

PRIMARY RECORD

*P1. Resource Name or #: Castro Breen Adobe (UPDATE)

Page 1 of 16 Other Identifier: Castro House; CHL #179; San Juan Bautista State Historic Park

DRAFT

*P2. Location: Unrestricted

*a. County San Benito

b. USGS 7.5' Quad _____ Date _____ T ; R of of Sec. ; _____ B.M.

c. Address Second Street at Washington City San Juan Bautista Zip 95045

d. UTM: (Give more than one for large and/or linear resources)

e. Other Locational Data: (e.g., parcel #, directions to resource, elevation, etc.,) 36.845641, -121.536953

*P3a. Description: (Describe resource and its major elements. Include design, materials, condition, alterations, size, setting, and boundaries):

The Castro-Breen house is a rectangular, two-story adobe brick and wood building. Scored plaster covers the brick on the north, east and south elevations, while redwood siding clads the west elevation. A wood framed and clad addition was constructed in the 1850s sits at the west end of the house. The long north and south elevations feature second floor balconies and first floor verandas. The low-pitched, red-tiled, side-gabled roof overhangs the balconies. A chimney projects from the roof at the east end. The ground floor double-hung six-over-six lite windows sit flush with the exterior walls, with plain surrounds and projecting sills. The ground level north elevation is partially obscured by a white picket fence and shrubbery.

General Character-Defining Features

The Monterey Colonial style of architecture was first observed in the Larkin House, constructed in 1835 by Thomas O. Larkin. Not an architect by trade, but a builder by entrepreneurship. Larkin is known as the father of the Monterey Colonial style as many of the style's elements are a direct result of his own regional and personal experiences. After having lived in both New England and the South, he would have been well versed in the aesthetics of these regions: formal symmetrical facades, classical details, red brick, clapboards, hipped roofs, and two-story piazzas.

The verandas of Monterey Colonial style had Spanish roots as well. Town planning in Spanish colonies was dictated by the 1573 Laws of the Indies, in which it was required all buildings be placed around a town square and constructed with arcades to provide public shelter and communal cohesiveness. These arcades often extended to multiple stories and were cantilevered along upper balconies, as seen in Monterey Colonial style.

Adobe bricks were made from local soil with the following ingredients: coarse aggregate for stability, fine aggregate as filler, silt to act as a binding agent, and clay as a plastic medium. This was then combined with water, and an organic ingredient such as straw or grass. Mortar used to reinforce adobe walls consisted of the same type of mud used in forming adobe bricks but was combined with shards of tile or pottery. Adobe wall thickness tapered on upper stories. A rough foundation in the form of brick, fieldstone, or cavity wall footings filled with rubble stone, tile fragments, or seashells prevented the adobe brick from dissolving from the ground's moisture. Mud or lime plaster top coat used to treat and protect the surface of adobe walls was applied in two coats.

An increased use of redwood, that included timbering supports and wood flooring, facilitated a new ability to add height to buildings and construct beyond the traditional one and two story levels of adobes. Wood did not become popular in adobe buildings until the Anglo influence arrived in California. These supports were put together much like traditional timber framing found on the East Coast. Horizontal and vertical pieces were joined with spikes and pegs to create a sturdier frame. This framework was easily visible on the interior of such buildings.

(SEE CONTINUATION SHEETS)

P3b. Resource Attributes: (List attributes and codes)

*P4. Resources Present: one main building and associated landscape features including nineteenth century well

P5. Photos: see page 15

*P6. Date Constructed/Age and Source: Historic: Between 1840 and 1841/National Register of Historic Places Nomination, September 1983

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P3a. Description (continued)

The following materials and building characteristics are typical of Monterey Colonial style architecture and seen in the Castro-Breen Adobe:

- Two stories
- Symmetrical façade similar to Georgian style architecture
- Two story double veranda which spans the length of the façade
- Hipped roof configuration with side-facing gables
- Tiled roof
- Scored exterior plaster
- Large, double-hung, six-over-six window sashes surrounded with hoods, skirts, and fluted surrounds that lay flush to the wall
- Narrow, wood-paneled double doors
- Interior layout consisting of same symmetry; central staircase flanked by dining room and living room
- Wood floors
- Kitchen space incorporated into main building
- Bedrooms on the second level that open off of a small landing

