Cosmopolitan Chronicle.

True tales from the annals of history, archaeology, construction, and restoration of the Casa de Bandini & Cosmopolitan Hotel.

VOL. IV, No. 1 San Diego, Alta California, September 11, 2009 Price: Free

PINS & THIMBLES.

Cynthia Hernandez.

Archaeological Project Leader/Interpreter.

Archaeologists at ASM Affiliates, subcontractors to the Cosmopolitan Hotel Project, have found metal needles and pins, and a couple of metal thimbles at the Cosmopolitan Hotel.

Hand sewing is an art form that is over 20,000 years old. The first sewing needles were made of bone or animal horns, and the first thread was made of animal sinew. Iron needles were invented in the 14th century. The first eyed needles appeared in the 15th century.

Sewing was learned by girls very early, and taught at schools and at home. It was a needed skill because before the invention of the mass production of the sewing machine in 1850, all garment making and mending was done by hand. In the 1800's, it was common to designate a room in the house as a sewing room.

In letters that Juan Bandini wrote to his son-in-law Abel Stearns, one can see the need Bandini's daughters had for sewing tools and fabric. Some of their garments were purchased, but some of the garments (for both family and servants) were made locally by hand. In a letter written in 1839, Bandini asked Stearns to send him some striped cloth to make shirts for the Indians. In another 1841 letter, Bandini wanted some fabric because his daughters made five blouses, and needed more material to make more. He also sent two pieces of white cloth to his daughter Arcadia, and he wanted to make sure she made herself a blouse or a skirt.

In May 1840, Bandini says that he needed Stearns to send him "6 yellow metal thimbles, not gold, medium size, because his family really needs these items." In 1841 writing from San Juan del Rio, Bandini asks Stearns for 200 pesos in blankets and striped cloth, and another 200 pesos in thread and needles, cotton and linen. He adds that Stearns should not think that Bandini is abusing Stearns' kindness because he is going to marry Bandini's daughter Arcadia soon, that this is business and that Bandini intends to pay him as always. In a letter written from San Diego in 1858, Bandini worries about Arcadia's health because she had an accident and Bandini says that he is confident Stearns will take good care of Arcadia, and that the needle fragment that is stuck in her foot will be taken care of.

Thimbles found at the Cosmopolitan Hotel site are made out of metal, maybe copper or some alloy, and they are shorter and thicker than a modern one. The pins and needles don't look like the ones we use today. ASM archaeologist are busy preparing a final report on the excavations, and will do the last analysis of needles, pins and thimbles to tell us more about this mundane, daily activity.

Cosmopolitan Chronicle.

True tales from the annals of history, archaeology, construction, and restoration of the Casa de Bandini & Cosmopolitan Hotel.

VOL. IV, No. 2 San Diego, Alta California, September 18, 2009 Price: Free

NINE PASSENGER MUD WAGON.

JEANNE AKIN
San Diego Coast District Curator.

In the historic photograph of the Cosmopolitan Hotel you will notice two horse-drawn vehicles. The vehicles are called Nine Passenger Mud Wagons. Mud Wagon refers to the sturdy undercarriage and open sides. This type of vehicle was used in areas where the roads were rough and unpaved like California during the 19th Century.This particular carriage (the one in the picture) was used to accommodate passengers traveling from Los Angeles to San Diego.

During the planning phase for the restoration of the Cosmopolitan Hotel it was decided that the restoration would not be complete without the horse drawn vehicle you see in the historic photograph. This is when we contacted Hansen Wheel & Wagon Shop a family owned and operated carriage and wagon manufacturer located in the plains of the Dakota's. They custom build horse drawn vehicles and wheels following the authentic style and design of the horse drawn wagon era, specializing in the construction and/or restoration of western and heavy vehicles, i.e., Covered Wagons, Chuck Wagons, Buck Boards, Medicine Wagons, Stage Coaches and Draft Horse Show Wagons. Their location gives them the heritage of the pioneers and cowboys who developed the region in addition to a natural appreciation for the old ways.This area's historic resources and study material are used to authentically reproduce the wagons that they specialize in. Many Hansen employees have a farm & ranch background, bringing a familiarity from which they can apply to their work.

Dedication to authenticity begins with careful research and documentation of the original vehicles. Careful attention is given to detail throughout the entire construction of the vehicle, using traditional joinery and authentic hand-forged hardware to replicate wagons of the past. They work closely with their customers building and designing wagons that meet the needs of each assignment. Through years of dedicated research into the history and careful study of the style of original vehicles, they have compiled a thorough understanding of authentic horse-drawn vehicle construction.

They have thoroughly documented several original coaches as well as restored numerous historic stagecoaches, combining this experience with dedication to preserve the coach-builder trade. Hansen Wheel & Wagon Shop has developed a reputation as the leading authority on stagecoach construction.

Collaborating with Hansen Wheel and Wagon Works we researched the vehicle in the historic photograph enlarging and pixilating it to view the wagon details and after much research and discussion we drew plans and contracted with them to build our wagon. A brief description a similar wagon was found in the collection at the Corpus Christi Museum of Science and History.

Manufactured by Abbot-Downing Co. Concord, New Hampshire this four passenger wagon is the smallest of the Hack Passenger Wagons. The lighter versions in the East were called Concord Coaches. The heavy version, suited for the rough conditions of the West, was often called a "mud wagon" or "the poor man's Concord". The leather suspension system gave a ride that was smooth by the day's standards. Our reconstructed Passenger Wagon sits presently in the entrance area of Seeley Stables. We will roll it out upon the completed restoration of the Cosmopolitan Hotel for the 21st Century version of the photograph and who knows perhaps in 2150 it will be done all over again. Who says you can't reinvent the wheel!

Cosmopolitan Chronicle.

True tales from the annals of history, archaeology, construction, and restoration of the Casa de Bandini & Cosmopolitan Hotel.

VOL. IV, No. 3 San Diego, Alta California, September 25, 2009 Price: Free

CATTLE & HORSES.

Cynthia Hernandez.

Archaeological Project Leader/Interpreter.

The wealth of *rancheros* and families in Mexican California and into the early American period, especially in Southern California, was measured in cattle and horses. Their diet and way of life centered around the cattle. Horses were a very important "tool" for *vaqueros* (cowboys), many of whom were Indians. *Californio rancheros* like Juan Bandini were celebrated for their skill on horseback and their riding ability.

On June 8th 1842, Juan Bandini wrote Abel Stearns, a wealthy Los Angeles rancher and businessman who was married to his daughter Arcadia, to send him three *fanegas* (around 300 pounds) of salt, because he did not have any and it was time to butcher some of his cattle. The salt would be used to preserve the meat and hides.

Correspondence between Bandini and Stearns has been preserved at UCLA, the Bancroft Library, and the Huntington Library. In most of the letters found at the Bancroft Library, Bandini deals with cattle and horse issues. He and his son-in-law were the owners of several *ranchos* around Southern California in what are now San Diego, Los Angeles, Riverside, San Bernardino, and Orange Counties and across the border into Baja California. These men depended on each other for ranching, business and financial issues that spanned a large section of California.

Juan Bandini helped Abel Stearns in the administration of his ranches. In several letters written in 1853 Bandini wrote about the great effort he had made to take care of some of Stearns' ranches, watching that no cattle other than his graze on his property, and paying the cowboys to deliver the cattle. In one letter dated May 5th Bandini told Stearns that he was happy to help him with his ranches, but he would like a little bit more gratitude from him.

Cattle-rustling was a big problem for Bandini and other ranchers. On January 21st 1848 he wrote that some Indians stole his horses at Los Vallecitos, and in San Juan del Río he had two more horses stolen by cowboys who were supposed to help Stearns. Bandini was upset that he did not have anybody to take care of his cattle at San Rafael, because he feared that Indians would kill and eat cattle that were not watched. On April 28th 1858, he asked an Indian named Clemente (captain of the Indians) to take care that his Indians did not steal any of his cattle at San Rafael.

In a letter dated April 28th 1858, Bandini mentioned that two of his sons, José María and Juanito (Juan Bautista), were herding cattle from Guadalupe to Tecate and then to Los Angeles to sell them. Bandini asked Stearns to look for some buyers. If he could sell the cattle, Bandini would be able to pay some of his debts and have some money left for the rest of the year.

Cattle, horses, oxen, mules, and other livestock were an important part of means of production of the economy in Old Town San Diego and in Southern California, and family ties were necessary to make a large ranching operation work. Also, without checks for what we today call "sustainability," this economy would collapse.

Cosmopolitan Chronicle.

True tales from the annals of history, archaeology, construction, and restoration of the Casa de Bandini & Cosmopolitan Hotel.

VOL. IV, No. 4 San Diego, Alta California, October 2, 2009 Price: Free

EARMARKS AND BRANDING.

Cynthia Hernandez.

Archaeological Project Leader/Interpreter.

Brands were symbols or designs that were easily recognizable and used to signify cattle ownership. Earmarks were a method of marking cattle by cropping their ears in distinctive patterns. Some of the earliest brands were not recorded as there was so much land that cattle could roam freely. In time, as herds got larger and more people owned them, it became necessary to mark cattle to sort them and to prove ownership. The earmark pattern had to be registered along with the brand as evidence of private ownership. In San Diego, Henry Fitch as *Juez de Paz* (Justice of the Peace) ordered in February 1847 that people must record their cattle brands. Brands in Los Angeles were recorded even earlier. The record in the town's clerk office had to have a basic diagram indicating both ears, the particular mark cut in the ear, and the position in which the mark was placed. The distinctive pattern of cropping ears was easier to see when sorting cattle (looking at cattle head on rather than shoulder, ribs, or hip).

Brands were something like a coat of arms and were often handed down to family members. We know from early documents that Juan Bandini's brand (pictured) was used at least as early as 1838. He transferred it to his son-in-law Abel Stearns on Aug 19, 1859. A letter that Bandini wrote in Tijuana on September 20, 1858 mentioned that he spent five pesos to get a branding iron to mark Stearns' cattle. Some families had a number of brands. As a large ranching family, Bandini's sons and daughters would have had their own brands. A daughter's dowry could include a separate brand and a herd of cattle. The Cc brand that is usually associated with Cave J. Couts was actually registered to his wife, Ysidora Bandini, in 1854. There were a number of Californio women's names in the San Diego Brand Book Number One, as well as a few Indians who registered their brands.

