

# **HISTORIC RESOURCES INVENTORY**

## **SAN JUAN BAUTISTA, CALIFORNIA**

### **1981**



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**A COMPLETION REPORT  
ON THE HISTORIC RESOURCES INVENTORY  
OF THE CITY OF SAN JUAN BAUTISTA  
SAN BENITO COUNTY, CALIFORNIA**

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## Preface

San Juan Bautista is a small town that magically evokes the California of yesteryears. Nestled--almost hidden--in the rolling hills a few miles inland from its Central Coast, it is a valued, and possibly endangered, state treasure. In jewelers' terms, it is a high carat, slightly flawed gem-of-a-town. Its small size, the eclectic architecture of its buildings belie its value as a cultural and historic resource and its economic potential for such. It is like a precious uncut stone formulated in the cauldron of time, a product of the geographic, climatic, natural and human forces that have gone into it, finally exposed to the artisans who will shape its future.

Carrying the metaphor further, this gem-of-a-town lies exposed in the hills awaiting its fate at the hands of a community whose diverse constituency view its economic potential differently; often at cross purposes. They are the "gem cutters" studying the facets and flaws of their precious stone, planning and graphing its future form to best serve the interests they represent and the purposes they wish to achieve. The "tools" they must use to cut and polish the gem into its future guise are three levels of governmental jurisdiction. Their members must respond to existing laws and to a majority approval by the constituency of the plans presented to them.



Before any of the poised gem cutters put the tools of government to this gem, it would be wise for all interests to come to terms with each other to study this unique resource for ways and means to serve the predominant interests in the context of its historic values, i.e., the utilization of these values for the economic benefit of its citizens and businesses and the cultural benefit of all California citizens and visitors.

First, the town must be viewed in its larger context: the history of California from the founding of the missions to the present. Whereas most other towns with similar origins and histories have fallen or been absorbed into urban spread, San Juan Bautista has preserved its identity and survived against formidable odds. Its existing populations at each epoch period have resisted external imposition, almost without exception: the native American population's antagonistic submission to European rule with the coming of the first Spanish settlers; the hijos del pais revolt against the Mexican regime in the 1830's; the stand of the Californians against the invading American forces at nearby Fremont's Peak, prior to the Treaty of Guadalupe-Hidalgo; the town's support of the South's cause during the Civil War that forced its occupation by Federal troops to quell a threatened insurgence. Resistance to external forces that threaten independent decision and the control of the town's destiny is characteristic of the townspeople today. The descendants of the first families that settled San Juan Bautista and the "newcomers" (attracted to the town because of its special qualities and ambience) stand

shoulder-to-shoulder against "outside forces" that would impose unwanted change. Staunch allies on their side is the California Department of Parks and Recreation who, since the mid-1930's, have kept the Spanish American buildings in their pristine state; and the Catholic Diocese of Monterey who help to maintain the Mission as an historic landmark and a living Church.

But the maintenance of the integrity of the rest of the town has been--and remains--the responsibility of the elected city government. Because of San Juan Bautista's small population (1,250) and small business community as the tax base, there have been limited funds throughout the years for this work. Nor has this body had the funds to promote the cultural aspects of the town rooted in its history: community events and celebrations (some dating back to the Spanish founders) that properly presented or developed attract intense visitor participation from all over the state.

Hopefully, with the opening of El Teatro Campesino's new theatre this year, this internationally renowned theatre company will help San Juan Bautista present this aspect of its character to the rest of the world. The accelerated visitor participation in community events and celebrations, evocative of a different epoch of California history, can provide a substantial tax base for the city to maintain the town's special qualities and ambience that are its most valuable and attractive aspects.

Despite its small size, San Juan Bautista is the second largest city in San Benito County. It is the front door to the

county and its cultural center. The stewardship of the County Government is to protect San Juan Bautista's unparalleled natural setting, not only for its inhabitants, but for the visitors who when crossing the county line can immediately sense the unique, environmental quality of the area, preparing them for a positive experience in the context of the greater county. The outdoor recreational potential for the areas surrounding San Juan Bautista are excellent. But they must be recognized as such and protected while a responsible program of development and maintenance is worked out between governmental jurisdictions. Two such areas in particular should be considered for this program. The Old Stage Road between San Juan Bautista and Salinas, one of the most historically important man-made resources in San Benito County, is considered to be one of the best hiking and horse-back riding trails in Central California; the San Juan Grade Road can be developed as a bicycle trail whose steady rise is a challenge of some dimension for dedicated bikers. To realize the recreational and economic possibilities inherent in these resources, as well as others in the area, requires imagination and careful planning.

Towns and cities act as the center of human interchange. We tend to use such labels as "residential", "commercial", "cultural", "service", and "learning" as adjectives to the word "center". But no matter what the center or centers with which we identify, we are part of a town that comprises all of them. San Juan Bautista is our town: we shop there for our groceries, send our children to its school, take produce to market, stop at a cafe for a cup of coffee with friends, pick up our mail at its Post Office, etc. We



belong to--and our present and future life revolves around this town.

The word "community" expands the definition of town to include the contiguous rural areas and the people who inhabit them. The dwellers of rural San Juan Bautista do indeed regard themselves as part of the town and its future is as vital to them as it is to the town dwellers. Although many of us work in other towns making us partial members of their communities, there is no doubt in any of our minds that we are part of--and belong to San Juan Bautista.

Despite individual differences and perceptions of what a town should be or become; despite personal likes and dislikes that are the explosive forces of all community life--a community can only shape its destiny when its constituency is in accord with its purpose for being. In the case of San Juan Bautista the forces that will shape its future are at work defining purposes that will serve their perceptions of what it is to become. All recognize that the quality of life it offers is desirable and should be retained. But how can this be accomplished and have the town prosper? Control of its future shape and economic base, protection of the investments in time, money and energy that all of its citizens have put forth is a common community purpose upon which all factions can agree. What is needed is the full cooperation of all jurisdictions, factions and individuals in finding together mutually acceptable ways and means to enhance the economy, ensure the value of their investments, and maintain the quality of life. Perhaps the way to achieve

this is to develop a program centered around historic preservation--i.e., a visitor-based economy built around the historic treasure of the town and a series of year-round festivals and cultural events that evoke time passed and the living and celebration of life in early San Juan Bautista.

In recent years, historic preservation and urban economic development have converged as a way to revitalize ailing, older cities. It has been found in the necessary focus on process, it is important to keep the goals, the overall quality of urban design, and the need for communities to grow and prosper in equal focus. In the redevelopment of ailing city areas, careful attention has been given to the retention of important historic features that are re-usable. In doing this, the design of the proposed development is controlled to integrate the old and new, unobtrusively. The choices are difficult between what, that is old, that should be retained aesthetically, and something new that would seem to better serve the practical need. Careful design integration is essential to highlight areas of historic distinctness but not set them apart from the new elements. Therefore, designers must first decide what is there that is worth keeping so new design can borrow from the earlier existing forms and thereby compliment them.

It is the purpose of this report to make the readers aware of the special architecture and urban design elements found in San Juan Bautista, and the unique variations from the architecture and design of other cities that gives the town its special character; also, to show the illuminating role they have played in the historical

documentation of this area. It is hoped from this awareness will come concern by each citizen who reads this report, followed by a concerted action by citizens of all factions to preserve the essential character of this endangered community, one of the rarest jewels in California's crown.



## OVERVIEW

*Our town is like a canvas on which generations of artists have painted.*

--Luis Moreno

The residents of San Juan Bautista and its sphere of influence share a mixed blessing in the fact that circumstance has placed them in one of the most physically picturesque locales in the entire State of California, while effectively isolating them from the mainstream growth patterns experienced by so many of their neighboring communities in the region that commenced with the post WWII building boom.

While San Juan Bautista grew little, growth in the surrounding communities was so extensive that several were forced to declare moratoriums on residential development until new schools or sewage treatment facilities could be constructed. Inevitably, developers began to turn their attention toward San Juan. In April of 1977, the development boom finally burst upon the community in the form of proposals presented before the planning commission for construction of 220 new residential housing units, which would have exceeded the existing housing stock by slightly more than 50%.

In the eyes of most citizens of San Juan Bautista, so much growth coming at one time was exceedingly undesirable. A petition was circulated requesting the City Council to place a moratorium on

residential development until the desirability of developing a growth management system could be studied. Signatures of over half the community's registered voters were collected in just a few days.

The City Council responded quickly to the concerns of the citizens and authorized a special town meeting to discuss the growth problem. Over 200 people attended, and many spoke with great emotion of the need to preserve the quality of life that San Juan Bautista offers. Perhaps the best summary of their statements was by Luis Moreno, a musician and teacher at San Benito High School. "Our town" he said, "is like a canvas on which generations of artists have painted. Some of their brush strokes were bold, some were delicate, but they worked together to form a pleasing composition. I do not want to see that composition obliterated by the strokes of a giant roller."

At its next regular meeting in June of 1977, the City Council appointed a Citizens' Committee to rewrite San Juan Bautista's General Plan and to look into the possibility of developing a growth management system.

By November, this committee had determined that it was desirable and feasible to control growth and had presented the council with a list of key ideas the committee thought should be incorporated in a formal system for controlling residential development. Foremost among the following ideas were that the number of residential units in town should be allowed to double no sooner than the year 2000; that development allocations should be awarded on the basis of the merit of projects rather than chance.

In February of the following year the City Council approved the list of key ideas and instructed the committee to draft a formal plan for controlling residential development in San Juan Bautista.

The existing Growth Plan is the result of that mandate. In addition to implementing the key ideas originally accepted by the City Council, the Plan aimed at accomplishing the following objectives which were implied in the original concern that the quality of life in San Juan Bautista be preserved:

1. To insure the adequacy of schools, city facilities and city services for new residents without putting unreasonable burdens on those already here.
2. To protect the aesthetic and historical quality of the community.
3. To avoid boom and a bust cycles of population growth.
4. To encourage the ethnic and economic diversity of neighborhoods.
5. To protect the open space areas that frame the city.
6. To establish a systematic way of determining the impact of proposed projects on public services and facilities before building permits are granted.
7. To encourage developers to take the needs and goals of the whole community into consideration when designing projects.

As should be noted from the above, outside of basic services inherent in the day to day effective functioning of a city, the protection of the aesthetic and historical quality of the community received highest priority in the desired objectives of the growth management plan.



On May 2, 1978 at the request of Mr. Richard Gularte, then President of the San Juan Bautista Historical Society, the City Council unanimously appointed the following members to a Citizens Advisory Committee to a Historical Master Plan-Grant Funding Project: Barbara Pagaran, Hal Bohn, Rebecca McGovern, Jill Grenfell, Richard Gularte, Henry Poppic and Yolanda Anderson. The purpose of the Committee was to develop a certifiable historic preservation ordinance for San Juan Bautista in order to generate funding sources from foundations and governmental agencies to implement the mandated historic preservation goal of the Growth Plan. Henry Poppic, a local attorney, was appointed Chairman of the Committee.

On June 19, 1978, Mr. David DeWeerd was hired as project coordinator for the Historical Master Plan-Grant Funding Project with one clerical assistant through a CETA program. Mr. DeWeerd began immediately developing information and models for the work of the Committee in preparing the proposed preservation ordinance. On June 19, 1978 the Committee met in study session with the City Council for the purpose of discussing proposals to protect Historic sites on a temporary basis until the work on the ordinance could be completed. It was determined that the Committee would be advisory to the Planning Commission, and would act as an information source to the Building Inspector in identifying projects requiring an Historical Information Report. It was determined to prepare a directive for the Planning Commission and Building Inspector to this end.

On August 1, 1978 the City Council adopted the following directive to city officials and the Planning Commission:

The services of the Citizens' Advisory Committee to the Historical Master Plan-Grant Funding Project are available to city officials and the Planning Commission for the preparation of Historical Impact Reports (HIR's). The purpose of such reports is to help determine whether a proposed project will be significantly detrimental to the historical heritage of the community—either because of direct physical damage or because of incompatibility with historical sites or structures in the area.

The City Council fully supports the purpose of the Citizens' Advisory Committee and urges city officials and the Planning Commission to make use of its services. Therefore, any application for a permit to build a new structure or to destroy, modify, reconstruct, or replace any existing structure shall be referred to the Citizens' Advisory Committee if the city official to whom the application is made or the Planning Commission feels an HIR is advisable. The Committee shall then prepare and issue an HIR to the requesting city official or the Planning Commission within ten days of the date of the receipt of the request for the HIR. If the Citizens' Advisory Committee does not issue its report within ten days, it shall be presumed that the report would be favorable to the applicant. In any case, the report shall be advisory only.

Concurrent with the work of the Citizens' Advisory Committee to the Historical Master Plan-Grant Funding Project, other city committees continued to update and revise the community's General Plan. Included were the Open Space Element, approved on July 5, 1972, and a draft Scenic Roads and Highways Element, both important to the continuity of the protection of historic resources in San Juan. Almost all of the land surrounding San Juan Bautista in its sphere of influence has been classified as "Type 1 and 2 Agricultural." The area potentially identified for residential reserve, is south, southeast of the current population center, across State Highway 156 in what is

known as the "Mission Vinyard district." The scope of the Open Space Element provides for the orderly process of urban growth by suggesting a city policy for staged development in order to prevent noncontiguous, untimely and costly urbanization of land outside the area into which it should grow. The location and nature of utility and service systems and their capability to support such growth, as may be planned for the future, will no doubt be the determining factor as to which area ultimately will be developed.

Of equal importance to the maintenance of adequate open space and viewshed are the roadway systems that feed San Juan Bautista. The Scenic Highway Element to the General Plan prepared in 1978 but as yet unadopted, offered the following predictions to serve as the basis for the Element's goals:

- a. The residents of San Juan Bautista will demand, in increasingly articulate terms, that measures be taken to preserve and revitalize the environmental quality of San Juan Bautista and its surroundings. They will also demand a greater sense of identity and image in their community.
- b. In response to citizen pressure, the City of San Juan Bautista will develop and take stronger measures to control land use particularly in areas of outstanding environmental and scenic value. Such measures will include various types of open space zoning and land acquisition.
- c. In developing areas where the General Plan specifies a scenic corridor and/or bikeway, the developer will participate in the development of the system.



The perception is clearly evident that a vital factor in the maintenance of the historic ambience and integrity of the community lies in the protection and enhancement of its setting.

By December of 1978 the Historical Master Plan Committee had completed its research on the optimum form the proposed preservation ordinance would take. They chose a "floating ordinance" rather than one establishing a specific district and determined that a separate commission or review board should be established to review all potential historically significant landmarks, including cultural landmarks. The Research Report stated that the Board should be comprised of five members who would be citizens of San Juan Bautista with the exception of one member who could live outside the city limits but within a defined outlying area. The Board members were to be individuals highly qualified in certain specific areas of knowledge, and that among other provisions, free advice and guidance to citizens in the community should be included in the ordinance. It was also noted that "San Juan Bautista" should be written in full.

At the same meeting in December 1978 when the Research Report was presented, a draft Historical Resource Inventory form prepared by Vice Chairman Hal Bohn was reviewed and accepted by the committee. Mr. Bohn was requested to proceed with a preliminary survey. With the ordinance well under way and the preliminary survey in its planning stage the Commission made application to a number of private and public foundations for implementation of a Landmark Research and Protection Program which would provide for the following:

1. Preliminary historical sidewalk survey of significant structures and sites.
2. Passage of the historic preservation ordinance.
3. Appointment of a Landmarks Commission.
4. A comprehensive architectural survey.
5. Evaluation and recommendations of the architectural survey by a professional survey consultant.
6. Revitalization of the business district.
7. A local school program.
8. Support for a local museum.

The intention of the program was to develop more fully "the intense commitment felt by the community for its rich heritage." With foundation money and local "sweat equity" it was perceived that in a reasonable amount of time, (eighteen months) most of the protective systems necessary to manage the city's extensive historical resources could be put into place. The view of the Committee was that the project would create social benefits for the entire community. Furthermore, that by preserving the historical atmosphere of early San Juan Bautista, one would set an example for other historically important towns and cities to follow. The proposed overall budget for this imaginative program amounted to approximately \$67,000.

Outside support for the program as envisioned was not forthcoming. But this lack of support on the part of external funding agencies did not deter the Committee in its pursuit of an effective preservation program for the city. In May of 1979 the Committee

determined to proceed on a step-by-step basis with the adoption of the preservation ordinance and application for an OHP Historic Resources Inventory Grant, which was approved by the City Council on June 5, 1979 as Resolution No. 79-15.

The Committee staff contacted a number of people in the Monterey Bay area with background and experience in the conduct of surveys and asked them to review their application and make recommendations for any necessary changes prior to submission. The group assisting the Committee included Ted Larson, A.I.A., Preservation Officer for the Monterey Bay Chapter of the A.I.A., Rick Janick, Chairman of the Art Department of Monterey Peninsula College, an architectural historian; Charles Rowe, a Senior Planner from Watsonville, where recently a survey had been conducted; Dennis Wardell of the Monterey County Parks Department, then conducting a countywide survey; and Kent Seavey, an Historical Consultant from the Monterey Peninsula. On June 12, 1979, Dr. Don Napoli of the Office of Historic Preservation came to San Juan Bautista to confer with the Committee and toured the city,

In late June and early July, while the OHP grant application was pending in Sacramento, the Committee decided to formalize their activities to date by requesting that the City Council adopt by resolution the historic preservation ordinance they had drafted and to establish a permanent Cultural Resources Board to continue their work. The ordinance was introduced at a regular City Council meeting on June 5, 1979 and adopted at the City Council meeting on July 3, 1979 as Municipal Ordinance No. 188, City of San Juan Bautista

Cultural Resources Ordinance. It went into effect on August 2, 1979. The stated purpose of the ordinance was:

. . . to promote the public health, safety, and general welfare by providing for the identification, protection, enhancement, perpetuation and use of improvements, buildings, structures, signs, objects, features, sites, places and areas within the City that reflect special elements of the City's architectural, artistic, cultural, engineering, aesthetic, ~~historical~~, political, social and other heritage.

It went on to state the reasons for its adoption:

- ✓ A. To safeguard the City's heritage as embodied and reflected in such resources;
- B. To encourage public knowledge, understanding, and appreciation of the City's past;
- C. To foster civic and neighborhood pride and a sense of identity based on the recognition and use of cultural resources;
- D. To promote the enjoyment and use of cultural resources appropriate for the education and recreation of the people of the City;
- ✓ E. To preserve diverse and harmonious architectural styles and design preferences reflecting phases of the City's history and to encourage complementary design and construction;
- ✓ F. To enhance property values and to increase economic and financial benefits to the City and its inhabitants;
- ✓ G. To protect and enhance the City's attraction to tourists and visitors (thereby stimulating business and industry);
- H. To identify as early as possible and resolve conflicts between the preservation of cultural resources and alternative land uses;
- I. To integrate the preservation of cultural resources and the extraction of relevant data from such resources into public and private land management and development processes;
- J. To conserve valuable material and energy resources by ongoing use and maintenance of the existing built environment;

K. To take whatever steps are reasonable and necessary to safeguard the property rights of the owners whose property is declared to be a landmark or is located in an area designated as a landmark district.

(On April 24, 1980 Ordinance No. 188, City of San Juan Bautista Cultural Resource Ordinance was approved by the Secretary of the Interior as meeting the procedural requirements mandated by the Tax Reform Act of 1976, as amended.)

The Citizens Advisory Committee to the Historic Master Plan Funding Project had done an excellent job of fulfilling its mandate: the Cultural Resources Ordinance was in place, the OHP Historic Resources Inventory grant application was being reviewed by Sacramento and the City Council was reviewing nominations of citizens qualified to participate on the permanent Cultural Resources Board. The staff was instructed to concentrate their efforts on preparing for the survey and the Committee members assisted the City Council over the next few months screening applicants for the permanent Cultural Resources Board.

On October 10, 1979, Henry Poppic, representing the original Committee welcomed the selected Members to their places on the Cultural Resources Board. The first order of business was the election of officers. They were respectively, Arch Hayes, Chairman; Mike Machado, Vice-Chairman and Andres Gutierrez, Secretary with Tom Koch member-at-large and a final appointment not yet made. Victoria Cheney was requested to continue her fine work for the Board for the remainder of her CETA term.

At that meeting Mr. Todd Cleave requested that his home, the Wilcox House, 315 the Alameda be considered by the Board as the first landmark to be established under the Cultural Resources Ordinance. A motion was so made with the statement that the request was made with the consent of the property owner. The Wilcox House was listed as the city's first designated landmark in December 1980. It has since been nominated to the National Register for Historic Places.

At the January 23 meeting Chairman Hayes noted that Dr. Napoli of the OHP had informed him that San Juan Bautista had been awarded a survey grant in the amount of \$11,000, about one-half of that requested. The Survey Administrator, Kent Seavey suggested taking a look at the original budget forecast to meet the state limit. Mr. Seavey, working with the Board and Dr. Napoli made the necessary adjustments in the original survey grant application and on March 4, 1980 the City Council approved the final contract with OHP. The official survey began on February 1, 1980, and was to be completed by May 31, 1981.

### HISTORICAL SKETCH

*At San Juan Bautista there lingers more of the atmosphere of the olden time than is to be found in any other place in California.      date?*

--Helen Hunt Jackson

When the Spaniards came to this part of California, they found, but failed to see, an Indian civilization which had achieved "a humane and merciful way of life, one which was capable of perpetuating itself for century after century without the people destroying each other or their natural environment." They did not recognize in the park-like beauty of pre-European California the near-optimum range management of the aborigines. Religion was so pervasive in Ohlone life that it was invisible to the Spanish priests.

What Father Crespi saw when he camped on the bank of the Rio San Benito with Pedro Fages' expedition in 1772 was the raw material, "idle, improvident and brutish", for an "abundant harvest of souls", and at his suggestion Father Lasuen founded Mission San Juan Bautista at its present site in 1797.

The Mission San Juan Bautista was fifteenth in the chain of missions dedicated to the creation of a Catholic Utopia in California where the Fathers might "subject the barbarous savages to the sweet yoke of Christ." Indians were brought from several tribes in the area, some from across Pacheco Pass, which came to be called the Trail of Tears.

Under the tutelage of the Franciscan Fathers the Indians learned to make adobe bricks and to construct with them, 128 buildings between 1797, the founding of the mission, and 1831. They were also taught: to till the soil and weave clothing; to recite the holy mysteries in Spanish; to sing plain song and to play European instruments; and to commend their souls to God when they died (as they did in great numbers, of the diseases imported by their new benefactors).

While the Indians were learning the arts of European civilizations, travellers enjoyed the abundant life fostered at the mission, where they might pass the night protected from wild beasts and from the gentilidad. The Mission was located a day's ride from the missions at San Jose, Santa Cruz, Monterey and Soledad. Long after the Mission had ended, San Juan Bautista would thrive as a center of transportation on El Camino Real.

The mission period technically ended at San Juan Bautista in 1834, twelve years after Spanish rule had been replaced by Mexican rule, when Antonio Buelna was able to write to Governor Figueroa that he had converted the town into a free pueblo. Under secularization, Mission lands became the property of the government, whose high officials granted them to relatives and friends.

The new aristocrats led a life of ease. Indian labor, trained at the Mission, built several adobe homes along the Alameda and wrested from the land the meagre living which nature had once given them bountifully. When Zenas Leonard passed through the area in



1833, he reported that the chase was "the only occupation of the wealthier portion of Spaniards." Another account by Dr. Platon Vallejo tells us that "The evenings were given over to pure merriment. . . . Every night rain or shine, except in times of death or sorrow, there was a baile." Even the modest wash-day "was the occasion of a fiesta lasting as long as a week." Meanwhile, the Mission buildings were allowed to decay and only the Mission itself remains. In 1836, San Juan Bautista became the cabecera of the northern territory of California, and the Mexican government required all foreign vessels to stop at the port of Monterey, guaranteeing the Californios trade in hides and tallow and a pleasant life.

Unfortunately, the society was shortlived, for while the Californios danced and rode and gambled, rapacious Americans with manifest destiny in their hearts were crossing the mountains to share in the feast of land and gold in California. They had almost as little regard for the Californios as the Californios had for the Indians. Bryant considered them "entirely indolent" and their buildings without "even the smallest pretensions to architectural taste or beauty." They were easy prey to the "proper spirit of enterprize" of the Americans who raised their flag in the Plaza of San Juan Bautista on July 17, 1846.

The citizens glanced at them through their grated windows, their rifles, revolving pistols and long knives glittering over the dusky buckskins, which enveloped their sinewy limbs, while their untrimmed locks flowing out from under their foraging caps, and their black beards and white teeth glittering through, gave them a wild, savage aspect.

The first American residents of San Juan Bautista were the Breens, who had survived the winter in Donner Pass. They inhabited General Castro's adobe on the plaza and operated it as an inn for occasional travellers on El Camino Real. The Gold Rush turned the trickle of travellers into a torrent. During the next two decades San Juan Bautista boomed. In 1851, the first stage line through San Juan Bautista ran from San Jose to Monterey. In 1852, the discovery of the New Idria quicksilver mines, third largest in the world, brought new trade to the town. By 1855, there were four general stores and as many as eleven stage lines brought clients to hotels and taverns and to the wood frame shops that lined third street.

Angelo Zanetta opened the Plaza Hotel in 1858, and his excellent French and Italian cooking made it one of the famous hotels of its time and the commercial and social center of the community. Some residents believed San Juan Bautista would become "the greatest city in the country," and a more sober Monterey Gazette in 1868 thought the town "destined at no distant day to become the equal of San Jose." By this time the town was producing architecture of some pretension, notably the Texas Lodge and the new school.

In the space of five years, however, a series of catastrophes halted the growth of the town: a fire destroyed a major downtown block, a smallpox epidemic claimed the lives of numerous townpeople; the railroad chose Hollister instead of San Juan Bautista for its station. Thus, Hollister became the county seat of newly formed San Benito County.

As the century progressed, the town declined. The Eagle Hook and Ladder Company continued to win races and organize dances, and the newspapers tried to boast of 500 residents and a large collection of merchants, but the vitality of the town's growth waned with the loss of the stage lines to railroad competition. In 1884, all stock were allowed to run wild in San Juan Bautista for a month in an effort to clear the streets of grass. By 1903 Helen Hunt Jackson would write

Why the little town of San Juan Bautista continues to exist is a marvel. It is shut out and cut off from everything; only two or three hundred souls are left in it; its streets are grass-grown; half its houses are empty.

Perhaps San Juan Bautista would have died had not the cement plant come to the town shortly after 1906. A narrow guage railway connected San Juan Bautista with the major lines in 1907. The first operation of the plant was not entirely successful, but when the Old Mission Portland Cement Company assumed operation of the plant in 1913, the San Juan Mission News hoped that the town's "long cherished hopes and expectations" were to be realized, that there would be several hundred new families in town and that the "chugging and shrilly shrieking" locomotives would sound sweetly "in the ears of every son of Progress."

The plant brought many bungalows of "the everlasting material" into San Juan Bautista, and people hoped theirs might become the largest plant in the world, but this prosperity was also destined to end. The depression closed the cement plant and in 1932 the

San Juan Grade elimination project left the mission town three miles off the main highway.

In 1935, a connection was made from the Coast Highway to this "old shrine and its quaint village." Since that time San Juan Bautista has grown as a tourist center until it now attracts over 750,000 visitors every year. The State operates an historic park, the Mission building has been restored, the business district preserves the architectural ambience of the post-Gold Rush era, a strong sense of community spirit ensures popular artistic, cultural and commercial events throughout the year, and at a new theatre in San Juan Bautista a major theater company, El Teatro Campesino, is initiating a cycle of historical plays which bring to life the historical setting provided by the town. San Juan Bautista has become for California "the village of history."

## ARCHITECTURAL HISTORY OF SAN JUAN BASTISTA

*Cheap houses should not be thrown together, simply because they are cheap, when with no more expense, but by using greater care, a more pleasant and healthful house may be erected.*

--Watsonville Pajaronian  
April 9, 1868

"In the century between the mission builders and the Mission Revivalists all who built in California were immigrants, and the architecture they produced was, of necessity, colonial." If this concluding statement by Harold Kirker in his book, California's Architectural Frontier can be accepted as correct, San Juan Bautista must be recognized as one of the most architecturally significant "colonial" communities in California.

This recognition must come from the fact that San Juan Bautista's evolution from a mission establishment, through a significant period as a free pueblo and cabecera, or head town of the 1st District of Alta, California, to a major shipping point and business cross-roads during the post-conquest period was stopped in place at the end of the 1860's. The break in its development was caused when the railroad by-passed this important trade and transportation center, effectively isolating it not only in space but time as well.

Despite some up-building after its economic decline in the 1870's and a renewed surge of growth between 1908 and the 1920's,

with the development of a cement plant and the opening of a narrow-gage connector line with the main north-south rail-system, the central core of the community today remains essentially as it appeared in the third quarter of the nineteenth century. So pristine and historically important was the Spanish/Mexican center of the city, that the State of California purchased all of the buildings surrounding the mission San Juan Bautista and its plaza in 1934 to create a State Park and interpretive center. Today the San Juan Bautista Plaza District and Sutter's Fort in Sacramento are the two most frequently visited historic parks in California.

Kirker notes that the first "immigrant" builders of what he calls the "California sea frontier" were members of the Franciscan religious order (and a few neophytes trained in the making of adobe bricks), who brought with them from Mexico a variant of a much earlier building legacy brought to Spain by succeeding waves of Roman and Moorish colonizers.

Although the Mission San Juan Bautista was founded June 24, 1797 as the fifteenth establishment in the Alta, California chain, it was not until 1803 that the locally-quarried, sandstone, corner-stone for the present church was laid; nine years later, on June 23, 1812, the completed edifice was dedicated. The most important factor that contributed to the extensive time lag between founding and dedication, was the development of a labor force capable of preparing the materials and erecting such an ambitious structure. San Juan Bautista saw more than its fair share of

hostilities between Gente de Razon and the local Native American tribes before "the barbarous savages" were subjected to "the sweet yoke of Christ."

The siting of the mission was excellent by traditional standards in that it commanded a high bluff overlooking good agricultural soils with reasonable surface water and plenty of Native Americans available for conversion. Its immediate proximity to a major earthquake fault-line, the San Andreas, proved to be more of an annoyance than any draw-back to development, despite the fact that several times during construction, movement of the fault caused damage and the necessity for re-building.

In "The Memorial History of the Coast Counties of Central California," referenced by Issac Mylar, the following account of the mission and its construction appears.