North (Primary) Elevation

The north elevation is seven bays wide, and clad with scored adobe plaster. At ground level, a veranda runs the length of the building, constructed of unfinished redwood planks laid perpendicular to the building face. A balcony runs the length of the building at the second floor. Supporting rafters feature profiled ends, one of the few exterior decorative elements. Chamfered posts tie the balcony to the roof. The recessed main entrance assembly consists of a door, transom, sidelights, and chamfered adobe surround. A profiled molding projects between the door and the surrounding lites. Six two-panel doors with six glazed lites open into each room. There are two double-hung, eight-over-eight original windows at this level, and two smaller, six-over-six double hung windows on the north side of the west addition.

South (Rear) Elevation

The south elevation is similar to the north. The walls are scored adobe plaster, aside from the west addition, which is clad in wood siding. Unlike the north elevation, the balcony, supported by white wood columns from veranda to roof, extends only the length of the original construction. The rafters supporting the balcony on this elevation are not profiled. Seven wood windows, all six-over-six, pierce the elevation, along with three doors. One door opens into the rear three rooms. Historically, a small shed was attached to the west addition, shown on both the 1908 and 1926 Sanborn fire insurance maps. It is also visible in the HABS photograph taken February 16, 1934. It is unclear when this building was constructed, or when it was taken down.

West Elevation

The west elevation was added to the Castro-Breen Adobe sometime in the 1850s. It is clad in horizontal wood siding, and two windows pierce the wall. A tall, white wood fence hides the window on the ground floor, as well as the rear yard. A small vent pierces the wall below the gable end.

East Elevation

This gable end elevation is scored adobe plaster with one six-over-six window at ground level. Historic photographs from circa 1900 show this elevation little changed, with scored plaster and no evidence of an exterior staircase.

Outbuilding

Outbuildings, used to house the kitchen and the staff, stood at the rear of the main building until 1850. John Breen demolished these buildings after he married, and used the bricks to build the John Breen Adobe. Today a twentieth century shed sits at the rear of the property.

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Interior Spaces

The Castro-Breen Adobe comprises 3,844 square feet, on two stories. The one-room deep house has an enfilade floor plan, with interconnecting rooms. Exterior verandas and balconies also access each room. There are ten rooms including the stair halls. Two rooms on the first floor are formal, while the remaining eight rooms are more utilitarian. The interior of the Castro-Breen Adobe retains many of its original features, including wide windows and door surrounds, hardware, mat rugs, and woodwork.

Room 1

This social space is the easternmost room on the first floor. It is square, and has a fairly high ceiling.

Significant features:

- wood plank and exposed beaded joist ceiling
- painted baseboards (three styles)
- a six-over-six window (east wall)
- Four-paneled exterior door with two lower panels and nine lites

Contributing features:

- Painted wood window and door surrounds
- Stained wood floor with boards of varied length
- Door thresholds
- Plastered walls

Room 2

As a parlor, this room is one of the most significant interior spaces. The mantle, windows and window surrounds are representative of this use. Notably, the eight-over-eight windows are the only examples of the building dating to the original construction period. The six-over-six windows present throughout the rest of the house were added by Patrick Breen.

Significant features:

- Mantel
- Eight-over-eight windows
- Wood plank and exposed beaded joist ceiling
- Painted baseboards
- East door with two lower panels and nine lites
- Painted wood windows and door surrounds
- Stained wood floor, with boards of varied width
- Door threshold
- Plastered walls

Room 3

The stair hall is the only room in the Castro-Breen Adobe to have a plastered ceiling. While historic photographs reveal that the existing main entry door is not original, no evidence exists of alteration to the stair hall itself.

Significant features:

- North and south exterior doors
- Painted baseboards
- Painted wood window and door surrounds
- Staircase, including the turned newel post, railing, and banister

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Contributing features:

- East and west doorways
- Stained wood floor
- Door thresholds
- White plastered ceiling
- Plastered walls

Room 4

The kitchen is similar to the rest of the ground floor rooms in terms of construction, and has several distinctive features, including a shelf, rather than a sill, under the window, and a built-in cupboard. The doorway into Room 5 was originally part of the cupboard, and converted into a doorway post-1960s.

