

CASA DE ADOBE

HISTORIC STRUCTURE REPORT



Prepared For :

AUTRY NATIONAL CENTER'S
SOUTHWEST MUSEUM OF
THE AMERICAN INDIAN
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SECTION I: INTRODUCTION

I. INTRODUCTION**A. Purpose of the Report**

This Historic Structure Report (HSR) is an optimal first phase of historic preservation efforts for the Casa de Adobe, preceding design and implementation of preservation, rehabilitation, restoration, or reconstruction work. It should be used when the preservation, rehabilitation, restoration, or reconstruction of the historic Casa de Adobe involves fabricating significant missing architectural features, recapturing the appearance of the property at one particular period of its history, or removing later additions. The HSR documents existing conditions and serves as a basis for proposing physical changes. This document provides a project architect with the information necessary for making appropriate decisions on restoring or removing fabric, and on the level of restoration based on the Casa de Adobe property's Period of Significance, as recommended in *The Secretary of the Interior's Standards for the Treatment of Historic Properties (The Standards)*.

This Historic Structure Report has been prepared for the Autry National Center through a grant from the National Park Service's Route 66 Corridor Preservation Program.

B. Preservation Objectives

The Historic Structure Report (HSR) for the Casa de Adobe is intended to promote responsible preservation practices that help protect one of California's irreplaceable cultural resources. The physical characteristics and historic significance of character-defining features provide the basis for evaluating component resources such as those found at the Casa de Adobe. Within the framework of *The Standards*, investigation becomes crucial for "identifying, retaining, and preserving the form and detailing of those architectural materials and features that are important in defining the historic character" of the Casa de Adobe.¹

The Casa de Adobe is unique in that historically it was never a true working ranch site. It was built in 1918 as a museum or interpretive site. The Casa de Adobe was modeled after Rancho Guajome adobe which was a traditional one-story adobe hacienda with an inner and outer courtyard plan.²

The Casa de Adobe is listed as City of Los Angeles Historic Cultural Monument #493. The preservation objectives at the Casa de Adobe focus in the future towards correcting any architectural detail defects while maintaining the overall design content.

¹ Travis C. McDonald, Jr. *Preservation Briefs 34: Understanding Old Buildings: The Process of Architectural Investigation* (Washington, D.C.: Preservation Assistance, Cultural Resources, National Park Service, U.S. Department of the Interior, September 1994), p. 1.

² Iris H.W. Engstrand and Mary F. Ward. "Rancho Guajome: An Architectural Legacy Preserved." *Journal of San Diego History* (Fall 1995): 259.

C. Methodology

The architectural investigation is the critical first step in planning an appropriate treatment---determining the character-defining features, understanding how a building has changed over time, and assessing the levels of deterioration. The following steps were taken in the documentation process at the Casa de Adobe:

1. Preliminary Walk Through

A preliminary walk through was held on August 24, 2005 with Pamela Hannah, Director of Operations, Southwest Museum. During the walk through, a brief review of existing conditions was performed highlighting the Museum's concerns. Information was discussed regarding distress and deterioration, recent repairs, and current maintenance procedures.

2. Historical Research

Historical research was conducted by Kim Walters, Director of the Braun Research Library and Associate Director of the Autry National Center's Institute for the Study of the American West; Liza Posas, Reference Librarian; Marilyn Kim, Operations Coordinator; and Erik Greenberg and Tim Garvin, Graduate Students at UCLA. Direction was provided by Heritage Architecture & Planning (Heritage) towards gathering information specific to the building's history, original construction and later modifications, occupants, and uses over time. Research for the report was not intended to produce a large compendium of historical and genealogical material, but rather selected information necessary to understanding the evolution of the building, its significance, and justification for the treatment selected.

3. Existing Conditions Survey

An existing conditions survey was conducted on October 13, 2005 by Stuart Sawasaki, Project Architect and Eileen Magno, Historian.³ The limited survey documented the Casa de Adobe's exterior and interior materials, features and finishes, and interior spaces. The survey did not include detailed landscape, archaeological, or structural, mechanical, and electrical engineering systems.

4. Drawings and Photographs

An initial search by Heritage through the Historic American Building Survey/Historic American Engineering Record (HABS/HAER) online archive for any previous documentation did not render any positive results. Previous floor plans supplied by the Southwest Museum were utilized during the onsite survey. Photographic documentation was conducted during the site visit. For clarity, the

³ Heritage Architecture & Planning staff members are qualified under the *Secretary of the Interior's Qualification Standards*. Professional qualifications established by the *Secretary of the Interior's Standards and Guidelines for Archaeological and Historic Preservation* have been developed to assist State, Federal, and Local agencies, and other in identifying qualified professionals under the disciplines of history, archaeology, architectural history, and historic architecture.

Members of the Heritage Architecture & Planning team have had previous experience at the site having completed work on the adobe in recent years as well as conducting concurrent work on the stabilization and restoration of the Kitchen project. This justifies the one day field survey of the Casa de Adobe.

rooms are labeled according to their historic function/name. The labels are shown on the attached photo keys and referenced throughout the text. Refer to Section VII, Drawings and Photographs.

5. Evaluation of Significance

The process of evaluation occurs throughout the study of the historic structure as information is gathered, compared, and reviewed. Typically, historical data and physical evidence are reviewed to help evaluate the historical, architectural, engineering, and cultural significance of the property, its construction and use, and occupants or other persons associated with its history and development. For the Casa de Adobe HSR, only historical and architectural significance of the property has been evaluated.

Evaluation also includes determination of the period(s) of primary significance, with the Casa listed as a City of Los Angeles cultural - historic monument.⁴ The period of significance is the span of time when a property was associated with important events, activities, persons, cultural groups, and land uses, or when it attained important physical qualities or characteristics. Although it may be short, more often it extends many years, covering a series of events, continuum of activities, or evolution of physical characteristics. Properties may have more than one period of significance.

The period of significance begins with the date of the earliest land use or activity that has importance and is reflected by historic characteristics tangible today. The period closes with the date when the events, activities, and construction having historic importance ended. Properties that have evolved and achieved importance during separate periods, some spanning several hundred years, should be given several periods of significance.

Continuous land use, association, or function does not by itself justify continuing the period of significance. The length of time should be based on the years when the property historically made important contributions in the areas of significance. Fifty years ago may be used as the closing date for the period of significance if a more specific date cannot be identified.⁵

A Period of Significance has been established from 1919-1960 to capture the construction date and original design intent of the Casa de Adobe and the influence of Route 66 to the popularization of the site as an interpretive center. The future work should re-capture the exact form, features, finishes, and detailing of every component of the building for the period of significance.

⁴The Casa de Adobe is City of Los Angeles Historic Cultural Landmark #493, which was adopted and accepted on September 13, 1990.

⁵ National Park Service. *National Register Bulletin 30: Guidelines for Evaluating and Documenting Rural Historic Landscapes*. www.cr.nps.gov/nr/publications/bulletins/nrb30/nrb30_8.htm.

6. Selection of Treatment Approach

Once the Casa de Adobe's history, significance, and physical condition have been discussed, an appropriate treatment is usually selected. In selecting an appropriate treatment, *The Standards* can be particularly helpful. In use for more than twenty-five years, the Standards are a widely accepted means of planning for and undertaking project work in a manner that preserves historic materials and elements. *The Standards* have been adopted by many state and local review entities for review of work proposals on historic structures.

The Standards and their accompanying Guidelines describe four different options for treatment and list recommended techniques for exterior and interior work consistent with each option. One treatment (preservation, rehabilitation, restoration, or reconstruction) is usually selected and followed throughout the course of a project involving a particular building. Application of a single treatment approach helps to avoid inappropriate combinations of work, such as restoring a building's appearance to an earlier time in history while simultaneously constructing a new addition.

The treatments are as follows:

- a. **Preservation** focuses on the maintenance and repair of existing historic materials and retention of a property's form as it has evolved over time.
- b. **Rehabilitation** acknowledges the need to alter or add to a historic property to meet continuing or changing uses while retaining the property's historic character.
- c. **Restoration** is undertaken to depict a property at a particular period of time in its history, while removing evidence of other periods.
- d. **Reconstruction** re-creates vanished or non-surviving portions of a property for interpretive purposes.

7. Recommendations

Prioritization of repairs are identified where immediate or short-term work is needed to stabilize portions of the Casa de Adobe in order to eliminate safety hazards, make the building weather tight, and protect it from further deterioration. Appropriate procedures for the recommended work are described and discussed in order to serve as the foundation for future work. Refer to Section VI.

The background of the page is a light brown color with a faint, repeating pattern of architectural floor plans or blueprints. The lines of the drawings are thin and light-colored, creating a subtle texture across the entire page.

SECTION II: DEVELOPMENTAL HISTORY

II. DEVELOPMENTAL HISTORY

From the *Casa de Adobe Handbook*:

BIRTH OF THE CASA DE ADOBE

Casa de Adobe had its inception in 1914 when an Hispanic Society of California was conceived by...Henry W. O'Melveny, Mrs. Randolph Huntington Miner [*sic*], and Messrs. John G. Mott and Hector Alliot; but it was not until the following year that organization was effected, its membership, in large measure, consisting of those related through birth or marriage to the original families. With enthusiasm stimulated by a desire to create an enduring picture of the home life of the Spanish settlers of California, the Society set out to building a reproduction of an old ranch-house and to furnish it in keeping. The building was erected under the leadership of the members above named and called the Casa de Adobe; but World War I...upset all plans; and little could be done in the way of furnishing until after the Casa was presented by the Society to the Southwest Museum in 1925....

Overview

The Casa de Adobe is a replica of a 19th century Spanish California rancho. Construction started in 1917 by José Velazquez, a “masterhand in the construction of adobe” and built according to plans drawn by architect Theodore Eisen. The Casa de Adobe structure was built in the traditional way, using adobe bricks mixed and formed from earth dug at the construction site. Redwood beams, as well as newly fabricated and historic terra cotta tiles were also used.

Although construction was complete in December 1918, it was not opened to the public until 1927, and was not fully furnished until 1929. Its purpose has always been to honor the history and culture of early California and has served as an important educational venue since its inception.

The Southwest Museum, which has served as caretaker of the Casa de Adobe since 1925, is located one block from the Casa and is also considered an historic icon of Los Angeles. Founded in 1907, the Southwest Museum is the oldest museum in Los Angeles and was the brainchild of Charles Fletcher Lummis and the Southwest Society of the Archaeological Institute of America. (More information on the Southwest Museum and Charles Fletcher Lummis can be found in Section X.B and X.C).

A. HISTORICAL CONTEXT¹**Romanticism of the Casa de Adobe**

The origins of the Casa de Adobe are imbedded in a past that has been romanticized as a period of simplicity and beauty in the minds of those who created it. Built as a replica of a typical home of the California elite from the mid-nineteenth century, the Casa de Adobe is a monument meant to evoke a perceived past that existed before the impending onslaught of Anglo-American culture that would override the dominant Spanish and Mexican heritage that pervaded California's history. This romanticized vision of the past was promoted by Californians as a means of attracting tourism in a period when the cost of transportation was declining and Americans were looking for an identity to call their own. Eager to feed the desire of middle-class Americans for exotic locales and to retain a sense of Spanish distinctiveness, the Casa de Adobe provided an opportunity for those of Hispanic heritage to reclaim their identity and to provide curious tourists with an opportunity to glimpse into a romanticized vision of "Spanish" California.

The legacy of the Spanish and Mexican heritage of California has its origins as far back as the mission period, when Spanish missionaries established their presence along the coast in an effort to convert the native populations to Christianity. The Spanish also built presidios and military bases, as a means to ward off foreign interest and protect Iberian dominance along the Pacific coast. The mission period came to an end in the 1830s, with the secularization of the missions. Mexican independence was achieved and Alta California came under control of an unstable Mexican government in 1822. The opportunity to break the mission's control over the land presented itself, as the native-born Californios took control of the secularization process. Through this endeavor, the mission system was broken down, and land was redistributed to powerful landholders and some indigenous peoples.

As a result of secularization, California came under the control of a wealthy minority who owned a majority of the land. These Californios, as they became known as, were given over 700 land grants through the Mexican government, some which encompassed as much as 100,000 acres, while others were small enough to only allow subsistence farming. The owners of the land often employed natives as servants and workers, as well as Mexicans, who were often employed as cowboys or ranch hands. Most lived in single story adobe homes with large, shaded porches, but some lived in extravagant two storied homes. For the elite, wealth was measured in terms of land and possessions and the profits made trading hides and tallow on the international market. The rancho lifestyle that defined the period would provide wealth and luxury for those who owned land, but it would be short lived, as an instable Mexican government would not be able to hold off the encroaching interests of Anglo-America.

By the early 1840s, Anglo settlers were already starting to encroach on California territory. Their presence would only increase after the events of 1848, when the United States army would complete its conquest of Mexico and force the Treaty of Guadalupe-Hidalgo, which ceded the territory of

¹ Historical Context was provided by the Southwest Museum staff and interns. Minor editorial revisions were provided by Heritage Architecture & Planning. Footnotes are not included in this section, but information has been derived from the Bibliography in this report.

California to the U.S. Not long afterwards, gold would be discovered in the Sierra Nevadas, which would prompt an unprecedented migration of peoples to the once sparsely populated region. Initially, the Gold Rush added to the wealth of elite Californios, as the increased populations facilitated a greater demand for cattle to feed them. The increased prosperity of the region fueled a growth in Pacific trading routes, which allowed the wealthy to purchase a greater variety of imported goods, such as furniture from Europe and New England, as well as wares and trades from the Orient, creating a diverse rancho culture.

