

MARY PRAETZELLIS  
ADRIAN PRAETZELLIS

## Further Tales of the Vasco

### ABSTRACT

As the inlet pipe was ceremoniously opened, filling the long awaited reservoir for the very first time, the Vasco Adobe disappeared beneath the waters of the Los Vaqueros Reservoir. Built in the 1850s by a group of rough Basque cattle ranchers, the adobe had been the scene of tragedies, feuds, fights, failures, and betrayals. Its occupants made and lost fortunes for themselves, and for their lawyers. Only when the cascading series of lawsuits was settled was the adobe abandoned and its residents moved into a plain, wooden house. Melted by rain and buried by flood silts, the adobe remarkably survived the ownership of Oscar Starr, inventor of the Caterpillar tractor, who test-drove his bulldozers on the ranch. It also survived the tenure of gun-toting San Francisco socialite and party-girl, Edith Ordway, who buried her toothless pet raccoon next to the old building's remains. Archaeologists, historians, architects, and folklorists studied the Vasco Adobe so that its stories would not be lost beneath the waters of Los Vaqueros Reservoir.

Los Vaqueros Reservoir, November 1998

Quiet finally descended upon the valley after years of the rumbling and roar of heavy equipment frantically moving 2 million cubic meters of soil to build a dam 192 feet high and recontouring a valley floor the size of downtown Manhattan to the depth of a 17-story building. Vasco Road, with its dangerous fast-paced commuter traffic, no longer bisects the valley; it was relocated a few years ago. Even the ground squirrels, such a nuisance in the past, and later chased away by the noise and dust, knew not to return. Soon this quiet valley will be under the water. The walls and floor of the Vasco Adobe, until only recently hidden under mounds of soil, now revealed by the work of archaeologists, will be lost again beneath the waters. Unpopulated and quiet, and still but for the wind, unknowingly, the empty valley awaits the water that will soon cover it.

Until the recent colossal changes, humankind's alterations to this valley were minimal, and ma-

lor landscape features had remained unchanged for time out of mind. If the Bay Miwok residents of 300 years ago could return today, they may have been able to relocate their favorite hunting places. But in the absence of people, what gives time depth to a landscape such as this? In the absence of people, might all time overlap and have existence simultaneously? What is the essence of things outside of our perception? For the moment, let us assume that they have an essence, a history, and the power to communicate that historical essence under certain circumstances in rare places—such as these moments just before the filling of the Los Vaqueros Reservoir.

### Mortars and Stone Arrows Speak of Another Time

Bowl mortars, used by Indian people to grind acorns and other foods, were once found throughout the valley and its foothills. Farmers

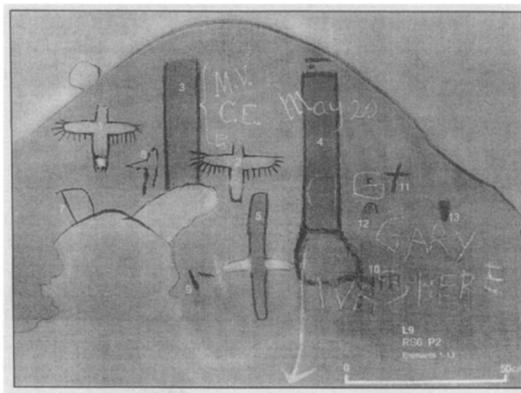


FIGURE 1. Rock Art at the Vasco Caves. Native peoples have lived on the Vasco for nearly 10,000 years. In the late 18th century, *Volvon* and *Ssaoam* peoples moved—some voluntarily and some by force—to Mission San Jose, and by 1806 their cultures had ceased to exist in their traditional territory. According to an Indian elder, the caves were made by Coyote himself: "They say that when Coyote was in mourning for his son, he passed through a rock and he left holes in the rock where he passed through eastward." Some of the images are birds—eagles, turkey vultures, or other raptors—that are still to be seen in the area. But later visitors have also left their marks, both in the 19th century and more recently. (Drawing by Christine Gralapp.)