The San Juan church was built of adobe and slack-burnt bricks--the latter being 12 x 8 inches and two inches thick; and being baked in a slow fire, were very durable. The plan of the building was in the form of a cross, (cruciform) being 140 feet long and 30 feet wide and 40 feet to the ceiling, with a tile roofing. There were three alters, the principal one dedicated to St. John the Baptist, with a life size statue of this titular saint at one end of the nave of the church, and an alter on each side of the transept. The walls are four feet thick, braced with brick abutment outside over 20 feet long, and plastered with lime mortar.

In Elliott & Moore's 1881 History of Monterey County, California, we find an excellent description of the roofing components:

The whole is roofed with Tejas, or Mexican tiles, which are kiln burnt and shaped with the hand, (more than likely redwood forms were used here) into the form of a longitudinal

section of a truncated cone. These tiles were laid in the following manner: Redwood sapplings, of convenient length and about six inches at the butt, were used for rafters; these were secured to a ridge-pole with thongs of soaked rawhide; on the rafters was then spread a layer of willow boughs, and the whole was covered, to the depth of about two inches, with a layer of soft mud; the tiles were then laid upon this bed side by side, convex side down, and overlapping at the ends. Above a row of tiles so placed, another row was laid, so as to present an unbroken surface to the wind, and effectually shed the rain. The tiles were kept in place by their own weight and the mud which held them fast. Being laid in mud which soon hardened, there was no danger of a crack or break in the tile, which had an equal bearing on all its parts; nor was it possible that the tiles could ever slide from their place, or account of the flatness of the roof, the angle of its inclination being seldom more than ten degrees--barely sufficient to shed the rain.

Redwood had to be cut from stands near present day Watsonville and hauled by oxen during the dry season through the Chittenden pass then known as Cuesta de la Cebada (Barley). The logs were hand hewn at the construction site into cross-members for the church roof in sizes as large as 32 feet long and 14 by 14 inches square.

Kirker also noted that, "An immigrant society is always culturally conservative." The simplicity of expression of Mission San Juan Bautista with its graceful arches and lack of surface decoration supports his thesis. The largest in the chain, San Juan Bautista is unique in mission architecture and is the only three aisled basilica in the whole Alta California system. Mission records available through 1831 suggest that as many as 100 "houses for families" were constructed in the proximity of the mission church; also constructed was a dormitory for



single men and one for single women. There was a dwelling for soldiers, 2 guard houses, 2 kitchens, a tannery, limekiln and fulling mills (wollen processing mill). The latter two facilities possibly constructed by Don Jose Larios, who appears in the Milliken Archives in Los Banos as, "a skilled blacksmith, who constructed flour mills to be run by water power and built San Juan Mission structures after 1804-1805." Bancroft identifies him and states he was chiefly a bear hunter, killed at his profession in 1818. Larios was also credited with the layout and planting of the mission orchard. The Milliken Archives identifies Manuel Butron, (possibly the son of the first land grantee in California) as an expert maker of arches who came to San Juan in that capacity during construction of the church.

The only other artisan research identified by name involved with the building of Mission San Juan Bautista was Thomas Doak, the first American settler in California. Bancroft identifies him as a native of Boston who came to the coast on the ship "Albatross." He arrived in California in 1816 and was baptized at Carmelo as Felipe Santiago and "was working in San Juan Bautista in 1818 as a carpenter of good habits." According to Rexford Newcomb in his California Missions and Houses, "The Mexican painter hired to decorate the re redos and alter demanded six reals per day (about \$.75) for his services. This was considered beyond the mission's means, and, accordingly the Yankee Felipe Santiago, or Thomas Doak ... was hired to do the work." He married Maria Lugarda, daughter of Mariano Castro, about 1820 and settled at Santa Cruz. The San Juan Bautista Mission population reached its height about 1820 with approximately 1,250 native Americans and Gente de Razon living in or around the complex.

There are very few references as to the look of San Juan Bautista between 1831 and the American conquest in 1846. In December of 1833, however, the great mountain man Joseph Walker and his party stopped for a few days at the mission to "ascertain the disposition of the people, and make further inquiries with respect to the country."

With Walker was Zenas Leonard from whose journal the following description of the mission settlement was taken:

This station much resembles a fort or garrison. The part which is called the church, forms one side or end. The other three sides are divided into different departments like cells, each cell sheltering so many Indians, and covers near half an acre of ground, with the door of each cell opening to the inside. These buildings are the same as if they were under one roof, with the exception of a gate at each corner of the square. The buildings are constructed of brick, the principal part of which are dried in the sun. The walls are built thick and strong when built of this kind of brick. For rafters they use poles tolerably well shaped, and for lathing they make use of poles of a smaller size. The roof is generally composed of a kind of cane grass which is carefully laid on the rafters and then covered with earth, for which purpose they generally have the roof nearly flat in order to hold the earth. But the church, or principal building is built of handsome brick, and is well finished, being covered with tile.

(The population at this time was estimated by Leonard at between six and seven hundred native Americans and about seventeen to twenty Gente de Razon.)

A later entry describes an un-named rancho in the vicinity of San Juan Bautista giving some indication as to the nature of secular construction prior to the mission's secularization and re-designation as a free pueblo by the territorial assembly in the winter of 1834:

Their habitations (of the Californios) are built of sun-dried brick, some of which appear well enough on the outside, but the inside shows no kind of mechanism--there being no floor, partition, or work of any kind except the bare walls. Their floors are made smooth by taking a large beetle, (hammer or mallet) and hammering the ground until it becomes perfectly level--thus they never fail of having a solid foundation! They have a small fireplace in one corner of the house, with a chimney extending only a little above the mantle. Their beds and bedding generally consists of blankets spread upon a large hide laid on the ground, and after rising in the morning these beds are rolled up in one corner, where they answer the purpose of seats through the daytime.

Governmental records of the secularization tell us that a portion of the mission's holdings in property and materials was distributed among 63 heads of Indian families. A variety of documentation from various archives and personal narratives suggest that many of these families built huts againsts the mission's east wall, or settled along what is now Fourth Street. A small contingent established a community of sorts known as "Indian Corners" at the junction of San Juan Grade Road and Mission Vineyard Road where several houses and shacks still remain. A number of land grants were made to the local Gente de Razon from the remaining mission holdings, while four not-so-square leagues were designated pueblo common lands.

While the plaza of San Juan Bautista remained the center of all social and political activity in the town, it appears that there was some construction along the Alameda south towards San Juan Canyon. The Alameda itself has been described by a number of travelers of the period as "a shaded walk with cultivated gardens and fields on each side." Drucilla Issacson in a personal interview in 1979 noted that the Angel Castro Adobe, built in 1834 at about the junction of the

Alameda and El Camino Real was, with its lodge and saloon, a major stopping point and trading center along the Kings Highway.

Information, notably from the Milliken Archives suggests that the wealthy built homes along the Alameda and that it became known for a time as the "parade of the aristocrats." It was, until modern times, the principal southern entrance to the community.

While we don't know specifically the building dates of many of the adobes that constituted the commercial and residential housing stock of the pueblo, we do know that outside of the existing mission complex and those preserved by the State Park, only five examples of the adobes of San Juan Bautista remain standing today. The Juan De Anza adobe at the corner of Third and Franklin Streets is probably the oldest. Despite some external alteration by builder Francisco Bravo in the 1850's to convert the residence into a cantina to meet the needs of a rapidly expanding transient population, it best illustrates Zenas Leonard's description of 1834. This building was designated a National Historic Landmark in 1970. The remaining adobes warrant inclusion and should be placed upon the National Register for Historic Places.

A final passage in Zenas Leonard's journal gives us some insight to the costs and problems of production in California in the mid-1830's, and may shed some light on the construction of what may have been the first wood-frame "Yankee built" structure in San Juan Bautista.

Feb. 14th (1835) This morning had been appointed for our departure, and accordingly every thing requisite for our comfort was in readiness, and we lazily left our camp for the east--leaving six of our company behind, all of whom are tradesmen, such as carpenters, hatters, etc., where they purposed following their occupations, which will no doubt be profitable to themselves, and of

great advantage to the indolent and stupid Spaniard. The price of furniture here is exceedingly high. A rough table (more like a bench) consisting of rough hewn boards nailed together, will cost 8 and 10 dollars. A pair of similar made bedsteads the same. Two of our men constructed a windmill which they sold for \$110. All kinds of mechanical productions command a corresponding price. This is partly owing to the inconvenience of getting out the stuff--there being no saw-mills in the country, the carpenter is compelled to cut out his stuff by hand; and as there are very few tools in the country, it requires great labor to manufacture a piece of work with any kind of taste.

The only known wood-frame building pre-dating the American occupation of San Juan Bautista is the George Crane House at the corner of Second & Polk Streets. Said by owner Milton Harrell, to date to 1835, the original hand-planned, split wood construction is concealed in a Cape Cod cottage envelope added around 1857. The earlier building was constructed by Don Jose Maria Sanchez as the Ox Cart Tavern and was purportedly operated for a time by our old friend Thomas Doak. The method of construction is purely Yankee and must be attributed to either Doak, a carpenter himself, or to those members of the Walker party who elected to stay in California to seek their fortunes.

The Treaty of Guadalupe Hidalgo was signed February 2, 1848 ceding California to the United States. On January 24th of that year, James Wilson Marshall discovered gold in the tail-race of the saw-mill he was erecting for John Sutter at Colma, on the American River. Because of San Juan Bautista's position on California's principal north-south transportation corridor affording reasonable access to the southern gold mines through the Pacheco Pass to the east, and because of its accessibility to the New Idria Quicksilver Mines for which it was the nearest inland shipping point,

the town became a major cross-roads for the migration to the gold fields and the shipments of quicksilver to the coast ports.

The first and most lasting consequence of American occupation of San Juan Bautista was the imposition of the gridiron street system by a surveyor named Ehrenberg in 1849. That plan still defines the town and is a principal element of its American character. Andrew Abbe, one of the pioneer settlers in the community was the first roadmaster and implemented Ehrenberg's system in the early 1850's with what little funding was available from the Monterey County road taxes. To accommodate the plan, it was necessary to remove part of the fallen west wall of the Mission where it crosses Second Street.

The plaza, however, with its high concentration of hotels, fine eating establishments, stage connections, and its proximity to the mission church was left intact. It remained the focal point of the community until the introduction of the automobile. During the 1850's the former mission barracks and outbuildings surrounding it were transformed by the newcomer entrepreneurs of many nationalities into visitors' facilities to cater to the needs of the travelers from north and south meeting for business in San Juan Bautista. By 1853, new service support buildings were beginning to appear along Third Street, and marked the start of its development as the central business district of the town.

To understand Harold Kirker's concept of "colonial" architecture, as it applies to San Juan Bautista after American occupation, we need to be aware of his basic assumptions: first, the notion that immigrant societies are culturally conservative by nature; second, that within these

groups, "wherever their place of origin, and however daring or innovative their natures generally may be ... no group among them is more tradition bound than are the members of the building trades; and third, that "the means of stylistic transmission was either memory or pattern books"; and finally, that the Greek Revival was the general style transmitted, which according to Kirker, "was the domestic vernacular on California's architectural frontier until after the completion of the Pacific Railroad," in 1869.

Professor Kirker described the mode as follows:

The American distillation of the English version of the Northern European tradition not only experienced several hundred years of material adaption before it was introduced into California, like the Mexican example, it underwent stylistic simplification in the transition to the austere Greek phase of Neo-classicism. The resulting American wood frame model, already tightened, hardened, and simplified, proved to be an invincible importation. It not only conquered the architectural field in the decade preceding annexation but has continued to this day as the dominant building form on the Pacific Coast.

The means of production of traditional wood building material for construction, in the American sense, hardly existed in California prior to the 1850's. That which had been produced was done so primarily for export to the Sandwich Islands and Australia, with minimal local consumption.

It was fortunate that Issac Mylar settled with his family in San Juan Bautista in 1855, and that in 1928 this remarkable gentleman recorded his remembrances of the community during its growth and development prior to 1880. Mylar's important publication Early Days at the Mission San Juan Bautista is the best available compendium

of information concerning so many aspects of the town's and area's development, its people, politics and economy. Because city and county records, where available, are meagre at best, and the Central Californian, San Juan Bautista's first newspaper did not begin circulation until 1869, he fills a gap in the town's history that is invaluable.

Mylar's careful observation gives us our only basic information on the actual builders of San Juan Bautista and their resources. He notes of the first house he lived in, a two-story structure built in 1852 that:

The house was well-built and there was not a piece of sawed wood in it, all the wood being split stuff, even to the floor, and planed by hand.

Of the availability of materials:

In 1850, a sawmill was erected on Pescadero Creek near Chittenden, (near Watsonville) and may have been built by Silas Twitchell. It was run by a water-power from a large overshot wheel and had an up-and-down saw that worked in a frame, in guides. . . . There were no edgers at the time so in squaring off the logs very thick slabs would come off. The smallest dimensions the mill was capable of producing were 2" x 4" or 4" x 4". The boards were from 12 to 30 inches wide and carpenters would have to rip them to suit themselves. All dressing was done by hand.

As to the output of the system:

The mill did not saw many feet a day and towards fall the water in the creek ran low and the mill had to shut down. Winter rains precluded the hauling of lumber over the dirt roads.

As to the use of materials:

Much of the split lumber used for posts, pickets, shakes and shingles in the San Juan Valley came from Pescadero Canyon. . . . The mills as run in those days, (1850's) wasted much lumber. A twelve-foot board, if it had a split in the end or a rotten place in



it, would be thrown away, discarded, as they had nothing wherewith to cut the defective part off. It was thrown out in the scrap pile. Anyone could buy this kind of lumber cheaply. A two-horse load could be bought for a dollar and a four horse load for two dollars. Many a barn or outhouse in the San Juan Valley was built out of this discarded material.

By the late 1850's other sawmills had been put into operation in the general vicinity of San Juan Bautista:

The Bodfish Canyon sawmill (1856) got a great deal of San Juan's trade, as it had hand-saws and edgers. We used to go over there, (Gilroy area) and bring back much of the lumber that was used in and around San Juan. Towards the end of the 60's the Bodfish Mill was conducted by Hanna & Furlong."

San Juan Bautista was supplied by other mills as well. There was Pruett Sinclair's Brown's Valley mill near the Corralitos District, Brown & Williamson in Eureka Canyon, White & DeHart near Mt. Madonna where the Game Cock Lumber Mill was located and a shingle mill near Corralitos run by Mylar's uncle, John Hunt. Despite the developing availability of materials, records show that lumber was ordered for building in San Juan Bautista from San Francisco and as far away as the State of Maine. (For an excellent account of local Redwood logging and its process see Sketches of Gilroy, edited and compiled by James C. Williams, through the Gilroy Historical Society.)

During the three decades discussed in depth in Mylar's remembrances, 1850-1880, only one reference appears mentioning wages: "The prevailing wage in those days, (1856) was \$2.00 and \$2.50 per day, of 10 hours."

An 1881 history of Monterey County notes the following, which suggested a rather radical price drop for services in the first five years of the 1850's:

There was at no time a lack of patronage, (Breen's "Inn") but there was, often a scarcity of accommodation for the guests. This condition of things lasted until 1850-51, when the gold fever having measurably subsided, many of the newcomers began to turn their attention to other industries besides digging for gold. Blacksmiths, wheelwrights, and carpenters who could earn from fifteen to twenty dollars a day were well satisfied to stick to their trades.

Mylar and his family were typical of the American builders of San Juan Bautista in that construction was a second trade. Most were farmers proving small homesteads or leasing from larger landholdings. Mylar's father and John Miller of Monterey built a number of the false-front commercial buildings that made up Third Street in the later 1850's. It was this team who in 1857 remodeled the Crane house mentioned earlier. John Birmingham, a veteran of the Mexican War was considered by Mylar, "a first class carpenter." Later in his career, Birmingham became a Justice of the Peace, Mylar's uncle, John Hunt, a blacksmith, was also a builder.

Cornelius "Con" Hickey a carpenter by trade, was born in Limerick, Ireland. Hickey had come to the United States in 1829. In 1850, he joined the California Gold Rush with James McMahon, (one of San Juan Bautista's pioneer merchants) finally settling in the community where he followed his trade until 1875, when he moved to San Jose.

Roscoe Hodgdon operated a carpenter shop from the east side of Second Street. The Wilcox boys, Edward and Sylvester were

carpenters and their brother Joseph was a plasterer. Although we know who they were, it is hard to tell what they built, outside of the specific references by Myler. The only designer/builder we can trace through stylistic analysis to any degree was a man named George Chalmers

Chalmers, a mechanic by trade, settled in San Juan Bautista in 1856. He was a Scot by birth, a native of Fifeshire. He came to America with his farmer parents in 1848 to the town of Newbury in Orange County, Vermont. The gold fields of California called George in 1850. He sailed from New York on the steamer "Georgia" via the Isthmus. Chalmers spent six months in the town of Panama working at his trade of mechanic. While there he "fitted up" the first theatre in the city and "fitted out" a steamer. Proceeding on his journey he landed in San Francisco in August of 1850. He tried the mines of Calaveras County before returning to San Francisco to work at his trade. For a time he followed building and contracting in various locations around northern California, then went to stock raising in the San Juan Bautista area, where, in 1856, he married Mary S. Smith, daughter of one of the community's pioneer citizens. He built his own home on a tract of land off Muckeleni Street. Chalmers' brother Alexander, was a well-known Architect in Watsonville, responsible for the Pajaro Valley National Bank Building and many other notable buildings.

We know that Chalmers drew the plans for Benjamin Wilcox's house on the Alameda in 1859, and that the Wilcox boys assisted him in the construction of the building with its cut stone foundation. Our friend Issac Mylar watched it being built. Chalmers may have

been responsible for the design of the Flint-Bixby house built in 1863 on the Rancho San Justo. There is a possibility that he designed the Baptist Church, now known as the Glad Tidings Community Church, at the corner of Third and Muckelemi Streets. Sadly, no records have been located to prove this, but stylistically, and in the quality of work performed, the structure mentioned could certainly have come from the hand of George Chalmers.

In that same year, 1863, he suffered the loss of about 3,000 head of cattle due to drought.

Chalmers then invested in the first steam threshing machine to come into the San Juan Valley (and perhaps the third in the state). In 1865, he constructed and operated the Castroville flour mill for a time. In 1873, he designed and built the Marentis home on Monterey Street. This last building is still standing as is the Flint-Bixby house and the Wilcox place. A fire of unknown date damaged the Chalmers' home and it was partially re-built. As noted above, the works from Chalmers' hand are the most consistent in San Juan Bautista. His buildings were generally rectangular in plan with a vertical attenuation and good scale. Steep, paired gables appear on the remaining original portion, and similar gables appear on the radically altered Flint-Bixby ranch-house and the John Marentis home; the Wilcox house has a single boxed-gable on the facade. These gables appear to be a signature of this talented man.

Chalmers was familiar with the popular styles of the day as noted in the delicate Gothic detailing in the split pilasters, fleur-de-lis pendants and drip moldings of the Wilcox house. Equally

interesting work appeared on the Flint-Bixby place as cited in Kirker's book, "reminiscent of Maine, with its white paint, green blinds and sharp gables." David Gebhard made note of the Glad Tidings Church in A Guide to Architecture in San Francisco and Northern California:

The proportions of its gabled front with its central single door and tympanum above are as pure as one will find in California.

Although no record exists naming the church's designer, the quality of execution as noted, suggests Chalmers.

Two other buildings in San Juan Bautista bearing Chalmer's mark of high style were constructed almost simultaneously in 1868: the San Juan School and the Masonic Hall. But there is no record that they were designed by him. There is very little in the literature that identifies the individual work of San Juan Bautista's builders. More commonly, in the descriptive accounts of the buildings themselves, especially public buildings, passages like the following from The Castroville Argus of March 26, 1868 appear:

The proposition to raise the amount, (\$1,000 for a public school building) was made after mature deliberation and upon figures made by a carpenter who had drawn a plan of the building and made an estimate of its cost.

In the same issue of the newspaper an article appeared on the newly completed Masonic Hall in San Juan Bautista, whose builder was recognized by total anonymity.

By 1869 San Juan Bautista's brand new newspaper, the Central Californian, in its October 28th issue boasted:

There probably never was a time in the history of San Juan when it improved so rapidly as now. In every part of the town new buildings are in the process of erection. Next summer our town will move forward with strides that will astonish the natives.

A number of adobes were lost to the improvements including the Carriaga building on Mariposa Street. Despite these losses to history the building boom went on.

An editorial that had appeared in the Watsonville Pajaronian for April 9, 1868 may have set in motion the idea in San Juan Bautista that generated its unique collection of Classic Revival detailing. It is published in its entirety for the rare insight it gives into the attitudes and aspirations in rural central California just after mid-century.

#### TASTE IN BUILDING

"The rains have about ceased, the roads are rapidly getting better and in a short time large quantities of lumber will be hauled from the mills to this place, and the probabilities are that many buildings will be erected the coming summer, and a few hints to those about to make themselves homes will not be out of place.

"People with limited means must of course build accordingly -- a small edifice. But in building a cheap house it is not necessary to have a low, shed-roof concern with no cornice, and an iron pipe sticking out of a hole in the side of the house for a chimney. Now we believe that harmony and elegance of design can be carried out in the erection of a small, cheap house, as well as a larger and more costly one. A small house -- and large ones, as well -- should be placed two or three feet from the ground, the roof made steep, and a neat cornice, even if made of rough board, should not be left off.

The indications now are that many persons will come here the coming year for the purpose of buying property in this town and valley, and as we wish to encourage a larger population, we should not give them gloomy impressions by illy constructed houses. We have in Watsonville some very fine residences which are cheerful and home-like in appearance; and there are many badly shaped, roughly-made buildings, which we believe might have been constructed with more graceful outlines without extra expense. The coarsest cloth, if made into a nicely fitting and fashionable garment, will look well. So with a cheap house; because the boards are rough is no reason for discarding a harmonious and pleasing outline.

"The good prospect for bounteous crops will doubtless impel our farmers to make extensive improvements, and they should bear in mind that a neat cottage house, cheap though it may be, and well made out-buildings, throws an air of property over the most sterile places, and how much more will our productive farms in this valley be improved by good houses. It is true that the various climbing vines of which this locality is so prolific, covers a great deal of outward roughness, but morning glories cannot make a low squat house, with no projections, and with windows that look like auger-holes, present a graceful appearance. The inside of the house can be made according to taste, only the ceilings of the rooms should be made ten feet high, for the sake of health. Cheap houses should not be thrown together, simply because they are cheap, when with no more expense, but by using greater care, a more pleasant and healthful house may be erected."

The most substantial commercial buildings in San Juan Bautista from the physical standpoint date to about this time as well. A fire in November of 1867 had destroyed a major commercial block on the south side of Third Street from Mariposa to Gardella's brick store at the corner of Polk. The fact that the brick building, (the only one in town) had withstood the flames encouraged Giacomo Ramoni, the owner of the property, to begin rebuilding in sandstone quarried from the San Juan Canyon and Rocks Road. Between 1868 and 1871 three of these sandstone structures were erected: Ramoni's "Old Relay Station", now the Wild Flower); Murphy's Bakery, (1869) which ultimately became San Juan Bautista's first bank building, and "The French Hotel," (1871), now the Cutting House Restaurant, which cost between six and ten thousand dollars and was considered by the Central Californian, to be "the finest and most durable stone building ever erected in San Juan." (Issac Mylar noted that this building, after the decline of San Juan Bautista in the early 1870's, could have been purchased for as little as \$800.00.) The masons who executed this work remain unknown but for the signatures of their working styles in the facings of the stone.

Surmounting the negative effects and the big fire of 1867 and a tragic smallpox epidemic in 1868, the citizens of San Juan Bautista closed the year 1869 on a positive note by incorporating their community. The town trustees created the office of Marshall in order to assure the collection of poll taxes of fifty cents on all males between the ages of twenty-one and fifty years, "who shall reside within the incorporate limits of the town." Real and personal property was taxed at "one-fourth of one percent of valuation"; all



businesses were required to buy a license; fines of up to \$100 were established for "Riding horses or driving wagons in a furious and violent manner . . ."; in June of 1870 a town jail was built at a cost of \$190, (presently located in the State Park); and the Volunteer Fire Department had a truck house built on Jefferson Street in 1871, the bell and tower of which are found today on a site next to City Hall.

However, at the height of its development as a major transportation and trading point, San Juan Bautista was about to become an early victim of the latest technological advancement to reach California, the railroad. It began inadvertently when the Eastern half of the Rancho San Justo about eight miles east of San Juan Bautista, was purchased from Col. W.W. Hollister by a group of fifty farmers who had formed the San Justo Homestead Association for the following purposes, according to the 1881 History of Monterey County:

. . . to subdivide its purchase into small farms, to cultivate the same, and if deemed advisable to establish a town for the convenience and profit of its members.

Lot No. 51, (100 acres in the middle of the property) was designated and set aside as the townsite and subdivided into town or building lots. At about the same time, the railroad had completed the extension of its tracks from San Jose to Gilroy. The citizens of San Juan Bautista did not recognize Hollister nor the coming of the railroad as a threat to the city's dominant position as the first stagecoach stop of importance on the main route from Los Angeles to San Francisco, and its reasonable access through the Pacheco Pass to the Central Valley.

(The telegraph cable had been run into town from Visalia in 1863.) Nor did they take seriously the advantage to commercial shippers of having the railroad in Gilroy to the north. Why should they worry? San Juan Bautista was the base of operations for a number of daily stage lines and the traffic to and from New Idria still had to pass through the city. Consequently, when the railroad people required a \$60,000 subsidy for establishing a spur from Sargent Station south of Gilroy, to the small community, the townspeople and area farmers alike refused to pay. They figured that when they would have need of it, the railhead was not all that far away; besides, the stagecoach business was a major contributor to the town and the populace determined to give it their continued support. At this time San Juan Bautista had reached its historic population peak of about 2,600 people.

Hollister, the new community on the San Justo grant, felt no such constraints. When the Tres Pinos branch of the Southern Pacific Railroad was constructed to draw off the mining trade from San Juan Bautista, it passed through the new townsite and opened a market for the produce of the country at least 100 miles to the south and east. Hollister's population grew from approximately 300 in the 1870 census to 2,000 by the Centennial in 1876. When San Benito County was formed out of Monterey County in 1874, Hollister was selected as the county government seat over San Juan Bautista because it had become the center of business activity for the region.

San Juan Bautista had ceased to be a major rendezvous for the traders who did business with Southern California, and no longer was it the starting point and base of supplies for many of the daily stage lines. Finally, it lost the immense business of the New Idria

Quicksilver Mining Company. All this in a way of saying that community development slowed greatly after about 1872. By 1874, many of the established businesses had decamped to Hollister. In terms of progress and development, San Juan Bautista went to sleep for the next forty years.

Of course attempts were made to bring new businesses into the town and until about 1880, some progress was made. Evidence suggests a physical shift in the business district from Third Street to Second at the north end of town because it was closer to the train depot at Sargent Station. A number of settlers had recently come into the lower end of the San Juan Valley, near Chittenden. Some new businesses formed around the nucleus of the National Hotel and Kemp's Bolsa de Oro Saloon, at Second and San Jose Streets. Ike Oderkirk established a blacksmith shop at the corner of Second and Tualami Streets. Samuel Waldenburg started a general merchandise store on the west side of Second between Tualami and Jefferson. Collins and Sil ran a saloon near the store. Morris Sullivan built another general merchandise store on the northwest corner of Second and Jefferson, and George Pullen, Proprietor of the National Hotel at that time, built and operated a livery stable on the southwest corner of Second and Jefferson. E.W. Bowman and Sons conducted a blacksmith and carriage shop on the corner of San Jose and Second Street where they manufactured the "Bowman Gang Plow," a popular implement among the area farmers. The Chinese began to congregate in the group of buildings near the corners of Third and Franklin Streets. Sadly no evidence of these concentrations still exists.

Information on the builders of the commercial establishments is all but nonexistent from the 1870's onward. Fielding Hodges continued in carpentry and the Cullumber family appear as builders. The Wilcox boys were still active, but written confirmation of their individual work is lacking. San Juan Bautista had for all practical purposes, stopped in place and time from the 1880's through the first decade of the twentieth century.

Only two residential buildings mark this no-growth period. The John Anderson house, now located on the corner of Washington and Fourth Streets, and the Lavagnino house at the corner of Mariposa and Fourth. Both are simple story-and-a-half Queen Anne buildings that probably came out of the same pattern book. What is interesting about them is that they are the only two structures of their type in the community, and their respective dates of construction are ten years apart. The Anderson house (the local tinsmith) was built in 1895, while the Lavagnino home (the Lavagnino were local merchants) was constructed immediately after the earthquake of 1906. These buildings are unlike anything that came before or after them, as far as we know from the physical evidence of the built environment. According to Harold Kirker's thesis, they punctuate the end of San Juan Bautista's "colonial" period and introduce the bungalow style as "the first manifestation of post-frontier building." Kirker describes the bungalow as an "unconscious synthesis of the entire course of California domestic architecture in the nineteenth century," calling it a ". . . compromise between the Spanish/Mexican adobe culture, the New England timber tradition," and certain other influences used widely in the West after the

Philadelphia Centennial Exposition. Designed for modern living, the bungalow was the first indigenous domestic architecture in California and the principal dwelling house form in San Juan Bautista after 1908.

The initial impetus for San Juan Bautista's economic and architectural reawakening in 1906 was the prospect that a modern cement plant was to be built near the mouth of the San Juan canyon. To service it, an attendant railroad connection was being laid from San Juan Bautista to the main line of Southern Pacific at Chittenden Pass. Although work began on the cement plant that year and the railroad was completed as the San Juan Pacific Route in August of 1907, the dream of a supporting industry for the town would have to wait almost another decade for its realization. However, construction, in anticipation of the dream commenced almost immediately. Issac Mylar noted that,

Before long all the hitherto deserted buildings in the town were rented and carpenters commenced erecting new structures. All sorts of business enterprises came to San Juan restaurants, plumbing establishments and a great many saloons. . . . Real estate men commenced to take cognizance of the new state of affairs and property that hitherto went begging began to change hands.

The subdivision of land began to modify the "look" of old San Juan Bautista. The carpenter builders of the new structures tended to remain anonymous like the carpenter builders before then who had built the bungalows in San Juan Bautista. This is apparently so because the building style lent itself to anonymity.

Probably local carpenters and contractors from Gilroy were responsible for most of the up-building between 1906 and the early 1920's

when newer styles superceded this workingman's mode.

