

NOTHING BUT A THING

A Visual Glossary of California Mission Era Traditional Technologies and Material Cultures



Rubén G. Mendoza and Kate M. Mayer

We fail to see that things are connected to and dependent on other things. We do not recognize that they are not inert. And we forget they have temporalities different from ours, until those temporalities intrude in on us, causing us to take action.

Ian Hodder, 2012: 6

Introduction

Material culture presents opportunities for the interpretation of those dynamics and relationships obtaining between the social, political, economic, and symbolic contexts within which cultural traditions were embedded and or produced (Mendoza and Torres, 1994; Kahn, 2003; Baird and Ionescu, 2014). Nevertheless, the art and artifacts or material cultures of early Spanish California are often perceived as static or inert constructs or reflections of a colonial tradition or condition, and thereby perceived as bereft of that dimension of sociocultural change identified with indigeneity or hybridity (Hodder 2012: 4). This essay constitutes a progress report on a current multimedia project that seeks to address the extent to which individuals and communities appropriated, adapted, or substituted introduced Hispanic, Mexican, and Native Californian artifacts and technologies to suit community needs based on environmental constraints and social networks in the Californias. As such, we present a visual overview of a complex mosaic of traditional technologies, both indigenous and introduced, whose variable adoption by the early peoples of California set the stage for an oscillating frontier of innovation, resilience, and accommodation. Drawing on the ongoing development of a visual glossary of California

About the Authors

Dr. Rubén G. Mendoza is an archaeologist, writer, photographer, and founding faculty member and Chair of the School of Social, Behavioral & Global Studies at the CSU Monterey Bay. He has conducted archaeological and ethnohistorical investigations in California, Colorado, the US Southwest, and Mesoamerica. His 150 articles, chapters, reviews, and books include a forthcoming Rizzoli New York contribution with Melba Levick titled *The California Missions* (2018). His Archives & Archaeology consulting credits include his role as content expert for the successful National Park Service (San Antonio Missions National Historical Park) UNESCO World Heritage List designation. In 2015, he served as an invited guest and expert witness for the Serra Symposium convened at the Augustinianum in Rome, and on May 2nd was invited to partake of a Pontifical Mass and tribute to the Blessed Junípero Serra with Pope Francis and the seminarians of the Pontifical North American College in Vatican City.



mission art and artifacts presently under construction by the authors for addressing just such change, and cultural continuities and discontinuities, this essay presents a cursory review of the impressive breadth of material cultural types and technologies adopted, co-opted, or wholly transfigured in the context of colonial California (Mendoza and Torres, 1994; Mendoza 2014a, 2014b; Mendoza and Lucido 2014).

Before proceeding, it should be noted that California mission studies scholar, and co-author, Dr. Rubén G. Mendoza, produced all photographic images upon which this project has been defined. His longstanding interests in material cultures, and those of the indigenous and Hispanic traditional technologies of California and the Southwest are represented in a host of previous publications (Mendoza and Torres, 1994). The project was launched in the summer of 2016 when co-author Kate M. Mayer, a student of Archaeology and Ancient History matriculated at that time at the University of St. Andrews in Scotland, first contacted Professor Mendoza about the prospects of engaging an archaeology internship in either Mesoamerican or California mission studies. After several preliminary queries, and an initial meeting, the idea of producing a visual glossary for identifying the art and artifacts of the California and Southwest missions and presidios was advanced. Given her proficiency with Adobe Photoshop photo editing, Kate Mayer coordinated her efforts with Professor Mendoza such that some 23 distinct categories were ultimately decided upon to launch the project, and Mendoza drew upon his extensive photographic collections of both indigenous and Hispanic or Spanish colonial and Mexican material culture, architecture, and art. Admittedly, the collections span the gamut of both authentic material cultures, and selected facsimiles, documented by Mendoza from throughout the Californias, and from across the US Southwest and Mexico.¹

Refining the Visual Glossary

The accompanying plates and figures constitute a cross-section of those images culled from the larger corpus of objects already prepared for the visual glossary so as to provide the viewer with some semblance of the wealth of art and artifacts. Those plates represented here constitute those pages represented

About the Authors, cont.

Kate M. Mayer is a student of archaeology and ancient history who has completed studies at the University of St. Andrews in Scotland. She is presently matriculated at Monterey Peninsula College in anticipation of entering the CSU Monterey Bay Archaeology Program under the direction of Professor Rubén G. Mendoza. Her efforts on the *Visual Glossary*, and by extension, this specific contribution, were centered on the editing of hundreds of images from the personal collections of Professor Mendoza. She aspires to continue work with the archaeology of the California missions.



