

THE HOUSE OF THE SCOTCH PAISANO

Archaeological Investigations at the Hugo Reid Adobe, Arcadia, California

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PREFACE

This is an account of archaeological work at the Hugo Reid Adobe on the grounds of the Los Angeles State and County Arboretum in Arcadia, California. The project was proposed by Aubrey Neasham, Historian, and Glenn Price, District Historian, Division of Beaches and Parks, and was carried on under a contract between the Division of Beaches and Parks and the Department of Anthropology, University of Southern California. Equipment and laboratory facilities of the U.S.C. Department of Anthropology were utilized.

Work began on November 10, 1956, and is continuing. At this writing, approximately 600-man days of work have been completed. The initial excavating was done on weekends by the Archaeological Research Associates. The following members participated: Robert Ariss, Harford Bridges, John Butts, Lily Colvin, Gary Coon, Taylor Dark, Roger Desautels, Lynd Esch, Jean Gardner, Richard Geiger, Robert Hammond, George Kritzman, Gray Lange, Lee Lange, Bonnie Menditto, Ernest Phillips, Dorothy Piper, Mary Ellen Quirk, Peter Redwine, Charles Rozaire, William Ver Steeg, Claudia Ver Steeg, Edith Wallace, William Wallace, and Mildred Wissler.

On February 23, and from April 4 to May 18, 1957, a class in archaeological field techniques from the Department of Anthropology, University of Southern California, worked at the Adobe on Saturdays. The digging crew consisted of fourteen students: Abigail Boedecker, Donald Breidenbach, Gary Coon, John Crone, Kenneth Dampf, Donna Evleth, Richard Friedman, Abraham Gruber, George Kritzman, Vaughan Lamb, Michael MacDonald, Lee Payne, John Von Helf, and John Yates. The class excavated under the direction of William Wallace. During this period Archaeological Research Associates members dug on Sundays.

The Archaeological Survey Association of Southern California was invited to excavate at the site on two weekends. Charles Rozaire, Field Chairman, supervised this work. A.S.A. members who participated were: Douglas Huntingdon, Ben McCowan, and Edward Tate. There were also many volunteers who dug on one or more occasions. These included: Ronald Duthweiler, Jack Elliot, Irving Engleman, James Fisher, Paul Grumbling, John Halligan, Bud Hatcher, Julie Hatcher, Joan Hunt, Stanley Hunt, Keith Johnson, Eleanor Lander, Edward Phillips, Willis Piper, Robert Russell, and Pat Templeton. The present phase of work is being done by Gary Coon, Kenneth Dampf, Roger Desautels, and George Kritzman.

Deepest thanks are expressed to all of these people for their aid and interest in the project. Without their willingness to work long hours, the investigation could not have been carried on successfully. Many other persons have also assisted in one way or another. The personnel of the Los Angeles State and County Arboretum under Director William S. Stewart are to be thanked for their hospitality and their many and varied services. Jack Fawcett of the Arboretum has furnished much useful information on the Baldwin period of occupancy of the Adobe and has made available his personal photographs of the various structures and the Baldwin family. The Division of Architecture employees, under the direction of Orvel Johnson, James Maltby, and Jay Turner, who are working on the restoration, have cooperated in every way and have taken great precautions to avoid damaging exposed archaeological features.

Gratitude must also be expressed for the encouragement of the members of the

Historical Committee, under the co-chairmanship of Mrs. Richard Y. Dakin, and Mrs. John R. Mage for their valued suggestions and support. Glenn Price, Division of Beaches and Parks, and Walter A. Walton, Division of Architecture, have been most helpful throughout the progress of the work.

The Authors
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INTRODUCTION

THE HUGO REID ADOBE, one of the oldest surviving buildings in southern California, is located on the grounds of the Los Angeles State and County Arboretum in Arcadia, California. The house stands on a slight rise on the southern shore of a natural, spring-fed lake. The lake is surrounded by flat and slightly rolling land with some low marshy terrain. A few hundred yards west of the Adobe is a large, oak-covered hill (Tallac Knoll) which rises abruptly to an elevation of about 50 feet above the surrounding land. The Reid home and the surrounding 127 acres of the Arboretum grounds are all that is left of the more than 13,000 acres of the Santa Anita Rancho.

The broad outline, though not the details, of the history of the Reid Adobe and the Rancho is known. Following the establishment of the San Gabriel Mission in 1771, the property was developed as a mission rancho, being maintained primarily for cultivation rather than for cattle-raising. A *molino* or grist-mill was erected on the hill above the lake. There may also have been an adobe house to shelter padres from the mission when they visited the rancho or to house Indian laborers.