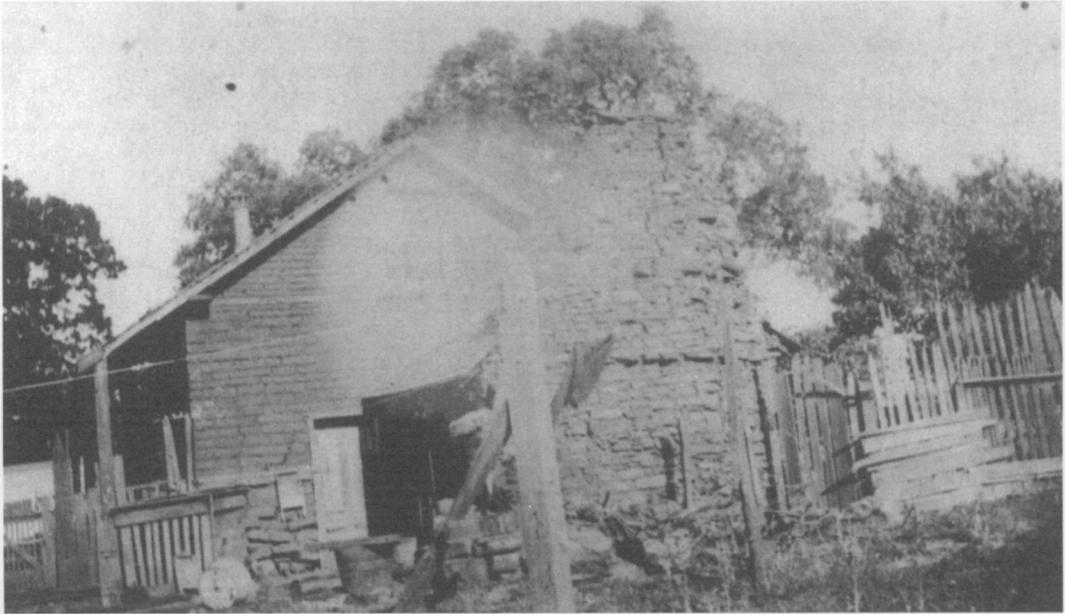


FIGURE 2. *Top*, the Vasco Adobe. Built in the 1850s by Basque immigrants who raised beef cattle for the insatiable appetite of Gold Rush era California, the Vasco Adobe consisted of a rectangular building and an attached kitchen. *Bottom*, to the huge stone chimney, used for smoking meat, the Basques attached a D-shaped bread oven typical of their homeland. When Louis Peres moved his family out to the old adobe in the late 1870s, he dismantled the oven, installed a flagstone pavement, and generally made the place more acceptable to his urban family. (Photo courtesy of Frank Silva.)

