AN HISTORICAL STUDY OF THE VICTORIAN AND
SPANISH ARCHITECTURE OF FOUR
NINETEENTH CENTURY HOMES IN
VENTURA COUNTY, CALIFORNIA

A thesis submitted in partial satisfaction of the requirements for the degree of Master of Science in
Home Economics
by
Doris Jean Weimer

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The thesis of Doris Jean Weimer is approved:

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ABSTRACT

AN HISTORICAL STUDY OF THE VICTORIAN AND SPANISH ARCHITECTURE OF FOUR NINETEENTH CENTURY HOMES IN VENTURA COUNTY, CALIFORNIA

by

Doris Jean Weimer

Master of Science in Home Economics

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The study of historic houses, domestic architecture, and the history of the land can give us a glimpse into the past and an insight into the mode of living experienced during the nineteenth century in California. A personal interest in the preservation of historic homes inspired this study of the Rancho Camarillo, the David C. Cook Mansion, and the Faulkner Home, all examples of a particular style of Victorian architecture, and the Olivas Adobe, an example of Spanish architecture in the early nineteenth century.

The research method was an historical survey and involved the recovery and interpretation of the records
of experience or documentation. Primary sources, such as public records concerning land grants, deeds, and wills as well as diaries, letters, interviews, and original newspaper accounts, enabled the author to check local legend against facts. A description of the physical characteristics of each home, as well as photographs, is included in the thesis. An interview with Robert Browne, archaeologist, at the excavation site near the San Buenaventura Mission, disclosed the importance of artifacts and physical remains of human occupation and activity.
Chapter I

INTRODUCTION

In the last decade there has been a great increase in the number of local preservation organizations. This increase was a definite indication of general public interest and concern for a sensible program for the historic preservation of old buildings which reflect the culture and heritage of our people. Civic service groups and historical societies assist counties in compiling inventories of archeological and historic sites, structures, and objects.

Through historical research, individuals have contributed to the efforts of these groups by documentary of descriptive methods of investigation. Evidence gathered by researchers and investigators leads to greater understanding of present situations and to what might happen in the future.

This thesis was an effort to compile and present information pertaining to the history and architectural design of four homes in Ventura County, California. A personal interest in historic houses and the desire to encourage the preservation of older buildings instigated the research. In order to gain a sense of continuity and stability, so necessary in the times of rapid change, we
need to experience sensually our past through preservation of the structures themselves.

The real value of any building to the community lies in its being a delight to the eye and its susceptibility to human use. It means retaining the culturally valuable structures as useful objects: a home in which human beings live, a building, the service of some commercial or community purpose. (121:54-55)

In some cases action has not been quick enough and thus we have lost some of the valuable primary sources in the name of progress. The destruction of such valuable primary resources limits the study of the past and reduces the potential for understanding its impact on the present.

**Statement of the problem.** The problem is to discern the real value of a historic building to the community. The main purpose of this study was to encourage the preservation of older homes. Through knowledge gained by historical research, society can better understand and appreciate heritage that influenced the building, and therefore, establish values that will lead to protection of historic homes.

Another intention of the thesis was to provide information concerning physical characteristics and architectural styles of nineteenth century homes in Ventura County. It was believed that analysis of these characteristics could lead to greater understanding and appreciation of the influences of early buildings.
A further objective of this work was to specify the distribution of land grants, their subdivisions, and the exchanges of parcels that took place through the years. The cited studies portrayed the value of the land and the productive use of the land, which influenced the building of the homes from an economic standpoint.

**Importance of the study.** The research was considered significant, for the information collected added to accumulated evidence that could lead to the restoration and preservation of old historic homes in Ventura County, California. The appreciation of the physical remains of human occupation and activity should encourage society to conserve, for posterity, the evidence of individual talent and tradition.

This study, hopefully, will support the concerns that federal and local governments have regarding the preservation effort. Some of the concerns were evidenced in the Historic Sites Act of 1935 empowering the Secretary of the Interior to make a survey of historic and archaeologic sites, buildings, and objects for the purpose of determining which possess exceptional value as commemorating the history of the United States. Also, the National Historic Preservation Act of 1966 required that each state produce a history plan and conduct a survey of historic resources. Locally, the California State Department of Parks and Recreation, with the help of each
county in the state, has undertaken a statewide inventory of archaeological and historic sites, structures, and objects. The information compiled in this study may give new light to the value of the cited homes in Ventura County.

It was hoped that the thesis would develop an aesthetic sense vital to the improvement of the quality of our lives and of our surroundings. The aesthetic value inherent in many older structures could give reality to our thinking about the whole meaning of the American past—a sense of continuity. "The past and the future are inseparable parts of the same river." (120:130)

**Procedure.** Four houses were selected for this study because each one was thought to be a prime example of a type of architecture which was used during the Spanish and Victorian Periods in California history. Each of the four houses was built on one of the land grant tracts originally awarded by the Mexican government to individuals during the early part of the nineteenth century.

The Olivas Adobe was selected as being typical of the early adobe structures which were erected during the Spanish Period of California history. It was considered historically valuable to the Southern California region because it was patterned after the Northern California Monterey style adobe with two stories. The site of the adobe has been a source of archeological diggings within
Ventura County and has divulged small artifacts of the early California Rancho period.

Rancho Camarillo was built during the "Days of the Dons," a period in which Mexican landowners possessed large tracts of property. The home was built with many features similar to the Queen Anne style of architecture. Frequent use of projecting wings, bays, and wide verandas give the exterior a freedom of appearance, which was also typical of the freedom that the people enjoyed during the carefree Rancho Period in California.

The David C. Cook Mansion was selected as an example of the later Victorian Period because of its over-all massiveness. Cook founded the city of Piru, built a railroad station, a hotel, and a church. In addition to these accomplishments, he planted hundreds of acres of fruit trees, nuts, and vineyards.

The Faulkner Home was considered typical of the "Victorian Gothic" or "Stick Style" of architecture with high roofs and an emphasis on vertical lines. The Gothic Style suggested spatial movement, and the term "Stick Style" referred to the "skeletonized" structure of the building.

Primary sources for obtaining valuable information for the thesis included diaries, letters, nineteenth century newspaper accounts, and documentary evidence found in records concerning land grants, deeds, and wills.
The physical remains were investigated and photographed to determine the characteristic structure and style of the architecture of the houses. Observations were made at the excavation site near the Buenaventura Mission to discern the type of rock foundations used as well as other archeological artifacts discovered in the diggings.

Personal interviews provided valuable information as well as social and human interest. Interviews with members of the families offered information as to how the inhabitants used the family dwellings for social activities.

Reference materials, such as books and newspaper accounts, were helpful as secondary sources for background information. Government bulletins and publications provided additional information on how historic sites become public landmarks.

Limitations of the study. No houses were included which exemplified Federal, Greek Revival, or Italianate styles of architecture in Ventura County. Personal interviews were limited because few people were available who had personal contacts with the builders and owners of each home. Floor plans for three of the four homes were not available so a reasonable facsimile was used.
Definition of terms.

Castellated: bearing turrets or battlements, like a fortified castle.

Crest or cresting: a decorative ridge for a roof, usually as a continuous series of finials.

Crocket: a projecting carved ornament used on the side of pinnacles and spires.

Dentil: one of a series of block-like projections forming a molding.

Finial: a terminal form at the top of a spire, pinnacle, gable, gatepost, or other point of relative height.

Grille: a frame of bars, slender balusters, or other open-work usually decorative, to serve as a screen.

Hipped Roof: a roof in which the end is formed by a sloping face enclosed by hips, or angles formed by the meeting of two sloping roof surfaces.

Heading: something that serves as a head, top or front.

League: a measure of distance, usually about 3 statute miles.

Lintel: the horizontal beam resting its two ends upon separate posts.

Millwork: doors, windows, moldings, and other woodwork made separately from the main structure of a building in a planing mill.
Moorish Arch: a horseshoe arch. The curve of the arch is approximately three-quarters of a circle.
Paisano: person from the same country or city; a civilian.
Pediment: the triangular face of a roof gable.
Pendant: an ornamental member suspended from above.
Presidios: a military fort or district under Spanish dominion in California.
Pueblos: a village under Spanish dominion in California.
Soffit: the finished underside of a lintel arch, usually overhead.

These definitions were found in these reference books:

Pegler, Martin. The Dictionary of Interior Design (62)
Saylor, Henry H. Dictionary of Architecture (64)
Webster's New World Dictionary of the American Language (131)
Chapter II
REVIEW OF LITERATURE

The review of literature was divided into four categories as follows:

1. Similar Studies - The review of Master's theses and books to support the purposes for writing this thesis and to determine the importance of research and study of old buildings.

2. Historical Land Studies - The investigation of the economic and social influences which affected the settlement of California Lands, including laws which concerned Mission-held property, Mexican land grants, and the public domain.

3. Historical Architectural Studies - The study of Spanish adobe-type architecture used by the Missions and the early California settlers, as well as the Victorian styles of architecture used following the acquisition of the province by the United States.

4. Documentary Studies - The examination of state pamphlets and other literature concerning the need for and the value of historic preservation in housing.
Similar Studies

Two books important to the research were: *Nineteenth Century Homes of Marshall, Michigan*, written by Mabel C. Skjelver, and *Nineteenth Century Home Architecture of Iowa City*, written by Margaret N. Keyes. They included photographs of various styles of architecture and the detailed description of the features of each home. Both Keyes and Skjelver reinforced the position that houses are carriers of culture and helped to establish the importance of the study of communities. The works of both authors contained studies of the heritage and background of settlers from the eastern states into Michigan and Iowa and the influence of the building construction methods upon the houses they built when they moved West. The economic bases of the communities were traced back to people who settled in the areas and to the types of homes they built. These studies established significance and helped to set a precedent for historical research of homes as a legitimate topic for a graduate thesis or a research study.

Louise James Hyers in her *Study of The Historical and Aesthetic Characteristics of Two Nineteenth Century Houses in Athens, Clarke County, Georgia*, was concerned with the physical characteristics of Waddle House and Sledge House. The ownership and social uses of the homes
were investigated, and the author drew conclusions that would support the position that older homes are useful in our society. (119)

A similar study was conducted by Wanda Kathryn Tully of Oklahoma State University. In her thesis, *An Historical Study of Five Buildings Selected as Oklahoma Landmarks and Located in Pottawatomie County, Oklahoma*, she presented a descriptive study of five buildings: a mission, bakery, church, administration building, and a Santa Fe Railroad Station. Tully's conclusions were in agreement with those drawn by Hyers, that older homes remain valuable for their current usefulness. (124)

Mary Louise Johnstone in her thesis, *A Historical Study of Two Residences in Stillwater, Oklahoma*, presented some information about the domestic architecture and the interiors of two local homes, the Eyler House and the Bacon House. Her study also encompassed a history of the land of Oklahoma and background studies concerning the early settlements. (122)

*The Carroll Mansion, 800 E. Lombard Street, Baltimore, Maryland — An Historical and Architectural Study*, written by Helen Straw Whitmore of the University of Maryland, was an extensive study of one particular house. The author examined the physical structure of the Carroll Mansion, the occupancy of the house, and its uses as a religious retreat, a public house, a tenement
house, and finally as a factory as it declined through the years. The city of Baltimore took over the house and used it as a vocational school, administration building, and a public recreation center until it was restored and made into a museum. (125)

Historical Land Studies

The Cattle on a Thousand Hills by Robert Cleland dealt mainly with the economic and social development of California and the impact of Anglo-Saxon customs upon the pastoral life of the Spanish-Californians. Cleland discussed the Mission Era and the influence of the church upon the people. The interests of the padres and the early colonists moving in from Mexico initiated building of missions and settlements in California began. Indians became farm laborers and domestic servants. They also served as vaqueros or cattle drivers. The Secularization Act of 1834 brought to a close the Mission Era in California, and lands held by the missions were restored to public domain.

In 1850, two years after the discovery of gold, the total white population of the six southern California counties was less than eight thousand. The social and economic life of the people was still that of a typical Mexican cattle frontier. For the most part, however, the coastal area was occupied by a succession of enormous
private estates, called ranchos, which were primarily devoted to cattle raising. The rancho system of land ownership thus constituted one of the few enduring legacies California inherited from Mexico and Spain. The author explained the land grant system under Mexican rule and the effects as California lands were settled by white men moving in from the East. He cited legislative reports, acts, and laws which were passed after the Treaty of Guadalupe Hidalgo in 1848. Cleland mentioned the dire consequences, such as loss of property rights suffered by the Mexican land owners, which resulted from the acquisition of California by the United States.

