

# *Historic Objects from the Hugo Reid Adobe*

## Conclusion

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Several forms of ammunition were turned up. Included are 17 lead balls, of three sizes.

1. 0.318 inches in diameter. There are four of these small balls. They are probably buckshot. If fired from shotguns they were utilized against larger animals or humans. This caliber of lead ball was also fired in 31-caliber pistols.

2. 0.375 inches in diameter. There are seven examples of this caliber. They are pistol balls and could have been discharged from a Colt .36 or by a pistol of another make, the Manhattan, which fired the same sized ball.

3. 0.4-0.5 inches in diameter. These six larger, heavier balls could have been fired from a rifle or from a pistol.

Undoubtedly used with the lead balls were seven brass percussion caps, all fired. The lead stopper of a container for percussion caps was also unearthed. It bears the label: "Du Pont & Co." and is decorated with a flower outline in the center.

Although no bullet mold was found, there is good evidence that at least some lead balls were made in the house. Several specimens have waste pieces attached to them as if they had just been taken from the mold. An iron ladle perhaps served for pouring the molten lead, (Plate 4). The bowl measures 2½ inches across; its handle, welded to the bowl, is about 5½ inches long. The ladle is unusual in lacking a pouring lip.

Twenty-two brass cartridge cases, mostly of the old rim-fire variety, were retrieved. With one exception they are from pistol cartridges. The following identifications were made:

1. 22-caliber, long, rim fire (1). Union Metallic Cartridge Co., Bridgeport, Conn.
2. 22-caliber, extra long or long rifle (1). Henry (now Winchester) Rifle Co.
3. 32-caliber (approx.), rim fire (3). These are unusual because of their short length and deeply creased bases. No manufacturer's mark is visible on any of the cases.
4. 38-caliber, rim fire (4). Henry Rifle Company.
5. 41-caliber, rim fire (12). Henry Rifle Company.
6. 41-caliber, center fire (2).
7. 52-caliber, rim fire (1). Sharps and Henry (?). This is an unfired rifle bullet.

A distorted lead slug, probably fired from a .38 caliber pistol, was also recovered.

Three brass cap ends of shotgun shells were found. They are of 12-gauge size and the large buckshot described above could have been fired in them. All are of the center fire type. The first, of British manufacture, bear the mark "Eley Bros, London, No. 12." The second is inscribed "Winchester, New Rival, No. 12"; the third shell is a "Winchester, No. 12."

The only other indication of use of weapons is the brass end of an unornamented knife or dagger sheath. One side of this object is straight, the opposite is curved. Its dimensions are 1 x 1½ inches.

*Playthings.* Excavated were some articles which demonstrate that the house's tenants had time to enjoy at least a few pastimes. That they found amusement and relaxation in an occasional card game is attested to by the finding of five playing cards and one poker chip. Four cards, apparently hidden, were recovered from behind a baseboard in one of the rooms. They were all from the same deck, which had red printed backs. Their manufacturer was the "Consolidated Card Company, New York" and they are of the "Hustler 94" variety. Included are the ace and six (?) of spades, seven of clubs, and joker. Price lists dated July 1, 1900 show that "Hustler 94" playing cards were one of the regular brands sold by the New York Consolidated Card Company. It is reasonably safe to assume that the loose cards found are not less than fifty years old and possibly quite a good



many more. Another card, with a blue-figured back, had been folded and cut to form a gasket with three holes punched through it.

The poker chip is made of a red ceramic material. On both surfaces, enclosed in a circle, are the initials "MN" in faded white. The chip has a  $1\frac{1}{2}$  inch diameter.

The playing of a musical instrument is shown by the finding of parts of a small ( $1\frac{1}{2} \times 4\frac{5}{8}$  inch) harmonica. Recovered were the brass reeds and wooden center piece. When some of the thick, green corrosion was removed from the brass, a manufacturer's trademark became partially visible but was not legible.

Smoking tobacco was probably a common relaxation. Tangible evidence for this custom was found in the form of pieces of inexpensive clay pipes. Unearthed were:

1. Three bowl fragments of white clay pipes. One piece is decorated; another bears a raised "D" on its outer surface; a third has a similar "T". All are smoke- and tobacco-stained.
2. Two stem pieces of white clay pipes. Neither is marked in any way. Their external diameter is  $\frac{1}{4}$  inch.
3. A mouthpiece of a ceramic pipe with a yellowish-brown glaze. It has a maximum diameter of  $\frac{1}{4}$  inch.