Despite the increase in wealth, the influence of the rancheros would absolutely decline in the face of the more dominant Anglo hierarchy. The Spanish/Mexican population in California was minimal to begin with, and with the recognition of statehood conferred in 1850, Spanish political influence would eventually succumb to an Anglo dominated structure. Due to devastation caused by a drought in the 1860s, Californio landholders would be forced to parcel out their land to Anglo Americans, so much so that by 1870, the old families retained only one-quarter of the land they once held. By the 1880s, those of Spanish heritage were facing an embattled future. Culturally, their traditions were still dominant in Southern California, as fiestas and celebrations emulated Hispanic rituals, but most landowners were debt ridden and increasingly losing power to their Anglo rivals. The landscape of Southern California was also steadily changing as the pastoral culture that defined the rancho lifestyle was being replaced by the Anglo endeavors of citrus production. By 1881, Spanish speakers in Los Angeles numbered less than ten percent. It was obvious by the end of the decade that Southern California was fully becoming “Americanized.”

This was the California that a woman by the name of Helen Hunt Jackson visited in the 1880s. A native of New York, Jackson, like many other migrants, was attracted to the West and was captivated by the beauty of the territory. Through her journeys to the West, Jackson became an advocate for the plight of Native Americans, who at this time existed in disparaging numbers, and whose culture it was feared was on the verge of extinction. Moved by her experience with these people, she was compelled to write the novel *Ramona*. Published in 1884, this work of historical fiction told the story of a Ramona, a half-Indian, half-Spanish girl who was adopted and raised on a rancho in Spanish California. Jackson wrote the novel as a means to celebrate and dramatize the plight of California’s mission Indians, but her novel did little to champion their cause. Instead, it inspired Americans, who were moved by her depiction of a rich and luxurious rancho life, to make a pilgrimage to California to search for Ramona’s past.

For those businessmen who resided in Southern California, *Ramona* proved to be the spark that was needed to bolster a weakened economy. The boom of the Gold Rush had declined by the 1880s and the nation itself had experienced an economic depression in the 1870s, which slowed the prosperity of the region. With the attraction of a “get rich fast” mentality gone, it became critical to conjure a new image, one that would express a sense of continuity. The phenomenon of *Ramona* provided a means to capitalize off a culture that was already established in the region, one whose traces were still visible. The missions and the ranchos were an image that business interest looked to exploit in brochures that they hoped would attract tourist around the nation who sought the birthplace of Ramona.

The prospects of tourism were viable due to the changing nature of transportation. The railroads that dominated the American landscape were not only visible signs of an expanding economy, but also of a more mobile population. As more and more tracks were laid down and competition amongst various lines increased, rate wars became more prevalent, which lowered the costs of fares. As a result, the eyes of American tourists were led away from the East and Europe, and were fixated towards the West. More importantly, the lower costs of travel enticed more middle-class Americans to consider California as an alternative destination. While Europe remained the ideal destination of choice, the realities of costs prompted many to consider exploring the West. By 1884, tourist pamphlets and guidebooks lured Americans to California to seek the Ramona's past amongst the romantic Spanish landscape.

It would be the pull of tourism that would define the landscape of Southern California and how Americans would come to define themselves. For the tourist, "Spanish" California represented a pre-modern tranquility that contrasted against a modernizing, industrializing, urbanizing nation. Thousands came to partake in the Ramona experience, and local businessmen would be quick to oblige them. In doing so, Anglo Americans would co-opt and romanticize the "Spanish" culture that defined the region. They would paint the "Spanish" past as one that was idyllic and suited their desires, one that satisfied the needs of paying customers.

The exploitation of "Spanish" heritage and the fictional memory of Ramona could be seen in various aspects throughout Southern California. One of the most prominent was through the promotion of the older adobe homes that dotted the Southland. Looking to capitalize off the search for Ramona's past, owners of these adobes relabeled their homes as actual places from the novel. In San Diego County, near Old Town, the Estudillo Adobe, one of the oldest adobes in the area, presented itself as "Ramona's Marriage Place," and performed marriages for those who wished to fully partake in the experience. The most blatant attempt to capitalize off tourist's memories of Spanish California was the creation of a theme-park in Culver City called Ramona Village, in which stores and rides were promoted as a true representation of the period. The project failed rather quickly however, and was later converted into Mission Village Trailer Park.

Not everyone who emulated the Ramona image of Spanish California did so for purely capitalistic reasons. People such as Virginia Calhoun did so out of a sincere desire to preserve and honor the past. Calhoun was a great admirer of Jackson's *Ramona*, and immortalized the novel through what became known as the *Ramona* drama. Calhoun retold the story as a play that utilized music, which she believed was reminiscent of the Spanish period. It was her contention that in drama, the "majestic harmonies and crash of discords sweep over the chaos of the great transition period of California Indians, Spanish-colonial, and American pioneer and reveal the mighty soul of things in immortal construction." The play was the first to emphasize the notion that music was an essential component of the Spanish Californian period; that the routine of those who worked and resided on the rancho was encompassed by music. The *Ramona* drama was a major component of the tourist experience, and was also the first attraction that was not attached to any one permanent sight. Calhoun's play is still performed to this day in Hemet, California, a testament to the lasting appeal of the legacy of Ramona.

Virginia Calhoun also promoted the romanticism of the Spanish-colonial period through the publication of various articles in *California Southland*, a monthly publication that celebrated the virtues of the region. Through this publication, Calhoun attempted to glorify the past. She promoted many of the fallacies that were associated with the Spanish-colonial past, such as the belief that the Padres of the missions had only “benevolent” interests in terms of their conversions of the native peoples; that it was the soldiers of the presidios who were “merciless” in their treatment of them. She also added that it was the Six Grande families that heeded the call of colonization and came to California – theirs was the “brilliant picturesque rancho and hacienda story that bequeaths to us that precious deposit – Spanish California colonial traditions.” It is her contention that these families only looked to co-exist with the native population, and not to exploit or eradicate them.

It was also her belief that these families, the *gente de razon*, were emblematic of a superior Spanish heritage that had transplanted itself from Spain. Calhoun quoted the observations of foreigners who had visited 18th and 19th century Spain, who stated that “[Spaniards] are incapable of the delusion that the best things in life can be bought with money.” They postulated that the Spanish are offended by tips, that any sign of an appreciation of monetary value is absent from their culture. “And such was the human root from which sprang our Spanish-Californians.” Because the Spanish were such noble people, it follows that those Dons and Doñas who resided in California were just as noble and virtuous. What Calhoun presents is a very romanticized and sanitized image of Spanish-colonial California and Mexican, one that fails to take into account the possibility that these people exploited the indigenous peoples just as much as the soldiers and missionaries did. Nevertheless, Virginia Calhoun was a passionate supporter of preserving California’s Spanish heritage.

The “La Fiesta de Los Angeles”, a week-long spring festival, was started in 1894 by the Merchants and Manufacturers’ Association as Los Angeles’ answer to Mardi Gras. “La Fiesta” celebrated Southern California’s three primary agricultural products—wine, olives, and oranges—with a lavish parade, concerts, parties, and other festivities, and coincided with the spring citrus harvest. In addition, the “La Fiesta” planners were proud of the participants’ racial diversity, as it presented the region’s American Indian population as well as the “caballeros” of the “Spanish period” who rode elaborately adorned horses in bright costume. The event was created in hopes of attracting those interested in Los Angeles’ “romantic” past.

Telsa Kelso of the Los Angeles Public Library and others started fund raising to save California Missions in 1893. Southwest Museum founder Charles Fletcher Lummis incorporated and founded the Landmark Club in 1895. The Landmark Club claimed to have personally saved some half a dozen missions through Lummis’ leadership. Lummis became so immersed in all things Spanish that he renamed himself “Don Carlos” and took up residence in the Arroyo Seco area of Los Angeles. It was his passion to preserve this cultural heritage that led him to found the Southwest Museum in 1907.

It was in this environment of Spanish revivalism that the idea for the Casa de Adobe was born. Those most responsible for its creation was the Hispanic Society of California, whose members consisted of those who claimed to have been direct descendents of those prominent Spanish and Mexican families that once ruled California. Their intention was to create a lasting monument to their Spanish-colonial heritage that was centralized in Los Angeles, as well as to educate the public

about what life was really like at that time. Members of the society traveled throughout California to study the remaining adobes to get an accurate idea of how rancho life existed in the mid-nineteenth century. Their desire was not to create an exact replication of any one adobe, but to create a composite that would emulate a typical adobe from that era. Through the efforts of Mrs. Randolph Huntington Minor, Henry O'Melvany, and Dr. Hector Alliot, director and curator of the Southwest Museum, the Casa de Adobe was built in 1918.

The Hispanic Society was well aware of the impact that tourism was having on the Los Angeles area, and as such, attempted to locate the Casa near a major thoroughfare. They decided on purchasing three lots at the Woodside tract opposite Sycamore Grove that was directly under the Southwest Museum in the Arroyo Seco area. The location was on Pasadena Avenue, which was a major road that connected Pasadena to Los Angeles and guaranteed that the Casa would see a lot of auto traffic, which would hopefully entice travelers to stop and explore the site. It was also strategically located near a trolley stop, which made the location even more attractive.

The importance of location for the Casa was even more relevant considering that the first decades of the twentieth century witnessed another transportation revolution that would considerably change how Americans would travel through the nation. The advent of the automobile would give tourist an alternative means to view the West, one that was more personal and leisurely paced. The automobile would allow them greater discretion in their travel destinations and allow them to see even more of the country. Early cars also provided a sense of returning to nature, as the first models provided no overhead coverage, which made it feel like even more of an adventure. Many early travelers would pack their cars with sleeping bags and tents, and explore the country and its perceived ruggedness. Though the first automobiles were heavily unreliable, people were still attracted to the sense of freedom they provided, witnessed by the fact that in 1900, there were 8,000 private cars, but by 1930, that number had jumped to 23 million.

Much like the railroads, it was the increasing technological improvements and affordability of automobiles that facilitated a rise in their usage amongst the middle-classes of America. As they became a more reliable source of transportation and were climate controlled, the placements of roads and highways became a much greater factor for tourist attractions. The prevalence of automobiles fueled the necessity for better traveling conditions. As a result, more hard-surfaced roads appeared throughout the nation. During the 1920s and 1930s, major nationwide road construction efforts were underway, in which highways such as Pacific Coast Highway were born. By 1949, 200,000 miles of U.S. roads were hard-surfaced. It was through these initiatives that the legendary Route 66 emerged.

U.S. Highway 66 was a direct product of the 1926 National Highway System. It was the first major highway that connected the East to the West, and was the main thoroughfare that people used to seek their fortunes in California. The highway traversed sections of several old roads that were scattered throughout various states, but cut out new roads in Oklahoma. The traditional beginning point of the route was in Chicago, and took adventurers through western states, which brought them to their final destinations of Pasadena, Los Angeles, and Santa Monica. By 1935, 85% of all vacations in the U.S. were undertaken by car. Route 66 was a well traveled highway in history, and the American West was the prime destination spot.

For those who promoted the Casa de Adobe, the establishment of Route 66 was serendipitous. The original 1926 alignment of the route took tourist straight through Pasadena and down Huntington Drive, which took them through the Arroyo Seco area, mere blocks away from the Casa and the Southwest Museum. *Ramona*-driven tourism was still present in the 1920s and 1930s, and those looking to get a taste of the Spanish-colonial lifestyle needed to look no further than a few blocks west of Route 66 in Los Angeles. The proximity to the route was a major factor in the early success of the Casa, witnessed by the fact that in the 1930s, the adobe was averaging over 8,000 visitors annually, prompting the *Harold-Examiner* to label the Casa de Adobe as the city's first tourist attraction. The Route 66 alignment using Pasadena Avenue, or later named Figueroa Street, in Highland Park, led tourists directly in front of the Casa de Adobe from 1931-1934 and 1936-1960.

History of the Casa de Adobe

The Casa de Adobe was the brainchild of essentially two people, Mrs. Randolph Huntington Minor and Henry O'Melveny. The idea came to them over a dinner discussion in 1914 as Mrs. Minor was lamenting the deteriorating conditions of the California missions. She made that point that more should be done to add to the restoration of these declining monuments to California's Spanish ancestry. O'Melveny, instead, suggested that what was truly needed was not a restoration of the missions, but instead a lasting monument to the old Spanish-colonial elite who resided on the land. It was his belief that "the missions were an outstanding evidence of the public religious life of the discovery days, but admittedly, they could not attain the heartfelt interest which belonged to the private home life of [Spanish-colonials]." It was through this notion that O'Melveny suggested to build a replica of the adobe houses that sparsely populated Southern California, but locate it centrally in Los Angeles, so those who were interested in exploring the everyday lives of these people did not have to travel outside of the city.

In an effort to promote their plan, O'Melveny and Mrs. Minor went to Hector Alliot, director and curator of the Southwest Museum, and informed him of their intentions. Intrigued by the notion of the proposed home, Alliot advised them to start scouting out locations that would be suitable to build upon. Anticipating that they would need funding for the project, the trio pulled their resources together and formed the Hispanic Society of California. The immediate function of the Society would be to hold fundraisers and luncheons with the expressed purpose of raising capital to build their adobe home. This was not a difficult endeavor, as both Mrs. Minor and O'Melveny had significant social connections; Mrs. Minor was married to a descendent of the Huntington family, who had money to contribute to philanthropic endeavors. Catering to their own perceived Spanish heritage, the Hispanic Society had a roster "of which [was] the roll of honor of the descendents of the original dons of this region and local lovers of California." Mrs. Minor herself claimed that she was a descendent of Don Luis Arguello, the first Spanish governor of California. However, some years later, Professor Sayre Macneill of Harvard Law in a letter addressed to future Southwest curator Mark Harrington would reveal that Mrs. Randolph Huntington Minor was not a direct descendent, placing suspicion on her claim to Spanish ancestry.