Historical Architectural Studies

Here Lived the Californians, by Oscar Lewis contained information concerning the succession of the phases that the region of California had passed through in less than two centuries. Lewis described the buildings from each period of California history. The descriptions encompassed architectural features from the Gold Rush structures of the Argonauts and the farmhouses of the Age of the Moguls to the mansions of the Gilded Age. Lewis stated that few Spanish adobes survived because the earthen bricks of which they were composed were not designed to withstand the wear and tear of the years. Substantial buildings were reduced to heaps of rubble due to
lack of proper protection and because they were not shielded from exposure to the winter rains.

Lewis noted that after the Gold Rush of 1849, the buildings in California progressed through a series of stages. He attributed these changes to the settlers who moved into the area and brought their particular style of building from their native towns. As California changed from a simple frontier to an area of farming, mining, and lumbering, houses became impressive examples of mid-Victorian architecture. Lewis described in detail the changes that occurred on the exteriors and interiors of houses as California craftsmen applied themselves to turning out quantities of 'millwork' during the Gilded Age period.

A discussion of the construction of adobe bricks, the materials used and the methods for building the early adobes was well described in the book, Taos Adobes, by Bainbridge Bunting. He noted that the adobe construction technique was used in New Mexico. The technique originated in Spain, was brought to Mexico and finally to California. Bunting pointed out that the Indians had previously used adobe for building their huts, but that they were not familiar with the method for making adobe bricks. The Indians were unfamiliar with the method for making adobe bricks on stone foundations to prevent erosion. Bunting specified the methods used in the
Spanish construction of tile roofs, heavy-timbered ceilings, plastered walls, and various shapes of fireplaces, such as the beehive and bell shapes.

The Olivas Adobe, a book concerning the physical characteristics of the Olivas Adobe and written by Donald Roberts, provided detailed dimensions of the building and floor plans. In addition, he described the type of wood used for timbers and the roofing material. This study by Roberts, a land planner and landscape architect, was completed when the city of Buenaventura was in the preliminary stages of developing the Olivas Adobe and Museum as an historical site. Roberts provided information concerning the transfer of property and the division of the land, as the San Miguel tract was sub-divided into parcels. Roberts was specific as to the measurements of each room, and an estimate was given concerning the cost of restoring the Olivas Adobe.

Documentary Studies

An application for registration of the Olivas Adobe as an historical landmark was obtained from the Parks and Recreation Department of Buenaventura. The document designated the Olivas Adobe as California Landmark #115. It provided detailed descriptions of the exterior and the interior of both the Olivas Adobe and the smaller adobe built in 1837.
Pamphlets from the Parks and Recreation Department in Sacramento contained a list of criteria governing the acceptance of an historical site as a landmark.

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:

(A) that are associated with events that have made a significant contribution to the broad patterns of our history; or

(B) that are associated with the lives of persons significant in our past; or

(C) 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

(D) that have yielded, or may be likely to yield information important in prehistory or history. (128:1)

The review of literature for this thesis included the examination of many other studies similar to problems in this work. The cited theses include those considered to be of most value to this research project. Other related literature was chosen for its coverage of the topics concerning the California lands and the architectural styles present in California during the nineteenth century. Several documents were also available. These included the following:

(1) The National Register of Historic Places (128)
(2) California History (129)

(3) Application for Registration of Historical Landmark (127)
Chapter III

THE LAND IN CALIFORNIA HISTORY

The generally accepted theory of the origin of the name California was that it derived from the pen of Garcia Ordonez de Montalvo in the novel, *Las Sergas de Esplandian*, written in Spanish and published in Seville, Spain, in 1510. California was described as an area inhabited by black Amazons, ruled by Queen Calafia, and abounding in gold and precious stones. Jimenez, a Spanish explorer under the command of Cortez, first reached Lower California in 1536 and gave the region its name. (45:1)

Fifty years after Columbus discovered America, in the year 1542, two Spanish ships on a voyage of exploration under the command of Juan Rodriguez Cabrillo moved up the California coast from San Diego and anchored near Point Mugu. The shoreline was dotted with spherical-shaped huts. The area was named "Pueblo de las Canoas" after the friendly brown-skinned Indians who came swiftly toward them in canoes. (63:2)

Sir Francis Drake explored San Francisco Bay in 1579, and in 1584 he sailed down the California coast. (60:27) Captain Sebastian Viscaino started a settlement in 1596 at La Paz, or Santa Cruz, after the first
settlement made by Cortez in 1536 had failed. In 1602, Viscaíno sailed up the coast from San Diego, which Cabrillo had surveyed, to the harbor of Monterey. Father Antonio de la Ascensión accompanied the expedition, and friendly relations were made with the Indians. The Indians invited the crew to their land and offered them fresh water and a willow basket of food. (63:1)

The land in California was still predominantly inhabited by the Chumash Indians in 1620, at the same time that New England was being settled by the Pilgrims. The California land was uninhabited by white men until 1769. Spanish occupation was encouraged by Gaspar de Portola who commanded the first land expedition to Alta, California. Though they thought the area of Ventura County was Cabrillo's "Pueblo de las Canoas," they renamed it "La Asumpta," for they reached it on the eve of that feast. (60:32)

Diaries of Father Crespi and Miguel Constanso have described the Ventura County area vividly. One diary entry of August 14, 1769, told of their travels from Santa Paula to the spot where Mission San Buenaventura was later established.

We counted as many as thirty large, spherical houses, well-built and thatched with grass. No less than five hundred souls in the town were reported. Canoes were constructed of good pine boards, well-joined and caulked. They were of pleasing form and had the capacity to hold eight to ten men for
fishing. The finished work in wood and stone was neat and well-done with flint tools, but the natives were ignorant of the use of iron and steel. They served on wooden plates and bowls while baskets and trays were made of reeds. (71:14)

A second overland expedition was led by Captain Juan Bautista Anze in 1776 from Sonora. The Ventura County area was the site of these expeditions as recorded in the diary of Pegro Font, a member of the crew. (63:4)

Father Junipero Serra of the Franciscan Order planned to establish three missions in California at San Diego, Monterey (San Carlos), and San Buenaventura as part of a plan for the colonization of California. (60:27) The first mission was founded in 1769 at San Diego. San Buenaventura was to be an "intermediate mission," but, due to the disposition of the Indians, it was not established until 1782 as the ninth mission. The Indians were described as good natured and fond of work, but warlike with one another and with Indians from other villages. They were reportedly capable of any hostile act if it should strike their fancy. Therefore, the plan for the intermediate mission failed. (42:330)

The story of California can be told in terms of its land and the men and women claiming the land. First the Indians laid possessory claims to certain areas along the Pacific coast and a short distance inland. (108:1) Following the brown-skinned Indians were Spanish speaking soldiers, settlers, and missionaries who began
coming up through Lower California and taking over the fertile coast valleys and harbors of California. For more than three quarters of a century after the province of Alta California was first settled by the Spaniards in 1769, it remained a sparsely populated outpost of the Mexican frontier. The people engaged almost exclusively in the ancient vocation of cattle raising. (44:1) Their laws were the Laws of the Indies controlling Spanish Colonization and governing ownership of the land. Missions, presidios, pueblos, and ranchos were born in this period of Rancho Days. (108:1)

Under Spain the province was divided into four districts: San Francisco, Monterey, Santa Barbara, and San Diego. Each district had its own presidio, or military fort. San Jose, Los Angeles, and Branciforte (Santa Cruz) were established as pueblos, or villages. Each of the presidios and pueblos were allocated four leagues of land parceled out in plots and lots for tilling and building. The presidios were settled by the soldiers and their families, while the pueblos went to an unsavory lot, mostly men sent to jail in Sonora and allowed their freedom if the remained. (12:2)

The concessions of ranchos were intended for disabled veterans only. The rancho had to be four leagues or more from any presidio or pueblo town and was
not allowed to encroach upon Indian property or mission concessions. Under Spanish administration, the title of all land was vested in the crown of Spain, and church, mission or private ownership was not permitted. (12:3) The system of land tenure, out of which the ranchos evolved, was based upon an ancient principle of Spanish law which recognized the king as owner of all the colonial possessions in the New World. It vested in him private title to the fabulous resources of a continent. (44:5)

Governor Pedro Fages, captain of the Spanish troops and guardian of the frontier, came to San Diego with the Portola expedition of 1769. Fages became governor of California in 1782 and served until 1791 when he made the first private grants of land in California. These grants inaugurated the all-important rancho system. From the time of the accession of Governor Pedro Fages in 1782 to the close of Spanish rule forty years later, less than twenty large private land concessions were made in California under the Land Concessions of 1784. This conservative policy was due to the lack of responsible citizens interested in acquiring ranchos outside the pueblos and presidio towns and the preemption of a large part of the desirable land by the missions. (44:26)

One of the largest land grants was Rancho Simi, which consisted of 93,000 acres granted to the Pico
brothers. Later their interests were sold to Jose de la Guerra y Noriega. In 1802, Governor Arrillaggra granted Rancho El Conejo to Ygnacio Rodriquez and Jose Polanco. Later, Jose de la Guerra de Noreiga came into ownership of part of this rancho. (63:5)

A few Russians, active in fur trading, were in the procession of men who claimed land in California. Without the consent of Spain an outpost was built at Fort Ross, north of San Francisco in 1812. The purpose was to raise cattle and wheat for the far northern settlements off the Aleutian Islands. They left in 1841 selling their equipment for hunting seals and otters to the Swiss adventurer, John Sutter. (108:2)

In 1822, Mexico revolted against Spain and Governor Sola, the Junta, and troops of the capital city of Monterey swore allegiance to the new government. The banner of Spain gave way to the Mexican imperial flag. (63:6) They carried on the Spanish tradition of land-ownership, Ranchos had their flowering during the California Mexican regime. (108:20)

No grants of title were made until after the Mexican Colonization Law of 1824 and the Reglamento of 1828 were passed. Many holders of Spanish concessions applied for grants to insure their holdings. A petition was prepared, accompanied by a crude map, and presented to the governor. After investigation, the governor
wrote on the margin of the petition, "let the title issue." The entire transaction cost about twelve dollars. (1:4)

During a quarter of a century, from 1822 to 1848, sovereignty of the Southern Republic of Mexico was more or less acknowledged in California, but the actual intervention of Mexico in the affairs of the distant province consisted of little more than the sending of governors and a few score of degraded soldiers. (42:455) There were nineteen grants of ranchos in Ventura County from 1822 to the end of the Mexican Period (Figure 1, p. 26)

The California Missions declined after the Secularization Act of 1834, when mission lands were confiscated and made public domain. (44:28) Some Indian pueblos had been established, but it was inevitable that Indian claims to land in California, whether individual or group, should fade before the white invasion. What remained to them were the reservations set aside by the United States. Secularization in 1834 was a signal for a land rush in California and a shifting of population. More than three hundred land grants were made and granted to Mexican citizens in California between the years of 1834 and 1842. (108:31) With the distribution of land grants came the Day of the Dons, perhaps the most colorful period in California's history. Holdings were measured by leagues rather than by acre. "The Days of the Dons was a
FIGURE 1

SPANISH AND MEXICAN RANCHOS AND
LAND GRANTS OF VENTURA COUNTY
period of carefree living in which too little thought was
given for the morrow." (108:32)

The applicant for a rancho first filed a formal petition with the governor. The claimant gave assurance that he was a Mexican citizen by birth or naturalization, furnished a description of the desired tract and made affirmation that no part of the land was included in a previous grant. A diseno, or map, showing boundaries was included with the petition, (44:34)

Except for a few luxuries obtained from trading vessels on the coast, each ranch was virtually a self-sustaining economic unit.