What may be a homemade pipestem was uncovered. It is a crudely whittled hollow wooden tube, burned at both ends. This tube could have been inserted in a corncob pipe. It is  $2\frac{5}{8}$  inches long and has a diameter slightly exceeding  $\frac{1}{4}$  inch. A much-rusted tobacco can was also found. Perhaps used by smokers were five burned matches. They are of a size favored by pipe smokers. A wooden matchbox cover, with its cardboard sliding tray, is labeled "Diamond Match Co. No After Glow" on one surface; on the reverse side is "Safety Mo . . . Impregna . . . Red T . . .". The box is small, with dimensions of  $1\frac{1}{2} \times 2\frac{1}{4} \times \frac{3}{4}$  inches. It is the "Red Top" brand's strike-on-box or safety match, first referred to as the "Swedish Style" when introduced by the Diamond Match Company about 1891. The box found was probably made at a much later date, around 1920 or 1921. The torn upper corner of the bottom of the box wrapper originally read "Strike on box." On the front cover, the second word should read "Impregnated."

Newspaper reading was also indulged in. Bits of dirt-stained and fragile newspaper, some wadded as if stuffed into knot- or rat-holes, and others rodent-chewed, were found. Two lots are from Chinese-character newspapers; the others are in English. Recognizable are the "Pasadena Star" and the "San Francisco Call." The only decipherable date was "June 17, 1915" for the Pasadena Star, and January for the San Francisco Call; all news items pertained to World War I.

Representative of children's games are ten marbles, a tiddly winks, a die, two pieces from dolls, and a broken and rusted wheel. The marbles occurred in several materials and sizes (Plate 5).

1. Porcelain, plain, dull white surface (2). Diameters of  $\frac{5}{8}$  and  $\frac{7}{8}$  of an inch (Plate 5, first row, first specimen).
  2. Porcelain, decorated, shiny white surface (6). Four marbles have encompassing rows of blue, green, and orange lines forming a tartan design (Plate 5, first and second rows). One has three encircling orange bands and two opposing green flower designs (Plate 5, middle row, last specimen). An unusual specimen has five circle-and-dot designs, two green, two orange and one blue (Plate 5, bottom row). Diameters range from  $\frac{5}{8}$  to  $\frac{3}{4}$  of an inch.
  3. Porcelain, shiny, brown mottled surface (Plate 5, bottom row). (1) Diameter  $\frac{3}{4}$  of an inch.
  4. Glass, with interior design (1). This, the only glass marble, has an interior red, white and blue spiral and concentric yellow lines. Its diameter is  $\frac{7}{8}$  of an inch. (Plate 5, bottom row, largest).
- Assigning specific names to the various forms of marbles is difficult as the vocabulary of marble-playing is large and there are regional, generation, and other differences in terminology (Harder 1955). Accurately dating them is also hard to do as some types have been on the market for many years. As a group, the specimens appear to be fairly old, probably dating back to the latter decades of the 19th century. The large glass marble is, for example, a variety imported from Germany prior to World War I.