In a letter Bandini wrote on April 3, 1845, he said that he talked to the Alcalde (Mayor) of Los Angeles and that he was getting ready to start the rodeos (round-ups). The Judge of the Plains would be in charge of the rodeos. Rodeos would proceed from one part of the county to another, rounding up, sorting, and

branding cattle. Calves were given the brand of their mothers. For example, Bandini wrote on May 24, 1856 that they had finished the branding and that they had marked 1026 animals. Many of these Old Town families had huge ranchos as well as their town casa. Families and friends would gather for food, games, music, feasting, and exchange of news as they proceeded from one rancho to another. Branding of livestock was a big social event, as well as a necessary ranch activity, and was done once or twice a year.

Cosmopolitan Chronicle.

True tales from the annals of history, archaeology, construction, and restoration of the Casa de Bandini & Cosmopolitan Hotel.

VOL. IV, No. 5 San Diego, Alta California, October 9, 2009 Price: Free

WHY HISTORIC LIME WAS USED.

Victor A. Walsh.
San Diego Coast District Historian.

On-site investigations of the Casa de Bandini/ Cosmopolitan Hotel have revealed that exterior and interior adobe walls on the first floor had been continuously painted and plastered with hydrated lime or lime putty throughout the 19th century.

Lime was used because of its compatibility with adobe and other porous materials, its availability, and its workability. Adobe absorbs moisture, and thus any protective coating must not trap the moisture allow it to in a word, 'breathe.' Lime is a permeable material that allows moisture buildup in adobe to vaporize and escape. It was available in San Diego in the form of seashells, especially oyster shells, which contain high levels of calcium carbonate. Another source of lime was cow bones from the 1830s into the early 1860s when cattle ranching was San Diego's economic mainstay. Lime is highly workable after it has been fired in a kiln (1250-2150 °F) and combined with water. Missions San Diego de Alcalá and San Juan Capistrano both had kilns when Juan Bandini embarked on building his casa in 1827.

In a process called 'slaking,' quicklime (or calcium oxide) was added to water in a pit either on-site if enough water was available or, if not, near the San Diego River or *La Playa* (The Beach). Lime is always added to water, not vice-versa because the process releases heat and can explode. This is especially true of non-hydrated lime. This process would create lime putty. It remained in the water for perhaps several days to fully hydrate; thereby, enhancing its workability as a mortar, plaster, or paint (or whitewash).

Lime plaster and mortar differ from lime paint in several ways. They are harder, putty-like materials used on the exterior, including covering adobe walls, laying fired bricks and stone foundations. They require a longer slaking period to prevent blistering or spalling of the finished surface, and they are mixed with sand, usually at a ratio of 1 part lime to 3 parts sand.

Bandini maintained rigid hygienic standards, and used lime because he knew that it killed funguses and germs. Lime has a high PH factor. Archaeologists discovered several small lime-pit sites in room #105. This was Bandini's kitchen, where cooking was done over open hearths. In 1847, he installed a brick-lined drainage system across the floor to keep the room as clean and rodent-free as was then possible. His servants frequently hauled household 'slops' to the beach where they were buried in holes to be swept out to sea.

When Bandini first used white wash and lime plaster to protect his beloved home is uncertain, but it is clear from the historic record that his 'mansion,' as it was called, was the pride of this frontier outpost—the defining symbol of his elite status. By the 1840s, the casa boasted such features as pane-glass windows, fired clay tiles and patio bricks, a veranda built with planed redwood posts, a lime mortared well, and bath house.

Cosmopolitan Chronicle.

True tales from the annals of history, archaeology, construction, and restoration of the Casa de Bandini & Cosmopolitan Hotel.

VOL. IV, No. 6 San Diego, Alta California, October 16, 2009 Price: Free

WHY HISTORIC LIME WAS USED PART 2.

Victor A. Walsh.
San Diego Coast District Historian.

During the decade following Juan Bandini's death in 1859, the old mansion fell into disrepair, battered by the elements and neglect. In 1869, Albert L. Seeley, a stage driver from Texas, bought the Bandini residence and converted it into a fashionable two-story hotel and stage stop.

The adobe façade of the L-shaped hotel was re-bricked and re-plastered and a small end room made of adobe brick and adjacent to the Seeley barn was rebuilt to serve as a kitchen. One interesting feature, according to the *San Diego Union* (June 23, 1873) was that "the outside of the Seely House (Cosmopolitan Hotel) has been plastered, and it now has, to all appearances, a stone front."

On-site investigations of the building discovered remnants of Seeley era lime plaster, including an exterior section of plaster scored to resemble stone above the doorway to room #105 on the back courtyard wall. This indicates that the rear as well as the front façade was scored to resemble stone. The scored block has a smooth gray white finish and measures approximately 23" long x 11" high. The plaster is layered and is about ¾" thick. It is by all standards quality work done by a crew of professional plasterers.

There are remnants of lime plaster also in the interior dating to the Seeley era, including a large swath on the end wall facing the courtyard in room #105. It is about ½" thick, contains horse hair (in the scratch coat) and fine white sand, and has an incredibly smooth finish, despite irregularities in the wall. The partition adobe wall underneath the stairway in the entrance hall (room #100) is covered with a rough lime plaster finish dating to Seeley's time.

The lime plaster was made the traditional way by firing the lime in a kiln, slaking or adding water allowing it to hydrate, and finally adding sand to reduce cracking and enhance smoothness and horse hair to wick moisture buildup. Plaster was usually applied in three coats: a scratch coat, a brown coat, and a finish coat. The finish coat had additional sand, but no fibers such as animal hair.

Applying plaster is a learned art. Each coat must be allowed to dry or cure before applying the next one. Cracks must be rubbed out with a damp cloth or brush. The glossy, smooth finish on the exterior was achieved by constantly wetting or dampening the plaster and allowing it to dry somewhat before carefully smoothing it with a brush, trowel, or float.

Skilled plasterers by the mid-19th century used a variety of tools. To help level walls, they used wooden plaster 'grounds' fastened at the base of the walls and plumb-bob lines at the top. Whether this was done at the Cosmopolitan Hotel is uncertain given the layers of successive alterations to fabric. Suffice to say the walls in room #105 where I worked were not level. Padded wood floats were used to level off humps or fill in hollows in the wall. A long two-handed float, called a darby, was used to float or level large surfaces.

Cosmopolitan Chronicle.

True tales from the annals of history, archaeology, construction, and restoration of the Casa de Bandini & Cosmopolitan Hotel.

VOL. IV, No. 7 San Diego, Alta California, October 23, 2009 Price: Free

WINDMILL
RECONSTRUCTION AT SEELEY STABLES YARD.

Bob Patterson.
San Diego Coast District
Associate Landscape Architect.

For many years it has been known that two water-pumping windmills once existed in the yard between the historic Cosmopolitan Hotel and the Seeley Stable. Photographs by Godfrey in 1872 and Parker in 1874 taken from Presidio Hill show the windmills. But until recently their true historic significance was not fully realized.

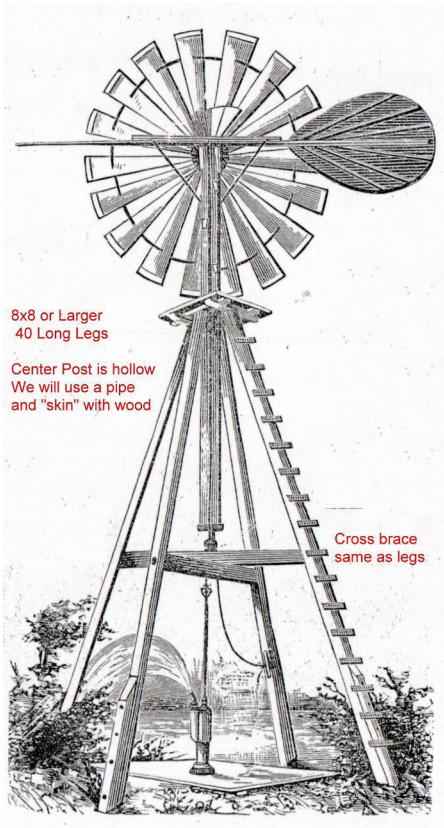
Windmill expert, restoration

specialist, and builder Kevin Moore of Rock Ridge Windmills in Cloverdale, California has documented that the two windmills were truly California originals. Designed and built by the San Franciscan manufacturer William Issac Tustin, they had wide horizontal blades, a turn-table beneath the main shaft, and featured a self-regulated, 360 degree-turning wheel. The self-regulation allowed the windmill to shut itself off by turning out of the wind during dangerous high-wind conditions. In a nutshell Tustin's windmills represented a mechanical technology far ahead of its time.

They were constructed, one in 1870 and the other in 1872, to help prevent the outbreak of fires, a common problem for this frontier community, and also to provide water for the horses of Albert Seeley's stage line and his hotel guests.

Despite his many achievements, William Isaac Tustin unfortunately remains an obscure figure in California's history. Scholars generally credit Daniel Halladay from Connecticut as the inventor of the first American-built windmill in 1854, even though Tustin built and developed California's first, self-regulating windmill in Benecia in 1849. He also built a cable system to pull mining carts up and down mountain slopes on tracks; designed San Francisco's original cable car system, and developed mining machinery to crush wet and dry iron ores.

From 1850 until the mid 1870s, Tustin was the major manufacturer and supplier of windmills in California, shipping to such far away destinations as Costa Rica, Central America, the Sandwich Islands, Australia, Mexico, Oregon and the Puget Sound.



Kevin Moore researched, designed, built and erected a complete, fully operational replica of the 1872 windmill. Mounted on four 8" thick by 20-foot long wooden posts, the top of the wheel extends about forty feet above the ground.

Its imposing tower and wheel loom over the landscape, much like its predecessor once did. The reconstructed windmill is a unique interpretive element. No other State Park to my knowledge has one.

Cosmopolitan Chronicle.

True tales from the annals of history, archaeology, construction, and restoration of the Casa de Bandini & Cosmopolitan Hotel.

VOL. IV, No. 8 San Diego, Alta California, October 30, 2009 Price: Free

THE COSMOPOLITAN'S "NEW" BAR.