On large estates, an army of Indian women was required for domestic service. Each child had a personal attendant, two for the Senora's own needs, four for grinding corn for tortillas, six in the kitchen, five washing clothes, and twelve sewing and spinning. (44:42-43)

The chronic dearth of money during the entire Spanish-Mexican period forced the Californians to resort to barter in virtually all of their business dealings. "The California bank note," the cattle hide, was the standard currency of the province. The sale of tallow for candles was a thriving industry. (44:45)

Between 1831 and 1841, the government changed hands on an average of once a year. In 1836, a faction declared the province independent of Mexico. Mexico's own central government could not aid the province because
financial and political problems, nor could she establish an adequate system of defense against internal revolution or the encroachments of other nations. The presidio at Monterey, the capitol and port of entry, lacked sufficient defense. Thanks to Mexico's weakness and indifference and the growing confusion within the province itself, American influence was fast becoming the decisive factor in determining the destiny of the province. (44:47)

A full third of a century before the American Conquest, a group of adventurers from the United States, England, and France settled in California. Most of them married Mexican women and took out Mexican citizenship. (45:45) At the end of the Spanish rule in 1822, the population in California numbered about 3,500 people, exclusive of the native Indians. By the end of the Mexican administration in 1848, the number had increased to about 6,900 persons. (12:9)

Americans followed the procession of men into California before, and especially after, the Mexican War. Their influence was seen in the form of New England's control of the hide and tallow trade. A breach was made by the fur hunters through the wall of mountain and deserts on the east and by the advent of immigrant trains from the trans-Rocky Mountain frontier. Beginning with the Bidwell-Bartleson party of 1841, a steady stream of immigrants flowed into California to take advantage of
the Mexican government's liberal land policy. The immigrants availed themselves of the rich California resources, (44:63)

By 1845, a number of the most influential Californians began to look to the United States for succor. President Polk attempted to obtain possession of California. This would have assured permanent political stability to California, provided security for all private property, and greatly enhanced the value of the immense personal estates held by Californians. Some of the people were fearful that annexation by the United States would result in the confiscation of the land grants derived from Spanish-American law or would interfere with their economic privileges. (44:48)

William B. Ide, a yankee frontiersman, settled in the Sacramento Valley. He was one of the leaders of the Bear Flag Rebellion and took possession of the Mexican outpost at Sonoma. Ide was named President of the California Republic. United States warships sailed a month later into the harbor at Monterey and San Francisco. The American emblem replaced the Bear Flaggers on July 9, 1846 (56:45)

Thomas O'Larkin was the first and only United States Consul in the Mexican province. He was one of the ablest and most influential American residents on the entire West Coast. O'Larkin kept records of the building
of a Monterey casa. In 1834, during the Days of the Dons, the total cost for the two-story home was five thousand dollars, which included the adobe bricks, white stone, nails, shingles for the roof, paint, and wallpaper. (56:78)

Prior to 1848, cattle were commercially valuable only for their hides and tallow, and the average price of full-grown steers seldom rose above four dollars per head. The Gold Rush created a demand for beef. The spectacular cattle boom, which began in 1849, was the natural outgrowth of the discovery of gold. Southern California remained a typical cattle frontier for almost twenty years after the Gold Rush of 1849. The law required each ranchero to mark his cattle with three separate brands. It also made detailed provision for annual stock roundups or rodeos, which were considered to be indispensable to the system of open-range pasture. (44:137)

Gold seekers from the mountains returned to acquire homesteads, but most of the land was held by native Californians. Under such circumstances, conflict between American homeseekers and the great cattle ranchers became inevitable, and the state was divided into two hostile camps for a generation. Forged or altered, documents and fraudulent claims on California lands added to the unsettled state of the society. (44:64)
The Trespass Act of 1850 was passed soon after California became a state. The Act was concerned with the conflict between squatters and rancheros over land and water rights. Settlers were forced to fence their farms or run the risk of having their fields and vineyards overrun by cattle. Horse stealing and cattle rustling were common practices among marauding bands of Indians and white desperadoes. (44:98)

Two official reports on California land grants were presented to Washington and made available to Congress in the spring of 1850. Lieutenant Henry W. Halleck served as secretary under Governor Richard B. Mason. His report contained an excellent account of the laws and regulations before American annexation. A more detailed and complete report by William Carey Jones, a representative of the General Land Office, was a special study of Spanish Colonial land titles. (44:51)

A Senator from California, William M. Gwinn, offered a bill on March 3, 1851, to clarify and regulate the confused California land situation. The bill became a law, and was one of the most important legislative measures in the state. Three commissioners were appointed to settle the Private Land claims in California. The Board was organized in San Francisco on December 8, 1851, and began hearings which lasted five years. It approved some five hundred and twenty claims and rejected two
hundred and seventy-three. After a claim had been confirmed and the official survey by the Surveyor General of California approved it, a patent was issued by the United States to the successful claimant. (44:56)

The Spanish Californians were at a serious disadvantage.

Land grants were attacked on the ground of technical imperfections, and boundaries, recognized by custom and tradition for a generation, were challenged by the government attorneys. The Treaty of Guadalupe Hidalgo proved a bitter and costly delusion to the California ranchero, whose property was stripped from him. (44:57)

The inconvenience and expense involved in transportation to San Francisco led forty to fifty rancheros to urge the board to transfer some of the board meetings to the south. After a brief session in the fall of 1852, hearings were again held exclusively in San Francisco. One of every ten bona fide landowners of Los Angeles County was reduced to bankruptcy by the Federal land policy, and forty percent of the land legitimately owned under Mexican grants was alienated. Long lists of land sales by sheriffs or mortgage holders were listed in newspapers. (44:58)

"If the history of the Mexican grants of California is every written," said Henry George in 1871, "It will be a history of greed, of perjury, of corruption, of high-handed robbery, for which it will be difficult to find a parallel. It would have been better if the American government had agreed to permit these grant
holders (the Spanish-Californians) to retain a certain amount of land around their improvements and compounded the rest for public domain. (44:71)

The Great Drought of 1862 caused thousands of cattle, horses, and sheep to perish from thirst. The festive era of rodeos, bullfights, fandangos, and barbecues ended, (56:95) The day of unfenced ranchos, enormous herds, manorial estates, and pleasure loving paisanos came to a close. (44:175) From the middle of the 1850's to the 1880's, agricultural resources of the region saw their first large-scale development in California. Thousands of acres were put under the cultivation of wheat, orchards, and vineyards. (56:136) The influx of settlers after the Civil War and the demand for small farms led to the southern California real estate boom in 1867. By 1868, ranchos near Los Angeles were for sale at ten thousand dollars an acre, (44:228) The period of the 1860's was a transition from rancho days to the modern period. (63:7)

Today all public and privately owned land in California may be grouped according to origin of title. They are the following:

- **Rancho and Pueblo** - Titles before the American period in California history. They are the best pasture and agriculture areas in the state.

- **Public Lands** - Land outside the rancho and pueblo areas. They passed directly to the United States with the acquisition of California in 1848.
State Lands - Lands granted to the State of California out of public domain for education that included rivers and harbors. (108:3)
Chapter IV
SPANISH ARCHITECTURE

During the Mexican colonization of California in the last part of the eighteenth century, pueblo houses were very crude and most often built of mud and sticks. Roofs were thatched with reeds and there was no flooring but the earth. The home was furnished with a primitive cot covered with skins, a few coarse blankets, some very ordinary crockery and utensils, a chair or two covered with skins, and a table with stools. Some had wooden doors and others had hides hung in the opening. There were no hearths in any of the houses, so all the cooking was done on the outside or in a separate house. Many of these crude abodes later gave way to the adobe with the tile roof. (12:8-9)

A wise man once stated that in order to learn the history of any country, one need but examine the houses in which its inhabitants have lived. Determining the way of life of a people, their characteristics, customs, and degree of culture is evidenced by their domestic arrangements, which would include the houses in which they lived. (56:15)

During the comparatively brief time that has passed since the first permanent settlements were established in California, a period of less than two centuries, the region has passed through a succession of phases that, for number and variety, cannot be matched elsewhere
in the nation. Moreover, a goodly number of buildings dating from each period of California's brief but eventful history have been found.

The missions that sprang up from San Diego to Monterey were built in an architectural style which originated in Old Spain, where "construction on the grand scale was an inheritance from the Romans and ornate decoration a legacy from the Moors." (38:11) The architectural style was strongly influenced by climate, geography, and the natural resources of stone and timber. The columns of the buildings were smooth or fluted with simple capitals. The friezes and pediments were decorative and sculptured. Moorish arches in a horseshoe shape were used, and curved arches with a pointed top were popular. The mission walls were several feet thick, and they often had beams projecting in front as did the pueblos. The Missionaries used wood for window frames and doors. They arranged the mission buildings around an open court, or patio, an idea imported from Spain. (52:79) The walls were of adobe brick. The term was derived from a Spanish word atob, which translates mud and plaster. (38:12) Another definition for adobe was "earth from which unburnt bricks are made." (41:2) Technically speaking, it was a balanced mixture of clay and sand--enough sand to keep the dried clay from cracking and enough clay to give the dried mixture strength. But this adobe is highly
transient, When water runs over it or moisture dampens it at ground level it softens and sloughs off. Unless plastered and repaired, adobe walls erode away. Adobe roof construction was equally transient. The thick layer of earth was heaped on rafters over a covering mat of saplings or boards. The rafters underwent rapid decay unless protected by some kind of watertight covering. (41:2)

Adobe was introduced to Spain by the Moors, and this construction technique was brought by the Spaniards to the new world. The all-but-universal use of adobe as a building material occurred because it was a type of construction with which the friars and military authorities of the province were thoroughly familiar. Southern California had little rainfall and that type of building material was considered both practical and long-lasting. Finally, an important fact was that not only was the material used in making the bricks close at hand, but, their manufacture was so simple a process that the native Indians had little difficulty mastering the art. (56:3)

Previously, the Indians had used adobe, but they did not know the technique of making brick. They laid their mud walls in solid courses or layers, about two feet in thickness. Each layer was shaped by hand and had to dry before the next was added. This "puddled" or "coursed" adobe construction dated roughly from 1150. (41:6)
The making of adobe bricks was probably the first step toward permanent building to which the Padres gave their attention. There was plenty of adobe soil, especially below top soil level. Straw, grass, or seashells were broken into bits as a binding material. Indians trod the mud and straw in a dugout trough to blend the mixture. Wooden molds, eleven by twenty three by four inches, were fashioned to make two adobes at a time with a center partition to separate them. Cleat nails on the end pieces served as handles. Molds were wet thoroughly and set on level ground. After the mixture was poured into the molds, it was tamped down and leveled off. The frame was lifted and the adobe bricks were left to dry in the sun. The bricks were then turned and "cured." The average brick weighed sixty pounds.\(^{(71:105)}\)

Another method of making adobe walls consisted of building forms similar to those used today in concrete construction. The space between the forms were filled with dampened earth and tamped down solidly. After the forms were removed, a protective coating was applied to the outer surface. \(^{(56:17)}\)

In early times the Indians did not set their adobe walls on stone foundations. However, the Spanish builders formed a rough stone foundation on leveled ground, thus preventing some erosion. \(^{(41:6)}\) Stones and seashells for a binding material were collected. Lime
was secured for the foundation and for plastering and white washing the Mission buildings. (71:106)

The Neophytes, or native Indians, laid foundations of stone and lime mortar. The walls of adobe bricks were set in a mud mortar of adobe mixture. They installed doors and windows and ceiling beams, plastered the walls, and completed the structure with a protecting roof of thatch and earth. To enhance the interior, sometimes pebbles or broken tile were pressed into the wall plaster. A smooth plaster was obtained by rubbing with a dampened sheepskin. A white wash which was a mixture of lime, goats' milk, and salt was sometimes used. (71:106) The Spanish walls were between eighteen and twenty-four inches thick. The walls were frequently made deliberately thicker at the base to compensate for the expected erosion at ground level. (41:6)

The Spanish people constructed roofs by spanning the interior space with vigas, or horizontal beams, and covering these with smaller pieces of closely laid wood with enough adobe earth to keep out rain water. By grading the adobe fill as well as controlling the pitch of the roof, water was directed toward specific points of drainage. (41:6) The eaves projected far enough beyond the building so that the bulk of the rain water fell clear of the walls. (56:17)
Ceilings of red cedar or juniper wood were arranged in herringbone patterns and often painted different colors. These were laid over with a layer of bark or straw and then packed with six to twelve inches of earth. The earlier houses had floors of packed earth. Animal blood mixed with ashes was sometimes added to make the earth hard and resistant to water. The portal, or cross beam, which carried the roof was supported by large, round, vertical posts. (41:8) The timbers were bound together with cowhide thongs since no nails were available in the province during the early period. (56:8) A zapata, or carved wood bracket, was used between the post and the beam. A dado of darker colored adobe plaster was sometimes used to protect walls from soil marks. Fireplaces were either quarter round corners, beehive shape or bell-shaped with a long, heavy beam extending above it for a shelf. (41:8)

The first red-roof tiles were made at San Antonio in 1780. It took sixteen men to make five hundred tiles a day and sometimes it took a month to dry or "cure." Two molds were used for the making of tiles. One was a shallow frame without top or bottom and wider at one end than the other. The other mold was a rounded mold, like a half piece of log, giving the tile the desired curve. One end of the mold was shaped smaller than the other. When the tile was laid on the roof, the larger end of
the tile fit over the smaller end of the one previously laid. The tile was then dried, placed in a kiln, and fired. (71:106)

Many of the two story casas were built of adobe brick walls, four feet thick at the base, with deeply recessed windows and doors. The inner partitions, roof, and broad outside galleries were supported by heavy-hewn timbers bound together by rawhide thongs. Roof rafters and the timbers supporting the second floor were far larger than those that are used in modern times. The floor joists were four by eight inches. The roof itself was made of hand-split redwood shakes. Tiles were almost invariably used on the mission buildings, but they were rarely employed on the roofs of ranch houses. A low-pitched roof and an overhanging balcony all around the second story was characteristic of the Monterey adobe homes. (56:9) The Olivas Adobe described in the following pages of the thesis was built in the Monterey style of architecture.

