

A black and white photograph of a tropical island, likely Santa Anita, featuring several tall palm trees and a thatched-roof building. The island is surrounded by water, and the scene is reflected in the calm surface. The photograph is the right half of a book cover, with the left half being a plain, light-colored background.

# **Historic Santa Anita The Development of the Land**

*Los Angeles State and County Arboretum  
Arcadia, California*



# HISTORIC SANTA ANITA

The Development of the Land

## INTRODUCTION

**H**ISTORY AND HORTICULTURE have achieved a mellow blend at the Los Angeles State and County Arboretum. Four historical structures function as an outdoor museum here, allowing history to be sampled in its native setting and savored as an integral link between man and land. The Arboretum today occupies the heart of historic Rancho Santa Anita, a fertile, well-watered property whose spring-fed lake has attracted a trail of owners over the years, beginning with primitive hunting-and-gathering Indians, and continuing through cattle-raising rancheros, American entrepreneurs, and modern-day preservationists. Evidences of these various human occupations and activities form the core of the Arboretum's historical preserve, a microcosm of California history.

The name "Santa Anita" was first applied to this land in 1806 by padres of the Mission San Gabriel, and it is perpetuated

even today in the names of local buildings, streets, and businesses. From the Rancho Santa Anita of the Mexican period to the Americanized Santa Anita Ranch, and continuing through its more recent incarnations, the land now encompassed by the Los Angeles State and County Arboretum has amassed both a colorful and an historically significant past.

Reprinted on the following pages are six articles that deal chronologically with the development of the land and with the impact of divergent cultures and personalities upon that development. The Arboretum offers living history to its visitors, physical reminders of a California heritage unique in its great diversity. This series of articles is intended to supplement the physical story of the historic structures and to serve as an interpretation of man's changing relationships to land, to community, and to fellow man.

Prehistory — 1769

## The Gabrielino Indians

**T**HE STORY of the Arboretum has many chapters, and to miss even one is to deny yourself a rare opportunity for growth and pleasure. Naturalists, horticulturists, home gardeners, birders, and even history buffs are pleasantly surprised when they discover the rich historical preserve that has survived amidst the natural beauties of the Arboretum.

The historical chapter of the Arboretum actually began thousands of years ago when the last Ice Age forced large game animals across the land bridge that then existed in the area of the Bering Straits. Trailing now-extinct bison, mountain sheep, and mastodons, primitive man entered North America in present-day Alaska and proceeded south through the ice-free passages in search of his dinner.

Age-long migrations across the new continent resulted in the development of some three hundred distinct dialects, arranged for later convenience into eight major language families. Of these eight families, all but the late-arriving Eskimo were represented in California. Arriving from the East about 1000-500 B. C., the Shoshonean language family drove a huge wedge between the tribes of the already-settled Hokan family (Yumans in the San Diego area and Chumash in Santa Barbara) as they settled in the Los Angeles Basin and initiated chapter one of the Arboretum's historical development.

The coastal Shoshonean tribes were named for the Spanish mission responsible for their conversion, hence the appellations Fernandeno, Luiseno, Juaneno, and

Gabrielino. The Indians of the San Gabriel Mission encompassed an area bordered by Malibu on the north, Laguna on the south, and the Sierra Nevada on the east, plus the islands of San Clemente and Santa Catalina.

Nature, however, not the eighteenth century Spanish mission, dictated original village sites. Running through the Arboretum is the Raymond Fault, the factor responsible for bringing underground waters in the area to the surface. Near the spring-fed lake (possibly on Tallac Knoll) was the Gabrielino village called Aleupkig-na.

This typical Gabrielino village would probably have included some fifty to one hundred and fifty stocky, well-fleshed inhabitants, brown-skinned, dark-haired, naked except for the women's bark and twine aprons. Both men and women beautified themselves with facial tattoos—the skin was pricked with a thorn, and charcoal from the yucca cabbage or juice from nightshade leaves was rubbed into the bleeding wounds to produce a strong blue-black tattoo. Ornaments of various kinds were also popular—bird beaks, animal teeth, soapstone beads, pine nuts, and particularly sea shells were strung and worn as beads or worked into the women's fringed skirts.

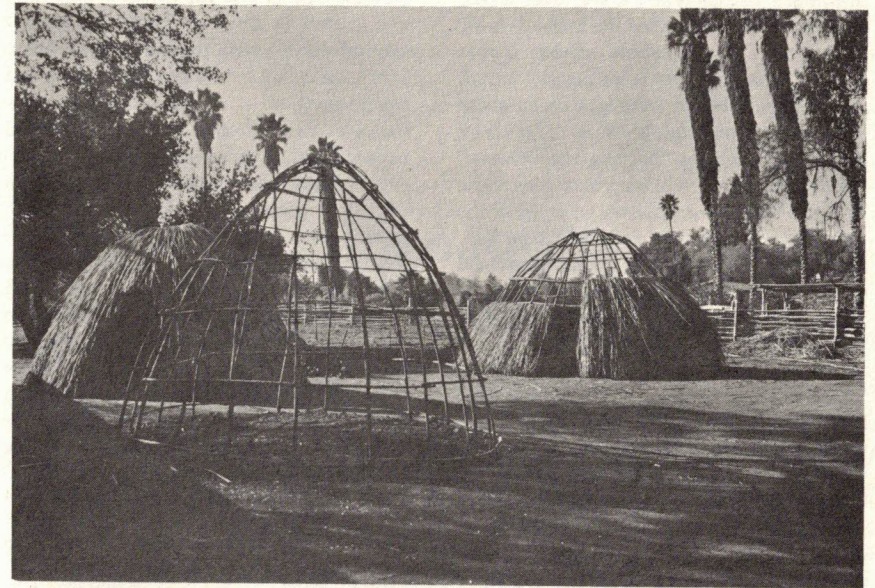
The Gabrielinos, like other early California Indian tribes, led a fairly primitive existence compared to the high culture of neighboring Aztecs and Mayas in Mexico and Pueblo Indians in the Southwest. Almost every facet of their culture reflected a minimum of exertion in response to a lazy,



*Seed gathering was one of many important tasks performed by Indian women. The various baskets involved in the procedure were all hand made to suit their specific purposes (seed beater, gathering basket, carrying basket, and protective basketry such as a headcap).*



*Indian men took pride in their hunting and weapon-making accomplishments. Disguised in a deer hide, a stealthy hunter could creep close enough to his prey to assure a kill despite primitive weapons.*



*The Indians used willow shoots for the frames of their wickiups and then wove tule grass in and out for the cover.*

agreeable climate. The details of their day-to-day life form a striking picture of primitive man in relation to his environment.

Gabrielino Indians lived off the land, constantly hunting and gathering life's essentials, in an age when nature provided food, dress, shelter, utensils, and even entertainment. A day in the life of a typical Gabrielino began with a predawn bath in the closest spring and perhaps a hair cleaning application of mud that was dried and chipped off to remove excess oil, dirt, and "critters." A brush wickiup, constructed of staked willow poles bent toward the center and tied, then covered with layers of woven tule reed mats, was home to a Gabrielino family. In these shelters the family warmed themselves over a small fire and slept in relative comfort on animal skin

or woven fiber mats. A too-dirty wickiup was simply burned and a new one constructed in a few hours time.

In this hunting and gathering society, men were hunters and women were gatherers, grinders, preservers, cooks, sewers, weavers, and childbearers. Every small and large animal in the valley was hunted—deer, rabbits, rats, squirrels, gophers, antelope, skunks, fish, birds, even insects if food was scarce. Roasted grasshopper could be an epicurean delight.

Before going out on a hunt, men stung their bodies, especially the eyelids, with nettles as a ritual reminder of courage. Handmade bows of juniper, elder, or laurel backed with glued-on strips of deer sinew (glue was made from deer hooves) and cane or bamboo arrows steamed straight by



running the moistened shafts over a hot, grooved rock, comprised the hunter's basic weapon. Curved rabbit sticks, clubs, snares, and trap pits were equally lethal, while large nets served to capture numbers of small animals frightened out of hiding by groups of hunters "beating the bushes." Meat and fish were either roasted over the fire and eaten immediately or dried in the sun and wind and stored for future use. Salt was appreciated as a seasoning, and skins were often traded to Indians at Redondo to acquire the prized commodity.

To the women fell the endless job of gathering—roots, nuts, berries, seeds, and fruits of all types were systematically gathered, ground, and stored. The autumn acorn crop provided the year-round staple of the Gabrielino diet. With large carrying baskets strapped on their backs, women gathered pounds of acorns which were dried, cracked open with stones, pounded into meal with mortar and pestle, leached in a leaf-lined sand filter to remove the poisonous tannin, and, at long last, cooked into a soup or baked into a hard, blackened bread. Chia, cherry, cattail, sunflower, grass, and other seeds were similarly ground into meal for use in soups. Bulbs, yucca buds, tule potatoes, plant stems, and pine cones (they popped open when roasted and the pine nuts were shaken out) among other things were roasted in pit ovens lined with leaves and hot stones to form a sort of steam cooker. California was a land of plenty in which an abundant, year-round food supply precluded the necessity of organized agriculture.