William F. Mennell.
San Diego Coast District Services Manager.

In the Cosmopolitan Chronicle article *The Cosmo Bar*, (dated 09/26/08), Victor Walsh gives us an introduction to the room, and possible furnishings. No one at this time knows what happened to Seeley's bar, but given the multiple uses of the building, that is not surprising. Perhaps it was removed during the time the building was used as the Old Mission Olive Works, or when it was used as a girls school. In any event, a "new" bar had to be found.

With the assistance of historical consultant Bruce Coons, one has been located and purchased. It is very similar to the one Victor describes in his article, i.e., a front-back bar with recessed panels, a brass rail, and three wood bordered mirror insets. This style of bar was used throughout a long period in the west, so is an excellent match for our bar room. This "new" bar actually dates from at least the 1880s, and is reportedly from Silver City, Idaho.

Silver City, like Bodie SHP, is a "ghost town." Silver City now has a year-round population of 2. However between the 1860s when it was founded, and for the following several decades, it was a thriving mining town with a population of around 2,500 with 75 businesses, and 300 homes.

Naturally we wanted to know exactly where in Silver City our bar originated. In an "historical, descriptive and commercial directory of Owyhee County Idaho…1897" specifically Silver City, 8 saloons were listed: Barkle Bros Corner Saloon, the War Eagle Saloon and Hotel, (named after nearby War Eagle mountain), McCabe and Murphy Saloon, J.M. Brunzell Saloon, Rock & Jacobs Saloon, McMahon & Butler Saloon, Idaho Hotel which is still there, and the Miller and Co Saloon which burned down in 1907. So we are down to 6 possibilities.

I contacted the Idaho Public Archives and Research Library for some assistance. Elizabeth Falk, a Library Assistant, took on the task and after a month or so, thought she was getting close. But unfortunately, she ran into a "dead-end." She went through the entire archives and photo collection but could only find a picture and handwritten notes of the bar in the still existing Idaho Hotel. She then "turned to newspaper articles covering Silver City and discovered in the 1960s and 70s many of the homes and businesses in the town were pillaged by tourists visiting in the summer season."

So for the time being, we are at an impasse in this endeavor. But early next year, Seeley's (replacement) bar will once again be open for business. Standing room only.

Our "best guess" as to which saloon in Silver City, Idaho that the bar originates.

Cosmopolitan Chronicle.

True tales from the annals of history, archaeology, construction, and restoration of the Casa de Bandini & Cosmopolitan Hotel.

VOL. IV, No. 9 San Diego, Alta California, November 6, 2009 Price: Free

THE COSMOPOLITAN'S "NEW" BAR.

William F. Mennell.
San Diego Coast District Services Manager.

If Hollywood and TV were our only sources of what was supposedly available at a saloon in the 19th century, we would think all they had to offer was straight whisky, and bad whisky at that. While it is true that many saloons in mining towns were make-shift tents, and did have a limited fare, the saloons in larger cities, and especially those in hotels, had a considerably larger list of libations.

The Cosmopolitan for example advertised the "Uncle Toby." To find out what that was, I referred to *Jerry Thomas' Bartenders Guide* from 1862. In it are "Receipts for mixing all kinds of Punch, Eggnog, Juleps, Smashs, Cobblers, Cocktails, Sangarees, Mulls, Toddies, Slings, Sours, Flips, and 200 other fancy drinks." An Uncle Toby it turns out is one of many kinds of punch. It is of English origin, the name based on a character in Shakespeare.

But punch to Jerry is not the mix of juice and liquor in a bowl. According to his book, "To make punch of any sort in perfection, the ambrosial essence of the lemon must be extracted by rubbing lumps of sugar on the rind, which breaks the delicate little vessels that contain the essence, and at the same time absorbs it. This, and making the mixture sweet and strong, using tea instead of water, and thoroughly amalgamating all the compounds, so that the taste of neither the bitter, the sweet, the spirit, nor the element, shall be perceptible one over the other, is the grand secret, only to be acquired by practice."

An Uncle Toby uses two lemons, including the juice, and "with the bruiser press the sugar and the juice particularly well." According to this recipe, two lemons, with the sugar and put into boiling water, and both brandy and rum added, makes about a gallon of punch, one quarter of which is the liquor. You can and should then add a half pint of porter to give "richness."

There are hundreds of other such recipes in this amazing book. One, mulled wine, is in verse. It requires nine eggs, boiling water, nutmeg, and a bottle of good wine (Claret). Another, hot egg-nogg, states "This drink is very popular in California." Using Cognac brandy, and Santa Cruz rum, it is mixed in what "Every well ordered bar has" a tin egg-nogg "shaker" which is "a great aid in mixing this beverage."

Despite all the drinks found in the book, some of course are not. Martinis are sometimes credited to Jerry Thomas, in 1870, at the time a bartender in San Francisco. He called it a Martinez, supposedly due to the miner customer's destination. A Martinez does appear in the 1887 version of Thomas' book. The Margarita is credited to two different bartenders, one in 1934, another in 1948. And one drink invented in 1985, becoming poplar in the 1990s also is not included, the Cosmopolitan.

Cosmopolitan Chronicle.

True tales from the annals of history, archaeology, construction, and restoration of the Casa de Bandini & Cosmopolitan Hotel.

VOL. IV, No. 10 San Diego, Alta California, November 13, 2009 Price: Free

A FATHER'S HAND.

Cynthia Hernandez.
Archaeological Project Leader/Interpreter.

Ellen Sweet.
Historian.

Juan Bandini is credited with building his San Diego home, the Casa de Bandini, 1827-1829. The complexity of the building and the huge amount of work involved meant that Mission Indians were the work force behind the building. The neighboring Casa de Estudillo was built about the same time. Perhaps the Estudillos and the Bandinis compared notes on planning and construction. Building materials were probably taken from the presidio for use in both homes.

However, there is another member of the family who should be given recognition for building the Casa de Bandini, and that is Juan's father, José Bandini. Both historian Hubert Howe Bancroft and family member Ralph Bandini credited José Bandini with building the house. Considering the closeness of father and son, it seems logical that they worked together on the project as descendant and owner Cave J. Couts, Jr. stated in 1931.

Not a lot is known about José Bandini. He was born in Andalucía, Spain, about 1771--his family originally coming from Italy. As a young man, he went to South America, making Peru his home. There he married twice--Ysidora Blancas in 1796 and Manuela Morrelos [or Mazuelos] in 1802. Juan Bandini was born in 1800, his mother dying soon afterwards. As a Spanish officer and mariner, José traveled extensively. Juan traveled with him some of the time and studied in Europe. There were other children from these marriages. One son apparently became the Archbishop of Lima. Another son was listed as the godparent for one of Juan's sons.

As captain of the Spanish ship *Reina de los Ángeles*, José made several trips to California. Suffering from gout, the senior Bandini retired with the rank of captain of militia, an honor bestowed by Gen. Iturbide for his help in Mexico's bid for independence.

José and Juan Bandini settled in San Diego by 1822, about the time that a few citizens and retired soldiers were starting to build adobe homes below the presidio. Juan married Dolores Estudillo on November 20, 1822, in a marriage uniting two families with ties from Andalucía. Later, José served as godfather at the baptisms of three of Juan and Dolores' children.

In 1828, José Bandini wrote his friend Eustace Barron, British vice-consul at Tepic, describing life in California. This long, detailed letter provided information about the land, people, towns, trade, etc. Unfortunately the letter contained no information about the construction of the new Bandini family home.

In the following years, José undoubtedly helped with the family, especially when Dolores died in 1833 leaving six small children. Juan married Refugio Argüello in 1835 and the family continued to expand. In 1837, José was chosen as baby Margarita's godfather.

The following year, Juan was appointed administrator of Mission San Gabriel and the family moved to that area. Sadly, by early 1841 José became very ill. Juan's correspondence to Los Angeles merchant and future son-in-law Abel Stearns illustrated his concern and care for his father. Juan requested that Stearns send him various foods to tempt the old man's appetite—rice, chocolate, coffee, a little bread. In one letter Juan Bandini told Stearns that he cannot leave his dying father to come to Los Angeles on business, not even for overnight. By April 23, Juan wrote that he was losing his best friend. José Bandini passed away on April 28, 1841 and was buried inside Mission San Gabriel.

Cosmopolitan Chronicle.

True tales from the annals of history, archaeology, construction, and restoration of the Casa de Bandini & Cosmopolitan Hotel.

VOL. IV, No. 11 San Diego, Alta California, November 20, 2009 Price: Free

A FATHER'S HAND.

Cynthia Hernandez.

Archaeological Project Leader/Interpreter.

Ellen Sweet.

Historian.

In 1841 the Bandinis did not spend much time in San Diego because Juan had responsibilities in Los Angeles and San Gabriel. In April, Juan Bandini's beloved father, José, died at their Rancho San Juan del Río. A month later, Juan's daughter Arcadia married Abel Stearns at Mission San Gabriel in a wedding that had been delayed due to José Bandini's declining health. And by August, Bandini's daughter Josefa married Pedro Carrillo.

In San Diego, all was excitement due to the anticipated arrival of the first Bishop of the Californias. Pope Gregory XVI had designated San Diego as the official home of the bishop, who was supposed to build his residence and a cathedral there. As early as September 1841 the people of San Diego started making preparations. An earlier decree that prohibited the roaming of cattle within the pueblo was to be enforced because of the bishop's expected arrival. At his ranch near San Gabriel, Juan Bandini wrote Stearns that he was expecting the bishop to arrive with orders for the missions. He put his plans on hold, writing his father-in-law Santiago Argüello in San Diego for information.

Setting sail from San Blas in November 1841 with his entourage of twelve, Bishop Francisco García Diego arrived in San Diego waters on the evening of December 10. A friar was sent ashore to notify the presidio commander, who immediately announced the arrival with a two-cannon salute. The next morning, the whole population went down to the beach. On the orders of Argüello, the men carried the bishop in his sedan chair half way to town and then the women took over. The bishop and his party were given lodgings at the Casa de Bandini on Argüello's instructions.