Figure 1. The Academia de San Carlos, Mexico City. Photo © 2017 Rubén G. Mendoza.



in our California Mission Directors and Curators Conference paper convened at Mission Santa Inés on Friday, February 17, 2017. As such, our aim here is to represent a generic cross section of selected industrial and craft items presently being considered for inclusion in the proposed visual glossary. At present, we have isolated some 600 individual specimens for identification and use in the developing visual glossary on California missions' art and architecture. We are in turn coordinating with a software engineer, Michael Orts, on developing an online search engine for identifying California missions' art and architecture. Otherwise, our objective is to see through the publication of a full-color flip book for use in the field of mission studies.

At present, we seek your input in identifying specific items as per their Spanish colonial, Mexican, and or other Native California terms. If you have information specific to the naming of any one or more items represented in this preliminary selection, please contact Ruben G. Mendoza at info@ArchivesArchaeology.com.

Abastecimientos - Aqueducts, Canals, Fountains, and Dams

When preliminary planning was undertaken to launch the visual glossary project, we first proposed organizing all visuals within three to four primary categories. This plan soon expanded to 19, and ultimately 23, primary categories, including waterworks such as those pictured here. The proposed categories were initially based on what we perceived to constitute major themes identified



Abastecimientos
Aqueducts, Canals, Fountains, Dams

with the architectural and material cultures specific to the Spanish or Fernandino and Hispanicized Indian communities of early California. Given the significance of water in the founding of the mission and presidio settlements of the region, we first undertook to review water transport and containment features ranging from *zanjas* or canals to dams or *presas* and mills or *molinos* (Long 1991: P12). Insofar as those waterworks depicted here, we sought to represent both major and minor features and elements, spanning primary industrial, as well as stylistic and esthetic dimensions, including major hydraulic and agricultural versus domestic themes. As such, masonry fountains and aqueduct or *zanja* features, catchment basins, and terracotta pipes were among those items most often represented within those collections identified with the California Missions.

Agricultura - Farming and Stock Raising

Clearly, agriculture and stock-raising constitute central themes in early California, and thereby reflect the primary subsistence activities that served to sustain the California missions and presidios of the day. Because those technologies and material cultures most closely identified with agriculture are similarly featured across the spectrum of other themes and categories of material cultures, we often found it necessary to subdivide these categories of technology and tradition into subsets spanning other areas of application. For example, those technologies and crafts borne of the art of the *herrero* or blacksmith necessarily surfaced in all areas of daily life and



Agricultura
Farming and Stock raising

culture, including the building trades, and in the form of cookware and military regalia. Beyond those metal objects, such as *clavos* or nails and other *herramienta* or tools, we selected items from the realm of leathercraft and weights and measures, such as the *bota* or leather bag, and the *fanega* or wooden box used for the measure of grain. In this instance, however, we selected reproductions of period units of measure from California mission contexts for our representation of the same. In our efforts to represent stock-raising, we selected the imprinted hide from Mission San Antonio de Padua so as to exemplify the diversity of cattle brands produced by the *herrero* or blacksmith, and used throughout the *Californias* in the Mission Era.

Arquitectura - Building Materials and Elements

One of those aspects of material culture and traditional technologies of greatest interest to Professor Mendoza is that of architecture. As such, those elements and features included in the visual glossary to date span the gamut from bricks and nails to architectural embellishments. In this instance, the inclusion of *varas* or adzed ceiling timbers is complemented by the depiction of adobes or bricks and slabs and the iconic Andalusian *teja* roof tiles of the early 19th century California missions. Where the All-Seeing Eye of God is concerned, the *Photoshop* editing process required considerably more attention to detail by Kate Mayer. All told, completed *Photoshop* image edits now span some 600 images or objects, and counting.





Campanas - Mission Bells and Technologies

Another consideration affecting image selections from photographs spanning US Southwest and early California traditional technologies concerned our singular objective to capture distinctive and diverse aspects of Spanish colonial and California missions' material culture and technology. One dominant technology of the time was that of bells and bell manufacture. While clearly each bell tells its own story, our preliminary selections were largely predicated on distinctions in form and fabrication. The study of bells as such raised questions about the many and sundried sources and materials that made up the collections under review. The *campanas* or bells depicted, therefore, span choir or altar bells and *matracas* or noise makers through to small, intermediate, and large bronze bells used in church *campanarios* or bell walls and towers.