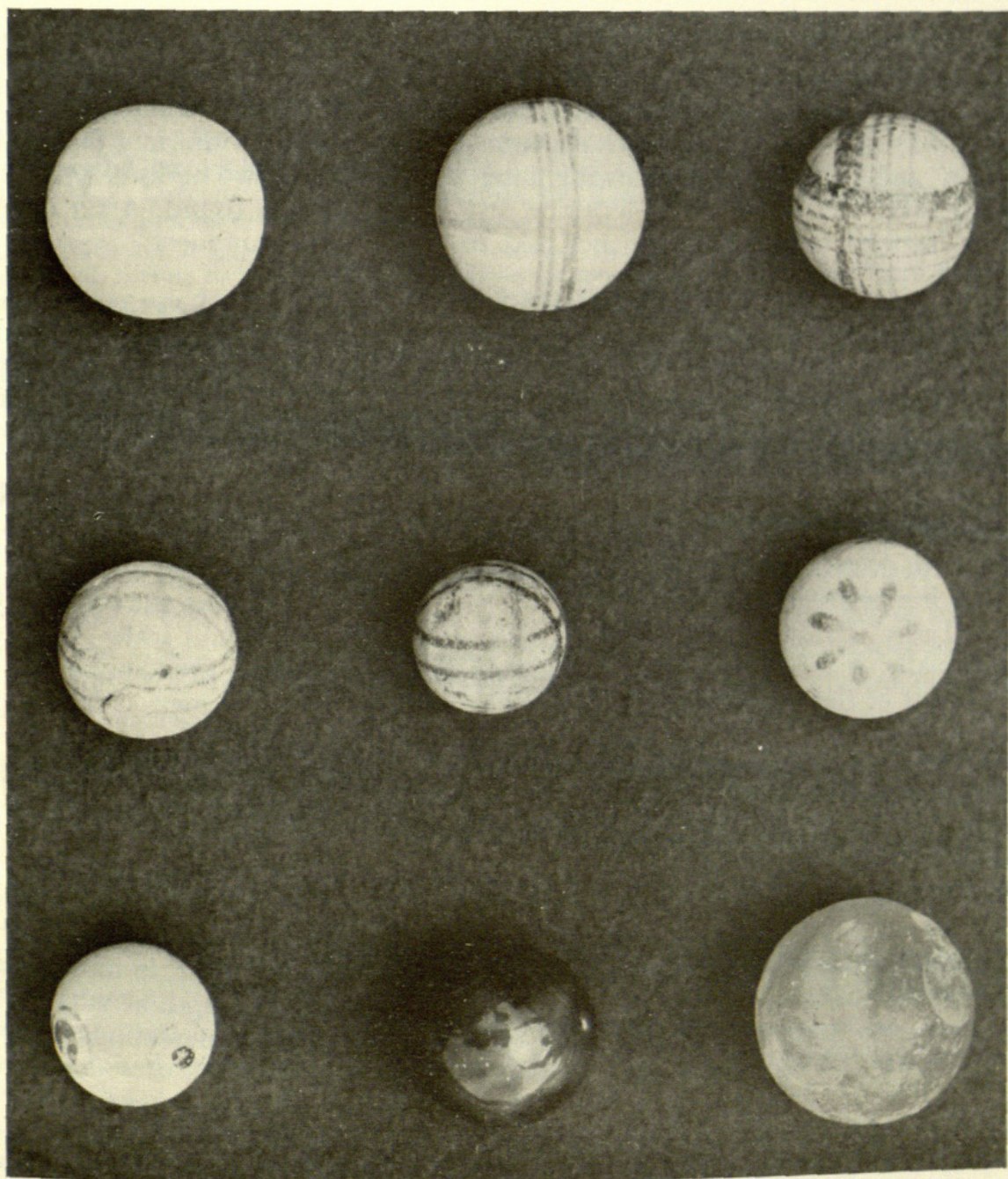


Plate 5: Marbles. The only glass specimen unearthed is the largest one at the lower right; the others are porcelain.

A tiddly winks or small counter was found. Made of pressed paper, it has a faded red surface color. The piece measures  $\frac{3}{4}$  of an inch across. A tiny ( $\frac{1}{4}$  inch) bone die is too small to have been suitable for serious gambling, but is similar to those used in playing board games such as pachisi.

A portion of the upper arm of a chinaware doll was unearthed. The arm has a dull white surface and is perforated for attachment to the doll's shoulder. It has a maximum diameter of  $\frac{5}{8}$  of an inch. Another fragment, from a different, larger porcelain doll, has a flesh colored exterior and white interior. It was broken from the doll's neck region.

Approximately one-half of a much rusted, spoked wheel was found. It has a diameter of  $1\frac{3}{4}$  inches, and is probably from a child's wheeled toy.

*Medicines.* A number of pieces of small rectangular bottles turned up during the excavation. Some of these probably contained patent or other medicines. They must have been provided with paper labels, none of which, unfortunately, have survived. As a



consequence, it is not possible to state what their original contents were. Two small tapering corks fit into bottles of this kind.

Also recovered were six metal caps from tubes of ointment. Three are hexagonal; two are octagonal; only one is circular. Trademarks on three caps are: "P" in a fancy script, "JB W Co" and "V Co" (?) in a flowing, intertwining script. Two necks of small tubes were also unearthed. A single composition screw cap was also found. A tin can, 1½ inches in diameter, contained a hardened cake of salve or other unguent.