That so many of the thick-walled adobes put up by the earliest Spanish and Mexican settlers have survived can be ascribed mainly to the fact that those who put them up built them sturdily and well. Their walls were not designed to withstand the wear and tear of the years unless the earthen bricks of which they were composed were shielded from exposure to the weather. When
winter rains were permitted to reach the walls, their dissolution was speedy. Only a few years were needed to reduce once substantial buildings to heaps of rubble. This was the fate of many such structures during the first decades following the acquisition of the province by the Yankees in 1846. As time passed, the historic importance of these old buildings came to be recognized, and a widespread demand arose for the restoration and preservation of those still standing. (56:17) A prime example of one of the old Spanish adobes which has survived through the years is the Olivas Adobe located in Ventura County, California.

OLIVAS ADOBE – A LANDMARK

The famed Olivas Adobe was restored by the City of San Buenaventura in 1972, but it had been a landmark for about one hundred and twenty years. The Adobe, reportedly the only two-story structure of its era located in all of Ventura, Santa Barbara, and San Luis Obispo counties, is of the Monterey style of architecture. (86:D1) At the gates of the Olivas Adobe, one steps back through time's doorway into the past, into another century called the Golden Age of California. Life revolved about haciendas such as this one built by Senor Don Raimundo Olivas and his wife Dona Teodora Lopez. (123:1)
Olivas had been granted the rancho San Miguel by Mexican Governor Bautista Alvarado on July 6, 1841, for his bravery in the Mexican Revolution. (99:11) The grant was also a reward for his services as Indian overseer at Mission San Fernando and later as a sergeant under General Jose Castro. (84) He shared the tract of 4,963.91 acres with his partner Felipe Lorenzana. The land was arid, and it took many acres to raise his brand of longhorned cattle. The original rancho spreads from the present site along the Santa Clara River to the Mission San Buenaventura and from the sea to land that has become the town of Montalvo. (99:13)

Don Raimundo, as a successful rancher and a former soldier, was also known for his act of heroism during the Indian uprising at the Mission. (123:2) One of the chief troubles of the Mission fathers in the early days was the wild Indians, the outsiders who refused to come under domination of the padres. For a long time the Indians had been gathering in numbers around the Mission and planning a surprise attack which would result in the killing of the priests and neophytes, or native Indians, on a scheduled feast day. Olivas headed a group of friends who defended the Mission against the attackers. He plunged a knife into the Indian leader's neck, thus warding off a serious uprising. (73:1928)

In 1837, Olivas and his son built a small adobe
on the benchland overlooking the river. The house was incorporated into the walls of the patio in the southwest corner. (123:3 - PLATE I - p. 46) It was constructed on the south side, which opens onto the courtyard or patio. The patio was about a quarter of an acre in size and was enclosed with an adobe wall ten feet high and two and one half feet thick. The adobe wall was built to protect the garden area and was covered with red tile to keep water off the adobe bricks. (107:1) A kiln which is similar to the type of oven used to fire the red clay tiles after they were formed stands outside the adobe wall. (PLATE II - p. 48)

The south porch was popular in the life of the Olivas family as a place for the after-dinner siesta, which was common during the Days of the Dons. (PLATE III - p. 50) A huge bell enshrined above the arch of the south entrance was used to summon the Indian ranch hands from their posts on the grounds. (84 - PLATE IV - p. 52) In the 1840's, Don Raimundo had laid out the two-story hacienda on a grand scale. It was seventy five feet long and twenty five feet wide. The ceilings were to be ten feet high and overhanging balconies were to be added to the front and back in the Monterey style to protect the adobe walls. Two inner dividing adobe walls would rise to the roof. Downstairs would be the kitchen, dining room, and living room. Upstairs would be three big
PLATE II

OLIVAS ADOBE - KILN
PLATE III

OLIVAS ADOBE - SOUTH PATIO
PLATE IV

BELL AND FOUNTAIN
bedrooms to accommodate the large Olivas family. Later, two bedrooms were to be built on the ground floor next to the kitchen. (123:3) Writes historian E. M. Sheridan in a book printed in 1917:

From historical sources, it is learned that the lady of the house, Senora Olivas, took a hand in the building, for it is said that in the gold excitement the head of the house went to the mines of the north. (123:3)

Olivas was among the ranchers who rounded up herds and drove them north to Sacramento. Steers, once worth only a few dollars for hide and tallow, were sold for high prices as meat on the hoof. (123:2)

During the "Years of the Yankees," Senor Olivas' personal fortunes were increased so that there was plenty of money for construction. In 1855, a peddler arrived at the Adobe with a wagon full of silks, satins, laces, jewelry, and other fineries. Don Raimundo had just sold a thousand head of cattle at seventy-five dollars a head, and the treasure in gold coins was in the house. Dona Teodora and her daughters bought everything, including the wagon. The peddler bragged about his luck and the fortune he had seen. A few nights later robbers rode up, forced entry with drawn guns, and demanded the money. One of them tore off the earrings worn by Dona Teodora, a traumatic experience which frightened her so much that she lost her voice for several years after the robbery. (123:3) An article in the Los Angeles Star, May 9, 1857,
verified the fact the Encarnacion Berryessa led this raid. Nevertheless, work on the home continued for it didn't take Don Raimundo much time to recoup his losses with the sale of more cattle, sheep, and wool. (6:2)

The adobe and the tiling for the building were made on the ranch by the Indians. The timbers used for the rafters and beams were brought many long miles from Santa Paula Canyon. The Indians hewed these out with axes. The walls were made of adobe two and one half feet thick, and the windows had deep recesses to keep out the heat. (107:6 - PLATE V - p. 56) In 1849, the kitchen, adjoining storeroom, and the eastern two-thirds of the structure were completed. The second story was built during the following ten to twelve years. Construction work was directed and often done by members of the Olivas family and continued from 1899 to 1912 by Julius Alvord, who constructed the milking barn in 1900. A bulge on the front of the main adobe occurred because exterior braces were not added to allow for the stress of the second story. Originally the large adobe was built in fortress style without many doors or windows. The only connecting interior doors were between the dining room and the living room. The exterior northside balcony and windows were added in the late nineteenth century. The marks on the dining room wall indicate the location of the staircase that once existed in the adobe during Alvord's
PLATE IV

KITCHEN WINDOW
ownership. Later the staircase was moved from the
dining room to the exterior of the house and extended to
the second floor on the south balcony. (PLATE VI -
p. 59). There were neither windows nor doors in the
adobe, except those facing into the courtyard. Later,
as the need for defense lessened, windows, more doors,
and the north balcony were added to the adobe structures.
Like other California adobes, the Olivas Adobe was con-
structed with sun dried adobe bricks made of a mixture of
adobe soil, sand and chopped straw. Wood was not used.
These bricks were laid in courses, using a mixture of wet
sand and adobe soil as mortar. Other portions of the
adobe walls and the patio wall were constructed of fire
hardened brick. These red brick sections of walls were
added by Major Fleischmann, founder of the Fleischmann
yeast industry, when he refurbished the dilapidated
adobe soon after he purchased it in 1927. (123:4) The
north and south exterior walls of the main adobe building
had a wooden baseboard approximately twenty inches high.
The exterior walls were painted in a flat white, except
for all the woodwork, which was painted a charcoal brown.
Originally the interior walls were plastered with a
coating of mixed sand and adobe to approximately one half
inch thick. This was removed during the restoration and
plastered with modern wall plaster. (127)
PLATE VI

OUTSIDE STAIRWAY
The foundations of the walls of the large adobe building were made of large, unshaped rocks. Cement has been added between the rocks in later years to strengthen the original foundation. Parts of the adobe walls' foundations have had concrete footings poured along the edge of the rock foundations up to ground level. The concrete footings were poured when Major Fleischmann had the adobe refurbished. The original site of the Olivas Adobe was not leveled before construction; instead, the buildings were built on the natural contour of the ground. Evidence of this was found in the foundation of the living room which was fifteen inches higher than the foundation of the sewing room. The first floor was composed of compacted dirt while the second story had a board floor. (127) The site of the adobe was used for archeological diggings within Ventura County and has divulged small artifacts of the early California Rancho period. The foundation of rock has been considered by the archeologist Robert Browne to be somewhat inferior when compared to the most recent discovery of rock foundations near the Ventura Mission. The rocks of the foundation of the Adobe were small, less uniform in shape, and of a poorer quality. (111)

The largest chimney was the fireplace in the livingroom of the main structure. The chimney extended through one of the storerooms and the kitchen along the
East wall of the living room and stretched to the chapel upstairs, (PLATE VII - p. 63) This fireplace and chimney were built in the early part of the twentieth century. A photograph of the living room taken in the late nineteenth century did not show a fireplace, but it showed an iron stove for heating purposes. (127)

The roofs of the historic structures at the Olivas Adobe were covered by shingles, as documented in 1880 photographs. The kitchen and storerooms on the east end of the main adobe were covered by a lean-to shed roof. The milk shed had a simple gable roof. The roof over the two story section of the main structure was a hipped roof. The 1849 Adobe roof consisted of two layers of cedar shingles. The patio walls were capped with fire hardened red roofing tile to protect these walls from the weather. Built in a simple manner, the adobes had short eave allowances. The east and west ends of the large adobe eaves were short extensions of the rafters. (127)

The smaller adobe structure was erected during the year of 1837, even before the land grant was issued, to serve as the homestead of the Olivas family. It was built by Raimundo Olivas, the eldest son, and a few Indians. The courtyard wall connected the small adobe to the newer main adobe and created a fortress effect for protection of the family. The 1837 adobe was partitioned by Major Fleischmann in the early 1930's into a multi-
PLATE VII

LIVING ROOM FIREPLACE
room caretaker’s residence with a chimney for a woodburning stove. A brick chimney was built by Fleischmann on the east wall and had an iron pipe extending down to what was an iron pot-belly stove. The iron pipe chimney was for an old iron wood burning stove in the kitchen and extended up through the open rafter of the small adobe. The windows tended to be rather small and were on the outside edge of the thick adobe walls. The 1837 adobe had a gable roof with open eaves and a composition shingle roof. (127)

Donald M. Roberts gave a detailed description of the measurements of each room in his book, *The Olivas Adobe*:

The large house is of two story construction. All of its walls are of adobe. The roof is of cedar shingles, and is in good shape, as are all the main walls, ceiling and floors except the floor in the living room which shows evidence of dry rot. The wooden floors are set on wooden runners which in turn sit on the ground, and there is very little air space under the ground floors.

The ground floor of the house contains, from West to East, two large bedrooms, 15 feet by 18 feet; a kitchen 19 feet by 25 feet; dining room 21 feet by 25 feet; living room with large fireplace, 26 feet by 25 feet. All of these rooms have wood floors. East of the living room is a gun room 20 feet by 20 feet with cement floor; storage room with dirt floor, 12 feet by 20 feet; wood room with dirt floor 10 feet by 20 feet; and duck room, with dirt floor, 6 feet by 42 feet. There is a bathroom 6 feet by 9 feet, off the kitchen.