Cartografía - Diseños, Planos, Maps and Surveys

Cartography, or map-making, constitutes one of those categories of visual representation and documentation that emerged at the end of the current phase of the project. Ironically, despite the fact that CSU Monterey Bay professors Rubén Mendoza and Jennifer Lucido have spent considerable time developing an online archive of early California map plans or *diseños*, cartography and map making was nevertheless an afterthought at this juncture. We are presently coordinating our efforts with the Spanish Ministry in Madrid and



the Archive of the Indies in Sevilla for the inclusion of unpublished Spanish Colonial maps of the Californias, and Alta California in particular. The collection presently spans the earliest California maps of the mid-16th century through to the Mexican and early American periods, and is being supplemented with land and water rights-related documents and images. The collection is now housed with the Tanimura & Antle Family Memorial Library at the California State University, Monterey Bay, and may be accessed via the *Hornbeck Collection of Early California Land-Use* available at digitalcommons.csUMB.edu/hornbeck/. To that end, Professor Mendoza has been collaborating with the Law Firm of Patrick J. Maloney, Esq. so as to see through the acquisitions, and has already undertaken site visits to the Archive of the Indies in Sevilla for the purposes of identifying early California and Mission era maps of the region.

Cerámica - Earthenware, Majolica, Galera, and Asian

An early project initiative undertaken by Professor Mendoza in his capacity as Director of the CSU Monterey Bay Institute for Archaeology was that of generating a field guide to Spanish colonial earthenware recovered from California mission contexts. This effort resulted in the development of an interactive visual glossary of Spanish colonial artifacts recovered from Mission San Antonio de Padua and other early California missions by Dr. Robert Hoover, and titled *Mission Ceramics: A Virtual Type Collection* (Mendoza



Cerámica

Earthenware, Majolica, Galera, Asian



2003). A multimedia demonstration of the CD-ROM prototype was first presented before the Sacramento meetings of the Society for California Archaeology convened in 2003. Since that time Mendoza and his students have sought to develop a visual glossary devoted to representing those artifacts and specimens most frequently



Cestería

California Indian Basketry & Design



recovered in Mission archaeological contexts. The current project is but the latest iteration of that effort, particularly insofar as ceramics and other early earthenwares are concerned.

Cestería - California Indian Basketry and Design

In an effort to represent that aspect of California Indian heritage identified with the Mission era, we were challenged to depict items of basketry and other fiber manufacture that might best approximate Contact-era and Hispanicized Indian or Mission-related technologies. Clearly, those items selected for representation necessarily constitute items of relatively recent vintage or design. Nevertheless, our intent here was to highlight the diversity, quality, and beauty of those fiber technologies and traditions that long anticipated the arrival of the Spanish in early California.

Cocina - Cookware, Cutlery, Ovens, and Storage

Perhaps one of the most important themes identified with the lives of those who inhabited the Hispanicized Indian mission communities of early California is that centered on food and its processing and preparation. Like agriculture, this theme is broad-based, and often overlaps and intersects with technologies and traditions from across the spectrum of those material cultures and traditional technologies under consideration. As such, this category is conclusively one of the most diverse and multicultural in so far as traditional sources, materials, and processing technologies represented. It is here that



we have identified the most coherent continuities, accommodations, and introductions, as well as the hybrid melding of both Native Californian, Mexican, and Andalusian or European traditions. From *hornos* or ovens to *metates* or *maize* grinding slabs, the Mexicanization of the California traditions are clearly evident in the archaeological and ethnohistorical record (Mendoza and Torres, 1994; Mendoza 2014b).

Escritura - Manuscripts, Writing Materials, and Print

Writing was perhaps one of the most critical aspects of the Fernandino or Franciscan mission enterprise, particularly as the Friars were required to provide annual reports or *informes*, production inventories, and correspondence with area authorities and the Fernandino “Mother House” identified with the Colegio Apostólico de Propaganda Fide de San Fernando in Mexico City. Given Mendoza’s long term association with Old Mission San Juan Bautista (1995-2012), he was afforded the opportunity to more fully interrogate the life and times of one Fray Felipe Arroyo de la Cuesta (1780-1840), a trained linguist devoted to recording the languages of the indigenous populations of California, including those of the Costanoan, Mutsun, and Yokut. The inkwell depicted in the lower left corner of the attached plate was recovered during the course of salvage excavations at San Juan Bautista in 2012, and constitutes a type likely used by the venerable friar in preparing his voluminous writings on the native traditions of California. Moreover, the first





Estatuaria

Liturgical, Devotional & Folk Art

portable (laptop) writing device in California was not in fact a Mac or PC, but rather a device known as the *bargueño de mesa*, pictured in the upper left, and acquired by Professor Mendoza for the exhibitions area of the Old Mission Museum of San Juan Bautista.