A week after the bishop's arrival, he administered the Sacrament of Confirmation for 125 people. None of the Bandini family members took part in the service as they were still out of town. Some of the godfathers were Francisco María Alvarado, Pío Pico, José Antonio Estudillo, José Antonio Aguirre, and Santiago Argüello. Godmothers included María Antonia Estudillo, María Ygnacia Alvarado, Apolinaria Lorenzana, and Victoria Domínguez.

But Bishop García Diego was disappointed in San Diego, saying that it was too small and insignificant ("pequeñisima ciudad") for his residence. At the suggestion of wealthy merchant and ship owner José Antonio Aguirre, who had recently married the Estudillo's daughter Francisca, the bishop sailed for Santa Barbara leaving his belongings in San Diego, including rich ornaments that were intended for his new headquarters.

After much fanfare in Santa Barbara, Bishop García Diego decided to make that location his home. He sent the captain of the *Tasso* to San Diego with an order to retrieve his goods. But the women of San Diego were so incensed about this treatment that they refused to give up the articles, except for the bishop's clothing. Some had hoped that he would restore Mission San Luis Rey as the cathedral.

When William Dane Phelps visited San Diego as master of the *Alert* in May 1842, he found the women discussing their "revolution." Many felt that they and their leader, Tomasa Pico de Alvarado, had gone too far and feared excommunication. They finally decided to send a peace offering to the bishop by Mr. Phelps. When the ship sailed, it carried "a large quantity of cakes, cabbages, onions, and lettuce . . . to take to the Bishop, which he will get (if they keep)."

Biographies written about Juan Bandini describe him as fomenting political plots. But in 1841-1842 he missed a revolution outside his own Casa de Bandini—one led by the women of San Diego. The bishop never again went south of Los Angeles.

(See William Dane Phelps' *Alta California, 1840-1842 and Fr. Zephyrin Engelhardt's Missions and Missionaries of California, vol.4)*

Cosmopolitan Chronicle.

True tales from the annals of history, archaeology, construction, and restoration of the Casa de Bandini & Cosmopolitan Hotel.

VOL. IV, No. 12 San Diego, Alta California, November 27, 2009 Price: Free

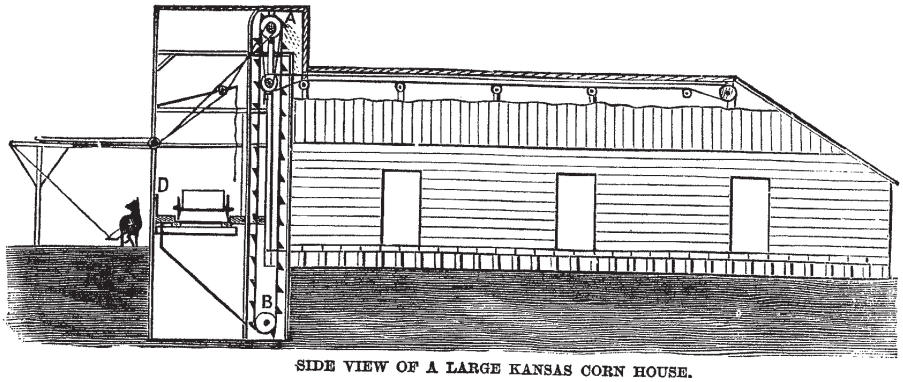
GOING UP!

William F. Mennell.
San Diego Coast District Services Manager.

Elevators, or lifts have been around for a very long time. Evidence points back to at least the third century B.C. The first lifts were used primarily in mines and quarries, and to get building materials to a higher level, such as a scaffold for building castle walls. They were fairly simple designs, utilizing either a lever, or a pulley, the mathematical principals of both defined by the ancient Greek Archimedes, the first mathematical physicist. He is credited with creating elaborate pulley systems, reputedly having been able to move a full-size ship by pulling on a single rope. These first elevators used either draft animals, human power, or in a few cases water driven mechanisms.

Although intended for materials, it is almost certain a few workers also took a ride. In 1743 a personal lift was commissioned by Louis XV to link his apartment in Versailles with that of his then mistress, Madame de Chateauroux. In the U.S. the primary use of lifts were in barns like the one Seeley built in 1869, where feed was stored on the second floor, allowing the bottom floor more room for livestock.

The major problem with these elevators was what could happen if the rope broke. This problem was resolved by Elisha Otis, who demonstrated his safety device or "Improvement in Hoisting Apparatus" In 1853. He started a company, the Otis Elevator Company that built freight elevators until 1857 when the company got its first order for a passenger elevator. The first one in use was in a 5 story department store in New York, and used steam power.



SIDE VIEW OF A LARGE KANSAS CORN HOUSE.

Although the restoration of the Cosmopolitan Hotel until now has never had an elevator, it will now after the completion of the restoration. The most compelling reason for the addition is the 1990 federal ADA law, which requires wheelchair access to the second floor. "Alterations to a qualified historic building or facility must comply with ADAAG unless it is determined in accordance with procedures described in ADAAG 4.1.7(2) that compliance with certain requirements would threaten or destroy the historic significance of the building or facility." In the case of the Cosmopolitan, the addition of an elevator will not destroy the significance. It is on the outside, not attached to the adobe first floor, and has siding to match the building.

The elevator has another benefit as well. It can be used in the operation of the hotel, a traditional use, often called a dumbwaiter. As the Casa de Bandini was converted to the Cosmopolitan in 1869, it would have been possible for Seeley to have had an elevator. But the first passenger elevator in the San Diego area didn't appear until the 1890s at the Hotel del Coronado. However, San Diego does have an elevator claim to fame. The first exterior glass elevator was installed at the El Cortez Hotel.

Cosmopolitan Chronicle.

True tales from the annals of history, archaeology, construction, and restoration of the Casa de Bandini & Cosmopolitan Hotel.

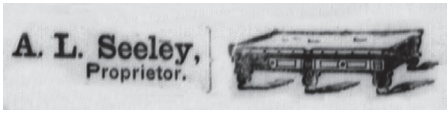
VOL. IV, No. 13 San Diego, Alta California, December 4, 2009 Price: Free

THE STRANGERS' GUIDE.

Ellen Sweet.

Historian.

The California State Library archives the Cosmopolitan Hotel Register from Albert L. Seeley's hotel in Old Town San Diego. The register begins with April 21, 1870—about seven months after the hotel actually opened. Some pages are missing, some entries are incomplete, and some years have very few listings. The bulk of the entries are from 1870-1873, with only a few for 1874 and 1875. There are two pages that appear to be 1887. The register was obviously not used all the time, even though guests were staying there. In later years Seeley family members used the book for note taking or doodling.



The hotel register pages were set up so that the right hand page was imprinted "COSMOPOLITAN HOTEL, A.L. SEELEY, Proprietor, 187_" with handwritten dates, names, residence, room number, and some notations on payment. Unfortunately for historians, much of this information was left incomplete. All the right hand pages are titled the same way, except for one in which Seeley's name has been crossed out and "J.P. Hill" written above. This is for the date July 30, 1873. According to the *San Diego Union* of June 29, Mr. Hill rented the Seeley House for two years, beginning July 1, 1873. However, Hill only ran the hotel for a period of about five months. The *San Diego Union* (December 7, 1873) announced that, "Mr. J. P. Hill left us last week. Mr. A.L. Seeley has resumed the management of the Cosmopolitan Hotel." During this time Seeley ran on the Republican ticket for county supervisor at large. In the September election, he lost by 124 votes. Perhaps he decided that running a hotel and a stage were better occupations than that of politician.

Interestingly, the left hand pages of the hotel register were set up with a printed list of the "Strangers' Guide to Leading Business Houses in San Diego." The list of 26 businesses included Seeley's Cosmopolitan Hotel and two competitors—Alonzo Horton's Horton House and S.S. Gordon's New San Diego Hotel. There was also a listing for North & Knight's Opposition Stage Line, which ran between Old and New San Diego. Other listings for San Diego included a photographer, dentist, druggists, hardware, wines, real estate, grocers, livery, and forwarding agents. Most of the businesses were not based in Old Town. Listed for both Old and New San Diego was J.S. Mannasse & Co., with a large assortment of general merchandise.

Seeley's own advertisement for the Cosmopolitan Hotel showed a billiard table with the description, "This Hotel is Large, Commodious and First Class in all the appointments. The Furniture is new and of the best quality. The table is always supplied with the Rarest Delicacies. The Bar stocked with Choice Wines, Liquors and Cigars, and elegantly appointed Billiard Rooms always at the service of Guests. The Stages for Anaheim, Los Angeles and San Francisco leave this Hotel three times a week."

Studying the entries in the Cosmopolitan Register, the reader notices visitors from San Francisco, Los Angeles, New York City, Chicago, Memphis, Akron, Providence, Bangor, St. Louis, and even Norway. But most of the guests are locals from National City, Julian, Escondido, Temecula, San Pasqual, San Luis Rey, Peñasquitos, and New San Diego. The hotel apparently accommodated the locals even more than the strangers and was popular with many of the earliest county residents.

Cosmopolitan Chronicle.

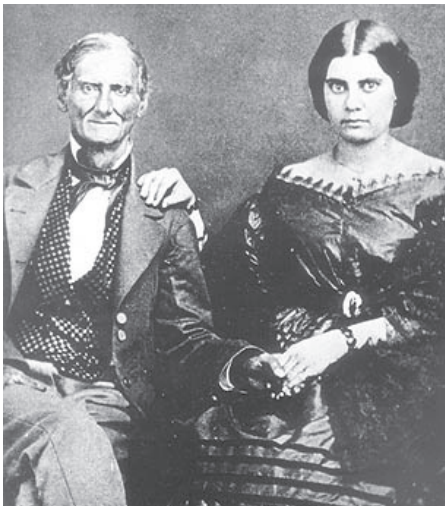
True tales from the annals of history, archaeology, construction, and restoration of the Casa de Bandini & Cosmopolitan Hotel.

VOL. IV, No. 14 San Diego, Alta California, December 11, 2009 Price: Free

BANDINI'S FACE.

THERESE MURANAKA.
San Diego Coast District Associate State Archaeologist.

Whenever I see the family picture of Juan Bandini and his beautiful daughter Margarita, I stare and stare at his eyes, nose, ears, and



mouth. Of Italian and Spanish descent, he was the son of Ysidora Blancos de Bandini and Captain José Bandini, a Spanish sailor and military officer. Born October 4, 1800, in Arica, Peru, Juan first came to San Diego about 1819. Marrying an Estudillo daughter, Dolores, in 1822, he begins building the house we chronicle here about five years later. Already his children Josefa, Alejandro Felix and Arcadia were born. With a line running to famous daughters, his local history was begun.