The second story of the main house contains three large bedrooms; 24 feet by 25 feet, 21
feet by 25 feet and 28 feet by 25 feet; a bathroom 7 feet by 10 feet off the West bedroom; and a bathroom 10 feet by 10 feet off the East bedroom. There are covered porches or balconies, both front and back on the second story. The front balcony runs the entire length of the floor, or 73 feet, and is 7 feet wide. The back balcony runs between the two bathrooms or about 53 feet, and is also about 7 feet wide. Access to the second floor is by an outside staircase on the back side of the house only. Closet and cupboard space in this house is limited. (107:23)

The small house built in 1837 contained the following: a bathroom and closet, 6 feet by 18 feet; a bedroom and closet, 12 feet by 18 feet; a living room, 14 feet by 18 feet; and a kitchen and service porch, 10 feet by 22 feet. This house had wooden floors, plastered walls and ceilings inside, and adobe walls outside. The larger house contained approximately 3,390 square feet on the ground floor and 1,995 square feet on the second floor. (127)

The Comprehensive Master Plan for the Olivas Park was drawn by architect Donald Roberts. The Olivas Adobe Floor Plan as it appeared in May, 1975, is shown in Figure 2 (p. 67), "The Preliminary Cost Estimate for the First Phase" is shown in Figure 3 (p. 69). The estimate was included in Donald M. Roberts' study of the Olivas Adobe. Figure 4 (p. 71) is a drawing of "The Historical Site of the Adobe and Museum." (107:24)
FIGURE 2

OLIVAS ADOBE FLOOR PLAN
DIMENSIONS ARE GIVEN BETWEEN WALLS

WALL THICKNESS VARIES UP TO TWO FEET

STRUCTURE ERECTED ABOUT 1841 by RAYMUNDO OLIVAS
FIGURE 3

OLIVAS ADOBE PRELIMINARY COST ESTIMATE
OLIVAS ADOBE - PRELIMINARY COST ESTIMATE, FIRST PHASE

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Site Work</td>
<td>$14,400.00</td>
</tr>
<tr>
<td>2. Mechanical and Electrical</td>
<td>7,500.00</td>
</tr>
<tr>
<td>3. Buildings - open -</td>
<td></td>
</tr>
<tr>
<td>4. Fixtures and Equipment</td>
<td>6,200.00</td>
</tr>
<tr>
<td>5. Roads and Walks</td>
<td>20,000.00</td>
</tr>
<tr>
<td>6. Parking Areas</td>
<td>5,600.00</td>
</tr>
<tr>
<td>7. Landscaping and Irrigation</td>
<td>59,500.00</td>
</tr>
<tr>
<td>8. Design and Engineering</td>
<td></td>
</tr>
<tr>
<td></td>
<td>$113,200.00</td>
</tr>
<tr>
<td></td>
<td>9,040.00</td>
</tr>
<tr>
<td>Grand Total</td>
<td>$122,240.00</td>
</tr>
</tbody>
</table>
FIGURE 4

HISTORICAL SITE - ADOBE AND MUSEUM
HISTORICAL SITE - ADOBE & MUSEUM
A vivid description of the Olivas home was given in an Oakland newspaper account by a visitor in the 1870's. She wrote:

The main drawing room opens into the spacious courtyard. The walls are elegantly papered and family portraits and quaint relics adorn the apartment. The dining hall in the center of the house, is large, airy and cheerful, and beyond it is the kitchen, amply big for a moderate sized hotel. The Don has twenty-one children, forty-three at present dwell in this old homestead. The old gentleman is rich and enjoys an income of six thousand dollars per annum from his leased lands.

Don Raimundo Olivas and Felipe Lorenzana were granted Rancho San Miguel (area 4,693.91 acres) by Governor Juan B. Alvarado on July 6, 1841, as payment for military service to the Mexican Republic. (Figure 5, p. 74) Retracing this land-grant, 1975 boundaries of the old grant were Sanjon Barranca, Thompson Boulevard, the Santa Clara River, and the Pacific Ocean in Ventura County. The two partners filed a patent petition on November 9, 1852, in compliance with the Mexican Claims Act (Land) of March 3, 1851, in order to retain their land grant. Land Commission Case #472 was filed and the patent was issued on March 21, 1873. During the twenty-one year interlude, Lorenzana sold his half interest in the rancho to Dixie Thompson on May 10, 1865. After careful survey and division, the exact half interests were recorded October 3, 1873. Thompson's share was the
FIGURE 5

SAN MIGUEL LAND GRANT
Said San Buenaventura Venture Companies

upholstering and mining Co. and George Alexander and for the uses and purposes the

in mentioned

In witness whereof I have hereto

unto set my hand and affixed

my official seal the day and

years in this certificate first

written

Thos. Colby

Notary Public

Recorded at request of J. A. Cory May 18th
At 1873 at 03 Minutes past 9 o'clock in

S. McClung

Recorder

The United States of America

To all to whom these presents shall come

The United States. Whereas it appears, from a copy

of a notice to authorized transcripts filed with

Raymond O'Neal, General Land Office of the United

and

States that pursuant to the power

Filed Los Angeles, being the Act of Congress approved

the third day of March, one thousand eight hun-

dred and fifty, one entitled "an act to ascertain and

sell the private land claims in the State of Cali-

gon. The aforementioned the eleventh

filed their petition on the 17th day of November, 1873,

with the commissioner to ascertain and settle the land

claim in the State of California, selling a house

in the City of Los Angeles, in which petition they clain.
western portion near the Sanjon Barranca, while Olivas retained the eastern share bounded by the Santa Clara River. (127) One thousand dollars in gold was paid for the western portion of land. (107:11)

The Ventura Signal reported on March 1, 1879, the death of Senor Raymundo Olivas at 78 years of age. (10:3) His will was admitted to probate on March 4, 1879, leaving the estate of $52,000 (value of house and land at $50,000 and $2,000 for personal property) to his wife Teodora. (33:61) Several newspaper accounts revealed that the children contested the will and that the Superior Court ruled in favor of the children against the widow. (14:3) The son Jose Olivas was given deed to the property in 1882. The property later reverted to the Olivas sons and daughters until Julius B. Alvord purchased the rancho in 1899 and used it as a dairy farm. The room to the north of the main adobe was added to serve as the milking room. Emile C. Bianchi purchased the adobe in 1912, living in it until 1916 when, due to financial losses, the payments were delinquent. It then reverted to Home Savings and Loan of Ventura. Richard Hayden of the Old Adobe Gun Club purchased the adobe in 1917 and utilized it for ten years as a hunt club. Major Max C. Fleischmann, the yeast king, bought the Adobe and its 264 acres in 1927. He remodeled it for a lodge during duck hunting season. (127) A detailed description
of some of the improvements are given in the Ventura Star Free Press on January 22, 1967:

The western wall of the upstairs bedroom gave way during an earthquake, and was replaced with a stucco wall. The old bell on the roof was moved to a place above the patio gate. A second bathroom was placed on the upper balcony. Originally the upstairs rooms had solid walls and could be entered only from the porch doors. The downstairs front was also a solid wall with only one big door. Kerosene lamps were used, but, in due course, electricity and gas were brought into the Adobe. Lack of central heating was no problem; a big fireplace in the living room took care of heating when it got really cold. The original kitchen stove was a wood burner, so ancient that it might have been brought around the Horn in Gold Rush days. (77:72)

Upon the death of Fleischmann, the Fleischmann Foundation became the legal owner of the property. On December 24, 1963, The Foundation gave the City of San Buenaventura two hundred and fifty acres of land that included the Olivas Adobe. As stipulated in the gift, the adobe was to be used for park and recreation purposes, and it was to be maintained as an historical monument and preserved for future generations. (127) In 1963, the property was valued at one million dollars. In July, 1966, the mayor of Ventura announced that eighty-four acres of land adjoining the adobe had been purchased to round out the grounds needed for the future operation of the hacienda as a public attraction. (76:9)

Although the Olivas Adobe was restored in 1972 and designated as California State Landmark #115, it has
been denied the state landmark plaque to show this status. A member of Ventura's Historic Preservation Commission reported that the state board refused to permit a plaque at the adobe because its restoration was inaccurate. One of the main flaws in the city-financed project was the replacement of several crumbling adobe walls with smooth plastic structures, which were nothing like the walls that were in such adobes in the early nineteenth century. (86:DI)

The State Historical Landmark Advisory Committee has been assigned the duty of screening those landmarks eligible for plaques and strict qualifications must be met. A major criterion for a state landmark's getting a plaque has been that it be at least fifty percent original. Far more than that has remained of the original Olivas Adobe structure. Winning a landmark plaque has not been just a matter of status, but also has made a significant difference in the awarding of state and federal grants for historic preservation projects. The Olivas Adobe could perhaps win approval for a plaque if the documentation on its history were corrected and if its two story height were explained to the state panel who has reserved the right to edit suggested wording of an application for a plaque. (86:DI).
Chapter V
VICTORIAN ARCHITECTURE

During the 1850's, many of the retired Mexican soldiers and prosperous Californians built homes in the ornate, bay-windowed, "begabled" style fancied during the Victorian era. Open-handed hospitality was characteristic of the period, and spacious ranch houses were needed to entertain neighbors and visitors who passed through from one town to the next. (56:18)

Most of the more pretentious ranch houses of the Days of the Dons were built around a patio laid out in flower beds, graveled walks, and a central fountain.

It was there on the veranda facing the central courtyard that the family and their guests gathered on long, mild, summer evenings. There the meals were eaten, there the children played, and the women busied themselves with their embroideries. There on occasion, the guitars were brought forth, and there followed a period of singing or, perhaps an impromptu fandango that lasted far into the night. (56:34)

The hacienda possessed comforts and even elegancies rarely encountered in the then remote frontier. In the big, high-ceilinged rooms were to be seen not only furniture transported aboard the Boston ships, but antique chests and family heirlooms brought from Spain through Mexico to California. (56:25)
A gradual change took place in the prevailing style of architecture at Monterey, Santa Barbara, Los Angeles, and San Diego after 1850. An admixture of many sorts of other structures developed such as austere New England cottages, Pennsylvania farmhouses, southern Colonial Manors, and brick or stone or wooden residences of many sorts and sizes. (56:96) Settlers often patterned residences after those in their native towns. One method used by the early builders was to hand saw the clapboard sheathing for the outer walls and the interior finish as well as the heavy timbers of the frames. Another method was the mortise-and tenon method of securing joints with wooden pegs. (56:133)

With the discovery of gold at Sutter's sawmill in the Sierra foothills, California entered into a new and quite different phase of its evolution. Gold Rush architecture became widely used due to the succession of fires which destroyed the existing buildings. Scores of stone and brick buildings with plain and forthright facades which were devoid of ornamentation and had iron shutters were built. Many of the roofs were composed of sheets of metal. (56:101)

What had been a few years earlier a simple frontier economy had become something far more complex. Many changes took place in the economy of the new state from the Gold Rush days to the close of the Civil War.
Huge wheat ranches, orchards, and vineyards were founded. Other enterprises were quartz and hydraulic mining on the western slopes of the Sierra, lumbering in the redwood and pine forests, and the running of large herds of cattle and sheep on the southern ranges. (56:18)

Among the most interesting of the surviving buildings of that period are the farm houses, particularly those built upon the wheat ranches during the 1860's and 1870's. Some of the valley ranch houses during the heyday of the wheat period were truly impressive examples of mid-Victorian opulence. They were sprawling, two-story frame structures containing a score or more of rooms. Spacious downstairs chambers were fitted up with elegance and exteriors had masses of towers, turrets, dormers, gables, and spires in the best style of the day. (56:19)

The era has been called a period of lamentably bad taste, a circumstance that led later generations to bestow on it the title of the Gilded Age. The designers of the buildings threw all restraint to the winds and produced the extra-ordinary structures now assigned to the rococo, mid-Victorian or carpenter's Gothic school. Throughout the 1870's, there arose on Nob Hill in San Francisco, at Sacramento, Santa Barbara, and Los Angeles, a group of mansions that for size and complexity surpassed any the state had previously seen, (56:138)
In most other parts of the country, bricks or stone were used. The California craftsmen applied themselves to their lathes and jigsaws, turning out quantities of "millwork" that embellished the facades of elegant homes. Their baroque exteriors as well as the interiors were similar in floor plan design. The homes contained from eight to ten rooms with high fireplaces and were surrounded by iron fences. Walls and ceilings were covered with "frescoes" or with beautiful designs.

Nineteenth century America was a country with abundant raw-materials and a shortage of skilled workers. This meant a high cost for labor. In 1855, "ordinary mechanics get two or three dollars for a day's work."

Such a state of affairs led to the development of laborsaving devices. American inventors revolutionized the preparation of the three traditional building materials - stone, brick, and wood - before they were brought to the building site.