Estatuaria - Liturgical, Devotional, and Folk Art

In order to best represent the place of material culture and technology at all levels of analysis, the plastic arts, such as that represented by sculpture and statuary, provides a rich vantage point for interpreting the spiritual landscapes of the early California tradition. Whether the product of folk art craftsmanship and personal devotion, or those traditions identified with the most exemplary works of the era crafted from wood, stone, paper, or textile, the inherent diversity of this category speaks volumes to the artistic sensibilities of the time. Given its institutional context, ecclesiastical or liturgical statuary was generally the most technologically and artistically refined of that time. Evidence for said refinement, often mediated by way of the Master artisans and craftsmen of the Academia de San Carlos in Mexico City, encompassed the use of *encarnacion*, in which human flesh and veins were rendered in life-like color and proportion; or *estofado*, in which sculpted wood statuary was finished with gesso, gilding, punched or excised patterns, and paint.



Herramientas

Carpentry, Mining Tools, Metal work

Herramientas - Carpentry, Mining Tools, and Metal Work

One of the most fundamental categories of material culture and technology that typified the period in question is that centered on a particularly diverse suite of tools and their production. Because the available *herrerros* or blacksmiths of the era were few and far between, those tools needed for masonry, woodcraft, cooking, stock-raising, agriculture, and a host of other trades, were often in short supply. As such, we have attempted to exemplify the most generic types, or approximations, available for each of the aforementioned trades and or activities. Ultimately, the resilience of Native Californian, Mexican Indian, and those Hispanic peoples identified with the Missions was such that production, innovation, accommodation, and recycling and reuse were common themes. As such, we have sought to represent both indigenous and introduced traditional technologies, ranging from the production of rawhide straps in lieu of forged nails for the fabrication of architectural elements through to the standard suite of metal tools used in the building trades. In this instance, we have included the *encendedor* or strike-a-light, which draws upon both iron and stone such that both European and Indigenous craftsmanship was often conjoined in the production of this vital tool type.

Iluminación - Lamps, Candlesticks, and Chandeliers

In this category we were hard pressed to identify technologies that did not, in some way, indulge the use of candles. Crafted in the missions and presidios from rendered animal fat, candles were comprised of fiber wicks dipped repeatedly into copper or iron vats of molten tallow. Such candles were essential for provisioning illumination, and as such were produced for use in daily life, and as prayers for use within the many churches and shrines of the Catholic faith. In our efforts to represent the variety of lighting devices, we here feature liturgical candlesticks, chandeliers, wall sconces, metal lamps, and that collection of circa 1812 candles recovered archaeologically by Mendoza during the course of architectural investigations at Old Mission San Juan Bautista.



Industrias - Mills, Stills, Forges, and Candle Making

A key element of this project initiative has been to highlight those industries introduced into early California by the Franciscan friars and Mexican Indians, Spanish and mestizo colonists, and soldiers. This dimension of the project in particular was initially inspired by the author's ongoing encounter with those competing, and often derogatory narratives that arose in anticipation of the Canonization of San Junípero Serra. During the course of preparing an editorial review of a proposed book sent Professor Mendoza by an East Coast publisher, it was made patently clear that the author (an ardent Serra detractor), was determined to minimize the Hispanic



Industrias
Mills, Stills, Forges & Candles

Catholic contribution to California, and North American history more generally. In an effort to minimize and demonize Fray Serra, the author of the work in question ignored, minimized, or denied the existence of those contributions identified with the Hispanic Catholic tradition, including the introduction of an array of firsts, including the printing press, libraries, universities, viticulture, urban planning, cartography, and a host of other contributions, and instead attributed each of these introductions to early English colonists. As such, among those industries represented here are those identified with metallurgy, viticulture, waterworks, food processing, textiles, stock-raising, and a suite of related traditional technologies and material cultures.²