With the plans for the Casa in full swing, both Mrs. Minor and Henry O'Melveny visited many of the historic adobe homes that still populated California to get ideas for the layout of their project. While the two get the credit for undertaking this chore, the one who did the most legwork was Mrs. Adalbert Fenyes of Pasadena, who scouted the possible locations. They chose Rancho Guajome to be "nearest to the old type" to be found anywhere, although it had been constructed in the early 1850s during the US-era cattle boom. With their architectural plans cemented, the chore of picking a suitable location was left to O'Melveny. The present site of Figueroa, then Pasadena Avenue, was selected due to its strategic placement between the cities of Pasadena and Los Angeles, its proximity to streetcars, and its closeness to the Southwest Museum. As O'Melveny argued, "Almost every tourist in Southern California passes over this route at least once, which calls the Casa Adobe to their attention." The Hispanic Society purchased three lots (Lots 3 & 4 of Woodside tract opposite Sycamore Grove) for construction and hired Mexican artisans to construct the adobe bricks that would comprise the structure. Ground was officially broken for the Casa on March 8, 1917.

The initial cost of construction for that Casa de Adobe amounted to \$3,000, and was completed by December of 1918. However, during construction of the Casa, Mrs. Randolph Huntington Minor and her husband were forced to return to France due to the pull of World War I, though the specific reasons for her return were not divulged. Her absence stilted the progress and opening of the Casa to the public. As the Casa lay barren and unfinished, talks were already underway to cede the deed of the adobe structure to the Southwest Museum. Charles Lummis approached Henry O'Melveny in September of 1922 with the idea. According to Lummis:

Henry was deeply interested; but confided to me that Doña Tulita whom he met in Paris last Spring is not coming back here - - and she was the "steam", though Henry raised all the money to purchase the expensive lot and built the beautiful and expensive Spanish adobe home. Henry has been having to carry it for 3 years, and is sick of it, and Tulita told him to do what he liked. But Mrs. H. E. Huntington (mother of Archer Huntington of the Hispanic Society in New York) was the largest individual donor in the matter; and he wants to consult her.

After convincing Mrs. Huntington of the honorable intentions of the Museum, O'Melveny was granted the consent to negotiate the transfer of the deed. The matter was first presented to the Board of Trustees on April 7, 1925, but the initial decision was to decline the acceptance of the gift of the deed until unspecified modifications were made "to render it acceptable." With the modifications assumingly executed, the Casa de Adobe officially fell to the protective operations of the Southwest Museum on September 11, 1925.

Around 1929, it was under the auspice of Southwest Museum curator M. R. Harrington that the Casa de Adobe would realize the dreams of the now defunct Hispanic Society and become a working monument to Spanish-colonial life. It would be Harrington's admiration for California's past as well as for the Casa de Adobe itself that would make it a worthy stop for all those seeking a passage to the times of yore. Harrington would seek the assistance of former member of the Hispanic Society, Florence Dodson Schoneman, or as she preferred to be called, Señora Florence Sepúlveda de Schoneman. Mrs. Schoneman was the Chairman of history and landmarks section of the California Federation of Women's Clubs and resident authority of the Spanish regime in

California, as her mother Lucinda Sepúlveda de Dodson and uncle Roman Sepúlveda, were born on the Sepúlveda rancho that extended from San Pedro to the mountains. The caretaking of the Casa was left to the newly formed Casa de Adobe Committee, which consisted of Señora Schoneman, Henry O'Melveny, and Mr. Theodore Payne, all former Hispanic Society members.

One of the constant problems that has plagued the Casa de Adobe from its inception has been a lack of proper funding. Though the Southwest Museum assumed responsibility for the Casa de Adobe, it had its own financial problems, and was not able to allocate much in the way of funds for its maintenance and furnishing. This was a problem that Harrington tried to address in the early years of the Casa de Adobe. His initial plan was to bring about a revival of the Hispanic Society of California. The original had officially ceased its activities after the ceding of the Casa de Adobe to the Southwest Museum. Harrington sought a revival of the society by way of affiliation with the Mother branch in New York City. It was his hope that the association with the New York group would give the California branch a sense of legitimacy and would also become a source of revenue for the Casa de Adobe. Harrington wrote a series of letters to the head of the Hispanic Society of New York, Mr. Archer M. Huntington, praising the virtues of California's Hispanic heritage and also the outstanding Spanish artifacts held by the Southwest itself, the crown jewel being Lummis' collection of records containing Spanish California folk songs.

The hope was that this new incarnation of the Hispanic Society would serve as group who would assume responsibility for the caretaking and funding of the Casa de Adobe. The objective of the proposed society was 'to preserve the history, music, and traditions of the Spanish pioneers of California; to foster the present Spanish revival; to collect and display objects of beauty and utility made or used in old Spanish California days.' The Casa de Adobe would serve as the headquarters of the Hispanic Society and act as a meeting place, with the chief gathering being an annual fiesta to be held on the first Sunday in May, which would consist of a special program of lecture, music, dancing, and banquet that celebrated the Spanish California character. Under the plan, the Southwest Museum would provide janitorial and gardener services and supervision of the residential hostess, all without cost to the Society. The revival would never happen, however, and the patrons of the Casa de Adobe would have to find other means to support the adobe home.

Harrington would rise to the challenge, as he would appeal to the former members of the old Hispanic Society. Many of the families that were descended from the Old "Spanish" clans donated antiques to the Casa de Adobe to help furnish the rooms in order for them to attain a sense of authenticity. The de la Guerra family of Santa Barbara furnished one of the bedrooms, as did the Sepúlveda family, and Mrs. Frank A. Vanderlip donated Italian antiques that were accepted until more authentic ones could be found to substitute them. Monetary donations from patrons also allowed the Casa de Adobe committee to purchase artifacts and paintings, while various organizations loaned goods to display. Some of the artifacts on display could be purchased by the public with the intent of donating them to the Casa de Adobe. By 1929, thanks to the efforts of Harrington and the committee, the Casa de Adobe was mostly furnished and ready for public display.

For the most part, the Casa received much adulation from those who visited the establishment. Local publications such as the Los Angeles Times and the Herald-Examiner hailed it as an exquisite homage to the Spanish-colonial past of California. Virginia Calhoun, an active proponent of California's colonial past, wrote a series of articles in the periodical *California Southland* that tied the Casa to the romanticism of the nineteenth-century. She claimed that the Spanish-colonial life of California left an immemorial stamp on the land, "and it is the habitat of this life that Casa Adobe builders aimed to perpetuate both in design and furnishing, and this set up a distinctly educational monument." Those who operated the adobe, as witnessed by the practice of the first hostess, Señora Florence Sepúlveda de Schoneman, perpetuated this image of authenticity. Schoneman worked to keep alive the spirit of Old California, to retain the Spanish names, to teach visitors their correct pronunciation and remembering Old Spanish customs.

Even visitors from other countries marveled at the authenticity of the Casa de Adobe. In 1929, one Mexican filmmaker used the adobe to film a period film by the name of "Dios y Ley" (God and Law). The actors who were part of the production were impressed by the depiction of the Spanish-colonial past that was present before them. Key scenes of the film were filmed within its walls with then famous Spanish actors Guillermo Calles and Carmelita Guerrano. Upon filming within its walls, Calles exclaimed that "I have been in pictures for eighteen years, and the Casa Adobe expresses more perfectly than anything I have ever seen, the old Spanish Colonial days." They also filmed scenes at the tunnel entrance of the Southwest Museum, which doubled as an entrance to a Mayan temple. On May 4, 1930, Princess Maria de Bourbon, who was the first cousin of King Alfonso of Spain, visited the Casa de Adobe, and remarked on its pristine condition.

While the Casa de Adobe was viewed as a means to preserve the past, it was also a place for members to celebrate their Spanish heritage. This was most evident with the Annual Fiesta of the Casa de Adobe. First held on June 6, 1927, the fiesta was a lavish festivity that celebrated all things associated with their Hispanic ancestry. It was marked by traditional dances and music, with dancers dressed in traditional garb, as well as catered with authentic food. The garden and fountain were covered with platforms that allowed people to perform in the courtyard. One of the eyewitnesses to the Fiesta was Charles Lummis, who came to "pay tribute to those who founded the Casa Adobe." Lummis watched the performance of the traditional dance, one of which was the "degenerate tango - - but [was performed] with more moderation and grace than it is usually seen." The celebration was limited to invitation-only participation, as the Casa de Adobe could only hold so many people, and the organizers wanted admission limited to those who could claim Spanish heritage and those who were members of the Southwest Museum. The festivities were organized by the Casa Adobe Committee and were facilitated by Señora Schoneman, who at the end would get up in front of the crowd and read aloud the names of the prominent Spanish families of California, whose representatives would step forward in recognition of their honor.

The Fiesta became a tradition for the Casa de Adobe and was held on annual basis for many decades. Only a few times in its history did it not take place, such as in 1931, when the city of Los Angeles held its 150th birthday celebration. At this time, the Fiesta of the Casa de Adobe would give way to the much more prominent Fiesta de Los Angeles. Even then, the Casa de Adobe would still host numerous celebrations in conjunction with the larger Fiesta. In September of that year, the festivities included troubadours, Spanish dances, and other authentic aspects meant to reflect

traditional rancho life. On the 4th, there was a featured talk by Mrs. Gertrude Ross, a composer, on Spanish California songs. She also played some of the songs with Mrs. Genevieve Parcher, who sang some melodies. On the 5th, Don Guimo, an Argentine Tango artist, performed, with Louis Silva singing Spanish songs, and Mrs. Isabel Claire Lopez putting on a fashion show that depicted authentic modes of dress in California. It was also preempted by the onset of World War II in 1944, as many members of the Casa Adobe Committee were called overseas. The celebration was later renamed the Fiesta de la Santa Cruz, but still carried on its traditional celebration of Spanish heritage until sometime in the 1960s.

The early success of the Casa could be seen in the number of those who sojourned to the facility. In 1932, Los Angeles hosted the Summer Olympic Games, which served as a boon to the city's tourist industry, as well as its economy. In that year, 8,637 people visited the adobe home which was a high number considering that it was only open on Wednesdays and Sundays. The newfound popularity led to a boost in the membership of the Casa Adobe committee, which jumped to 15 people. It was speculated that this interest in adobe structures would prove to be the impetus to the renovation of the Palmares Adobe in Pasadena in 1939. In 1934, the Casa de Adobe was host of a luncheon for the Los Angeles Lions Club, who held a fashion show depicting the wares of Old California, marking the first time the venue was used for a private activity. Another milestone was the allowance of local school to visit in an effort to educate school children in the history of Spanish California. During the first year of 1938, 36 institutions visited, amounting to 1,302 pupils, and a total yearly visiting number of 7,074. The success of the Casa de Adobe did not translate into more funding, however, as admittance was free, and cash donations were mere suggested, not required. In an attempt to foster more attention to their plight, the director of the Southwest Museum, F. W. Hodge, created the "Friends of the Casa de Adobe," with members paying a \$1.00 annual fee; the proceeds of which would be used towards its upkeep.

Visitation was impeded, however, by the onset of World War II. With the bombing of Pearl Harbor in 1941, and the subsequent warning that Japanese pilots might be targeting the Pacific coast, many tourists avoided California. As a result, the number of visitors steadily decreased during this decade, with a low of 2,354 in 1944. The Casa was used, however, as an instrument to support the war effort. In October of 1941, the Native Daughters of the Golden West entertained American troops who were being deployed to the war. There were also plans to throw a Christmas party as well, but the plans were abandoned due to the fear of a Japanese attack. Later in the decade, the Daughters of the Golden West held a party to support and comfort those wives and children whose husbands were killed or captured in the Wake Islands. In 1945, the Fiesta de la Santa Cruz was revived in 1945 after a one year hiatus and the number of attendees was over 400.

Despite the distractions of the war, the 1940s saw a rise in the use of the Casa de Adobe as a meeting place for various history-minded organizations, such as the Adobe Association, the Garfield Study Club, California History and Landmark Club, Italian Women's Club, Civic Center Women's Club, and the Native Daughters of the Golden West. There was also some reservations and concerns expressed by the Board of Trustees of the Southwest Museum. Dr. Hodge, the director, drew attention to the fact that the meager income that was being generated by the "Friends of the Casa" was not sufficient enough to cover the cost of its upkeep, and considered dissolving the group and incorporating them into a universal Southwest Museum membership. There was also a

recognition that the distance between the museum, which sits on Mount Washington, and the Casa de Adobe, which was at the base of the mountain on the street level, led to a public disassociation of the two as one entity, a factor that contributed to its inability to maintain funding. As a result, it was decided that the Casa de Adobe would be regarded in the same light as the museum, and repairs to the structure would come out of the Hinchman Fund for museum repairs.

The decade of the 1950s would prove to be an important, if not contradictory, period for the Casa de Adobe. The city of Los Angeles was rapidly growing due to its importance to the defense industry. Government-funded jobs attracted many migrants from across the country to settle within its confines. This provided for a new basis for visitors, witnessed by the fact that over 10,000 people visited the adobe home in 1950. Numbers would remain high for the decade, as curiosity of the city's past attracted visitors. Another factor that contributed to rising interest in the adobe was the introduction of the Las Posadas ritual by the Casa Adobe Committee in 1951. The celebration of Las Posadas was introduced to California during the Mexican period, and was observed amongst the ranchos. The ceremony reenacts the journey of Joseph and Mary, who attempt to seek shelter from one door to another. The ceremony concludes when the actors who play the twosome find refuge in the chapel, as witnesses follow them in. After, the children of those present are selected to break a traditional Mexican piñata, made of olla and crape paper. The desire to keep the piñata authentic has led to members going to Tijuana and Ensenada just to find a traditional specimen.

The banner event, however, was the first major renovation of the Casa de Adobe in conjunction with the "Golden Anniversary" of the Southwest Museum. With the renovation, the grounds outside and inside the Casa were planted with new flora more indicative of the Southwest influence. A rock wall was built across the rear of the Casa property and a chain gate was erected to add security to the premise to protect against rising traffic. The structure itself had been completely redecorated and cement floors were placed in rooms that had only dirt floors. The rooms were repainted inside and out, and a stronger, more portable stage for activities was constructed.

