

CHAPTER 3.0

San Juan Bautista's Architectural Styles

3.1 Introduction

The variety of architectural styles in San Juan Bautista creates a vernacular and interesting character that changes over time as new buildings are constructed and older ones are remodeled or demolished. Overall, no single style of architecture can be said to predominate in San Juan. Each style contributes to the city's unique character. This is a direction that is expected to continue. This is not to say, however, that anything goes. All new projects, including remodels, must respect the context of their surroundings in terms of scale, orientation, architectural style, use of materials, etc. There should not be any jarring inconsistencies of style between adjacent buildings, and between new buildings and the overall character of the surrounding environment. On the other hand, the architectural image of the area as a whole should not become so generic and predictable as to be sterile and uninteresting.

This chapter establishes the background needed to understand and identify styles and periods of architecture present in San Juan Bautista. These architectural discussions, adapted from the *Completion Report on the Historic Resources Inventory of the City of San Juan Bautista (1981)*, are helpful tools when rehabilitating and renovating existing buildings; they are also useful when exploring options for new construction and infill development. The following pages articulate the major architectural themes found in San Juan. Each architectural theme and general characteristics associated with each are discussed. Photographs of buildings found in San Juan Bautista are used to illustrate the architecture and its adaptations. Additional details on historic landmarks and significant structures are found in the above mentioned 1981 Inventory and *the San Juan Bautista Cultural Resource Inventory Summary and Pictorial (2001)*.



Historic View of Third Street (looking northwest), circa 1916

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 which have been said to be specific models for the later Mission Revival Style (1890-1920) in California.



Mission San Juan Bautista Colonnade



Mission San Juan Bautista

Variations and Adaptations of Mission Architecture in San Juan Bautista



San Juan Bautista Community Center, 11 San Jose Street



417 The Alameda



Cadamatori's, 602 First Street



San Juan Bautista City Hall, 311 Second Street



607 Third Street

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 tulle 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 include the De Anza, Theophile Vache John Breen adobes.

Character Features *Defining*

- Rectangular plan
- One Story
- Flat roofs with tulle grass or medium gabled roof of clay tile or wood shingle
- Simple or no windows

Variations

- Adobe
- Adobe- Modern
- Monterey Colonial Adobe



Theophile Vache Adobe, 115 Third Street



De Anza Adobe, 103 Third Street

Vernacular Buildings 1835-1920

These types of 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. Numerous variations exist in San Juan Bautista. However, the two major representations of this form here can be classed as *western false front* commercial buildings and *classically detailed* residential structures. The two styles are described next.

Character **Defining**
Features

- Functionally designed
- Lack of features specific to a recognized style



Vernacular, New England
La Casa Rosa, 107 Third Street



Vernacular, Classic
Cottage Collectibles, 503 Third Street

Variations

- Vernacular, Bungalow
- Vernacular, Cabin
- Vernacular, Classic
- Vernacular, Classic Box
- Vernacular, Classic Revival
- Vernacular, Early
- Vernacular, Farm House
- Vernacular, Industrial
- Vernacular, Masonry
- Vernacular, Mission Revival
- Vernacular, New England

Vernacular, Pointed Style

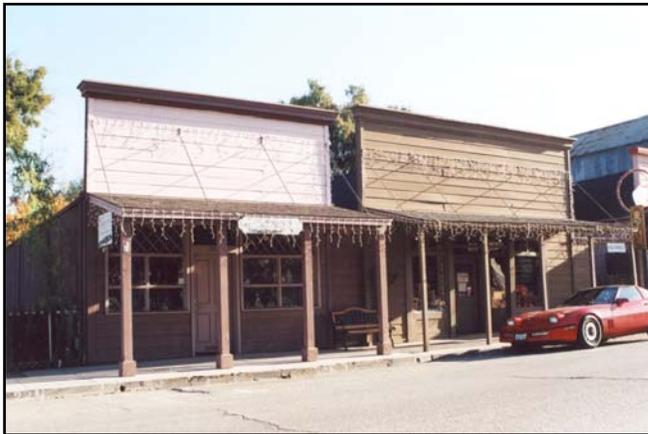
- Vernacular, Stone Masonry
- Vernacular, Square Cottage

Vernacular, Utility

- Vernacular, Victorian
- Vernacular, Western False Front

Western “False Front” (Vernacular) 1850-1920

This commercial vernacular building type dominated the western frontier as they were easily constructed, meeting the urgent demands for new commercial space during the rapid push westward. Its 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.