Litúrgia - Tabernacles, Fonts, and Chalices

Perhaps one of the most diverse categories of material culture identified with the California missions is that of the liturgy. Spanning as it does all material types and symbolic forms, liturgical objects run the gamut from gold-plated silver chalices to hand-carved and gilded wooden icons, statues, and furnishings. The hybridity embodied in such objects spans the whole of the Americas and Europe, and is exemplified in such objects as the sunburst monstrance. Accordingly, it should be noted that the sunburst monstrance is in effect the byproduct of a syncretism or hybrid melding of beliefs and practices such that it constitutes the fusion of Hispanic Catholic



Litúrgia

Tabernacles, Fonts & Chalices

with Indigenous beliefs related to the Sun, and as such, the sunburst elements of the monstrance first made their appearance in the Americas in the 16th century. In our efforts to appropriately represent this critically important category, mainly that of the liturgy, we sought representative forms typifying the tradition, whether woodcraft, metallurgy, glass, or wax. One of the most elaborate and syncretistic categories of material culture identified was that of the tabernacle enclosures that grace the altars of all Spanish colonial and Portuguese churches in the Americas. The earliest such tabernacles of Alta California were those imported from the Philippines, such as that identified at Mission San Francisco de Asís, or that of Mission Santa Barbara produced with both abalone shell inlay and mirrors by the Chumash peoples of the Santa Barbara Channel. Where the best of hybrid indigenous craftsmanship is concerned, the tabernacle enclosures, hand carved saints or *bultos*, and the liturgical paintings of such sites as Missions Santa Inés and San Gabriel are among the most distinctive in the *Californias*.

Militar - Cannons, Saddles, Shields, and Swords

The military traditions of the Viceroyalty of New Spain constitute the focus of this portion of the project prototype, and remain a central element underpinning Mendoza's ongoing studies of the Spanish Royal Presidio of Monterey, or the *Real Presidio de San Carlos de Monterey*. In this instance, images pertaining to Spanish



Militar
Cannons, Saddles, Shields & Swords

military material cultures of the period spanning 1769 through 1821 were identified from across sites ranging from California through Florida, and into northern Mexico. In fact, the cannons pictured in the attached plate are specific to the collections of the Castillo de San Marcos in San Agustín, Florida. Both the *silla de montar* or saddle and *cuera* or leather jacket in this instance constitute reproductions generated by California artisans John Grafton and Martha McGettigan-Vallejo. The signal cannon depicted is from the personal collections of Professor Mendoza, and was acquired from an area historian convinced of its identification with early *Californio* Don José Larios, and hence the inscribed initials.

Mobiliario - Liturgical and Domestic Furnishings

While each mission community produced the majority of those industrial and domestic furnishings with which it was identified, the majority of the most elaborate ecclesiastical furnishings were produced in the *talleres* or workshops of some of Mexico City's most illustrious artists and craftsman. Others were commissioned by way of those artisans and craftsmen identified with the Academia de San Carlos in Mexico City. Gilded wood and gesso *hymnarios* or missal stands often incorporated sunburst elements, along with foliage, and Neoclassically-inspired elements crafted from wood and gilded in gold leaf. The gold leaf proper was in turn produced by way of the rendering or other hammering of gold *reales* or coinage suitable



Mobiliario

Liturgical & Domestic Furnishings

for producing the golden foil required of the process. Sadly, much of the finest work that once graced the missions has since been lost to the passage of time and the elements, and the depredations of unscrupulous administrators or zealous collectors. Whereas Spanish colonial-style benches abound in today's missions, the reality is that many of these constitute reproductions based on those that survived into the late 19th and early 20th centuries. In fact, the mission churches per se were not originally designed to accommodate benches of the types seen in the late 19th or early 20th centuries, as the indigenous congregants of the Mission era normally kneeled or sat on woven mats or blankets lain over the tiled *ladrillo* floors of the mission churches. Moreover, as coiled steel springs and lush bedding were non-extant, or in short supply, rawhide straps were the most common material used to frame beds, and such practice remains the rule rather than the exception of many areas of Latin America, as Professor Mendoza can readily attest.