Significant features:

- Wood plank and exposed beaded joist ceiling
- Painted baseboards
- Exterior door
- Painted wood window and door surrounds
- Shelf below window on south wall

Contributing features:

- East doorway
- Stained wood floor
- Door thresholds
- Plaster walls

Room 5

The tack room, part of the west addition, was a later construction dating from the 1850s. It originally had an earthen floor, which can still be seen in the display area. The public stair was added circa 1960.

Significant features:

- Exposed adobe brick
- Wood plank and exposed beaded joist ceiling
- North and south board and batten doors
- Six lite window
- Painted wood window and door surrounds

Contributing features:

- Earth floor
- White plaster walls

Non-contributing features:

- circa 1960 staircase
- Wood floor
- Display cases

Room 6

This bedroom is above Room 1, on the east side of the house.

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Significant features:

- Woven mat floor coverings
- Wood plank and exposed beaded joist ceiling
- Painted wood door and window surrounds
- Chair rail
- Profiled baseboard

Contributing features:

- North and west doors
- Door thresholds
- White plastered walls

Non-contributing feature:

- Wood floor in visitors' area

Room 7/8

This large bedroom was once partitioned into two rooms. The patrician wall has been removed, but it is unclear when this took place. This room has no baseboard; as in Rooms 6 and 11, floors are covered with a woven mat. According to an undated description, this matting was similar to the Chinese matting brought by ships from Asia.

Significant features:

- Woven mat floor coverings
- Wood plank and exposed beaded joist ceiling
- Painted wood door and window trim and surrounds

Contributing features:

- Two north doors, east and west doors
- South-facing window
- Door thresholds
- White plastered walls

Non-contributing feature:

- Wood floor in visitors' area

Room 9

The upper stair hall is a central access way between the bedrooms and both the north and south exterior balconies.

Significant features:

- Wood plank and exposed beaded joist ceiling
- Painted wood door and window trim and surrounds
- Staircase, including the turned newel post and banister

Contributing features:

- East and west doorways
- Exterior doors
- Stained wood floor
- Door thresholds
- White plastered walls

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Room 10

The ceiling of this bedroom is covered in unbleached muslin cloth. According to an early description of the house, cloth was often used to seal ceilings. It kept the dust from falling into the room, and was used before ceilings were sealed with boards. Unbleached muslin called *manta* was most commonly known; a heavy canvas known as *yerga* was occasionally used as well.

Significant features:

- Woven matt rugs
- Muslin covered ceiling
- Painted wood door and window trim and surrounds

Contributing features:

- North exterior door
- East doorway
- Door thresholds
- South-facing window
- White plaster walls

Non-contributing feature:

- Wood flooring in visitors' area

Room 11

This room was used as the Breen Law Office and was only accessible from the north balcony. The later public stair ascends along the south wall of this room. A small stove, the only one on the second floor, sits in the center of the north wall.

Significant features:

- Painted wood door and window trim and surrounds
- Stove

Contributing features:

- North exterior door
- Finished wood floor
- Windows
- Door thresholds
- White plaster walls

Non-contributing feature:

- Staircase

Location

The Castro-Breen Adobe is located along El Camino Real across the plaza from the San Juan Bautista Mission founded by Father Junipero Serra in 1797. One of the first buildings in the town of San Juan Bautista, the adobe is situated in the southwest corner at the intersection of 2nd and Washington Streets and faces directly northward onto the original plaza. The adobe is within the block bounded by 2nd, 3rd, Washington, and Mariposa. To the south, the lot covers a large orchard and garden that extends west and south to Mariposa, and to 3rd Streets. The only buildings on the site are the adobe and a nineteenth century well immediately south of the house. The whole of the block is owned by the State of California, and administered by the Department of Parks and Recreation as part of the San Juan Bautista State Historic Park. The area of the site is approximately one acre.

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Historic Integrity

As stated in the National Register nomination documentation, the Castro adobe has been considerably altered since its construction. Patrick Breen made some structural alternations in the 1850s, including the replacement of the older eight-over-eight windows with a six-over-six lite sash, as well as the construction of a wood frame addition to the west end. The adobe went through many phases of modernization, improvements, and additions since then as the Breen family's personal residence for nearly a century.

