

NOTICIAS del PUERTO de MONTEREY

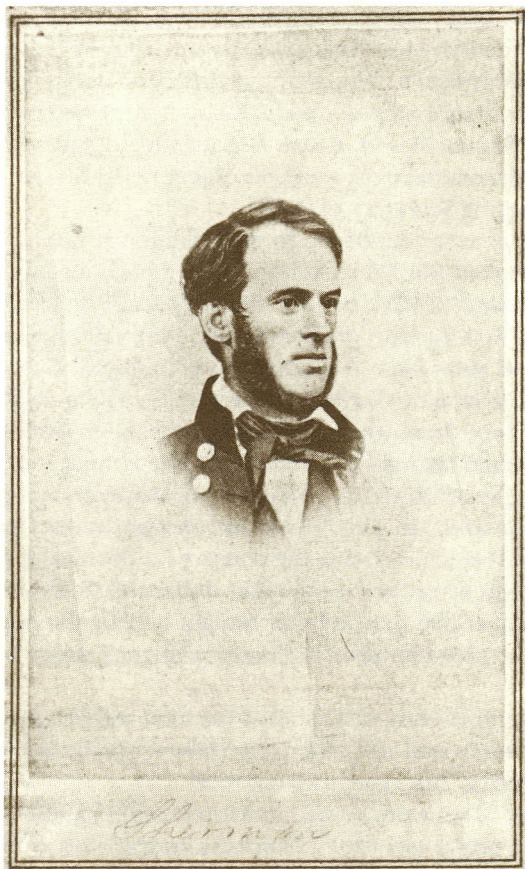
A Quarterly Bulletin of Historic Monterey Issued by
The Monterey History and Art Association

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Member: National Trust for Historic Preservation
California Historical Society — Conference of California Historical Societies

Vol. XXVI, No. 2

June, 1983



"CUMP" SHERMAN'S MONTEREY

General William Tecumseh Sherman (courtesy of the Bancroft Library).

On January 26, 1847 the USS Lexington approached Monterey carrying a contingent of troops and half a dozen officers bound for the war in California. She had left New York 198 days previously, shortly after the official declaration of hostilities between the United States and Mexico on May 13, 1846. Months later, at Valpairiso,

Chili, with the voyage around the Horn behind them, the expectant warriors got news of Commodore Sloat's July 7th flag raising at Monterey and Colonel Fremont's activities inland.

Now, forty days further on, they were prepared for anything — and of them all, no one was more eager for action than red haired, young Lieutenant William Tecumseh (Cump) Sherman, the future Civil War commander. This story is largely drawn from his engagingly titled *"Memoirs of General W.T. Sherman written by Himself"*.

Going up the bay, their pilot, a naval officer with a "peculiar, fluent style" regaled the newcomers with tales of insurrection and guerrilla action; Commodore Stockton's maneuvers off the Southern California Coast; and the worsting of General Kearney's dragoons at San Pasqual.

Being ignorant of California geography, the contingent aboard began to prepare for battle but found only red-roofed Monterey, dozing tranquilly between the sea and hills. Sherman sheathed his sword and became a quartermaster.

His pursuits remained peaceful. For many reasons, Upper California never ignited. The province had long been neglected by Mexico which even now sent no help; there were a number of influential American residents and, above all, the United States Military Government endeavored to administrate fairly, with due regard for local custom.

In 1847 Military Governor Stephen Watts Kearney returned East and was replaced by Colonel Richard Barnes Mason, a man Sherman liked and admired. The feelings were reciprocated. Mason made the younger officer his Acting Adjutant and Lieutenant Henry Halleck, Acting Secretary of State.

Sherman and Halleck were quartered in the small house next to Larkin House, not too far from the vanished Bonifacio Adobe. Here a pleasant myth was born — the Lieutenant was supposed to have helped Maria Ignacia Bonifacio plant a rose, then promised (and failed) to return for the first bloom. Years later the señorita said she had barely known him and Sherman was engaged to a childhood sweetheart in Ohio. But still, having been publicized by Gertrude Atherton, the tale persists.