Moneda - ¼, ½, 1, 2, 4, and 8 Real Coins

Moneda or coinage and numismatics were not initially a featured aspect of those forms of material culture deemed key to representing the California missions era. Despite this preliminary oversight, reflections on the recovery of a single silver one real coin recovered by Mendoza at the Spanish Royal Presidio of Monterey in 2007 prompted a reconsideration of this category of Spanish colonial material culture. In fact, the coin in question bore the likeness of



Carlos III, and was dated to 1779. Its use to demarcate the date for the reconstruction of the southern perimeter defensive wall at San Carlos proved invaluable to the interpretation of the architectural history of said site (Mendoza 2013). However, for the purposes of this project we initially had little to no access to coinage reflecting all denominations of the types spanning the period from 1769 through the 1840s. As such, Mendoza took to acquiring coinage through coin brokers and online auctions for the purposes of identifying the pertinent coinage of the era.³ Once obtained, the coinage was photographed on both the obverse and reverse sides in order to best represent the prevailing monarch and corollary insignia of the period and the personality represented. In order to contextualize regional variation and precursors to the collection, coins collected so as to illustrate the project date to the late 17th century. Others, represent regional variations such as those of the Caribbean, or España proper. Ultimately, both Carlos III and IV dominate the collection and the era under study, and are as such represented in the whole of the collection, along with the corresponding insignia or heraldic shields signifying the Spanish kingdoms of Castilla and Leon, or the Castle and the Lion.

Música - Hymnals, Bells, Fiddles, and Drums

Where music is concerned, hymnals and song-boards dominate the present collection, and that despite the fact that the majority of those musical instruments or materials that survived to the present



Música

Hymnals, Bells, Fiddles & Drums

consist of both stringed and percussion types. Because *campanas* or bells were central to mission life, we deemed them worthy of separate consideration as icons of the mission experience. Nevertheless, we included altar bells and clappers as key to that music, or those forms of instrumentation, identified specifically with the liturgy and daily mass. In this instance, the diagram of a human hand replete with a system of musical notation from Mission San Antonio de Padua was construed unique, and therefore key to representation in this category.

Piedra de Muela - Ground Stone, Mortars, Manos, and Pestles

Ground stone tools, produced by way of the abrading or grinding of basaltic or granitic stone or rock, were in turn construed a distinct category in this instance. Despite the fact that ground stone spans the cultural divide between Mexican and California Indian traditions, it was deemed distinctive enough as a technological tradition to subsume it under a singular category. In this instance, ground stone spans a variety of materials ranging from granite and basalt to serpentine or soapstone. As per our consideration, many of those items included in the collection derive from utilitarian, as opposed to decorative or ritual usage. Whereas the Chumash Indians of the Santa Barbara Channel once made use of steatite and soapstone for a host of objects, Mexican Indian ground stone in the form of *metates* and *manos*, or ground stone slabs and abraders, signaled the introduction of *maize* or corn agriculture and food processing in the



Californias and beyond. One of those examples of serpentine used for some of the most distinctive objects in the collections is that identified with the geometrically-inscribed steatite smoking tube recovered by Arch Hays of San Juan Bautista.

Pinturas - Liturgical, Personal, and Devotional Paintings

The tradition of liturgical or ecclesiastical paintings has deep roots in Spain and Mexico. The *talleres* or workshops of Mexico City produced some of the most sophisticated such works, and were supervised by some of the finest and most prolific artisans of New Spain, including such notables as Miguel Mateo Maldonado y Cabrera (1695–1768) and José de Paez (1720–1790). Like other aspects of the liturgically-inspired visual arts, paintings spanned mundane or secular through deeply religious themes. In this selection, we see a singular frame from the *Via Crucis* or Way of the Cross from Mission San Gabriel Arcángel through to an *Apostolado* or apostles painting of Saint James baptizing the Christ. The rollout painting in the accompanying plate typifies the type of paintings ported overland by the Fernandino missionaries, and used in outdoor liturgical or other sedentary or stationary contexts. Unfamiliarity with the form and structure of such paintings can result in irreparable losses, such as that that accrued when a former pastor at San Juan Bautista found just such a rollout painting in the attic, and determined to have it mounted into a frame, thereby destroying its original hardware frame and the accompanying dowels. Finally, in this selection, the painting on the



Pinturas

Liturgical, Personal & Devotional



far right of the accompanying plate is that of Carlos IV, the successor to Carlos III, whose role in the founding and administration of the majority of the early California missions and presidios is legendary.