The Gabrielino woman, as seamstress and weaver, made use of yucca, agave, and other plant fibers. Rubbed on the thigh to make twine and cordage, agave fiber was used in making fishing and hunting nets, baskets, mats, sandals, straps, even hairbrushes, while the sharp agave spine made a perfect needle with its fiber thread already attached. Reeds, roots, and plant fibers were both twined (soft root strips

were woven in and out between stiff ribs) and coiled (a fiber or reed was wound around other reeds to form a rope which was then coiled into a circular pattern and sewn together) to fashion multiple purpose baskets. Cone-shaped baskets were used to carry in the acorn crop, while the gatherer's forehead was protected from the strap of the carrying net by a basket cap. Hand-made baskets served as sifters, seed-beaters, winnowers, storage containers, and even watertight cooking vessels. With a looped stick, hot stones were placed in the boiling basket and stirred carefully to heat the acorn soup without burning a hole through the flammable material. The boiling basket then metamorphosed into a communal pot into which all members of the family dipped their fingers.

Into every such "hand-to-mouth" existence a few germs must fall, but the Gabrielinos were ready for almost any illness. Pinyon resin could be chewed to relieve a sore throat or be applied hot as a dressing for sores, cuts, and insect bites. A tea made from buckwheat stems and leaves eased bladder troubles, while white alder-bark tea helped check diarrhea caused by drinking bad water. Crushed bay leaves were packed into the nostrils to remedy headache. Manzanita seed-lotion worked wonders on poison oak inflammation, while juice from poison oak stems, leaves, and roots was used as a cure for warts and ringworm.

It was not nature but European "civilization" that endangered and ultimately destroyed the Indian way of life. Nature had no cure for the white man's small pox, measles and syphilis, no answers when Spanish cattle and crops competed with native plants and drove game out of the area. Become Spanish or die was the ultimate choice. Of the 5,000 Gabrielino reported in a 1770 estimate, only a handful survived the political, social and economic turmoil of the 19th century.

1769-1847

## Hugo Reid's Rancho Santa Anita

FROM EARLY TIME, man has been attracted by the fertile beauty of the area occupied in part today by the Los Angeles State and County Arboretum.

First to settle on this rich land were Stone Age Shoshone Indians, whose primitive way of life abruptly gave way in 1769 to the greater plans of the King of Spain. Fully



*The Hugo Reid Adobe. During the early rancho period, flowers and shrubbery were a rare sight around the houses of the Californians — the threat of Indian raids demanded a free range of view.*



two hundred years after discovery by Spanish explorers, Franciscan padres collaborated with soldiers of the Crown to establish religious, military, and economic footholds in Alta California. Arm in arm, Church and state gently persuaded, and often coerced, the native Indian population to relinquish their primitive freedoms in exchange for the security and comfort of the mission complex.

Mission San Gabriel (1771) claimed a good many converts, Indians who would theoretically acquire Spanish culture and eventually enter society as new Spanish citizens. To implement their theory of total conversion, missions became more than simple centers of faith. Charged with instructing the natives in everything from the sacraments to brick-laying, the padres gradually became masters of strong economic units—missions became self-sustaining ranches complete with orchards, irrigation, livestock, and industries.

Rancho Santa Anita (the heart of which evolved into today's Arboretum) traces its origins to the mission period. As explained by an early California chronicler, Alfred Robinson, "The two 'ranchos' of St. Bernardino and Sta. Anita are included in the possessions of the Mission; the former of these has been assigned by the padres for the sole purpose of domesticating cattle, and is located some leagues distant, in a secluded valley among the mountains: the latter is for cultivation, and is one of the fairy spots to be met with so often in California."

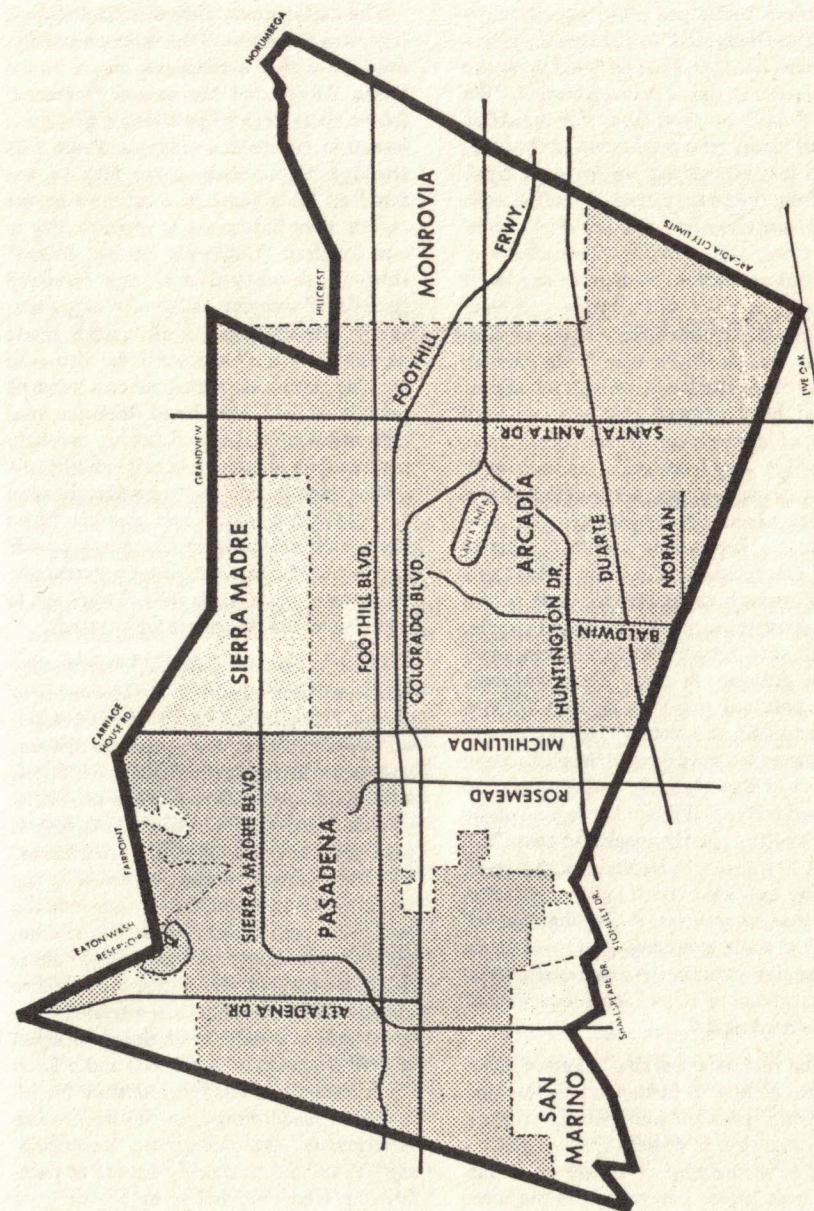
Commanding vast acreage and free Indian labor, the mission system reached its high point in power and influence during the early years of the nineteenth century. Mexico's successful revolt against Spain in 1821 marked the beginning of the end of mission domination, however, as the new government insisted that the wealth and lands of the missions be turned over to the

state. Accordingly, in 1833, government order secularized the missions, completely removing them from church control and granting their former landholdings to the new California pacesetters—the rancheros.

Rancho Santa Anita almost literally became free for the asking to any Mexican or naturalized citizen who promised to obey the laws of Mexico, embrace the Catholic religion, and bend the ear of the right government official. In 1839, Hugo Reid, native of Scotland, Cambridge graduate, veteran of several years of trade in South America, newly naturalized Mexican citizen and Catholic, husband of the beautiful Mission Indian, Victoria, adoptive father of Victoria's four Indian children, pioneer anthropologist who later recorded primary information on the rapidly dying Gabrielino Indian culture, in short, a versatile and ambitious adventurer, applied for and two years later received provisional title to the 13,319-acre Rancho Santa Anita.

To verify his intentions, Don Perfecto, as he was called, began construction of a ranchhouse, "flat roof'd and corridor'd," in the typical Los Angeles style. Handmade, sun-dried adobe brick walls, and a roof smeared with brea (from the tar pits of the Pueblo) to keep out the rains, constituted visible evidence of intent to settle. Though the Reids continued to live in their more pretentious San Gabriel home (Uva Espina), there were frequent visits and visitors to Rancho Santa Anita.

The gracious hospitality found throughout California during the rancho period was equally evident at Santa Anita. Reid's wife, Victoria, a successful product of the mission theory of total conversion, was a model of Castilian gentility. Visitors were "surprised and delighted with the excellence and neatness of the housekeeping of the Indian wife, which could not have been excelled."



The map shows the boundaries of Hugo Reid's original 13,319-acre Rancho Santa Anita and the present-day cities that land grant embraced.