Even without romance there was no lack of fraternization in Monterey, whose easy going inhabitants reacted favorably to their agreeable conquerors:

"We found the people of Monterey a mixed set of Mexicans, Americans and Indians, about one thousand all told. They were kind and pleasant and seemed to have nothing to do, except such as owned ranches in the country for the raising of horses and cattle. Horses could be bought at any price from four dollars up to sixteen ... Beef net about two cents a pound but at that time nobody bought beef by the pound but by the carcass ... Game of all kinds was abundant but coffee and small stores were rare and costly ..."

He noted the magnificent horsemanship of the men and the girls' graceful dancing. Every Sunday there was a ball and other entertainments during the week. These he categorized as "primitive" but obviously enjoyed:

"Soon after our arrival we were invited to witness a play called "Adam and Eve". Eve was personated by a pretty girl called Dolores Gomez, who, however, was dressed very unlike Eve for she was covered with a petticoat and spangles. Adam was personated by her brother. God Almighty was personated and Heaven's occupants seemed very human. Yet the play was pretty, interesting and elicited universal applause."

Adam and Eve had an earthly father, encountered by Sherman and Lieutenant E.O.C. Ord while they were en route to San Juan Bautista. Most travel in those days was done on horseback and, there being no inns, all comers were welcome under the nearest roof they found at nightfall. No matter how poor the household they would be "greeted with the language of lords" and offered whatever food was available —

perhaps only a cut off the beef hanging in a corner. Señor Gomez, whose two story adobe stood near the road, offered a change of menu:

"We went in just as Gomez was about to sit down to a tempting supper of stewed hare and tortillas. The allowance, although ample for one, was rather short for three and I thought the Spanish grandiloquent politeness of Gomez, who was fat and old, was not over-cordial. However, we sat down, I was helped to a dish of rabbit with what I thought was an abundant tomato sauce. Taking a good mouthful, I felt as though I had taken liquid fire; the tomato was chili colorado of the purest kind. I saw Gomez's eyes twinkle and contented myself with bits of meat and an ample supply of tortillas ...

"The next morning we crossed the hills to the old Mission of San Juan Bautista ... It was Sunday and all the people, about one hundred, had come to church from the country round about. Ord was somewhat of a Catholic and entering with his clanking spurs kneeled down, attracting the attention of all, for he had on the uniform of an American officer. As soon as church was out all rushed to various sports. I saw the priest, with his gray robes tucked up, playing at billiards, others were cock fighting and some horse racing ..."

Of all the houses in Monterey that of Doña Angustias de la Guerra de Jiminez was surely the most hospitable. After dramatically demanding "a necklace made of American officers ears" when Sloat arrived in 1846 this kind, beautiful, intelligent woman had settled down to make them feel at home. When Lieutenant Charles Minor was dying of a fever she nursed him like a mother. Eventually, as a widow years later, she married Dr. James Ord.

Sherman was accepted as a member of the family in her home. When his transfer to the East Coast finally came in 1850 Doña Angustias decided to put two of her sons in his charge, giving him a bag of gold dust to pay for passage and tuition at Georgetown College.

What Antonio and Porifio, aged 13 and 11, thought of the voyage via Panama to New York (where they put up at Delmonico's) and what the good Fathers of Georgetown thought of the gold dust is unrecorded.

In 1853 Sherman, having temporarily left the Army, returned to California as a banker. Due to circumstances beyond his control the venture was not a success, and he quickly became disgusted with the corrupt politics of the day. Above all, his wife objected to the moral tone of high-living San Francisco and so they left.

Gently bred, devout Emily Sherman might have been happier in that red-roofed Monterey Cump had known so well.