Textiles - Liturgical, Religious, Lay, and Military

Textiles, or textiles and clothing, were clearly a particularly important commodity and mundane reality in the colonies of the Viceroyalty



Textiles

Liturgical, Religious, Military, Daily



of New Spain. Nevertheless, few examples remain, beyond those particularly elaborate vestments preserved for the mass. While the Franciscan habit depicted in the accompanying plate constitutes a reproduction for exhibition only, we have altered the color to better reflect the grey sackcloth character of the original attire worn by the Fernandinos of Alta California. Significantly, many of those liturgical vestments identified with the missions of Alta California were produced in Asia and the Philippines, and transported to Alta California via New Spain or Mexico. The rollout painting included at the far right in the accompanying plate was recently recovered from an old couch in San Francisco, and was soon thereafter acquired by the Los Angeles County Museum of Art where it can be seen today. The painting, which is masterfully executed, depicts an armed *soldado de cuera* or “Leather Jacket” soldier in the company of his wife and child.

Tradicion Indigena - California Indian Material Cultures

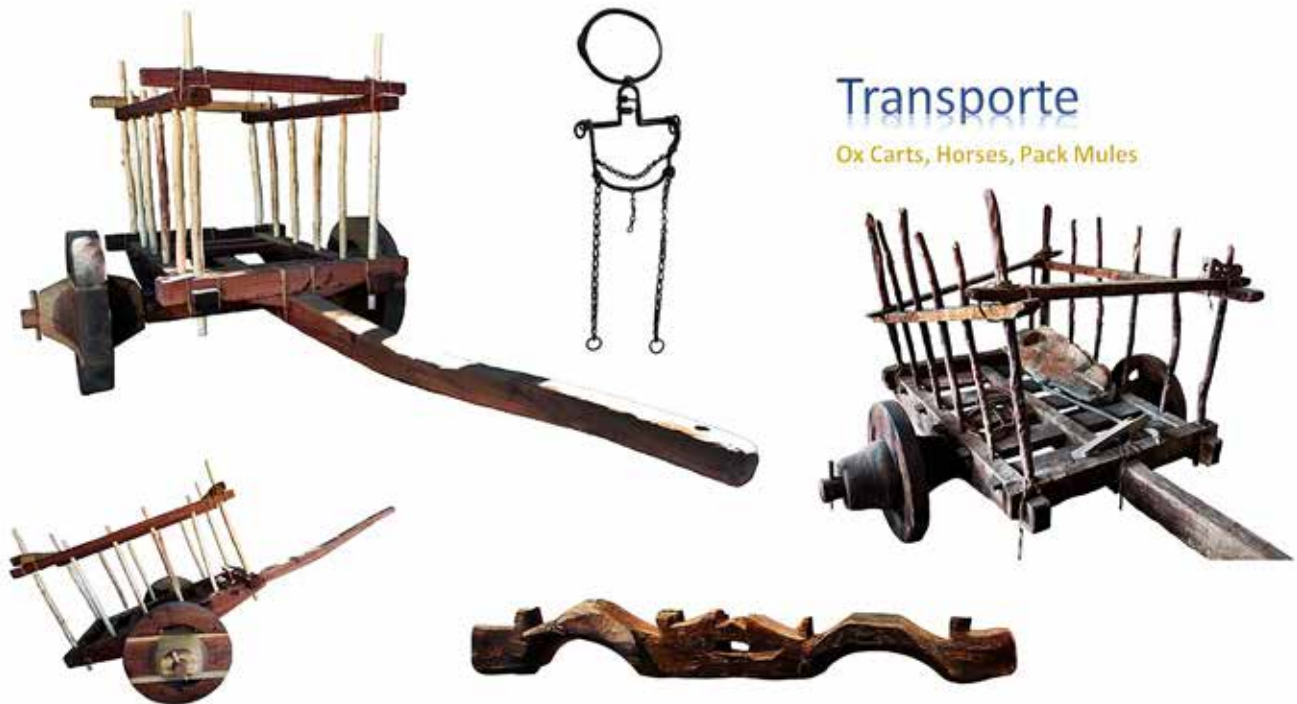
Although the missions are fundamentally deemed Spanish institutions at heart, the reality is that on the frontiers and margins of the Spanish Viceroyalty of New Spain they constituted Hispanicized Indian communities in virtually every definable sense. As such, we have endeavored to represent those types and dimensions of material culture that both anticipated, and co-existed with, the evolution of the Spanish missions of Alta California. In this collection, we have included an admixture of ground stone, *tule* craft and shelters, flicker feather headdress elements like those depicted in period paintings from Mission San Francisco de Asís or Dolores, and projectile points



and feather work. It is here that we were challenged to exemplify the totality or range of early California indigenous traditional technologies and material cultures. Given the range and extent, and complexity of the multitude of distinctive tribal traditions, our efforts to best represent this category of traditional technologies and material cultures will surely require a considerable expansion of those categories advanced to date in order to more fully define the tradition as a whole.