Readers today are often equally "surprised and delighted" to discover the epicurean paradise that could be found in rancho life. Guests at Santa Anita recorded, "We feasted daily on good food. For breakfast we had honey (the production of the land, and in fact everything we ate was), fresh eggs from the poultry yard . . . coffee, with rich cream; chocolate and tea; 'chino beans' (curley beans) . . . tortillas made of flour or corn; but no butter, strange to say, with hundreds of cows on the place, but however this was characteristic of the ranchos at that season of the year." The midday meal of "beef steak with or without onions, broiled beef, stewed chickens, or hash made of carne seca (dried bee: with scrambled eggs mixed, seasoned with onions, tomatoes, and a sprinkling of red pepper, beans prepared with plenty of gravy . . . homemade bread, California wine, and finished with black coffee" was surely enough to loosen the belt of the hardest working rancho. Still to come, though, was dinner "of chicken soup, roast ducks, guisado de carne richly flavored, sweet potatoes grown on the land, frijoles, chicken salad, and lettuce. This fine dinner was served with old wine of the make of the Mission of San Gabriel, and custard and pies and coffee." William Davis, one of the lucky visitors, justly concluded that "The hospitality shown to McKinley and myself, not only by Reid himself but by his Indian wife, was sumptuous. A Castilian lady of standing could not have bestowed on us any greater attention or graciousness than was extended to us as I have described at the 'Santa Anita'."

In his role as a working rancho, Don Perfecto sought to further strengthen his land-grant petition and noted, "I have sown 10 fanegas of wheat—cleared ground to put in a vineyard of 10,000 vines and 1,000 fruit trees. I have put on the farm . . . 62 mares and in April intend putting on my stock of cattle."

The cattle stock, almost without exception, was the staple of the rancho economy, even on a rich agricultural ranch as the Santa Anita, and the annual "matanza" (steer slaughtering) provided a first-hand lesson in rancho economics. From July through September, some fifty to one hundred (at a time) of a rancho's fattest steers were butchered to produce fifty to one hundred "California leather dollars" (hides), seventy-five to one hundred pounds of interior tallow for shipment, forty to fifty pounds of higher grade surface tallow ("manteca") for domestic cooking purposes, and some two hundred pounds of beef, cured and dried for local consumption. Hides and tallow, carefully prepared for shipment, became rancho currency, used in trade with foreign shippers to obtain household and manufactured items not available in the dusty pueblo stores, while the still meaty carcasses, stripped of their "cash value," were left to spoil in the sun, banquets for buzzards.

The rancho period in California's story has been commonly acknowledged as one of pastoral simplicity. Rich in land and cattle, sustained by a strong economic system, and secure in a remarkable absence of theft and banditry, California was a provincial Garden of Eden. Not until the discovery of gold and the rapid influx of "Americanos" was the rancho unduly disturbed by the world beyond his boundaries. Lured to the gold fields and caught up in the new demand for meat from the burgeoning mining districts and gold-rush cities, the rancho abandoned the hide and tallow trade for the more lucrative sale of beef. Gone—in a puff of gold fever, new statehood, and a Land Commission suddenly responsible for allowing or disallowing Spanish and Mexican land grants—was the simple, undemanding life of the rancho. The reins of pace-setting were handed over to the new California phenomenon, the American businessman.

1847-1875

## The Trials of Changing Ownership

RANCHO SANTA ANITA, occupied in part by today's Los Angeles State and County Arboretum, has over the years justly earned its reference as the "fairy spot of the Valley." Appreciated and coveted since primitive time, the rancho peaked under the ownership of Hugo Reid when hides and tallow furnished a stable economic base and fine mission plantings flourished in a benevolent climate. Fields of grain, orchards, and vineyards marked Reid's improvement of the land as he unabashedly courted the favor of Governor Pio Pico for official title to the rancho.

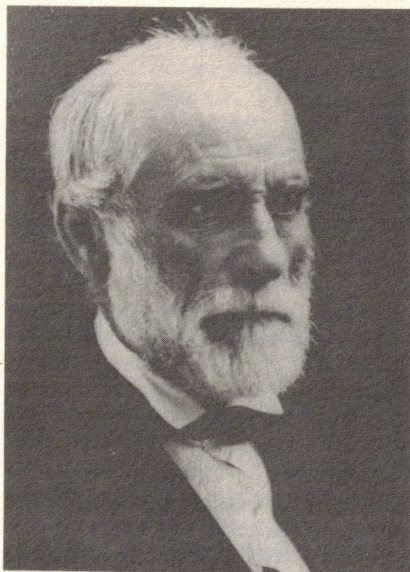
Scarcely two years after he received full title (1845), however, the quixotic Reid found himself tired of life as a rancho and on the brink of insolvency. Rancho Santa Anita was offered for sale at twenty cents an acre (\$2,700) and was purchased by Reid's friend and Rancho Azusa neighbor, Henry Dalton. In an earlier reference to mission secularization, Reid had written that "destruction came as a thief in the night." So, too, ironically, did destruction come not only to Hugo Reid, who died a broken and humbled man a short five years later, but also to the lovely Rancho Santa Anita itself.

During the ensuing decade and a half, absentee ownership and mismanagement combined with political, economic, and even climatic reverses to cloud the future of the Valley's "fairy spot." Transition is rarely easy, and California during the 1850's and early 1860's was the scene of rapid change. The discovery of gold in California and the subsequent transition from Mexican to American ways was but the tip of the iceberg. Below the surface, the demise of the hide and tallow trade in the face of "gold-induced" inflationary beef prices, endless litigation to settle the validity of Spanish and Mexican land grants, and, later, an unprecedented two-year drought in which thousands of cattle perished and the prices of land slumped, all contributed to make instability a way of life.

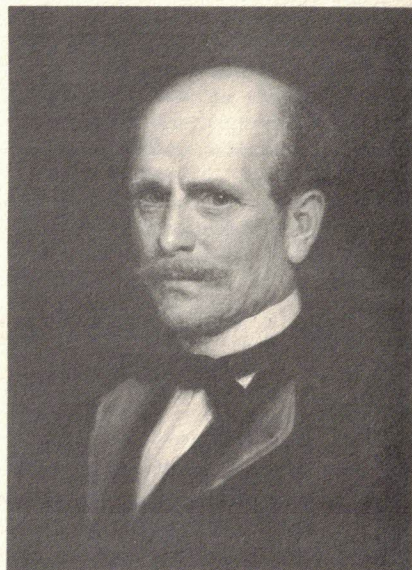
During this trying period, title to Rancho Santa Anita passed through a number of hands. Successive owners, despite their personal strengths and weaknesses, were subjected to the rigors of transition, and, often, the land itself paid the price.

Henry Dalton, the first absentee owner after Reid, was an English merchant who

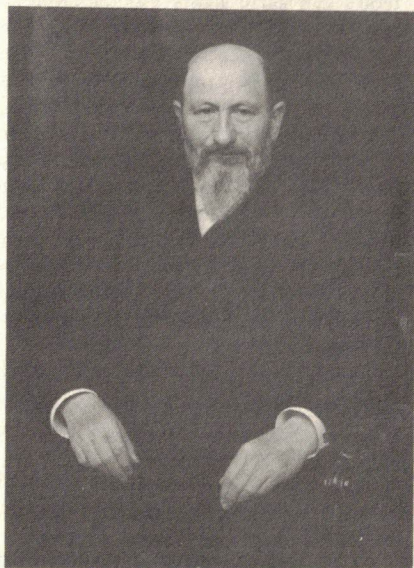




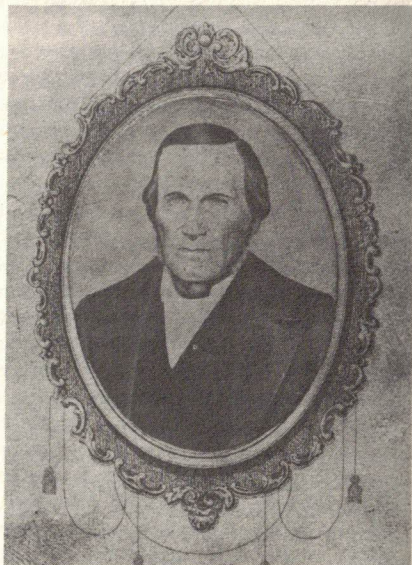
*Henry Dalton*



*Thomas Dibblee*



*Harris Newmark*



*William Wolfskill*

settled in Southern California in 1843, after a successful business career in Lima, Peru. Funneling capital into land investments, Dalton at one point owned more than 45,000 acres of the rich San Gabriel Valley.

From his home on the Azusa Rancho, Don Enrique managed his widespread holdings, including the 13,319 acre Rancho Santa Anita, primarily as agricultural units. Dalton's ability as an absentee administrator was never really tested, though, as political pressures from the new American government (statehood was achieved in 1850) began to usurp the time, money, and energies of all holders of Spanish and Mexican land grants. By decree of the newly formed United States Land Commission, the burden of proof in land grant claims in California lay solely with the owner, and land which was not officially claimed or on which the grant was declared invalid, became public property.