Regarding this Bandini legacy, there is a very special event in Old Town every summer that celebrates his and other early families' lives. Known as 'Descendents' Day,' it is the day that these early *Californio* families come back to Old Town to gather with other relatives, both known and unknown. When I can, I love to go to 'Descendents' Day.' Looking around the room, I can easily see who belongs to which family. The Bandini descendents' eyes are wide and round. A little girl running up the aisle has to be a Moreno because the iris of one of her beautiful eyes is slightly raised. I also remember an early document describing the young Jose Manuel Machado's physical makeup, a military report which describes him with *una nariz ancha* (a wide nose), a pretty nose still seen with some descendents today.

A while ago, I arranged to test the DNA of some of these well-known families. Through a non-profit museum's efforts, we tested 9 samples from families who we knew were clearly related to the presidial soldiers. We did some Machados, some Serranos, and the Lopez Family. The Lopez descendents were proud to find out that they were from Haplogroup V, traced back 17,000 years to a Basque female whose descendents make up only 5% of Europe's population. Some of the Serranos were interested to know that they were Haplogroup D, that is of Mexican or South American Indian ancestry, including possibly the Costanoans of Monterey. Soon perhaps we will find early *Californio* soldiers' families who are of Jewish descent, or African descent, or from the Phillipine Island since these first historic settlers were from many places.

For fun, you can search your own family's DNA through the National Geographic Society. You might read Bryan Sykes' book *The Seven Daughters of Eve: The Science that Reveals Our Genetic Ancestry* for a fun explanation of how this all works. William Mason's *The Census of 1790: A Demographic History of Colonial California* (1998 Ballena Press) is the best of all, as he uses the early photographs to show ethnicity.

The people of this historic little town reflected already the fascinating genetic variability of the population here today.

Cosmopolitan Chronicle.

True tales from the annals of history, archaeology, construction, and restoration of the Casa de Bandini & Cosmopolitan Hotel.

VOL. IV, No. 15 San Diego, Alta California, December 18, 2009 Price: Free

WEATHER.

Therese Muranaka.
San Diego Coast District
Associate State Archaeologist.

In the rainstorm yesterday, the Cosmopolitan Hotel and all of Old Town were deluged with wind and rain. All through a late lunch, I watched the rain come down in sheets, and the streets of Old Town coat with water. Nini Minovi (ASM Affiliates) and Patrick English (Soltek Pacific) were there battening down the hatches. I checked with Nini about 3:30 p.m., and she was concerned about the back courtyard. About 4:30 p.m., DPR inspector Robert Robinson decided to check it once more for the night. I went with him just about dark to see if the historic fabric -- the original adobe and wood architecture, and the archaeological sections – was protected enough.

As I stood on the second floor in the gusting rain, I looked out over the darkened plaza with the wind pushing the giant bay laurel tree around. In the darkening evening, I couldn't see the electric lines, or the freeway in the distance, and I couldn't hear the trains. For just a minute, it appeared much the way it looked on a winter evening in 1874. For myself, I have spent many a winter here in Old Town, having begun working here in the 1970's. I even remember one afternoon when the Ranger came to me at the Casa de Estudillo and said that Old Town was being evacuated because of flooding from Highway 8. It must have been like that back when the hotel was occupied, always watching the weather, always watching the river, and knowing that the 1875 remodel of Derby's Dike might not hold things in.

As I was standing on the exterior porch facing the strong wind last night, I was also thinking of an A. S. Ensworth letter to Thomas Whaley from Jan. 26th, 1862:

> "It was not only a flood of waters falling from the heavens, but such a South-easter I have never known, the tide backing up the waters of the bay which was running in from the river to a height never before witnessed by Americans. Luckily the settlements are all situated that the high water could do damage to but a few... Most of the walls of the corrals at the rear of the Bandini and Estudillo houses fell in… Some of the high corral wall in the rear of the Franklin fell. Crissman's shop walls fell in and the whole of the wall around Bandini's large garden, below the pear garden, is one mass of mud, the water being about two feet deep around it."

As we think and puzzle today over global warming, these early historic records become important. Sudden storms of great velocity were not predictable by internet weather bureaus. They must have had their own weather warning systems, like arthritic joints, or flocks of sea gulls circling inland far from the water. It is a real credit to this old building, with which I have fallen in love, to think of all the storms, both natural and political, that it has weathered.

Cosmopolitan Chronicle.

True tales from the annals of history, archaeology, construction, and restoration of the Casa de Bandini & Cosmopolitan Hotel.

VOL. IV, No. 16 San Diego, Alta California, December 25, 2009 Price: Free

AGUSTÌN VICENTE ZAMORANO RENAISSANCE MAN OF SAN DIEGO.

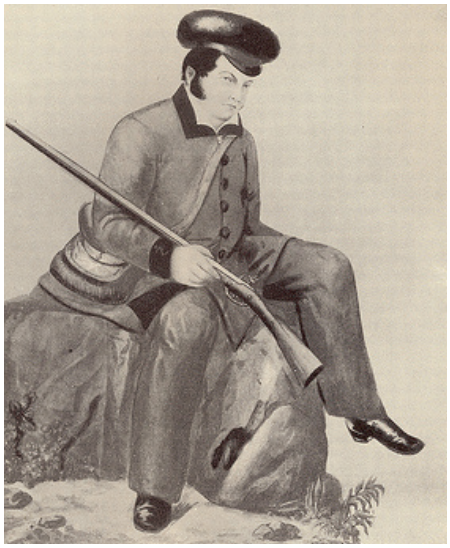
Guire John Cleary.
Historian
San Diego Coast District.

A small tragedy took place in San Diego in 1842. A man came off a ship in our harbor; an exile returning home to die. He was Agustin Vicente Zamorano, one of the most brilliant men to have served in the governance of Mexican California.

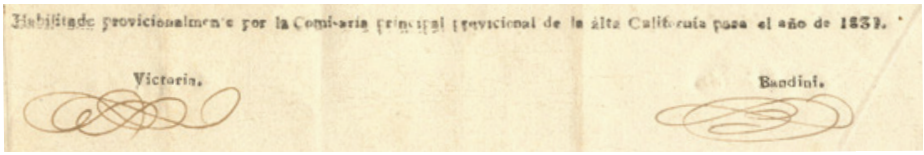
Zamorano had come to San Diego in 1825 as the secretary of Governor Jose María Echeandía. Zamorano married María Luisa Argüello at Mission San Diego on February 15, 1827. Padre Vicente Olivas, the last Franciscan missionary to serve at San Diego, acted as officiant and Governor Echeandía and Alférez Romauldo Pacheco acted as witnesses. The marriage record is still preserved at Mission San Diego. Juan Bandini also married an Argüello and thus became Zamorano's brother-in-law.

Zamorano's accomplishments in Alta California certainly earn him the description of a Renaissance Man. His calligraphy was the finest in California and was used as a model by teachers. His greatest accomplishment was the importation of California's first printing press and the creation of California's first books, including a children's arithmetic book in 1835. Quite possibly the first hand press was utilized by him on Presdio Hill in San Diego in 1825. His other accomplishments include painting, architecture, poetry and even needle point designs!

Zamorano was appointed the last commandant of the Presidio of San Diego, but did not assume command. He took up exile in Mexico after the triumph of Alvarado in 1838. He spent four years in Mexico and was appointed Adjutant Inspector of Alta California in the government of the newly appointed Manual Micheltorena. Zamorano became ill on the ship taking him to San Diego and arrived more dead than alive in 1842. Antonio María Osio wrote that he came ashore only to die in the arms of his family. Osio also recalled that Zamorano was robbed on the ship by his own companions and that Zamorano's gold watch and chain "mysteriously appeared on one of the most respected Señores Jefes." Historian George Harding believed it was probable that Zamorano died at the home of his brother-in-law, Juan Bandini in San Diego. Later interviews with his family stated that he died on September 16, 1842. His family recollected that he was such a patriotic Mexican that it was appropriate for him to die on Fiestas Patrias. The exact location of his grave is unknown, but quite possibly he was buried at the Presidio. He is claimed as an ancestor by the martial arts master Michael Matsuda and musician-performers Thom Davis and Linda Ronstadt and also includes our friends at the California Indian Market. Perhaps his spirit still roams the hallways of the Casa de Bandini.



A self-portrait of Zamorano.


Habilitado provisionalmente por la Comisaria principal provisional de la alta California para el año de 1831.

Victoria. Bandini.

The first dated printing (1831) in California, signed by Juan Bandini and Manuel Victoria, and printed by Zamorano.

Cosmopolitan Chronicle.

True tales from the annals of history, archaeology, construction, and restoration of the Casa de Bandini & Cosmopolitan Hotel.

VOL. IV, No. 17 San Diego, Alta California, January 1, 2009 Price: Free

CHRISTMAS AT THE COSMO.

Therese Muranaka.
San Diego Coast District Associate State Archaeologist.

Many rich traditions surrounding the Christmas season have been enacted at the Casa de Bandini and the Cosmopolitan Hotel over the years. A never-ending pageant of characters lived in this building at Christmas time, and each lived their version of what the holiday season should be.

For example, as the Casa de Bandini was being finished in 1829, merchant Alfred Robinson described a Christmas Eve performance of the play *Los Pastores* ('The Shepherds'), also known as *La Pastorela*, performed that year at the Presidio chapel. Amid fireworks, bonfires and church bells, the people of Old Town walked up the hill to the chapel to attend the traditional late night *misa de gallo* ('Mass of the Rooster'). Upon its completion, costumed shepherdesses, Lucifer, the clownish *Hermitano,* and the lazy drifter Bartolo, appeared in the crowd as the comedy commenced. Sent by the angel Gabriel to the manger, the shepherdesses keep getting distracted by the others, only to have the angel constantly redirect their journey. *Pastorela* was given over and over again at individual houses and in the plaza over the next few days, and as descendent Arturo Bandini noted, food and gifts were given to the performers and to the crowd.