In 1914, the San Juan Mission Portland Cement Company finally went into operation. The facility structure was built by the Hunt Engineering Company of Kansas City. San Juan Bautista realized an increase of about 100 new families with a daily plant payroll of about \$800.00. Architect Irving F. Morrow writing on San Juan Bautista in the December 1919 edition of The Architect and Engineer noted the irony of the new business and its location:

One might pause to moralize on the effort with which the padres produced meagre quantities of their primitive and perishable building materials, while today, within the very sight of their labors, a modern industrial plant manufactures one of the most durable and characteristically modern of materials in a profusion beyond their dreams, and out of the very ground which they trod.

Although the plant ceased operating in 1974 and is no longer physically present, the effect of the cement plant on San Juan Bautista is clearly visible from the paving of the San Juan Grade Road of 1909-1916 and in the sidewalks, gutters and street lamps of the town. Almost all of the existing bungalows are stuccoed on the surface and many of the remaining nineteenth century buildings sport concrete porches or walkways.

With the advent of the automobile and the completion of the San Juan Grade Road in 1916, the little mission town once more gained a position on the main north south transportation route in California. The physical effects of this re-establishment of the historical entrance to the community was development along the Alameda in the direction of the cement plant. On Second Street much of the commercial build-up of the 1870's and 80's was displaced by minor residential subdivision.

Third and Monterey Streets gained a pair of gasoline stations, one in 1925, the other in 1928, because San Juan Bautista had again become a major crossroad leading north to Gilroy and southwest along the "Rocks Road" toward the coast and Monterey.

Despite the fact that the Mission San Juan Bautista was one of the first in the Alta California chain to undergo restoration (1884), and as David Gebhard has noted in his Guide to Architecture in San Francisco and Northern California, that, although, ". . . the simple forms of the San Juan Mission became one of the major sources for the new Mission Revival of the 90's and the early 1900's, very few examples of the Mission Revival appear in the community."

When "revival" architecture did finally appear in the structures of the gas station on the northeast corner of Third and Monterey Streets, built by Fielding Hodges in 1928, and the Community Hall at First and San Jose Streets, the former P.T.A. building, designed by Architect I.G. Grundell who was the engineer for the cement plant in the late 20's, they were, of course, very late stylistically. This, owing in part to local economic conditions and perhaps to the groundswell of enthusiasm on the part of the San Juan Plaza Preservation League at the time to purchase and preserve the remaining Spanish/Mexican and early American buildings around the San Juan Bautista Mission Plaza.

The League, with membership including such national luminaries as the writer Gertrude Atherton, Actress Mary Pickford, historian, Herbert Eugene Bolton and California pioneer Cave Couss realized the unique contribution this place, out of time, could make

to the understanding and appreciation of California history. As member Emerson Knight of San Francisco put it in 1931, "San Juan . . . Preserves in a conspicuous degree both the flavor and the actual relics of an important phase of California history. Life in old San Juan centered around the Plaza." Through the concentrated efforts of the League and The California State Parks Commission, the State of California acquired the San Juan Plaza State Historic Park in 1934, dedicating the facility on September 29, 1935.

Fate again had determined the physical and economic construction of San Juan Bautista with the advent of the depression of 1929, forcing the closing of the cement plant and railroad spur. This was followed in 1931 by the completion of the "Prunedale Cut-Off," (the current route of Highway 101), and like the railroad passing it by, effectively isolated the small mission town for the second time in its history. Father Francis Caffrey, M.M. of the Mission San Juan Bautista and builder of what is now Cademartori's Restaurant at First and San Jose Streets, who was also responsible for the adobe wall running along Second Street, led a fight to at least pave the old "Rocks Road" that intersected the new highway at Pinecate Rocks. In 1933, through the good Father's efforts, a connecting road was funded at what is now the intersection of Highway 156 and Highway 101. The adobe walls and Campanile presently situated at this location were the product of a 1935 Federal Works Project appropriation.

Although San Juan Bautista had lost its position astride a major transportation artery, the general public, in the surrounding regions and throughout California was becoming aware of the charm and the "yesteryear" quality of life in the community. Its visitor



population grew annually. While the State Parks people continued to restore and rehabilitate the historic park, life among the citizens moved at its usual slow pace.

With world conditions deteriorating at the end of the decade and the nation gearing up for a European war the cement plant re-opened. However, the railroad did not, but in 1941 portions of the old line were paved over for a truck road to cart its products. San Juan Bautista with a population of 648, settled in for a period of relative abundance, with a good economic base for its small population. Income from the cement plant and the development of a visitor trade through the popularity of the state historical park kept the population stable and the producing resources relatively intact. Fire accounted for the loss of a number of historic buildings over the past thirty years; the construction of State Highway 156 in 1963 eliminated a portion of the town along the Alameda, and shifted the principal entrance to the city to its present location.

Despite continued economic adversity, San Juan Bautista has been able to survive amazingly well. It is one of the oldest continuously occupied settlements in California. Little north of Fourth Street has changed from its major periods of development during the nineteenth century. The Spanish/Mexican and American periods are easily identifiable in the standing structures. According to California Transportation Agency Historian John W. Snyder, much of the community would qualify as a multiple-resource historic district. He defines the classification as:

A geographically definable area, urban or rural, possessing a significant concentration, linkage or continuity of sites, buildings, structures, or objects which are united by past events or aesthetically by plan or physical development. A district may also be comprised of individual elements which are separated geographically but are linked by associations or history.

Architecturally, San Juan Bautista has indeed been the product of Professor Harold Kirker's culturally conservative immigrant society from Spanish/Mexican times through the American conquest and occupation even into the early twentieth century with the introduction of the bungalow as "the unconscious synthesis of the entire course of California domestic architecture."

The builders who constructed San Juan Bautista were just that: men who for the most part followed other professions and took to construction in order to put a little money aside in case of a dry year, or to purchase an animal or piece of farm machinery. Generally, they were anonymous builders, individually or as groups. Only a few people like Issac Mylar seemed to realize the intrinsic value of these "carpenter-architects" who defined the look of the community over time. For the most part, their stylistic sources appear to be memory, but their products, with simple details, especially as regards the decorative elements of the Classic Revival, created San Juan Bautista's unique vernacular expression. They were people of limited means for the most part, teamsters, mechanics, merchants and saloonkeepers, and their homes and shops were small, but their collective product, San Juan Bautista, is a town of neat cornices, cheerful and homelike houses with harmonious and pleasing outlines. And if, as Harold Kirker postulates, "the architecture they produced was of necessity colonial", then San Juan Bautista remains the quintessential "colonial" town in California.

## ARCHITECTURAL STYLES FOUND IN SAN JUAN BAUTISTA

Architectural styles evolve through time; variations or adaptations in form are made to fit the particular geographic, climatic, material and economic conditions of the builders. Both the early Spanish and American buildings in San Juan Bautista are the product of the limitation imposed by the remoteness of the region, especially as regards to materials and the trained craftsman to work them. However, where possible, through the transmitted memory of craftsmen's original sources, they attempted to introduce specific elements of remembered style to the frontier buildings they constructed. It was not until the early 1840's that the Gente de Razon of San Juan Bautista could emulate the Monterey style, the most modern building mode in California; and it was not until the post civil war period that the community's American and European settlers attempted a "high style" in their public buildings.

The economic decline in San Juan Bautista after 1870 gave little impetus to the building trades. Some residences and commercial structures did get built, but not in the quantity or of the same quality as those constructed during the late 1860's. With the coming of industry to the small town after the turn of the twentieth century a new spurt of economic growth, initiated a small building boom. These structures were the low cost pattern book California bungalows of the period. San Juan Bautista is in the best sense of the word, vernacular; a town of anonymous buildings by anonymous builders

representing each epoch period since its founding.

#### Mission San Juan Bautista 1797-1812

It is the only Mission Church in California constructed with a three-aisled basilica. A possible reason for this unorthodox design was to protect the center church with side naves against earthquake damage. The Mission sits almost atop the San Andreas earthquake fault. Perhaps by the limitations of labor, skilled craftsmen and material, or by design Mission San Juan Bautista is one of the simplest and most attractive complexes in the Alta California chain. Built of adobe bricks and redwood, and capped with a tile gabled roof, it is thick walled and buttressed with solid piers. The mission living and working quarters are fronted with characteristic arcades, that are said by David Gebhard to be specific models for the later Mission Revival Style (1890-1920) in California.

#### Adobe 1797-1840's

Made of sun dried brick, generally rectangular in plan with a single room and one-story high with either a flat roof capped with sod covered tule grass, or later of medium gable capped with clay tile or wood shingle. The early structures had doorways only, with adzed wood lintels. As time went by and ranchos were established, windows appeared with either wooden or metal bars inset in their casement for protection against raiding Indians. Doors and windows were secured by the use of cattle hides before wooden doors and shutters came into use. Examples -- De Anza, Theophile Vache John Breen adobes.

### Monterey Style 1840's

The same adobe material but extended to a second floor, generally surrounded on three sides by a full veranda supported by posts running from the ground to the overhanging eaves of a hipped, wood shingled roof. The style was introduced in Monterey after 1835 by Thomas O. Larkin and included elements of both Spanish and Yankee design. Small glazed windows were installed as were interior fireplaces. The mode became extremely popular throughout the Monterey district as can be evidenced by the Castro House, Tucellota Hall and the Pico Adobe in San Juan Bautista.

### Vernacular Buildings 1835-1920

These buildings predominate in San Juan Bautista. They constitute structures typical of a geographical area but not representative of any formal architectural style. They are functionally designed and generally lack sufficient ornamental detail to characterize them as belonging to a recognized style. However, in San Juan Bautista the two major representations of this form can be classed as western false front commercial buildings and classically detailed residential structures.

### Western False Front (Vernacular) 1850-1920

This commercial building type dominated the western frontier. It is simplicity itself being a rectangular wooden box faced at the gable end or along the long axis of the building with a wooden parapet

giving a signboard appearance. It was usually fronted with an open shed roofed porch. Sash windows and outward opening double glassed doors gave way to fully glassed recessed commercial facades as time progressed. The parapet might be used as a signboard or in some instances had a cornice capping its otherwise plain surface. A wide variety of these facades appear in San Juan Bautista.

#### Classic Revival (Vernacular) 1850-1900

The Bowie House at the corner of Third and Muckelemi Streets in San Juan Bautista is the most fully realized example of this mode in San Juan Bautista, with its clean simple lines, steep roof slopes, horizontal clapboard siding, and symmetrical openings. The main entrance is framed by sidelights with a rectangular transom above. The porch posts are remarkable for their delicate classic detailing. The principal element of this style that appears throughout San Juan Bautista is the employment of a return, suggesting a Greek pediment at the eave line of the roof gables. Construction may vary from vertical board and batten to horizontal drop-siding, but invariably the return will appear as a distinctive community detail. David Gebhard has described the Greek temple form of the Glad Tidings Church, ". . . with its central single door and the tympanum above . . . as pure as one will find of the Greek Revival in California."

#### Carpenter Italianate 1868-1895

This form could be called the "High Style" in San Juan Bautista. It was short lived and is perceived as an extension of the classic

revival undercurrent inherent in the community. The two outstanding examples are the Texas Lodge No. 46 F & AM and the San Juan Schoolhouse, now the IOOF Hall. The principal additions to the already described classical outlines were round-headed windows, generally at the second floor, ornate brackets under wide eaves and quoining at the building corners. The F & AM Lodge is capped with a beautiful cupola typical of the style. The Bluebird Hotel at the corner of Third and Polk Streets expresses the mode as applied to false front commercial buildings in the form of a bracketed cornice, capping the parapet.

#### Stone Buildings 1868-1908

Sandstone quarried in the San Juan Canyon and Rocks Road was used as the construction material in four buildings along Third Street between Mariposa and Polk Streets. These buildings were the product of a major fire in 1867 that all but wiped away this commercial block. Despite the acquisition of the stone construction material from the same quarry, each structure has its own identity, basically in the treatment of the stone facings, where smooth, rock-faced, rock-faced with margins, and vermiculated stone work can be seen. The latest of the four, the A. Taix building of 1908 suggests a working knowledge of the Romanesque style, but not enough to classify it as such. Two stories in height, these structures are usually of wood frame at the second story. The stonemasons responsible for their making, like so many builders in San Juan Bautista, remain nameless.

### Queen Anne 1895-1906

The two examples of the Queen Anne style of architecture in San Juan Bautista probably derive from pattern books. They display an exuberance and delight in the use of a variety of forms found nowhere else in the community. The style originated in England and found great popularity in the United States as a vehicle for the expression of a widely increased building technology, primarily in the area of woodworking. Their form is highly eclectic with asymmetric lines and multi-gabled roof lines. Shingles in a variety of shapes, horizontal boards, and carved, decorative wood panels appear on a single elevation, creating rich surface textures.

### Classic Box 1880's-1910

Sometimes called the square cottage because of their low squat appearance from the street, these small, simple, rectangular rural workingman's houses appear in country towns throughout northern California. They were a proto-type of the bungalow, but their apparent mass and formal expression, usually with a small dormer centered in the hipped-roof of the street elevation, tie them more closely with their Victorian predecessors. Detail is the only decorative expression associated with the mode. Be it classical or colonial it is generally found in window and porch treatment. There are a variety of these forms in San Juan Bautista.

### Bungalow 1900-1930

According to professor Harold Kirker in his California's



Architectural Frontier, "the bungalow was an unconscious synthesis of the entire course of domestic architecture in California in the 19th century." It was designed for modern living in a moderate climate where indoors and outdoors were one. Its most attractive feature was its affordability to the average workingman. Bungalows were the product of the pattern book and the proper style for the sunny climate of San Juan Bautista, with the advent of its new industrial base, a cement plant. With their informal plan, open porches and patios, it was a builder's house that offered comfortable living at popular prices. Small and exclusively one story in San Juan Bautista, the style can be easily identified by its broad, gently sloping gabled roof lines with the gables generally turned toward the street. The large gable roof is usually accented with a smaller gable over the front porch supported by heavy piers in a variety of forms. San Juan Bautista's bungalows generally come in groups of two to five, being the first expression of a residential subdivision in the community. Stucco is the predominant surface treatment, although wood treatments in the form of vertical board and batten and horizontal siding can also be found.

#### Mediterranean Revival 1920-1940

This category for San Juan Bautista must include the Mission Revival, Spanish Revival et al., as there are not examples enough of one style or the other to suggest a fixed pattern. It is ironic that a town whose mission was one of the key sources of the popularization of the Mission Revival movement would lack an extensive collection of these buildings. However, the Mission Revival style was much more

popular in the "new" California cities than with established communities such as San Juan Bautista, which had and has its architectural heritage in place. The style favored tile roofs, stucco surfaces with arched windows protected by wrought iron screens, false balconies and decorative Spanish and Mexican tile work throughout. San Juan Bautista's large Italian community employed the mode in the twenties and thirties, perhaps to remind them of their Mediterranean origins.

#### Utility Buildings 1900-1950

San Juan Bautista was a service supply core for the transportation business prior to the introduction of the railroad or the automobile. It was a town of teamsters, blacksmiths, and wheelrights. It was also the service center of a considerable amount of farming, both dry and row crop in the San Juan valley. There are a few remaining examples of the types of structures employed in these enterprises both in town and in its sphere of influence. They take the form of barns, graineries, blacksmith shops and agricultural warehouses. They can be identified by their size for the most part, especially the warehouses which generally came into being in the 1940's as potato processing facilities, putting them somewhat out of the time frame of this report. However, they are important physical reminders of the agricultural base of San Juan Bautista and must be considered in any resources inventory of the town. Generally, they are wood frame structures sheathed with either wood or sheet metal and capped with gable or flat roofs of the same material. These roofs in turn support a variety of sheet metal ventilators used to maintain the temperature within the facilities.

### Urban Design Features 1797-1940

This category represents those elements of the community that are often peripheral in the viewer's perception of the place but leave as afterthoughts the greatest impression of its quality or ambience. They include fencing, street furniture, in San Juan Bautista horse troughs and metal tie-rings are found along Third Street. Light standards and sidewalks along this commercial core speak to the period of its development after the introduction of the cement plant as a key economic base for the community. Gardens and trees abound in the resource. The predominant species of trees are: willow (planted by the mission fathers along the Alameda); pepper (introduced to California from South America in 1805); locust (a purely American introduction after 1850); and Eucalyptus (first introduced in the 19th century from Australia as a timber crop, but later employed exclusively as a windbreak). Even a trace of El Camino Real, the Kings Highway, can be found next to the mission offering mute evidence of San Juan Bautista's early importance as a key transportation point. South of San Juan Bautista, at the edge of its sphere of influence and connecting with the Alameda is the Old Stage Road established in 1868, and the San Juan Grade Highway of 1909-1916. These were historic and important transportation links between the community and the outside world. In this regard, a few meters east of the Alameda along Mission Vineyard Road can be found the trace of the San Juan Pacific Railroad, San Juan Bautista's short lived rail link to the Southern Pacific main line at Chittenden Pass. These features are equally important as design elements of the entire resource, and should be recognized and protected accordingly.

## STATEMENT OF PURPOSE

*. . . The survey can be a vehicle for increased citizen involvement in the community.*

Once the City of San Juan Bautista had adopted the Cultural Resources Ordinance prepared by the Citizen's Advisory Committee to the Historic Master Plan and appointed a permanent Cultural Resources Board the most compelling work at hand appeared to be the successful compilation of a comprehensive historic resources inventory of the community and its designated sphere of influence. The documented resource inventory is an essential tool to local planning and programming for historic preservation as it determines which structures, sites, objects, etc., in San Juan Bautista are historically significant and why. This provides the City Council and its Planning Commissioners with criteria upon which intelligent, well-informed planning decisions can be based. Such a survey, by its identification of the architectural character of the community, can be extremely useful in the development of design review criteria which in turn can assure the continued physical integrity of the city.

Perhaps more importantly than the data base it provides, the survey can be a vehicle for increased citizen involvement in the community. It can be the impetus for citizens to learn about the historic/architectural, natural and scenic resources in San Juan Bautista, or be the means for their participation in the environmental

review process. Through the identification and recording process, commercial buildings ultimately become eligible for the tax benefits under the Tax Reform Act of 1976 and the Revenue Act of 1978. The recent certification of San Juan Bautista's Cultural Resource Ordinance by the Department of the Interior should help expedite the mechanics of these programs. Ultimately, however, knowledge of the community's past helps in understanding emerging patterns and future expectations.

Finally, public officials and the city staff can prepare themselves for future tasks. Environmental review requires knowledge of cultural resources in the community and the ability to assess potential impacts on these resources. With survey information available, planners can guide future projects around valuable sites or structures and can take steps to minimize detrimental impacts when cultural resources are unavoidably part of an impact area.

The Historic Preservation Element gives city officials the legal authority to pursue preservation goals. The general plan consistency requirement (California Government Code 64860) further assures city officials and citizens that future community planning will reflect preservation goals when historic preservation, by elevation to element status, becomes public policy.

In the end, everyone benefits. Historic preservation planning makes for a better community by stressing positive community attributes. By providing assurance that the special sense of place will survive, the people are given reason to commit their own futures to the community.

The element should invite citizens to help protect and enhance the historic character, distinctive charm and whatever other aspects of the community that first attracted them and are keeping them in San Juan Bautista. The tie with the past establishes continuity and builds roots. Taking part in preserving the past builds pride and creates good feelings about the future.

San Juan Bautista's Historic Resource Inventory was partially funded under the National Historic Preservation Act of 1966 through the California Office of Historic Preservation. Specific provisions of that grant are as follows.

1. The inventory to be compiled shall include the City of San Juan Bautista and the City's sphere of influence as designated. (See map 1).
2. The inventory shall include districts, buildings, structures, and objects of historical, architectural, and cultural significance.
3. The inventory shall only be compiled after completing a comprehensive, block-by-block survey of the designated area.
4. State Historic Resources Inventory Forms (DPR 523) and Historic Resources Data Encoding sheets (DPR 660) shall be used to record all properties placed in the inventory.
5. The inclusive dates of the survey project period will be from February 1, 1980 to May 31, 1981.
6. No later than the end of the project period, participant shall furnish the state ten copies of a final typewritten Completion Report, discussing project goals and their accomplishment; methods, techniques

and management organization employed in the survey; any existing or immediately potential use of the survey results, i.e., design review criteria, the development of a historic preservation element to the general plan, etc.

7. The Completion Report shall detail implementation of protective measures including recommended districts and landmarks, design criteria and review mechanism.

8. The time-span covered by the survey will be from 1797 to 1940 which includes Spanish settlement of the area that now constitutes San Juan Bautista to the beginning of World War II.

## SURVEY OBJECTIVES

*In selecting resources for inclusion in the inventory both physical and contextual reasons have to be considered.*

A comprehensive survey must first establish clear definitions, or categories of what to look for so that survey workers will be alerted to items they might normally overlook. Categorization also provides a systematic presentation format when upon completion of the survey, the inventory is put into published form. It is important to keep categories open-ended in order to be able to admit new items as knowledge grows and/or tastes develop and change. Categories must logically follow chronology or include "themes" as used in the State Inventory of Historic Resources. The following categories of cultural resources were drawn from the Historic Preservation Element Guidelines:

Architectural history. As many possible representatives of the diverse styles and variations of residential and commercial architecture, whether vernacular or works of identifiable artisans, master craftsmen, builders or Architects important locally or with wider significance. This category will contribute to the following "groupings" category, since a good representation of a particular period or style might mean an entire street of such structures (of minor importance singularly, but of great importance in a cluster).



Community design and esthetic features. Objects or relationships of design interest or importance of setting. This category might include street trees, light fixtures, street graphics, street furniture, local or unusual building materials, interesting or pleasant design components, or landscape features that contribute to the "look and feel" of the community.

Cultural history. Sites and structures important to the history of the community. These sites and structures might include those associated with early or continuing cultural events such as yearly festivals, parades or theatre; those associated with literary or political figures and events; and places associated with educational, religious or ethnic groups or individuals important in the community.

Development history and industrial archaeology. Surviving sites, routes, or structures important to the early settlement, economic origins, or technological development of the locale. This category might include evidences of the Spanish colonial or Mexican period, early agriculture or industry, town plat indications or subdivision history, and transportation routes from paths and trails to canals, railroads, and more recent highways.

Historic districts. Groupings or structures, historic sites or features, design components, natural features and landscape architecture, or other interesting details which together create an exceptionally rich historic or cultural ambiance. Clusters of significant historic, cultural, esthetic elements will normally justify designation as a special district. Such future districts are often readily apparent to residents and are long recognized as areas of special significance. Sometimes, however, the

survey will uncover unsuspected clusterings of significant structures, important historic sites and unique design elements. The survey form should be designed to make survey workers alert to this possibility. In either a well-known or newly discovered district, informed judgement is helpful in establishing the validity of district designation.

Natural features. Hills, geological formations, bodies of water, arroyos, gorges, remaining forests or natural vegetation and other striking or familiar physical characteristics are often important to the special character, historic identity or esthetic setting of the community. Such features are not to be confused with purely physical features but should like an important person have a place in the history of the community.

Paleontological sites and archaeological sites. Those capable of yielding information about the prehistoric activities of man, evidences of earlier historic cultures once inhabiting the area or locale, areas of cultural, social or economic importance to these people's daily lives, well-being or survival (e.g., petroglyphs, ritual sites, hunting or gathering areas, and grounds potentially rich in fossil findings) and also sites having spiritual or cultural significance to living Native Americans.

The scope of this report does not include a detailed analysis of known or suspected archaeological sites. However, it should be stated that San Juan Bautista and its sphere of influence fall into what is called a zone of high archaeological sensitivity

(King & Hickman, 1973). Specific information concerning the archaeological resources of the survey area may be obtained by qualified individuals through the California Archaeological Site Survey Regional Office for the Central Coast Counties at Cabrillo College, 6500 Soquel Drive, Aptos, CA 95003.

It should be noted that because of the sensitivity classification of the San Juan Bautista survey area, developmental project planning, especially in the community's designated sphere of influence, may require some form of archaeological survey to meet the cultural resource management requirements of the California Environmental Quality Act. The following is meant to assist planners and developers in facilitating cultural resource management requirements in a reasonable and expeditious manner.

#### ARCHAEOLOGICAL SURVEYS: Scopes of Work

There are two keys to the smooth integration of archaeological surveys with environmental impact assessments and other aspects of project planning: (1) early involvement of archaeology, and (2) choosing an appropriate scope of work.

The scopes of work outlined below are suggestions rather than directives. They have been formulated to help agencies and individuals without expertise in archaeology reach decisions about the kinds of archaeological surveys appropriate for their individual projects. For some proposed or planned actions, combinations of parts of the scopes of work outlined below will be more appropriate than any single level of investigation. Federal and state agencies

make their own choices about the level of investigation necessary for their projects. Agencies involved in land modification should develop skills in meshing appropriate archaeological surveys with project planning.

A full archaeological investigation consists of four levels: reconnaissance, intensive survey, site examination, and avoidance or mitigation strategies.

#### Archaeological Investigations and Project Planning

<u>Planning Stage</u>	<u>Archaeological Stage</u>	<u>Scope of Work</u>
A. Alternative locations or alignments being considered	Reconnaissance	<ol style="list-style-type: none"> <li>1. Background study</li> <li>2. Literature search</li> <li>3. Site records search</li> <li>4. Interviews</li> <li>5. Field work</li> <li>6. Calculation of potential sensitivity</li> <li>7. Estimate of known or expected project impact(s)</li> <li>8. Report</li> </ol>
B. Final locations or alignments chosen, or specific project designed	Intensive Survey and Site Examination	<ol style="list-style-type: none"> <li>1. A.1 to A.4 above if no reconnaissance was made</li> <li>2. Field survey</li> <li>3. Site examination</li> <li>4. Analysis</li> <li>5. Report</li> <li>6. Additional material for determination of eligibility for National Register</li> <li>7. Mitigation, avoidance or data recovery program</li> </ol>
C. Project scheduled for construction	Avoidance or Mitigation	<ol style="list-style-type: none"> <li>1. Excavation or other mitigation action</li> <li>2. Analyses</li> <li>3. Report</li> </ol>

For information on the types of archaeological reports planners can expect and ways to review and evaluate them, contact the Regional

Office, Central Coast Counties, (Cabrillo College) for a copy of Jacquelyn M. Cooper's paper on this subject given before the AEP Annual Conference, March 1980, at Asilomar, California.

In selecting resources for inclusion in the inventory both physical and contextual reasons have been considered. Physical reasons included those features that were exceptional, like Texas Lodge No. 46, F & AM, and the San Juan Bautista Cemetery and the Glad Tidings Church. Important as well are those elements of the community that are typical or illustrative of local form, material, construction, style or use, like the Western False Front commercial structures that line Third Street and much of the early residential make-up of the town. Alterations were studied as important indications of changes in regional practices or individual values, as evidenced in the Kemp House and the IOOF Hall.

Contextual reasons including those elements of the community associated with an historic event or trend, (generously interpreted) like the sites of Don Manuel Larios Ranchito on the Rancho San Antonio, and that of the National Hotel on Second Street, with its associations with the Civil War and the Smallpox epidemic of 1868. Buildings associated with an important person like a known Architect or builder as is the case with the Wilcox-Lang House and its designer George Chalmers. Features associated with a person known in the community as representative of it per se, that function as a community referent, a visual keystone like Chapito's Garden. These features have been divided between those that are good examples of rare, early, exceptional or endangered, or good examples of more common elements, techniques or patterns.

## CHECKLIST OF CRITERIA FOR EVALUATION

### Historic Considerations

Is the structure associated with the life or activities of a major historic person (more than the "slept here" type of association) ?

Is it associated with a major group or organization in the history of the nation, state, or community (including significant ethnic groups) ?

Is it associated with a major historic event (whether cultural, economic, military, social, or political) ?

Is the building associated with a major recurring event in the history of the community (such as an annual celebration) ?

Is it associated with a past or continuing institution which has contributed substantially to the life of the city?

### Architectural Consideration

Is the structure one of few of its age remaining in the city?

Is it a unique example in the city of a particular architectural style or period?

Is it one of a few remaining examples in the city of a particular architectural style of period?

Is it one of many good examples in the city of a particular architectural style or period?

Is the building the work of a nationally famous Architect?

Is it a notable work of a major local Architect or master builder?

Is it an architectural curiosity or picturesque work of particular artistic merit?

Does it evidence original materials and/or workmanship which can be valued in themselves?

Has the integrity of the original design been retained or has it been altered?

### Setting Considerations

Is the structure generally visible to the public?

Is it, or could it be, an important element in the character of the city?

Is it, or could it be, an important element in the character of the neighborhood (either alone or in conjunction with similar structures in the vicinity)?

Does it contribute to the architectural continuity of the street?

Is the building on its original site?

Is its present setting (yards, trees, fences, walls, paving treatment, outbuildings, and so forth) appropriate?

Are the structure and site subject to the encroachment of detrimental influences?

### Use Considerations

Is the building threatened with demolition by public or private action?

Can it be retained in its original or its present use?

Does it have sufficient educational value to warrant consideration or museum use?

Is it adaptable to productive reuse?

Are the building and site accessible, served by utilities, capable of providing parking space, covered by fire and police protection, and so forth, so that they can feasibly be adapted to contemporary use?

## METHODS USED

*Much of the survey time was spent trying to locate specific information on the various periods of San Juan Bautista's growth and decline.*

Much of the basic groundwork for the San Juan Bautista Cultural Resources Inventory was laid by Mr. David DeWeerd and Ms. Victoria Cheney, two former CETA employees hired by the City in 1978 as staff to the Citizens Advisory Committee to The Historic Master Plan. They searched existing city and county, (both Monterey and San Benito) records for base data, researched the holdings of local historical agencies and libraries and developed a significant body of material on the conduct of surveys in general including methodology, architectural styles, and sources of funding for such surveys. They also prepared a basic biography binder by running a number of 19th century "mug books," or county and area general histories and local newspaper accounts on early citizens who helped develop the community. (This document of reminiscences, in binder form, was augmented from city records and dealt, on a street-by-street basis, with individual buildings, historic descriptions and dates where available.) A third compendium was gleaned from Issac Mylar's excellent Early Days at the Mission San Juan Bautista, the only published work on the city that deals directly and in some depth with the actual building of the town.