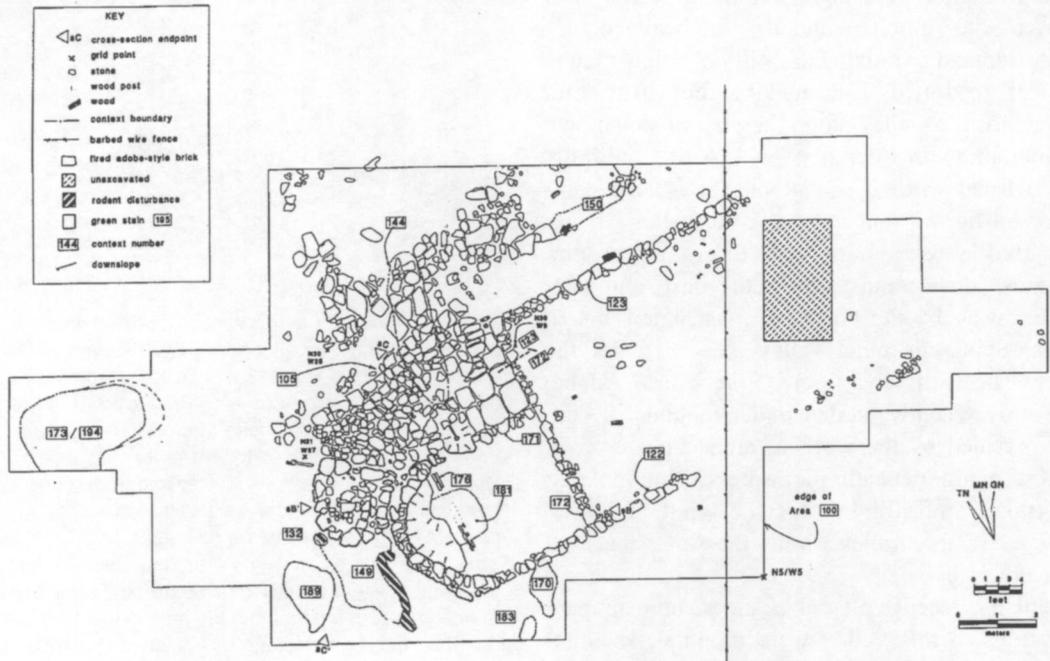




FIGURE 3. Cattle brands of Vasco ranchers. In the 1840s and '50s when the Vasco range was unfenced, ranchers met annually to divide up their stock, brand and castrate the calves, and feed on "mountain oysters." This was the *rodeo*. On the Vasco, the rodeo was held in an enclosed valley, where broad dry-laid stone fences and a stone corral still survive to testify to this old California practice. (Reproduced from Contra Costa County Brand Book.)

collected them while plowing the fields and grading the roads and incorporated them into their landscaping. Louis Peres found a mortar in his field and used it as part of the paving to improve his front yard before moving his rich wife and their children from the city in 1880. The Indian families who used these mortars disappeared from the valley in the early 1800s, when they were rounded up and taken to the missions. Their valley was situated on the edge of Spanish–Mexican settlement; it was a frontier, a no-man’s-land where neither settler nor livestock could expect safe passage, and where the local authorities harshly punished any trouble-making Indians.

This is what happened when Indians stole 100 cattle from a rancher in 1837. First, the Mexican authorities hired another group of Indians to buy all of the arrows from the offending group. The Mexicans then invited both groups of Indians to come to their camp for a feast. As soon as they arrived, the “hostile Indians” were surrounded,

captured, and fettered together at the neck. The captors marched east with their prisoners, who numbered about 200, looking for another Indian settlement to subdue, but soon decided that it would be less trouble just to kill the prisoners. So every half mile or so, a group of six were unfettered, made to kneel and recite a prayer, then shot with two arrows from the front and two arrows from behind; the sacrament of Baptism was offered to the unbaptized. According to the memoirs of José Maria Amador—the second in command—the man in charge of the expedition “did not want to carry out the executions, because he lacked the spirit, but I told him that if they put my father in front of me I could kill even him.”

The mortars speak of a more peaceful time, when women and children gathered acorns and then patiently ground them into food for the group (Figure 1).

### Basque Ranchers Bring Bread Ovens and Big Knives

Stone from outcrops in the nearby hills, soil from the creek bank, and clay mined from a deep hole then molded into bricks were among the local resources used by Basque settlers to build their adobe in the middle 1850s. The partners at what was known as the Los Vaqueros grant were all young men when they purchased the property. Bernardo Altube, at age 26, was already a successful cattle rancher. He married Marie Recarte, a French Basque, on New Year’s Day 1859 at the French Church in San Francisco. Bernardo had met and fallen in love with Marie at a French laundry owned by her family in San Francisco. A year older than Bernardo, Juan Bautista Arambide was a French Basque who had joined Bernardo on the voyage from Buenos Aires in 1851 and in numerous business ventures since then. Carlos Garat, at age 18 the youngest of the group, had been married in San Francisco just two days after Bernardo; this was an eventful New Year’s for the partners.



FIGURE 4. *Top*, Simon Blum; and *bottom*, the card of Maria Antonia de Peres. Simon Blum was surely Louis Peres's nemesis. They were fierce rivals in business, and clashed in the courts over the possession of Peres's ranch. Neither had a particularly honest reputation, and both engaged in the kind of witness tampering which, today, would surely have landed them in jail. Peres married Maria Antonia in about 1860, when he was a San Francisco pawnbroker and soon-to-be partner with Pedro Altube, a hot-tempered, 6 feet 8 inch Basque cattle rancher. In 1876 Maria filed for divorce, presumably upset by the fact that Peres had "married" and had a child by a young Frenchwoman, Palmyre Levy. In their divorce settlement, Peres paid \$8,000 to his first wife. (Portrait reproduced from Slocum & Co. 1882; calling card, courtesy of Frank Silva.)

These Basque settlers built the Vasco Adobe (Figure 2) as part of the extensive cattle ranching network that they developed in the 1850s in central and southern California. The network included adobe dwellings, corrals, slaughterhouses, and butcher shops operated by partnerships of individuals related by birth, marriage, and ethnicity. These men had a business savvy that enabled them to prosper despite fluctuations in the livestock market and climatic disasters that bankrupted lesser enterprises.