The renovations were made with the intention of integrating the Casa de Adobe into a more active role with the larger community. The first example of this intent was the use of the grounds by Occidental College, who hosted a reception for the members of the Southwest Conference. In November of 1955, the Casa was chosen to host a celebration in honor of the arrival of Braulio Maldonado, the Governor of Baja, California. Then Vice-President and Southern California native President Nixon was invited to attend the affair, but could not make it due to a prior commitment. In June of 1958, new Casa de Adobe signs were installed on Figueroa Street and new signs were made to mark all the rooms off the patio. There was also some free advertising for the adobe as a program called "Golden Journey", which focused on California cities, referenced the Casa de Adobe as a place to visit. It was hoped that the overhaul would bring a new sense of prestige and interest.

As promising as the decade was, the 1950s would also provide some challenges. The motivation behind those who came to Southern California was changing, as the very defense contracts that brought people to the state for employment was marking a shift in how they perceived the promise of the state. People were no longer concerned with pursuing the romanticized Spanish past of the region, but were dreaming of the future and progress. Even tourists coming to California had their sights turned to different agendas, as no longer were they pursuing the mythical birthplace of

Ramona, but were flocking to the home of Mickey Mouse and friends. Revolutions in transportation also affected visitation, as the 110 freeway replaced Figueroa Street as the major thoroughfare that connected Pasadena and Los Angeles, leaving fewer people traveling back and forth past the adobe home. As the city became more populated, it built up around the Casa de Adobe, and its prominence on the boulevard was overshadowed by newer structures. As a result, by the end of the decade, the number of visitors declined.

The fortunes of the Casa de Adobe also turned in the following decade, as two of its biggest supporters were lost. M. R. Harrington, who had already been relieved of his curator duties due to his declining health, passed away, as did Señora Florence Sepúlveda de Schoneman, who was the heart of the Casa, on June 2nd, 1967. In 1968, the Southwest Museum decided to open the Casa de Adobe to the public for four days a week (Wednesday, Thursday, Saturday, and Sunday) from 1:00 pm to 5:00 pm. The activities within the structure did continue, but did so with little fanfare. In June of 1975, there was an Art Council Dinner for the Los Angeles County Art Museum, as well as a luncheon held by the Southwest Museum for the American Association of Museum Conferences. There was also an attempt to raise interest in the Arroyo Seco by constructing a cultural experience that would possibly attract interest from a more sophisticated clientele. On May 11, 1974, the Museum Alliance hosted what was construed as a Cultural Heritage Walk that consisted of stops to Hale House, the Lummis Home, Sycamore Park, the Southwest Museum, and the Casa de Adobe.

Again, in the 1970s, interest was expressed in trying to once again establish a stronger tie between the museum and the Casa. This time, the interest was in the form of the property that surrounded the adobe edifice. In 1959, the director of the Southwest Museum, Carl Dentzel, had acquired the rights to the land that adjoined the Casa de Adobe, and was willing to grant an option to the museum to purchase the “Ziglar House” lot, which was known as Lot 2 of the Woodside tract. The prospect was debated by the Board of Trustees, and in 1960, it was decided that they would indeed purchase the deed to the property. The museum sat on it for a number of years, as a consensus could not be reached on what to do with it, and how it could benefit the Casa de Adobe. In 1975, serious discussions were underway to convert the property into a museum that would operate as an art gallery to showcase revolving exhibits as well as house some of the museum’s more cherished pieces of art. It was hoped that the proposed gallery would more effectively tie the Casa de Adobe to the Southwest Museum and bring stronger interest in it as well.

In 1983, the *Sala de Musica* was converted into an exhibition gallery, which was used to present contemporary Hispanic art. This space continued in this role until 1987. In 1992, the Southwest Museum Board decided to limit public access to only special events and programs, noting financial difficulties and low visitation.

In 2003, the Southwest Museum merged with the Autry Museum of Western Heritage at Griffith Park, to create a new institution, Autry National Center. In 2003, the Casa de Adobe’s collections were moved to a more appropriate environment at the Griffith Park site where they remain for conservation, storage, and use in the Autry National Center exhibitions. In 2004, the Los Angeles Conservancy started offering tours of Historic Highland Park and included the Casa de Adobe as one of its most important stops. Tours continue today, and actually have been increased in frequency to keep up with high demand. The Las Posadas event continues every December.

Physicality of the Casa

When the Casa de Adobe was built, its function was not only to be a lasting monument to the Spanish-colonial days of the past, but also to serve as a tool to educate the public about the rancho lifestyle. As such, the caretakers of the Casa were meticulous in their attempt to recreate the customs of the period for visitors to appreciate. Their attention to historic detail was done with the hope that tourists would take away with them a newfound respect for their Spanish heritage. According to long-time Casa hostess Florence Sepúlveda Schoneman, it was the new visitors to California who showed the most interest and curiosity towards these customs. From her perspective, “the newcomer [to California] is often more enthusiastic. Perhaps those who have been here so long take too much for granted. But the men and women who have been here for a short time – these drink in the spirit of California.”

The Casa de Adobe was meant to emulate the typical ranch home of the Spanish or Mexican period that was inhabited by the *gente de razón*, or the Hispanic settlers. For these people, the definition of their success could be seen through the ownership of property, and the home was the ultimate expression of their pride. It was the home that made them, and the home was the cornerstone of the state. The architectural style of the adobe homes was purposeful and practical in its design, as exemplified by the patio, which served an important familial and social function. It was said that the patio of the home in Spanish California was equivalent to the fireside in New England as it was place for the family to commune and connect. The inner courtyards of the adobes often contained gardens that were the centerpieces of the home and generally had fountains, fruits and flowers. The Casa de Adobe was initially planted with olive and pomegranate trees.

The inner walls of the homes were the place where the family was centered and the hired hands of the rancho were served. The role of supervisor of the affairs of the house fell to La Patrona, or the Lady of the Home. It was her job to supervise the workers as well as the women who spun and sewed for the family. It was also her duty to serve those who ventured to the casa to visit or seek refuge and food. While the workers were served their dinner in the inner walls of the home, the family retired to a dining room to be served in their own personal space.

Perhaps one of the most important in the Casa was the chapel. Every family of status in Spanish/Mexican California had a familial chapel built in their adobe. The chapel was a place of worship for the family and was symbolic of their strongly held religiosity. It was believed that in the presence God, “exterior trappings did not count; man measured his soul, not his worth.” It was said that within the chapel, everyone in the casa was on equal ground in the eyes of the Lord. The alter was often adorned with flowers from the garden; each flower appropriate for the particular holiday celebrated. The chapel of the adobes housed special familial celebrations such as marriages, baptisms, and communion for the family, but it never supplanted their Sunday pilgrimages to the missions when they were still operating.

In an effort to make the Casa de Adobe an authentic representation of the “Spanish” style homes that populated the California landscape, the architects scoured the Southland for remnants of this rapidly disappearing culture. It was their decision not to replicate an existing adobe home, but to

create a composite of them, so that the Casa would stand as an original, but authentic, reproduction of an adobe home. One of their inspirations was the Arguello home at Point Loma, but they also gleaned ideas from the adobes in Santa Margarita, the Estudillo Adobe in Old Town San Diego, and Rancho Guajome in Vista, California. The results of these efforts produce the architectural style seen in the Casa de Adobe, which some observers at that time labeled it as “the outstanding landmark of the California Spanish-colonial tradition.”

It was decided that the Casa would be made to reflect the growth of a young Californio family just starting out life. As a new family starting out, the adobe would start out with the two necessary rooms to live in, and the home would grow with the family and the anticipation of receiving guests. Building would start in the southwest corner, and additions would be made as the family’s wealth increased, starting in the south, and moving to the east, to north and then to the west of the structure. The addition over time would generally be comprised of a sitting room, dining room, kitchen, a bath, a room for the resident priest, a chapel, a room for the majordomo, one or two rooms for retainers, and a “caboose” for unruly servants or vaqueros.

One of the special features of the Casa was that the builders fabricated adobe brick for construction using the very dirt it resides on. A Gabrielino artisan by the name of José Velazquez was hired to construct the adobe bricks that would compose the casa. The Casa de Adobe itself was built using over 60,000 adobe bricks, with walls 2 to 2 ½ feet thick and were supported by redwood beams whose distance apart were considered for maximum support. The walls were then finished with lime plaster to give it a smoother surface.

Replicating the pattern put forth from the other adobe homes, the Casa de Adobe is a four-walled structure which offered the four essentials of a human habitat: defense, shelter, light, and air. Each room had at least one outside and one inside window to maximize the amount of sunlight that could fill the room for the day and maximize ventilation during summer months. The rooms also have a veranda and an entrance door that gives privacy, yet at the same time, opened the rooms to many people as they opened up to the courtyard. This is indicative of the notion that these people resided in a geographically hospitable area that featured good weather, which made being outside, a central feature of their lives. The Casa itself has two entrances: the main entrance (*El Entrada Principal*) and the back entrance (*El Entrada de Corral*). The rear entrance consists of two sets of double doors leading to the corrals on the outside of the home. Oftentimes, these rear entrances would house the majordomo, the head ranch hand, who used it as a sleeping area and also a defense posts to supervise who came in and out of the house. *El Entrada Principal* is a heavy four-paneled oak door that functions as a double door, with one door containing perpendicular panels and the other being just a single door.

The patio of the Casa de Adobe was patterned directly after the Rancho Guajome in San Diego County, a perfect square that is 60 feet by 60 feet. The composition of the garden that resides within the Casa de Adobe composed of vegetation selected by one of the original founders, Henry O’Melveny, who tried to stick to what he believed to be authentic Spanish-Californian flora such as mission fig trees, oleander, jasmine, and madreleve. Authenticity was also evident in the roof of the structure, as a member of the Hispanic Society by the name of J. M. Danziger went to Tampico, Mexico to purchase roof tiles that were over 200 years old. Even the floor tiles that are found

throughout the Casa de Adobe were taken from exact measure from Mission San Juan Capistrano, so that they would accurately reflect the period.

As a facility that would serve for educational purposes, the Casa de Adobe would come to house many artifacts that were representative of the Spanish-colonial, Mexican, and early U.S. period. As such, one of the rooms in the Casa in its initial configuration was meant to serve as museum for small relics of “Spanish” California, while the rest of the rooms would be authentic replications of their intended functions equipped with period-appropriate furniture and wares. The main museum room housed some Spanish antique pieces such as a walnut center table imported from Spain, a Talavera Ink well with a sander and quill pen, a leather bottom arm chair, candlesticks and a paneled cabinet, much of which was donated by anonymous benefactors.

One of the Casa de Adobe’s most prized possessions was the Caballeria Collection. The Caballeria Collection consisted of 34 old paintings, most of which were from missions, but had been dispersed during the secularization period. Father Juan Caballeria, recollected the paintings, which were then purchased for the Casa through public subscription. Some of the more prominent pieces from the collection include “Madonna of the Ring” by Antonio Palomino, an eighteenth-century Spanish artist, and “Nuestra Senora de los Dolores” which was originally hung in the San Gabriel Mission. Legend has it that the latter painting was used to bring peace between the indigenous peoples and the Fathers of the mission. These paintings were dispersed throughout the Casa, with some residing in the main museum room. Other historical pieces included a chair carved by Juaneños artisans at Mission San Juan Capistrano that was said to have belonged to Father Junipera Serra himself that was donated by Charles Lummis himself. It was claimed that it was the chair from which Serra officiated the missions. The Casa de Adobe was also home to the deathbed of former California Governor Pio Pico.

True to its goals of authenticity, the Casa de Adobe also contains its own chapel that is similar to the ones found in various Spanish homes. Much like those expected to be found in these residences, the chapel in the Casa de Adobe was ornate, as the corridors and sacristies were floored with tiles that were typical of the Missionary style. The doors of the chapel itself do not contain a single nail and each one was modeled after different adobes—one was modeled after the chapel entrance of San Carlos, while the other was after the Palo Verde Haciendas.

Since its inception in 1919, the Casa de Adobe has remained functionally the same building it was conceived to be, but it has gone through its own unique evolution over the years.

1930s

- In 1933, the Casa was able to procure on loan a series of paintings entitled the “Stations of the Cross” that were housed in the chapel. They were later returned to the Church of Christo Rey in Santa Fe, New Mexico in 1940.
- In 1936, concerns were raised by then Chairman of Hostesses Isabel Lopes de Fages that the Casa was not maintaining an authentic representation of Spanish colonial life. It was her opinion that the garden vegetation did not represent early California. This prompted Dr. Frederick W. Hodge, then director of the Southwest Museum, to propose the formation of the

“Friends of the Casa de Adobe”, with the intent of having its members donate a \$1.00 membership fee for the purpose of providing maintenance fess and to hold fundraisers. This marks the first attempt to bring about the first physical changes to the Casa de Adobe.

- Changes were also made in 1936 to the Casa “museum” in an attempt to show more of an expansive history of the California missions. New exhibits tried to show that the missions were more than just religious centers, that they were the origins of “white man’s civilization” in California.
- In 1938, a new concrete fountain was added to replace the more ornate one placed in 1919. It was believed that the old fountain did not accurately represent those that were typical of the period. A new floor was also laid in the kitchen quarters, and repairs to the plaster around the walls of the Casa de Adobe were performed by Eagle Scouts.

1950s

- The Casa de Adobe was rewired in 1949, which included the installation of large sign in the front of the building to notify the public of the Casa’s presence. Early California lanterns were also added to give more authenticity. New paintings were brought into the Casa, such as “The Martyrdom of St. Sebastian” by Alanso Cano, which was hung in the chapel. It was donated by a Mrs. Laverna Alliot.
- In 1952, the Casa underwent extensive repairs to the roof, especially over the Sepúlveda bedroom; several heavy beams and sheathing were replaced, and a new canopy was provided for the bed in the priest’s room.
- In 1954, unspecified improvements were made to the patio, along with the replacing of roof tiles. First major renovations were performed in terms of plastering, painting, whitewashing, and concrete paving. The improvements were taken out of the Cora E. Hinchman Fund of the Southwest Museum (General Improvement fund).
- It was during the renovations of 1954 that the old “museum” room was moved across the courtyard to the two rooms next to the chapel, while the former room was converted into a Music Room.