Henry Dalton's last years thus became a long and costly tangle of research and litigation. Early in this frustrating period (1854) he was forced to sell a neglected and deteriorating Rancho Santa Anita in order to raise money for further litigation. The Santa Anita grant was "easily" confirmed some four years later, but a demoralized and impoverished Dalton spent another twenty years securing title to his other properties, including the Azusa homesite. Dalton finally won the proverbial battle, but lost the war—title to Rancho Azusa was confirmed in 1876, but by 1881 he had lost the homesite in a mortgage foreclosure.

Dalton's successor at the Santa Anita Rancho, relieved of the financial burden of proving title, exercised a liberal hand in the maintenance and improvement of the neglected property. Joseph A. Rowe, owner and star equestrian of Rowe's Olympic Circus (the first such entertainment in California), paid \$33,000 cash for

the land on which he planned to make his permanent home. An additional \$6,000 went into rebuilding the crumbling Hugo Reid Adobe; the old tule and brea roof was replaced, and a new five-room adobe wing was added facing the lake. This auspicious beginning was quickly lost in the quagmire of Rowe's financial mismanagement and ranching inexperience, however, and a national recession that drove money into hiding finished the ranching career of the only owner to actually lose money on his investment in Santa Anita. In 1857, Rowe borrowed \$12,500 at 24% interest to cover his debts, and when that proved insufficient he managed to find a bidder for the ranch itself, an investment partnership that paid a mere \$16,645 for title to Rancho Santa Anita. Joseph Rowe quietly left for Australia after clearing \$2,300 on his \$33,000 land investment.

The unlikely combination of Albert Dibblee, San Francisco vigilante coordinator, and William Corbitt, a Los Angeles promoter, purchased Rancho Santa Anita sight unseen from the floundering Rowe. Albert Dibblee entrusted management of the ranch to his younger brother, Thomas, while he remained in San Francisco earning money for capital expenditures and planning intelligently and creatively for the future development of the ranch. "I have never seen the property," he wrote, "but . . . all agree in describing it as one of the best ranchos in the Southern country . . . Santa Anita is admirably suited for grape growing. Every fruit of the temperate zone flourishes there and most of those of the tropics—oranges, almonds, etc., etc.

"My idea of the property," he continued, "is that it should be turned to account for stock raising . . . The increase of cattle here would be about 80% an.—that is 80 calves to 100 cows . . . This is to be by far the greatest stock-raising state in the Union . . . Cattle are usually worth \$15 to



\$18 each in Los Angeles Co. Also sheep can be profitably raised by present appearances, as to pay, for wool growing."

The plans of Albert Dibblee were sound, but his timing unfortunate. The year 1862 began with three weeks of continuous rainfall, but was followed by almost three years of devastating drought that put an end to cattle ranching in Southern California. Starved for green grass and water, cattle (and sheep, too) died by the thousands, their emaciated carcasses left to rot in the sun. As the spring-fed lake at Santa Anita dried and shriveled into little more than a marsh, so too did the plans of Albert Dibblee shrivel into oblivion.

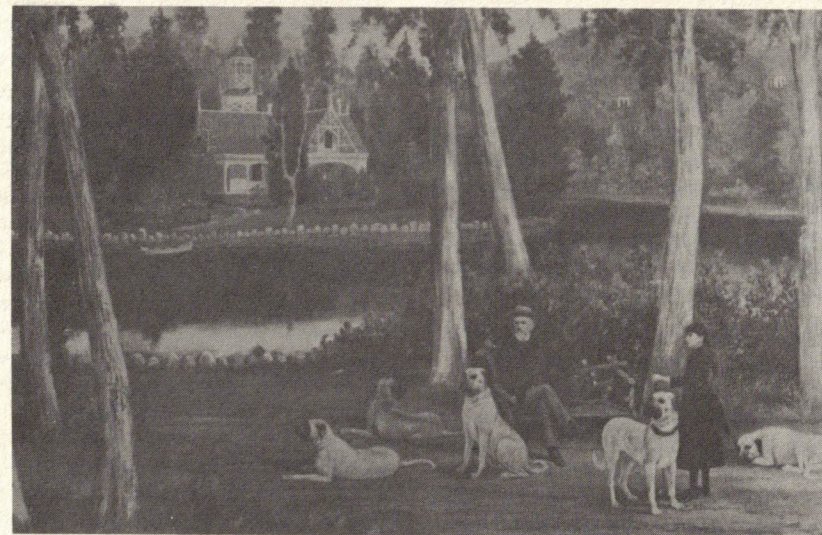
In 1865 the partnership made the first of what would become many divisions in Rancho Santa Anita, selling the land in two sections. The smaller, 2,000 unimproved acres in the west, was sold to a German merchant and entrepreneur, Leonard Rose, at \$2 an acre, while the heart of the rancho, 11,319 acres surrounding the homesite, went to William Wolfskill for \$20,000. In time, with patience and extensive irrigation, Rose created his highly-touted Sunnyslope estate with experimental grapes, quality citrus fruits, and prize-winning trotting horses his particular specialties.

A new day seemed to be at hand for the ailing Rancho Santa Anita. As agriculture steadily superseded cattle ranching in the California economy, names such as William Wolfskill took on increasing significance. A pioneering Kentuckian, Wolfskill had arrived in Mexican California in 1831 and quickly established himself as a land investor and budding horticulturist. A pioneer in the early wine industry, he won an award in 1856 for having the best vineyard in the state; a founder of the commercial orange industry in California, he owned in 1862 some two-thirds of all the

orange trees planted in the state; an intrepid cultivator, he planted numerous kinds of fruit and nut trees including peach, pear, apple, almond, chestnut, and persimmon on his far-flung properties. William Wolfskill brought knowledge, experience, and a longtime enchantment with Rancho Santa Anita when in 1865 he moved into the old adobe near the lake. In 1866 he was dead. He had had time at Santa Anita only to plant from seed (another first) a number of the then recently introduced Australian eucalyptus trees.

As Wolfskill's son Louis assumed ownership of Rancho Santa Anita, the transition from Mexican to American ways, from cattle ranching to agriculture, from single crop to diversified farming, seemed assured. With increasing stability, land prices rose to lucrative levels, and Louis further subdivided the ranch to gain maximum profits. Alfred Chapman purchased 1,740 acres (the section now known as "Chapman's Woods") for \$19,500, skyrocketing Santa Anita's market value. The balance of the ranch (now reduced to 8,500 acres), including the homesite, was offered for sale in 1870 at \$9 an acre, in 1871 for \$10 an acre, and again in 1872 at \$10.50 an acre.

Louis Wolfskill found his buyer in 1872 in Los Angeles merchant, Harris Newmark. A shrewd man, Newmark realized that it was only a matter of time before the railroads would complete their lines into Los Angeles, thus opening the area to national markets and inevitably boosting the value of land. Beating the Southern Pacific to the scene, however, was Elias Jackson ("Lucky") Baldwin, homespun Yankee capitalist, who in 1875 paid a fantastic \$200,000 (\$25 an acre) for Rancho Santa Anita. With a businessman's determination and a farm boy's enthusiasm, he set about to make his investment pay, and in doing so fulfilled the bright promise so many before him had also seen in the fertile valley land.



Oil painting by H. H. Cross of "Lucky" Baldwin, his daughter, Anita, and ranch guard dogs (mastiffs) 1889. The recently completed Queen Anne Cottage (1885) is seen in the background.

1875-1909

## E.J. "Lucky" Baldwin

VISITORS to the Los Angeles State and County Arboretum nod appreciatively at historian H. H. Bancroft's description of this "... ideal region, calm and peaceful as the fabled realm of Rasselas, where soft vernal airs induce forgetfulness of the din and turmoil, the crowded streets and selfish intensity of city life." Bancroft's rhapsodic prose, as applicable today as when it was written in 1891, is testimony to the dreams, the tenacity, and the untrammelled enthusiasm of Rancho Santa Anita's most colorful owner—Elias Jackson "Lucky" Baldwin.

Born in 1828, the son of a Hamilton, Ohio preacher-farmer, E. J. early in life demonstrated a flair for the game of "American

Capitalism." At the age of twelve, young Elias arranged with his father to drive the family hogs to a Cincinnati market for slaughter (a four week journey). Elias was to give the family all proceeds from the sale up to 160 pounds per hog, with any profit from excess weight to be reserved for himself. Shrewdly investing in a large sack of salt along the way, Elias waited till the night before delivery to set his feast before the hogs, then again waited patiently as the thirsty animals drank enough water to temporarily send their weight well above the 160 pound figure the following morning.

With a personal profit of \$32, the budding entrepreneur bought gifts for his



family, a new rifle for himself, and an investment in a horse that three months later yielded a 100 percent profit. Having thus established a pattern of reasoned investment, of timely buying and selling, Baldwin's business ventures changed only in scale and complexity over the years. From the hogs and farm horses of his youth, E. J. eased into mining shares and real estate; from doubling a few dollars investment in a horse, he learned to manipulate thousands and occasionally millions of dollars in stocks and mortgage policies.