In 1841, Hugo Reid, a Scot who settled in California and became a Mexican citizen, was given provisional title to the land but not until four years later did he obtain full legal ownership. Here he built an adobe house, planted orchards and vineyards; and sowed wheat. Later, he grazed his cattle and horses on the land. Although Reid maintained a more elaborate home at San Gabriel, he and his family spent considerable time at Santa Anita.

Becoming hardpressed for funds as a result of several unprofitable business ventures, Reid, in 1847, sold the rancho to Henry Dalton, an English merchant who had taken up residence in California. Dalton, already a large landholder, did not live at Santa Anita but at his Azusa rancho, adjoining Santa Anita on the east. Additional acreage was planted to vineyards. Whether the Reid Adobe stood idle during the period of Dalton's ownership is not known. Possibly it housed Indian vaqueros and farm-hands. In any event, the home seems to have suffered from neglect.

In 1854, the landholding was purchased by Joseph Rowe, circus owner and performer. Unsuccessful as a cattle-raiser, Rowe soon returned to his former profession, leaving a foreman to run the rancho until it could be disposed of. Albert Dibblee, a prominent San Francisco businessman, and his partner, Los Angeles trader and promoter, William Corbitt, bought it as an investment in 1858. It was managed as a cattle ranch by a younger brother of Dibblee for several years. But the severe drought of the early 1860's, when thousands of cattle died on southern California ranchos, led to the failure of this enterprise.

Rancho Santa Anita was next, in 1865, sold in two parts. A 2000-acre parcel on the west was purchased by Leonard Rose; the remainder including the house, was acquired by William Wolfskill, early Los Angeles settler and horticulturist. Wolfskill put much of the land under irrigation for fruit trees and vineyards. Louis Wolfskill, his younger son, inherited the rancho upon his father's death in 1869. From time to time he sold acreage.

Harris Newmark, pioneer Los Angeles merchant, bought Santa Anita, reduced by sales to 8000 acres, in 1872. Additional acreage was placed under irrigation for orchards and vineyards. Sheep were pastured on the hills. Newmark did not live at the rancho

but made use of the adobe house during his frequent visits. To encourage railroad development, he deeded some land to the Southern Pacific.

Three years later, Elias J. "Lucky" Baldwin, enormously wealthy from the sale of his share in the Ophir mine in the Comstock Lode, purchased Santa Anita from Newmark. The new owner raised livestock, including race-horses, and poultry; fruit and nut trees, vines, and grain were cultivated. Many improvements, including the planting of ornamental shrubs and trees, were made. Baldwin built the Queen Anne Cottage, completed in 1881, where he entertained friends, and the lavish Coach Barn to house his carriages and horses. He himself lived in the Reid Adobe and here he died in 1909.

After Baldwin's death, his younger daughter, Anita, operated Santa Anita successfully as a stock ranch, but did not live on it. There were many years when nobody, except perhaps a caretaker, dwelt in the old house and it and other structures deteriorated badly. The rancho stayed in the Baldwin family until the heirs sold it to Harry Chandler, owner and editor of the *Los Angeles Times* and possessor of vast real-estate holdings. In 1936 Chandler set up a corporation to develop a residential subdivision. The Hugo Reid Adobe, Queen Anne Cottage, and other buildings remained empty and neglected. Vandals caused great damage.

Little remained of the once great landholding in 1947 when the California State Division of Beaches and Parks purchased 111 acres, including the homesite, from Chandler's corporation for the establishment of the Los Angeles State and County Arboretum. Additional small parcels of land were acquired by Los Angeles County, bringing the total to 127 acres. As part of a developmental plan for the Arboretum, an advisory Historical Committee, made up of a group of citizens whose knowledge covers the fields of history, anthropology, architecture, and botany, was set up to plan restorations in a 9-acre "Historical Preserve." This includes the Queen Anne Cottage and Coach Barn besides the Reid Adobe. The Queen Anne Cottage, badly damaged by the elements, termite infestation, and vandalism, was restored with private funds raised by the Historical Committee. Money has now been allocated by the Division of Beaches and Parks for a full and authentic reconstruction of the Reid Adobe and Coach Barn. Each architectural restoration, on completion, will be further enhanced by plantings of its period. Prior to any rebuilding of the Reid home, which is to be restored to its original form of 1840, an archaeological exploration is being undertaken by the Department of Anthropology, University of Southern California, with State funds.