These working tools have proved to be of great value in the conduct of the survey and will continue to make excellent finding tools for the Cultural Resources Board as their work continues. Both Mr. DeWeerd and Ms. Cheney left city employment before the actual survey contract was put into effect. Their departure caused the loss of some continuity in the subject. It should be noted that they collected a number of early maps of San Juan Bautista that had been developed by Mr. Martin Penn sometime before the City determined to prepare its resource inventory. Mr. Penn did much research on the development of the community in the early 1970's and his base data was very helpful in the course of completing this task. Mr. Penn moved out of state sometime ago and has not been available for consultation or further reference regarding this research. Some contacts were made with external historical agencies possessing data relative to San Juan Bautista, but physical investigation of their holdings was impossible due to budget restrictions. These contacts, principally the Los Banos Historical Museum, in Los Banos with its extensive Ralph Leroy Milliken Archives on San Juan Bautista, had to be researched much later in the survey process.

The actual survey team funded under the State Historic Preservation Office Grant included the following principals:

Kent L. Seavey, Historical Consultant and former Historical Coordinator for the County of Monterey. Mr. Seavey has acted as staff and advisor for a general survey of architecture on the Monterey peninsula that resulted in the development of resource inventories for

the cities of Monterey, Carmel, and Pacific Grove, and initiated a county-wide resources inventory of Monterey County prior to leaving office. Mr. Seavey is currently the Preservation Chairman for the Conference of California Historical Societies and sits on the Board of Californians for Preservation Action as Educational Co-Chairman.

Jon W. Bauer, was hired by the City of San Juan Bautista to act as staff for Mr. Seavey and the Cultural Resources Board in conducting the survey. Mr. Bauer was selected from a group of applicants publicly solicited after the grant was awarded. He holds a B.A. in English Literature from Princeton University with a minor in Cultural Anthropology. Mr. Bauer is a linguist and has taught abroad in Spain. His educational background and genuine interest in the history of San Juan Bautista made him the most qualified candidate interviewed. Mr. Bauer's research and writing skills have been a real contribution to the project. All paid survey participants are on contract with the City.

Michael Machado, is a licensed Architect and Co-Chairman of the San Juan Bautista Cultural Resources Board. He volunteered his time to work on the survey as an Architect and Planner because of his concern for the architectural and historical integrity of the community and to be able to offer in-kind service for a soft-match to the SHPO grant. Mr. Machado has been a great help to the San Juan Bautista Planning Commission in assisting them with the development of a design review program for the community, a product of the resource inventory.

Mr. Richard Janick of Monterey is the architectural historian on the project and comes well qualified as the former Chairman of the Art Department at Monterey Peninsula College, where he teaches art history as well as the history of architecture. Mr. Janick and Mr. Seavey established the Monterey Area Architectural Resource Inventory at the college in 1976 after assisting and advising in the development of the publication Architecture of the Monterey Peninsula, winner of the National Trust for Historic Preservation's Youth Achievement Award for the bicentennial year. Mr. Janick is a paid consultant matching his fee with donated services.

Mr. Hal Bohn, a member of the San Juan Bautista Planning Commission and Keeper of San Juan Bautista's historically important cemetery has acted as the volunteer coordinator for the project bringing interested citizens into the survey at times of need. As a photographer, Mr. Bohn has made his services available to the survey team when needed. He is working with Mr. Machado on developing the design review guidelines for the city.

Mr. Howard Harris, a consulting geologist and amateur historian from Hollister has been an indefatigable researcher, especially on the Pueblo status of San Juan Bautista and has invested much time and his own money in assisting the project.

The bare-bones team has been fleshed out from time to time with a number of local volunteers brought together by Mr. Bohn and Mr. Bauer for various aspects of the physical survey and administrative tasks. A number of volunteer workers assisted in the walking survey and photographic recording of the town, others, from time-to-time

have been asked to perform typing tasks for recording informational data or preparing the inventory sheets and final report draft. Our volunteers, over the period of the survey, have numbered about twenty to twenty-five, depending on the task to be performed.

#### SURVEYING SAN JUAN BAUTISTA

The initial survey of San Juan Bautista was of the windshield variety. It was employed to determine concentration of resources, identify the boundaries of the survey contract and locate any significant resources that might be hidden along the rural periphery of the project area. The second phase of the survey was the division of the entire incorporated portion of the community into districts. It was divided into thirty-two districts for a house-by-house walking survey by a number of volunteer teams. The actual walking survey was prefaced with a series of newspaper articles in the Hollister Freelance, whose assistance in services and support was of great value to the survey. A cover letter explaining the purpose of the survey and the date of the actual walking phase was sent with a previously prepared inventory questionnaire in the City of San Juan Bautista's monthly water bill mailing. The questionnaire response was about 10% of the mailing. Meanwhile Mr. Seavey conducted a class for the volunteer recorders, talking about the basic information necessary for the recording form, and defining some of the architectural styles and details for which the surveyors should look.

The actual survey took place on Saturday, May 17, 1981, with a make-up session on Sunday for any team that did not complete the

work on Saturday. Each team had two recorders and one photographer, (because of the availability of cameras this had to remain flexible). A follow-up review was made after collecting and reading the forms turned in by the volunteer surveyors. For a variety of reasons some of the photography had to be reshot.

Once the physical records were collected, they were initially filed by street and address. The survey team with its architectural historian then reviewed the entire file for architectural significance. Identifying structures of individual merit as well as noting styles typical to given periods of development, concentrations of resources and the streetscape, which was also recorded in part by the surveyors.

Buildings were classified by approximate type and architectural style and separated into categories in individual file folders with a contents page, DPR's, and any specific information on the building that was at hand. A search of the photographic files of the San Juan Bautista Historical Society, sadly inactive, produced a limited number of early images of the town as well as the individual buildings. These were Xeroxed and entered into the individual file folders.

Mr. Janick then took the file folders and completed the physical descriptions while the staff worked to develop the historical background for the significance portion of the state forms. This proved to be a difficult task in spite of the groundwork laid by the previous CETA team. Local residents were interviewed, files and maps checked for accuracy in locating known historical features and the locations of no longer existent resources that should be referenced.

Much time was spent trying to identify the designers and builders of the more architecturally significant buildings in the community. The single overriding impression was that San Juan Bautista is a unique historical resource of anonymous buildings by anonymous builders, a truly vernacular community.

Much of the survey time was spent in trying to locate specific information on the various periods of San Juan Bautista's growth and decline. Many state agencies were contacted with some positive results. Travel afield was necessary to review the known collections of material on the town and much time was spent in an effort to determine the pueblo status of the community, an important factor in water rights clarification. Because of the limited funds made available through the state grant, the organization of time for the various aspects of the survey had to be dove-tailed with the volunteers working schedules. San Juan Bautista is and always has been a working man's town. Seasonal agricultural work drew off potential volunteers at reasonably critical times. Many in the community commute as far as Gilroy or the Monterey/Salinas area for employment.

Because of the difficulty in obtaining volunteers for the research and documentation of the resource it was determined to attempt to recruit assistance through the nearest university or community college in the form of a class devoted to the mechanics of public history. The staff found an exceptionally well qualified instructor, James Williams, M.A., at Gavilan Community College in

Gilroy who was then president of the Gilroy Historical Society in 1980 for a class with the title: "History in Your Own Backyard: South Valley-- Its People and Buildings." The course was well advertised in San Juan Bautista, Hollister and Gilroy, and drew approximately 12 students, all from Gilroy. Although very useful, the actual volunteer time on the survey developed was minimal with the Gilroy residents preferring to apply the knowledge they gained from the class closer to home.

Talking of percentages in time allocated to the various phases of the survey the breakdown would go something like this: Physical Survey, 10%; File Preparation and review, 30%; Research and documentation, 40%; Final Report preparation, 20%.

Because of the lack of trained professionals available locally, selection of resources eligible for the National Register was made by: Mr. Machado, representing the Cultural Resources Board (and the only registered Architect in San Benito County); Mr. Janick, as Architectural Historian; and Mr. James Williams, M.A. (professor of history at Gabilan Community College in Gilroy and Public Historian), as historian.

## FINAL RESULTS

*San Juan Bautista was a touch point for just about every major historical event that took place in California prior to 1870.*

As to the physical construct and evolution of San Juan Bautista this inventory is relatively complete. All existing buildings outside the State Historic Park and excluding the Mission San Juan Bautista itself have been recorded, reviewed and documented in one way or another, (i.e., description, date of construction either actual or estimated, zoning, parcel number, builder, etc.), providing a reasonably comprehensive data base for the city where none existed before. Numerically, the categories of buildings surveyed break down as follows:

	<u>Inventory / Total</u>
Commercial	29 / 46
Residential	69 / 350
Industrial	6 / 8
Other	11 / 16

It could be very difficult to find a community with a better balance of historical, cultural and architectural resources, than San Juan Bautista. The heritage of California's development from Spanish/Mexican through American occupation is fully integrated in this one small town. It was the product of Spanish occupation, Mexican secularization and American conquest, and has left us enough physical



evidence of its making to mirror in the larger context those historic events that shaped it, and, more importantly, the California frontier. No major historical event of the evolution of European occupation in California has been bypassed here, be it the establishment of a mission, the extension of a rail-line or the development of a modern building material. North of Fourth Street the visual ambience is that of the 18th and 19th centuries despite the daily routine of the late 20th century.

San Juan Bautista has been at once the matrix and catalyst for dramatic change in California. The Spanish had to hold it, we discovered, from aggressive and independent Native Americans still active in their hostility towards the Europeans as late as the California Gold Rush. It was the source of other uprisings as well, native Californians against externally appointed Mexican administrators, American guests against their Californian hosts, Union soldiers posted to suppress southern sympathizers. San Juan Bautista functioned as a free Pueblo from 1835 until the conquest, never bothering to justify its de facto political status with the conquerors.

We know that the core of the community remained the Plaza while succeeding waves of immigration moved the physical construct of the town: first, south along the Alameda; then, north along Third and Second Streets before moving south again toward the cement plant after 1916. We know that the Europeans, especially French and Italians must have matched Americans in numbers, as early settlers in the community.

The names of the Chalmers brothers, George and Alexander can be added to the list of early architects in California as a result

of the survey, with at least two good examples of their work still intact in San Juan Bautista. Though no specific building styles were developed or extended in San Juan Bautista we know much more about the community's sense of itself through the extensive employment of minor classical detailing that constitutes the look of the place after American occupation. We made no great discoveries except that San Juan Bautista was a touchpoint for just about every major historical event took place in California prior to 1870, with a cast of characters equal to the actions. It is truly tragic that no one who participated in each of the epoch periods, except for our friend Issac Mylar, seems to have recorded their observations of the times in depth.

## RECOMMENDATIONS

*The preservation program should be integrated with the overall planning program for the community.*

The following series of comments are meant as recommendations and suggestions for the historic preservation and maintenance of the San Juan Bautista study area and its cultural resources. These are only recommendations and should be viewed as such. The course any particular community follows in developing and implementing a program of historic and cultural conservation must be based upon local needs, conditions, financial and personnel resources (both public and private), the relevant local laws and state enabling legislation. Where feasible, the preservation program should be integrated with the overall planning program for the community, this is especially true of San Juan Bautista which is, in itself, a cultural resource. The Cultural Resource Board, appointed by the City Council should be the vehicle representing both public and private interests and both community and professional viewpoints in carrying out the preservation program. Such a program will require support by the City Council in declarations of public policy.

Recommendations within this report have been made on the basis of their perceived usefulness to the community. The project cannot set rules. It will identify issues, suggest guidelines, and

develop alternatives. It will remain for the residents of San Juan Bautista and their elected representatives to accept or reject, in whole or in part, the findings of this report.

#### Recommendation No. 1

San Juan Bautista should develop a Historic Preservation Element to the General Plan. This can be accomplished in-house by the Cultural Resources Board, with city assistance, employing the State of California, Office of Planning and Research, Historic Preservation Element Guidelines. A copy of this document is on file with the City.

#### Recommendation No. 2

The City of San Juan Bautista with its certified Preservation Ordinance, Cultural Resources Board and Historic Resources Inventory in place and active, should qualify for the provision, (Sec. 101 (c)(1)) under the National Historic Preservation Act Amendments of 1980, earmarking up to 10% of the state's federal funding for preservation to be passed on to local government to carry out their own historic preservation programs. Although guidelines for this funding have not been approved by the federal government as yet, and budgeting for historic preservation through the current administration hasn't been specified, it would be important for the City of San Juan Bautista to contact the State Office of Historic Preservation as soon as possible to voice their interest in this funding program. This might be a vehicle for annual funding for a staff person or

consultant to the Cultural Resources Board, or funding for the implementation of identified programs.

Recommendation No. 3

One of the most important contributions to the continued assurance of San Juan Bautista's historic integrity will be the development and implementation of guidelines for new construction, as well as for the rehabilitation of existing historic buildings needed to facilitate growth while protecting San Juan Bautista's unique physical setting and historic qualities. Commercial enterprises that wish to capitalize on the historical ambience of the area, while making major economic contributions, can benefit from the technical assistance provided through such guidelines. Issues such as commercial rehabilitation under the Tax Reform Act incentives need to be brought to the attention of these groups. In all of this, however it will be important to solicit broad public participation, incorporating public opinion into the plan as much as practicable. It must be remembered that promises made to the public must be fulfilled. Possibilities discovered during the course of the project should be developed fully, using, if possible, the community's own resources to implement recommendations. Design control guidelines will serve to facilitate the rehabilitation and to upgrade the existing area by articulating the aesthetic concerns appropriate to the built environment of San Juan Bautista. These guidelines should include sign guidelines, standards for multiuse parking facilities, and pedestrian access.

Recommendation No. 4

Groupings of structures, historic sites or features, design components, natural features and landscape architecture, or other interesting details which together create an exceptionally rich and cultural ambience can be considered as historic districts.

Third Street, the commercial core of San Juan Bautista from Franklin to Muckelemy Streets may be the most well integrated urban and agricultural historic business district in California. Spanish/Mexican era adobes, western false front shops and locally quarried sandstone business buildings share the same space with a working truck garden and an orchard belonging to the State of California. Nowhere can one walk through an active three-block commercial corridor and see so much of California's past and San Juan Bautista's historic fabric still in productive use. This area, with possible extensions along lateral streets in the direction of Fourth Street would make an exceptional local historic district. It is recommended that an in-depth survey of the street from Franklin to Muckelemy Streets be undertaken with the assistance of either Gavilan College or the University of California at Santa Cruz; that as a result of this study a formal historic district be established through provisions of the San Juan Bautista Historic Preservation Ordinance. It is further recommended that National Register districting not be sought, as the local ordinance will qualify commercial owners for tax incentives and possible preservation funding.

If at all possible this research should be paired with an application to the National Endowment for the Arts for their Civic Design category under their Design Arts program for 1981-82 to show how design can be used to meet community needs. The application deadline for this program is December 10, 1981.

Recommendation No. 5

San Juan Bautista's admixture of older building forms and modern construction materials, (cement) invites interpretation. Watering troughs and iron horse ties line Third Street, some embedded in concrete. The light standards along this commercial corridor are in cement and of a pleasing design, but deteriorating. Steps should be taken to repair or replace those most effected with duplicate units. It is understood that the street lighting system in San Juan Bautista is scheduled to be modernized in the near future (?). This modernization should be resisted north of Fourth Street as inappropriate to the historic setting of the town and discussions begun with Pacific Gas and Electric to develop some form of cooperative program to assure that the historic character of this portion of the community is not altered. It is possible that such discussions might bring P.G. & E. into a program of active support for this project.

Recommendation No. 6

Third Street should be treated with care as regards future development. Visually, the removal of utility poles and lines would

do a great deal to enhance the resource and create a subtle form of signing, identifying the special nature of the street by their absence. An imaginative leveraging of funds to meet the requirements and aesthetic desires as regards the revitalization of this principal commercial base would serve the community well. A funding package for the up-grading of the water and sewage systems combined with monies already allocated by P.G. & E. for the conversion of overhead electric lines to underground could provide the required results of improved systems as well as markedly enhancing the urban design elements of the district. This could be accomplished without the "Disneyland" approach to character building employed in so many "old towns" throughout California. San Juan Bautista's character is intact. It simply needs to be preserved through proper maintenance. The historic resources inventory should be employed as a planning tool and guide in concert with the proposed design review process to encourage the implementation of programs and projects like those described above.

#### Recommendation No. 7

San Juan Bautista shares a unique and important symbiotic relationship with the State of California's, San Juan Plaza Historic Park. A great deal of public money has been, and is expended each year to assure the park's continued preservation and operation. This excellent investment has been rewarded with one of the largest attendance records, in any of the State Park historic units.



That attendance in turn assures the shopkeepers, restaurant owners, service connected employers and their employees in the community a reasonable living. To allow this relationship to deteriorate by the development of inappropriate construction in proximity to the State Park would be to jeopardize the very livelihood of many of San Juan Bautista's residents. It is in the best interest of all to assure the maintenance of San Juan Bautista's historic character, especially north of Fourth Street. It would be to both the city's and the state park's advantage if a closer bond between the two were cemented with some broad form of mutual support worked out. With the energy crisis many more people are going to be traveling shorter distances for recreation and entertainment. San Juan Bautista is well within one tank of gasoline for over three million of them.

Recommendation No. 8

Although the San Juan Plaza Historic Park is an excellent interpretive device for the teaching of early California history, the City of San Juan Bautista dearly needs its own small interpretive center to deal with the lives and accomplishments of the many citizens who have made the community what it is. A nice Mission Revival gas station next to the Luck Library has been designated for this function. As noted above, no opportunity should be missed to further cement a supportive and complimentary relationship between the state historic park and the people of San Juan Bautista. Perhaps this might be one of the vehicles in support of that cooperative

agreement. San Juan Bautista has had an excellent and active historical society that needs to be revived and exercised. With enough encouragement it might be possible to develop the City's facility into the desired interpretive center for the training of docents for volunteer assistance at the state historic park. This would go a long way in enhancing both resources. More importantly, it would help broaden local understanding of San Juan Bautista's key role in California's history and possibly assist in further maintaining the economic good health of the entire historic resource.

#### Recommendation No. 9

San Juan Bautista is fortunate that despite a history of physical change in its primary entryway, it still remains in one of the most scenic and unimpeded landscapes in all of California. Agriculture, to be sure, has left its mark on the countryside, but that is as it should be. The combination of pasturage and cultivated soils evidence the fecundity of the land. The main entrance to the community via Highway 156 from Highway 101 is of great importance to San Juan Bautista as the two-or-so miles between the town and the north-south transportation artery visually prepares the visitor for this or her step back into an earlier time. The unmatched viewshed north, east and south along Highway 156 should be protected from inappropriate development through the cooperation of land landowners, the County of San Benito and the City of San Juan Bautista. Williamson type agreements

are in place for some of the open space described, but this has proven to be less than effective legislation. Scenic highway designation should be applied here before encroachment by other than agricultural uses. The City of San Juan Bautista and land-owners need to discuss the potentially controversial subject with reason and concern for its effect on the economic well-being of all involved. A careful look at state enabling legislation might find more reasonable tax advantages through easement than currently afforded by the Williamson Act.

Recommendation No. 10

Evidence of the damage poorly integrated new development can do to a community's setting is clearly available in the Mission View Estates tract south of San Juan Bautista across Highway 156. It is recommended that the developers and homeowners alike be encouraged to plant fast growing vegetation and trees to soften the impact of the development on the town's southern viewshed. It is further recommended that the City make contact with Cal-Trans with a request for further landscaping of Highway 156 at the Mission View Estates location in order to mask the development without significantly impairing the homeowners' outlooks. Design review is a must for further development in this scenically sensitive area.

Recommendation No. 11

That no further signing be allowed along Highway 156 between Highway 101 and Lucy Brown Lane except that necessary for the

safety and welfare of motorists.

Historically the Alameda, which was San Juan Bautista's original southern entrance, was lined with willow trees planted by the mission fathers. The replanting of such trees from Franklin Street to the intersection of Mission Vineyard Road would re-establish the importance of this community entryway and act as a reminder of its significance during the Spanish/Mexican period. The same would be true with Muckelemi Street as regards the western entrance to the town. In this instance, however it is recommended that the locust tree be used to frame the roadway, as it was the predominant American introduction of flora into the community. This type of planting has been attempted but the trees in question have not been maintained nor do they appear well rooted. It is suggested that this type of project, the re-capture of identifiable entrances into San Juan Bautista, be undertaken by a city beautification committee, and phased over a period of years in connection with Arbor Day and encouraging full participation by the city school system. The cost of the trees should be born by private donation, and maintenance costs should be borne by the city. The growing of shade trees, especially south of Fourth Street should be encouraged with appropriate plantings being made available to homeowners at minimal expense through a city beautification committee.

#### Recommendation No. 13

It is strongly recommended that the City determine the availability for purchase of the small open space tract at the southwestern corner of Muckelemi and Fourth Streets as a logical and much needed extension of Abbe Park. The nature of the present facility, while filling an important recreational need for the community, allows little space for picnicking. The existing landscaping of the small adjacent piece would require minimal maintenance on the city's part while creating adequate picnic space to meet the needs of its citizens.

Additionally the two tracts of open space would formalize the western entrance to the town with a green belt. Funding for such a project might be obtained, at least in part from State Proposition I monies allocated by county, a federal land and water grant, (if this agency is funded by the Reagan administration) or by a combination of purchase and private sector donations for tax purposes. This piece of land would enhance considerably the image of the city while filling a need for more adequate park space. (If acquired, enough space for off street parking should be included in the agreement.)

#### Recommendation No. 14

There are exceptional open spaces in the heart of downtown San Juan Bautista, some are state owned and operated while others are in the private sector. Chapito's garden is one of the finest of these. If at all possible, this plot ought to be kept in its current use, as an important cultural resource.

Recommendation No. 15

The City's Cultural Resources Board should conduct a cemetery survey of the San Juan Bautista Cemetery. It is the most complete record, in one place, of the history of San Juan Bautista from 1864 to the present. The information it is likely to yield about the culture and history of the community is considerable. It represents, as well, an excellent collection of funerary decorative arts of some import which should be traced and preserved as a cultural resource. This project could be undertaken by local school children or a class from the area high school, or by the San Juan Bautista Historical Society. The cost would be in simple materials and "sweat equity."

Recommendation No. 16

In spite of their considerable contribution to the development of agriculture in the area of San Juan Bautista the Chinese and Japanese communities are practically invisible from the standpoint of history. This is an area sorely needing research and documentation. Mr. Sandy Lydon of Cabrillo College in Aptos has long been interested in the history of these minority groups in the Central Coast region and should be invited to develop a study of these local populations to assure their rightful place in the record of the community. A positive initial step in this process would be the placement and re-dedication of the Jim Jack Cabin in an appropriate location within the city. Support for this action has been expressed by the Monterey Viejo Chapter of E Clampus Vitus and should be solicited.

Recommendation No. 17

The literary history of San Juan Bautista from Mission times to the present is another important area that is lacking in research and documentation. If we are to include music, the record of "the mission town" is impressive. Locally, El Teatro Campesino might be the appropriate vehicle for the study of these contributions to the community's reputation, and perhaps re-introduce them in contemporary form through their own productions.

Recommendation No. 18

It is strongly recommended that the Cultural Resources Board and the City Council study the potential resources for funding noted in the appendices of this report in order to develop a long range historic preservation program for San Juan Bautista. Federal constraints on subsidy for programs in historic preservation are likely to continue despite federal laws in place supporting the movement. This should be a joint effort from both the private and public sector.

It is hoped that the product of the historic resources inventory and the provisions of the City's historic preservation ordinance will stimulate the private commercial sector in San Juan Bautista to take advantage of federal and state tax provisions applicable to historic preservation projects. In two instances this is already occurring, with the Wilcox-Lang House and Rozas, awaiting final approval of their National Register nominations. Any historic

preservation program in San Juan Bautista must be a public-private sector partnership to fully succeed and render this important historic community the service it deserves. The files of the Cultural Resources Board with the primary documentation of the historic resource inventory is available at City Hall for study and review by interested city officials and citizens. Potential developers are encouraged to use it in their initial planning stages in order to better integrate their design with the sense of the community. The Cultural Resources Board is to be commended for its efforts to-date in assisting developers and builders in keeping their projects sympathetic with the historic character of San Juan Bautista.

Time is a persistent and realistic factor in planning a long range preservation program. There seems to be few shortcuts to do the job correctly. This must be taken into account for the successful execution of such a program in San Juan Bautista. Elements must be phased and constant attention focused on the end product to counter attrition. San Juan Bautista will celebrate its bicentennial in 1997. This would be a logical target date for both the community and the state historic park's preservation program completion. With the bicentennial as a target date, planning can be phased backwards from the goal and realistic interim goals can be established and met.

#### Recommendation No. 19

Many of the nicer bungalows and other residential building types in town are the victims of misguided improvements in their



rehabilitation and maintenance. The most glaring inconsistency in this work is the replacement of original casement window forms with sliding aluminum units. The City should invest in a few copies of an excellent publication prepared by the City of Oakland called Rehab Right: How to Rehabilitate Your Oakland House without Sacrificing Architectural Assets. The architectural types this in-depth, self-help, how-to-do-it publication deals with are just those styles found in San Juan Bautista. Two or three copies in the library and two more copies with the City Staff would assist individual owners in both rehabilitating their homes properly and maintaining the integrity of San Juan Bautista's historic building stock.

Recommendation No. 20

In determining land use in the City of San Juan Bautista's designated development reserve south of Highway 156, careful attention should be paid to the historical and archaeological resources identified in the National Register Nomination Form for the San Juan Canyon Historic District, (Penn Site CA-SBN-35). Appropriate preservation and mitigation measures should be addressed early in the planning phase for the protection of the important cultural features identified in this area. (A copy is available to qualified researchers through the Cultural Resources Board.)

Recommendation No. 21

Employ this historic resources inventory to adopt an official city inventory as provided for in City of San Juan Bautista Ordinance 188 (Section 6-c).

## CONCLUSIONS

*I do not want to see that composition  
obliterated by the strokes of a giant roller.*

Luis Moreno

## CONCLUSIONS

Perhaps the greatest success of the San Juan Bautista historic resources inventory was the basic documentation of the community's pueblo status during the Mexican regime. This information may help the City determine its water rights from the San Juan Canyon watershed, which, with the coming of the San Felipe Water Project, could save the community up to one-third of its current annual budget that might otherwise have to be employed for the external purchase of water.

A further success, from the surveyor's point of view, is the qualification of the City through the inventory for application for funding of its local preservation program (once guidelines are established), through the National Historic Preservation Act Amendments of 1980.

The survey clearly notes the need for the City of San Juan Bautista and the San Juan Plaza Historic Park unit of the State Parks system to work more closely together to assure the continued economic well-being of both entities through mutual

cooperation. This is already beginning to occur with discussions between the historic park people and El Teatro Campesino for some form of cultural interpretive program, and the initiation of a local nonprofit support group for the park.

Since the inception of the survey project, at least two applications have been made to the National Register for Historic Places by local businessmen to qualify their structures for tax incentives under the Tax Reform Act of 1976, as amended, and the Revenue Act of 1978. It is hoped that the recommendations set forth in the document will initiate a locally designated historic commercial district that will spark the revitalization of the downtown without altering its unique character.

Despite continued enthusiasm for the project and good media coverage by the local press, the development of more than a handful of reliable volunteers was all but impossible. San Juan Bautista is still a workingman and working woman's town with the location of employment being usually in another community. For specific tasks, i.e., the walking survey, numbers were adequate and the job accomplished. but for the majority of the work the part-time survey staff had to fill in the gaps. Another problem was the lack of community records. Mission documents seem to cease about 1831. Jose Castro noted himself that the pueblo records prior to 1840 had been destroyed by fire, and the records of the incorporated City of San Juan Bautista are sketchy at best prior to 1978. Because originally, San Juan Bautista had been a part of Monterey County, a records search was necessary in Salinas and Hollister, the seats of government for both

Monterey and San Benito Counties. Limited funding (only half of the original grant request was funded), kept the staff from following up record leads in other parts of the state, although trips were made to the Ralph Milliken Museum in Los Banos, the Huntington Library in Los Angeles, the State Library in Sacramento and the California Historical Society and Bancroft Libraries in the San Francisco Bay area. It is hoped that a state department that is spending almost a million and a half dollars on the restoration of one building in the historic park might support further studies of the historic town that acts as the park's concessionaire in order to insure the California taxpayers' investment. Curiously, efforts to obtain state prepared copies of DPR's on the historic park's buildings and a copy of the National Landmark application for the Juan de Anza Adobe from the Heritage Conservation and Recreation Service have yet to meet with success. In lieu of ready volunteers, it was determined to call upon a local college or university for research support. As San Benito County has no such facility, it was necessary to go to southern Santa Clara County and Gavilan College to meet this need. A class was formed and trained for the task of research, but once again, time and distance precluded full development of the project. It is imperative that an in-depth survey of the Third Street Historic District be made as part of the overall planning for revitalization of this commercial core of San Juan Bautista.

Based upon the data collected in this survey the Cultural Resources Board of San Juan Bautista should be able to continue

to make intelligent and informed decisions in the employment of their historic preservation ordinance, as regards both land use planning and individual resources. Updating of the inventory is a continuing responsibility of the Board.

The State Office of Historic Preservation should be very helpful in assisting the City of San Juan Bautista obtain both certification and funding, when available, for implementation of a local preservation program as mandated by the NHPA Amendments of 1980. The Office could also be helpful in funding assistance for the San Juan Bautista Main Street Historic District Survey.

The activity which is the subject of this Historic Resources Inventory has been financed in part with Federal funds from the Heritage Conservation and Recreation Service, Department of the Interior. However, the contents and opinions do not necessarily reflect the views or policies of the Department of the Interior, nor does the mention of trade names or commercial products constitute endorsement or recommendation by the Department of the Interior.

## GLOSSARY OF ARCHITECTURAL TERMS

This glossary is a basic guide to the architectural terms descriptive of earlier buildings in San Juan Bautista.

**ADOBE** - A sun-dried, unburned brick of earth (generally clay) and straw; a structure made with such bricks.

**BALLOON FRAME** - A timber-frame construction having up-rights (called studs) that extend in one piece from foundation line to the roof with horizontal members (joists) nailed to them.

**BALUSTER** - A post or upright support for a handrail.

**BALUSTRADE** - A row of balusters supporting a handrail.

**BAY WINDOW** - A window which projects from the envelope or mass of a building, permitting more illumination of the interior. A "slanted" bay has angled sides and flattened top and bottom, meeting at the vertical front section, while a "squared" bay has sides at right angles to the building and vertical front section.

**BOARD & BATTEN** - Vertical siding composed of wide boards that do not overlap and narrow strips, or battens, nailed over the spaces between the boards.

**BRACKET** - A supporting member for a projecting floor or shelf (often it was used decoratively rather than structurally), based on a 90 degree angle shape.