Severing his midwestern roots for the more lucrative promises of 1853 California, Baldwin arrived in San Francisco too late for the big profits of the Gold Rush, but in ample time to establish a reputation as a wise and usually ruthless investor (hotels, brickyards, livery stables) who continually proved the wisdom of his oft-stated business philosophy: "To be a success, you've got to keep your eye on two ends—when to go in and when to go out—and don't waste any time doing either."

When news of the Comstock Lode (Nevada silver mining) struck San Francisco in the early 1860s, Baldwin waited and watched and studied while others ran off to the mines. When he went "in," it was to invest in mining shares, not in a pick and shovel, and in a short while his carefully orchestrated system of buying and selling began to pay off in quite handsome profits. A killing on some Ophir shares alone netted him a clear five million dollars (a 500 percent profit on his total investment) and set the stage for a flamboyant entry into an unsuspecting Southern California.

By now popularly nicknamed "Lucky," Baldwin had decided to personally investigate rumors of gold property available near Bear Lake in the San Bernardino Mountains. After a miserable night in Los Angeles, E. J. set out early for Bear Valley on a ride that took him through the heart of

Rancho Santa Anita. Lovely at any time, the rancho seemed to have a special glow of health and promise after the dusty squalor of Los Angeles.

With a farmer's eye for good soil and perhaps a sixth sense about land values, Lucky Baldwin determined he would soon make the Santa Anita his own. In 1875, backed by millions in cash reserve, Baldwin offered owners Harris Newmark and associates a generous \$150,000 for the 8,500 acre ranch (Newmark had paid \$85,000 for the land three years earlier). An intrepid Newmark demanded \$175,000 and, taken aback, E. J. balked. When, after businesslike consideration, Baldwin decided to pay the \$175,000, he was boggled by Newmark's new demand of \$200,000. Recognizing that he had already violated his business philosophy by not "going in" quickly enough, E. J. grudgingly paid the \$200,000 which, at \$25 an acre, became the largest real estate transaction ever recorded up to that time in Los Angeles.

Elias Jackson "Lucky" Baldwin thrived on the challenge of largeness and basked in the glow of superlatives. Under his ownership, Santa Anita not only reached its full potential as a working ranch, but also as one of the show places of Southern California. "The scene is one of fairy-like loveliness," wrote Bancroft, "not only the little bijou residence (Queen Anne Cottage) and its surroundings, but the entire estate, with its groves and vineyards, its golden fruit and waving harvest, its shaded drives and vistas of mountain peak and valley . . ."

Though Baldwin personally spent little time on the ranch in the early years of his ownership, he funneled in money at a phenomenal rate and, through manager Dick Kelly, issued explicit directions for ranch improvement. Some three hundred Chinese, Mexican, and American laborers were hired and housed at such economical rates—laborers received \$1 per day, servants and field hands \$25 per month

plus board, and skilled workers \$35 per month plus board—that Baldwin could carry out his plans quickly and efficiently.

Orders for tree plantings, for orchards and groves, for reservoir building, well digging, and irrigation systems were issued; water rights in Sierra Madre Canyon were purchased and dams and conduits were planned for the conservation and distribution of water. A large grove of English walnuts (one of the first in Southern California) was set out, and an extensive vineyard, apparently begun by William Wolfskill, was expanded and improved. The old adobe house of Hugo Reid, with its various and sundry additions, was renovated still further by Baldwin to serve as a quite comfortable, thoroughly modern eight-room ranch house for himself, while across the lake a gay red and white gingerbread or Queen Anne style guest house was constructed for visiting friends and business associates. Surrounding the homesite were exotic gardens, well-tended lawns, shaded walks and decorative fountains, plus, for animal lovers, a well-stocked deer park and numerous peafowl (descended from three pair Baldwin had originally brought over from India).

That 8,500 acres was not nearly enough land to support E. J.'s plans and dreams was apparent to all who knew him or of him, and when the opportunity to acquire additional property presented itself, Baldwin was ready. During a financial crisis in 1875, the Temple and Workman Bank of Los Angeles had been forced to suspend operations till additional monies could be found. Millionaire Baldwin agreed to lend the owners \$310,000, but he secured the loan with a blanket mortgage on the properties of both Temple and Workman and their friend Juan Sanchez. The bank failed despite the loan, and after allowing the mortgage to run almost to the statute of limitations, Baldwin foreclosed. Temple suffered a stroke and a lingering death, Workman committed suicide and

Sanchez died a poor man, but Lucky Baldwin added to his San Gabriel Valley holdings the 2,400-acre Rancho La Merced, 4,500-acre Rancho Portrero Grande, 2,000-acre Rancho de Felipe Lugo, Workman's half of the 40,000-acre Rancho La Puente, plus an earlier purchase of 6,000 acres in Rancho San Francisquito. A landowner of note by 1879, Baldwin's holdings in the San Gabriel Valley totalled some 46,000 acres and stretched from the Sierra Madre Mountains on the north to the Puente Hills in Whittier on the south, from East Pasadena on the west to the San Jose Hills in the east.

From the homesite at Santa Anita, E. J. oversaw a ranch almost unequalled for variety of produce. The Baldwin Ranch at its height boasted 500 acres of orange groves with over one million young trees in the nursery; 3,000 English walnut trees; large groves of lemons, almonds, pears, peaches, apricots, prunes, figs, persimmons, and olives; experimental camphor, pepper, coffee, and tea plants; and a grape crop that produced 384,000 gallons of wine and 55,000 gallons of brandies yearly (the Baldwin winery still stands on the hill overlooking the west turn of the Santa Anita Racetrack). Agricultural experimentation was a favorite activity on the ranch and ran the gamut from pomegranates and bananas to potatoes, asparagus, tobacco, hops, and cotton. Grains and alfalfa were produced in high yields to help feed 33,000 sheep, 3,000 head of cattle, large dairy herds, hundreds of registered hogs, and 500 horses, seventy some odd of which were pampered, specially housed, lavishly cared-for thoroughbred racers (the red and black Baldwin racing colors made turf history at every track in the nation).

"Lucky" Baldwin was rightfully proud of his accomplishments at Santa Anita, and as the years went by the ranch continued to produce both edible and inedible dividends. National recessions took their toll on his finances, however, and throughout



his last thirty years Baldwin was constantly land rich and money poor. Almost continually pressed for cash, it was during this period that he developed a reputation for never paying a bill without pressure. Employees, it was noted, were paid "more regularly with promises than with cash."

The boost that probably saved Baldwin from financial collapse was the unprecedented real estate boom that struck Southern California in the 1880s with the coming of the railroads. With the still sure hand of a successful businessman, Baldwin contracted with Sante Fe to build its line into Los Angeles across the Santa Anita property. An "incidental" provision, that all passenger trains should stop on his signal at his ranch station (the Santa Anita Depot has been restored on the Arboretum grounds) was included not so much as a personal power play, but rather as a stimulant to buyers of the tracts of land he hoped to sell.

Having earlier observed the promotional methods of Nathaniel Carter (founder of Sierra Madre) and William Monroe (founder of Monrovia), Baldwin had come to the realization that the profit to be had in selling individual town lots far exceeded the possibilities in selling land wholesale. Thus, with the enthusiasm and thoroughness now recognized as typical of the man, Baldwin created the town he forthrightly named Arcadia.

"This land," he advertised, "including water, in 5- to 20-acre tracts, clear and ready for the plow [costs] \$250 to \$400 an acre." When accused of charging too high a price for unimproved land, Baldwin is said to have replied, "Hell! We're giving the land away. It's the climate we're selling." Exhibiting as masterful a hand in real estate promotion as he had over the years shown in other avenues of business, the Baldwin ad continued, "Epidemic diseases, poisonous insects, tornadoes, cyclones,

earthquakes and thunder storms are practically unknown. An average of more than 300 sunny days makes it possible to work in the open air without injury to health."

Elias Jackson Baldwin, the man of many callings, was nearing his seventh decade when he laid out the town of Arcadia. His interests had shifted over the years, and now in his later life he turned full and undivided attention on his beloved Santa Anita. Life was peaceful, in fact *too* peaceful at the ranch, and though Baldwin enjoyed entertaining guests (especially the young ladies who came so often), he nevertheless was on a constant lookout for adventure.

In 1903, Baldwin adroitly engineered the incorporation of the city of Arcadia and installed himself as mayor. Heading the fledgling city was, typically, a means to an end for businessman Baldwin, for his eye was now on the possibility of building and operating his own race track on his own property with the tax base of a city he had created with his own contrivance. In December, 1907, the Santa Anita Race-track was opened (on the site of present Arcadia County Park) to 20,000 spectators. "I desire no other monument," said Baldwin. "This is the greatest thing I have ever done, and I am satisfied."

