
Description: Interior Trusses in Assembly Room Looking Towards Platform
MondayClub_1916

Name of Property: The Monday Club of San Luis Obispo
City or Vicinity: San Luis Obispo, California
County: San Luis Obispo
Photographer: Erick Wand
Date Photographed: April 28, 2015
Location of Digital Photos - Monday Club
Description: Interior Assembly Room looking toward Platform
MondayClub_1689

Name of Property: The Monday Club of San Luis Obispo
City or Vicinity: San Luis Obispo, California
County: San Luis Obispo
Photographer: Erick Wand
Date Photographed: April 28, 2015
Location of Digital Photos - Monday Club
Description: Interior Hanging Lamp in Lobby
MondayClub_1947

Name of Property: The Monday Club of San Luis Obispo
City or Vicinity: San Luis Obispo, California
County: San Luis Obispo
Photographer: Erick Wand
Date Photographed: April 28, 2015
Location of Digital Photos - Monday Club
Description: Interior Lobby looking East
MondayClub_1948

Name of Property: The Monday Club of San Luis Obispo
City or Vicinity: San Luis Obispo, California
County: San Luis Obispo
Photographer: Erick Wand
Date Photographed: April 28, 2015
Location of Digital Photos - Monday Club
Description: Interior Wardrobe in Lobby
MondayClub_1744

The Monday Club of San Luis Obispo

San Luis Obispo, CA

Name of Property

County and State

Name of Property: The Monday Club of San Luis Obispo
City or Vicinity: San Luis Obispo, California
County: San Luis Obispo
Photographer: Erick Wand
Date Photographed: April 28, 2015
Location of Digital Photos - Monday Club
Description: Interior East Dressing Room looking East
MondayClub_1773

Name of Property: The Monday Club of San Luis Obispo
City or Vicinity: San Luis Obispo, California
County: San Luis Obispo
Photographer: Erick Wand
Date Photographed: April 28, 2015
Location of Digital Photos - Monday Club
Description: Interior West Dressing Room looking West
MondayClub_1771

Name of Property: The Monday Club of San Luis Obispo
City or Vicinity: San Luis Obispo, California
County: San Luis Obispo
Photographer: Erick Wand
Date Photographed: April 28, 2015
Location of Digital Photos - Monday Club
Description: Interior Sun Room looking West
MondayClub_1834-36

Name of Property: The Monday Club of San Luis Obispo
City or Vicinity: San Luis Obispo, California
County: San Luis Obispo
Photographer: Erick Wand
Date Photographed: April 28, 2015
Location of Digital Photos - Monday Club
Description: Interior Sun Room looking East
MondayClub_1800

Name of Property: The Monday Club of San Luis Obispo
City or Vicinity: San Luis Obispo, California
County: San Luis Obispo
Photographer: Erick Wand
Date Photographed: April 28, 2015
Location of Digital Photos - Monday Club
Description: Interior Sun Room Fireplace
MondayClub_1839

Name of Property: The Monday Club of San Luis Obispo

The Monday Club of San Luis Obispo

San Luis Obispo, CA

Name of Property

County and State

City or Vicinity: San Luis Obispo, California

County: San Luis Obispo

Photographer: Erick Wand

Date Photographed: April 28, 2015

Location of Digital Photos - Monday Club

Description: Interior Sun Room Looking through to Lobby and Front Entry.

MondayClub_1702-04

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.