**BUNGALOW** - Generally small one-story houses which have broad, gently sloping gabled roofs with gables usually turned toward the street. A common type has a large gable covering the main portion of the house with a smaller gable over the front porch which is typically supported by heavy piers. Structural elements such as rafters and purlins are often expressed, and wood, stucco or brick are used as exterior finishes.

**CAPITAL** - The carved top of a column.

**CLAIMING** - In rural or isolated sites, buildings may dominate the natural landscape. These man-made structures seem to have the power to claim as their own a part of the land around them.

**CLAPBOARD** - Horizontal, overlapping siding (originally of cleft oak in New England), that is thin on one edge and thick on the other, for weatherproof, exterior wall surfaces.

**CLASSICAL** - Ancient Greek or Roman forms, or directly imitative of them (as in Classical Revival).

**CORNICE** - Any projecting horizontal molding which crowns an exterior elevation, sometimes a window or door; or a molding used internally at the junction of wall and ceiling.

**DENTIL** - Tooth-like ornaments, in a row or "course"; originally associated especially with the Ionic order.

**DORMER** - A projection built out from the slope of a roof, used to house windows on the upper floor and to provide additional head room. Common types are the gable dormer and the shed dormer.

**DOUBLE HUNG SASH WINDOW** - A window with two sash, one above the other, arranged to slide vertically past each other.

**EAVES** - The projecting overhang at the lower edge of a roof.

**ELEVATION** - A graphic projection, at a given scale and upon a vertical plane of the front, rear or side of a building.

**ENFRONTING** - In urban situations, most commonly in early western towns, buildings, specifically false-fronts, presented their most imposing facades to the street. This special elevation could be said to "enfront" a part of the land or street in faces.

**FABRIC** - The variety of individual houses and other buildings combined with the regularity of building placement and landscape elements ties together to form what is called the "fabric" of the city.

**FACADE** - The front of a building.

**FALSE OR FLAT FRONT:** With the gradual standardization of commercial and domestic American architecture in the nineteenth century (especially with use of balloon frame construction), buildings became, increasingly, units of the same basic form. To provide facade variety was the only easy way to create "individuality"; proliferation of ornamental forms and variation of these forms on the front of buildings gave rise to rows of similar wooden boxes, with seemingly different fronts, now called "false" because of their purely applied decorative, (rather than functional) character. Often these facades gave an exaggerated verticality to the building."

**FENESTRATION** - The arrangement of windows in a wall.

**GABLE** - The triangular part of an exterior wall created by the angle of a double-pitch, or gable roof.



- GREEK REVIVAL** - During the early part of the nineteenth century the ideals of Greek democracy and, subsequently, Greek architecture were used as models for both political thought and architectural style. A Greek Revival style based directly on the architecture of the Greek temple emerged in the eastern and mid-western United States about 1820. From the 1840's to the end of the nineteenth century, simplified versions of this style were built in California and are characterized by the symmetrical appearance, a gabled roof turned toward the street and a doorway off center. Distinctive details include a rectangular transom over the door and a return at the roofline.
- HIP ROOF** - A roof that rises by inclined planes from all four sides of the house. Each plane is a trapezoid, and their juncture is a ridge running only part of the length of the house.
- HOOD MOLDING** - A projecting molding over an opening, to throw off rainwater; often used in a purely decorative manner. Also called a drip molding.
- ITALIANATE** - A period term which included forms and ornaments derived especially from fifteenth and sixteenth-century Italian architecture, notably from the Mannerist and Early Baroque era in Italy (ca. 1530-1590); the fashion was especially common between 1850 and 1875 in northern California.
- LANTERN** - A structure built on the top of a roof with open or windowed walls. Sometimes used for ventilation.
- LEAN-TO** - A simple structural addition that has a single-pitch roof.
- LINTEL** - The horizontal member above a door or window which supports the wall above the opening.
- MERGING** - The opposite of "claiming". This occurs when a building is designed either through its unobtrusive profile or use of harmonious materials to blend with the natural landscape.
- MISSION REVIVAL** - During the late nineteenth century Californians began to discover their past. Spanish missions like San Juan Bautista inspired the Mission Revival style which coincided with the emergence of California Regionalism. Buildings of this period are characterized by red tiled roofs and round arches cut into unornamented stucco or plaster walls. Balconies and curvilinear gables are often found on large buildings.
- NEWELL POST** - A principal upright support at the end of a stair railing or at a landing.
- PARAPET** - A railing or retaining wall along the edge of a roof, porch, balcony, or terrace.

**PEDIMENT** - The triangular face of a gable end crowning a building front or portico, especially in a classical form.

**PILASTER** - A rectangular column attached to the exterior side of a wall, often of the same color and material.

**PITCH** - The slope of the sides of a roof expressed in terms of a ratio of height to span.

**PRESSED METAL** - Thin sheets of metal molded into decorative designs and used to cover exterior walls, interior walls and ceilings.

**PURLIN** - Timbers placed horizontally over inclined roof rafters and sometimes appearing as a decorative element by projecting beyond the roof.

**QUOINS** - Derived from the French, coin or coign (corner); stones, often simulated in wooden blocks, to create an effect of strength or ornamental finish at the corners of a building.

**RAFTER** - A sloping structural member of the roof that extends from the ridge or hip to the eaves and used to support the roof deck, shingles or other roof covering.

**RETURN** - A return is the turned end of a gable roof, suggesting a pediment and common during the Greek Revival period.

**SALTBOX** - A gable-roofed house in which the rear slope is much longer than the front.

**SASH** - A framework into which windowpanes are set.

**SCROLLWORK** - Decorative open woodwork cut with a jig saw.

**SHED ROOF** - A sloping, single planed roof as seen on a lean-to.

**SHIPLAP** - Horizontal siding with a beveled or recessed edge to provide weatherproof jointing without a visible overlap.

**SIDE LIGHTS** - Pieces of glass at the sides of the front entrance door.

**SOFFIT** - The finished underside of an eave.

**TRANSOM** - A small window over a door or another window.

**VERANDAH** - A roofed open gallery or porch.

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**APPENDIX I  
(Outline)**

**Master List of Historic Resources**

**Historic Districts**

**Third Street Historic District  
Boundary Justification**

**San Juan Canyon Historic District  
Boundary Justification**

# MASTER LIST OF HISTORIC RESOURCES

Serial No.	Address	Historic or Common Name and Building Type	Architectural Style	Date	Zone
	FIRST STREET				
1-C	602	Cademartori's Restaurant	Spanish Revival	1937	C-R
2-L	708	JACL Community Hall	Mission Revival	1920	R-1
3-C	803	Juarez House	Vernacular	1905	R-1
4-C	907	Vaccarezza House	Bungalow	1908	R-1
5-C	1001	John Hunt Residence	Vernacular Victorian	1860	R-1
6-C	1111	Koch Residence	Classic Vernacular	1868	R-1
7-C	1020	Phillips House	Vernacular Victorian	1870	R-1
8-C	1122	Frank Abbe	Bungalow	1915	R-1
9-L	1125	Johnny Anzar House	Vernacular	1855	R-1
10-L	1957	Andrew Family House	Early Vernacular	1853	A

# MASTER LIST OF HISTORIC RESOURCES

Serial No.	Address	Historic or Common Name and Building Type	Architectural Style	Date	Zone
	SECOND STREET				
11-C	101	Cardella House	Vernacular	1860	C-R
12-L	311	City Hall	Spanish Colonial Revival	1957	C-R
13-L	401	Crane House	Vernacular New England	1835	C-R
15-L	407	Texas Lodge Masonic Hall	Carpenter Italianate	1868	
14-C	405	Althea Slibsager House	Bungalow	1910	C-R
16-C	505	Joe Bettencourt House	Bungalow	1920	R-1
17-C	507	Ed Lamb House	Bungalow	1920	R-1
18-C	509	Trinie Martin House	Bungalow	1920	R-1

# MASTER LIST OF HISTORIC RESOURCES

Serial No.	Address	Historic or Common Name and Building Type	Architectural Style	Date	Zone
	CORNER SECOND & SAN JOSE STREETS				
19-L		National Hotel Site		1858	Park
20-L	700	Jim Jack Cabin	Vernacular	1875	R-1
21-C	704	Vernacular Dwelling	Classic Vernacular	1860	R-1
22-C	706	Reid House	Classic Vernacular	1858	R-1
23-L	800	Lovett House	Classic Vernacular	1852	R-1

# MASTER LIST OF HISTORIC RESOURCES

Serial No.	THIRD STREET	Historic or Common Name and Building Type	Architectural Style	Date	Zon
24 NHL	103	Casa de Anza Adobe Antique Shop	Adobe	1834	C-2-S
25	107	La Casa Rosa Restaurant	Vernacular New England Influence	1870	C-2-S
26-C	109	El Zopi Loter Custom Jewelry Shop	Vernacular New England Influence	1870	C-2-S
27-C	111	New Leaf Retail Shop	Western False Front Commercial	1900	C-2-S
28-L	115	Theophile Vaché Adobe Restaurant Banquet Facility	Adobe	1850	C-2-S
29-L	203	Tuccholetta Hall -- Plaza Market	Monterey Colonial Adobe	1840	C-2-S
30-L	207	J.H. Lavagnino Store Trail's End Shop	Western False Front Commercial	1880	C-2-S
31-C	209	G & G Antiques Retail Shop	Western False Front Commercial	1858	C-2-S
32-C	211	Cindy's Ice Cream Parlor	Western False Front Commercial	1900	C-2-S

# MASTER LIST OF HISTORIC RESOURCES

Serial No.	THIRD STREET --Cont'd	Historic or Common Name and Building Type	Architectural Style	Date	Zone
33-C	215	La Fiesta Linea Retail Shop	Western False Front Commercial	1900	C-2-S
34-C	217	The Watering Trough Retail Shop	Western False Front Commercial	1860	C-2-S
35-C	300	Mission Cafe Coffee Shop	Western False Front Commercial	1856	C-2-S
36-L	302	Cravea Retail Clothing Store	Western False Front Commercial	1870	C-2-S
37-L	303	The Rabbit Tree Craft Shop (Bank of Italy Bldg.)	Vernacular Masonry	1910	C-2-S
38-C	304	Mission Shoe Renewal Retail Shop	Western False Front Commercial	1906	C-2-S
39-C	304A	Truman/Verutti House	Vernacular	1883	C-2-S
40-L	307	The Cutting Horse Restaurant	Vernacular Masonry	1871	C-2-S
41-C	306 & 308	Yolanda's Antiques & Gularte Real Estate	Western False Front Commercial	1857	C-2-S



# MASTER LIST OF HISTORIC RESOURCES

Serial No.	THIRD STREET -Cont'd	Historic or Common Name and Building Type	Architectural Style	Date	Zo
42-C	310	Chapito's Garden	Commercial Open Space		C-2-S
43-L	311	The Wild Flower Retail Shop	Vernacular Stone Masonry	1868	C-2-S
44-C	313	The Abbe Co. Warehouse	Western False Front Commercial	1868	C-2-S
45-L	315	A. Taix Block Restaurant 2nd Floor Rental	Vernacular Stone Masonry	1908	C-2-S
46-L	318	E & R Deli First Court Justice	Western False Front Commercial	1860	C-2-S
47-L	319	Cardella Building Paradis Bakery	Vernacular Masonry	1860	C-2-S
48L	400	100F Hall -- Mission Sundri Store	Carpenter Italianate	1868	C-2-S
49-L	401	Lilliam Johnson Antiques Bluebird Hotel--Apts.	Italianate False Front	1894	C-2-S
50-C	406	Butterchurn Antiques-- Hudner Blacksmith Shop	Utility Western False Front	1910	C-2-S

# MASTER LIST OF HISTORIC RESOURCES

Serial No.	THIRD STREET ---Cont'd	Historic or Common Name and Building Type	Architectural Style	Date	Zone
51 CPHI	409	Glad Tidings Church	Greek Revival	1863	C-2-S
52-L	501	Parades House	Vernacular Classic Revival	1860	R-1
53-L	502	Kemp House	Greek Revival Classic Vernacular	1860	R-1
54-L	503	Pearce Honeymoon Cottage	Classic Vernacular	1885	R-1
55-C	504	Stewart House	Bungalow	1920	R-1
56-C	506	DeRoza House	Bungalow	1920	R-1
57-C	507	Petersen Warehouse	Industrial Warehouse	1916	R-1
58-C	603	Padron House	Spanish Revival-Pueblo	1928	R-1
59-C	607	Spotswood House	Mediterranean Revival	1928	R-1

# MASTER LIST OF HISTORIC RESOURCES

Serial No.	THIRD STREET --Cont'd	Historic or Common Name and Building Type	Architctural Style	Date	Zone
60-C	609	Dena Burke House	Vernacular	1870	R-1
61-C	700	E.A. Reynolds House	Victorian Vernacular	1880	R-1
62-C	704	Dwelling	Vernacular Classic Box	1900	R-1
63-C	707	Archibald House	Bungalow	1920	R-1
64-C	708	Zecher House	Victorian Vernacular	1880	R-1
65-C	801	Zangari House	Vernacular Classic Box	1905	R-2
66-L	900	Luck Service Station		1919	C-R
67-C	903	Dwelling	Bungalow	1920	C-R

# MASTER LIST OF HISTORIC RESOURCES

Serial No.	FOURTH STREET	Historic or Common Name and Building Type	Architectural Style	Date	Zone
68-C	87	Dwyer House	Bungalow	1916	R-3-S
69-C	89	Dwelling	Bungalow	1916	R-3-S
70-C	91	Pensotti House	Bungalow	1916	R-3-S
71-I	207	Pico-Boronda Adobe Native Daughters Hall		1836	R-3-S
SIXTH STREET					
72-C	401	Bonifacino House	Bungalow	1916	R-1

# MASTER LIST OF HISTORIC RESOURCES

Serial No.	THE ALAMEDA	Historic or Common Name and Building Type	Architectural Style	Date	Zone
73-L	104	The Old Brewery Commercial--Residential	Vernacular Industrial	1871	C-2-S
74-C	105	Dwelling	Vernacular Victorian	1890	C-2-S
75-L	315	Wilcox-Lang House	Carpenter Gothic	1858	C-2-S
76-C	411	Frank Avilla, Sr. Residence	Bungalow	1915	R-1
77-C	415	Ernest Lavagnino House	Mediterranean Revival	1930	R-1
78-C	417	Lawrence Lavagnino House	Mediterranean Revival	1930	R-1
79-C	425	Martin Penn House	Vernacular Cabin	1850	A

# MASTER LIST OF HISTORIC RESOURCES

Serial No.	FRANKLIN STREET	Historic or Common Name and Building Type	Architectural Style	Date	Zone
80-C	17	William Lavagnino House	Adobe	--	C-R
81-L	22	Twitchell/Paradis House	Vernacular	1860	R-1
82-C	23	Dwelling	Vernacular	1850	C-2-S
83-C	36	Dwelling	Vernacular Classic Box	1900	C-2-S
	JEFFERSON STREET				
84-C	11	Beuttler House	Vernacular Bungalow	1905	R-1
85-C	21	Dwelling	Bungalow	1920	R-1
	MARIPOSA STREET				
86-L	37	Mariposa House Restaurant	Queen Anne Cottage	1895	C-2-S

# MASTER LIST OF HISTORIC RESOURCES

Serial No.	MONTEREY STREET	Historic or Common Name and Building Type	Architectural Style	Date	Zone
87-C	15	Dwelling	Bungalow	1920	R-1
88-C	27	Arthur S. Nyland Warehouse	Vernacular Utility	1939	R-2
89-C	35	Rice-Trujillo House	Bungalow	1915	R-2
90-C	38	Dwelling	Vernacular Classic Box	1905	R-2
91-L	45	Marentis House	Vernacular-Pointed Style	1873	R-1
92-L	60	Community V.F.W. Hall	Adobe-Modern	1947	C-R
93-L	L	Cemetery		1864	
	MUCKELEMI STREET				
94-C	24	Garza & Flores Shop	Western False Front Utility	1900	C-2-S
95-C	--	George Chalmers House	Vernacular	1856	R-3-S

# MASTER LIST OF HISTORIC RESOURCES

Serial No.	NYLAND DRIVE	Historic or Common Name and Building Type	Architectural Style	Date	Zone
96-L	120	John Breen Adobe	Adobe	1852	A
	POLK STREET				
97-L	31	Rozas House	Vernacular	1856	C-2-S
	SAN ANTONIO STREET				
98-C	69	Boyd Residence	Vernacular	1861	R-3-S
	SAN JOSE STREET				
99-L	11	San Juan Bautista Community Center	Vernacular Mission Revival	1920	R-1
	TAHUALAMI STREET				
100-C	35	Dwelling	Bungalow	1915	R-2
101-C	37	Dwelling	Bungalow	1915	R-2
102-C	39	Dwelling	Bungalow	1915	R-2



# MASTER LIST OF HISTORIC RESOURCES

Serial No.	Address	Historic or Common Name and Building Type	Architectural Style	Date	Zone
	WASHINGTON STREET				
103-L	37	Steve Lavagnino House	Queen Anne Cottage	1906	C-2-S
	SPHERE OF INFLUENCE BREEN ROAD				
104-C	511	Jacinto House	Vernacular Farm House	1905	A
	CAGNEY ROAD				
105-L	550	Cagney House	Vernacular Farm House	1895	A
106-C	555	Kamimoto House	Vernacular Square Cottage	1900	A
	LUCY BROWN ROAD				
107-C	500	Joe Jacinto Dairy House	Bungalow	1910	A
	MISSION VINYARD ROAD				
108-L	--	Migrant Farm Labor Camp	Vernacular	1915	A

# MASTER LIST OF HISTORIC RESOURCES

Serial No.	Address	Historic or Common Name and Building Type	Architectural Style	Date	Zone
	OLD SAN JUAN HIGHWAY				
109-C	130	Arthur S. Nyland Ranch House	Mediterranean Revival	1939	A
110-C	1149	John H. Lavagnino Ranch House	Mediterranean Revival	1932	A
	SALINAS GRADE ROAD				
111-C	1131	Calasopa Ranch Tank House	Vernacular	1905	A
	SAN JUAN CANYON ROAD				
112-L	600	Ideal Cement Plant Site	Industrial	1910	A
113-L	620	Tobitt Ranch House	Vernacular	1870	A
	SAN JUAN HOLLISTER ROAD				
114-C	--	Nyland Bull Barn	Vernacular	--	A

# MASTER LIST OF HISTORIC RESOURCES

Serial No.	Address	Historic or Common Name and Building Type	Architectural Style	Date	Zone
	HIGHWAY 156 H LATERAL				
115-L	---	Don Manuel Larios Ranchito	Vernacular	CA 1840	A
	COMMUNITY DESIGN FEATURES				
116-C	FENCING				
117-C	HORSE TIE RINGS -- THIRD STREET			CA 1916	
118-C	LANDSCAPE				
119-C	LIGHT STANDARDS -- THIRD STREET			CA 1920	
120-L	MONUMENTS				
121-L	FIRE BELL & TOWER			1881	

# MASTER LIST OF HISTORIC RESOURCES

Serial No.	Address	Historic or Common Name and Building Type	Architectural Style	Date	Zone
	COMMUNITY DESIGN FEATURES -- Continued				
122-C	STREET FURNITURE			1769	
123-L	EL CAMINO REAL				
	REGIONAL DESIGN FEATURES				
124-C	BARNS				
125-L	CALIFORNIA CENTRAL RAILROAD			1909	

Note:

For the purpose of this report, all abbreviations will conform to those listed in the California Historic Resources Inventory Survey Workbook, especially those found in the section on completing the Historic Resources Data Encoding Sheet, (DPR 660). The only deviation from this will be the inclusion of the following categories for local reference:

Landmark (L): Buildings and Sites with identifiable architectural or historic significance; they may be characterized by a distinct architectural style, or by elements of design, detail, materials or craftsmanship characteristic of an architectural type. These features represent important elements in San Juan Bautista's historic fabric.

Contributing (C): Buildings and sites with less architectural or historic significance, but because of scale, design, use of materials or location, make a positive contribution to the historic fabric of San Juan Bautista.

HISTORIC DISTRICTS

Under the criteria of the National Register of Historic Places there are two areas in San Juan Bautista which appear to be eligible for listing as National Register Historic Districts. Eligibility is established in relation to the published criteria of the National Register, but final determinations are made by the Secretary of the Interior following the recommendations of the State Historical Resources Commission.

A Historic District is a group of contiguous buildings or sites which meet the criteria of the National Register. It is not necessary that each building in a district be individually eligible, or that every building be a positive contributor, but that collectively they represent a unified ensemble that expresses a coherent image of a period in the history of the place or its architecture.

Listing as a Historic District entails the same provisions and restrictions as individual listing on the National Register. Thus, similarly, Districts are afforded a degree of protection from federally licensed or funded projects that impinge on their integrity. More importantly, many buildings in Districts are subject to the provisions of the Tax Reform Act of 1976, and may be eligible for federal grants and loans for rehabilitation. Thus there are significant economic incentives to preservation of buildings in Districts.

### Third Street Historic District

San Juan Bautista is one of the oldest continuously-occupied settlements in California. It is little changed from its 19th century appearance, the various periods of its past-Spanish, Mexican and American are easily visible to even the most casual observer. Third Street, the commercial core of San Juan Bautista from Franklin to Muckelemi Streets may be the most well integrated urban and agricultural historic business district in California. Spanish/Mexican era adobes, western false front shops and locally

quarried sandstone business buildings share the same space with a working truck garden and an orchard belonging to the State of California. Nowhere can one walk through an active three block commercial corridor and see so much of California's past and San Juan Bautista's historic fabric still in productive use. This proposed district contains multiple resources significant in the areas of history, architecture, historic archaeology, exploration/settlement, the military, politics, commerce and transportation. It meets virtually all the criteria established by the National Register of Historic Places for significance and should be designated a historic district.

#### Boundary Justification

The district, whose boundaries are depicted on map 3 is described as follows: beginning at the northeast corner of San Jose and Third Streets, thence running south-easterly along Third Street to include Lots 5, 6, 7, Block 12; Lots 4, 5, 6, Block 14; Lots 3, 4, 12, 13, 14, 6, 7, 8, 9, 11, 10, Block 16; all of Block 18; Lots 7, 1, 3, 4, Block 20; and the south-easterly corner of Lot 5, Block X, thence crossing Third Street to the southwest corner of Franklin and Third Streets, and running in a northwesterly direction along Third Street to include Lots 6, 5, 4, 1, Block 21; Lots 4, 6, 5, 2, 1, Block 19; Lots 4, 5, 2, 1, Block 17; Lots 5, 4, 3, 2, 1, Block 15; Lots 4, 3, 2, 1, Block 13; thence northeasterly across Third Street to the point of beginning.

San Juan Canyon Historic District (including the Penn Site-  
CA-SBN-35)

This site is an immense concentration of archaeological material at the mouth of the San Juan Canyon, (see map 4). It is difficult to be sure what sort of archaeological phenomenon is represented by this site, which measures almost a mile across. Concentrations of material can be observed on the surface, but artifact and burial finds are reported in all portions of the site, and the surface distributions observed are as likely to be the results of recent disturbance as they are to represent aboriginal activities. Under the circumstances, it seems most efficient to designate the whole area as a site and discuss its characteristics as features and loci.

Boundary Justification

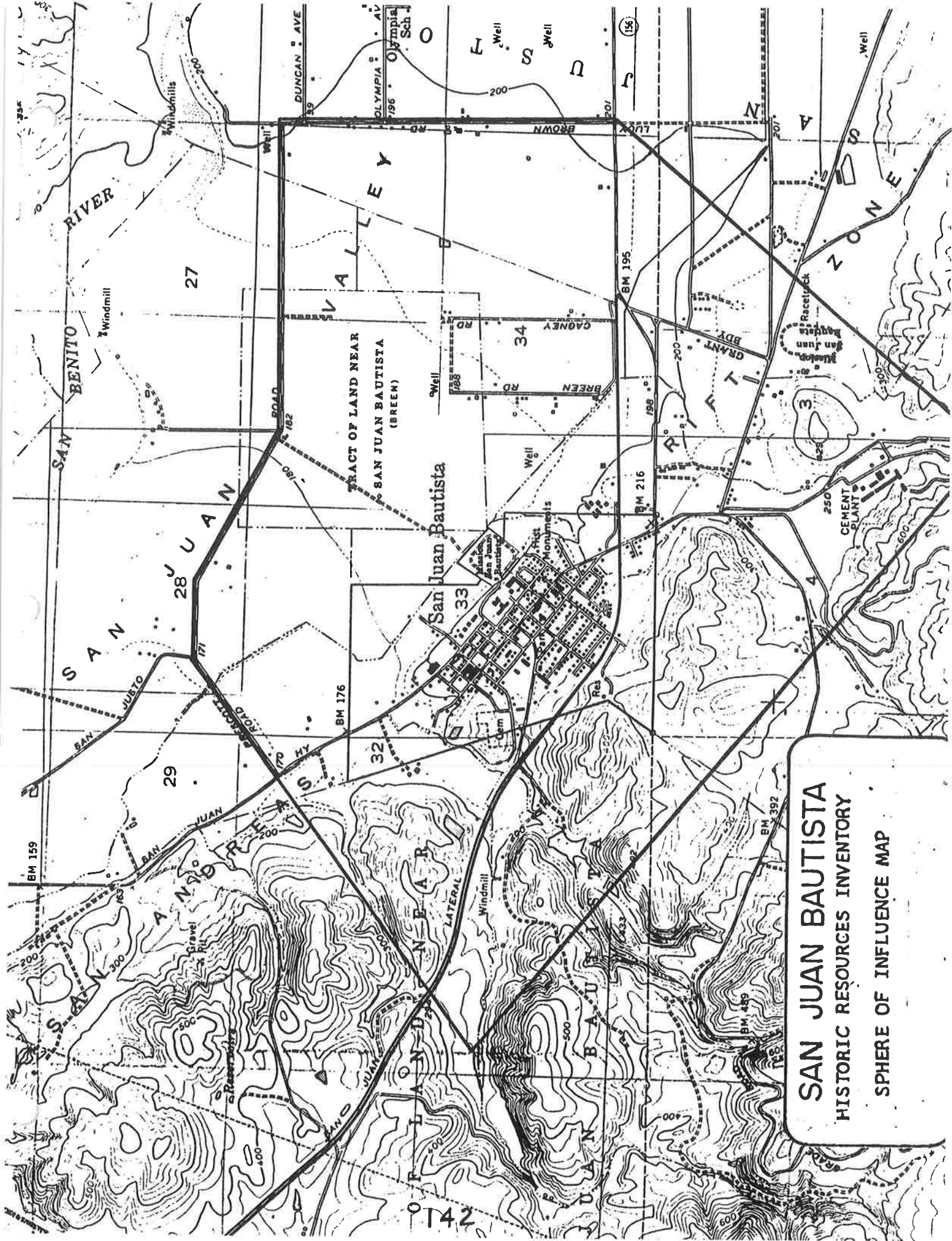
The major components of the site are located in the area of the San Juan Canyon mouth. The boundaries are defined to include the prehistoric and historic sites which have been described.

The entire San Juan Canyon Historic District lies within a quadrilateral formed by the four UTM references; NE corner 10 3220 7770, SE corner 10 3220 7564, SW corner 10 3025 7564 and NW corner 10 3025 7770.

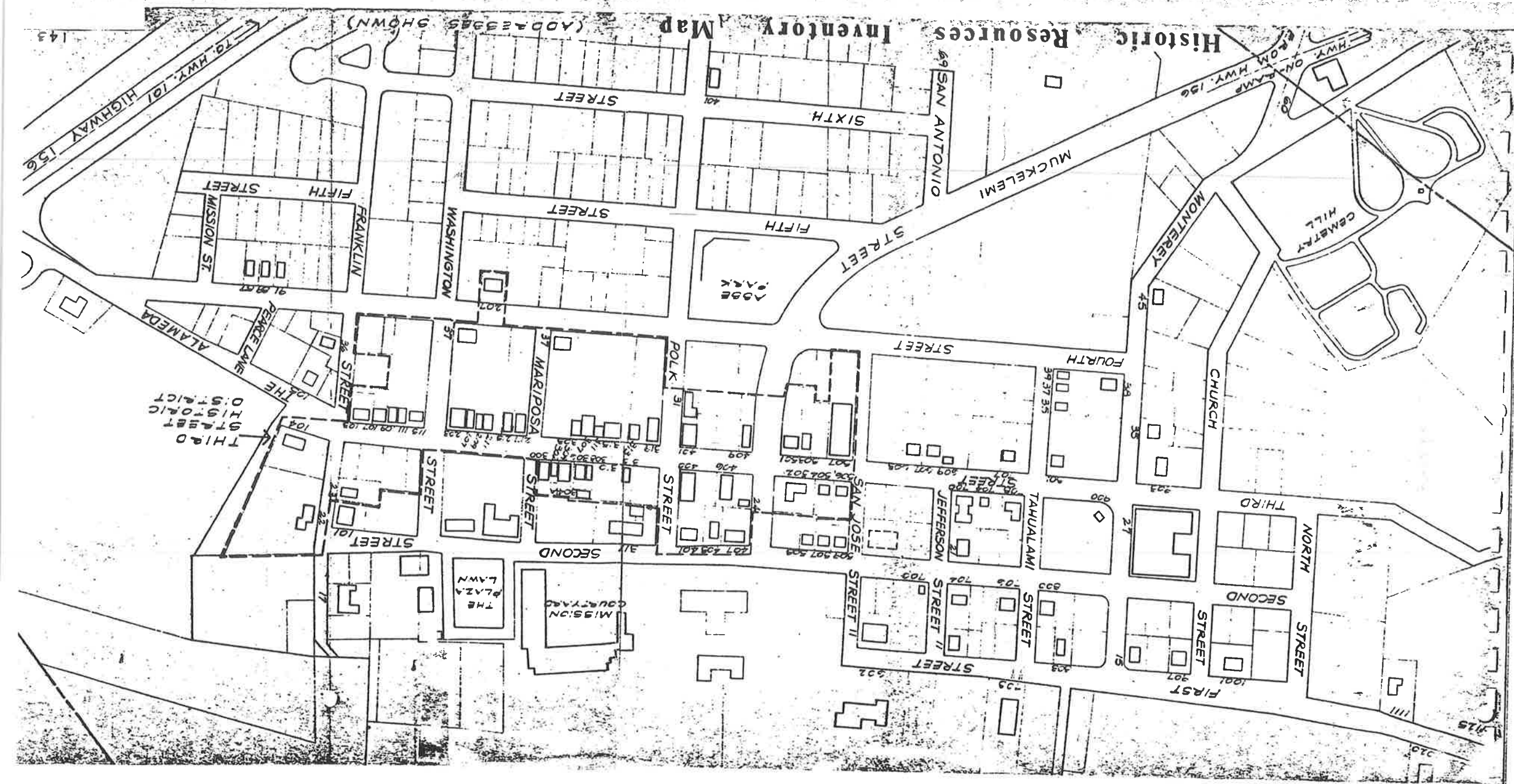
The northern border of the district, running from the NW corner UTM along Highway 156 to the NE UTM, is extended to include northern borders of the prehistoric site SBN 35.