EXCAVATION

The archaeological investigation of the Reid Adobe has been essentially an architectural study designed to provide information for its reconstruction. The first and pressing concern therefore has been an accumulation of data on overall size, floor plan and details of construction of the original house. Exploration has been complicated because as the adobe passed through the hands of successive owners, each left some imprint on it. There have been at least two major remodelings. Following the period of neglect under Dalton's ownership, Rowe spent \$6,000 on repairs, a considerable sum in the 1850's. Baldwin demolished one adobe wing and replaced it with a wooden frame building. Others patched, rebuilt when necessary with adobe, brick, stone, and wood. To confuse matters more, adobe bricks, and perhaps other materials, were salvaged and reused. All of this makes it difficult to determine what is original and what has been added or altered in later times.

For ease in recording in excavation and for general reference, the building has been divided into two major parts, designated as the Hugo Reid Adobe and the Baldwin Annex. The former is the standing adobe; the latter, the frame wing added by Baldwin. Within these, each room has been assigned a number. A narrow, roofed "Breezeway" between the Adobe and the Annex has been considered as a separate unit.

The archaeological methods employed are the same as those devised for extracting

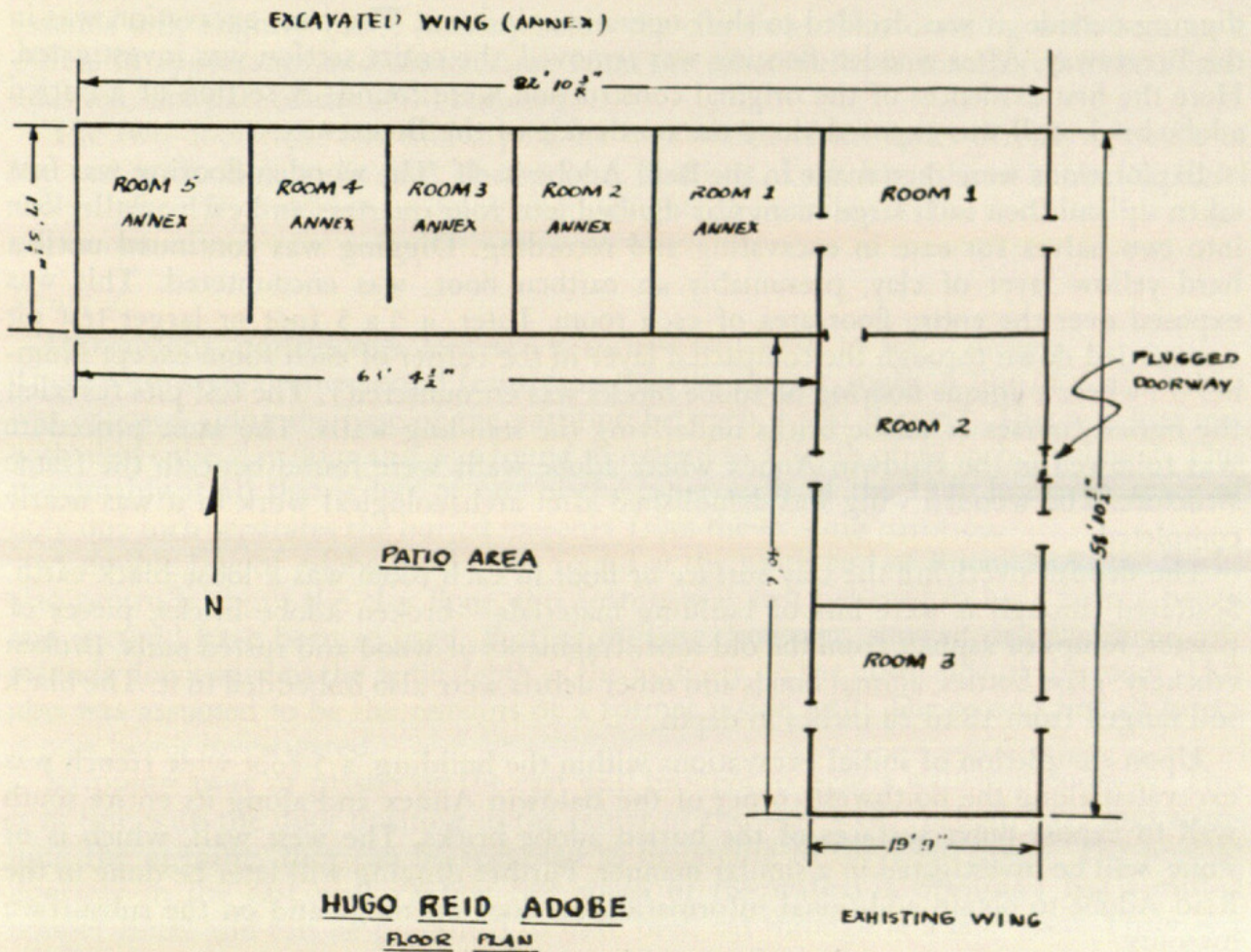


FIGURE 1

knowledge from man's past from a prehistoric habitation or settlement. Before any work was done, record photographs were taken of all outside sections of the building and of the interior of each room, and a master plan of the structure was drawn. Excavating was done, as far as possible, with trowel and brush, stripping off the soil in 6-inch levels. In some spots, small mattocks were needed to break through hard, compacted soil. After being loosened and examined, the earth was shoveled into a 1/4-inch mesh shaker screen. All material caught in the mesh was looked over carefully before being discarded to insure against missing any historical objects. All important features encountered were cleaned, measured, drawn to scale and photographed. A plan was made of each section of outside wall and room as it was exposed. Objects unearthed during the digging were placed in paper sacks, labeled as to where found and at what depth. These artifacts were later taken to the laboratory for cleaning, numbering, and restoring, activities which are continuing.

The original plan was to follow around the outside edges of the building in order to expose original foundations. An exploratory trench, 5 feet wide and 60 feet long, starting at the northeast corner of the Reid Adobe, was dug along the north wall. This excavation revealed no early construction, as the lower part of wall had been faced with fired brick or strengthened with a concrete footing. A shorter, 5 x 20 foot, trench was begun at right angles to the first to determine the nature of the soil between the adobe and the lake. This was abandoned after digging disclosed great recent disturbance and nothing of particular interest or significance. The soil was a heavy, dark gray clay in these two trenches.