California State Parks' purchase of the property in the 1930s allowed for extensive exterior renovations sponsored by the state in 1939. Six inches of the ground around the foundation and six inches of the adobe foundation were dug out, and the resulting chase filled with rubble masonry, the south wall of Room 5 was rebuilt atop a concrete footing, the front veranda was completely rebuilt, as well as basic window, balustrade, and roof section replacement. In 1956, the Division of Beaches and Parks further funded repair of the adobe's foundation from water damage and seepage. Additional restoration has continued to take place as need and funding arises, such as a door replacement made in the 1960s, and repairs made following an earthquake in the 1970s.

The significant site characteristics reflected in the integrity of the Castro-Breen adobe include: the original placement of the adobe within the spatial layout of the San Juan Bautista plaza, the use of vernacular style adobe construction and available regional materials used to construct the property, the unity of visual elements around the focal points of the adobe's acreage, and the dynamic continuity through time of the adobe among its neighboring historic resources built in the same period and style within the vicinity of the plaza, all of which, when combined, provide a clear physical expression of feeling and association for the properties integrity as a distinct and intact representative of both itself, and other long-gone early Mexican California adobes.

Since the first adobes in the area were constructed, modifications to all related resources within the plaza have occurred. These contribute to the character and integrity of the historic landscape of the plaza in San Juan Bautista. Many of the alterations made contribute to the adobe's overall integrity because of their own historical significance and association with historic persons and events. The only alteration that occurred after the adobe's period of significance is the replacement of the front door by California State Parks that occurred circa 1960.

In summary, modifications associated with the development of the historic property have taken place on the original structure of the adobe during its period of significance as a historic building. Most of these changes reflect the evolution of the historic landscape in the area and have become a part of the contributing landscape features of the district. For the most part, modifications to the adobe have been additive rather than subtractive to the basic historic elements and character. Renovations conducted by the Breen family were done with mostly compatible materials that retain their own integrity and significance. California State Parks has additionally restored historic elements of the building per the Secretary of the Interior's Standards for the Treatment of Historic Properties.

In general there is little that is significantly different since the adobe's last major renovation as a residence prior to the 1930s. The adobe remains largely intact as to materials, feeling, and landscape. Other than the aforementioned front door replacement, all alterations were made prior to 1933 and do not impact the adobe's significance. The adobe is a remarkably authentic representation of the Spanish Colonial vernacular adobe style and layout as it existed from 1840 to 1932. This adobe and the others that populate the San Juan Bautista plaza remain less modified than many significant urban residential properties and historic Main Street examples.

The Castro-Breen Adobe has excellent integrity and still retains its basic scale, appearance, construction materials, and location in conjunction with other resources around the plaza. In addition to the adobe, its outbuilding, and acreage, landscape elements such as other buildings of similar tone and age along the town's main street, planted and natural vegetation, and roadways are all important character defining features of the plaza and cultural landscape to which the adobe contributes.

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A three-year, state-funded \$1.65 million rehabilitation was completed in the early 2000s, to preserve the building and protect it from future earthquake damage.

***P7. Owner and Address:**

Mathew L. Fuzie
District Superintendent
California State Parks
Monterey District
2211 Garden Road
Monterey, CA 93940-5317

***P8. Recorded by:** (Name, affiliation, and address)

Content from original California Historical Landmark nomination, National Register of Historic Places nomination, historic structure studies, project monitoring reports, restoration project drawings, and California State Parks Plans and Environmental Impact Reports consolidated, edited, and formatted for DPR 523 forms by California State Office of Historic Preservation, 1725 23rd Street, Suite 100, Sacramento, CA 95816-7100.