The Eastern border of the district, running from the NE UTM corner to the SE UTM corner, is extended to include the prehistoric site, Mission Vineyard and Pagan Hill.

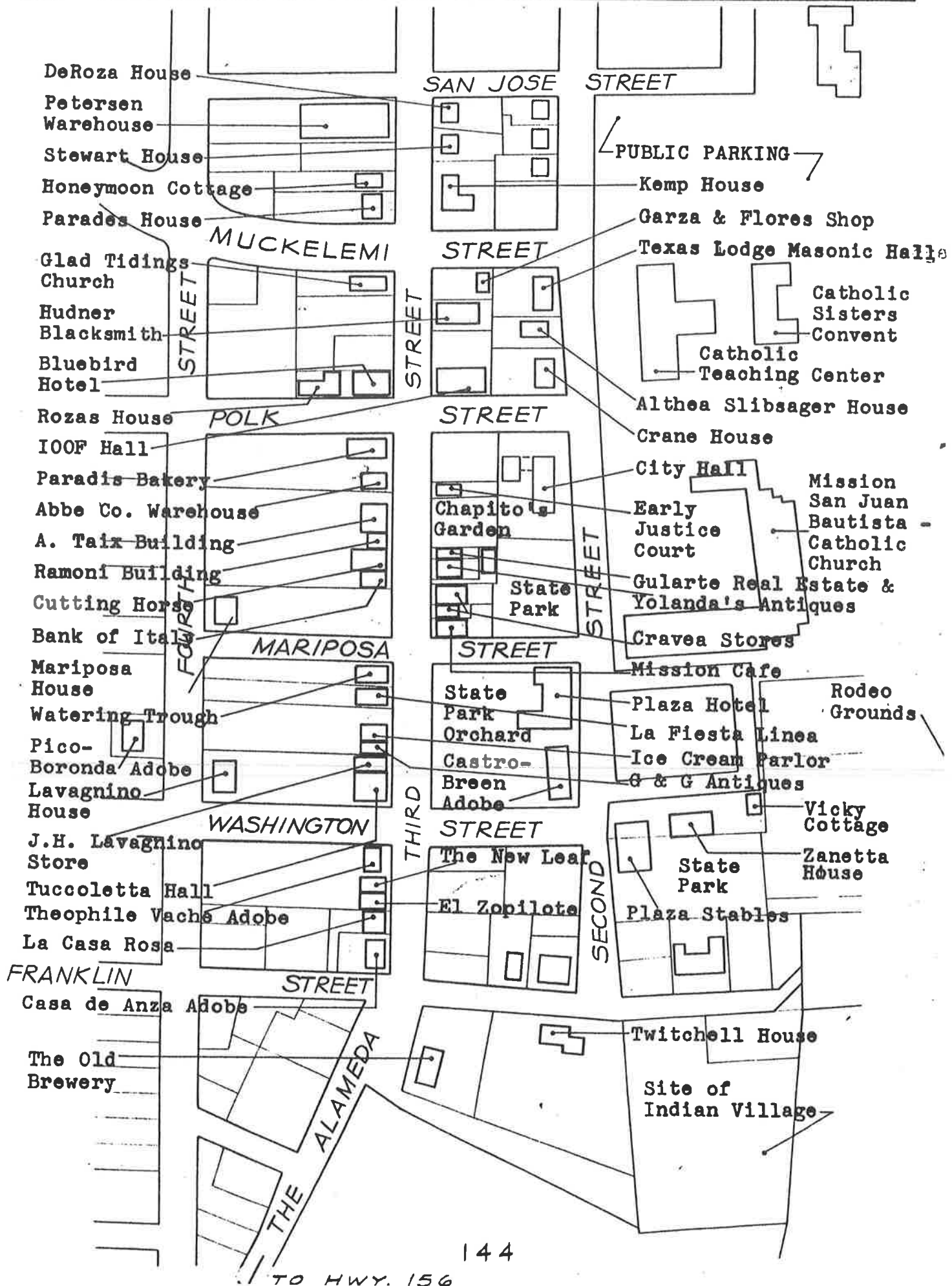




**SAN JUAN BAUTISTA**  
**HISTORIC RESOURCES INVENTORY**  
**SPHERE OF INFLUENCE MAP**

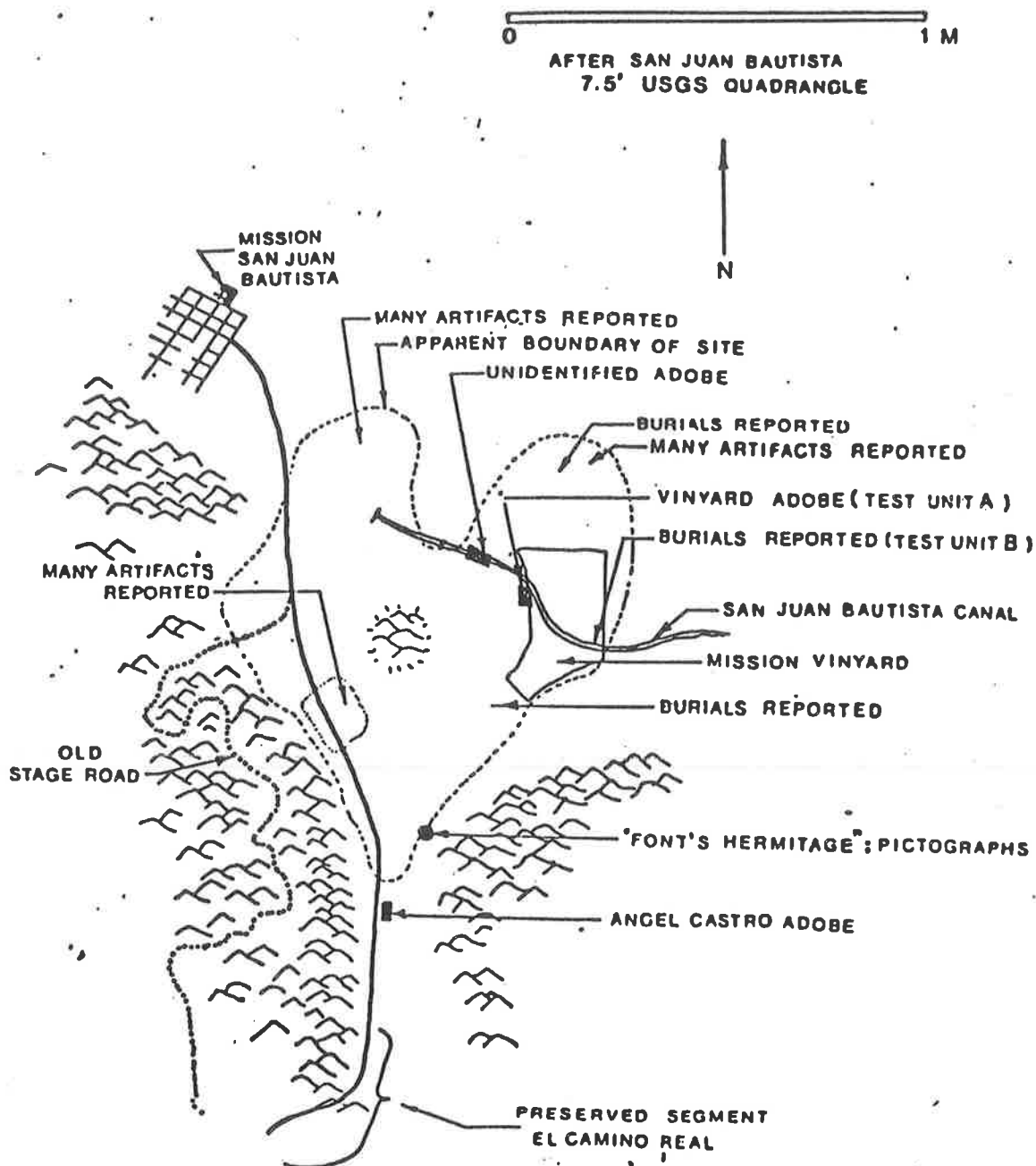


## District



# San Juan Canyon Historic District

MOUTH OF SAN JUAN  
CANYON SHOWING  
ARCHAEOLOGICAL FEATURES  
& SAN FELIPE FACILITIES



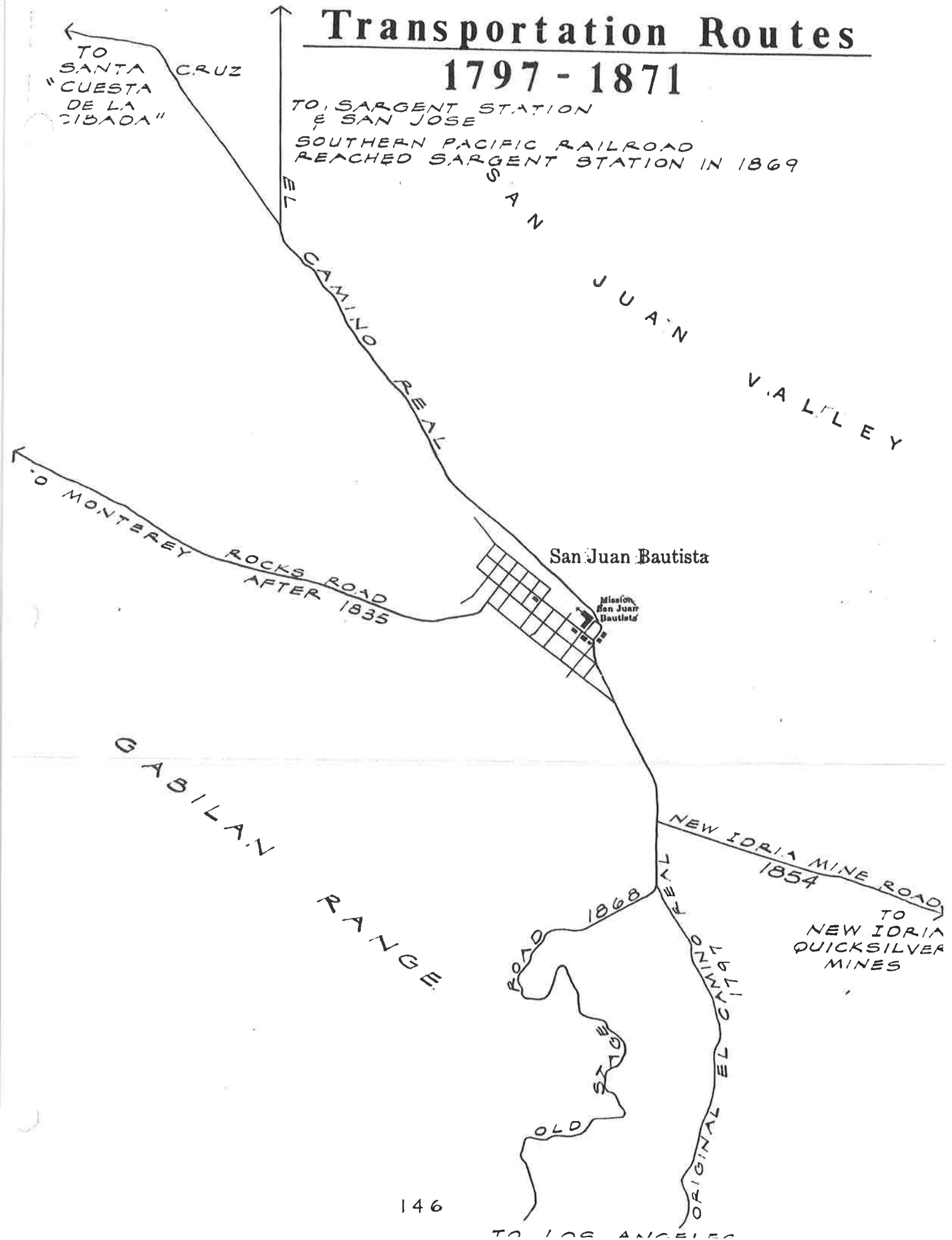


# Transportation Routes

## 1797 - 1871

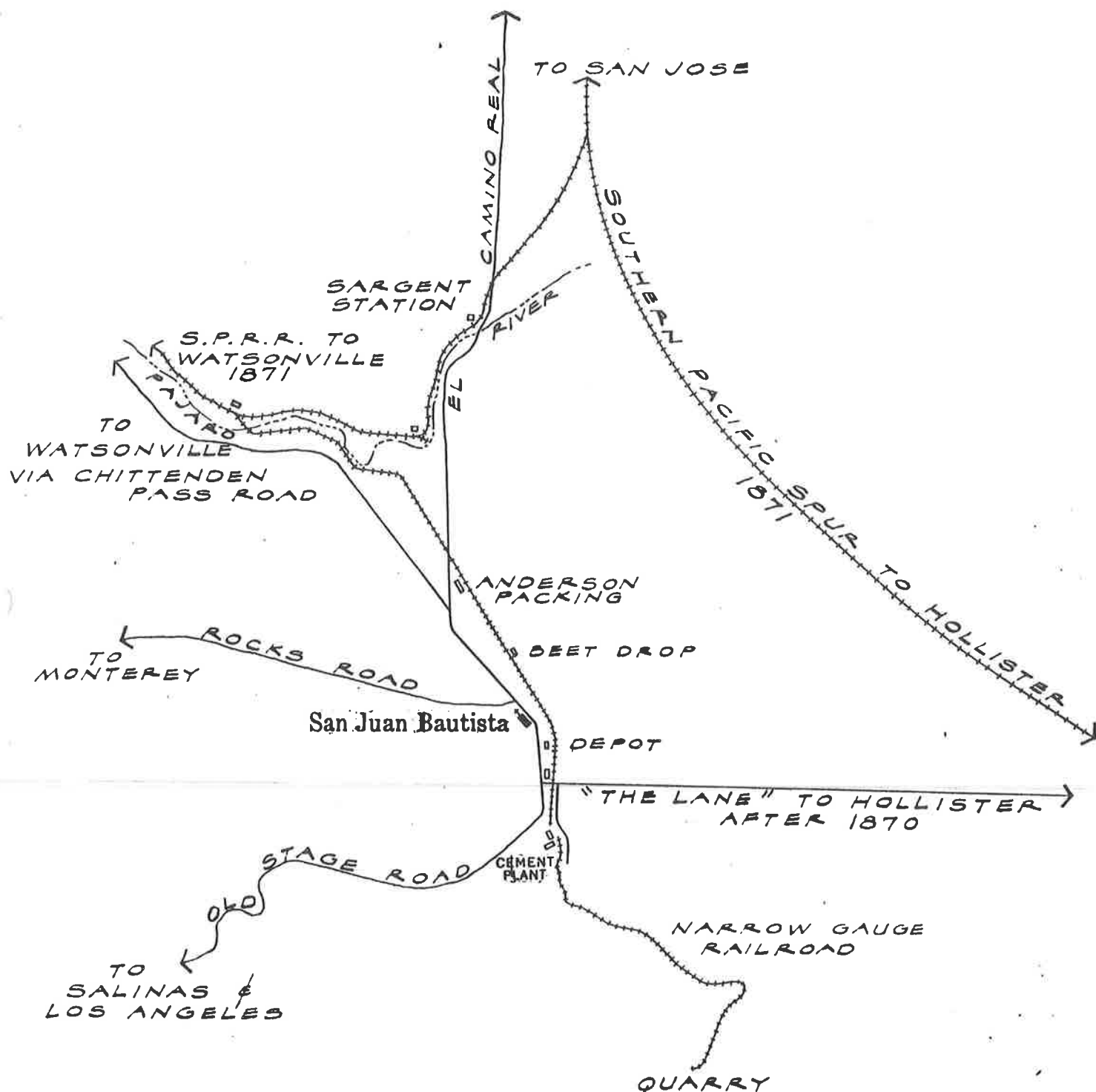
TO SARGENT STATION  
& SAN JOSE

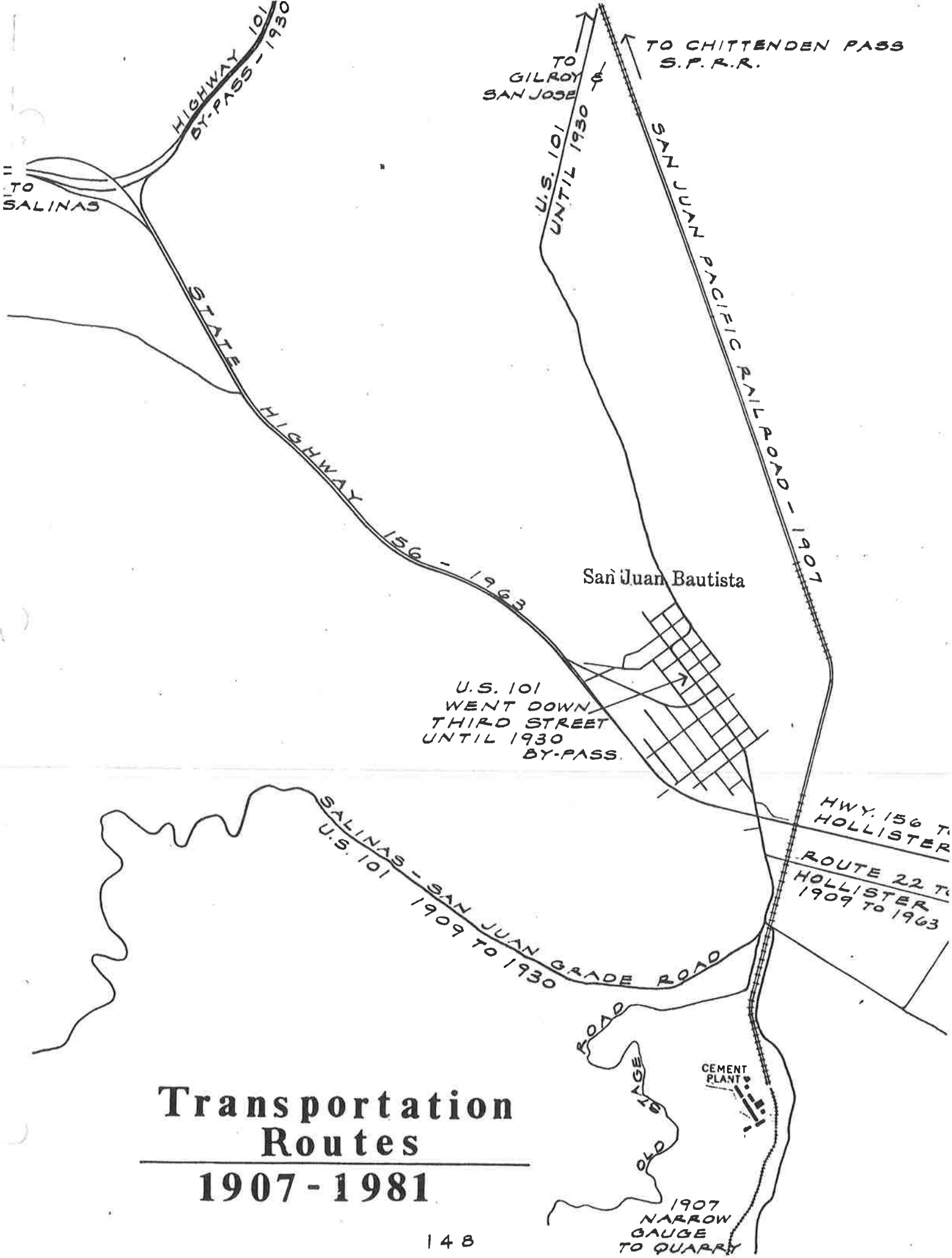
SOUTHERN PACIFIC RAILROAD  
REACHED SARGENT STATION IN 1869



# Transportation Routes

1871 - 1907





**Transportation  
Routes  
1907 - 1981**

Appendix II  
(Outline)

PRESERVING HISTORIC RESOURCES

- I. PRIVATE LAND USE CONTROLS
- II. PUBLIC LAND USE CONTROLS
  - 1. Eminent Domain
  - 2. Regulation
    - a. Zoning
- III. LANDMARK COMMISSION ORDINANCES

CITY OF SAN JUAN BAUTISTA CULTURAL RESOURCES  
ORDINANCE NO. 188

  - A. Purpose
  - B. Area of Application
  - C. Definitions
  - D. Cultural Resources Board
  - E. Powers and Duties
  - F. Landmark and Historic District Designation Criteria
  - G. Landmark and Historic District Designation Procedures
  - H. Permits
  - I. Demolition of Structures Built Prior to 1930
  - J. Permit Procedure
  - K. Permit Criteria
  - L. Appeals
  - M. Ordinary Maintenance and Repair
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  - O. Enforcement and Penalties
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  - R. Filing Fees
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  - T. Nonattendance
- IV. HISTORIC DISTRICT ORDINANCE
- V. ANTI-NEGLECT ORDINANCES
- VI. DEVELOPMENT RIGHTS TRANSFER
- VII. DEVELOPMENT RIGHTS ACQUISITION
- VIII. EASEMENTS



**IX. BUILDING CODES**

**X. PRESERVATION AND THE PLANNING PROCESS**

**XI. COMPLEMENTARY LOCAL PROGRAMS**

- A. Building Code, Fire, Health, and Housing Code Modifications**
- B. Capital Improvement Programs and Public Services**
- C. Utilizing or Planning Changes in Taxation**
- D. Adjustment in Other Local Programs**

## Appendix II

### PRESERVING HISTORIC RESOURCES

The physical features of a city are in constant change. The current trend of historic preservation is to conserve urban resources. Older buildings and neighborhoods should be rehabilitated for adaptive use, rather than demolished. The listing of Historical Sites on the State Inventory form or on the National Register does not provide any control regarding the destruction of Historic resources except in the case of projects involving federal funds. Preservation only comes about through local ordinances and programs.

#### How can we conserve and preserve San Juan Bautista's Historic Resources?

Land Use Controls. Land use controls are one method to aid historic preservation, and may be divided into two general areas; private land use controls and public land use controls.

#### I. PRIVATE LAND USE CONTROLS

The most common private land use control is the outright purchase of the property. However, a party may purchase some lesser rights, a person may buy a restriction on the owner's right to alter a specific element of a structure. The property owner's consent is required. Historic easements are useful where significant structures are not grouped together.

## II. PUBLIC LAND USE CONTROLS

Like the private sector, local government can acquire property in fee or in part, but additionally, it has the power of eminent domain, police power (regulation) and the power to tax.

### 1. Eminent Domain

Eminent domain permits the government to require the sale of private property to itself for a fair price. As the legislature perceives that benefit, historic preservation may be a legitimate use of eminent domain if the property can be justified as being for the public benefit. Williams vs. Parker held by implication that condemnation for community beautification was valid. Berman vs. Parker, often cited for the proposition that aesthetics is a valid justification of the police power, is more explicitly an eminent domain case.

### 2. Regulation

The police power permits the government to enact regulation to protect the health, safety, morale and general welfare of the community. This broad power is the basis of most domestic regulations such as building codes and zoning ordinances. From this power is derived the power of the government to regulate the preservation of entire districts, to designate landmarks, and to prevent the demolition of designated structures. The use of the police power based solely on aesthetic considerations is now considered a valid purpose for historic preservation.

#### a. Zoning

Zoning is the foremost technique used by almost all local

governments to control land use. In 1959, the California Legislature passed two statutes, SS-25373 and 37361, to enable counties and cities to establish historic districts. The legislative body of the City may provide for places, buildings, structures, works of art, and other objects, having special character or special historical or aesthetic interest or value, special conditions for the protection, enhancement, perpetuation or use, which may include appropriate and reasonable control of the use or appearance of neighboring properties within public view, or both. Inappropriate zoning places many of the older, originally single family homes in constant jeopardy. Historic district and individual landmark designation can only protect a portion of those structures deserving protection. Consideration should be given to rezoning older residential areas to protect their neighborhood quality, or to allow for sensitive change of occupancy. In addition, consideration should be given to developing incentives to encourage developers to recycle qualified existing structures rather than to demolish them and to replace them with speculative construction. The City Ordinance provides the local ability for protection.

### III. LANDMARK COMMISSION ORDINANCES

Ordinances can be tailored to meet the needs and goals of a particular community; however, any local ordinance must recognize State constitutional restrictions, common law requirements, and existing legislation dealing with preservation and related areas.

A thorough investigation of State and local laws, with the assistance of legal experts, is essential in determining which legal mechanisms are best suited to fulfilling local preservation needs.

**CITY OF SAN JUAN BAUTISTA CULTURAL**  
**RESOURCES ORDINANCE NO. 188**

This ordinance shall be known as the Cultural Resources Ordinance of the City of San Juan Bautista.

**A. PURPOSE**

The purpose of this ordinance is to promote the public health, safety, and general welfare by providing for the identification, protection, enhancement, perpetuation and use of improvements, buildings, structures, signs, objects, features, sites, places and areas within the City that reflect special elements of the City's architectural, artistic, cultural, engineering, aesthetic, historical, political, social and other heritage for the following reasons.

1. To safeguard the City's heritage as embodied and reflected in such resources;
2. To encourage public knowledge, understanding, and appreciation of the City's past;
3. To foster civic and neighborhood pride and a sense of identity based on the recognition and use of cultural resources;
4. To promote the enjoyment and use of cultural resources appropriate for the education and recreation of the people of the City;
5. To preserve diverse and harmonious architectural styles and design preferences reflecting phases of the City's history and to encourage complementary design and construction;

6. To enhance property values and to increase economic and financial benefits to the City and its inhabitants;
7. To protect and enhance the City's attraction to tourists and visitors (thereby stimulating business and industry);
8. To identify as early as possible and resolve conflicts between the preservation of cultural resources and alternative land uses;
9. To integrate the preservation of cultural resources and the extraction of relevant data from such resources into public and private land management and development processes;
10. To conserve valuable material and energy resources by ongoing use and maintenance of the existing built environment;
11. To take whatever steps are reasonable and necessary to safeguard the property rights of the owners whose property is declared to be a landmark or is located in an area designated as a landmark district.

#### **B. AREA OF APPLICATION**

This ordinance shall apply to all cultural resources within the City.

#### **C. DEFINITIONS**

1. "Alteration" means any exterior change or modification of any landmark or of any property located within an historic district including but not limited to, exterior changes to or modification of structure, architectural details or visual characteristics such as

paint, color and surface texture, grading, surface paving, new structures, cutting or removal of trees or other natural features, disturbance of archeological sites or areas, and the placement or removal of any exterior objects such as signs, plaques, light fixtures, street furniture, walls, fences, steps, plantings and landscape accessories affecting the exterior visual qualities of the property.

2. "Archeological" means the study of ancient peoples and customs as shown by monuments, sites, implements, inscriptions and relics.

3. "Board" means the Cultural Resources Board established by this ordinance.

4. "Cultural resources" means improvements, buildings, structures, signs, features, sites, places, areas or other objects of scientific, educational, cultural, architectural, historical, or archeological significance to the citizens of the City.

5. "Exterior architectural feature" means the architectural elements embodying style, design, general arrangement and components of all of the outer surfaces of an improvement, including but not limited to, the kind, color and texture of the building materials and the type and style of all windows, doors, lights, signs and other fixtures appurtenant to such improvement.

6. "Historic district" means any area which contains improvements having a special character, historical interest or aesthetic value or which represent one or more architectural periods or styles typical to the history of the City, and which improvements constitute a



distinct section of the City that has been designated an historic district pursuant to this ordinance.

7. "Improvement" means any building, structure, place, parking facility, fence, gate, wall, work of art or other object constituting a physical betterment of real property, or any part of such betterment.

8. "Landmark". An historic, cultural or natural landmark is any real property such as a building, structure, archeological excavation or object that is unique or significant because of its location, design, setting, materials, workmanship or aesthetic feeling and:

- a. That is associated with events that have made a meaningful contribution to the nation, state or community; or
- b. That is associated with lives of persons who made a meaningful contribution to national, state or local history; or
- c. That reflects or exemplifies a particular period of the national, state or local history; or
- d. That embodies the distinctive characteristics of a type, period or method of construction; or
- e. That presents the work of a master builder, designer, artist or architect whose individual genius influences his age; or that possesses high artistic value; or
- f. That represents a significant and distinguishable entity whose components may lack individual distinction; or
- g. That has yielded or may be likely to yield information important to national, state or local history or prehistory.

9. "Member" means any member of the Cultural Resources Board.

10. "Object" means a material thing of functional, aesthetic, cultural, symbolic or scientific value, usually by design or nature movable.

11. "Natural feature" means any tree, significant shrub grouping, or significant geological formation subject to the provisions of this Chapter.

12. "Owner" means the person appearing as the owner of such improvement, natural feature, or site on the latest equalized assessment roll of the County of San Benito.

13. "Person" means any individual, association, partnership, firm, corporation, public agency or political subdivision.

14. "Preservation" means the identification, study, protection, restoration, rehabilitation or enhancement of cultural resources.

#### **D. CULTURAL RESOURCES BOARD**

1. There is hereby established in the City of Cultural Resources Board (hereinafter referred to as the "Board") consisting of five unpaid members appointed by the City Council.

2. The members of the Board shall include at least one member of the City Historical Society, and may include one non-resident of the City who resides within the Supervisorial District. All members must have a demonstrated interest in and knowledge of the cultural heritage of the City, none shall be serving on either the City Council or the Planning Commission and four must be residents of the City.

3. The Board shall have the power and authority to perform all of the duties hereinafter enumerated and provided.

4. The original appointment of the members of the Board shall be as follows: Three for two years and two for four years. Thereafter, appointments shall be made for a four-year term.

5. In the event of a vacancy occurring during the term of a member of the Board, the City Council shall make an interim appointment to fill the unexpired term of such member.

#### **E. POWERS AND DUTIES**

The Board shall have the following powers and duties:

1. Establish criteria and conduct or cause to be conducted a comprehensive survey of properties within the boundaries of the City; subject to the approval of the City Council.