The Basques built a two-room adobe house. Designed for group living, the main room was 18 by 30 feet, while the smaller room, a kitchen, was about 10 feet square and had a large, attached, stacked-stone, semicircular fireplace of immense proportions. The partners set a small hearth into the kitchen's dirt floor for cooking, and within the large fireplace they smoked meat to use. The men raised cattle, which they fattened at the ranch before herding them to San Francisco or to the Gold Country for slaughter. Basques prefer the meat of young animals, so when the partners wanted a good meal, they butchered a young calf. The meat was tender but not tasty, so they livened it up with spices and condiments, such as mustard, capers, and pickled vegetables. They purchased fresh oysters and salted codfish, commercially butchered pork, bottled water, olive oil, champagne for special occasions, plenty of wine, and some hard liquor. As times were flush, the Basques served an abundance of tender beef, as well as fresh bread baked in the D-shaped oven they built onto the back of the house, just a few steps from the kitchen door.

The table at the Vasco Adobe was set with English china in the height of style—the white earthenware molded with the simple designs popular at the time. The patterns ranged from straight-lined rim ridges to scallops, the ever popular Fig, the Lily-of-the-Valley, and even a three-dimensional cameo. Few pieces matched, but they would have been similar enough to give a sophisticated look to this frontier table-setting.

In the early days there was plenty of grazing land for all, and the Basques shared the range with the Suñol brothers who lived nearby (Figure 3). But as the cattle herds of the Basques and Suñols grew and new settlers occupied available land, the open range shrank and the neighborly relations fell to feuding. As a warning, young Carlos Garat cut the manes and tails off of 20 Suñol horses; Suñol did not take heed, but came to the adobe and demanded an explanation of Garat, who was skewering a beef. The two argued until Garat pulled out a *facon*, a large dueling knife popular with the Basques, and said that what had happened to the horse was bad enough but what would happen to Suñol would be worse. Suñol took the better part of valor and left. The feud continued, though increasingly fought by the two groups' lawyers (Garat 1858).

In the late 1850s, the men and their families lived part-time at the adobe. After the death of Bernardo and Marie's infant daughter in 1860, the Altubes moved away for good. Continuing drought discouraged the other partners, and they too moved out, selling the property to Bernardo's brother, Pedro Altube, and his partner, Louis Peres. Pedro Altube is probably the most famous of the early Basque emigrants. At 6 feet 8 inches, with a bottle of whiskey in his pocket and a reputation for a quick temper, few could resist Pedro's standard greeting: "Hey, son-of-a-bitch, my friend, take a drink with me."

Louis Peres began as a pawnbroker in San Francisco and quickly expanded into the cattle business, eventually owning grazing land in California and Nevada and a slaughterhouse in San Francisco. A shrewd businessman with a questionable reputation, Peres may not have been as smart as he thought he was, as you will learn.

In the early 1870s, feeling crowded in California, the Altube, Garat, and Arambide families moved their herds to eastern Nevada and created a thriving cattle kingdom, leaving Louis Peres to run the operation at Los Vaqueros. No one used the bread oven after the Basque partners left, and it fell into disrepair, a remnant of the valley's exciting past that speaks to us of the importance

of friends and family, and of good food and drink.

Bones, Buttons, and Bigamy: The Life of Louis Peres

Two tiny shell buttons each with a six-sided star etched into its surface, lost while a child played in the yard outside the adobe, also have a tale to tell. Louis Peres, a French Jew, had married Maria Antonia, a Mexican-Californian who was related to the original Los Vaqueros grantees. By 1864 Peres had established himself with Pedro Altube in the wholesale cattle butchering business. Peres supplied the capital and Altube the knowledge of cattle ranching.

It took time to build the herds and to establish their presence on the Vasco. Peres and Altube gradually purchased the interests of the property's heirs; Peres built a magnificent plank fence around the grant and ended its use as open range. To establish his claim of ownership, Peres's rival, Simon Blum (Figure 4), encouraged local ranchers to graze the range that he claimed at Los Vaqueros when their stock was in need. But at least one stockraiser didn't think that this was such a good idea: "Knowing," he said, "the circumstances, those vaqueros, you know, I never meddled with Mr. Peres' grant, as I didn't want to run my neck into a noose and have my stock killed." If it would help his legal case, Blum was not above a little witness tampering and intimidation. Valentine Amador testified that "Senor Blum told me that he would be very much pleased to see me and the others on the island of San Quentin." And to Mrs. Josefa Alviso de Higuera, another witness in the case, Blum promised a piece of land for her to live on with her children if he won the suit.