Fourteen months later "Lucky" Baldwin died in his lakeside home at the ranch, bringing to a close the longest and most important chapter in the story of Santa Anita. Under Elias Jackson Baldwin, Rancho Santa Anita reached its peak in acreage, in productivity, and in variety of output. Its fame was such that it elicited frequent tribute, as witness these final words of praise: "It is a spot whose attractions, both natural and artificial, it would be difficult to exaggerate, and we know not whether most to admire its vast extent, the magnitude and diversity of its interests, the beauty of its situation, the skill with which its various operations have been planned, or the well-nigh perfect generalship with which they have been executed."

1909-1947

## The Baldwin Legacy

**T**HE LOS ANGELES State and County Arboretum and its almost one million yearly visitors are the beneficiaries of a legacy rich in land and history that extends

two hundred years into the past and culminates in the estate of Elias Jackson Baldwin. When this remarkable, Ohio-born entrepreneur died in 1909, his Santa Anita



*Elias Jackson Baldwin, daughter Anita, and Anita's two children, Dexter and Baldwin (by Hull McClaughrey, Anita's second husband).*



Ranch, the heart of that legacy, was still near its peak of production and vitality with some 33,500 acres of rich farmland and potential townsites. His will listed an unbelievable 1,691 individual parcels of real estate valued at \$10,612,025 plus personal property worth \$318,776. Under its terms, the bulk of the landed estate was to be divided equally between his daughter Clara, offspring of his first marriage to Sarah Unruh, and Anita, child of a third marriage to Jennie Dexter; minor bequests were made for the widow, Lillie Bennett (the fourth Mrs. Baldwin), and for a previously unacknowledged daughter identified as Rozella or Zelda Selby (born to Martha Agnes Fowler the year Baldwin married Lillie Bennett).

As was expected with a man of Baldwin's wealth and reputation, the will was contested by numerous claimants, though none of them met with success. In fact, some four years of litigation served only to validate the original will, and in the interim the same good fortune that had earned him the nickname "Lucky" served him once again. Much to the delight of Clara and Anita, by the time of distribution, "Lucky's" properties had skyrocketed in value and were appraised at \$10 million above the original estimation, thus doubling the daughters' inheritance. To seal the luck, four years later Baldwin's Merced sheep pasture became the Montebello Oil Fields, and in another seven years oil was flowing on the La Cienega Ranch, now known as the Baldwin Hills.

The lake homesite and 3,500 acres immediately surrounding it were jointly owned by the daughters, but soon after disposition of the will, the younger Anita leased Clara's interests and quickly and efficiently organized a livestock ranch, called the Anoakia Stock and Breeding Farm, as both a memorial to her father's life and as a sound business venture of her

own. The Queen Anne Cottage was closed, its marble walkway, black walnut doors, fireplaces and tilework, and its magnificent stained-glass windows carefully crated and stored, as Anita oversaw the construction in 1913 of her own three-story, fifty-room Anoakia home at the corner of present-day Baldwin Avenue and Foothill Boulevard (the name Anoakia was coined by combining the first two letters of Anita's first name, the "oak" tree of the family crest, plus an -ia for euphony).

Completed at a cost of over a quarter million dollars, Anita's Anoakia home was as modern as the Queen Anne Cottage was old-fashioned. The *Pasadena Daily News* of 1915 noted that "a more beautiful spot would be difficult to find. The house is a massive structure of concrete, built on the open square plan, and every room on the lower floor opens with long French windows or doors, into the patio . . . The beautifully kept kitchen, with its white tiles and shining enamel, copper and aluminum ware, presided over by the white coated chef; the immense enamel ice boxes and serving room; the thousand-and-one conveniences that go to make the up-to-date home; the basement with its wine cellars; the ice-making plant, furnaces and storerooms; the stately dining room with paneling to the ceiling and handsome cut-glass fixtures and ornaments—all carved with the oak design by Pasadena people—the dainty breakfast room, light and airy . . . the place is absolutely complete." Art work, almost entirely by Californians, filled the house; of particular note were the four Indian murals executed by Western artist, Maynard Dixon. Beyond the house were tennis courts, gymnasium, a white-tiled swimming pool, Parthenon-style bath house, a garage complete with its own machine shop, terrapin and frog ponds, apiary, aviaries, stables, and the famous dog kennels housing Anita's prize-winning airedales and Russian wolfhounds.

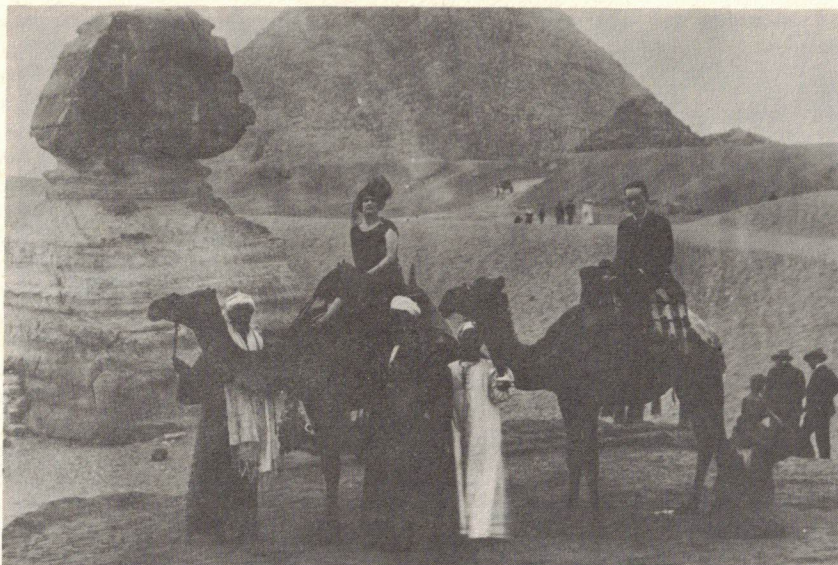


*Etched peacock in beveled glass entry door at Anita Baldwin's Anoakia home.*

Animal-lover and businesswoman both, Anita concentrated her energies on stock-raising rather than the general farming of her father's day. In 1915, she had the

orange groves and vineyards that had filled the land north of Huntington Drive rooted out to provide more land for pasturage and raising grain feed. Her father's old wooden

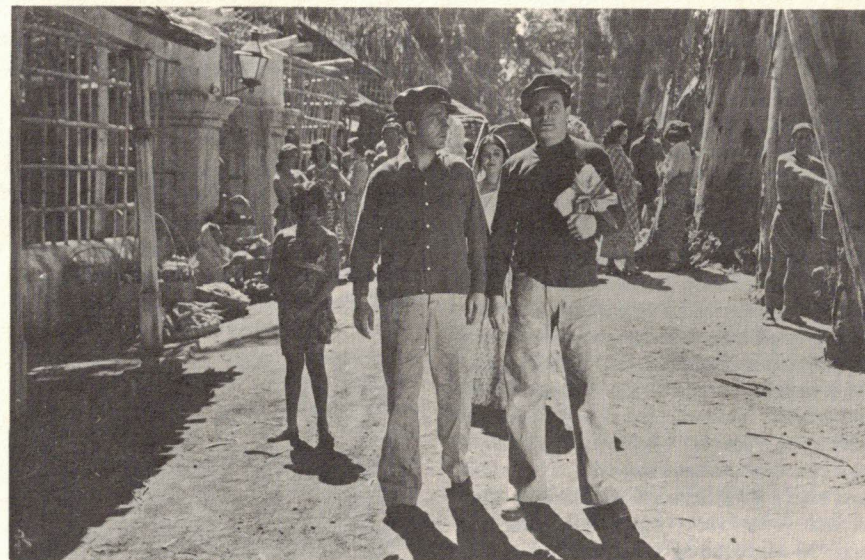




*After quitting the ranching business, Anita Baldwin traveled extensively abroad. Here she is shown with her touring party on a visit to the Great Pyramid in Egypt, CIRCA 1927-28.*



*Anita Baldwin with prize-winning English bulldog, one of many purebred animals she raised and owned.*



*"On the Road to Singapore" (1939) movie set along east shore of lake. Bing Crosby (left), Bob Hope (right).*



*"Tarzan and the Huntress" (1946) movie set on Lasca lake. Johnny Weissmuller (Tarzan), Brenda Joyce (Jane), Johnny Sheffield (Boy).*



ranch buildings were torn down and replaced with what a writer of the day described as modern structures of "reinforced concrete, with ventilation, sanitary plumbing, and conveniences of every kind, electrically lighted, and steam heated in winter." The dairy barn received special attention: "No expense or care will be too great to provide the best for these fine cows. The milking stalls will be in two parallel rows, twenty-four stalls to a row, facing each other. Between the two, an electric runway will bring in the feed direct from the silos or grain barn. There will not be a board in the place. Every possible harboring spot for vermin will be eliminated so that the cows may be kept as clean and sweet as well-cared-for children. The ultimate intention is to give to Los Angeles and the surrounding cities and towns the opportunity to secure milk of such delicious and rich quality and perfect purity that the most fastidious will be able to use it with a feeling of security too often lacking in these days of hurry and indifference."