1960s

- In 1961, there were reports of termites rotting out beams in the corridor in front of the chapel. The beams were repaired with wood from the Museum supply. There was also some damage reported due to leaks from heavy rainstorms. Bricks around the flowerbed were also replaced.
- Renovation of hostess apartment; installation of new sinks and cabinets.

1970s

- Casa was closed between August 18th and September 17th of 1975 for refurbishments such as the painting of interior rooms and garages, as well as the exterior. Two restrooms and benches were also painted at a cost of \$2,380.00.

1980s

- On April 17, 1983, the Casa de Adobe held an open house to showoff the second major renovation done to the site. The original “museum” room was restored to its original use for exhibiting arts and artifacts. In the chapel, a new scheme of wall decorations with colors more accurate to the time period were painted by Norman Neuerburg, as was an alter table and tabernacle on loan from the San Francisco Mission. The lattice railings between posts along the patio railings were removed due to the fact that they were an American influence. The climbing fig vines that wrapped around the base of the fountain were removed, the exterior of the fountain was plastered red; tile capping was added, and the center bowl of the fountain was replaced by one that was carved out of stone. There was further landscaping done to the outside of the Casa, and much of the gardens were covered by concrete tiles for a more productive use of the grounds for receptions.

1990s

- In the 1990s, the museum received a grant from the National Endowment for the Humanities (NEH) to assess the conservation needs of the collections housed in the Casa de Adobe.
- In 1992, the Casa de Adobe was closed to the public, except for special use, as a result of declining attendance and financial issues.
- 1994 Northridge earthquake rocked the greater Los Angeles area directly affecting the Casa de Adobe. Damage was assessed by Heritage Architecture & Planning and stabilization was completed in 1998 on the porch roof, Sepúlveda Room, main Entry, the Kitchen, and the Horno room.

B. CONSTRUCTION HISTORY SUMMARY

The Casa de Adobe has experienced very minimal architectural changes since 1918. The following chronology is based upon research conducted by Museum staff and intern historians.

Date	Description
1918	<ul style="list-style-type: none"> • Construction of the Casa de Adobe.
1936	<ul style="list-style-type: none"> • Establishment of the “Friends of Casa de Adobe” in order to help raise funds for the continued maintenance of the building and site.
1937	<ul style="list-style-type: none"> • New roof placed on the garage.
1938	<ul style="list-style-type: none"> • New concrete fountain replaced the more ornate 1919 fountain. It was believed that the original fountain did not accurately represent those that were typical of the Rancho Period. • New floor was installed in the Caretaker’s kitchen. Wood floor was replaced with concrete. • Plaster repairs was performed by the Eagle Scouts.
1944	<ul style="list-style-type: none"> • Improvements included new roof above the Padre’s room and installation of a gas line.
1949	<ul style="list-style-type: none"> • Modernization of electrical wiring system.
1950	<ul style="list-style-type: none"> • Large sign was added to the entrance of the Casa. • Early California period light fixtures were added throughout the Casa.
1952	<ul style="list-style-type: none"> • Extensive roof repair especially over the Sepúlveda bedroom. Several heavy beams and sheathing were replaced.
1954	<ul style="list-style-type: none"> • Unspecified improvements were made to the patio along. • Replacement of roof tiles. • Improvements also included: plastering, painting, whitewashing, and concrete paving. • Original Museum room was relocated to the two rooms adjacent to the Chapel. The original Museum room was then converted into a Music Room.
1961	<ul style="list-style-type: none"> • Beams at the corridor in front of the Chapel were replaced due to termite infestation. Wood came from the Museum supply. • Brick replacement for flowerbeds. • Renovation of the “Hostess’ Apartment” including installation of a new sink and cabinets.
August 18 - September 17, 1975	<ul style="list-style-type: none"> • Interior and exterior re-painting of the Casa including the garage, restrooms, and benches for a cost of \$2,380.

Date	Description
1983	<ul style="list-style-type: none"> • Original Museum Room restoration. • The <i>Entrada de Corral</i> was upgraded to include a large restaurant-style stove and other appliances to serve as a catering kitchen for events. • Chapel <ul style="list-style-type: none"> • New stenciling design. • New alter table and tabernacle on loan from the San Francisco Mission. • Original lattice railings between the courtyard posts were removed. • Climbing fig vines that wrapped around the base of the fountain was removed. • Fountain was plastered red and tile capping was added. • Center bowl of the fountain was replaced by a carved stone. • Landscape renovation to the site. • Interior courtyard gardens were replaced by concrete tiles that were added in order to utilize the site for outdoor receptions.
1998	<ul style="list-style-type: none"> • Structural stabilization work was completed at Casa de Adobe and funded by FEMA, as a result of damage sustained in the 1994 Northridge Earthquake. Also included minor plaster replacement and painting.
1999	<ul style="list-style-type: none"> • Casa de Adobe was fumigated.
2003	<ul style="list-style-type: none"> • Collections cleaned and moved to Autry National Center’s Griffith Park location in order to provide secured environmentally controlled storage for the Casa de Adobe’s artifact collection. The Griffith Park location meets, or exceeds, the standards specified by the American Association of Museums for artifact storage. Facility was thoroughly cleaned by Eagle Restoration, Inc. No renovation work completed during the cleaning. The Casa de Adobe was fumigated.

C. PERIOD OF SIGNIFICANCE

The period of significance enables both original features and compatible early modifications to be interpreted as significant historical materials or configurations. It is suggested that the period of significance for the Casa de Adobe be 1919-1960. The justification for the period of significance is derived from the date of construction in 1919 until 1960, to reflect the Casa de Adobe’s years of highest attendance and purest interpretation of an adobe home, as it was intended by its founders.

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SECTION III:
ARCHITECTURAL EVALUATION

III. ARCHITECTURAL EVALUATION

A. Terminology

The Architectural Evaluation consists of an assessment of exterior and interior features and finishes. The Evaluation includes an identification of those architectural features that are character-defining due to their individual contribution to the overall historic value of the property and often reflect the building or site's Period of Significance.¹ Since the Casa de Adobe is listed as City of Los Angeles Cultural Historic Monument #493, a recommended period of significance has been established for the purposes of this report to be 1919-1960. The justification for the period of significance is derived from the date of construction in 1919 until 1960 when Route 66 ceased direct links to the Casa de Adobe.

Character-defining features are further described as premiere or important as defined below. Items that are non-character-defining may be historic or non-historic. They have been described as non-character-defining because, unless otherwise noted, they do not individually make a significant contribution to the overall historic value of the property. Non-character-defining features are further described as contributing or non-contributing as defined below. All premiere, important, and contributing features, elements and finishes must be preserved in the course of future project work. The features are evaluated in a room-by-room format.

1. Premiere

A feature (building, site, structure, or object) that adds to the historic architectural qualities, historic associations, or archaeological values for which a property is significant, because it was present during the period of significance and possesses historic integrity or is capable of yielding important information about the period. In addition, the feature possesses a high degree of specialized craftsmanship that would require all future restoration or replication to be completed by a qualified conservator or specialized craftsman. In other words, the feature cannot be restored or reproduced using standard construction techniques, or readily available materials.

2. Important

A feature (building, site, structure, or object) that adds to the historic architectural qualities, historic associations, or archaeological values for which a property is significant, because it was present during the period of significance and possesses historic integrity or is capable of yielding important information about the period. In addition, the feature possesses a moderate degree of specialized craftsmanship that would require all future restoration or replication to be completed by a skilled

¹ Period of Significance is the length of time when a property was associated with important events, activities, or persons, or attained the characteristics which qualify it for National Register listing. Period of significance usually begins with the date when significant activities or events began giving the property its historical significance; this is often a date of construction.

contractor with specialized experience related to the specific construction techniques using currently available materials and tools.

3. Contributing

An item (building, site, structure, or object) that adds to the historic architectural qualities, historic associations, or archaeological values for which a property is significant, because it was present during the period of significance and possesses historic integrity or is capable of yielding important information about the period. The feature can be restored or replicated using standard construction practices by a qualified contractor or staff member.

4. Non-Contributing

A feature (building, site, structure, or object) that does not add to the historic architectural qualities, historic associations, or archaeological values for which a property is significant because (a) it was not present during the period of significance, or (b) due to alterations, disturbances, additions, or other changes, it no longer possesses historic integrity and it is incapable of yielding important information about the period. The feature can therefore be altered or replaced by a contractor or maintenance staff using standard construction materials and methods. Care should always be exercised to eliminate impact to the adjacent or related character-defining features.

B. ASSESSMENT OF EXTERIOR AND INTERIOR FEATURES AND FINISHES

The premiere character-defining feature of the Casa de Adobe is the Spanish Colonial style of architecture. The building and its situation on the site reveal this architectural style in the composition and organization of the site plan, building components, and associated features.

1. Exterior**a. Massing and Adobe Masonry**

The existing “U” shaped adobe structure and inner courtyard is a premiere character-defining feature to the Casa de Adobe historic site. The building is located in its original configuration and at its original site of construction. The existing historic adobe masonry at the Casa de Adobe is a premiere character-defining feature. The Casa was built utilizing over 60,000 adobe bricks measuring 2 feet by 2-1/2 feet thick. (Refer to Photos HP1-HP3) Historically, adobe bricks were frequently made from soil (adobe bricks are composed of at least some sand/silt as well as clay) found close to the site, as at the Casa de Adobe. After the bricks were dried, they were laid with adobe mud. Frequently the mud contained shards of rock and debris from the site. Therefore, in addition to being a character-defining feature, the adobe may contain material that could yield important archaeological information about the site.

Traditionally, walls were finished with some kind of finish coat. Lime plaster coating was applied directly to the Casa de Adobe to protect the exterior surfaces. Lime plaster, widely used in the 19th century as both an exterior and interior coating, is much harder than coatings such as mud plaster. It is, however, less flexible and cracks easily. It consists of lime, sand, and water and is traditionally applied in heavy coats with trowels or brushes. Some plaster repair work was recorded in 1954 and again in 1998. (Refer to Photo 22)

b. Porch and Wood Features

The wood porch and all associated trim and wood detailing are premiere character-defining features to the historic building. They were constructed at the same time as the adobe building. (Refer to Photos HP3-HP5) The overall construction method is typical of one story Spanish Colonial Revival architecture. Spanish Colonial buildings in the southwestern United States in the 18th century were low, long, one story buildings, with walls of adobe bricks or stone, sometimes slathered with lime wash or plaster. A covered porch ran the length of the facade. The interior of the house was similar to the exterior: plain adobe walls, curved archways between rooms, and ornamentation only on doors and windows. By the early 19th century, the homes were typically two stories, with three wings shaped in a “U”, circling an enclosed patio or garden in the rear.

The original lattice railings located between each post at the inner courtyard were removed in the 1980s. The Museum staff did not feel that these railings properly interpreted the Rancho period and were an American influence. (Refer to Photos HP5, HP11, Photos 50, 52, and 54)

c. Clay Tile Roof

The existing clay tile roof is an original feature to the Casa de Adobe. (Refer to Photos HP 3, 4, 5, 7, and 12; and Photos 5, 16, 23-26) The clay tile roof is an important character-defining feature to the Casa de Adobe. A wooden overhead structure with clay tile was added at the south facade possibly during the 1960s improvements to the Caretaker’s Apartment. This wooden overhead structure is a non-contributing feature.

d. Wood Windows and Doors

At the Casa de Adobe, the existing windows and doors are important character-defining features because they are original and reflect the original design intent and style.

Based upon historical research, the original design intent of the Casa de Adobe included two exterior-facing windows and one veranda-facing window to maximize the amount of sunlight during the day. (Refer to Section II)

The windows are also a good example of specialized construction that would require the services of a skilled contractor with specialized experience in the repair, restoration, and reconstruction of historic wood windows.

The exterior facing windows have shutters with varying decorative stencil detailing and simplistic vertical wood grating with the exception of the windows associated with the Caretaker's apartment. One of the Caretaker's windows contains a screen. A wood framed screen door is also located at the Caretaker's porch door and veranda facing doors.

The original design intent of the Casa also included that each room contain a door leading out towards the veranda as well as interior doors that would be utilized for privacy. All doors are constructed of heavy timber. The original main oak entry door located at the east wing is a vertical plank double-door that contains a security view portal with wood slider and vertical metal railing on the south side. The north door is separated into a top- and bottom-half that could be opened separately and is typical known as a "dutch door". This double-door style is not typical to most adobe construction, but is original to the Casa de Adobe; therefore, it is an important character-defining feature.

e. Chimneys

There are a total of five chimneys located at the Casa de Adobe that are original to the building and are considered premiere character-defining features. They are located in the *cocina*, *horno*, *entrada del corral*, *Cuarto de Sepúlveda*, and the *sala*. A flue is currently located at the Caretaker's apartment that attaches to a heating unit.

f. Light Fixtures

There are some original light fixtures located on the porch structure. They are ornate period fixtures typical to this style of architecture. Original light fixtures are premiere character-defining features.

There are also several non-historic fluorescent fixtures. These fixtures are non-contributing. They should be removed and/or replaced with period style fixtures.

g. Central Courtyard/Patio

The Central Courtyard/Patio is an important character-defining feature. It contains a centralized fountain and a rough tiled courtyard. The tiles were part of 1980s improvements. Formerly the courtyard composed of vegetation selected by Henry O'Melveny and included Spanish-Californian flora such as mission fig tress, oleander, jasmine, and madreselve. Most of the landscaping has been limited to the perimeter of the courtyard. The courtyard was patterned directly after Rancho Guajome in Vista, California and is 60 feet by 60 feet. In 1938, a new concrete fountain was added to

replace the more ornate 1919 fountain. It was believed that the old fountain did not accurately represent those that were typical of the period.