The greatest contribution of the Victorian age to domestic architecture was the provision of ample light, heat, and water to the home. As late as 1845 candles were still considered convenient for use as domestic light. Lamps which burned whale oil were used widely. After the discovery of petroleum in 1859, coal oil or kerosene fueled the lamps. The next stage of development
was the lighting of city houses by illuminating gas, piped from the factory. In the 1880's the Welsback light replaced the open gas flame with a glowing gas mantle. Gaslight was replaced by electricity about 1879. (58:23)

Early in the nineteenth century cooking was done by an open fire. Gas was used for cooking in the 1880's and by the time of the Chicago World's Fair in 1893, electric ranges were demonstrated. The source of home heating from the living quarters to the cellar during this period. The open fireplace gave way to the coal-burning furnace, which circulated warm air to the registers or steam to the radiators in each room. At the beginning of the Victorian age householders had to carry or pump water from a well or cistern. It took the better part of the century to bring the benefits of piped water, plumbing, and drainage to the average American home. (58:25)

Throughout the world more houses were built during the nineteenth century than in all previous ages combined. The history of the architecture of this period has been described as a battle of styles, but this should not be taken literally. Throughout Victorian America the various architectural styles flourished in peaceful coexistence. Most of the design influence flowed from the Old World to the New, but the last quarter saw the beginnings of two-way traffic between Europe.
and America. (58:10) The Great Centennial Exhibition of 1876, in Philadelphia, and the World's Columbian Exposition of 1893, in Chicago, were both a great success. Both made many people desire things they had never seen before and showed manufacturers how to supply them cheaply. (46:76)

Not many architects were able to supply buildings for the vast expansion of population, which had doubled in fifty years. (36:199) Architecture possessed flair, vigour, and originality. Architecture of refinement, elegance, or real beauty was rare. The use of mosaic marble, pink granite, gilded bronze, as well as a hidden iron frame, was typical of High Victorian style. Architecture was not the same after the discovery that iron and architecture were compatible. The Victorian Age had seen the building of various tenement blocks, the first systematic municipal attempt to make architecture serve "the people." (47:303)

The mansions being built by rich Early Victorians were Gothic in the forms of their details, but the adaptation of these details to modern shapes and masses was guided solely by the architect's preconception of the "picturesque." The Victorian period has been assigned various names, the era of confusion, the romantic age, and the heyday of bad taste. (52:97)
The houses were built high with high porches, high windows, and high towers and turrets on the outside. On the inside were high ceilings, dark stairways, and long halls. Homes had high, narrow, pointed windows, sections of sides jutting out in a three or six-sided form to accommodate rooms of a wide variety of sizes and shapes—square, round, and octagonal. Turrets, towers, and pinnacles appeared and lookout platforms loomed on rooftops. To this were added porches, piazzas, balconies, stained-glass windows, and trimming. (52:102) Houses with steep gables were reminiscent of buildings erected in medieval England. The exaggerated conical roofs, sometimes called candle-snuffers, and rough, stone towers were meant to recall those of Normandy. The high towered roof was covered with rough shingles and sprinkled with dormers or projections out of the roof. (52:101) Other houses were built along the lines of Italian roof, with four very steep sides. The movement was toward geometric and spatial discipline in design. (65:113)

The nouveaux-rich, or new-rich, were not accustomed to wealth and were anxious to show it off in their homes. Richly carved posts and decorative designs such as scroll motifs appeared under eaves of roofs and around windows and doors. The turning lathe came into use, and wood posts were produced in a variety of curved and rounded designs for the porches. (52:103) Piazzas
were handled lightly with turned posts and spindle work screens which created an open, airy feeling. Cast iron was used for fences, balconies, and for animals on the front lawn.

The rooflike extension jutting out from the side of the house and over a driveway was the ancestor of today's carpet. Flights of steps led up to the front and side porches, which led to doors with leaded, stained glass or cut glass panels, with transoms above for ventilation. Inside the front door was a long, high hall with a flight of steep stairs to the second floor. Sometimes a monumental fireplace in the huge hall was built which was similar in character to a Gothic Hall. The patterned wallpaper covering was bold and the wood trim was dark. Although the house contained plenty of windows, they were covered by lace curtains and heavy draperies. (52:104)

During the "High Victorian Period," between 1855 to 1867, many S curves, concave, and convex bulges occurred on the exterior cornices, brackets, and crestings. The interiors had strong moldings, arches mantelpieces of marble, Greek goddesses etched on glass, and the plaster medallions or "rose" on the ceiling. (58:113) Henry Hobson Richardson experimented with a new kind of open interior space characteristic of the open staircase of the Queen Anne design. (65:4)
Victorian Queen Anne houses bore almost no resemblance to the architecture of that English Queen's short reign. The style was an English revival of even earlier picturesque houses of the Elizabethan and Jacobean periods. It began in the late 1860's and was soon taken over by American builders who studied English architecture. (58:140)

The Queen Anne house was one of the most complex habitations ever devised for commoners. The house rejected the traditional concepts of unity in design, deliberately contrasting shapes, textures, and colors - solid and void, in and out, square and round, light and dark, rough and smooth. The ground plan was irregular and each facade had a different elevation. The roof, with its intersecting ridges and turrets, was a problem in solid geometry. (58:140) Windows, dormers, and gables were finished with the Tudor or Jacobean arch. Walls were overlapping planks of clapboard or paneling built with the half-timber technique, in which the beams and posts form the visible skeleton on the exterior of the structure. Siding shingles of fish-scale shape were used to face gables and perforated ornaments were added to the apex of the gable. Verandas were finished with balustrades, soffit grilles, and filigree-like scrollwork. Stone cut in various shapes was sometimes used to
form a window frame. Stained, leaded glass was used in the arch of windows to form a sunflower pattern. (55:88)

Distantly related to the Queen Anne fashion was a type of wooden house since dubbed the "Shingle Style." (65:5) The qualities of the stick style are asymmetry and irregularity; the Renaissance cube has given way to spatial movement. The entrance was enfolded by the house, and the whole house was surrounded by the deep veranda. The windows and glass doors were tall and narrow. The roofs were high and jagged and trusses were exposed in diagonal stick work. The posts, plates, and diagonal braces of the veranda created the feeling of spaciousness. Rooms were generally eleven feet or more high and the spatial aspect was found also in the monumental central hall. The basic aesthetic quality of this style of wooden frame structure was the high, angular akeleton of sticks. The building had a light, matchbox look. Rafter brackets gave an air of lightness. (65:6)

The Victorian Age was one of progress and enlightenment. Recently there has been an increasing trend to restore and preserve many of the older homes built during this period of history. In this thesis an effort was made to select homes which have been restored and which are serving a useful function. Three homes selected for this study were Rancho Camarillo, The Cook
Mansion, and the Faulkner Home, all examples of a particular style of Victorian architecture.

RANCHO CAMARILLO

Rancho Calleguas was one of the last Spanish Land Grants during the Mexican Period of California History. The bankrupt Mexican government had decided to distribute all the land held in trusteeship by the missions for the Indians as a cheap and simple method of paying off its long unpaid civil and military servants. (104:2) Thus on May 10, 1837, Governor Juan B. Alvarado of Mexico granted the 9,998.29 acres of mesa-top property to a Mexican soldier named Jose Pedro Ruiz. (Figure 6, p. 90) The patent was signed March 22, 1866 to Gabriel Ruiz, who had inherited the property. He had financial problems and sold his family's title to the land to Don Juan Camarillo on September 22, 1875.

Don Juan Camarillo was one of the first colonists who came to California with the Hijar-Padres Expedition in 1834. The twenty-two year old tailors' apprentice joined the group of two hundred colonists in Mexico City and voyaged by ship to San Diego. Most of the passengers, including Juan Camarillo, decided to make the rest of the trip overland from San Diego to Santa Barbara, where his journey ended. (104:2)
FIGURE 6

CALLEGUAS LAND GRANT
The United States of America
To all to whom these presents shall come

Examining

This it appears from a duly authenticated transcript filed in the General Land Office of the United States, that pursuant to the provisions of the Act of Congress approved the third day of December, one thousand eight hundred and fifty-one, entitled "An Act to ascertain and settle the private land claims in the State of California," Pablo Perez, to the heirs of Jose Perez, deceased, and claimants, filed their petition on the 30th day of November, 1852, with the Commissioner to ascertain to ascertain and settle the private land claims in the State of California; setting up as Grand in the City of San Francisco, as in which petition they claimed the confirmation of their title to a tract of land known by the name of "Callegúas," situated in the County of San Francisco, and State of California, said claim being founded on an Mexican Grant to the said Jose Perez, made on the 10th day of May, 1834, by Juan B. Alvarado, then Governor of California, and approved by the Provincial Deputation on the 20th day of May, 1834.

And Whereas, the Grand of said Commissioner, as in the 16th day of November, 1852, indeed by an Act of confirmation in favor of the claimants, which decree was confirmed and taken by appeal to the District Court of the United States for the Southern District of California, the said claims do appear to have been stated on file in the General Land Office in the cause entitled

"Callegúas."
After making an appraisal of his opportunities in this new land, Camarillo purchased a stock of merchandise which he traded and sold as he traveled between Yerba Buena (San Francisco) and San Diego. Riding from mission to mission, he relied upon the hospitable padres to provide him with food and temporary storage for his wares. He married Martina Hernandez in the Santa Barbara Mission in 1841. When he had accumulated a sufficient sum, he opened a merchandise store in Santa Barbara. (104:3)

In 1857, the Camarillo family moved to the corner of Main Street and Ventura Avenue in San Buenaventura, near the old Mission. Each of the fourteen children had a special daily chore. Young Adolfo Camarillo's task was the care and lighting of the twenty-one lamps in the adobe with one match. (104:5) Perhaps it was this which established Adolfo's great thrift and caution and later led him to build a great estate at Rancho Calleguas.

Juan Camarillo, Senior, had saved the money he had earned as a merchant and had been investing in real estate. To buy Rancho Calleguas, Don Juan Camarillo liquidated his assets in real estate throughout Santa Barbara County and the newly formed Ventura County. A hand-written document filed on January 3, 1876, reports one payment of $3,000 in gold by Juan Camarillo to Gabriel Ruiz and his wife, Rafaela Ruiz. Among his many negotiations at that time, Don Juan is reported to have
sold the 17,716 acre Rancho Ojai to Thomas Bard for $17,000 dollars. It was reported that he had originally bought the land from Don Fernando Tico for $6,000 dollars. (104:7)

Don Juan Camarillo died in 1880, leaving his sons Juan and Adolfo as the only male heirs to Rancho Calleguas, one of the finest ranchos on the coast. He left an estate valued at $77,900 dollars. Adolfo inherited one-eighth share when he reached the age of 21. (96:1973) Adolfo finished his studies with the Franciscans in the Santa Barbara Mission school and then graduated from the International Business College in Los Angeles in 1885. (104:9)

Don Adolfo prospered as a farmer and a rancher. At the time of his father's death, Rancho Calleguas was primarily a cattle ranch. With the discovery of artesian wells on the ranch, Adolfo increased the scope and productivity to include all forms of ranching.

Blue gum eucalyptus trees were planted to protect young orchards from hot, dry, east winds and to serve as windbreaks to keep top-soil from blowing out to sea and to mark the front boundary of his property. The double row of gum trees leading into Camarillo from the east were planted by him at the turn of the century and constitute one of the most beautiful landmarks. (104:9)

Adolfo also helped to introduce the growing of lima beans into the Camarillo area, and the harvesting of beans was a major production in those days. By 1915, the first
wells were drilled in Camarillo, making possible the planting of walnuts and citrus fruit orchards in the area. (104:10)

The city of Camarillo was named after the family by the Southern Pacific Railroad when Adolfo granted them the right of way in 1898. Adolfo was a county supervisor and won prominence as a financier who was on the board of directors of several banks. He donated the site of the Camarillo High School to the city of Camarillo. His diverse interest led him to raising and training white, Morgan-Arabian horses, which he featured in California parades. The Rancho Calleguas was the site for many rodeos, branding, roping, horsemanship bouts, bulls' head barbecues, and fandangos. (96:1973) Don Adolfo kept a diary with daily entries from 1887 to 1896, which gave a fascinating account of the life on the rancho as well as valuable information concerning finances, wages, agriculture, and livestock transactions. (104:14 - Figure 7 - p, 95)

Adolfo married Isabel Menchaca in 1888, and they lived in a twelve room adobe on the ranch until they built the large two-storied Victorian house in 1892. The house was similar to the voluptuously rounded Queen Anne style (55:88) of architecture. Projecting sections and bays added complexity to the roof line. (PLATE VIII - p, 97) Irregularity of outline was further enhanced by
FIGURE 7

DIARY OF ADOLFO CAMARILLO, 1897
A horseman went over today.

Mr. McAulay and Miss Newby went to the house. Mr. McAulay was boarding the horses there and it was

Miss Newby was staying with us.

This morning Mr. Kennedy came over, came and I wrote over to the

camp of the Srs. they are in the Lea

Press and bought some food, that the boys had and they turned them.

The next day came to Kennedy and a friend.

After school Miss Newby and

McAulay went over to them. No

one took a load of hay far beyond

6, and brought back some two.

Mr. McAulay worked 3/4 of the

shoveling hands out of the mould.

Miss McAulay took to Mother Mrs.

McAulay Mrs. Fraser and daughter

Mr. McAulay.
PLATE VIII

EXTERIOR CAMARILLO RANCHO
the porticoes which grace the west and south side of the house. (Figure 8, p. 100) The slender, round tower was capped by a steep hexagonal roof. A similar treatment, but with a low pitch to the roof, was given to the roof covering the second story bay window which faced west. A conical, or candle-snuffer, roof covered the second-story look-out porch. (PLATE IX - p. 102) The pointed termination of the three spires were decorated with Gothic-style crockets. The Tower walls were half-timbered, and the areas between were filled with plaster and bits of stone and pebbles. The siding shingles above the lookout porch were of fish-scale shape. The remainder of the house had clapboard siding.