Anoakia was both a working livestock ranch and a breeding farm of unusual quality. Quoting from Anita's 1916 Private Catalogue of Rancho Santa Anita and Anoakia Breeding Farm, "It can be conservatively said that there is not another fertile spot on the Pacific Coast, nor in the great Southwest, more suitable or naturally adapted for the raising of purebred livestock than this portion of Los Angeles County . . . Shaded by five thousand or more beautiful oaks, centuries old . . . this region, generously endowed by nature, yields forth almost gratuitous service to every application of man's intellect. Here, where the elements and all the laws of nature are in harmony with human endeavor, the greatest developments are possible, and here it is that expert attention is devoted to raising Thoroughbred, Arabian

and Percheron horses, Mammoth Jacks and Jennets, Holstein-Friesian cattle, Berkshire and Poland-China swine."

As shy and retiring as her father was vociferous and publicity-conscious, Anita emphasized that "The ranch is no longer a show place; we are conducting it on a purely business basis as a business proposition." As the years went on, however, the raising of purebred stock became more of an expensive hobby than a profitable enterprise, and by 1923 Anita decided to retire from the stock business. Except for certain of her pet horses and dogs, Anita, according to her livestock superintendent, Percy Bonebrake, gave all the thoroughbreds, Arabians, and crossbreeds to the Remount Division of the Army; some of the Percherons, jacks and jennets, cattle, and hogs she gave to agricultural colleges and boys' clubs; the remainder of the stock was quickly sold, and within a year liquidation was complete.

Through the late 1920's and early thirties Anita retained a tenuous hold on her lands in the Arcadia area. A Depression economy, though, more and more frequently put the need for cash above her emotional commitment to the land, and so she began to sell various parcels as home and business sites. In 1934, after engineering necessary changes in the zoning laws, she sold to the newly organized Los Angeles Turf Club 214 acres that within a year became the nucleus of the new Santa Anita Racetrack. Despite this and other piecemeal sales, however, Anita remained delinquent in payment of her city taxes, and on July 1, 1936 (just three years before her death), she sold the remaining 1300 acres of the Baldwin ranch (excepting only her 19-acre Anoakia homesite) to a real

estate syndicate headed by Harry Chandler of the Los Angeles Times.

Included in the Chandler purchase was all previously unsold land north from the Pacific Electric tracks near Huntington Drive to Colorado Boulevard and from the rear line of the Santa Anita Avenue properties west to Michillinda Avenue. Today's Los Angeles State and County Arboretum, including the historic lakeside houses, was an integral part of the purchase.

As Anita passed from the scene, so too did her reservations about opening the ranch to strangers. Through the late thirties and forties, Chandler's Rancho Santa Anita Corporation often rented the picturesque Baldwin lake and surroundings to motion picture companies brave enough to venture off the studio back lot. Tarzan swung through the jungle trees during this period; Humphrey Bogart strained to pull the *African Queen* through the marshy lake; and elephants, lions, and apes brought in to add a touch of realism frequently became too realistic. "I am told that Dorothy Lamour made a picture there some years ago," wrote Percy Bonebrake, "and her leading man was an ape, a chimpanzee . . . This picture was being made at the old ranch house, by the lake, and among the trees there . . . The picture was completed, and a few stills were taken, to be used on the advertising posters. One of them depicted Dorothy and the ape sitting side by side in two canvas chairs. He was posed very nonchalantly, his legs crossed and one arm thrown over the back of the actress' chair, and a few seconds later he bopped Dorothy a terrible blow on the neck and nearly killed her. This laid her up for weeks."

The motion picture business, though exciting, was only a sidelight for the new

ranch owners. Organized as the Rancho Santa Anita Corporation, Chandler's real estate syndicate made plans to subdivide and sell the old ranch lands in several residential districts. Sales, in fact, were brisk and visitors many. One satisfied owner invited friends out both to view his new Arcadia lot and enjoy a picnic lunch at the lake. The friend, dermatologist and horticulturist Dr. Samuel Ayres, Jr., had recently been appointed to head a Horticultural Institute committee seeking possible locations for a southern California arboretum. "I'd never heard of Lucky Baldwin," wrote Dr. Ayres, "but we thought it would be a nice outing, so we accepted. We drove out there and when I saw it, I said to myself, 'This is it.' Up on Tallac Knoll there was a real estate tract office—street maps had already been drawn, stakes were placed, and they were about to put the lots in the knoll area up for sale. I told the tract manager, Wesley Davies, what I had in mind and he said he thought a few acres might be set aside for our project. I told him I wasn't talking about a few acres. I was talking about the whole thing!"

And the whole thing was what he got. Harry Chandler graciously took the property off the market while complex negotiations between the State, the County, and the Arboretum Committee took place. In January, 1947, the State of California and the County of Los Angeles jointly purchased from the Chandler syndicate 111 acres in the heart of the old rancho. The \$320,000 sale price was well below what could have been realized on the open market, but at \$2,882 an acre, it was still almost 15,000 times the twenty cents an acre Hugo Reid had received in the first Rancho Santa Anita sale (to Henry Dalton) on hundred years earlier.



## Historic Restoration

AS A MAN of horticultural vision, Dr. Samuel Ayres, Jr. had investigated the old "Lucky" Baldwin homeplace in post-war Arcadia and seen in it the future Los Angeles State and County Arboretum. Mrs. Richard (Susanna Bryant) Dakin, historian, and one of the original incorporators of the administrative California Arboretum Foundation, also investigated, and she too had a vision. "The buildings were all going to ruin," Dr. Ayres had observed. "They hadn't had any protection for a long time and were a horrible mess." Concerned lest this bit of history go to permanent ruin, Mrs. Dakin in 1948 suggested and secured the establishment of a Historical Committee under the auspices of the Foundation to plan, promote, and oversee the restoration of the Arboretum's dilapidated historic buildings.

An all-star roster of experts and concerned citizens, co-chaired by Mrs. Dakin and Mrs. John (Georgina Hicks) Mage, held its first meeting March 19, 1949, on the porch of the Hugo Reid Adobe. There, in the words of Committee Secretary (and noted California historian) W. W. Robinson, Mrs. Dakin explained "who was who and why." And within a short two years, the distinguished Committee "who's whos" demonstrated the "why" of their selection with a master plan for restoration of the historical section that encompassed not only historical research, but also structural examinations, landscape consultations, archaeological investigation, and financial considerations.

The latest of the three extant historic structures to be built was the first to be restored—the Queen Anne Cottage had

not been inhabited (by humans) since the death of "Lucky" Baldwin in 1909. "It had been neglected for many years," wrote caretaker Dewey Nelson, "and had a forlorn and desolate look . . . Nestled among the tall trees that crowded it close, it faced the elements bravely. There were no sagging roofs or crumbling chimneys to be seen . . . The summer sun and winter rain had only served to mellow the place, and give it an outer charm. The interior told a different story, however; here time and vandalism had been busily at work. The glass in practically every window was broken—there were no doors, and where the fireplace mantels had been, nothing but yawning soot-covered holes in the wall to be seen. The walls themselves were a somber gray, and the floors and thresholds worn by the tramping of many feet. Bats and owls used the darkest recesses for daytime hide-a-ways, and evidence of other animal intrusions was often visible."

Preliminary architectural and engineering reports were much more specific, revealing that even the "outer charm" of the old wood structure had hidden enemies. "Foundations are in good condition with the exception of settlement cracks," read the structural engineer's initial report in 1951. "However, the porch floor construction is in an unsafe condition entirely around the building due to dry rot, fungus, and termites . . . Roof construction is generally sound" . . . but "the tower is in dangerously bad condition . . . shows evidence of water damage and dry rot."

Spurred by the challenge of the Cottage, the Historical Committee intensified its fund-raising program (an eventual \$75,000 in privately solicited funds was spent), hired Philip Gresham as general contractor to carry out a structural restoration, and appointed Committee member Maurice Block, former curator of the Henry Huntington Art Gallery, to direct the interior restoration and refurnishing. Today the Queen Anne Cottage is recognized as

California Historic Landmark #367, testimony to the concern, labor, and professionalism of these two men and the many who worked with them.

"Philip Gresham, as contractor, deserves great credit for his painstaking attention to authentic detail and for his selection of carpenters and painters who worked a year and a half on the job," wrote Susanna Dakin. The minutes of the May 9, 1952, Committee meeting explain in more detail: "Mr. Gresham, the contractor, spoke with enthusiasm for what had been accomplished, told of how he found the tower and its condition now . . . 'If nothing had been done,' he said, 'the building would not have stayed up another year and the tower would have fallen during the recent earthquake.' The tower has now been righted, timbers restored, roof shingled in the original style, and the bees coaxed out leaving behind some 75 lbs. of honey."