***P9. Date Recorded:** 1935, 1983, 2002, 2014

***P10. Survey Type:** (Describe) California Historical Landmark

***P11. Report Citation:** (Cite survey report and other sources, or enter "none.")

See B12. References

***Attachments:**

Location Maps Continuation Sheets Building, Structure, and Object Record Photograph Record Other (List):

BUILDING, STRUCTURE, AND OBJECT RECORD

Page 9 of 16 *NRHP Status Code 1 *Resource Name or # (Assigned by recorder) Castro-Breen Adobe (UPDATE)

- B1. Historic Name: Castro House
B2. Common Name: Castro-Breen Adobe
B3. Original Use: residence
B4. Present Use: museum
*B5. **Architectural Style:** Spanish Colonial/Monterey Colonial
*B6. **Construction History:** (Construction date, alterations, and date of alterations) Constructed between 1840 and 1841; first alterations included teardown of outbuildings and addition of windows in 1850; rehabilitation in 1939, between 1956 and 1960, 1978, and 2003.
*B7. **Moved?** **No** **Date:** N/A **Original Location:** N/A
*B8. **Related Features:** N/A
B9a./b. Architect/builder: Jose-Maria Castro
*B10. **Significance: Theme** California in transition from Mexico to U.S. **Area** Central San Benito County
Period of Significance 1840 to 1933 **Property Type** Building
Applicable Criteria CHL-2: Associated with Commandant Jose Castro and Donner Party survivor Patrick Breen having a profound influence on the history of California; CHL-3: Prototype of Monterey Colonial style

Summary

The Castro-Breen Adobe features a distinct example of vernacular architecture and construction style that has predominantly retained its original features since its largest renovation in the 1850s. As the property was owned for nearly a century by the Breen family after being purchased from the Castros, the building was protected from extreme alternation and/or demolition. The Castro-Breen Adobe is eligible as a California Historical Landmark because it embodies the distinctive characteristics of the type, period, region and method of construction as an excellent example of blended Eastern and Western building methods first produced in Monterey to form the Monterey Colonial architectural style. Despite an abundance of alterations made since its first changes in the 1850s, it retains a high degree of historical integrity. The adobe is also eligible as a California Historical Landmark because it is associated with the early development and settlement of Mexican California, the California Mission system, and El Camino Real. The adobe is also significant for its association with Jose Castro and the Breen family. The Castro-Breen Adobe was listed in the National Register of Historic Places as the Jose Castro House in September 1983 for its excellent representation of the unique Monterey Colonial style of architecture. The National Register nomination form indicated an 1800 to 1899 period of significance. A more accurate assessment is from construction in 1840 to 1933 when it became part of San Juan Bautista State Historic Park.

Historical Significance

The Castro-Breen Adobe is eligible for listing as a California Historical Landmark as a prototype and outstanding example of a period, style, architectural movement and construction method. As a vernacular adobe building constructed between 1840 and 1841, with period alterations and additions completed by the 1850s, the building contributes to the narrative of early California's architectural development through its striking mud block construction, and its timber frame and adobe shell. The adobe retains its own architectural style while conforming to the stylistic prototype of the Larkin House in Monterey, in its horizontal massing, and upper level full length porch which extends the length of two façades. Although stated as being much altered, the only known addition to the building is the western elevation added in the 1850s. These alterations have occurred to the main body of the building and date from a period that has developed its own historic significance. They do not detract from the adobe's significance or integrity.

Additionally, the Castro-Breen Adobe is significant as a California Historical Landmark for its association with an individual or group having a profound influence on the history and cultural heritage of California. It is representative of the secularization of the California Missions because of its role as the judicial and administrative headquarters of the Northern California region, as well as having served as a secretarial residence. It is also an intact building representative of the settlement of Mexican California and the early development of the northern region of the state. The adobe is associated with Jose Castro, Commandant General of Northern California, who built this house facing the plaza for the residential use of his secretary and for administrative use by himself.

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B10. Significance (continued)

In 1848, just seven years after Castro had completed it, the building was sold to one of the members of the famous Donner Party, Patrick Breen. The 1983 National Register nomination also states that many notable historic figures visited the adobe, including William Tecumseh Sherman, John C. Fremont, and Ulysses S. Grant. The adobe was also where Helen Hunt Jackson began writing her novel *Ramona* (1884).

The San Juan Bautista State Historic Park was designated in 1935 and declared a National Historic Landmark in order to protect and preserve San Juan Bautista's basic characteristics and to maintain the scale and character of its contributing resources. The district was found to possess a significant concentration of buildings that together create an area of architectural and environmental uniqueness and importance which contributes to the overall history and ambiance of San Juan Bautista. Important characteristics include: the rich history of San Juan Bautista as a Mission site and headquarters for administration and productivity in early California, its variety of represented periods within California's history, and the dynamic continuity throughout time of the district itself.