The spacious, wide veranda was enclosed by balustrades with perforated circles at the porch level. The balustrades were repeated at the soffit, near the ceiling, but had pendants inside each arch. (PLATE X - p. 104)

As one entered the double doors of the Camarillo Rancho, one faced a large reception room with an open stairway leading upstairs. The squared columns were set off by a balustrade of turned spindles, and a decorative chandelier which provided light for the stairway. (PLATE XI - p. 106)

In a corner of the attic was a small hidden playroom with a bed and dresser. The wallpaper has been
FIGURE 8

RANCHO CAMARILLO FLOOR PLAN
PLATE IX

CANDLE SNUFFER AND HEXAGONAL ROOF
PLATE XI

ENTRANCE RECEPTION ROOM
untouched since the turn of the century. A small
gaslight fixture could still be seen on the wall. A
reflection of drawn-back draperies shadowed a room which
was used by the Camarillo girls when they spent long
hours playing house on rainy days. (114 – PLATE XII –
p. 109)

The main floor of the home included a huge
dining room, a parlor, breakfast room, kitchen, pantry,
and storage areas. A large walk-in ice box stood in the
pantry. The basement housed a spacious wine cellar. The
second story had a front bedroom which had an alcove to
allow plenty of sunlight into the room. Each bedroom
doors had a transom above it for ventilation. Additional
bathroom space was added to the home when it was occupied
by seminary students of the Augustinian Order (93:B1) and
later by the Sisters of Saint Joseph.

The look-out porch on the second floor allowed a
beautiful view of the grounds. The view included a
double row of gum eucalyptus trees and the Bunya tree
which was planted in 1891, the year the house was com-
asphalt shingles were put on the roof in 1966, when the
residence was made habitable for the Augustinian Fathers.
It took 105 squares of shingles, five days, and three
workmen to complete the job. Cost and durability of
roofing over a painted wood shingle roof were factors in
PLATE XIII

BUNYA TREE
the selection of shingles that would still retain the feeling of a glamorous past. Before the roofing job could be started, many vines had to be ripped away from around the house and porch. The house was renovated and made livable by the efforts of Father Smith. (103:12) He had a three year lease under which the Augustinian Order promised to keep the homestead and its surroundings in good repair, but under which the Order could open the vast grounds to celebrations, picnics, and civic functions. When the house was dedicated, it was named Casa Adolfo Camarillo. Two rooms in the house were preserved in the decor of the turn of the century. (93:Bl)

The house was occupied by the Sisters of Saint Joseph and was used as a home and a retreat. One of the daughters of Adolfo Camarillo lived in an adjoining modern home on the property. She proudly displayed the Morgan-Arabian horses which were featured in Southern California parades for many years. The tradition of breeding, training, and showing the white horses has been continued as a heritage from past generations of Spanish Dons.

THE DAVID C. COOK MANSION

The second Victorian style home selected for this study was located in Piru, California. The beautiful Piru Mansion, built by David C. Cook, was situated on land
which was originally granted to Juan Francisco Lopez y Arballo and Jose Arellanes by the Mexican Governor Manuel Micheltorena. (Appendix, p. 180) The land grant called Temescal, partly in Los Angeles County, was granted on March 17, 1843, in the amount of 13,339.07 acres. It was patented on September 10, 1871, to Ramon de la Cuesta and Francisco Gonzales Camino. A quit claim in 1857 transferred the property and its herds from Camino to Ygnacio de la Valle for $4,000 dollars. The finding of gold on the land has now been authenticated as the first strike of importance in California. (98) Drought had decimated the herds of cattle for which the Rancho was famous. Senora del Valle was forced to mortgage Temescal to Don Juan Forster for $30,000 dollars. (105:10) The mineral rights had been sold to the Bank of California for which Mr. Cook had to redeem the notes for $37,000 dollars when he purchased the property in June of 1887. (98)

David Caleb Cook was a millionaire from Elgin, Illinois, where he was a noted publisher of religious books and pamphlets. Cook moved west in an effort to regain his lost health, and he brought with him a dream of creating a second "Garden of Eden." The dream of planting acres of fruit trees became a reality within a few years after he purchased eighty acres of the Camulos portion of Rancho San Francisco. The land was appraised
by Jose de la Guerra and High Warring, son of one of the oldest Anglo-American families in the area. (105:10)
The Temescal grant lay in the Piru canyon, extending about seven miles up in the San Feliciano Canyon, where mines were located on the northeast end of the property. He purchased other lands amounting to one thousand acres at the north of the Piru Canyon, where Piru is now located, for the sum of $16,000 dollars. (126:52)

With the aid of Chinese and white laborers recruited from the railroad and surrounding ranchos, he began work on his "Garden of Eden." The first improvement for the ranch was to install a railroad side track and to build a depot. This, together with the hiring of a depot agent at a salary of fifty dollars per month, was done at Mr. Cook's expense. With great teams of Percheron horses, he began building roads and more than twelve miles of irrigation ditches. By the summer of 1889, about 250,000 trees and vines were planted on an area of two thousand acres. (126:52) The Daily Free Press reported on March 8, 1889 that

Cook had planted 400 acres of oranges, 180 acres of figs, 300 acres of apricots, 200 acres of walnuts, 130 acres of olives, 80 acres of grapes, 30 acres of chestnuts, 20 acres of almonds, 10 acres of pomegranates and Japanese persimmons. A rounded hill is grown to olives, which its owner has named 'Olivet'. (29:4)

Cook divided his new holdings into five sections: Piru, Esmeralda, Temescal, Calarax and Esperanza and
then hired a foreman for each. Most of the produce found its way to America's markets from the end of a wharf built in 1871 at Hueneme, but some was marketed through Los Angeles brokers. Cook had erected his own dryers for apricots and he duplicated these for his figs. He packed fruit for the market himself and turned those too ripe for market into jam. In spite of periodic rebellions against Cook's taboos on tobacco and liquor, his Mexican and Chinese laborers were well housed and well fed. Nearly all his ventures turned a profit. (110:16)

Within two years of his arrival in Ventura County, Cook had laid out a town, built a railroad station, a hotel, and a Methodist church. This completed, he began work on his mansion. Glass, tile, and hardware were imported. The mansion was to be heated by ten fireplaces and illuminated by gas lamps which used fuel piped in from the nearby oil fields. (Figure 9, p. 117) As Piru city grew, so did The Mansion. Located on a rise a short distance from town, it soon boasted ten acres of exotic plants in its gardens and a prominent corner tower of blocks, quarried from nearby Sespe Canyon. Hardwood floors, a glassed-in conservatory, a five-mile telephone link with the outside world, natural gas from his own refineries, and windows with a commanding view of the long palm-lined drive were but a few of the advantages offered by The Mansion. (110:17) The Ventura Free Press
FIGURE 9

COOK MANSION FLOOR PLAN
Gook Mansion

- Bedroom
- Bedroom
- Bedroom
- Bedroom
- Hall
- Lookout Porch
- Tower
- Maid's Quarters
- Bath
- Kitchen
- Dining Room
- Entrance Hall
- Library
- Veranda
- Lower Bay
- Bay
reported in November 21, 1890, that the Piru Mansion was near completion at a cost of $50,000 dollars. (31:5)

The huge, imposing dwelling with leaded stained glass windows implied considerable prosperity from the many endeavors in which Mr. Cook engaged. The building was characteristic of the later Victorian period of architecture known as the Romanesque style with less ornamentation and more of the monumental style introduced by Henry Hobson Richardson. The use of natural materials for expression was seen in the stone blocks used in the Anglo-Saxon corner tower. Dressed stone lintels supported the weight over each window of the tower. The stone Jacobean arch above the second and third story tower windows and the round-arched windows and stained glass transoms gave a softer appearance that conformed to the other areas of the exterior. The tower was capped with stone in a castellation effect and with battlements like a castle. Arched windows and the use of heavy stone exemplified the Romanesque influence. (PLATE XIV - p. 120)

More modern trends were expressed by the over-all massiveness, the porch treatment of columns with a stone base, the horizontal clapboard siding, and the decorative, bracketed shingle siding. A narrow imbricated pattern that underlined the eaves of the roof and the dentils on the cornice of the porch added refinement. The apex of
PLATE XIV

EXTERIOR COOK MANSION
the pointed gables were each given a distinctive finish, the smaller one with an arched sunflower patterned window and the other with a decorative trim. Soft scroll-like trim encircled the lookout porch and twin third story windows. The Gothic alcoved roof covered each section of the house in a pleasing contrast with the siding. A large, segmented, circular window and the first floor bay window just below it were unique. Various shapes of flowers appeared in stained glass windows in each bedroom, while fruits were depicted on dining room windows. The smaller tower roof was a rounded cone shape with a crocket at the tip of the spire which adhered to less-pointed lines of the exterior.

The double doors of the Cook Mansion were heavily wood-carved at the base with twin arched windows. (PLATE XV - p. 123) As one entered the huge hallway entrance with its mammoth staircase, (PLATE XVI - p. 125) the attention was drawn to the geometric pattern of mosaic tile on the floor. To the right was the library with a corner alcove which was distinguished by the circular lines of the tower which surrounded it. A decorative chandelier was encircled by a ceiling rosette, which was so popular in the Victorian period. (PLATE XVII - p. 127)

To the left of the front entrance was a wide opening into the immense living room. The opening was
PLATE XV

DOUBLE DOORS - ETCHED GLASS
PLATE XVI

ENTRANCE HALL
PLATE XVII

CEILING MEDALLION
framed by grillwork. Beyond were the double French doors, which opened onto the patio and garden area. Triple windows with arches were accented with stained glass.

Each of the ten rooms had a fireplace. The one in the living room was made of heavily carved wood and bedecked with mirrors on the mantle. (PLATE XVIII - p. 130) A bedroom fireplace was surrounded by colorful, mosaic tiles of different floral designs. The flower motif was repeated in the adjoining woodwork. Guests in the front bedroom were awakened by rays of sun, which filtered through the stained glass window and created an unusual round shadow. (PLATE XIX - p. 132) A close-up view of one of the panels has shown the fine details of the leaded, stained glass. (PLATE XX - p. 134)

David C. Cook, his wife Marguerite, and their two sons lived for thirteen years in his "Second Garden of Eden." When "black gold" was discovered on Temescal, newcomers flocked to Cook's land. Oil squatters and drillers came in pursuit of oil and Cook received enticing offers for his land. He decided to take advantage of his regained health and a $500,000 dollar offer for his land in California. It was sold to the Piru Oil and Land Company in 1900. (110:18) He devoted his remaining years to religion. David Caleb Cook died in 1927, after having built a reputation as the godfather of the Sunday School publishing movement.
PLATE XVIII

FIREPLACE - WOOD CARVED
PLATE XIX

ROUND STAINED GLASS WINDOW
In 1924, Hugh Warring bought the home and sold it in 1968 to Ruth and Scott Newhall, who still lived in the home in 1975. Step by step, they recreated the grandeur of the original setting. Extensive restoration was done on the intricately tiled floors of the living room, study, and dining room. The original paneling, which had flanked the living room fireplace, had been removed at one time, but the Newhalls were able to salvage paneling from the Hall of Justice in San Francisco to replace it. (97:B8) The Newhalls continued to restore the home a little at a time.

THE FAULKNER HOME

The third Victorian style home selected for this study was located in Santa Paula, California. The Santa Paula y Saticoy land grant of 17,733.33 acres was granted on April 28, 1840, by Governor Juan B. Alvarado and on April 1, 1843 by Governor Manuel Micheltorena to Manuel Jimeno Casarin. (Appendix, p. 181) It was patented on April 22, 1872, to John P. Davidson, James Blair, Stephen M. Tebbetts, John B. Crockett and Edward D. Baker. George Washington Faulkner purchased a portion of the land in 1878. The property, situated west of Santa Paula, was used for farming and planting groves of fruit trees.
G. W. Faulkner came West from Ohio in search of a new life in California. He kept a diary of daily events and excerpts entitled, "Farm Life in 1882."

The correspondence of Faulkner and his wife Roda, who was planning to join him, was preserved. The edited letters were published by Charles Outland, grandson of G. W. Faulkner in his book, Ho For California. In his letter of January 17, 1876, Faulkner urged his wife to be careful on her train trip to California and specified the provisions and baggage she would need on her trip by train to Sacramento and then by boat to San Buenaventura. A lost letter had referred to purchasing land to build a home for his wife. A later letter stated,

We will have to begin at the foot of the ladder and grow up with the country. I know my darling will not expect to find things here as they are in Ohio, because the country is new here yet. But I do think in a few years we can have a beautiful home if all goes well.