The Main Entryway contains painted murals and period light fixtures. The brick walkway is in a herringbone pattern which is differentiated from the porch walkways. Doorways flank the entryway that leads to the Pio Pico Room and the Parlor.

2. Interior

a. Parlor (Sala)

The Parlor originally contained period furniture that was found in the Missions and in other earlier ranch-style houses. Currently all furnishings have been removed and are stored at an outside facility. The flooring is tile. It is said that the tiles throughout the Casa were taken from the exact measurements of those found at the Mission San Juan Capistrano.

The interior walls, like the exterior walls, are lime plastered. The Parlor also contains an exposed wood beam ceiling which is painted white. The fireplace is functional with a brick shelf top. The fireplace is a premiere character-defining feature. (Refer to Photos 55 and 56) Three Dutch doors are located in this room and are typical of those of the other rooms at the Casa de Adobe complete with a rope pulley and wood latch. Each of the doors has their original hardware. Non-historic security locks have been placed on each exterior facing door. The doors lead to the *Entrada*, the veranda, and to the Gallery. The doors are premiere character-defining features.

The two east facing windows at the Parlor are the typical two-paned four-lite casement windows. The windows contain their original hardware and a simplistic vertical wood window grating. The window openings are splayed with deep wood sills. The windows are premiere character-defining features to the Casa de Adobe.

b. Music Room (Sala de Musica) / Gallery

Originally designed to showcase a typical Music Room (*Sala de Musica*), this room was renovated to serve as a Gallery in the 1980s. The floor is wood plank and has baseboard heater units at the north and east walls. The walls have been furred out. Non-historic track lighting has been installed in this room. (Refer to Photo 57) A crawl space is located at the southeast corner and reveals the dirt foundation and existing piping. Two Dutch doors typical of those found at the Casa, connects to the Parlor and the veranda. The two windows typify those found in the Parlor and are located at the east and northeast walls.

c. **Dining Room (Comedor)**

Three steps leads to the Dining Room's (*Comedor*) vertical plank door. The door has its original hardware. A non-historic dead bolt has been added above the pulley for additional security. The floor is wood plank. Three typical windows occupy this room. Two are exterior facing at the north wall and one faces the veranda at the south wall. The south wall window faces the veranda and does not contain the wood grate or shutters as those found on the north wall. The wood ceiling is painted white. All features in this room are considered premiere character-defining. (Refer to Photo 58 and HP 15)

d. **Kitchen (Cocina)**

To the west of the Dining Room is the Kitchen (*Cocina*). Like the other rooms, all furnishings and artifacts have been removed from the room. The Kitchen contains a large arched adobe stove. The original adobe stove was constructed as a two tiered arch structure with the upper arch acting as the hood for the stove as well as the supporting structure for the chimney above. Two niches with shelves flank the stove on each side. The chimney structure is composed of fired clay bricks and adobe bricks covered with a lime plaster and measures approximately 30" x 42" x 5'-9" tall. On either side of the chimney contains a casement window that is single paned with a single lite. The window also has a vertical wood grate and shutter. The shutter contains a six petal floral stencil. All hardware is original. The brick floor is original to the room. The walls are painted a brick color on the upper portion and speckled on the bottom portion. The stove is currently unplastered. The ceiling has been painted a light blue color. A doorway to the west leads to the *horno*. All the room elements are considered premiere character-defining features. (Refer to Photos 60-61)

e. **Bakery (Horno)**

Like the stove in the Kitchen, the *Horno* remains unplastered. The walls, however, have been plastered and painted white. The ceiling is painted blue. A single window similar to that located in the Kitchen is also located at the north wall. The south wall includes a wall opening with arched header that leads to the veranda. Several pegs are located on the west wall that were possibly used to hang corn, peppers, or dried meat for display. This room has a dirt floor. The *Horno* and all elements in the room are considered premiere character-defining features. (Refer to Photo 62)

f. **Pantry (Dispensa)**

The Pantry (*Dispensa*) is located to the west of the *Horno* room. The floor is brick and the walls are plastered. Portions of the wall are painted blue that match the blue of the wood ceiling. A non-historic fluorescent flood light bulb is utilized at the lighting outlet on the ceiling's central beam. Exposed conduit is wrapped around the lower portion of the wall. A single window

matching that of the Kitchen and *Horno* rooms is also located in this room at the north wall. (Refer to Photo 63)

g. Bath (Baño)

The Bathroom (*Baño*) contains a rectangular concrete plunge-bath at the center of the room. The Bath's floor is tile and the walls are plastered and white washed. This room contains a single window typical to those found in the rooms located at the east wing. Also located around the north and west wall is a wood and metal towel rack. All the elements located within the Bath are considered premiere character-defining features. (Refer to Photo 64)

h. Chaplain's Room (Cuarto de Capellan)

As part of the Casa de Adobe's interpretation of a hacienda, a room was developed in order to provide a "visiting priest" a place to stay. The Chaplain's Room is currently utilized for storage. The room has a single window at the north matching the one located at the Bathroom. The floor is concrete slab and the walls are plastered and white washed. The wooden ceiling has been painted white. (Refer to Photo 65)

i. Chapel (Capilla)

Four steps lead up to the Chapel (*Capilla*) located at the northwest corner of the Casa de Adobe. The Chapel is the most elaborate of all the Casa's rooms. Bi-fold doors mark the entry to the Chapel. Each panel contains 12 square inner panels with a central square chip carving. All hardware appears to be original, except of the non-historic exterior security lock. (Refer to Photo 66)

The interior contains track lighting above the entryway and some linear fluorescent lighting at the inner walls of the altar. The original chandelier seen in historical photographs is no longer extant. (Refer to Photos HP16 and 67) The floor is tile.

The interior has been grossly simplified in comparison to historical photographs. In addition, the fanlight window with pointed arch tracery, formerly located at the west wall, has been plastered over. A niche is now located in its place. The original wooden mantel and painted brackets are extant and match the two that flank the altar. A simple floral stencil has been painted around the top portion of the niche's arch and at the north window by artist Norman Neuerburg. The original stencil border and murals as originally painted by Miss Marion Parks in imitation of the Indian decorations at the Missions, has been painted over. A more simplified painted bead pattern boarder has replaced it. (Refer to Photo HP 16 and 67) This was conducted in the 1980s. The new scheme of wall decorations and colors were based upon a more accurate interpretation of the rancho time period.

The decorative stenciling that was located at the ceiling beams and corbel brackets are have also been painted over. (Refer to Photo HP 17 and 68) The stenciling at the inner walls of the altar has been replaced in the 1980s. (Refer to Photo HP 21) The altar area has murals that do not appear on historical photographs.

Like the other rooms, nearly all the furnishings have been removed except for the altar table and the metal divider along the west wall. The altar rests on a wooden platform.

j. Jail (Carcela)

The Jail (*Carcela*) is located south of the Chapel. Access to the room is through the south exterior facade. A two-paned window is located along the west wall. Wooden storage units occupy the room along the north and west walls. The room is currently used as storage for adobe bricks, mission clay tiles, and the Museum's administrative paperwork. The ceiling is unpainted and the floor is concrete.

k. Museum (Museo)

The two-room Museum Room (*Museo*) is located to the south of the Chapel along the west wing. This room was restored in the 1980s to its original use for exhibiting arts and artifacts. Currently the rooms are utilized for storage. There are non-historic metal shelving units installed in the room.

Both rooms have non-historic florescent lighting and exposed conduit. A single door entrance is located at the north room and is typical of the Dutch door design found throughout the Casa. The wood ceilings in both rooms are painted a light blue. The floor is tile. For security purposes both windows have been boarded up with plywood when the rooms were utilized to store artifacts in the 1980s and 1990s. (Refer to Photos 71-72)

l. Entrance to Corral (Entrada del Corral)

The Entrance to the Corral (*Entrada del Corral*) was designed to represent the favorite gathering place for the family's retainers when off duty. The room has a fireplace along the south wall. The floor is tile. Two double doors occupy this room. The door at the west wall appears to be on a slider. All hardware are original except for non-historic locks. All doors, the floor, and fireplace are premiere character-defining features. Fluorescent lights are utilized in this room. In addition, there are various electrical boxes and exposed conduit throughout. During the 1970s and 1980s, the room was used as a catering kitchen. The room is currently used for minimal storage and has non-historic appliances.

m. Overseer's Room (Cuarto del Majordomo)

Like the Jail room, the Overseer's Room's (*Cuarto del Majordomo*) access is through the exterior west facade. The room is utilized for storage and contains wood shelf units. The room has a concrete slab floor and unpainted wood ceiling.

n. Modern Apartment/Caretaker's Apartment

Historically, the Modern Apartment was always utilized for the Caretaker. Renovations were conducted in the 1960s including the installation of new sinks and cabinets. (Refer to Photos 77-79) The cabinetry is wood. Cabinet hardware appears to be original. The counter-tops and backsplash are yellow tile with a brick color edging. The kitchen floor is non-historic and consists of vinyl flooring material possibly over a concrete slab. This same flooring is located throughout, except in the bathroom.

The west wall contains a two panel door with single-lite leading out towards the exterior west facade. An additional door at the northeast wall leads out into the veranda. Both doors have original hardware with the exception of a security lock. The room also contains several linear florescent lights and exposed conduit.

The living room contains a French door that leads to the Caretaker's private yard at the south facade. The door is recessed and appears to have its original hardware. Adjacent to the door is a six-lite casement window. The door at the north wall is three-paned and has all historic hardware except for the non-historic security lock. The window at the north wall is a smaller six-lite window. The walls are painted plaster. A fireplace is currently located at the north wall. It is not functional. A ca. 1960s heating unit has been placed at the inner portion of the fireplace with an attached flue leading up the chimney.

The bedroom contains a walk-in closet and bathroom. The bathroom has its original clawfoot porcelain tub. The tub is a character-defining feature. The cabinetry matches those in the kitchen and may have been part of the 1960s upgrade. The toilet and sink are not original to the bathroom. The floor is non-historic vinyl.

o. Men's Restroom

The men's restroom includes a paneled door and vinyl flooring over concrete. The vinyl flooring matches the flooring material found in the Caretaker's apartment. The sink appears to be original and is a character-defining feature. The walls are plastered and white-washed. The ceiling is painted white. There are some exposed mechanical piping and electrical conduits.

p. Ladies' Restroom

Originally the Ladies' Restroom was utilized to display a typical bedroom during the Rancho period. The room has been converted to accommodate a separate public restroom for women. A single toilet occupies the room and is shielded with wooden screens. A modern sink has been installed. Like the Men's Restroom, the floor is non-historic vinyl. Exposed mechanical piping and electrical conduit is located throughout. The walls have been plastered and are white-washed. The ceiling has been painted white.

q. Children's Room (Dormitorio de Niños)

The Children's Room (*Dormitorio de Niños*) is located to the east of the restrooms. The room was developed to showcase a children's room during the very end of the Rancho period. The room contains a single Dutch door entry with a typical rope pulley and wooden latch. The door also contains a non-historic security lock. The secondary door is located at the northeast wall and leads to the Sepúlveda's Room. The plank door is typical to those found in the other rooms and has a wooden latch. All hardware is original.

The flooring material is wood plank and the walls have been lime plastered. The ceiling is currently painted white. There are two windows located in this room similar to those located at the other rooms. There are fluorescent lighting and exposed electrical conduits located in this room.

r. Sepúlveda Room (Cuarto Sepúlveda)

The Sepúlveda's Room originally was interpreted as the master bedroom for the patron and matron of the hacienda. It was to represent the mid-Rancho period.

Four wooden steps leads down from the Children's Room to Sepúlveda's Room. This room has a fireplace with a brick top along the south wall. Two additional Dutch doors are located at the northwest wall and the north wall. They are typical of the Dutch doors located throughout the Casa with a rope pulley, wood latch, and a non-historic security lock. All hardware is original. Non-historic florescent lighting along with exposed conduit is located in this room. The floor material is wood plank and the walls have been plastered and white-washed. The ceiling is painted white. Typical exterior facing windows complete with shutters and vertical grilles are located along the south wall and the east wall.

s. Pico Room (Cuarto Pico)

The Pico Room obtained its name because the bed originally displayed in this room was used by Pio Pico, the last Mexican Governor of California. The room contains three Dutch doors with the typical rope pulley with wood latch and non-historic security lock. The doors lead out to the veranda, the entryway and the Sepúlveda's Room.

The floor is tile and the walls have been plastered and white-washed. The ceiling is painted white. Two exterior facing casement windows are located along the east wall. They contain the typical exterior shutter and vertical wood grilles.

3. Auxiliary Buildings and Features

a. Exterior Horno

An exterior Horno is located at the west end of the site adjacent to the alleyway. The Horno was built ca. 1980s for educational purposes and appears to be in good condition. The Horno is a non-contributing feature and was built outside the Period of Significance. The Horno is still functional.

b. Garage

A three car garage is located at the rear or west end of the site adjacent to the alleyway. The three doors face the alley. A window is located at its south facade and has metal security bars. The garage is currently utilized for storage. The garage is a non-contributing building to the Casa de Adobe site.

C. Summary of Character-Defining Features

1. Exterior Character-Defining Features

The following section lists and ranks the character-defining features of the Casa's exterior.

- a. Premiere
 - Adobe
 - Massing
- b. Important
 - Porch and associated wood features
 - Clay tile roof
 - Windows, including wood grilles, shutters, and hardware.
 - Doors, including original hardware.
 - Chimneys
 - Murals
 - O'Melveny Tablet
- c. Contributing
 - Light fixtures
 - 1938 concrete fountain
- d. Non-contributing
 - 1980s tiled courtyard
 - South facade wood overhead structure.

2. Interior Character-Defining Features

The following section lists and ranks the character-defining features of the Casa's interior.