### *Summary and Conclusions*

Although historic objects taken from the earth in and around the Hugo Reid Adobe provide revealing glimpses into the manner of living of its former tenants, they by no means illustrate all of their activities. The excavation produced concrete evidence only for those aspects of life which were reflected in material things. And even here, the record was far from complete as many items have disappeared long ago without a trace.

Despite gaps in the archaeological record, certain facts stand out. One is that living conditions were simple with little in the way of elegance. Most items turned up by the digging were everyday necessities; few were luxury products. Evident also is that the pattern of life persisted with little change over the years, even during the ownership of Elias J. "Lucky" Baldwin, a man who liked to do things on a grand scale (Glasscock, 1935). Finally, it is apparent that the house's inhabitants were predominantly adult males as most of the articles recovered are those used primarily by men. Comparatively few are attributable directly to women and children.

Measured against the meager historical sources, the inferences based upon archaeological finds present a fairly accurate picture of daily life. Throughout its occupancy, the Hugo Reid Adobe served as headquarters for a vast ranch (Dakin 1956; Wallace 1958). In it were housed and fed the ranch foreman, perhaps his family, the cook, herders and laborers. During this period in California's history, hired hands were provided with few comforts and their life was hard and rough.

When the various articles were in use is a question which is difficult, in most cases, to answer. Because of the loose and upset nature of the debris, the depth at which a particular object was found provided no good indication of its age. Remodelings and other construction have caused much soil disturbance as has the burrowing of rodents. Striking evidence of this was provided by the fitting together an ironstone sherd retrieved in the first six inches of refuse with one secured at thirty inches. Since the time of the house's erection (1840) and the length of its effective use (until around 1910 except for caretakers) are known, most of the cultural materials must date from the period between 1840 and 1910. A few (e.g. the 1940 penny) are obviously recent intrusions. Others are "modern" to the extent that identical or similar items can be purchased today; many cannot be dated with certainty because they are either too generalized in form or too fragmentary. The majority appear to have accumulated during the final (post-1870) period of the house's occupation; some are older. A few objects such as the trigger guard, brittania spoon and Late Spode sherd would not be out of place in Hugo Reid's time.

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## Hugh Evans, 1874-1960

VICTORIA PADILLA

*Reprinted by permission of California Garden, February-March, 1961*

The great charm of our better Southern California gardens lies not so much in the profusion of bloom as in the rarity of their plantings. Visitors never cease to exclaim over the dazzling blankets of bougainvilleas that cover our walls, the gorgeous flowers of the hibiscus, the brilliance of the flowering eucalyptus, the odd coral blooms of erythrina and the powder puffs of the calliandra.

That our gardens partake of a tropical lushness that delights all who visit them is due in no small measure to the efforts of one man, Hugh Evans. Combining both vision and common sense, he was one of the first to realize that it was folly to attempt to raise in our subtropical climate the plants that grow in the East and the Midwest. Instead, he searched the world for unusual plants that would do well in our arid land, and in bringing them to our attention, he has left us forever in his debt.

A younger son, Hugh Evans left his native England when he was eighteen, in search of the opportunities that were denied him at home. He first resided in San Diego County, where he raised citrus. Always an ardent gardener, he was immediately enthusiastic over the possibilities of his adopted country. He found to his keen delight that many of the plants raised only in stove houses in England could be grown here outdoors the year round. He was particularly proud of his success with laelias and epidendrums, which he grew in hanging baskets under his trees.

In 1902, because of drought and a plague of rabbits and other pests which ruined his crops, Evans moved to Los Angeles. He purchased a nursery there, which he sold in 1905 to Theodore Payne. For several decades he forsook horticulture as a livelihood for insurance and real estate, but the love of plants remained the dominant force in his life. He planted a garden in Santa Monica that became world famous. Finally in 1935, when he could stand it no longer, Hugh Evans returned to the nursery business from which he retired in 1957 only because of failing health.

Our gardens would lose much of their glory if we should take from them the plants that Hugh Evans, in his wisdom, saw fit to introduce to Southern California. A list of his introductions—numbering into the hundreds—would be too long to write here, but many of the natives of Australia, New Zealand and South Africa that we grow were brought here by him. So much that is taken for granted—the flowering eucalyptus, the cassias, the grevilleas, the helianthemums, the banksias, the erythrinas—were his importations. To him we owe the presence in our gardens of such loved plants as *Ochna multiflora*, *Albelia schumanni*, *Aster fruticosus*, *Tibouchina semidecandra* var. *grandi-*





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