306 and 308 Third Street



318 Third Street

Character Defining Features

- Simple, rectangular shapes arranged symmetrically
- Gabled roofs with wood shingles or standing seam metal
- False front main façade over street-facing gable
- Wood trim around doors and windows
- Sash windows
- Porches at ground level, with balconies above for two story dwellings
- Board and batten siding on the more simple buildings and clapboard siding on the more elaborate ones
- Colors are earthtones or light pastels in the Victorian tradition.

Variations

- Italianate False Front
- Western False Front Commercial
- Utility Western False Front

Classic Revival (Vernacular) 1850-1900

This style is exemplified by clean simple lines, steep roof slopes, horizontal clapboard siding, and symmetrical openings. The main entrance is typically 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."

Character Defining Features

- Steep, gabled roofs
- Return at eave of roof gables
- Clapboard siding
- Symmetrical openings
- Non-fluted porch columns



Glad Tidings Church, 409 Third Street



502 Third Street

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 or clay tiled 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, Tuccoletta Hall and the Pico Adobe in San Juan Bautista.

Character Defining Features

- Two story, rectangular plan with box-like massing
- Second-story balcony, usually cantilevered and covered by main roof
- Arcades used to define courtyards and walkways
- Clay tiled or wood shingled roofs
- Hipped, low pitched gabled roofs
- Simple windows recessed to expose thickness of walls
- Stucco finish, occasionally with wood grillework, railings, and decoration
- Building colors off-white or white with contrasting door and window trim.



Tuccoletta Hall, 203 Third Street



Castro Breen Adobe, Second Street

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 100F 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 expresses the mode as applied to false front commercial buildings in the form of a bracketed cornice, capping the parapet.

Character Defining Features

- Gabled roofs
- Round-headed windows
- Ornamental roof brackets
- Horizontal flat siding



Bluebird Hotel, 401 Third Street

Variations

- Carpenter Gothic
- Carpenter Italianate



Texas Lodge, 407 Second Street

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-

Variations

- Vernacular Masonry
- Stone Masonry

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.

Character Defining Features

- Sandstone – varied surface designs
- Two stories
- Second story – wood frame



Giacoma Building, 307 Third Street



Tax Building, 315 Third Street

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 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 rooflines, combining a variety of volumes, textures, and shapes. Shingles in a variety of shapes, horizontal boards, and carved, decorative wood panels appear on a single elevation, creating rich surface textures.

Character Defining Features

- Variety of volumes and shapes
- Multi-gabled rooflines
- Ornamental wood shingles
- Decorative wood panels



Lavagnino House, 37 Washington Street



Mariposa House, 37 Mariposa Street

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 prototype 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.

| <i>Character Features</i> | <i>Defining</i> |
|---------------------------|-----------------|
|---------------------------|-----------------|

- | | |
|---|--|
| <ul style="list-style-type: none">• Small and rectangular• One story• Hipped roof with dormer | |
|---|--|



704 Third Street



801 Third Street

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 products 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.

Character Defining Features

- Small, one story
- Gently sloping gabled roof
- Open porches and patios supported by heavy piers
- Stucco or clapboard siding
- Colors are typically medium to dark earth tones

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 clapboard siding can also be found.



411 The Alameda

504 Third Street



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.

Character Defining Features

- Wood frame
- Sheet metal sheathing
- Gabled or flat roof of sheet metal



Nyland Warehouse, 27 Monterey



Warehouse – Muckelemi