- a. Premiere
 - Wood beam ceiling
 - Brick (*ladrillo*) floor
 - Wood plank floors
 - Fireplace
 - Horno
 - Adobe stove
- b. Important
 - Wood doors and associated period hardware
 - Windows and associated period hardware
 - Concrete floors at Jail, Overseer's Room, and Chaplain's Room
 - Wood and metal towel rack hardware at Bath
- c. Contributing
 - Murals and stenciling at the Chapel
- d. Non-contributing
 - Furred out walls at the Music Room/Gallery
 - Vinyl flooring at the Caretaker's Apartment and Men and Women's Restrooms
 - Kitchen and bathroom cabinetry at the Caretaker's Apartment
 - Men's and Ladies' Restroom modern sink and toilets
 - Fluorescent lighting

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SECTION IV: EXISTING CONDITIONS

IV. EXISTING CONDITIONS

A. Terminology

The historic fabric within the Casa de Adobe may contain several levels of quality from good to poor condition depending upon its exposure to environmental or external elements and how repairs have been executed over the years. Fabric is defined as the elements and materials of which a building is made such as the adobe masonry, wood features, windows, doors, and finishes. Each feature, containing, in some cases, several types of historic fabric, adds to the overall character and helps to support the 1919-1960 Period of Significance.

The Savannah College of Art and Design (SCAD), Georgia set standards for the analysis of historic fabric based upon subjective criteria in accordance with *The Secretary of the Interior's Standards for the Treatment of Historic Properties (The Standards)*. SCAD noted that three basic levels should be used to describe the quality of the historic fabric: Good, Fair, and Poor.

1. Good Condition

Good condition implies the fabric is stable and is not immediately threatened by environmental or external elements. An example would be paint that is faded due to ultraviolet exposure with a stable wood substrate. The existing paint can be lightly sanded and new paint applied.

2. Fair Condition

Fair condition implies the fabric has lost some of its integrity but can be stabilized or restored with a moderate effort. An example would be flaking paint with cracks in the wood, requiring removal of portions of the paint, repair of the wood, and repainting.

3. Poor Condition

Poor condition implies that the fabric may be deteriorated beyond repair and may need to be reconstructed to return the object back to its original state or will require a major effort for restoration. An example would be almost total loss of paint and severe checking or dryrot of the wood, requiring replacement of more than one-third of the original wood with new wood.

SCAD recommends not applying prefixes to these basic levels with adjectives such as very, extremely, exceptionally, etc. The simple nomenclature of good, fair, and poor allow reasonable ranges of definition.

B. Analysis of Existing Conditions**1. Exterior****a. Adobe Masonry**

The existing historic adobe masonry at the Casa de Adobe is in good to fair condition. Adobe masonry is one of the oldest and most common building materials known to man. Adobe bricks are typically sun-baked rather than kiln fired. Traditionally, they are made of sand, silt, and clay. Frequently, straw or grass was added to the mix as a reinforcement to prevent cracking, and to help the bricks dry more uniformly. Historically, soil was hand mixed with water and formed in wooden molds. This procedure has been used for centuries in North America. Since adobe bricks are not fired, they do not harden permanently. They shrink and swell constantly with changing weather conditions. This is why adobe walls are notoriously fragile and need frequent maintenance to protect the exterior and interior surfaces. Today some adobe bricks are fired or contain a stabilizing compound such as cement, asphalt, or other bituminous materials. These bricks differ from traditional adobe in appearance and strength and should not be used for patching in historic Casa de Adobe walls.

Adobe bricks are generally laid with adobe mud mortar. The mud mortar is generally made from the same materials as the adobe bricks. Therefore it exhibits many of the same qualities as the adobe brick and it shrinks and swells at the same rate. This is why adobe mud is the best material for mortar. Modern mortars containing cement and lime should not be used in repairs because they are stronger than the adobe and can accelerate damage to the bricks.

To protect exterior and interior wall surfaces, coating such as mud plaster, lime plaster, whitewash, and stucco have been used. These treatments effectively act to reduce deterioration of the adobe brick by offering a sacrificial layer of material that can be periodically reapplied as needed. For the Casa de Adobe, a lime plaster has been applied to both the exterior and interior surfaces for protection. There are indications of some spalled plaster on the exterior adobe walls at the following areas: southeast facade outside Sepúlveda Room, northeast facade outside the Gallery/Music Room and Dining Room, east facade at the base of the porch, and west facade. (Refer to Photos 5, 6, 11, 21, 22, 28, 31, 36, and 38) There has been previous patching as a result of 1998 stabilization efforts. These areas include: southeast facade outside Sepúlveda Room/Children's Room, exterior of front porch, and the northeast facade outside the Gallery/Music Room and Dining Room.

b. Porches and Wood Features

Typical to the Spanish Colonial Revival style adobes during the Rancho period, the Casa de Adobe has a wooden porch that encircles the structure and an entry porch at the east facade. The porch is in fair to poor condition with some moderate

deterioration of wood and flaking paint. The majority of deterioration occurs at the base of each post and at the rafter tails. (Refer to Photos 12, 15, 23, 38, and 51)

c. Clay Roof Tile

The clay tile roofing at the Casa de Adobe is in fair condition. Clay tile roofing has been used for centuries, it is distinctive, decorative, and can have one of the longest life expectancies among historic roofing materials. It is however, inherently fragile and requires special care and precaution during repairs and maintenance. Repairs should always be completed by a qualified roofing contractor with specialized experience in repair of historic clay tile roofing.

Clay tile roofs generally fail due to failure of the support system. Clay tiles are heavy and it is important that the supporting roof structure is sound. The heavy adobe walls and wood roof structure at the Casa de Adobe are in fair to good condition. The porch portions of the roofs were re-roofed during the 1998 earthquake damage repair and stabilization work and remain in fair condition. (Refer to Photos PH 26 and 27) The clay tile roof sections that protect the adobe building footprint have not been re-roofed for many years. It is unknown when this portion was last re-roofed. There are some broken roof tiles and many tiles that are not fastened to the roof deck. (Refer to Photos 16, 41, 42, 43, and 46) The condition of the underlayment is poor and is lifting from the deck at the eaves. Miscellaneous tree branches and debris is evident on sections of the roof.

Any broken or missing tiles or roof leaks are good indications that repair is needed. A thorough investigation is frequently required to identify the source of a leak. Water may come in one place and travel along a roofing member some distance from the actual leak before revealing itself in a water stain, plaster damage, or wood rot.

The 1998 stabilization work included complete salvage and reinstallation of the historic clay tiles on the veranda roof. The historic tiles were carefully removed to minimize damage, and where needed, new tiles were added as “pan” tiles leaving the historic tiles for the top. The result is a roof that maintains a high degree of historic integrity. This is a good example of the level of effort that is recommended by *The Secretary of the Interior's Standards for the Treatment of Historic Properties (The Standards)*.

d. Windows and Doors

Most of the historic doors, windows, and associated hardware at the Casa de Adobe are in fair to good condition requiring only routine maintenance to remain in working order. (Refer to Photo 17, and 18) The east facing exterior window sill at the Music Room/Gallery has dryrot. (Refer to Photo 27) The original east entry door and west door at the Entrance to the Corral room are showing signs of wear. (Refer to Photos 14 and 31) Some of the historic exterior doors have been modified with the addition of modern security hardware. The Caretaker's Apartment doors and windows have screens. (Refer to Photos 34 and 84)

d. Chimneys

There are five existing chimneys at the Casa de Adobe: the Parlor, Kitchen, Horno, Entrance to the Corral, and the Sepúlveda Room. The chimneys are in fair to poor condition. The Parlor, Kitchen, Horno, and Entrance to the Corral chimneys were damaged during the 1994 Northridge earthquake. The Kitchen chimney was leaning and the Parlor chimney was excessively damaged. 1998 work included lifting the Kitchen chimney back to plumb condition and stabilization. The Parlor room chimney was stabilized and the cap reconstructed to match original. Portions of the adobe stove archway supporting the chimney was further damaged during the winter rainstorms in 2004-2005 and currently require repair and reconstruction.

e. Light Fixtures

There are several original light fixtures on the exterior of the structure. The historic fixtures appear to be in good condition. Several non-historic fluorescent fixtures have been added to the porch.

f. Paint

The exterior and interior surfaces of the adobe and wood features are painted. The paint is in fair to poor condition.

g. Site

The site surrounding the Casa de Adobe is maintained and in fair to good condition. The landscaping has been modified significantly from the original design. The perimeter drainage system appears to draw any unwanted water away from the building. However, there was evidence of debris at the southeast portion of the property.

2. Interior**a. Parlor (Sala)**

The finishes within the Parlor, including tile flooring, plaster walls, and wood ceiling are in fair to poor condition. Previous repair work in 1998 included stitch anchors and repairing damage to the south interior wall. Plaster repair to this area has not been completed to date. Plaster deterioration can also be seen throughout the room. Plastic sheets have been placed over the west wall over the chimney area to prevent potential moisture from future damage. The fireplace and surround are in fair to good condition.

b. Music Room (Sala de Musica) / Gallery

In general, the Music Room/Gallery is in good condition. There are no signs of deterioration of the wood floor. The interior walls have been furred out from the adobe walls to provide a clear gallery surface. The condition of the underlying adobe wall and plaster is unknown.

c. **Dining Room (Comedor)**

The Dining Room is in good to fair condition. There are some signs of dryrot at the wood ceiling. (Refer to Photo 59) Previous repair to the west wall was completed in 1998, however, the plaster has yet to be completed leaving the adobe wall exposed. The Dining Room is inaccessible for persons with disabilities due to a three step change in elevation.

d. **Kitchen (Cocina)**

The Kitchen is in poor condition. The stove and supporting chimney have been heavily damaged as a result of the extremely heavy 2004-2005 winter rains. The upper adobe stove arch structure has collapsed and has compromised the supporting structure of the stove top and the chimney structure above. Due to the damage, the adobe stove fails to convey its original form. There is, however, extant fabric consisting of two lower arches, the two adjacent niches with shelves, and the lower portion of the chimney that remains relatively intact.

Although the upper portion of the chimney is relatively plumb and intact, the structural condition is severely weakened due the damage to the supporting stove structure. The integrity of the underlying chimney structure is mostly hidden because of the plaster coating. With limited viewing from the flue area, the condition of the existing bricks appears to be in fair condition but the mortar has deteriorated and is in generally poor condition. Several adobe bricks at the base of the chimney have been dislodged with the collapse of the stove arch. Water may continue to erode this area because of the poor condition of the roof. A tarp has been placed over the stove in order to prevent further moisture from damaging the adobe stove. The roof structure has been temporarily shored up. (Refer to Photo 60)

The brick floor is in good to fair condition. There are portions of the brick that is chipped and shows evidence of wear.

The kitchen is not accessible for persons with disabilities due to the three step change in elevation.

e. **Bakery (Horno)**

The Bakery appears to be in fair condition. There is plaster delamination along the northeast corner that had been patched as a result of the 1998 stabilization project. The access view into the Bakery from the porch is inaccessible for persons with disabilities.

f. **Pantry (Dispensa)**

The Pantry (*Dispensa*) is in good to fair condition. There are some horizontal cracks along the north wall and along the window header. The floor material is in good condition. The ceiling is in good to fair condition. The pantry is

not accessible for persons with disabilities due to the single step change in elevation.

g. Bath (Baño)

The Bath is in good condition. The concrete plunge-bath is in good condition. There is some minor plaster delamination at the west and east walls. The Bathroom is not accessible for persons with disabilities due to the step change in elevation.

h. Chaplain's Room (Cuarto de Capellan)

The Chaplain's Room is in good condition. There are some water stains at the ceiling caused from previous roof leaks. There is no evidence of any water or moisture stains on the concrete floor. The Chaplain's Room is not accessible for persons with disabilities due to the change in elevation.

i. Chapel (Capilla)

The Chapel is in good condition. The Chapel is not accessible for persons with disabilities due to the four step change in elevation.

j. Jail (Carcela)

The Jail is in good condition and is utilized as storage space for the Museum's intellectual property. The room appears to be kept dry from any moisture including any puddling on the concrete floor. The Museum's intellectual property stored in boxes should be relocated to a secure and environmentally controlled space.

k. Museum (Museo)

The Museum appears to be in good condition. There is some evidence of water stains at the ceiling from previous roof leaks. The Museum's administrative material in storage should be organized and stored on the shelves for future reference. The Museum is not accessible for persons with disabilities due to the change in elevation.

l. Entrance to Corral (Entrada del Corral)

The Entrance to the Corral is in good to fair condition. There is some evidence of water stains at the ceiling from previous roof leaks. Repair should be conducted on all delaminated plaster.

A ramp and stair was installed in the 1980s to access this rear entrance, however, the ramp does comply with ADA standards.

m. Overseer's Room (Cuarto del Majordomo)

The Overseer's Room is in good condition and is utilized as storage space for the Museum's intellectual property. The room appears to be kept dry from any moisture including any puddling on the concrete floor. The Museum's

intellectual property should be relocated to a secure and environmentally controlled space.

n. Modern Apartment/Caretaker's Apartment

In general, the Caretaker's apartment appears to be in good condition. At the time of the site visit, there were issues regarding adequate sewer drainage. It is recommended that a full mechanical and plumbing investigation be conducted.

o. Men's Restroom

The men's restroom is in fair condition. There is exposed adobe and plaster delamination. Cracks appear on all four walls. The Men's Restroom is not accessible for persons with disabilities.

p. Ladies' Restroom

The Ladies Restroom is not accessible for persons with disabilities and is not ADA compliant. There are areas of exposed adobe and plaster delamination. The room is in fair condition.

q. Children's Room (Dormitorio de Niños)

Most of the plaster has been removed from the south wall of the Children's Room leaving the adobe exposed. The wood plank flooring is in good condition. The room is inaccessible for persons with disabilities due to the change in elevation.

r. Sepúlveda Room (Cuarto Sepúlveda)

The Sepúlveda's Room is in fair condition. There are some cracks above the windows on the east wall at the Sepúlveda's Room along with plaster delamination. Exposed adobe is located at different areas on all four walls. A stitch anchoring system was conducted during the 1998 stabilization efforts and was applied to the west and north walls. All plaster should be repaired and walls repainted.