The most famous *Pastorela* at the Casa de Bandini itself took place Christmas night in 1838, as reported by historian Hubert Howe Bancroft. Because Juan Bandini was in a rebellion against Governor Alvarado, his troops surrounded the house while the party was going on. Two Carrillos, two Picos and an Ortega family member were taken as prisoners. Bandini's brother-in-law Jose Antonio Estudillo hid in a loft above his house next door, Bandini himself not being at home. Later to be the last governor of Mexican California, Pio Pico remembered his performance that night as Lucifer.

As for the Yankees, and other sailors, merchants, trappers, etc. of other ethnicities who came to California before the Gold Rush, there must have been many forms of Christmas (and Hanukkah) celebrated. Protestant and Central European customs must have appeared permanently as foreigners married into the local families. Historian Richard Amero noted that in 1868, a year before Seeley began the Cosmopolitan Hotel remodel, the U.S. Government Barracks down in New Town had a Christmas tree.

Whether the Cosmopolitan Hotel

Sketch of La Pastorela at the Presidio Church, San Diego, c. 1829.

had a Christmas tree for guests or not, many a celebration with fireworks and gunfire must have taken place. Stage passengers, disembarking in a strange place over the holidays, must have been welcomed into the hotel reception area with warm food, and the manager's cheer.

And regarding the ghosts of Christmas past, an archaeologist especially can appreciate the Gongora quatrain that Amero notes was sung after each *Pastorela* was completed:

Aprended flores de mi
lo que va de ayer a hoy
que ayer maravilla fui
y hoy sombra de mi no soy

From me flowers learn
How yesterday differs from today
Yesterday I was a marvel
But today I am not even a shadow

Cosmopolitan Chronicle.

True tales from the annals of history, archaeology, construction, and restoration of the Casa de Bandini & Cosmopolitan Hotel.

VOL. IV, No. 18 San Diego, Alta California, January 8, 2009 Price: Free

DANCING THE NIGHT AWAY.

Ellen Sweet.

Historian.

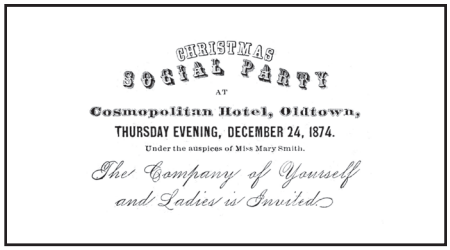
In January 1872 an elegant party at the Cosmopolitan Hotel on New Year's night celebrated a new beginning. The hotel was often very festive in December and January. The tradition of dancing, especially the waltz, was introduced in San Diego by Don Juan Bandini when he entertained at his casa. Later, the two-story Cosmopolitan Hotel of Albert Seeley that incorporated Bandini's home was also the scene for dancing. In December 1871 the local newspaper told about Mr. A.L. Seeley's ball where "the floor was just large enough to allow the assembled company to 'do the grand' in first class style."

Judge Benjamin Hayes' twenty year old son John Chauncey Hayes, writing in the *San Diego Union* under a pen name, described a January 6, 1874 ball at the Seeley House. The ball was organized by Mrs. Guadalupe Pico de Gillis and others. Ladies attending included Mrs. Schiller, Mrs. Seeley, Mrs. Mannasse, Mrs. Hoffman and daughter, Mrs. Minter, Mrs. Soledad Tanner de Marrón, Doña Felipa Osuna de Marrón (in her mid sixties), Mrs. Bush, the Misses Crosthwaite, Miss Serrano, Miss Machado, Miss Smith, Miss Mulholland, Miss Pond, Miss Cota, Miss Curley, Miss Stewart, and several others. Some of the gentlemen attendees were Judge Thomas H. Bush, Don Salvador Estudillo, Don Francisco Estudillo, Prof. Silva, José Argüello, Andrew Cassidy, Angel Smith, Don Ygnacio López, Don Miguel Aguirre, Donaciano Osuna, Marcus Schiller, and Joseph S. Mannasse.

The dance floor was a swirl of blues, blacks, reds, whites, and grays as the dancers performed the waltz and the quadrille. Music was supplied by the Messrs. Jesús Marrón, Ygnacio López, and J. O'Connor. The dance began at half past nine, with dances continuing until midnight. At that time, the revelers proceeded to Rose's Hall for a feast of chicken, duck, lamb, pork, and a variety of desserts. After supper, a special dance was performed by Mrs. Gillis, daughter of Andrés Pico, accompanied by Don Ygnacio López. This was followed by a jig led by Mr. Russell. Dancing then continued until shortly after 5 am.

A couple of weeks after this ball, a Seeley family wedding took place at the Cosmopolitan. Seeley and his wife Emma (or Emily) had a growing family, including foster daughter, Clara Twist. Clara married Walter Case of Nevada at the Seeley home on January 21, 1874. Another ball was scheduled soon after the happy event.

The invitation shown for a social party for Christmas Eve 1874 at the Cosmopolitan Hotel is a rare surviving example of an Old Town invitation. The hostess was


CHRISTMAS
SOCIAL PARTY
AT
Cosmopolitan Hotel, Oldtown,
THURSDAY EVENING, DECEMBER 24, 1874.
Under the auspices of Miss Mary Smith.
The Company of Yourself and Ladies is Invited.

Miss Mary Smith, the daughter of Albert B. Smith and Guadalupe Machado. Although not quite 17 years old, Mary undoubtedly was capable of organizing the Christmas gathering for Old Town families with the help of her widowed mother, sisters, and many cousins. Even today we find that Old Town descendant gatherings have many representatives from the Machado-Smith family.

The Cosmopolitan Hotel, like its predecessor the Casa de Bandini, was a major center of social and community activities. It still serves as a centerpiece for Old Town San Diego.

Cosmopolitan Chronicle.

True tales from the annals of history, archaeology, construction, and restoration of the Casa de Bandini & Cosmopolitan Hotel.

VOL. IV, No. 19 San Diego, Alta California, January 15, 2009 Price: Free

MARIANO VALLEJO AND THE "GENERAL'S" MAP, PART 1.

THERESE MURANAKA.
San Diego Coast District Associate State Archaeologist.

The only Casa de Bandini historic map known to date is one drawn from General Mariano Guadalupe Vallejo's memory. Born at the Monterey Presidio on July 4th, 1807, Vallejo was the eighth child of Sgt. Ignacio Ferrer Vallejo and Maria Antonia Lugo. Vallejo's father Ignacio had come to San Diego in 1774 with the Moncada-led expedition. Raised also with his nephew Juan Bautista Alvarado (a future governor of California) and boyhood friend Jose Castro (a future commandant general), Vallejo's early memories included surviving the 1818 destruction of the Monterey Presidio by the pirate Hippolyte Bouchard. A favorite of Governor Pablo Vicente de Sola and the Englishman William Hartnell, Vallejo was coached in politics, English, French, Latin and accounting at an early age. At only 15 he was the secretary of California Governor Luis Arguello.

A cadet in the Monterey Company by 1824, he later became a member of the territorial legislature (*diputacion*), and in 1833 military commandant of the San Francisco Presidio. Sent that year to investigate the Russians at Ft. Ross, he was authorized to establish a military presence at Sonoma. Receiving in 1834 a grant to Rancho Petaluma (eventually 66,000 acres), Vallejo began to seriously develop his influence and political control of the area north of San Francisco Bay. Governor Jose Figueroa warned Vallejo, who was known for self-promotion, in the now famous line:

> This government trusts… you will not let escape an opportunity to deserve the premium to which all men aspire—POSTHUMOUS FAME…

Who was this Spaniard, Mexican, American and Californian, and how did he come to draw this map? Years later, struggling to record his memories of changing times for the historian Hubert Howe Bancroft, Vallejo would write of his pro-American leanings (born after all on the 4th of July), of his appointment as *comandant general* (hence the title "General Vallejo" although he was only a *colonel* in the Mexican Army), and of his imprisonment at Sutter's Fort during the U.S.-Mexican War in the five volume *Historical and Personal Memoirs Relating to Alta California* and the 36 volume *Documentos para la Historia de California* (Bancroft

Library). During this time, he must have drawn two San Diego maps: the only known sketches of the San Diego Presidio and the Casa de Bandini.

After a long and influential life, including experimentation with wine-growing in Napa and Sonoma, an 1865 visit to Washington, D.C. to see his hero George Washington's belongings, and initial work to save the redwoods, Vallejo spent his last days struggling to make ends meet, selling water and produce from his final home *Lachryma Montis* (Mountain Tear). The realities of American democracy had not matched his dreams. His son-in-law paid for his funeral when he died on January 18, 1890. Part 2 of this series shows his hand-drawn map of the Bandini House, and the challenge translator Cynthia Hernandez had bringing its original meaning to light.

Cosmopolitan Chronicle.

True tales from the annals of history, archaeology, construction, and restoration of the Casa de Bandini & Cosmopolitan Hotel.