2. Adopt specific guidelines for the designation of landmarks, landmark sites and historic districts; subject to the approval of the City Council.

3. Maintain a local register of historic districts, landmark sites, and landmarks within the City.

4. Review and comment upon the conduct of land use, housing and redevelopment, municipal improvement, and other types of planning and programs undertaken by any agency of the City, the county, or state as they relate to the cultural resources of the community,

5. Adopt prescriptive standards to be used by the Board in reviewing applications for permits to construct, change, alter,

modify, remodel, or remove any landmark or improvement upon a landmark, on a landmark site, or within an historic district; subject to the approval of the City Council.

6. Recommend to the City Council the purchase of fee or less-than-fee interests in property for purposes of cultural resources preservation.

7. Investigate and report to the City Council on the use of various federal, state, local or private funding sources and mechanisms available to promote cultural resource preservation within the City.

8. The Cultural Resources Board may seek private funds to preserve landmarks and to otherwise seek to involve private groups in the preservation of landmarks.

9. Preserve, restore, maintain and operate historic properties under the ownership or control of the City.

10. Approve or disapprove, in whole or in part, applications for permits pursuant to Sections 9, 10, and 11 of this ordinance.

11. Review all applications for permits, environmental assessments, environmental impact reports, environmental impact statements, and other similar documents as set forth in this ordinance which could materially affect historic districts, landmark sites or landmarks. The Secretary of the Planning Commission shall forward all such documents to the Board for review and comment. The Board shall forward its comments to the Planning Commission.

12. Retain consultants and conduct studies, as the Board deems desirable or necessary, except that all expenditures of City funds are subject to prior approval by the City Council.

13. Contract, with prior approval of the City Council, with county, state or federal government, or any agency or subdivision of said governments, or with any other organization.

14. Cooperate with local, county, state and federal governments on the pursuit of the objectives of historic preservation.

15. Adopt procedural rules for the conduct of its business in accordance with the provisions of this ordinance.

16. Keep minutes and records of all meetings and proceedings including voting records, attendance, resolutions, findings, determinations and decisions. All such material shall be public record.

17. Render advice and guidance, upon the request of the property owner or occupant, on the restoration, alteration, decoration, landscaping or maintenance of any landmark, landmark site, historic district or neighboring property.

18. Participate in, promote and conduct public information, educational, and interpretive programs pertaining to cultural resources.

19. Perform any other functions that may be designated by resolution or by motion of the City Council.

20. The Board shall not be limited to those duties hereinbefore specifically set forth, but shall do all things necessary to identify the role and responsibility of the City of San Juan Bautista in relation to community historical and cultural interests and activities and to assist in the assumption of such role and discharge of such

responsibility by the City of San Juan Bautista. In so doing, the Board shall cooperate with individuals and with private and public groups and organizations to achieve broad community participation in and to strengthen the leadership of local historical and cultural endeavors.

21. Designation of a landmark shall not infringe upon the rights of a private owner thereof to make any and all reasonable uses of such landmarks which are not inconsistent with the purpose of this article.

#### **F. LANDMARK AND HISTORIC DISTRICT DESIGNATION CRITERIA**

For the purposes of this ordinance, an improvement may be designated a landmark by the City Council, and any area within the City may be designated an historic district by the City Council pursuant to Section 8 if it meets the following criteria:

1. It exemplified or reflects special elements of the City's cultural, social, economic, political, aesthetic, engineering, archeological or architectural history; or
2. It is identified with persons or events significant in local, state or national history; or
3. It embodies distinctive characteristics of a style, type, period or method of construction, or is a valuable example of the use of indigenous materials or craftsmanship; or
4. It is representative of the notable work of a builder, designer, or architect; or
5. Any property which is listed on the National Register described in Section 470a of Title 16 of the United States Code; or

6. Its potential of yielding information of archeological interest; or

7. Its status as a feature of the natural environment that strongly contributes to the aesthetic integrity of the City; or

8. Its relationship to other landmarks or landmark districts if its preservation is essential to the integrity of the landmark or landmark district.

#### G. LANDMARK AND HISTORIC DISTRICT DESIGNATION PROCEDURES

Landmarks and historic districts shall be established by the City Council in the following manner:

1. A property owner may request the designation of his or her improvement as a landmark or the designation of an historic district by submitting an application for such designation to the Board. The Board or City Council may also initiate such proceedings on their own motion.

2. The Board shall conduct a study of the proposed designation and make a preliminary determination based on such documentation as it may require, as to its appropriateness for consideration. If the Board determines that the application merits consideration, but only if it so determines, it shall schedule a public hearing for a date within 30 days of said decision.

3. The Board's decision to schedule or not to schedule a public hearing shall be in writing and shall be filed with the Building Inspector and the City Clerk. Notice of a decision not to schedule a public hearing shall be given by mail to the applicant. No building,

alteration, demolition, or removal permits for any improvement, building or structure within the proposed historic district or relative to a proposed landmark shall be issued while the public hearing or any appeal related thereto is pending.

4. In the case of a proposed landmark and landmark site, notice of the date, place, time and purpose of the hearing shall be given by first class mail to the applicants, owners, and occupants of the improvement at least 20 days prior to the date of the public hearing, using the name and address of such owners as shown on the latest equalized assessment rolls, and shall be posted in accordance with Ordinance No. 173.

5. In the case of a proposed historic district, notice of the date, place, time and purpose of the hearing shall be given by first class mail to the applicant, owner and occupant of all properties within the proposed district at least 20 days prior to the date of the public hearing, using the name and address of such owners as shown on the latest equalized assessment rolls, and shall be posted in accordance with Ordinance No. 173.

6. At the conclusion of the public hearing, but in no event more than 60 days from the date set for the initial public hearing for the designation of a proposed landmark or historic district, the Board shall recommend approval in whole or in part, or disapproval in whole or in part of the application in writing.

7. Within 60 days of the receipt of the Board's recommendations, the Planning Commission shall make its own recommendations and



forward both proposals to the City Council. Both recommendations shall be in writing and shall state the findings of fact and reasons relied upon in reaching their respective decisions.

8. The City Council, within 30 days of receipt of both recommendations, shall by ordinance approve the application in whole or in part, or shall by motion disapprove it in its entirety.

9. Failure to send any notice by mail to any property owner where the address of such owner is not a matter of public record shall not invalidate any proceedings in connection with the proposed designation. The Board and Council may also give such other notice as they may deem desirable and practicable.

#### H. PERMITS

It is unlawful for any person to tear down, demolish, construct, alter, remove, or relocate any improvement, or any portion thereof, which has been designated a landmark or landmark site pursuant to the provisions of this ordinance, or which lies within an historic district, or to alter in any manner any exterior architectural feature of such a landmark, landmark site, or improvement within an historic district, or to place, erect, alter, or relocate any sign within an historic district or on a landmark or landmark site, without first obtaining written approval to do so in the manner provided in this ordinance, nor shall the Building Official or Planning Commission grant any permit to carry out such work on a designated landmark or landmark site or within an historic district, without the prior written approval of the Board.

## **I. DEMOLITION OF STRUCTURES BUILT PRIOR TO 1930**

The Chief Building Inspector shall notify the Board in writing within five days of receiving any request for the demolition of any building built prior to 1930 which is not included in "I" above. Such notification shall be accompanied by one clear photograph, submitted by the applicant, of the front of the building. The age of the structure shall be determined or verified by appropriate public records or from an inspection thereof. The Chief Building Inspector shall not issue a demolition permit for such building until the Board has had a period not to exceed thirty days during which it may investigate, document, and photograph the building and attempt if desirable to arrange for the preservation of the building through private action. After the expiration of the thirty day period the permit shall issue according to normal procedure. The thirty day period may be waived by the Chief Building Inspector where immediate demolition is required for the safety of the public.

## **J. PERMIT PROCEDURE**

The following procedures shall be followed in processing applications for approval of work covered by this ordinance.

1. A copy of the application for approval of work covered by this ordinance shall be filed by the applicant with the Board.
2. Such applications shall be accompanied by such materials as are required by the Board and are reasonably necessary for the proper review of the proposed project.

3. The Board shall complete its review and make a decision within thirty days of the date of receipt of the application.

There shall be no notice, posting or publication requirements for action on the application, but all decisions, interim or final, shall be made at regular meetings of the Board. The Board's decision shall be in writing and shall state the findings of fact and reasons relied upon in reaching its decision.

4. In review of permits sought in order to wholly or partially remove or demolish a landmark, landmark site or historic district, the Board may approve or disapprove the issuance of said permit or permits.

#### K. PERMIT CRITERIA

1. In the case of a designated landmark, the proposed work would not detrimentally alter, destroy or adversely affect any exterior architectural feature; or

2. In the case of any property located within an historic district, the proposed construction, removal, rehabilitation, alteration, remodeling, excavation or exterior alteration conforms to the prescriptive standards as adopted by the Board, and does not adversely affect the character of the district; or

3. In the case of construction of a new improvement, building or structure upon a landmark site, the exterior of such improvements will not adversely affect and will not be incompatible with the external appearance of existing designated improvements, buildings and structures on said site; or

4. In the case of permit application for demolition, the Board shall find that the designed landmark or portion thereof is in such condition that it is not feasible to preserve or restore it, taking into consideration the economic feasibility of alternatives to the proposal, and balancing the interest of the public in preserving the designated landmark or portion thereof and the interest of the owner of the landmark site in its utilization.

#### **L. APPEALS**

Actions by the Board under this Ordinance may be appealed by any interested party to the City Council by filing a notice of appeal to the City Council with the City Clerk not later than ten days after the Board's written decision has been filed with the City Clerk. Said notice shall be accompanied by a set fee in an amount to be determined by the City Council. The City Council shall schedule a public hearing to be held no later than thirty days after the notice of appeal is filed, and shall render its decision within thirty days of said hearing date.

#### **M. ORDINARY MAINTENANCE AND REPAIR**

Nothing in this ordinance shall be construed to prevent the ordinary maintenance or repair of any exterior architectural feature in or on any property covered by this ordinance that does not involve a change in design, material or external appearance thereof, nor does this Ordinance prevent the construction, reconstruction, alteration, restoration, demolition or removal of any such feature when

the Building Inspector certifies to the Board that such action is required for the public safety due to an unsafe or dangerous condition and cannot be accomplished under the California Historical Building Code.

#### **N. REPAIR**

No person, whether owner, occupant, or other person in actual charge of a landmark, or an improvement, building or structure in an historic district, shall be required to perform any acts of repair, maintenance or renovation other than such acts as are required of all property owners or occupants by reason of municipal, state or federal law.

#### **O. ENFORCEMENT AND PENALTIES**

1. It shall be the duty of the Building Inspector or the Building Inspector's delegate, to administer and enforce the provisions of this ordinance.

##### **2. Methods of Enforcement**

In addition to the regulations of this ordinance, other ordinances and other provisions of law which govern the approval or disapproval of applications for permits or licenses covered by this ordinance, the Building Inspector shall have the authority to implement the enforcement thereof by any of the following means:

a. Serving notice requiring the removal of any violation of this ordinance upon the owner, agent, occupant or tenant of the improvement, building, structure, or land;

b. Calling upon the City Attorney to institute any necessary legal proceedings to enforce the provisions of this ordinance and the City Attorney is hereby authorized to institute any actions to that end;

c. Calling upon the Chief of Police and authorized agents to assist in the enforcement of this ordinance.

In addition to any of the foregoing remedies, the City Attorney may maintain an action for the injunctive relief to restrain or enjoin to cause the correction or removal of any violation of this ordinance, or for an injunction in appropriate cases.

#### P. SHOWING OF HARDSHIP

The Board or City Council need not disapprove an application for permit to carry out any proposed work in an historic district, or on a landmark or a landmark site, if the applicant presents clear and convincing evidence of facts demonstrating to the satisfaction of the Board or City Council that such disapproval will work immediate and substantial hardship on the applicant because of conditions peculiar to the particular improvement, building, or structure or other feature involved, and that failure to disapprove the application will be consistent with the purposes of this ordinance. If a hardship is found to exist under this section, the Board or City Council shall make a written finding to that effect, and shall specify the facts and reasons relied upon in making such a finding.

#### **Q. SEVERABILITY**

If any section, clause or phrase of this ordinance is for any reason held to be invalid or unconstitutional by a decision of any court of competent jurisdiction, such decision shall not affect the validity of the remaining portions of this ordinance. The City Council hereby declares that it would have passed this ordinance and adopted this ordinance and each section, sentence, clause or phrase thereof, irrespective of the fact that any one or more sections, subsections, sentences, clauses or phrases be declared invalid or unconstitutional.

#### **R. FILING FEES**

Before accepting for filing any application hereinafter mentioned, the Board shall charge and collect the fees herein specified:

1. For each application for designation of a landmark, the fee shall be fifty dollars (\$50.00).
2. For each application for designation of an historic district, the fee shall be one hundred dollars (\$100.00).
3. There shall be no fee for each application for designation of a landmark, or for each application of an historic district, if such application for designation is initiated by the Board, or by resolution of intention of the City Council or by the Planning Commission.

#### **S. ADVICE AND GUIDANCE TO PROPERTY OWNERS**

The Board may render advice and guidance with respect to any proposed work not requiring a City permit, on a designated landmark

site or in a designated historic district. Examples of the work referred to are: painting and repainting of exterior surfaces; fencing, landscaping; and installation of lighting fixtures. In rendering such advice and guidance, the Board shall be guided by the purposes and standards of this Ordinance.

#### **T. NONATTENDANCE**

In the event a member of the Board shall not attend three meetings of the Board within a period of three months, unless excused by the Chairman of the Board, the office of such member shall be deemed to be vacant and the term of such member terminated, and the Council notified immediately by the Secretary of the Board of such termination, and the Council shall forthwith make a new appointment in accordance with this ordinance.



This Municipal Ordinance No. 188 of the City of San Juan Bautista was introduced and read at a regular meeting of the City Council of San Juan Bautista on June 5, 1979, and was thereafter adopted at a regular meeting of the City Council on July 3, 1979, and ordered posted as provided by Ordinance 179 all by the following vote of the Council:

AYES: Councilperson: Gervais, Pagaran, Pitschka, Ponce

NOES: Councilperson: None

ABSENT: Councilperson: Nyland

ABSTAIN: Councilperson: None

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Mayor

Attest:

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City Clerk

#### IV. HISTORIC DISTRICT ORDINANCE

Historic District Ordinances establish special zoning regulations controlling the use and architecture of a specific area which has a high concentration of significant buildings. Every building within the District need not be significant. In most historic districts, there exists a number of buildings of a specific historic period or architectural style interspersed with structures of varying styles and periods. However, the regulations established for the historic district govern the non-historic and non-architecturally significant buildings, as well as the historic and architecturally significant buildings, since regulations must be uniform for all property owners within a zoning district.

#### V. ANTI-NEGLECT ORDINANCES

Anti-Neglect Ordinances are designed to prevent the intentional or unintentional destruction of a landmark by the owner's failure to properly maintain the building. The owner of a designated landmark who is refused permission to destroy the building may allow it to deteriorate until it becomes a threat to public health and safety, and must be razed pursuant to the Building Code. Anti-Neglect Ordinances authorize criminal punishments (fines) for failure to maintain designated historic buildings. The only two California cities to have Anti-Neglect Ordinances are Los Gatos and San Francisco. Cases in other states concerning Anti-Neglect Ordinances indicate that the burden placed upon the landowner cannot be disproportionate to the harm prevented by requiring the repairs. The

owner cannot be required to confer a public benefit, he can only be required to prevent a privately incurred public evil. A test of this would weigh the public benefit (preservation) against the private harm causing the homeowner to make repairs.

## VI. DEVELOPMENT RIGHTS TRANSFER

A recent plan for preservation combines compensating owners and detailing the source of funds to be paid out, through the use of transferring development rights. John J. Costonis published a detailed examination of development rights transfer in Space Adrift: Saving Urban Landmarks through the Chicago Plan.

Basically, the plan allows a landmark owner to take advantage of the fact that his building is smaller than what the zoning in the area would allow. The difference between the size of the landmark and what the law legally allows is termed "development rights." The owner of the landmark is allowed to sell these rights to others in the City who would like to increase the size of their buildings. Subject to tight controls on how much of the rights could be transferred to any one location, this process allows a landmark owner, for example, to sell some air space to a new building in another area, which allows the new building to exceed its zone height by that amount.

This plan shifts the cost of preservation from the owner or the City to the development process itself.

## VII. DEVELOPMENT RIGHTS ACQUISITION

Development rights can also be purchased through the use of easements. Buying development rights can minimize the incentive to replace significant buildings which use every inch of the design envelope (height, setback, floor area) allowed by zoning. Compensating an owner for not using all of the allowable development rights to develop the parcel to its highest and best, or most intense use can be both effective and equitable. Where a significant parcel is zoned for a more intense use, acquiring the development rights might be a viable alternative for historic preservation.

## VIII. EASEMENTS

Easements are acquired interests in property owned by another. Since an easement is less than a total or "fee" interest in property, it may be a cheaper means of controlling use than outright purchase. Acquisition of easements which preclude a property owner from making nonconforming alterations to the facade of his historic house, for example, is a common and often effective preservation tool.

Preservation or conservation easements are of three general types:

1. Open Space, Conservation, or Scenic Easements

Open space conservation, or scenic easements are a well recognized general land use control which has been used for many years in the United States to conserve undeveloped land areas. An

example of the use of this type of easement is the National Park Service program to acquire scenic easements to restrict the development of and maintain the picturesque qualities of lands along the Blue Ridge and Natchez Trace Parkways. This type of easement has also been used to control the development of lands surrounding historic properties.

## 2. Exterior or Facade Easements

Exterior or facade easements restrict the development, use or alteration of the exterior portions of a building or structure.

## 3. Interior Easements

Interior easements can be written to prevent alteration of interiors of buildings or structures.

Potentially, easements have several advantages over other types of less-than-fee controls:

- They may be "assignable to other parties"--transferred from the original purchaser to another.

- They may "run with the land"--be binding on subsequent purchasers of the land affected.

- They may be acquired through gift or purchase, and donors of easements may be able to obtain tax deductions."

In certain cases, the sale or donation of an easement may substantially reduce the fair market value of a property, thus allowing possible decreases in property and other taxes. Implementing an effective easement program, however, is by no means a simple operation and requires conscientious policing of the properties

by the holder of the easement to insure that the property owners are complying with its terms. The following preliminary steps are important:

- Investigation of relevant Federal and State laws and passage of enabling legislation, where necessary;

- Meticulous drafting of the legal instrument creating the easement, accompanied by adequate documentation describing the exact qualities or conditions of the property to be preserved;

- Investigation of who would be the appropriate owners or recipient organizations of easements.

The law defines conservation purposes as the preservation of land areas for outdoor public recreation or education or scenic enjoyment, the preservation of historically important land areas or structures, or the protection of natural environmental systems.

Such contributions also qualify as charitable contributions for estate and gift tax purposes.

Legal counsel is also vital, because in many jurisdictions, the protection afforded a property will depend on who holds the easement and, in all cases, the validity of the entire easement program will depend on the relationship to the existing framework of State property laws.

It should be remembered that an easement program may not necessarily be the most effective tool for preservation nor the most financially expedient in the long run. Although purchase of an easement is often cheaper than acquiring the entire fee, the value

of the development rights of a property, for example, may constitute the major portion of a property's fair market value, so that the acquisition of an easement restricting these rights would be almost as expensive as purchasing the property itself and would require policing. For further information, consult Brenneman, R., "Techniques for Controlling the Surroundings of Historic Sites." 36 Law and Contemporary Problems 416 (1971).

#### IX. BUILDING CODES

The passage of SB927 in 1975 and SB1803 in 1976 (establishing the Historical Building Code) provides communities with a rare opportunity to save and enhance the legacy of our historic architectural past.

The implementation of a new approach to all existing code provisions as they relate to qualified historic structures will hopefully point the way to the development of innovative answers and alternatives to solve the real conflicts between codes and the safeguarding of the architectural heritage.

The Historical Building Code (Title 24) is a starting point. Each jurisdiction in California may now conscientiously work with architects, engineers, and historians on a give-and-take basis to save the inventory of qualified historical buildings, giving full consideration to both authenticity and safety. This code is applicable to buildings or structures which are included on national, state or local historical registers or official inventories such as the National Register of Historic Places, State Historical Landmarks, State Points of Historical Interest and city or county

registers or inventories of Historical or Architecturally significant sites, places or landmarks.

A qualified historical building or structure is any structure, collection of structures, and their associated sites, deemed of importance to the history, architecture, or culture of an area by an appropriate local, state or federal governmental jurisdiction. This shall include designated structures on official existing or future national, state or local historical registers, such as the National Register for Historic Places, State Historical Landmarks, State Points of Historic Interest, and officially adopted city or county registers or inventories of historical or architecturally significant sites, places or landmarks."

#### X. PRESERVATION AND THE PLANNING PROCESS

In the past, historic preservation has been viewed as something outside of the main stream of the planning process, unlike local housing, transportation, and land use objectives which have been made central to the planning of most municipalities. Now that preservation is becoming recognized as an action needed to conserve the very fabric of the community, more and more plans are placing an emphasis on local preservation-related issues. The passage of a Senate Bill (SB 2309 - Behr) amending Section 65303 of the California Government Code, signaled a major step forward for preservation planning by making a preservation element one of the optional elements of the general plan. Each community within the State of California is now encouraged to include an historic



preservation element in its general plan, just as previously it might have included a community design or redevelopment element.

#### 1. General Plan Element

The Historic Preservation element expands the legal machinery for communities to develop awareness and, beyond that, to develop a comprehensive program for historic preservation. The law approved by the Governor in September, 1974 appears below:

An act to amend Section 65303 of the Government Code relating to general plans.

"Section 1, Section 65303 of the Government Code is amended to read:

65303. The general plan may include . . .

(j) a historical preservation element for the identification, establishment, and protection of sites and structures of architectural, historical, archeological, or cultural significance, including significant trees, hedgerows, and other plant materials. The historical preservation element shall include a program which develops actions to be taken in accomplishing the policies set forth in this element."

The Historic Preservation Element Guidelines prepared by the Office of Planning and Research, September 1976 are available from the State of California Office of Historic Preservation.

## **XII. COMPLEMENTARY LOCAL PROGRAMS**

Complementary Programs cover a great range of problems and will involve staff attached to preservation programs and persons connected with other agencies and jurisdictions. The nature of the problems addressed and the solutions sought will often require technical training, familiarity with existing programs and professional abilities.

### **Public Policy**

Study existing public policy and practice to determine their effect on preservation goals, and, where existing policy conflicts, work to effect necessary changes:

#### **A. BUILDING CODE, FIRE, HEALTH, AND HOUSING CODE MODIFICATIONS**

**Object:** To sensitize codes so that they reflect policies of the Historic Preservation element and programs promoting historic preservation while protecting public health and safety.

**Benefits:** Encouragement to persons willing to maintain or restore historic structures who are deterred by code disincentives.

**Problem:** Strict code application promotes changes and demolition of significant structures. Building and other codes are not easily understood by persons not involved in daily code applications. Administrative procedures, perhaps less stringent than full code compliance, may be unknown to the public.

The City of San Juan Bautista should formally accept the California Historic Building Code.

#### B. CAPITAL IMPROVEMENT PROGRAMS AND PUBLIC SERVICES

Object: To direct improvements and services toward the preservation and enhancement of cultural resources.

Benefits: Financial expenditures for streets and highways, public building maintenance, and other capital improvements are substantial. Such monies can be used to enhance the setting of cultural resources and as a match to attract additional financing.

Problem: Capital improvement programs, like street widenings, often affect cultural resources or damage the integrity of historic sites, structures, and/or their setting.

Approach: An authorized task force might be appointed as a result of the adopted policies of the Historic Preservation element or ordinance. Consultation with appropriate agencies should begin with an information exchange -- the cultural resources, the significant improvements planned, what cultural resources will be affected, and the staging of plans. Adopted plans should be first priority for study to uncover potential damage and to search for ways to minimize damage. Alternatives might still be possible and plans might be adapted or feasibility studies conducted. For example, it may be possible to reuse a public building scheduled for demolition if a department's functions and space needs can be rearranged.

Positive change in plans might come from these consultations. Could street lights be replaced so that they contribute to the esthetics

of a historic district, or could tree plantings return to original specimens to reinforce the traditional landscape scheme?

Such attempts to sensitize capital improvement programs to historic preservation goals naturally require full cooperation of and coordination with responsible agencies. Representatives must be included in discussions from the beginning.

### C. UTILIZING OR PLANNING CHANGES IN TAXATION

To provide incentives for the maintenance and restoration of historic properties.

Benefits: Taxation influences property owner decisions to maintain or demolish a structure. Tax breaks for maintenance, restoration and reuse of historic structures will help conservation of the built environment.

Problems: Taxation is often blamed for the major disturbances to the cultural environment because of "highest and best use" assessment policy, a requirement of the State Constitution. Under present tax law a commercially zoned property in residential use is taxed for its potential commercial use. Continued residential use is discouraged by the inflated tax rate, and demolition and development to the "higher" commercial use is encouraged.

Approach: Immediate change in the property tax sphere may be difficult to effect but a study of taxation practices, with the assistance of a tax lawyer, could reveal a number of tax incentives for preservation. (See Appendix 3.)

#### D. ADJUSTMENT IN OTHER LOCAL PROGRAMS

Object: To coordinate public programs so that historic preservation policies and goals are recognized.

Benefits: Comprehensive planning and better decision-making, with fewer conflicts between administrative agencies or departments. The use of tools and techniques of other agencies and departments can enlarge the scope of preservation and preservation related activities.

Problems: Insensitive code enforcement and occupancy inspection programs can lead to demolition of historic structures. Past programs of urban renewal and the clearance policies that were frequently associated with it have greatly diminished cultural resources.

Approach: Consultation and cooperation are the necessary means to effect coordination and mutual respect. Inspection programs can be sensitized in conjunction with recommendations for proposed changes in building and housing codes.

Political conditions will probably determine how the community balances preservation and redevelopment, but liaison and cooperation must be established as a first step.

## APPENDIX III

### (Outline)

#### I. WHO WILL PAY FOR HISTORIC PRESERVATION?

##### A. The National Register of Historic Places

###### PROS AND CONS OF OBTAINING NATIONAL REGISTER STATUS

##### B. Property Tax Reductions

###### Income Tax Deductions

1. Federal Deductions
2. State Taxes

- a. The California Tax Reform Act of 1977
- b. Johnson Historical Property Act
- c. Marks Historical Rehabilitation Act of 1976

##### 3. Investment Tax Credit

##### C. Grants and Low Interest Loans

##### D. Potential Disadvantages

##### E. The Overall Tax and Revenue Benefit

#### CONCLUSION

##### F. Small Business Administration Loans

##### G. The Role of a Private Historic Preservation Organization

1. Private Foundation Acquisition
2. Revolving Funds for Acquisition and Rehabilitation

###### a. National Preservation Revolving Fund

3. Grants for Historic Preservation
4. Other Financing

## Appendix III

### I. WHO WILL PAY FOR HISTORIC PRESERVATION?

A government body can set out to enforce or encourage preservation through the power to regulate and the power to tax. The important question is: "Who pays for historic preservation?" Although public ownership of landmarks is useful, it must always remain a last resort due to the limited public funding available.

#### A. THE NATIONAL REGISTER OF HISTORIC PLACES

The National Register of Historic Places is the Nation's official list of cultural sources worthy of preservation. The Register is a catalogue of American culture--the tangible remains of our heritage. It is also an authoritative guide for citizens interested in protecting and enhancing these irreplaceable elements of our cultural environment.

##### What Properties are Eligible for Listing on the National Register of Historic Places?

Individual sites, buildings, structures, objects, and districts may be eligible. Properties of local, state, or national significance are equally eligible. They must be significant for their historical, architectural, or cultural values and should retain their integrity of value through location, setting, materials, workmanship, feeling and association, and:

1. Be associated with events that have made a significant contribution to the broad patterns of our history; or

2. Be associated with the lives of persons significant in our past; or

3. Embody the distinctive characteristics of a type, period, or method of construction, or represent the work of a master, or possess high artistic values, or represent a significant and distinguishable entity whose components may lack individual distinction; or

4. Have yielded, or be likely to yield, information important to prehistory or history.

Generally a building must be 50 years old or older to qualify. There are, however, many exceptions in California. A 20-year-old building may qualify if it has been in continuous use and has had no major renovation within the last 20 years.

#### PROS AND CONS OF OBTAINING NATIONAL REGISTER STATUS

#### B. PROPERTY TAX REDUCTIONS

The Mills Act authorizes owners of historically designated properties, such as those on the State Historic Resources inventory or those on the National Register of Historic Places, to enter into contracts with municipalities whereby taxes will only be paid on the actual use of the property rather than on its potential fair market value. This is of particular consequence to under-utilized commercial properties and, in some cases, homes in areas which are now zoned for more intensive uses. Cities and county assessors are authorized to respect such contracts and use the lower valuation in determining assessments. To date, the only successful contract agreement in effect appears to be with the La Jolla Women's Club in La Jolla, California.



Taxes can be reduced 4% annually over the life of a 20 year contract with local government, up to a maximum reduction of 80%. Certain conditions must be met, and penalties are assessed for cancellation of the contract before the period is up.

### Income Tax Deductions

#### 1. Federal Deductions

a. The Federal Tax Reform Act of 1976 (Tax Code, Section 2124):

"... Tax Incentives to Encourage the Preservation of Historical Structures), allows the owner(s) of a certified historic structure to amortize rehabilitation expenses over a five year period. The owner takes a large deduction each year for five years from gross income before Federal or State Taxes" (Section 2124 (a)).

b. The owner of a certified historic structure that has been "substantially rehabilitated" may use accelerated depreciation, the same as is used for new construction. This is retroactive to June 30, 1976, whether or not the current owners held the title at that date (your firm could claim deductions for rehabilitation expenses incurred by a previous owner, just as if it were the original owner). To use this provision, rehabilitation expenses must be equal to or greater than \$5,000 or the adjusted basis of the property (the value of the building before rehabilitation, minus the value of the land). The owner can add the cost of rehabilitation to the adjusted basis and depreciate the entire cost of rehabilitation, land and building (150%) over five years (Section 2124(d)).