All fluorescent lights should be replaced with period lighting.

The floor is in good condition. The fireplace and chimney are in fair to good condition.

s. Pico Room (Cuarto Pico)

The Pico Room is in fair to good condition. There is exposed adobe and delaminated plaster most prominently at the north and south walls. The south wall was treated with a stitch anchoring system. It is recommended that the north wall be restored as well. All plaster should be repaired and walls painted.

All fluorescent lights should be replaced with period lighting. The floor is in good condition.

3. Auxiliary Buildings and Features

a. Exterior Horno

An exterior Horno is in good condition. A future Master Plan should determine if this non-contributing feature be retained for future use.

b. Garage

A three car garage is a non-contributing building to the Casa de Adobe site. The garage appears to be in fair condition. A future Master Plan should determine the future use of the building.

The background of the page is a light brown color with a faint, repeating pattern of architectural floor plans or blueprints. The lines of the drawings are thin and light-colored, creating a subtle texture across the entire page.

SECTION V: MAINTENANCE REQUIREMENTS

V. MAINTENANCE REQUIREMENTS

1. Understanding Adobe Construction

All adobe buildings, whether built in the early 17th century or today, share common problems of maintenance and deterioration. Due to its composition, adobe construction is inclined to deteriorate. Traditionally, adobe bricks were never kiln fired. Because adobe bricks are not fired in a kiln as are clay bricks, they do not permanently harden, but remain unstable and shrink and swell constantly with their changing water content. Their strength also fluctuates with their water content, the higher the water content, the lower the strength.

Preservation techniques for historic adobe walls can best be illustrated by discussing adobe as a building system. The various adobe building systems that have been built over the last 350 years give clues as to the best techniques to use on a particular adobe. By completely understanding the construction system successful repair plan can be developed for the stabilization and preservation of the building.

a. Determine the Nature of Deterioration

Forces that eventually lead to the destruction of the adobe may not be visible anymore. Examples would be the following:

- Sources of basal erosion resulting from, ground water, direct splashing on the wall or by soluble salts, or tunneling by rodents. Although there are some rodent issues at the Casa due to the presence of fruit trees within the site, maintenance staff have been diligent in setting appropriate traps to reduce any potential damage to the adobe.
- Sources of surface erosion could be wind-driven abrasives, insects, running water either by fissure erosion or converging and internal moisture trapped in the wall.
- Sources of cracks and bulges caused by external loading, internal wall moisture usually found down low on the wall, increased compressive loading, earth movement or landscaping.

These items normally lead to unprotected surfaces, upper wall displacement and finally collapse. Once the nature of the deterioration can be established then it becomes necessary to identify and correct the *source* of the problem causing the deterioration.

b. Identification and Determination of the Source of Deterioration

Ground and wall moisture are obviously the most universal source of deterioration at the Casa. If the wall is penetrated by water and the process is not constant, then deterioration of the wall could be caused by a wet/dry cycle. Although the length of this cycle can be important, the effects of the cycle, be it basal erosion or surface erosion, are associated with the presence of soluble salts. When the wall is wet, the salts move to the surface where the water evaporates and the salts expand as they crystallize, destroying the surface of the wall. Localized analysis prior to repair should be made at the subject area.

Vegetation, insects, and rodents are natural phenomena that can lead to a much faster deterioration of the adobe than environmental forces. They are also much more difficult to control and damage caused by them is difficult to correct. Seeds deposited by animals, birds, or wind can germinate in the adobe. Vines, tree roots and grasses posed particular danger to the adobe and should typically be kept away from the structure. The historic grape vines at the Casa should be retained. Pruning should be conducted on a regular basis.

Although this has not been a problem at the Casa, it is important to understand that material incompatibilities can be a major source of deterioration for adobe buildings. Adobe will not permanently bond with metal, wood, or stone, and most plasters because it exhibits a much greater movement than other materials, either separating, cracking, or twisting where they interface. It is important to realize the adobe is a breathing system, full of moisture, gases and chemicals undergoing change and movement. Plastic and latex coatings, portland cement, and other impervious materials when applied to adobe systems have led to a faster deterioration. Even the more modern emulsified adobe bricks are not a good substitute when integrated with original bricks. There is no evidence of the use of cement plaster or stucco at the Casa.

c. General Performance of Adobe During Seismic Activity

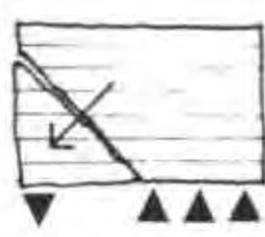
The behavior of adobe buildings can undergo significant change during seismic ground motions and ground settlement including cracking of the adobe bricks as evident during the Northridge Earthquake in 1994. Cracking is almost certain to occur during major seismic ground motions as the stresses in the walls exceed the capacity of the adobe material. Motion along cracks becomes substantial as cracked surfaces intersect to form independent blocks of material. These cracks generally go through the walls and if severe, can develop into out-of-plane segments. The elastic behavior of most adobe structures is characterized by a high frequency response and small displacement. Even though the material has a low modulus of elasticity (adobe's mechanical strength in tension and shear is low compared to other construction materials) the walls, as in the case of the Casa de Adobe, are usually quite thick and have relatively few openings. The thick walls tend to rock back and forth on their foundations during a seismic event.

Cracks are always present in historic adobe buildings as was evident at the Casa. Most of the cracks are caused by foundation settlement; problems caused by moisture intrusion; or were developed during past seismic events. The cracking of the plaster is considered to be cosmetic in nature. Cracks occurred at previous locations as indicated by earlier repairs. Repairs, including adobe plaster should be made to the structure to prevent moisture from entering.

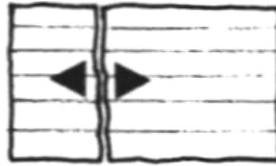
d. Identifying Cracks in Adobe

Crack analysis can be generalized into three questions. What is the direction of movement on each side of the crack? What is its cause? And, is the crack active or inactive? The direction of movement will show whether or not the crack is caused by compression, tension or shear forces, and should point to the cause. For example, a line drawn perpendicular to the mid-point of a diagonal tension crack should point to the source of the problem, namely differential settlement.

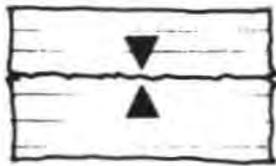
The two primary causes of cracks are differential settlement and thermal expansion and contraction. Thermal cracks are most often straight either horizontal or vertical, while settlement cracks are for the most part diagonal. Unusual conditions should be examined by a specialist.



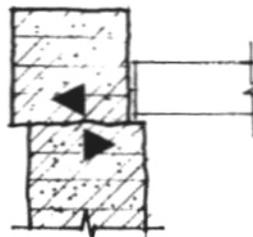
Diagonal crack due to differential settlement. Usually follows individual bricks. From *Adobe: Practical and Technical Aspects of Adobe Conservation*.



Vertical tension crack due to thermal expansion and contraction. From *Adobe: Practical and Technical Aspects of Adobe Conservation*.



Horizontal compression crack usually signals an unsafe condition within the wall. The cause of such cracks must be determined immediately. From *Adobe: Practical and Technical Aspects of Adobe Conservation*.



Shear cracks are sometimes due to outward pressure from rafter ends. From *Adobe: Practical and Technical Aspects of Adobe Conservation*.

Inactive cracks can be simply documented, but active cracks, ones that are currently moving, must be acted upon. Many times a conclusion as to movement cannot be reached in a single visit, and a crack monitor or tell-tale should be installed. Tell-tales can range from a simple glass tube glued across the crack, to electronic detectors which can measure movements of .001 inch. Whatever is used it must be remembered that the crack will be affected by seasonal and daily climatic changes and that it could take a full year of monitoring to establish whether or not the crack is actually active. Hurried conclusions can result in

incorrect analysis and perhaps thousands of dollars of incorrect solutions.

Monitoring of cracks occurring throughout the adobe should be conducted and recorded on a regular basis. In general, vertical cracks are considered gravity cracks. Vertical cracks within the wall plane are the most dangerous because they indicate settlement or subsurface problems. Vertical cracks at intersections of walls are generally not a structural concern. Cracks occurring at a 45° angle around corners indicate seismic activity and are generally not an issue unless there has been a major seismic event.

2. Cyclical Maintenance Schedule

Cyclical maintenance has always been the key to successful adobe building stabilization. Attached is a check list and maintenance schedule.

**CASA DE ADOBE
 CYCLICAL MAINTENANCE SCHEDULE**

ITEM	ACTIVITY	VISITATION OCCURRENCE
Site Drainage	Provide positive drainage away from the structure. Do not allow water to stand or pond.	After or during each major rain. Every 3 months
Weeds	Remove all weeds. Do not plant bushes, vines within 20 feet of the structure.	1 month
Trees	Do not allow branches to hang over structures. Since the grape vine is historic, the vine should be trimmed after each season. If trees appear to be dead, and are within falling distance to the structure, remove immediately.	As required.
Rodents/Birds	Do not allow rodents to enter adobe. Correct immediately.	1 month
Foundation	Examine for moisture saturation. Examine for settlement or erosion. If a problem exists, contact appropriate personnel.	After each major rain.
Exterior Plaster	Observe cracks larger than 1/8". Refer to "How to Inspect Adobe Buildings". Do not paint. Do not repair with commercial portland cement. Contact	Monitor movement as required. No less

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ITEM	ACTIVITY	VISITATION OCCURRENCE
	Architect or Structural Engineer when major cracks occur.	than 1 month.
Porches and Verandas	Check for cracks. Examine porch for water saturation through the porch and veranda roofs.	3 months
Clay Tile Roof	Check for cracking, swelling. Do not seal or paint. Do not replace tiles unless leaks are evident. Normally, if a pan tile is cracked, the roof may leak. Seeing daylight through the tile is not a concern unless leaks are apparent.	6 months
Exterior Doors	Check for tight door, settlement. Check hardware, locks. Paint as required. All doors should be opened on a daily basis.	2 months
Exterior Windows	Check for tight windows, settlement. Do not replace cracked original glass. Original glass shall remain. If cracks in glass expand more than 1/8" reset glazing and secure with new glazing points and window putty. Paint as required. Refer to Preservation Brief #9 - The Repair of Historic Wood Windows. All windows should be opened on a daily basis.	2 months
Paint	Apply per manufacturer's recommendations. Do not paint natural finishes such as floors.	As required
Interior Concrete Floors	Check for cracks. Do not use urethane or sealants.	6 months
Interior Wood Floors	Check wood floor for warpage and termites. If damage occurs, replace board and use a generic clear preservative. Allow floor to breath, do not seal or paint.	3 months
Wood Beams	Observe cracks at support walls at plaster. Observe stress cracks at bottom of beams. Restain or paint as	6 months

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ITEM	ACTIVITY	VISITATION OCCURRENCE
	necessary.	
Interior Doors/ Windows/Base	Check for tight doors, settlement, and hardware. Paint as required.	1 month
Electrical	Inspect the electrical system including fuses, wiring and fixtures to insure that the system is functioning properly.	1 month
Chimney	Check connection at base for displacement.	After an earthquake of a magnitude of 5.0 or greater.
Epoxy Anchor Structure System	This system needs to be checked following an earthquake only.	After an earthquake of a magnitude of 5.0 or greater.

ANNUAL MAINTENANCE CHECKLIST				
In reviewing this winterization plan, the following checklist may help to ensure that work items are not inadvertently omitted.		Yes	No	Date of action or comment.
Moisture				
1.	Is the Roof Watertight?			
2.	Are site drains unobstructed?			
3.	Are windows and doors and their frames in good condition?			
4.	Are masonry walls in good condition to seal out moisture?			
5.	Is the surrounding site properly graded for water run-off?			
6.	Is vegetation cleared from around the building foundations to avoid trapping moisture?			
Pests				
1.	Have nests / pests been removed from the buildings' interior and eaves?			
2.	Have known points of pest entry been plugged?			
3.	Have the buildings been inspected and treated for termites and rodents?			
4.	If toxic dropping from bats or pigeons are present, has a hazardous materials contractor been brought in for disposal?			

In reviewing this winterization plan, the following checklist may help to ensure that work items are not inadvertently omitted.		Yes	No	Date of action or comment.
Housekeeping				
1.	Have the following been removed from the interior: trash, hazardous materials such as inflammable liquids, poisons, and paints?			
2.	Are interiors broom clean?			
3.	Have sensitive artifacts been removed for storage at a safe, temperature controlled location?			
4.	If furnishings are remaining in the buildings, are they properly protected from dust, pests, ultraviolet light, and other potentially harmful problems?			
5.	Have significant architectural elements that have been detached from the buildings been labeled and stored in a safe place?			
Security				
1.	Are smoke/fire detectors and security alarms in working order?			
2.	Are the exterior doors locked and window shutters secure?			
3.	Are plans in place to monitor the Adobe on a regular basis?			
4.	Are keys to the buildings in a secure but accessible location?			

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In reviewing this winterization plan, the following checklist may help to ensure that work items are not inadvertently omitted.		Yes	No	Date of action or comment.
Utilities				
1.	Have utility companies disconnected / shut off or fully inspected water, gas, and electric lines?			
2.	Is all electrical wiring in safe condition?			
Ventilation				
1.	Have steps been taken to ensure proper ventilation of the buildings?			
2.	Have interior doors been left open for ventilation purposes?			
3.	Has the secured building been checked in the last month for the items listed below?			
Monthly Site Investigation				
1.	Have all entrances and windows been checked for security?			
2.	Have the buildings been checked for graffiti and vandalism?			
3.	Have the interiors of the buildings been checked for moisture damage and excessive humidity?			
4.	Has the monitoring equipment been checked?			
5.	Have the buildings been checked for evidence of pest infestation?			

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