Realizing that little information on the Reid building was to be obtained through

digging outside, it was decided to shift operations indoors. The next excavation was in the Breezeway. After wooden flooring was removed, the entire section was investigated. Here the first evidences of the original construction were found. A section of a buried adobe brick-wall was exposed along the north side of the Breezeway.

Explorations were then made in the Reid Adobe itself. The wooden flooring was first taken up and then each large room was divided into four quarters and each smaller one into two halves for ease in excavating and recording. Digging was continued until a hard yellow layer of clay, presumably an earthen floor, was encountered. This was exposed over the entire floor area of each room. Later, a 5 x 5 foot or larger test pit was carried down through the compacted layer in the corner of each room except Number 3 (where a unique flooring of adobe blocks was encountered). The test pits revealed the buried courses of adobe bricks underlying the standing walls. The same procedure was followed in the Baldwin Annex where adobe walls were found beneath the frame structure. The wooden wing was demolished after archaeological work in it was nearly completed.

The deposit overlying the clay surface or floor in each room was a loose black earth. Scattered through it were bits of building materials—broken adobe bricks, pieces of plaster, lumps of asphalt from the old roof, fragments of wood and rusted nails. Broken crockery, glass bottles, animal bones and other debris were also imbedded in it. The black soil ranged from 18 to 24 inches in depth.

Upon completion of initial excavations within the building, a 5-foot wide trench was excavated along the northwest corner of the Baldwin Annex and along its entire south wall to expose outer surfaces of the buried adobe bricks. The west wall, which is of stone, will be investigated in a similar manner. Further digging will later be done in the Reid Adobe to obtain additional information on door openings and on the subsurface masonry.

ARCHITECTURAL REMAINS

Excavation has revealed the remains of an L-shaped, adobe-walled structure (Figure 1). One wing (Hugo Reid Adobe) is oriented north and south; the other (Baldwin Annex) lies in an east-west direction. Originally there was no Breezeway between the two. The building has many typical characteristics of a southern Californian ranch house of the Spanish-Mexican period.

Many changes have taken place in the old home since it was built more than a century ago. There have been major repairs, additions and re-buildings, as well as many minor alterations through the years but these will be mentioned only when relevant to the discussion of the 1840 Reid house. The following room-by-room description of architectural features applies therefore only to the L-shaped adobe. Room measurements given were all taken inside from the base of one wall to the base of the one opposite.

HUGO REID ADOBE

This wing has three rectangular rooms, varying somewhat in size. Its still-standing exterior walls are built of large, 21-inch thick, rectangular adobe bricks laid in even courses.

Room 1.