The district's period of significance is 1800-1935. Many of the buildings currently listed as contributors to the district were constructed in the mid-1800s and include the San Juan Bautista Mission Church (1803-1813), the Castro-Breen Adobe (1840-1841), the Plaza Hotel (1858), the Plaza Stables (1861), and the Zanetta House/Plaza Hall (1868). These restored historic buildings are open to the public with historically interpreted interior spaces. As both a nationally registered historic district and a California State Historical Landmark, the San Juan Bautista State Historic Park represents one of the nation's most significant groups of publicly accessible Monterey Colonial style architecture.

Synopsis of Local History

San Juan Bautista was founded as the fifteenth Mission along the El Camino Real by Padre Fermin Francisco de Lasuen on June 24, 1797. The location was chosen based on its proximity to the Mutsun, a large American Indian tribe that were first to call San Juan Bautista their home, and to Missions Santa Clara and Carmel. The area chosen was also rich in natural resources and building materials.

Many of the Natives already living in the area were eventually baptized and employed by the Mission, at one point increasing the community's numbers to 1,200. As the population increased and the settlement surrounding the Mission grew, the church was expanded to accommodate its congregation in 1803, and despite damage from multiple earthquakes, has been in continuous use since 1812. The building is still owned and used by the Catholic Church and not technically a part of San Juan Bautista State Historic Park.

Secularization of the Missions in 1834 brought in a Mexican military presence in the area. After Jose Maria Castro was named prefect of the northern district and eventual General in the Mexican army, he requested the adobe be constructed in 1840 as his judicial and administrative headquarters run by his father, Jose Tiburcio Castro, and maintained by his personal secretary. At the same time, Mission property was divided up and auctioned off to private bidders.

After the outbreak of war between Mexico and California, Commodore Sloat landed his troops in Monterey and claimed California for the United States on July 7, 1846. The Mexican-American War commenced and hostilities were not officially ended until after Lieutenant Colonel John C. Fremont signed the Treaty of Cahuenga with Andres Pico on November 28, 1846. While the Treaty of Guadalupe Hidalgo in 1848 was what formally ceded California to the United States, the Treaty of Cahuenga served to cease military operations and end hostilities. Mexican citizens were allowed to return to their homes provided they would give up arms and obey United States' laws, a stipulation that most likely spurred Castro's sale of his adobe to Patrick Breen.

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Though the adobe remained a residence for nearly a century before becoming part of a state park, it still appears much as it did when Castro was owner, as does its surrounding area and neighboring buildings within the town of San Juan Bautista. The adobe and its adjacent plaza are a remarkably preserved and unique historical resource.

Community as Cultural Value

Community values combine with the Castro-Breen Adobe's historic, natural, and educational value to create a truly unique and treasured place that visitors and residents want to enjoy and protect. The adobe and its surrounding area have experienced six different kinds of community across the years: Native Americans, Mission founders, Mexican military officials, Gold Rush settlers, California State Park staff, and visitors of all kinds.

The Castro-Breen Adobe's evolving community is an expression of the rich history associated with early California history and development. Before Mexican missionaries came to California, for thousands of years the San Juan Bautista region was home to the Mutsun Indians whose village sat just east of the town proper today. The Mutsun people were known for their beehive-shaped huts made of willow and coarse grasses. Men were hunters and made spear points and arrowheads from chert and obsidian, while women gathered acorns, berries, and seeds that they ground using stone mortars. They were also known for their incredible basket weaving skills.

As the fifteenth Mission to be erected along the El Camino Real, Mission San Juan Bautista was founded by Father President Fermin Francisco de Lasuen and missionaries Fathers Pedro Martinez and Jose Martiarena. Father Felipe del Arroyo de la Cuesta served as padre for 25 years despite a crippling long-term illness and was described on many accounts as a wonderfully generous, multi-talented man. The present-day church was dedicated on June 23, 1812 and replaced a much smaller adobe chapel of 1797-1798 built by Ygnacio Barrera, Second Carpenter of the frigate Concepcion. The main altar screen of 1818 remains largely unrestored and still sits at the front of the Mission church, as does its original pulpit and sounding board. The Mission also acquired and continues to house the largest collection of apostolate paintings in the Mission chain. Though the Mission was secularized in 1835, it was returned to its status as a Catholic church in 1859 by President James Buchanan. Now run by the Roman Catholic Diocese of Monterey, the church has been considered active since 1797.