## **2. State Taxes**

In November 1976, the people of California passed Proposition 7 "taxation of restricted Historic property" which authorized the legislation to require assessors to reduce the taxable appraised value of historical property below its fair market value. Section 1, Article 12 (commencing with Section 50280) of the Government Code provides for historical property contracts and as a result of Proposition 7, this section is being revised to define the method of determining the valuation for such property for property tax purposes. This would be applicable to privately owned State Landmarks or listed on the National Register and subject to the approval of the city and county. Historic properties used for commercial purposes are still eligible for property tax contracts provided that the use or development plan has not diluted or eroded the significance or quality of the property's integrity.

a. The California Tax Reform Act of 1977 (Revenue and Taxation Code, Section 17228) allows the same benefits of the Federal Tax Reform Act of 1976 to be taken by Californians on their State Tax Returns. Thus, if the owner's projected Federal income taxes do not justify the full value of the write-off, the carry over can be applied to the owner's projected State income taxes. The net effect can be a substantial reduction, or in some cases virtual elimination of income taxes for a period of five years.

- b. Johnson Historical Property Act (Government Code, Sections 25376, 37361.1, and 53073)

Cities, counties, and in some instances districts, are now permitted, according to terms and conditions set by their governing body, and determined to be in the public interest, may convey to an historical society or association, as defined, surplus real property, together with any buildings thereon, which is of general historical interest. Certain specific conditions are required for this conveyance.

- c. Marks Historical Rehabilitation Act of 1976 (Health and Safety Code, Section 37600)

This act authorizes the issuance of mortgage-backed revenue bonds by a city to finance rehabilitation of historic buildings. In order to make use of the act, a city would have to adopt an ordinance or resolution establishing a historical rehabilitation financing program with criteria for selection of eligible properties and procedures for selection and financing. Loans may not exceed 80 percent of estimate after-rehabilitation value and can be no longer than 40 years or 80 percent of the economic life of the property.

### 3. Investment Tax Credit

The Revenue Act of 1978 (Section 315, Investment Credit for Certain Rehabilitated Structures) provides a 10% investment credit for the costs of rehabilitating qualified buildings, deducted from Federal income taxes. If the investor's gross income places him/her in a 50% or greater tax bracket, the investment credit is doubled. This is retroactive to October 31, 1978, and can be used in combination with the Tax Reform Act of 1976 benefits under Section 2124 (d),

### C. GRANTS AND LOW INTEREST LOANS

Certified National Register properties are eligible for a variety of grants and/or low interest loans from public and private financial institutions for acquisition and rehabilitation expenses. Loans are available from HUD and FHA insured financial institutions: These are called Historic Preservation Loans, and are available at market rates not to exceed 12%.<sup>1</sup> Depending on the use, building and public benefit derived grants could be over \$100,000, but rarely exceed \$40,000 to \$50,000. These need not be matched entirely with cash, but can be matched with "In-Kind" services, such as project planning and management, donations of space to non-profit organizations, etc.

### D. POTENTIAL DISADVANTAGES

National Register properties cannot be demolished or substantially altered without first undergoing careful public review. If a National Register structure is demolished, the owner may not claim deductions for demolition costs. If a National Register structure is demolished and a new building erected on the site, the owner may not claim accelerated depreciation, but rather must use straight-line depreciation for the new structure. Minor alterations such as subdividing into duplexes, offices, interior partitions, and adding rooms, etc., are generally exempt as long as Federal funds are not used for these purposes. At least 75% of original exterior walls must remain as exterior walls after rehabilitation.

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<sup>1</sup>Note however, funding is very limited at this time, and that which is available is prioritized for women, minorities and low-income people.

## E. THE OVERALL TAX AND REVENUE BENEFIT

Listing qualified historic properties in the National Register and utilizing the optimal range of benefits available for tax purposes could create a tax shelter equal to 170% of the value of buildings before rehabilitation, while at the same time reducing property taxes and increasing the value of the investment by at least 100%. The beauty of this is that the income tax write-offs are applied as a net loss available against other income before taxes owed are computed. "Other income" can be in the form of stock dividends, capital gains, salary, commissions, bonuses, or the rental, sale or lease of the property being rehabilitated. Furthermore, since rehabilitation work is labor-intensive, the project would become a source of local employment, resulting in beneficial externalities including improved public relations and increased tax revenues from worker's salaries, materials purchased, etc.

## CONCLUSION

Sale, lease or rental of the property are not affected by these restrictions, and there are no significant restrictions on the use of the property, so long as the use does not degrade the historic character of the building. In other words, there are no significant disadvantages to listing a property on the National Register, unless demolition or substantial alteration of the property is contemplated. The potential benefits amount to what may well be the very best tax shelter in existence.

You may be eligible to utilize the full range of benefits available under the National Register Program. If you own or lease property which meets one or more of the criteria for eligibility, you need only

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encouraging local financial institutions to make loans they otherwise might not consider. Funds can be used for preservation efforts including purchase of an existing business and expansion, rehabilitation or conversion. A distinct benefit to the applicant is that up to 100% financing when used can release other cash reserves for working capital or inventory.

The Mansion House in Watsonville, California, is one example of the SBA, an LDC and private developers working together to save and rehabilitate an 1871 landmark building. City officials had issued a demolition permit on this 100 year old, three-story hotel; but through the intervention of local preservationists and investors with SBA assistance a financial program was put together and the building was saved. The building's conversion to offices and a first-class restaurant was sensitive enough to maintain its National Register eligibility and to qualify for Tax Reform Act benefits. Based on that success other downtown Watsonville buildings are being analyzed by the LDC for rehabilitation and reuse.

#### G. THE ROLE OF A PRIVATE HISTORIC PRESERVATION ORGANIZATION

Given the fact that local government has many other responsibilities beyond those of community conservation, one of the keys to an effective preservation program may be the establishment of a private historic preservation/conservation organization which can complement the role of the municipality. In the case of San Juan Bautista, the public role is fulfilled by the Cultural Resources Board. However, given the experience of similar Boards in other California municipalities, minimal staffing

and funding may limit the Board's activities to the permit review process.

1. Private Foundation Acquisition

A private historic preservation group such as the ones in the cities of Savannah, Georgia, and Santa Barbara may bargain for the fee, simple right.

An alternative to outright purchase is the possible donation of the building to a public or private body engaged in preservation work. Donation can provide a tax advantage for the donor. State and federal income tax regulations allow this deduction to be spread over several years in many cases.

Donation of a partial interest in the property each year for several years is also feasible. A common donation scheme allows the donor to give property to the preservation group and retain a life estate. The property owner could bequeath property, reducing the estate taxes when he dies, but not giving an immediate tax advantage.

Sale of a long-term lease which allows the donor to retain his interest in the property, while giving the preservation body a certain amount of control over the immediate future of the landmark, is also feasible. The donor's tax advantages will vary with his financial position.

2. Revolving Funds for Acquisition and Rehabilitation

A major economic vehicle for preservation is the revolving fund. The use of such a fund allows monies to be put to work in the community, recaptured at a later date, and used over and over again. Generally the fund is created by a local preservation organization with monies



solicited from various private and public sources. When a sum is reached which can be used in the marketplace, the money is put to work to purchase properties threatened with substantial change or demolition, or those which are on the market but are not attracting other bidders. Typically, architectural resources acquired with a revolving fund are then rehabilitated by the fund or held and offered for rehabilitation by subsequent buyers. The opportunities for recycling are clearly identified to attract buyers. Revolving funds have been used productively throughout this country, some on a very large scale and some on a quite small scale. Savanna, Georgia; Annapolis, Maryland; and Charleston, South Carolina have been the leaders in this area. Santa Cruz and San Francisco have similar programs. A revolving fund enables a community conservation organization to participate as a principal in real estate transactions so that properties which would otherwise be threatened can be placed in safe hands for the public benefit.

a. National Preservation Revolving Fund

Assistance from the fund is offered in the form of low interest loans and guaranties to nonprofit and public agency member organizations of the National Trust. These low interest loans are repayable over specified time periods, on either a current or deferred basis. Member organizations that receive such loans are required to execute appropriate promissory notes and, in most cases, provide security for outstanding loan balances in the form of real property mortgages or other collateral deemed sufficient by the National Trust.

Most loans from the National Preservation Revolving Fund are

challenge loans, which require recipient organizations to provide some ratio of matching funds. Such requirements, determined on a case-by-case basis, are designed to achieve maximum use of fund resources and to encourage local involvement and fund-raising efforts, leading to the greatest possible preservation impact on the historical environments of particular communities. To date the average loan has been \$25,000. Guaranties are normally offered to secure a stated percentage of loans made by local lending institutions to finance the revolving funds of member organizations. Such guaranties, where offered by the National Trust, are backed by the assets of the National Preservation Revolving Fund.

Priority will be given to projects planned to preserve and rejuvenate districts or sites listed in, or meeting the criteria for entry in, the National Register of Historic Places.

Further information can be obtained by writing to:

The National Trust for Historic Preservation  
1785 Massachusetts Avenue, N.W.  
Washington, D.C. 20036

### 3. Grants for Historic Preservation

The National Historic Preservation Act authorizes Federal grants-in-aid to the States and to the National Trust for Historic Preservation on a matching basis. The grants may be used for statewide surveys, the preparation of statewide surveys, the preparation of statewide historic preservation plans, and the acquisition and restoration of individual properties. Grants for individual preservation projects may be made through the States to other eligible public or private recipients.

To qualify for aid, properties must be listed in the National Register, be consistent with a statewide historic preservation plan approved by the Secretary of the Interior, and need financial assistance or be owned by the National Trust for Historic Preservation.

The State Historic Preservation Officer directs his State's grants-in-aid program, its historical surveys, and its preservation planning. Questions about any feature of a State's historic preservation program should be addressed to this official.

California's State Historic Preservation Officer is Dr. Knox Mellon, State Office of Historic Preservation, Department of Parks and Recreation, P.O. Box 2390, Sacramento, California 95811.

#### 4. Other Financing

Obtaining funds for historic preservation activities is one of the most difficult tasks which confronts local groups. Funds for established cultural activities in such areas as music, theater and art, generally seem easier to obtain than funds for the preservation of old buildings or historic sites. However, the recognition that our historic heritage is of substantial value to us is increasing every day and more funding sources are becoming available to preservation. Some of these sources follow:

The Federal Housing and Community Development Act of 1974 expressly provides that municipalities receiving funds under this law can use them for the acquisition and/or restoration of historic properties which are important to the community.

The National Park Service Historic Preservation Grants-in-Aid Program provides grants to the states for historic preservation purposes. Recent legislation at the federal level (P.L. 94-422) has authorized a substantial increase in these funds over the coming years. If the funds are appropriated by the Congress as authorized in the legislation, we may see greatly increased assistance available to local communities for historic preservation projects. Application for these funds must be made to the California State Office of Historic Preservation. The primary criteria is that the property to be considered be listed on, or be eligible for listing on, the National Register of Historic Places. This program has been recommended for "O" Funding in the current administration's 1982 budget proposal.

The National Endowment for the Arts (NEA) has, over a number of years, developed programs directed to community conservation. Funding is available for community projects under NEA's new "Livable Cities" category. This program emphasizes design excellence as an opportunity to improve communities. NEA guidelines change each year as new programs come into effect, but emphasis on creativity and innovation on the part of the community remains. It should be noted that NEA funding is also available to private organizations. In such instances, priority is given to projects which have the official endorsement of the municipality and which will be implemented in the near future.

The National Endowment for the Humanities also funds preservation programs. Like the National Endowment for the Arts,

it is not generally interested in acquisition or restoration projects, but rather in research, planning and conceptualization of community projects. Funding from this source, however, may be available for the creation of community education programs, tours, audio/visual presentations, and similar activities where there is a demonstrated need and where the program appears to effect a positive change in the community.

Financing for surveys and preservation, rehabilitation, and community conservation projects may also be obtained under various Federal and State programs. A community interested in obtaining Federal and State funding should contact the State Historic Preservation Officer about appropriate programs; establish contact with the administrators of appropriate programs at the State or regional level (area offices of HUD, Small Business Administration, and Department of Commerce, for example); be familiar with the activity of agencies and organizations such as the National Register of Historic places, the National Trust for Historic Preservation, the National Endowment for the Arts, and State arts councils; and join or stay in close touch with professional organizations in the field (National Association of Housing and Redevelopment Officials, American Institute of Planners, etc.) Contact with State legislators may also enable communities to keep abreast of changes in programs, and proposed and upcoming legislation. The appropriate congressman may provide similar information on relevant Federal legislation.

## Appendix IV

### FEDERAL LEGISLATION DIRECTLY AFFECTING HISTORIC PRESERVATION

#### A. NATIONAL HISTORIC PRESERVATION ACT OF 1966 (Public Law 89-665) 16 U.S.C. 470-470m. as Amended in 1980

This act authorizes the Secretary of the Interior to expand and maintain a National Register of districts, sites, buildings, structures, and objects of local, State, and national significance and to grant funds to States for the purpose of undertaking comprehensive statewide historic surveys and preparing statewide plans for historic preservation.

The act also establishes a program of matching grants-in-aid to the States for the preservation, acquisition, and development of National Register properties and provides funding to the National Trust for Historic Preservation to implement its programs.

Title II of the act establishes the Advisory Council on Historic Preservation to advise the President and Congress on matters relating to historic preservation and to comment upon federally licensed, funded, or executed undertakings affecting National Register properties. Under section 106, Federal agencies are required to take into account the effect of their proposed undertakings on properties listed in or eligible for inclusion in the National Register before the expenditure of Federal funds or the issuance of any licenses and to allow the Advisory Council a reasonable opportunity to comment.

In 1980, Amendments to the National Historic Preservation Act provided a mechanism for the certification by the State Historic Preservation Officer of local governments to carry out the purposes of the Act, and to receive a portion of the grant monies allocated to the states to do so, providing that the local government:

1. Enforces appropriate state or local legislation for the designation and protection of historic properties.
2. Has established an adequate and qualified historic preservation review commission by state or local legislation.
3. Maintains a system for the survey and inventory of historic properties that furthers the purposes of subsection (b ).
4. Provides for adequate public participation in the local historic preservation program, including the process of recommending properties for nomination to the National Register.
5. Satisfactorily performs the responsibilities delegated to it under the Act.

((Guidelines for the implementation of this program have not been published at this writing.))

Procedures for the nomination of properties to the National Register under the National Historic Preservation Act of 1966 have been established by the National Park Service, 36 CFR Part 60. Procedures for the Advisory Council are in 36 CFR 800. For further information on the nomination procedures consult the National Register of Historic Places, Office of Archeology and Historic Preservation, National Park Service, Department of the Interior, Washington, D.C. 20240. For further information on the Council's procedures, consult the Advisory Council on Historic Preservation, 1522 K Street, NW, Washington, D.C. 20005.

**B. FUND ACT OF 1965 (Public Law 94-422) 16 U.S.C., 4601-4 (1976)**

This act allows the Secretary of the Interior, at his discretion, to increase the maximum percentage of Federal funding from 50 percent to 70 percent for statewide historic preservation plans, surveys, and project plans as allowed under the National Historic Preservation Act of 1966. It establishes a National Historic Preservation Fund to carry out the provisions of this act and further establishes the Advisory Council on Historic Preservation as an independent agency. Section 106 of the National Historic Preservation Act is amended to direct Federal agencies to take into account in the planning process properties eligible for inclusion in the National Register, as well as those already listed. For further information consult the National Park Service Department of the Interior, Washington, D.C. 20240.

(This Fund has been recommended for "O" Funding in the current administration's 1982 budget proposal.)

**C. EXECUTIVE ORDER 11593, PROTECTION AND ENHANCEMENT OF THE CULTURAL ENVIRONMENT, 16 U.S.C., 470 (Supp. 1, 1977)**

This order directs Federal agencies to take a leadership role in preserving, restoring, and maintaining the historic and cultural environment of the Nation. Federal agencies must survey, inventory, and nominate all historic resources under their jurisdiction or control (to the extent that the agency substantially exercises the attributes of ownership) to the National Register. Until these processes are completed, agency heads must exercise caution to assure that potentially qualified Federal property is not inadvertently transferred, sold, demolished, or substantially altered. When planning projects they are



urged to request the opinion of the Secretary of the Interior as to the eligibility for National Register listing of properties whose resource value is questionable or has not been inventoried. Agencies are directed to institute procedures, in consultation with the Advisory Council on Historic Preservation, to assure that Federal plans and programs contribute to the preservation and enhancement of non-federally owned historic resources. The procedures of the Advisory Council on Historic Preservation, recommended that Federal agencies comply with these requirements of the Executive order by identifying all potential historic resources in the environmental impact area of projects which they fund, license, or execute. Properties which have been determined eligible under the process receive the same protection as National Register listed properties under section 106 of the National Historic Preservation Act as amended, but they are not eligible to be considered for National Park Service matching grants-in-aid.

For information and procedures on requesting determination of eligibility, consult the National Register of Historic Places, National Park Service, U.S. Department of the Interior, Washington, D.C. 20240.

**D. THE ARCHEOLOGICAL AND HISTORIC PRESERVATION ACT OF 1974  
(Public Law 93-291) 16 U.S.C. 469a**

Enacted May 24, 1974, this act is directed to the preservation of historic and archeological data that would otherwise be lost as a result of Federal construction or other federally licensed or assisted activities. It authorizes the Secretary of the Interior, or the agency itself, to undertake recovery, protection, and preservation of such data. When

Federal agencies find that their undertakings may cause irreparable damage to archeological resources, the agencies shall notify the Secretary of the Interior, in writing, of the situation. The agencies involved may undertake recovery and preservation with their own project funds, or they may request the Secretary of the Interior to undertake preservation measures. Archeological salvage of recording by the Historic American Buildings Survey or the Historic American Engineering Record are among the alternatives available to the Secretary. This act presents two innovations over previous law: (1) only dams were covered, not all Federal projects are; and (2) up to one percent of project funds may be used for this purpose. For further information consult the National Park Service, Department of the Interior, Washington, D.C. 20240.

E. NATIONAL ENVIRONMENTAL POLICY ACT OF 1969  
(Public Law 91-190) 42 U.S.C. 4321 et. seq. (1970)

This legislation obligates Federal agencies to consider the environmental costs of their projects as part of the Federal planning process. For major Federal actions significantly affecting the quality of the human environment, Federal agencies are to prepare an environment impact statement. The Department of the Interior and the Advisory Council on Historic Preservation comment on Environmental impact Statements to evaluate their discussion of impact on historic and cultural resources. Community development block grant funds may be used for the preparation of environmental impact statements (EIS).

The Council on Environmental Quality has published Guidelines for

the Preparation of EISs. These are published in 40 CFR Part 1500 and in Part II of the Federal Register of August 1, 1973, Vol. 38, No. 147, p. 217.

Procedures for compliance with the National Historic Preservation Act of 1966 and sections 1(3) and 2(b) of of Executive Order 11593 and for coordination with the National Environmental Policy Act have been established by the Advisory Council on Historic Preservation in the Code of Federal Regulations, 36 CRF Part 800. For further information consult the Office of Review and Compliance. Advisory Council on Historic Preservation, 1522 K Street, NW, Suite 430, Washington, D.C. 20005. (Telephone: 202-254-3380; (202-254-3967).

**F. FLOOD DISASTER PROTECTION ACT OF 1973 (Public Law 93-234) 87 Stat. 975, 12 U.S.C. 24, 1709-1, 42 U.S.C. 4001 et. seq.**

This act provides that after July 1, 1975, or one year after a community has been officially notified that it has a special hazard area, whichever is later, no Federal aid can be granted for acquisition or construction projects in this hazard area unless construction standards and flood insurance requirements are met. This means that historic preservation projects in special hazard areas must include flood insurance. Address inquiries to Federal Disaster Assistance Administration, 451 7th Street, SW, Room B 133, Washington, D.C. 20410.

**G. EMERGENCY HOME PURCHASE ASSISTANCE ACT OF 1974 (Public Law 93-449) 12 U.S.C. 1723a**

Signed October 18, 1974, this act is designed to provide needed residential mortgage credit, but it also authorizes Federal insurance

for loans to finance the restoration or rehabilitation of residential structures on or eligible for the National Register. The law authorizes loans up to \$15,000 per dwelling unit for terms up to 15 years. This is particularly important for historic districts because it applies to all buildings in a historic district regardless of the merit of the individual building. Address inquiries to Director, Title I, Insurance Division, Department of Housing and Urban Development, 451 7th Street, SW, Room 6133, Washington, DC 20410.

**H. HOUSING AND COMMUNITY DEVELOPMENT ACT OF 1974  
(Public Law 93-383) Environmental Review Procedures for the  
Community Development Block Grant Program (40 CFR 58)**

This act replaces the Department of Housing and Urban Development categorical grant programs that previously funded urban renewal, planning, and other federally assisted community development activities with a comprehensive block grant program. Every community over 50,000 population and every community that has been participating in HUD programs superseded by this program will be entitled to funds, until at least 1980. Other communities may be eligible but are not guaranteed funds. Communities receiving funds must comply with Federal laws and regulations protecting historic resources. HUD has delegated these responsibilities directly to the recipients who now function as federal officials. Block grant funds may be used for a broad range of community development activities. The acquisition, rehabilitation, preservation, and restoration of historic properties, historic preservation planning and surveys, and adaptive use of historic resources may be funded with block grants.

Funds under this program may be used as the match for grant money from the National Park Service.

Section 810 of the Housing and Community Development Act of 1974 authorizes HUD to transfer dwellings to which it holds title to State or local government for homesteading programs. Such properties would be conveyed to persons who, after 3 years of occupancy and rehabilitation of the property to local health and safety standards would acquire full title of the property. For further information consult the Assistant Secretary for Community Planning and Development, HUD, Washington, DC 20410.

#### I. THE DEPARTMENT OF TRANSPORTATION ACT OF 1966 (Public Law 89-670) 23 U.S.C. 138

This act directs the Secretary of Transportation not to approve any program or project that requires the use of land from a historic site of national, State, or local significance as determined by Federal, State, or local officials having jurisdiction thereof unless (1) there is no feasible and prudent alternative to the use of such land, and (2) such program includes all possible planning to minimize harm to such historic property. This means that the Federal Highway Administration, the Federal Aviation Administration, the Urban Mass Transportation Administration, and the U.S. Coast Guard must consider the potential effect of their projects on historic resources whether or not the historic resource affected is on or determined to be eligible for the National Register. For further information consult Office of Environmental Affairs, Department of Transportation, Washington, DC 20590

**J. TAX REFORM ACT OF 1976**

(Public Law 94-455) 26 U.S.C. 191, 280B as amended in 1980

Under this act, owners of structures used for income producing or business-related purposes that are listed in the National Register or otherwise certified by the Secretary of the Interior are entitled to a 5-year write-off of certified rehabilitation costs on the certified structure. In some cases, taxpayers purchasing certified historic structures and rehabilitating them for income-producing purposes may be allowed to utilize accelerated methods of depreciation, while those who raze a certified structure cannot deduct demolition costs and are limited to straight-line methods of depreciation of costs of construction on the site of a former certified historic structure. Certifications of historic structures and rehabilitations are made by the Secretary of the Interior. This act also provides incentives for the charitable transfer of easements or other partial interests in historic properties for conservation purposes. For further information consult the Office of Archeology and Historic Preservation, National Park Service, Department of the Interior, Washington, DC 20240

**K. PUBLIC BUILDINGS COOPERATIVE USE ACT OF 1976**

(Public Law 94-541) 90 Stat. 2505, 40 U.S.C. 175

Under this act, it becomes the policy of the General Services Administration to acquire structures of historic or architectural significance for Federal office buildings. Unless the choice is infeasible and imprudent, GSA will give preference in its purchase and utilization of space to historic structures over other existing structures and over the alternative of new construction. By this act GSA is also

required to encourage the public use of such buildings by accommodating commercial, cultural, educational, and recreational uses of them both during and outside regular Federal working hours and to provide the handicapped access to them. Access inquiries to Historic Preservation Officer, General Services Administration, Washington, DC 20405

**APPENDIX V  
(Outline)**

**THE NATIONAL REGISTER OF HISTORIC PLACES**

- A. The Program**
- B. Criteria for Evaluation**
- C. The Advisory Council on Historic Preservation**
- D. Grants for Historic Preservation**



## Appendix V

### THE NATIONAL REGISTER OF HISTORIC PLACES

#### A. THE PROGRAM

The National Register of Historic Places records the story of a nation. It is a roll call of the tangible reminders of the history of the United States. It is a list of distinction identifying for the people those properties worthy of preservation for their historic value.

Congress called for such a list in the Historic Sites Act of 1935 and the Historic Preservation Act of 1966. The 1966 act said:

The Secretary of the Interior is authorized to expand and maintain a national register of districts, sites, buildings, structures and objects significant in American history, architecture, archeology and culture, hereinafter referred to as the National Register ...

The National Register is the official schedule of the nation's cultural property that is worth saving. According to further provisions of the act, it is a protective inventory of irreplaceable resources across the face of the land. In building the future it is the guide to a richer environment with visible continuity with the past.

The National Register is published biennially with pertinent information about each property. The first edition, prepared by the National Park Service in 1969, contained over 1,000 entries. The list continues to grow. Between the lines of this book, the discerning reader may sense the heartbeat of the United States.

The Historic Sites Act of 1935 placed the National Park Service

squarely in the field of historic preservation. This act gave extensive responsibilities to the Secretary of the Interior through the National Park Service to effectuate a national policy of historic preservation. The Historic Preservation Act of 1966 expanded the Department's responsibilities, authorizing a program for the preservation of additional historic properties through the Nation. An expanded National Register was authorized as a major instrument in this program.

All historical areas in the National Park System, together with those properties eligible for designation as National Historic Landmarks, are of national significance and thus qualify automatically for the National Register. Properties of State or local significance may be nominated by the States and will be placed in the Register on approval of the National Park Service.

Nominations are made by a State Historic Preservation Officer appointed by the Governor to supervise the program within the State. A professional staff conducts a statewide historic survey and reports its findings to a professional review committee. If the property meets National Register criteria, the committee recommends it for nomination.

Additions to the National Register are printed monthly in the Federal Register. An annual revision containing monthly supplements is available from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402 (Write to that office for price lists of these publications.

## **B. CRITERIA FOR EVALUATION**

The following criteria are designed to guide the states and the

Secretary of the Interior in evaluating potential entries (other than areas of the National Park System and National Historic Landmarks) to the National Register.

The quality of significance in American history, architecture, archeology, and culture is present in districts, sites, buildings, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association, and:

1. that are associated with events that have made a significant contribution to the broad patterns of our history; or
2. that are associated with the lives of persons significant in our past; or
3. that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
4. that have yielded, or may be likely to yield, information important in prehistory or history.

Ordinary cemeteries, birthplaces, or graves of historical figures, properties owned by religious institutions or used for religious purposes, structures that have been moved from their original locations, reconstructed historic buildings, properties primarily commemorative in nature, and properties that have achieved significance within the past 50 years shall not be considered eligible for the National Register. However, such properties will qualify if they are integral parts of districts that do meet the criteria or if they fall within the following categories:

1. a religious property deriving primary significance from architectural or artistic distinction or historical importance; or
2. a building or structure removed from its original location but which is significant primarily for architectural value, or which is the surviving structure most importantly associated with a historic person or event; or
3. a birthplace or grave of a historical figure of outstanding importance if there is no appropriate site or building directly associated with his productive life; or
4. a cemetery which derives its primary significance from graves of persons of transcendent importance, from age, from distinctive design features, or from association with historic events; or
5. a reconstructed building when accurately executed in a suitable environment and presented in a dignified manner as part of a restoration master plan, and when no other building or structure with the same association has survived; or
6. a property primarily commemorative in intent if design, age, tradition, or symbolic value has invested it with its own historical significance, or
7. a property achieving significance within the past 50 years if it is of exceptional importance.

#### **C. THE ADVISORY COUNCIL ON HISTORIC PRESERVATION**

In the Historic Preservation Act of 1966, Congress established an Advisory Council on Historic Preservation to advise Congress and the President in this field. The Council consists of the Secretaries of

Interior, Housing and Urban Development, Commerce, Treasury, Transportation, and Agriculture; the Attorney General; the Administrator of the General Services Administration; the Chairman of the National Trust for Historic Preservation; the Secretary of the Smithsonian Institution; and 10 citizens appointed by the President.

The Council meets four times a year. In addition to its advisory duties to the President and the Congress, it coordinates the historic preservation activities of Federal departments and agencies. To safeguard National Register properties in some measure from Federal highways, dams, and other projects, Congress gave the Advisory Council an unusual power of review. In Section 106, the act provides:

The head of any Federal agency having direct or indirect jurisdiction over a proposed Federal or federally assisted undertaking in any State and the head of any Federal department or independent agency having authority to license any undertaking shall, prior to the approval of the expenditure of any Federal funds on the undertaking or prior to the issuance of any license, as the case may be, take into account the effect of the undertaking on any district, site, building, structure, or object that is included in the National Register. The head of any such Federal agency shall afford the Advisory Council on Historic Preservation . . . a reasonable opportunity to comment with regard to such undertaking.

Although this section provides no injunctive power to halt Federal undertakings that threaten historic properties, it does assure that historical values will be considered in Federal project planning.

Where conflicts with historical values cannot be avoided, the Advisory Council provides a high-level forum for assessing the public interest and recommending courses of action.

In evaluating "effect" within the meaning of Section 106, the

Advisory Council is guided by the following criteria:

A federally financed or licensed undertaking shall be considered to have an effect on a National Register listing (districts, sites, buildings, structures, and objects, including their settings) when any condition of the undertaking creates a change in the quality of the historical, architectural, archeological, or cultural character that qualified the property under the National Register criteria for listing in the National Register. Generally, adverse effect occurs in conditions which include, but are not limited to:

1. Destruction or alteration of all or part of a property.
2. Isolation from, or alteration of, its surrounding environment.
3. Introduction of visual, audible, or atmospheric elements that are out of character with the property and its setting.

#### D. GRANTS FOR HISTORIC PRESERVATION

The National Historic Preservation Act authorizes Federal grants-in-aid to the States and to the National Trust for Historic Preservation on a matching basis. The grants may be used for statewide surveys, the preparation of statewide surveys, the preparation of statewide historic preservation plans, and the acquisition and restoration of individual properties. Grants for individual preservation projects may be made through the States to other eligible public or private recipients.

To qualify for aid, properties must be listed in the National Register, be consistent with a statewide historic preservation plan approved by the Secretary of the Interior, and need financial assistance or be owned by the National Trust for Historic Preservation.

**The State Historic Preservation Officer directs his State's grants-in-aid program, its historical surveys, and its preservation planning. Questions about any feature of a State's historic preservation program should be addressed to this official.**

**California's State Historic Preservation Officer is the Director, Department of Parks and Recreation, State Resources Agency, P.O. Box 2390, Sacramento, California 95811.**

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