Dimensions: north-south, 14 feet 3½ inches; east-west, 16 feet 1¾ inches. A hard-packed layer of yellow clay, extending from wall to wall, was encountered under 12 inches of accumulated dark earth and household refuse. This has been interpreted as being the earthen floor of the 1840 house. It slants perceptibly from south to north.

Excavation beneath the clay showed that on the north, east and west sides of the room, five rows of adobe bricks extended downward to a depth of 42 inches below floor-level. The present exterior walls rest upon buried masonry.

An adobe brick partition separates Room 1 from Room 2. The brickwork at its base

extends only slightly ($10\frac{1}{2}$ inches) below the clay floor. This dividing wall, because it differs in appearance and construction from the other walls, is considered to be a later addition, not part of the 1840 building.

The two doorways, one midway in the west wall and the other directly opposite in the east wall, look to be part of the Reid dwelling. Each has a hand-hewn log lintel still in place. It could not be determined whether the window in the north wall is original or not.

Room 2.

Dimensions: north-south, 19 feet $1\frac{3}{4}$ inches; east-west, 15 feet 7 inches.

There were several unexpected features in this, the largest, room. A line of adobe bricks was exposed along the base of the partition between it and Room 1. This was first met with above the clay floor and was found to extend to a depth of 42 inches below it. This presumably is all that is left of one of the inner walls of the 1840 house. A space of only one inch separates the buried masonry from the existing partition.

A double line of adobe blocks was found at the south end of Room 2. As the bricks also protrude above the clay floor, this feature was first believed to have been a bench and it could have been so used. Further digging, however, showed that the inner row extends downward to the same depth as the masonry on the north side of the room. This also was assumed to be the remains of a former inside wall. The second line of bricks is now being investigated.

Stripping away of plaster on the east wall brought to light a walled-in doorway. This is in line with the door opening in the center of the west wall. As both have logs spanning the opening, they can be regarded as belonging to the 1840 house. The present doorway in the east wall (a few feet south of the walled-in opening) has a milled lumber lintel and can be presumed to have been cut through at a later date. There is a window aperture in the west wall but its age has not been determined.



Dr. Wallace (right) is assisted by Mr. Desautels in obtaining the dimensions of the adobe brick floor in Room 3. Mr. Kritzman records their measurements.

Room 3.

Dimensions: north-south, 16 feet 2½ inches; east-west, 16 feet 3¾ inches. An unusual feature here is the flooring. The entire room is paved with evenly-laid, close-fitting adobe blocks. Those adjacent to the walls have been carefully cut to assure a tight fit.

The base of the east wall and three-fourths of the adjoining south wall have undergone extensive repairs. This corner of the room must have become insecure and it was found necessary to replace the adobe with fired, red bricks in order to stabilize it. It is interesting that the latter are joined with clay mortar.

There are two doorways in Room 3, one in the center of the east wall and the other opposite on the west. Their lintels are of commercial lumber with sawn ends. They may, however, be 1840 openings as they conform in position and size to doorways in Rooms 1 and 2. Their log beams may have decayed and were replaced. The window in the south wall has nothing to demonstrate its antiquity.

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There are many details regarding this wing which are not yet clear. Thus far, 1840 door and window openings have been difficult to establish with certainty. Original door openings have been identified solely by the presence of hand-hewn lintels, rather insecure evidence. No window apertures definitely attributable to Reid's time have been discovered. The present-day openings may represent the position though not the dimensions of the originals as they are quite large when compared with those in other ranch houses of the Reid period. It is conceivable that there were no windows whatsoever in the 1840 dwelling.

Nothing has been found to prove the former presence of a corridor or covered porch running around the house. Posts, postholes or other remains of such a construction may be uncovered when more digging is done outside of the walls. Another consideration of importance, yet to be worked out, is the original height of the Reid home. It evidently was never more than one story high but its exact height is hard to establish because the pitch of the roof has been changed and new roofing has been put on several times.

The buried courses of adobe bricks present a problem. There are two possible explanations for their presence. One is that they are all that remains of a former house. Hugo Reid may have found an adobe building, erected while Santa Anita was still a mission rancho, already on the site. If so, it must have been in an advanced state of ruin. Otherwise, he probably would have rehabilitated it. If this conjecture is correct, the upper part was razed and leveled off, leaving only five courses of brickwork upon which to erect new walls. Reid's Indian workers must also have done a certain amount of filling in with earth until the desired floor level for the new dwelling was reached. No visible openings for doors have been detected in the subsurface brickwork and no well-defined floor has been found at its base.