Once Mexico won its independence from Spain, Mexico could not afford to keep the Missions running as Spain had done. In 1834, Mexico decided to end the Mission system and sell all of its adjacent land. Under the Secularization Act, the Mission was reduced to a curacy of the second class and placed under the care of civil administrator Jose Tiburcio Castro, father of Prefect Jose Maria Castro. The latter then commissioned the Castro-Breen Adobe to house his personal secretary and serve as the region's headquarters. Mexico lost California and other territories to the United States in 1846. The Treaty of Cahuenga allowed Mexican citizens to remain in California and retain their land so long as they swore U.S. allegiance and obeyed domestic laws. As a Mexican official, Jose Maria Castro likely sold his adobe to the Breen family when he decided to leave California following the Mexican defeat.

In 1848, the house was obtained by the Breens, a prominent pioneer family known for their survival of a severe winter season that stranded them and the rest of the Donner Party in the California Sierras during the winter months of 1846. After making their way from Sutter's Fort to the San Juan Valley by way of San Francisco, the family received word of gold discovery in the Sierras. Patrick and Margaret Breen's 16-year-old son John set out to seek a fortune for his family and returned with \$10,000 in gold dust. These funds were used to purchase the Castro House, as well as 400 acres of agricultural land in the San Juan Valley. Just days after James Marshall discovered gold at Sutter's Mill, the Treaty of Guadalupe Hidalgo was signed, handing California over to the United States from Mexico. By mid-June of 1848, three-quarters of San Francisco's population had migrated to the gold mines. The number of miners reached 4,000 by August.

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Since the Breens acquired and modified the house, the adobe has undergone several phases of architectural restoration. W.H. Peterson, working under the Division of Architecture and the Division of Beaches and Parks evaluated and made structural recommendations that mirrored those of San Francisco architecture firm Morrow & Morrow in 1939. It is unclear from records whether Peterson worked for Morrow & Morrow. Both suggested a list of structural repairs that would reinforce the adobe and repair damage from past earthquakes and tremors resulting from the building's proximity to the San Andreas Fault line. Restoration has continued to take place under the jurisdiction of California State Parks, with major preservation efforts occurring from the 1950s through the 1970s. The Castro-Breen Adobe has served as a valuable learning tool and unique environment for visitors ever since.

B11. Additional Resource Attributes: (List attributes and codes) N/A

***B12. References:**

"A Report on the Proposed San Juan Bautista Plaza State Monument for the California State Park Commission," no author, May 1931. Provided by the California Department of Parks and Recreation.

Breen, Henry J. "Notes on General Jose Castro, Patrick Breen and the two story adobe building used by Castro as his home and Mexican Headquarters, and by Breen as his home, situated on the Plaza in San Juan Bautista, California," August 4, 1945.

Budnick, Sidney J. Letter to Robert F Uhte, October 4, 1979. Provided by California Department of Parks and Recreation.

Chaffee, J.T. Memorandum, Department of Natural Resources Division of Beaches and Parks, to Supervisor of Development, February 2, 1960. Provided by California Department of Parks and Recreation.

_____. Memorandum, Department of Natural Resources Division of Beaches and Parks, to Deputy, Chief, Technical Services, May 17, 1960. Provided by California Department of Parks and Recreation.

Cox, Wayne. Memorandum, Department of Natural Resources Division of Beaches and Parks, to Supervisor of Development. October 29, 1959. Provided by California Department of Parks and Recreation.

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B13. Remarks: N/A

***B14. Evaluator:** Ann Roberts, California State University-Sacramento Public History intern for California State Office of Historic Preservation

***Date of Evaluation:** January - March 2014

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Castro-Breen Adobe, north elevation, San Juan Bautista Historic Park, 1979. Source: CHL #0179 nomination file.

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Castro-Breen Adobe, south elevation, San Juan Bautista Historic Park, post-rehabilitation, circa 2003.