With the structure secure, exterior and interior details and color were established by Maurice Block through the aid of written description, scraping, and calculated approximation, and a refurnishing plan instituted that would reflect the Mark Twain observation that "the best is none too good for Baldwin." "Intended exclusively for entertainment, the cottage would have been rather elaborately and colorfully furnished," surmised Mr. Block. "There should be a certain gaiety about it," he continued, "It should have an atmosphere of expectancy—as if living creatures might appear in it at any moment." To create a focus for the refurnishing, the Cottage's original fireplace mantels and tiles, its handsome black walnut doors, and priceless stained glass windows were secured from the Coach Barn where they had been stored by Anita Baldwin after the death of her father. Cleaned and re-installed, these integral building parts were soon complemented by donations and purchases of period Victoriana (the original Baldwin





*View of Queen Anne Cottage after being vacant for 40 years and shortly before restoration was started.*

furnishings had long since disappeared and had to be replaced with articles of similar vintage and taste).

On May 18, 1954, a structurally sound, appropriately furnished Queen Anne Cottage was formally dedicated as a state historic landmark, with due recognition and appreciation going to the hard-working Historical Committee who had originated, planned, financed, and carried through the project. State recognition of the group's abilities, in fact, became a key factor in the California Legislature's later (mid 1950's) decision to include the Arboretum in a statewide dispersal of impounded tideland oil funds. Under the official auspices of the Division of Beaches and

Parks Architectural Division, \$102,000 was appropriated for restoration of both the Baldwin Coach Barn and the Hugo Reid Adobe. Ever alert, the Historical Committee was waiting with open hands, open minds, and decisive plans.

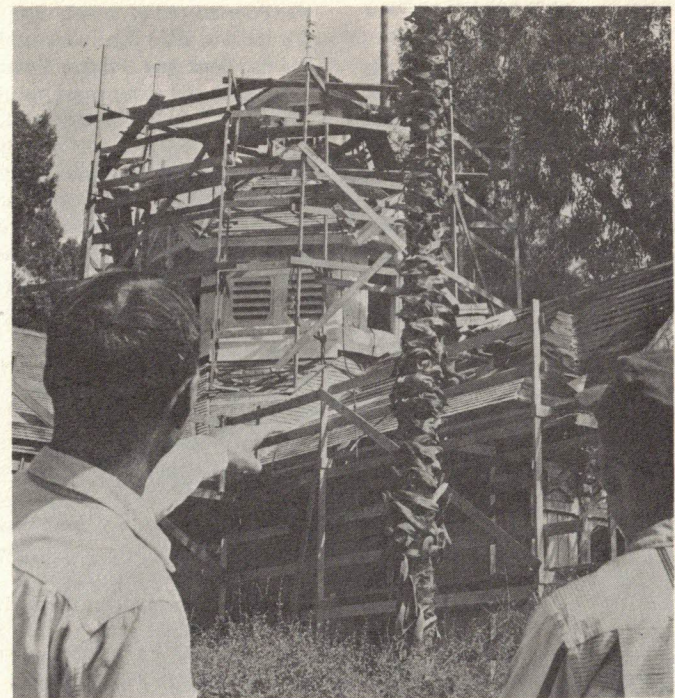
The Coach Barn, originally constructed in 1879 by "Lucky" Baldwin, was the first building restored with State monies. State restoration supervisor, Orvel Johnson, wrote that the barn "was fairly well preserved; however, extensive work was required in replacing deteriorated wood. A new roof was needed and a considerable amount of 'gingerbread,' doors, windows and other intricate building parts had to be replaced. Many coats of paint, applied over

the years, were removed. The original red and white colors were found and the building refinished to its original splendor." New roof shingles were made especially for the restoration, roof rafters and support beams were impregnated with fireproofing materials, new timbers and wall studs went in throughout the structure to insure future solidity, and original interior walls of alternating redwood and Port Orford cedar slats were carefully hand-scraped and re-nailed to the new studding to reflect the barn's rustic grace.

The year-long restoration was completed May 4, 1958 (at a cost of \$79,000), and was soon after enhanced by the addition of an original barn occupant. The "Tally-Ho,"

an English coach drag four-in-hand purchased by "Lucky" Baldwin at the 1876 Philadelphia Exposition, was returned to its one-time home through the generosity of the Baldwin heirs. Completely refurbished by inmates at the Soledad Prison Training Facility, who put in 1,864 hours on the project, the Tally-Ho was stripped (from dull black), repainted in its original royal blue with red trim colors, and reupholstered in plush English blue velvet.

As the Queen Anne Cottage and Coach Barn restorations reflected the late Victorian "Lucky Baldwin" era, so too, the Historical Committee hoped, would the Hugo Reid Adobe restoration reflect the Mexican California life-style of the first private owner of Rancho Santa Anita. With



*Scaffolding set up for repair of roof of Coach Barn, part of year-long restoration completed in 1958.*



the remaining state money (plus a supplemental \$115,000), the Committee implemented a plan that had been the object of study and often sharp disagreement from as early as 1950. The controversy revolved around the fact that the Reid adobe had undergone so many transformations by later owners (culminating in "Lucky" Baldwin's 1879 renovation) that the location, dimensions, and quality of the "original" house were relatively obscure. "The building that stood on the site when work was begun had been remodeled several times," wrote restoration expert Orvel Johnson. "A wood frame unit had been added, interiors changed, a tile roof added and many other innovations. Just how much of the adobe wing was original was difficult to determine. There were actually three types of adobe block used and just as many types of construction."

The minutes of the sixth meeting of the Historical Committee (January 1950) indicate the decision-making process. "The detailed layout of the Historical Preserve, as part of the Arboretum's Master Plan, was exhibited and explained by Mr. Bent. He pointed out that basic surgery is necessary rather than the preservation of antiquities. To reconstruct the frame addition would require an 80% restoration, because of termite damage and other deterioration. Accordingly, the Committee recommended as fundamental the tearing down of the Baldwin wing and the putting in its place of a functional adobe wing of the Reid period . . . All members expressed themselves as unanimously in favor of bringing back the adobe age in line with Mr. Bent's views, considering it a glorious opportunity to restore the Reid manner of living."

Expert research, both historical and archaeological, was begun in 1956 in an effort to determine as nearly as possible the original appearance of the Reid adobe. Maps, deeds, letters, and journals were all carefully perused to no avail—apparently no written description of the adobe was ever

recorded. Archaeological exploration proved much more fruitful, however, as members of the U.S.C. Department of Anthropology and the Archaeological Research Associates organization spent nearly a year and a half unearthing adobe brick foundations and other evidences of the original building.

Actual reconstruction began in 1958. "As much of the original building was saved as possible," wrote Orvel Johnson. "Eroded blocks were repaired and new blocks were placed where blocks were missing or beyond repair. More than 15,000 adobe blocks for the building and courtyard wall were made from soil right on the site. Blocks were authentically molded; straw was added as a binder and the finished blocks stacked in the sun to dry. The roof was constructed of aronda cane, laid tight and laced to alder poles with rawhide. Roof beams, door and window lintels, jambs, thresholds and other wood members were all hand hewn." With private funds, furnishing of the adobe was accomplished by the Pasadena Committee of the National Society of Colonial Dames of America (under the professional guidance of Gregor Norman-Wilcox of the Los Angeles County Museum), and on Cinco de Mayo, 1961, the Hugo Reid Adobe was formally dedicated as California Historic Landmark #368.

The latest chapter in the Arboretum's restoration story belongs largely to the citizens of Arcadia and is entitled "Save the Depot." Since its closure by Santa Fe Railroad in 1940, the brick, Gothic Revival Santa Anita Depot had stood neglected on the north side of Colorado Boulevard, a haven for vagrants and a playground for daring youngsters. The deteriorating structure had withstood many trials since its erection in 1890, but it faced its strongest enemy in 1967 when it was announced that the new Foothill Freeway would be routed directly through the Depot site. At this juncture, "Save the Depot" became a rallying cry for the Arcadia

Historical Society and the Arcadia Chamber of Commerce, as, post-haste, arrangements were made to relocate the old building within the Arboretum's Historical Preserve. County coffers were not open to finance the move, however, so a fund-raising campaign was begun in a community-wide effort to save a piece of the area's history. Over \$30,000 was collected to dismantle, move (brick by brick), and rebuild the Depot; hours of free labor were expended in painting, plastering, and woodworking; and, as the September 25, 1970, dedication date neared, family treasures and memorabilia were generously donated to refurbish the station in authentic turn-of-the-century style.

Today, due to the interest, the generosity, and the perseverance of concerned citizens past and present, the Arboretum has become a microcosm of California history. Preservation and reconstruction have enabled this and future generations to step back in physical as well as mental time, from the days of the Mexican rancheros to the flamboyance of the Victorians. By providing the means for firsthand historic interpretation, the facts of history have been given a depth not easily achieved in books and the observer given an added appreciation of his California heritage.

*(The text was written by Arboretum historian, Sandy Snider.)*

*The restored Santa Anita Depot.*





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Copy.

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