An alternative, and perhaps more satisfactory interpretation, is that the buried masonry is a foundation. Adobe bricks may have been laid in excavated trenches to give a firmer footing to the walls, though no traces of such trenches have been found during the clearing of the brick. Why adobe, a not too suitable material in damp soil, was employed in constructing a foundation instead of the usual field stone is not known. Certainly the latter material, in the form of granite cobbles, was available at no great distance. If the subsurface brickwork represents a foundation the apparent absence of door openings becomes understandable.

BALDWIN ANNEX

Beneath the Baldwin wooden frame structure were found remnants of the walls of an adobe wing. The south wall proved to be only two bricks high; the north has five, more carefully laid, courses of brickwork. There is no foundation, the lowest bricks resting on native soil.

This section is made up of five small rooms, each separated from its neighbor by an adobe wall. The dividing partitions, which run up to but do not interlock with outside walls, are thin and weak. A hard-packed clay floor was found in each compartment. As in the other wing, it is considerably higher at the south end. There is not a great amount of difference between the rooms, so only a brief description of unusual features in each will be given.

Room 1.

Dimensions: north-south, 13 feet 9 inches; east-west, 13 feet 11 inches. Most of the west wall and adjoining sections of the south wall have deteriorated badly as a result of seepage from a stall shower installed in Room 2 in recent times. Bricks in this corner were damp and crumbly and difficult to recognize and trace. The clay floor has been damaged by rodent burrowing in several spots.

Room 2.

Dimensions: north-south, 13 feet 9 inches; east-west, 9 feet 7½ inches. In the southwest corner of this room, which was directly beneath the cement floor of the shower, the same moist conditions prevailed as in Room 1, again making it difficult to clear the courses of adobe satisfactorily. The bricks were in such a soft condition as to be barely distinguishable from the ordinary loose dirt surrounding them. The partition between Room 1 and Room 2 has been constructed with a poorer grade of adobe brick than that used in other dividing walls, adding to the difficulties of excavation.



Hugo Reid Adobe and Foundation under Baldwin Annex. Looking east: Ken Dampf shovels out back dirt; Dr. Wallace cleans about pipe in pit; Gary Coon searches rocker screen.

Room 3.

Dimensions: north-south, 13 feet 9 inches; east-west, 9 feet 6 inches. A piece of the north wall of Room 3 was destroyed during the digging of a trench across the room for laying a huge iron drainage pipe. The south wall is also incomplete. Part of it was removed in the same pipe-laying operation but additional masonry, for some reason, was taken out, leaving a large gap. The opening does not have the appearance of a doorway.

Room 4.

Dimensions: north-south, 13 feet 10 inches; east-west, 10 feet $\frac{1}{2}$ inch. The north wall of this room is interrupted by a curious feature. Near its center is a small cistern-like construction of adobe. Its exact form and possible function remain to be determined.

Room 5.

Dimensions: north-south, 13 feet $10\frac{1}{2}$ inches; east-west, 13 feet $5\frac{3}{4}$ inches. There has been considerable rebuilding in Room 5. Over the entire west wall and the connecting one-third of the south wall, adobe bricks have been replaced with rough stones, irregularly coursed and mortared with concrete. A minor feature is a large irregular hole cut through the clay floor and subsurface soil to a depth of about 18 inches. It was filled with black earth and debris of occupancy. The use or meaning of the depression is not known.

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There are questions regarding this wing also. Means of entrance to the rooms has not been established as no door openings have been observed in the remains of the walls. It is not known, for example, whether there were communicating doorways between the compartments or whether all led directly out-of-doors. As upper sections of the walls have been entirely demolished, it will not be possible to ascertain the position and size of window openings, if any existed.

The north and south walls differ in appearance and seem to have been erected at different times. Brickwork along the north side of the building is superior to that on the south. The bricks are like the buried ones in the Reid Adobe wing, well-finished and meticulously laid in regular courses. In contrast, the blocks making up the south wall appear to have been hastily manufactured and placed in position with less care.

There are no buried courses of adobe brick here. The digging of 5 x 5 foot test pits in corners of four of the rooms failed to turn up any lower masonry. This seemingly has an important bearing on the problem of the original form of the Reid home. If the brickwork in the other wing is a foundation, its absence here makes it almost certain that Reid did not construct this section. It is doubtful that a builder would place a firm footing under the walls in one part of his house—a 3-room affair and nothing in another—a 5-room dwelling. A later owner perhaps Rowe, must then have added the five-roomed wing. Observable differences in the quality of workmanship in the two sections of the house give added weight to the suggestion that they were not erected simultaneously. Thus the 1840 building apparently was rectangular and not L-shaped.