Peres and Altube took out a \$70,000 mortgage on Los Vaqueros in 1877 and expanded their property in Nevada. Three years later they dissolved their partnership. Peres received Los Vaqueros and responsibility for its mortgages while Altube got the land that the partners owned in Nevada. When the mortgage fell due, Peres must

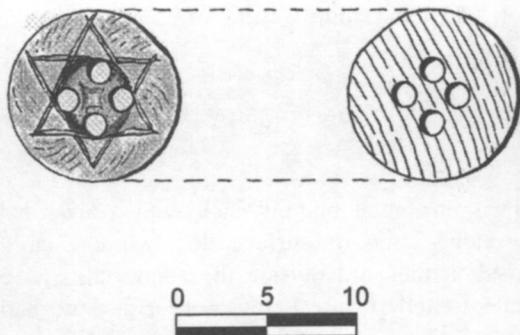


FIGURE 5. Jewish symbols in life and death. *Left*, this mother-of-pearl button with a Star of David motif was discovered by archaeologists at the Vasco Adobe; it was probably lost from a woman's or child's blouse. *Right*, Peres, a French Jew, lived at the Adobe in the late 1870s and early 1880s with his second wife, Palmyre Levy, and their young daughters. While Louis's attachment to the principles of Judaism seem tenuous, Palmyre made sure that their daughters received a Jewish upbringing; and that tradition was maintained at her husband's death. (Button drawing by Scotty Thompson; Photograph by Grace Ziesing.)

have realized that he had not made a particularly astute bargain. By the time Pedro Altube died, in 1905, he owned a ranch that was 5 to 10 miles in width and 35 miles in length—a big property even in Nevada. But at Peres's death in 1898, he had only a modest house in Oakland, California.

Following the departure of the Basques in 1871, Peres made several changes in both his personal and professional life. He married a wealthy French woman and was subsequently divorced by his first wife; he moved his primary residence to Oakland; and he gradually subdivided the Los Vaqueros grant into smaller ranch complexes that he leased to sharecroppers.

In 1874, Peres's new wife, Palmyre Levy, gave birth to a daughter. The following year, Louis gave his property in Oakland to her "for" as the deed says "love and consideration." At the time of their "marriage," Palmyre Levy was 31; Louis was 48; and Maria Antonia Peres was very much alive and in her early 40s. In 1876 Maria filed for divorce and made claim to her community property at Los Vaqueros. Louis agreed to pay



her \$2,000 a year for four years, a substantial settlement in those days; whereupon Mrs. Antonia de Peres moved to Oakland and visited a dressmaker, leaving her elegant calling card.

Louis Peres also moved to Oakland, where he lived with Palmyre in a large one-story residence with bay windows and a stable at the rear of the large yard. He commuted across the Bay to the slaughterhouse in San Francisco. Now, Peres was not what we might term a "couch vaquero"; he took an active role in managing the ranch, riding the range checking on livestock, visiting his tenants, and building fences. At the Basques' Adobe, Peres partially dismantled the bread oven and used the bricks to build a fender separating the large fireplace from the rest of the kitchen; he paved the muddy yard outside the kitchen with sandstone slabs; and he added a packed-earth floor in the kitchen that was eventually covered with wood planks. Sometimes Peres

brought his family with him out to the ranch, where their Chinese cook prepared meals on a modern cast-iron stove.

On New Year’s Eve 1879, Judge Dwinelle ruled for Simon Blum in the land case, a major setback for Peres and Altube, who had underestimated their opponent. The defendants immediately filed a motion for a new trial and prepared for a long fight. To protect his property, Peres moved to the adobe with his family. With Louis and Palmyre came their two young daughters; the girls’ governess; Louis’s invalid brother, Peter; three French farm laborers; and a Chinese cook. But Peres’s troubles continued. With the property already mortgaged and needing money to pursue his legal case, Peres mortgaged the crops growing on the ranch.

When the mortgage fell due in 1881, Peres may have expected some leniency from Pierre Dupuy, a former employee; but not only did Dupuy press for payment, he joined forces with Peres’s arch enemy, Simon Blum. Louis Peres was now in desperate financial straits. He wrote that “money in my hands would melt and disappear.” Now he approached wealthy San Franciscan Charles McLaughlin for a loan. Faced with foreclosure, Peres sold—or, as he later claimed, offered as security on a loan—the entire grant to McLaughlin. According to Peres, they had agreed that McLaughlin would pursue the

legal case and that Peres might redeem the property from the mortgage if McLaughlin won. By the time the lawsuit with Blum was finally settled, McLaughlin was dead, shot by an irate business associate.