VOL. IV, No. 20 San Diego, Alta California, January 22, 2009 Price: Free

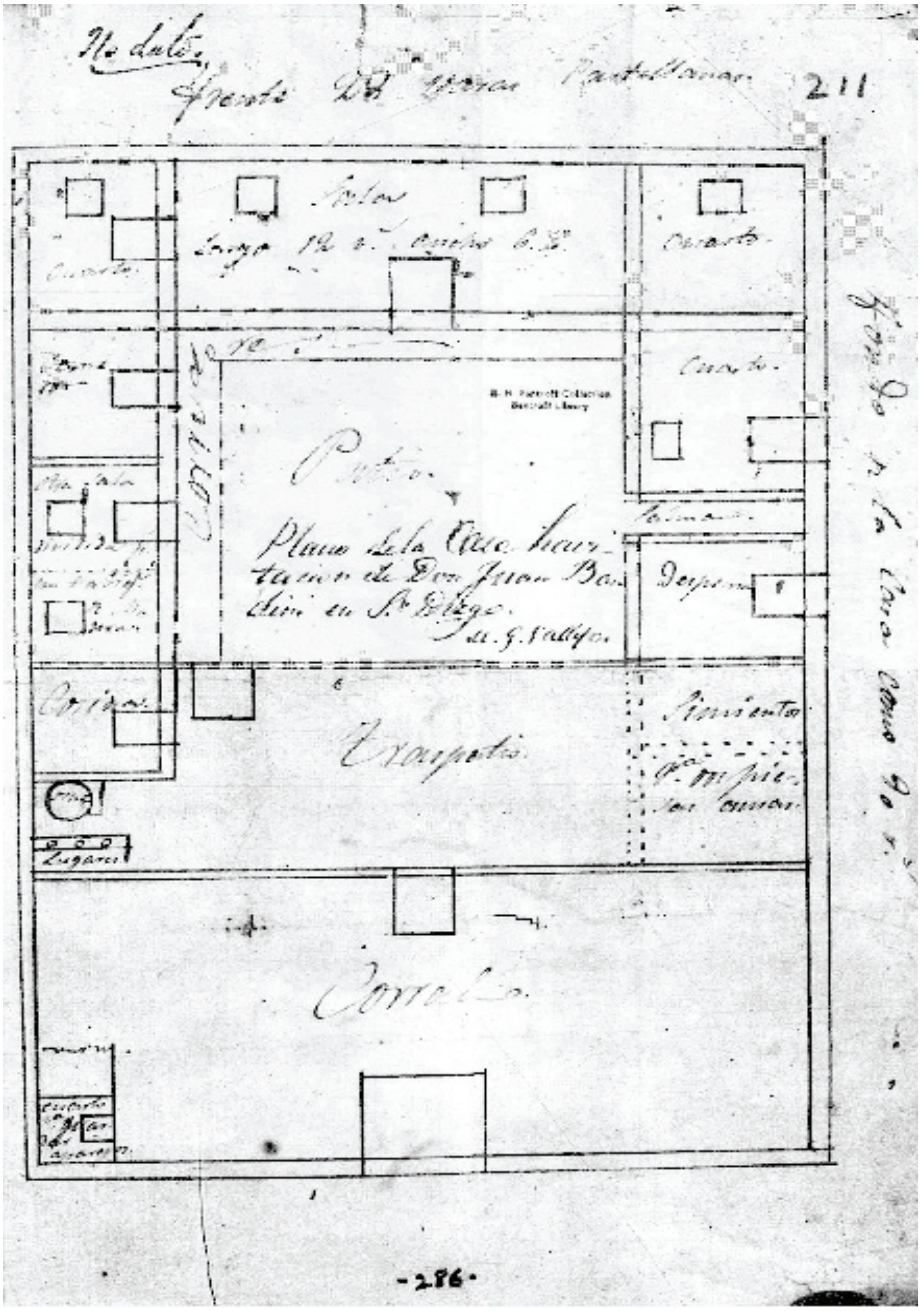
MARIANO VALLEJO AND THE "GENERAL'S" MAP, PART 2.

Cynthia Hernandez.

Archaeological Project Leader/Interpreter.

As a translator of historic documents, I have the opportunity to read documents that allow me to know details about the everyday life and history of the individuals who wrote them. I then have to find the words in English to convey the information and not lose the style and intention of the author. One challenge is to find the meaning of many words that are not used anymore.

Recently I was asked to review an undated map by Mariano Guadalupe Vallejo of the Bandini House which shows the distribution of rooms and patios. Luckily, Vallejo's handwriting was very clear. He said that the front of the house was about 77 feet wide, the back of the house was about 220 feet long, that the house had one courtyard, one backyard, a barnyard, three rooms, two living rooms, (one divided by a thin wood partition), one dining room, a larder, hallways, an entrance hall, kitchen, foundations for two more rooms, a room for storing horse harnesses and a three seat latrine near the oven.



Courtesy of the Bancroft Library University of California, Berkeley.

Cosmopolitan Chronicle.

True tales from the annals of history, archaeology, construction, and restoration of the Casa de Bandini & Cosmopolitan Hotel.

VOL. IV, No. 21 San Diego, Alta California, January 29, 2009 Price: Free

IF THE WALLS COULD TALK.

Cynthia Hernandez.

Archaeological Project Leader/Interpreter.

Part of the process of the restoration of the Cosmopolitan Hotel is the curation of the artifacts found. These could be the ones dug up during archaeological investigations or parts of the building that are recovered and saved as samples of the different construction periods the building underwent through the years. A curator is the specialist that oversees the care, research, documentation and proper packaging and storage of collections.

Archaeological project leader Niloufar Minovi recently recovered two pieces of wallpaper from room 104-B, which is located on the side facing Calhoun Street. The wallpaper was peeling off a three foot reveal. The reveal is the area on the sides of an opening. The whitewash over the wall paper was peeling off and it was possible to see a faint pattern of green flowers and leaves. A black dusty layer was also noticed in between the whitewash and the floral pattern.

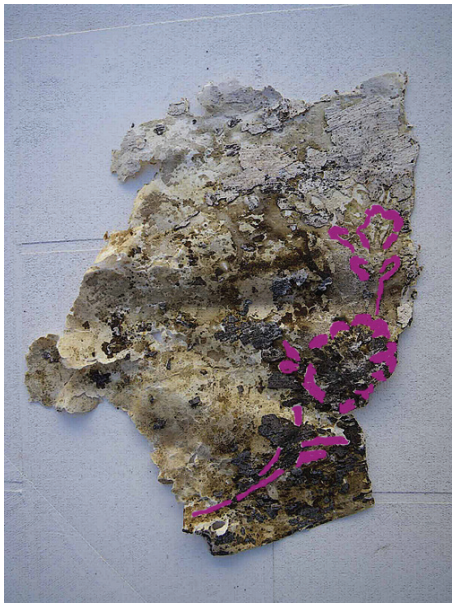
Minovi explained that the wallpaper was on a layer of very smooth mud plaster over adobe blocks. There are fragments of red fired brick in this mud plaster. Testing these brick fragments may give us a relative date range for the wallpaper.

The wallpaper is very brittle, the floral design is almost gone, the original colors are gone with the exception of some faint light green and it's very difficult to make out the pattern. A professional curator will have to do the final curation and stabilization. In the meantime, we archaeologists are committed to giving "first aid" to the artifacts, to protect them and avoid further damage. In our role of "first responders", we dusted the wallpaper with a soft brush, photographed it, and stored it in between acid free tissue paper, acid free cardboard, and inside an archival plastic box to keep it away from light and moisture.

Although the floral pattern was faded a similar pattern was found that dates between the 1840s and 1880s. (The photo at the end of this article was enhanced to show the floral pattern.)

In the early 1700s wallpaper was used in public buildings, and by 1760 it was starting to be used by wealthy families. By the 1820s its use was more common and more families could afford to paper their walls. While the earlier wallpaper was made with hand-carved wooden blocks, later on these were replaced with a wooden cylinder which was rolled over a continuous sheet of paper. By the 1890s the use of wallpaper declined because it was hard to clean, and considered unsanitary, and some manufacturers developed waterproof wallpapers. Wood pulp was the main component of machine-made wallpaper in the 1850s, which made it brittle and brown.

It is hard to know exactly what happened in this doorway. What was that black dusty layer? Was it mold seeping through the adobe bricks? Could this be the reason why the wallpaper was whitewashed over? The archaeologist's task is to listen to what the walls have to say.



Cosmopolitan Chronicle.

True tales from the annals of history, archaeology, construction, and restoration of the Casa de Bandini & Cosmopolitan Hotel.

VOL. IV, No. 22 San Diego, Alta California, February 5, 2009 Price: Free

SAVING ROOM 106.

Nicole Turner.

San Diego Coast District. Archaeological Project Leader.

Some months ago we were faced with a dilemma of how to deal with the damaged east end of the Calhoun St. Wing, known as Room 106.

The walls in this eastern adobe room were in terrible shape and would assuredly not meet health and safety regulations. The most popular suggestion was to demo the entire room and reconstruct it with new materials. However, in the interest of preservation this was not the best option.

Most of the damage to the adobe was in the center of these

walls, a 2'strip spanning the room. It was suggested that the walls be shored and this strip be replaced with solid adobe block one segment at a time. All of the variables had to be weighed; cost, health and safety, and the preservation of historic fabric. The upper portions of these walls were cored in order to determine the condition of the adobe block. Specialists were brought in to offer their expertise. A final decision on what to do here would take several months. Finally work ensued. The result was a triumph which involved saving the majority of the historic fabric and replacing only the damaged portions of the room.

Extensive shoring was constructed to ensure the safety of not only the construction crew but the building itself. Eagle Restoration Group Inc., was sub-contracted by Soltek Pacific to construct these new segments of adobe wall. The new construction took about a month to complete. This was done slowly one segment at a time to avoid wall collapse. In the end we had a solid room strong enough to support the upper floor and were able to save over 70% of the historic fabric in this room. This was quite a triumph for those of us working

on the building doing what we can to preserve California's history for the future.

Cosmopolitan Chronicle.

True tales from the annals of history, archaeology, construction, and restoration of the Casa de Bandini & Cosmopolitan Hotel.

VOL. IV, No. 23 San Diego, Alta California, February 12, 2009 Price: Free

THE MYSTERY OF THE CASA DE BANDINI ROOF.

William F. Mennell.
San Diego Coast District Services Manager.

From paintings, photos, written documentation, and evidence found during the current restoration, we know the Casa de Bandini/ Cosmopolitan Hotel has gone through a number of roofs. We can see from photographs that the original Seeley roof was replaced in 1930 by Cave Couts Jr. From witness marks and measurements taken from those photos, the roofline matching the 1869 roof has recently been completed, and shingled. The mystery is trying to figure out the roof that is missing, the roof of the single story Casa de Bandini.

The first know image is an 1850 lithograph by C.G. Conts, depicting both the Estudillo roof, and the Bandini roof the same greenish grey, uniform with almost all the roofs depicted, even though the California Indians in the foreground have red in their clothing. But, the lithograph was made by Britton and Rey of San Francisco, so the colours were not done on site. So, as a clue of the roofing material, it isn't much help

A painting by A. Sauerwein in 1858, several roofs in San Diego, the Casa de Estudillo for example, have red roofs, indicating tile. Interestingly, the roof on the Casa de Bandini is painted a light tan. This could have been done so the viewer could see the where one building stopped and another started, or perhaps the roof was thatch at the time. In both North American, and European thatching, reeds or straw are used. Reeds were easily available at the time in San Diego, and so were people who had the skills needed to build a thatch roof. Thatching is excellent insulation, in most cases better than fiberglass, and can last up to 70 years.