BUILDING MATERIALS

Adobe clay, the most common structural material, was evidently obtained close by as it is the same soil around the house. A detailed physical analysis of the adobe bricks from different parts of the house is now being conducted. When completed, this will aid greatly in determining what is original construction and what was added later. A superficial examination indicates that at least three types of brick, differing in composition and appearance, were used. The rectangular sun-dried blocks also vary in size from one section of the house to the next. Despite damp conditions in the surrounding soil, the brickwork, with a few exceptions, is in good state of preservation.

The adobe blocks have been laid lengthwise in even courses with bonding or breaking of vertical joints between courses to secure greatest possible strength. Adobe mud, containing sand, has been used to make the mortar placed between individual bricks and courses. It is generally of a lighter hue than the bricks. There are noticeable differences in the care with which the blocks were laid. Builders of newer portions of the walls were not as careful as earlier workmen who joined the bricks neatly and meticulously trimmed away excess mortar.

A heavy ($\frac{1}{4}$ - $\frac{3}{4}$ inch) layer of adobe mud and sand has been applied to the walls, inside and out. This has dried as hard as stucco. Though walls are occasionally undulating or bumpy, they generally are even-surfaced with only faint smoothing lines discernible. A thin coating or two of white plaster was smeared over the walls to give them a gleaming white surface.

Throughout the house (excepting Room 3 in the Hugo Reid Adobe wing) the floor is of hard-packed clay. A clean, fine-grained yellow clay was spread evenly over the ground and tramped down. It is fairly smooth though it presents a sloping surface in each room. The flooring material could have been gathered nearby as a layer of yellow clay underlies the darker, heavier surface soil. Little has survived of original timbers. The hand-hewn lintels, still bearing marks of the workman's axe and plane, are the only ones noted. They are small-diameter (ca. 4 inches) logs, given one more or less straight edge and straight sides. Their ends are roughly chopped. One surface is left rounded with the bark still on.

The original roof covering was presumably asphalt, chunks of which were found in the excavation. Many pieces bear imprints of tule, coarse marsh grass or some similar plant material; a few have impressions of small poles. It can be supposed that tule or grass was strewn over a framework of light poles, supported by heavier rafters and cross beams, before hot *brea* was poured on to give a thin but waterproof roof.

A quantity of building hardware, including an excellent assortment of nails, was unearthed. These materials are listed in a following section.

ARTIFACTS

From within the house and from the outside trenches have come hundreds of objects, lost or discarded by various occupants. As the soil, even beneath the wooden flooring, is fairly damp, conditions were not favorable for the preservation of perishable materials. Therefore the great bulk of the collection is made up of items of metal, porcelain, glass and other decay-resisting substances. There are, however, a few things made of leather, wood, or even paper.

Artifacts of Caucasian Manufacture—All commercially manufactured objects recovered appear to date from the post-Reid period. At least no item contemporary with Reid has as yet been definitely identified in the collection, though it is possible that it does include some. As the identification and analysis of the artifacts has just begun, they can only be listed at this time. Individually and collectively, when thoroughly studied, they will illustrate some aspects of the manner of living of the occupants of the house.

Metal

Nails—square, wire
Spikes
Staples
Screws
Hinges
Lock fragment
Links of chain
Axe blades
Horseshoe

Animal traps
Melted lead fragments
Pistol balls
Pistol caps
Cartridges—various calibers,
fired and unfired
Knives
Forks
Spoons

Thimble
Pins—straight and safety
Hooks and eyes

Belt buckles
Wire jar handle
Pen point

Glass

Bottle fragments—many types
and colors
Drinking glass fragments

Kerosene lantern chimney
fragments
Flash bulbs of old type
Window glass fragments

Porcelain and Pottery

Dish fragments
Bowl fragments
Cup fragments
Figurine (minus head)

Doll arm
Marbles—variety of sizes,
colors, etc.
Clay pipe stems

Perishable Materials

Leather shoe and sole
Playing cards

Bits of newspaper—printed in
English and Chinese

Miscellaneous

Buttons—a wide assortment
Poker chips
Tiddly winks

Mother-of-pearl chandelier
ornament or earring
Tortoise shell hair pin

Artifacts of Indian Manufacture—A fair number of Indian objects were unearthed within the house and in the trenches outside. These include:

Stone arrow points
Glass arrow point
Glass scraper
Shell beads

Stone drill or graver
Handstones
Milling stones
Potsherds

It is quite possible that the adobe was built on the site of a former Indian village. This would account for the presence of some artifacts in the outside trenches. Their occurrence within the house and above the earthen floor as well as below it indicates either use of the adobe by Indian workmen of Reid or later tenants or by roving bands of Indians. It is doubtful that mission neophytes were still making flaked stone (or glass) arrow points and modeling native pottery as these arts fell into disuse soon after first contacts with European culture so that the arrow points and pottery may have been left by renegade Indians who occasionally camped in the adobe. In 1847-48 there were several raids, Indians driving off horses, killing cattle, and even murdering a vaquero at Santa Anita.

FOOD REMAINS

Hundreds of animal bones, many sawed, cut or chopped, were unearthed within the rooms and beyond walls. A smaller quantity of bird bones, presumably of chickens and turkeys, were also found. There were some remains of plant food in the form of shells of walnuts (English and black), pecans, almonds, and Brazil nuts, pits of apricots, peaches, plums, and olives, seeds of watermelon, and corncobs. These food remains throw some light on the diet and food preferences of the former tenants.

SUMMARY AND CONCLUSIONS

From the archaeological evidence thus far secured, some tentative conclusions can be drawn as to the original Hugo Reid home. The three-room (Hugo Reid Adobe) wing

can with some assurance be identified as the 1840 home. The other (Baldwin Annex) wing appears to have been erected at a later, as yet unknown date.

The 1840 house was a simple, solidly built, rectangular structure, more or less identical in outline and size to the surviving adobe house. It was divided into three rooms by two adobe brick partitions, both long since removed. Each room has two doors leading out. A definite conclusion as to whether the rooms also had windows cannot be reached at this time.

Archaeological work within the house is not yet complete and new discoveries are still to be expected. Not all of the area beneath the yellow clay floor within the Hugo Reid Adobe has been fully explored. The lower adobe masonry is only partially uncovered.

There must be much still buried evidence beyond the walls of the house as well. If Hugo Reid followed the usual early Californian custom, there must have been out-buildings of various sorts. Like all other households the Reids also had to have places for disposal of trash. That some refuse was thrown into the lake is likely, but it is also probable that pits were purposely dug near the house for disposal or that excavations opened for other purposes were used for dumping debris. Trash pits of this kind generally contain quantities of discarded household objects and are rewarding to dig. Prior to landscaping or other disturbance of the soil around the house, it would be highly advisable to search for the remains of other structures and trash pits.

There is great need for archival and library research on the history of the Reid Adobe and Rancho Santa Anita, as any meaningful discussion of the archaeological findings is dependent upon a thorough knowledge of all documentary sources. An exhaustive search should be made of mission records, official reports, accounts of visitors or travelers in the area and other sources for possible information on the appearance of the Adobe. Contemporary sketches, or original paintings, if any can be located would, of course, be of immeasurable assistance in establishing certain facts concerning original construction. Photographs would aid in documenting major changes in the building. With a more complete historical and pictorial record, a larger number of the archaeological findings could be explained with more certainty.

Though, as indicated, there is much still to be learned, a significant amount of information has been revealed by trowel, brush and careful recording. If nothing else, the exploration has demonstrated how successfully archaeological techniques can be employed to produce otherwise unrecorded and unobtainable data from an old building. Where a historical site is meagerly or vaguely described, as in this case, the archaeologist's trowel can often turn up physical evidence in the earth to supplement documentation.

THE COVER

This was probably the last picture taken of the Hugo Reid Adobe showing the condition of the building before the restoration work began. The picture was taken December 1, 1956 and shows portions of the south and east walls of rooms 3 and 2. This, and the pictures within the article were taken by Mrs. Wallace.

BIRD NOTES

Modesty would prevent Dan Quattlebaum from telling one anything about his charming and interesting booklet "The Song of Birds, Informal Ideas of an Amateur". Now that you are in the "know", maybe he will autograph a copy for you!

Mr. Gerry Patten of the Arboretum staff continues to lead the Sunday morning 'Bird Walks', the first and third Sunday of each month. Won't you join him at the Gatehouse, 8:00 A.M. some Sunday soon?



Wallace, William J., Desautels, Roger J., and Kritzman, George. 1958. "The house of the Scotch paisano: archaeological investigations at the Hugo Reid Adobe, Arcadia, California." *Lasca leaves* 8(Winter 1958), 2–13.

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