In exchange for fencing a piece of land, Peres had been allowed to stay on after he had sold to McLaughlin. In partnership with Charles Peers, a butcher in a nearby town, Peres kept a few head of livestock on the ranch. Peers testified later that Peres “did misrepresent things to me considerable . . . we went in together. I was out in the business about \$600 and my whole time’s work besides, so that my experience with Mr. Peres was not agreeable financially.”

Peres ended his partnership with Peers in 1884 and moved back to Oakland, where he ran a small market until he retired. In 1898, at the age of 73, one year after losing his marathon 30-year legal battle, Louis Peres died. Palmyre, who had gone to some pains to see that their daughters had the benefit of a Jewish education, buried Peres in the Jewish section of Mountain View Cemetery in Oakland, where she placed a large monument in his memory.

The Star-of-David buttons tell us, perhaps, how Louis Peres, clearly a lapsed and perhaps a closet Jew, married to and in partnership with Catholics, running a slaughterhouse that would not have practiced kosher butchering, a betrayer also beset by betrayals, in the end may have found a haven in the quiet domesticity of religious family life (Figure 5).

### Parties and a Pet Raccoon

A domesticated raccoon lovingly buried on its back with its legs up, just outside what once would have been the adobe’s kitchen window, is the subject of our last brief tale. In 1948 San Francisco socialite Edith Ordway purchased this property from Oscar Starr, who had made his fortune developing the Caterpillar tractor. She moved into Starr’s Spanish-Revival bungalow, put in a swimming pool for the hot summer days, brought in exotic pets, and entertained in style.

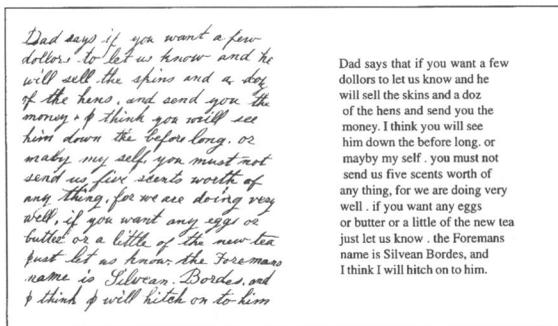


FIGURE 6. A letter from Minnie. Minnie Barnes wrote this note to her mother, Anne, on 8 February 1878. Anne Barnes was away from the ranch, staying with her young daughter, Annie, who died later that year. (Courtesy of Frank Silva.)



FIGURE 7. This was a period of high emotion for Minnie Barnes (*right*); the tragedy of her sister's death was made bearable by meeting her future husband, Sylvain Bordes (*left*), Louis Peres's ranch foreman. While some of the neighbors disapproved of Minnie's choice, warning that she risked being ostracized for marrying this rough Frenchman, Minnie and her "Sylvie" raised nine children to adulthood on their Vasco ranch. (Photographs courtesy of Frank Silva.)

An outsider, she is remembered by the locals as a real "cowgirl, who could out-drink and out-fight the boys." A crack shot, she reportedly fired at anybody, on little or no provocation. Significantly, her former neighbors recount stories of her shooting at all and sundry, but no one recalls actually being shot at themselves. Perhaps, like her toothless pet raccoon, Edith Ordway was all show and no bite.

These are only a few of our Tales of the Vasco. Upcoming stories to be published by the Contra Costa Water District include that of Maria Angulo, the spurned common-law wife of Juan Suñol; Minnie Barnes, a young girl wooed and wed by a persistent Frenchman (Figures 6, 7); and Fermin Valenzuela, a handsome, hardworking

vaquero down on his luck (Praetzellis, Ziesing et al. 1997).