There are however, problems with this assumption. One conflict is a written account from 1858, wherein a storm blows tiles off Bandini's "main house." And in 1861, Under the direction of Ephraim Morse, a local merchant and family friend, the tile roof was re-patched (124 tiles), by Jesus Gonzales. The tiles cost three cents each, labor was $45.

During the archaeological investigation of this restoration, many cobble foundations have been located, large amounts of removed plaster was revealed, and several boards that were reused in the Couts Jr. remodel were discovered. Some of these boards helped in knowing the framing configuration of the porch roof in 1869. And a layer of broken roof tiles was found. It is well documented that an entire wing of the casa was destroyed in 1862, by a series of storms, a flood, and an earthquake, Nothing but the foundation remains. There are little to no records of the building between 1862, and 1869. We know that whatever was left of the Bandini roof would had to have been removed to add the second story. Had there been usable tiles, it is possible they were reused on another building or buildings, either during the time the building was vacant, or at the time of Seeley's construction. Like the Cosmo's bar, and Seeley's windmills, things that go missing are rarely recorded. Perhaps at some point in the future during research of another building, we will find a note that their roof tiles came from the Casa de Bandini.

Cosmopolitan Chronicle.

True tales from the annals of history, archaeology, construction, and restoration of the Casa de Bandini & Cosmopolitan Hotel.

VOL. IV, No. 24 San Diego, Alta California, February 19, 2009 Price: Free

WEARING TWO HATS: HISTORIC PRESERVATION & STRUCTURAL INTEGRITY.

Victor A. Walsh.
San Diego Coast District Historian.

In June 2009, student intern Chris Fuerstnau and I began work on repairing the adobe walls in a small room facing Calhoun Street. Our scope of work included removing chicken wire, cement stucco, and other non-historic material from the walls, re-blocking them with adobe brick, and then applying a scratch, brown, and finish coat of mud plaster to the walls.

This was a hands-on learning experience. We learned not only the fundamentals of scoring and laying adobe brick, tapering and leveling walls, and mixing and applying mud plaster, but also the challenges of when to remove or preserve in place historic fabric.

This presented a quandary. As preservationists, we wanted to leave the historic fabric intact to show the different layers of construction. But as masons, we were equally concerned about structural integrity, efficient use of time, and future maintenance-related issues.

After removing the cement stucco, we discovered four-to-six courses of brick at the base of the cross and end walls. They were part of an historic stairway that was constructed in 1872-1874, and once led to the second-story annex. The stairway appeared on the 1937 Historic American Building Survey (HABS) drawings, but was probably removed in 1947-1950, when the building was remodeled by Frank Cardwell.

The framing in the ceiling, which was constructed for the stairway opening to the second floor, has iron cut square-head nails in the toeholds. The lime plaster contains horsehairs, suggesting that it dates to when the Cosmopolitan Hotel operated in the building (1869-1888).

Chris and I were able to preserve the wood framing in the ceiling and the lime plaster remnants, but the bricks, except in a few cases, were removed. First, they bulged so far out as to prevent plumb bob measurements along the wall base.

Second, the lime plaster mortar was dust. It lacked any residual strength. The bricks were held in place behind plywood attached to the cement stucco with chicken wire.

Third, the adobe in many sections behind the brick had melted or broken off. To re-block this area with adobe bricks required removing nearly all of the bricks,

Fourth, their structural and historic integrity had been

compromised and altered over time. Many of the bricks were not only broken, but they had been put in piecemeal without any consistent pattern (i.e., header-stretcher). In addition, the lime plaster was not evenly applied in the joints, but simply plastered over much of the brick surface, suggesting this was done later, perhaps as part of the 1930 rehabilitation undertaken by Cave Couts, Jr. when he covered the walls with cement stucco.

Removing the bricks, even though they were photo-documented by Nini Minovi, raised another question about how best to interpret the missing stairway visually. Fortunately, the witness marks of the stairway platform left an imprint in the adobe cross wall. Chris and I re-plastered the indentation to enhance its visibility. It should be obvious to future visitors that a stairway or something similar once abutted the adobe walls.

Cosmopolitan Chronicle.

True tales from the annals of history, archaeology, construction, and restoration of the Casa de Bandini & Cosmopolitan Hotel.

VOL. IV, No. 25 San Diego, Alta California, February 26, 2009 Price: Free

THE HISTORIAN & THE COMMANDER.

Victor A. Walsh.
San Diego Coast District Historian.

In February of 1874, the historian, Hubert Howe Bancroft, sailed by steamer with his daughter Kate and friend Henry S. Oak, from San Francisco to New Town San Diego.

California's preeminent historian and librarian came south to meet Judge Benjamin Hayes of Old Town in hopes of purchasing his books and manuscripts on historic California—a collection that Bancroft claimed was "by far the most valuable in the state" with the exception of his own.

Bancroft's diary, *Personal Observations*, provides a vivid but jaundiced description of Old Town. He dismissed the place as nothing more than "a heap of adobe ruins." "Everything about it is old and dilapidated… (even) the graves are so old and rickety that the dead can hardly rest in them." He compared the abandoned hillside presidio to a place that "now has the appearance of some ancient earth works."

On the second day, he visited Judge Hayes, whom he described as "a small shriveled-up man, approaching sixty, ragged and rusty in his apparel," who lived in an "old adobe house" (the Casa de Carrillo) with a floor "carpeted with dirt." "Papers and books (were) stowed away in trunks, cupboards, and bookshelves in luxurious confusion."

He described Rufugio Argüello, Juan Bandini's widow, whom he would later meet at the fashionable Pico House in Los Angeles in hopes of purchasing her husband's papers, as "this portly Mexico-California relic." He referred to her step-daughter Arcadia, who had married Abel Stearns, the wealthiest man in Los Angeles, as a "sweet señora of the million dollars….graceful for one so fat,…"

No one, rich or poor, American or Hispanic, seemed to escape Bancroft's literary angst except Albert Seeley, whom he met on February 25, when his daughter, friend, and he caught the 11 o'clock stage out of Old Town from the Cosmopolitan Hotel to Los Angeles.

Although Bancroft left no record of his impression of the hotel, his diary does describe in surprising detail the trip out of Old Town in a Concord stage driven by Seeley. Bancroft mentions that they were ferried across the San Diego River, then swollen from winter rainstorms, by boat, while Seeley drove an empty mud wagon across the river. He called Seeley "our courteous commander," noting his attentiveness and expertise with horses.

A short distance from the river, the passengers were transported from their "comfortable covered wagon to an open one" coming from the opposite direction. The commander, sensing inclement weather, gave the historian a thick woolen blanket.

Once in the lighter wagon, it suddenly began to rain, and Bancroft, his daughter, and friend took shelter under a "sagged blanket" until they changed wagons and drivers about 3 p.m. Early that evening, they arrived "wet and cold" at Mission San Luis Rey in Oceanside, where they ate a meal of fish, stew, and oak-leaf tea with milk before traveling on to Mission San Juan Capistrano, their overnight stop.

Cosmopolitan Chronicle.

True tales from the annals of history, archaeology, construction, and restoration of the Casa de Bandini & Cosmopolitan Hotel.

VOL. IV, No. 26 San Diego, Alta California, March 5, 2009 Price: Free

REFUGIO'S REFUGE.

ELLEN SWEET.
Historian.

"She ably seconded her talented husband in dispensing princely hospitality to all strangers within their gates, of whatever nation or party" was the tribute in the *Los Angeles Times* obituary for Refugio Argüello de Bandini. Refugio (1817-1891) was Juan Bandini's second wife. His first wife, María de los Dolores Estudillo (1805-1833), died shortly after giving birth to her sixth child.

While Juan Bandini had allied himself with the prominent Estudillo family of San Diego, he now found himself a widower with young children and an elderly father. Perhaps his brother-in-law's wife, Victoria Dominguez de Estudillo, helped out. But the Estudillo family was rapidly expanding. So Juan Bandini married Refugio Argüello in February 1835 at the San Diego Presidio Chapel.

Refugio came from a large and prominent family. Her father was Santiago Argüello, commandant of the presidio. Her mother, Pilar Ortega, was also from a very well established political family. Most unusual for those times, Pilar could read and write and undoubtedly she taught her daughter well. So the talented Refugio became mother to the six Bandini children: Josefa, Alejandro, Arcadia, Ysidora, José María, and Juan Bautista. She and Juan added five more children to the family: Dolores, Margarita, Juan de la Cruz, Alfredo, and Arturo.

These children grew up in the Casa de Bandini and at the various family ranchos. Daughters Dolores and Ysidora were even married in the *sala* (living room) of the Casa de Bandini in January and April, 1851, respectively. In later years Refugio fondly recalled the social events and festivities that were held in her home. "How often did we spend half the night, at a *tertulia*—till 2 o'clock in the morning—in the most agreeable and distinguished society. Our house would be full of company; thirty or forty persons at the table; it would have to be set twice."

While it is somewhat difficult to learn details of Señora Bandini's life, we have glimpses of her role. We know that during the U.S.-Mexican War, the Bandini home became Commodore Robert F. Stockton's headquarters. One account related how Edward F. Beale, who was sent as one of three messengers to Stockton after the battle at San Pasqual, made his way to San Diego through enemy lines and rolled down a cactus canyon. The night of Beale's arrival, the Bandini family spent the night pulling cactus thorns out of his body. We can visualize Doña Refugio coming to his aid.

In July 1847, when Company B of the Mormon Battalion was to be sent to Los Angeles to be discharged, the people of Old Town were so pleased with the help they had received from the Mormons (wells dug and walled with brick, sidewalks laid, chimneys built, buildings and fences repaired and whitewashed) that they brought refreshments to the plaza and Mrs. Refugio Bandini gave a speech asking Company B to stay. She wanted to present them with the plaza flag.

And, of course, there is the famous story (with many variations) of how Doña Refugio and her daughters supposedly sewed, using their petticoats for fabric, the first U.S. flag made in California.

In later years, after her husband's death, Refugio lived at Los Coyotes near Los Angeles. Coming full circle, we see the name Refugio Argüello de Bandini in the Cosmopolitan Register for July 5, 1873, as a guest in her former home, which was then Albert Seeley's hotel and stage stop.