The laying of the cornerstone was in the spring of 1894. Herman Anlauf was the architect and received $3,50 a day for his work. He superintended construction, did carpenter work, and did all the fine cabinet work. George Norwalk was the stone mason and Murdock McKenzie was the painter. Each received $2.50 a day for his labor. McKenzie was no ordinary house painter, but a real
artist, and some of his work can still be seen on the
dining room ceiling. (106:2)

There were three fireplaces in the house, and
Mr. Anlauf made two of the mantels. There was quite a
discussion over the one in the master bedroom. The
ceilings were eleven feet high and Mr. Anlauf insisted
the mirrors should be very high for proper balance.
Mrs. Faulkner was a short person and insisted that she
wanted to be able to see in them. She finally won out.
The mirrors were all beautifully clear bevelled glass
and were as flawless in 1975 as when they were installed.
(106:3)

Many fine woods were used; the parlor was
finished in mahogany, the sitting room in Spanish cedar,
the dining room in oak, the hall stairway and library in
birch, one bedroom in cedar, and the master bedroom in
beautiful curly redwood. Redwood was in common use at
the time, but curly redwood was not so common. The spe-
cial appearance was achieved by slicing the wood against
the grain. The plan for the mantel in the master bedroom
called for two large columns and no piece of curly red-
wood that large could be found. The Southern Pacific
Railroad at that time was replacing its old ties with new
ones of redwood. Mr. Faulkner figured that there would
surely be two curly ones among the hundreds to be used.
He walked up and down the track hunting and finally
found two to his liking. Mr. Faulkner did not like stained wood, so natural finishes were used. The floor in the vestibule was inlaid with a number of kinds of wood, many of which came from trees on the ranch. (106:4)

The home had five large bedrooms upstairs and a bath both upstairs, and down, which was a luxury in an era when baths were rare. (Figure 10, p. 140) There were bells and a speaking tube in all the bedrooms. The kitchen was large with a pantry. The house had a full size basement with both outside and inside entrances. Canned goods, as well as the years' supply of wood for the fireplaces and cookstoves were stored in the basement. The large dumb waiter from the basement to the kitchen was used to bring wood up for the cookstove. "It was large enough for grandchildren to ride in if Grandmother was not around." (106:4)

The house was wired for electricity and piped for gas years before those services were generally available. The wrought iron work on the roof was destroyed in the Santa Barbara earthquake as were the chimneys, which left the fireplaces useless. (106:4)

The original blueprint elevations drawn by Herman Anlauf in 1894 for the Faulkner home were typical of the skeletal stick-style construction popular during the Victorian period. (Figures 11, 12, and 13 - pp. 142, 144, 146) The steep roof line, tall windows, steeply
FIGURE 10

FAULKNER HOME FLOOR PLAN
FIGURE 12

WEST SIDE ELEVATION
FIGURE 13

EAST SIDE ELEVATION
pointed gable's with finials at the peak, tall slender tower with a hexagonal roof, and the vertical columns of the porch all contributed to the perpendicular effect typical of the Gothic Revival Style of architecture. The decorative features of the facade included lace-like tracery on the balustrades and soffit grilles which encircled the veranda and look-out porch. The apex of each pointed gable had a prominent motif. An elaborate cresting of dentils was used under the eaves of the roof. (PLATE XXI - p. 149) Bands of fish-scale shingles covered the tower, which was octagonal in shape and had rectangular windows on all three levels. Bay windows on the side elevations gave an irregular outline to the house. The home had a number of very beautiful art glass windows. The one at the front entrance was outstanding. The entrance was composed of double doors with a transom over them. The transom was made up of literally hundreds of pieces of clear, bevelled glass in various sizes and shapes, some of which were no larger than a quarter and set in copper. (PLATE XXII - p. 151) The art of this type of hand work has been lost.

The sturdy two-level birch stairway was lovely. A mid-level view illustrated the spindles and turnings accomplished by the use of a jigsaw. (PLATE XXIII - p. 153) The Lincrusta dado with elaborate designs was a paper imitation of embossed leather, probably made in
PLATE XXI

EXTERIOR FAULKNER HOME
PLATE XXII

BEVELLED GLASS DOOR
Japan. It was painted a light pastel color to match the mosaic floor.

The second story hallway offered an attractive view of the natural birch balustrades, which gracefully encircled the staircase. (PLATE SSIV - p. 156) The door to the lookout porch had a stained glass window panel, and there was a matching one in the window beside the door. The main entry hall by the staircase was enhanced by a floral embossed wall, and a lovely Greek figure of Lincrusta material was painted a pastel color to match the dado. (PLATE XXV - p. 158)

The lovely Gothic style home was the residence of George S. Faulkner, son of G. W. Faulkner, who inherited the home upon his father's death on May 1, 1911. Mr. Faulkner was in his late eighties in 1975 and had enjoyed living in his home since childhood. At that time, the home was in good condition and still contained many of the original furnishings,
PLATE XXIV

STAIRWAY - STAINED GLASS WINDOW
PLATE XXV

GREEK FIGURE - LINCUSTA
Chapter VI

SUMMARY AND CONCLUSIONS

Regional studies of houses have supported the theory that domestic styles follow those of the parent culture of their builders. Family dwellings have been carriers of culture. This evidence was found both in Margaret N. Keye's book Nineteenth Century Home Architecture of Iowa City, (55) and in Mabel Skljelver's book, Nineteenth Century Homes of Marshall, Michigan. (67) The first evidence of an American culture was found in houses and furniture rather than books and records. For these reasons historical societies and government agencies have made a concerted effort to preserve the legacy of the past before it is lost to urban renewal projects.

The Olivas Adobe was a good example of the early Spanish architecture during the Mexican Period in California. It served as evidence to support theory that family dwellings served as carriers of culture. The adobe brick method of construction was carried from Spain to Mexico and finally to California. The Spanish influence was still very much present in the culture of California in 1975. The Olivas Adobe, built in 1849, was a two-story adobe structure in the Monterey style of building. The finances for building the adobe were
obtained from the sale of a breed of long-horned cattle, originally brought from Mexico, raised on the hills of California, and sold to the forty-nine gold miners at a profit.

Archeological diggings in one room with a dirt floor disclosed some family artifacts dating back to the 1850 period of history. Also examined was a stone foundation, typical of Spanish homes built in those days. Excavation and diggings near the old San Buenaventura Mission exposed a type of stone foundation used by the Chumash Indians that was superior to that used on the Olivas Adobe foundation. Both projects were directed by Robert Browne, archeologist in Ventura County.

The Olivas Adobe was designated as California Landmark #115. Under the ownership of the City of Ventura and under the auspices of the Parks and Recreation Department, the adobe has been used as a cultural facility for special events, arts, music, exhibitions, and tours for school children and interested adult groups.

The Rancho Camarillo was built in 1892 during the "Days of the Dons" when the gradual change in California was from large cattle ranches to the settling of the West by homesteaders interested in expanding agricultural techniques. Don Adolfo Camarillo's father was one of the first colonists who came to California from Mexico. During the Rancho Period of California history,
Juan Camarillo, Senior, saved the money he had earned as a merchant and invested in real estate. Title to Rancho Calleguas was willed to Don Adolfo Camarillo and his brother Juan. Adolfo financed the building of his two-storied rancho from the profits which he obtained from the sale of cattle and from the vast agriculture enterprises which he undertook. He kept a diary with daily entries from 1887 to 1896. At the time of this research the rancho was occupied by the Sisters of Saint Joseph as a home and a retreat.

The David C. Cook Mansion was an example of the Romanesque style of architecture introduced by Henry Hobson Richardson. Cook was a millionaire from Elgin, Illinois, where he was a noted publisher of religious books and pamphlets. He founded the city of Piru and in 1890 built a huge mansion, characteristic of the late Victorian period. Newspaper articles related the quick progress Cook made within two years in the planting of his "Garden of Eden" with hundreds of acres of fruit trees. The mansion itself was a monument to a man who expressed his power and imagination as he determined to build an utopia in the city of Piru. Many types of industries were developing at the turn of the century, and as oil industries sprang up around Piru, David Cook chose to sell his interests and return to his home back East.
The laying of the cornerstone of the Faulkner home was in the spring of 1894. Copies of the original blueprint elevations have been included in this thesis. The "Stick-Style" method of building and the pointed, Gothic style of architecture of the home was characteristic of the lofty heights that George Washington Faulkner hoped to attain as he came West from Ohio to settle in prosperous California. The published "Faulkner Letters" to his wife in Ohio, as well as Faulkner's personal diary, disclosed many important daily events and gave a vivid picture of farm life in 1882. Proceeds from his agricultural ventures financed the building of the beautiful home. His son, George S. Faulkner, who was in his late eighties in 1975, occupied the home at that time. Faulkner has said that the home his father built was the same style of architecture that his grandfather and other relatives had built in Ohio. (112) Many of the original pieces of furnishings have been retained.

The origin of the sources used for evidence in the thesis were from mute, verbal, and written records. The written public documents, land records, the personal diaries and letters of Adolfo Camarillo and George W. Faulkner, and the nineteenth century newspaper accounts, written at the time of the event, were investigated and included as evidence for statements given. An attempt was made to secure verbal recordings by interviewing
people who were able to relate eye-witness accounts of past experiences. Interviews with family members and people who had a personal contact with the men who built the homes provided background information. Mute records included in the thesis were photographs of the homes, drawings of floor plans, elevations copied from original blueprints, and, finally, the discovery of artifacts or remains which have been excavated from the Olivas Adobe.

The research included a study of the registration of the Olivas Adobe and how it became a landmark. Applications for a state landmark or plaque have been required to meet criteria as stated in the review of literature, p. 16.

The state and national government have been concerned with the need to preserve historical sites and houses. The objective of the California History Preservation Program has been the preservation and interpretation of California's rich heritage through the identification and protection of significant historic features, which include a statewide inventory of all historic and archeological features and several registers of outstanding sites, objects, and structures. The state's participation in this preservation effort has been carried out by the Department of Parks and Recreation. In California, the Department, with the help of each county in the state, has been conducting a statewide inventory of
archaeological and historic sites, structures, and objects. Each county, through its board of supervisors, participated in compiling the inventory. Counties have been assisted by historical societies and by civic, service, youth and other interested groups.

The National Historic Preservation Act of 1966 required that each state produce a history plan and conduct a survey of historic resources.

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, archaeology and culture, hereinafter referred to as the National Register. (128:1)

The National Register has been the official schedule of the nation's cultural property that was considered worth saving. In building the future, it will be the guide to a richer environment with visible continuity with the past.

Conclusions. The data included in this thesis supports the theory that the real value of an historic building is the usefulness and aesthetic worth to the current society. The research identified four historic houses which were concluded to be useful to current society. In 1975, the Olivas Adobe was employed as a museum, the Rancho Camarillo was used as a retreat for a religious group, and the Cook Mansion and the Faulkner Home served as family dwellings. All four buildings also
portrayed aesthetic values that made them worthy of restoration and preservation. The study supported the theory that a historic building must serve an aesthetic function to be worthy of being cited as a landmark.
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BIBLIOGRAPHY

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Rancho Camarillo


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## APPENDIX

Original and Subsequent Owners:

**Olivas Adobe** (San Miguel Tract - 4,963.91 acres)

Raimundo Olivas-Felipe Lorenzana  
Land Grant  
July 6, 1841

<table>
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<td>Max C. Fleischmann</td>
<td>Deed</td>
<td>December 22, 1927</td>
<td>171</td>
<td>447</td>
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</tbody>
</table>
Max C. Fleischmann Foundation Deed  October 11, 1951
   Book 1027  Page 191

City of San Buenaventura Deed  December 27, 1963
   Book 2452  Page 483

Rancho Camarillo (Calleguas Tract - 9,998.29 acres)

Jose Pedro Ruiz Land Grant  May 10, 1837

Gabriel Ruiz Patent-Petition  March 22, 1866
   Book 1  Page 45

Don Juan Camarillo Deed  September 22, 1875
   Book 3  Page 337

Adolfo Camarillo Decree  October 29, 1885
   Book 20  Page 345

Carmen Camarillo Jones Decree  November 12, 1958

Cook Mansion (Temescal Tract - 13,339.07 acres)

Juan Francisco Lopez y Arballo and
   Jose Arellanes  Land Grant  March 17, 1843

Ramon de la Cuesta and
   Francisco Gonzales Camino  Patent-Petition  September 10, 1871

Ygnacio de la Valle Quit Claim  October 1, 1857
   Book A  Page 190

David C. Cook Deed  June 24, 1887
   Book 21  Page 279

Piru Oil and Land Company Deed  September 15, 1900
   Book 68  Page 35

Hugh Warring Deed  May 19, 1924
   Book 36  Page 490

Scott Newhall Deed  August 22, 1968
Faulkner Home (Santa Paula y Saticoy Tract - 17,733.33 acres)

Manuel Jimeno Casarin Land Grant April 28, 1840

John P. Davidson and Patent-Petition April 22, 1872
James Blair
Stephen Tebbetts
Joseph Crockett
Edward Baker

George Washington Faulkner Deed-
Sheriff Sale January 1, 1879
Book 7 Page 271

George S. Faulkner Decree May 1, 1911
Book 129 Page 71