Transporte - Ox Carts, Horses, and Pack Mules

Finally, although we acknowledge that a variety of differing forms and methods of transport were available to the peoples of early California, including that identified with ship building, elaborate colonial carriages, and *carreta* or ox-cart construction and use, we have here centered our attention on the *carreta*, particularly as it remains one of the most iconic forms of conveyance identified with period transport. In reality, the *carreta* was a utility or industrial vehicle intended to port agricultural foodstuffs and construction related materials and supplies. Whereas the ox-cart to the right is that identified with Mission Santa Barbara, the ox-cart to the left was constructed on the basis of plans provided by Professor Mendoza to area artisans under the supervision of friend and blacksmith John Grafton of San Juan Bautista. In the final analysis, there is much more than meets the eye when it comes to the forms and types of transport vehicles available through the course of the Spanish and



Transporte
Ox Carts, Horses, Pack Mules

early Mexican eras in California. Ultimately, for the Franciscans, mules or donkeys remained the favored mode of transport, and that predicated on the fact that that was the way of the Christ.

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We would like to thank the many institutions and mission curators, and their respective custodians, directors, parishioners, and staff who remain devoted stewards of the Hispanic and Indian Catholic heritage of the California and Southwest missions featured in this publication. To that end, we gratefully acknowledge Kristina Foss, Mission Santa Barbara, for her unflagging leadership, support, and promotion of the California Mission Directors & Curators Conference. Moreover, Mendoza would like to acknowledge the academic and scholarly feedback provided by CSU Monterey Bay Adjunct Professor Jennifer A. Lucido. In addition, he acknowledges the many efforts of Ms. Rachel FitzJohn, SBGS Administrative Support Coordinator, and CSU Monterey Bay administrators Dr. Eduardo M. Ochoa, President, Dr. Bonnie Irwin, Provost, Dr. Ilene Feinman, College of Arts, Humanities, and Social Sciences Dean, and the staff of the Tanimura and Antle Family Memorial Library for their many efforts to assure that CSU Monterey Bay continues to promote an active and engaged learning environment. Finally, the co-authors would like to acknowledge their respective families for their ongoing support and patience. To that end, Mendoza acknowledges the loving support of his wife Linda, and his very understanding daughters Natalie Marie and Maya Nicole Mendoza. Otherwise, all photography included in this essay was produced and is copyrighted by Dr. Rubén G. Mendoza, PhD.

Endnotes

1. On a recent photographic reconnaissance of Ancestral Pueblo and Spanish colonial sites and artifacts in the US Southwest in July-August 2017, Mendoza happened upon a copy of Margaret Moore Builder's 2016 publication *Southwest Art Defined: An Illustrated Guide* (Rio Nuevo Publishers, 2016). The publication in question presents a thoroughgoing overview of Southwest art and materials, and provides a wonderful model for what can be done to advance the definition and identification of the art and artifacts of corollary early California traditions presently under review.
2. During the course of those protocols both anticipating and following the Canonization of San Junípero Serra, Professor Mendoza was called upon by the Vatican to review said contributions before the assembled members of The Serra Symposium convened at the Augustinianum, Vatican City, Rome, Italy, on April 28, 2015. Mendoza's presentation was conducted in concert with presentations by Monsignor Francis Weber and Drs. Rose Marie Beebe and Robert Senkewicz. This was followed by an invitation by the California State Legislature and the California Catholic Commission to review the contributions of the Fernandinos in California as per the question of the proposed removal of the Serra statue from Statuary Hall in Washington, DC. The text of that document prepared for the California Legislature presentation ultimately served as the template for the launch of the current project undertaking.
3. After hundreds of dollars in purchases, Mrs. Mendoza was overheard to say, "you just bought your retirement, cause that's all you're going to get!" Given Professor Mendoza's shoestring budget, it was determined that only silver and copper coins would be represented, particularly as the gold coins cost a pretty penny (i.e., thousands of pretty pennies). Nevertheless, a representative sampling or collection of coins was acquired, and subsequently photographed for the purposes of this project.

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