#### Bibliographic Essay

The Los Vaqueros Project has been around for a long time. It all began in 1936 with the formation of the Contra Costa Water District (CCWD) and the recommendation of the valley of Kellogg Creek as a reservoir site. The CCWD conducted the first of numerous feasibility studies in 1961, and in 1968 the U.S. Bureau of Reclamation recommended the project to the Secretary of the Interior for approval. Meanwhile, CCWD developed a master plan, modified the proposal to a smaller alternative called the Los Vaqueros



FIGURE 8. "We're outta here!" Archaeologists pose for the traditional "crew photo" on the last day of the dig at the Vasco Adobe, 14 October 1994. Behind them is the stone wall of the adobe's massive semicircular hearth and chimney. The crew was, *left to right*, Grace Ziesing, Field Director; Anmarie Medin, Conrad Praetzel, Rick Wolter, and Mike Stoyka. (Photograph by Grace Ziesing.)

Project, and targeted 1976 as the date for full operation. The year 1976 proved to be the third driest on record, but in the absence of state or federal funding, the Los Vaqueros Reservoir still lacked even a paper existence. When the following year gauged in at the driest in the state's history, the project gained considerable momentum. Not until 1985 did CCWD's board authorize funds to provide voter approval to issue bonds to obtain approvals and build the project for CCWD's sole use.

The Anthropological Studies Center (ASC) began its association with the Los Vaqueros Project

in 1981, conducting the first of many archaeological surveys in the area for the state's Department of Water Resources. At the end of the first season, ASC's historical researchers despaired at the lack of archival data and concluded that a reconstruction of the history of the study area might not be possible from these records.

Now, 15 years later, we know a good deal about the people who lived in the Vasco. While CCWD's choice for a reservoir site might initially have seemed geographically remote and historically inconsequential, it has proven to be a vibrant and rewarding area for research. Where

standard searches of the recorder's office and of biographic indexes proved unproductive, an integrated program of research in legal, church, and newspaper archives; oral history interviews; and archaeological excavation beautifully filled in the details of life on "the Vasco" (Figure 8).

Perhaps not since the case of Jarndyce v. Jarndyce in Dickens's *Bleak House* has a property been the subject of such lengthy legal maneuvering as the Los Vaqueros Grant. From California's statehood in 1850 until the present, few years have passed when this land was not the subject of one lawsuit or another. Court records have proven to be an invaluable help in uncovering the history of the area. As the center of a series of interrelated lawsuits spanning four decades, Los Vaqueros court cases generated over 1,500 pages of transcripts that provide both broad and minute details of life on the Vasco in the words of some of the region's earliest inhabitants (Garat 1858; Blum 1881; Peres et al. 1895; Solari 1997).

The tenuous legal state of the Los Vaqueros grant retarded its development, and properties remained occupied by tenant ranchers long after neighboring lands had been subdivided and sold. Some families lived on the grant for generations, with lease agreements passing to offspring when the parents died or retired. Although these families had largely moved from the Vasco by the 1940s, we found them living nearby and happy to be interviewed by folklorist and oral historian Karana Hattersley-Drayton (1996). A total of 23 taped, transcribed interviews conducted for the project reach back in great personal detail to the middle 19th century and inform us what people thought about as well as what they did (Hattersley-Drayton 1996). An earlier interview, conducted in 1877 by Thomas Savage with José Maria Amador, brought home to us the unspeakable cruelty of some early settlers to the area's Native American inhabitants (Savage 1877). Later, in the 1930s, University of California, Berkeley, professors George Hendry and J. N. Bowman corresponded with local people to document the locations of the Vasco and Suñol ad-

bes (Hendry and Bowman 1940). Without their efforts it seems likely that the field archaeologists would have overlooked these piles of rock and soil.

Archaeologists from ASC investigated seven historic archaeological sites in what is to be the reservoir pool. The most important of these are the Connolly Place, the Rose Place, the Bonfante Place, and the Vasco Adobe, whose very names suggest the respective Irish, Portuguese, Italian, and Basque ancestries of their occupants (Praetzellis et al. 1995, 1997; Ziesing 1996, 1997b, 1997c).

## ACKNOWLEDGMENTS

No "Tales of the Vasco" would be possible without the excellent support we have received from our client, the Contra Costa Water District, and from their environmental coordinator, Janice Hutton. This work benefits greatly from the expertise of the staff of the Anthropological Studies Center at Sonoma State University. We would like to single out Grace Ziesing, Field Director; Karana Hattersley-Drayton, Folklorist/Oral Historian; and Elaine Maryse Solari, Legal Researcher. Many Vasco descendants generously shared their family stories, their photograph albums, and memorabilia. As the great-grandson of Sylvain Bordes wrote, "I was sad when they were going to build the dam, but now I am happy the history is recovered." We dedicate our tales to these people in the hope that we have done them justice.

## REFERENCES

- BLUM, SIMON, v. LORENZO SUÑOL ET AL.  
 1881 California Supreme Court, Case #7706. On file under WPA 17466, State Archives, Sacramento, CA.
- HATTERSLEY-DRAYTON, KARANA  
 1996 Report on Oral History Completed under the Historic Property Treatment Plan for Construction of the Los Vaqueros Dam and Reservoir and Related Requirements, Los Vaqueros Project, Alameda and Contra Costa Counties, California. Report prepared by ASC, SSU, Rohnert Park, CA. Submitted to CCWD, Concord, CA.
- HENDRY, G. W., AND J. N. BOWMAN  
 1940 The Spanish and Mexican Adobes and Other Buildings in the Nine San Francisco Bay Counties: 1776 to about

1850. Manuscript on file, Bancroft Library, University of California, Berkeley.

*PEOPLE V. CHARLES GARAT*

1858 Contra Costa County Criminal Court (E13 Garat). Martinez, CA.

*PERES, LOUIS, V. MARY IVES CROCKER AND KATE MAY DILLON*

1895 Transcript on Appeal, Supreme Court of State of California. On file, State Archives, SF #96. Sacramento, CA.

PRÄETZELLIS, ADRIAN, GRACE H. ZIESING, AND MARY PRÄETZELLIS

1997 Tales of the Vasco. *Los Vaqueros Final Report 5*. Report prepared by ASC, SSU, Rohnert Park, CA. Submitted to CCWD, Concord, CA.

PRÄETZELLIS, MARY, SUZANNE B. STEWART, AND GRACE H. ZIESING

1997 The Los Vaqueros Watershed: A Working History. *Los Vaqueros Final Report 1*. Report prepared by ASC, SSU, Rohnert Park, CA. Submitted to CCWD, Concord, CA.

PRÄETZELLIS, MARY, GRACE H. ZIESING, JACK MCILROY, AND ADRIAN PRÄETZELLIS

1995 Investigations at Three Historic Archaeological Sites, Summer 1993, for the Los Vaqueros Project, Alameda and Contra Costa Counties, California. Report prepared by ASC, SSU, Rohnert Park, CA. Submitted to CCWD, Concord, CA.

SAVAGE, THOMAS (TRANSLATOR)

1877 Recollections Concerning the History of California by José Maria Amador, a native of the country, who was born in the year 1781 and who at present lives near the small town of Whiskey Hill. Manuscript on file, Bancroft Library, University of California, Berkeley.

SLOCUM & Co.

1974 *History of Contra Costa County, California*. Reprint of 1882 edition. Brooks-Sterling, Oakland, CA.

SOLARI, ELAINE MARYSE

1997 Litigation Regarding Title to Rancho Canada de Los Vaqueros, 1862–1897. In *The Los Vaqueros Watershed: A Working History. Los Vaqueros Final Report 1:50–77*. Report prepared by ASC, SSU, Rohnert Park, CA. Submitted to CCWD, Concord, CA.

ZIESING, GRACE H.

1996 Investigations of Three Historic Archaeological Sites, CA-CCO-447/H, CA-CCO-445H, and CA-CCO-427H for the Los Vaqueros Project, Alameda and Contra Costa Counties, California. *Los Vaqueros Final Report 3*. Report prepared by ASC, SSU, Rohnert Park, CA. Submitted to CCWD, Concord, CA.

1997a Investigations at CA-CCO-470H, the Vasco Adobe for the Los Vaqueros Project, Alameda and Contra Costa Counties, California. *Los Vaqueros Final Report 4*. Report prepared by ASC, SSU, Rohnert Park, CA. Submitted to CCWD, Concord, CA.

1997b Not Just Another Farmstead: History, Archaeology, and Memory at the Bonfantes' Ranch. Paper presented at the 31st Annual Meeting of the Society for California Archaeology, Rohnert Park.

ZIESING, GRACE H. (EDITOR)

1997c From Rancho to Reservoir: A History of the Los Vaqueros Watershed. *Los Vaqueros Final Report 6*. Report prepared by ASC, SSU, Rohnert Park, CA. Submitted to CCWD, Concord, CA.

MARY PRÄETZELLIS  
ADRIAN PRÄETZELLIS  
ANTHROPOLOGICAL STUDIES CENTER  
SONOMA STATE UNIVERSITY  
ROHNERT PARK, CA 94928