Betty Patchin Greene

Interest in the restoration of the Cooper Molera Adobe and its artifacts prompts us to present for our readers, each of whom is probably custodian of some treasure of the past, a few elementary conservation tips — small measures of prevention.

TEXTILE CONSERVATION

Specific treatment and remedies for an ailing or fragile antique textile, whether it is a Chinese screen showing signs of mildew or grandmother's petticoat with rust spots, cannot be prescribed in general terms. Conservators cannot recommend restoration techniques that will work on all fabrics and under all conditions. Prevention of textile destruction is of prime importance. We know that the worst enemies of fibers are light, dirt, humidity, heat, and insects. Add to these creases and improper storage.

Wall-hung textiles should never be in direct light, nor, if possible, displayed for more than three months at a time. Light fades fabrics, weakens fibers, and often reacts with dyes to set up a chemically harmful process that can eventually destroy the piece.

Dirt, mainly dust, can be removed best by vacuuming through a screen of nylon mesh. The simplest method is to put a layer of netting over the small round brush attachment, and with the suction power as low as it can go, use an up and down motion, never a running one.

For generations families have tended to rely on cedar chests to protect textile heirlooms, which are usually folded in layers and wrapped in paper or plastic. Unfortunately, the wood of the chest is designed only to discourage moths. The natural acid of all wood can cause far more damage. Paper made of wood pulp doubles the risk. Plastic is the most harmful of all wrapping, because it gives off hydrochloric acid, may trap bugs and moisture in a package, and does not allow the fibers to breathe.

Instead, each item should be rolled on a cardboard tube which has been covered with acid-free tissue* or a piece of an old white muslin sheet. The chest should also be lined with sheeting. Every month or so the lid should be lifted and chest contents aired out.

If Grandmother's wedding dress, your's, or your daughter's, is hanging in the spare room closet, make sure the dress is on a well-padded hanger which simulates as nearly as possible a natural shoulder. See that the garment is not crushed but hangs free and straight, so air can circulate around and inside it. Cover the hung garment with muslin. Periodically take it out and lay it on the bed for a day or two. Fabrics, like people, benefit from rest.

Forget what your mother taught you about linen closet storage! Wash starch completely out of table cloths and napkins — bugs love to feed on starch. Put things away *unironed*, and do them up only when ready to be used. Roll them on tubes, rather than folding. Creases weaken threads, and this is where they will discolor first.

A footlocker in the garage is not a desirable repository for textiles but can be used with certain precautions. First, it, too, must be well-lined with sheeting and the contents protected against dampness and car exhaust. It is best to have the box about 18 inches off a cold floor and placed to insure good circulation of air around it. Stacking containers one on top of another may make storage neat but is not too efficient! Lids should be lifted at intervals and box contents removed occasionally so signs of mildew or insects can be detected. Silver fish, earwigs, carpet beetles — all love to feed on delicate embroidery and lace and can quickly destroy cottons, silks and linens as moths do wool.

Silks and satins after 1870 were washed with metallic salts to make them heavier and more lustrous. Most of them eventually split, particularly along creases, and there is no reparation for this. Museums may encase these garments in a special transparent fabric, as attempts to mend them only compound the problem. Under *no* circumstances should adhesives of any kind be used. Their chemicals are extremely destructive.

Restoration is a highly specialized field. Most of the work done on the Monterey History and Art Association's textile collection is limited to stabilizing fabrics to prevent further damage. But it is truly exciting to see how just a little care can transform the appearance of a baby bonnet or a lace handkerchief. We wash them with a special museum soap, or Ivory will do. *Never use Woolite!* This washing is a very gentle process during which the piece is carefully supported and then rinsed 6 or 8 times in clear warm water. Instead of a hot iron, a hair dryer is used on lace bonnets, and any ruffles are smoothed with our fingers until wrinkles are gone. Handkerchieves are finger ironed onto a smooth piece of glass on which they dry to a perfect press. Unfortunately, the oldest hanky we have, dating from the late 18th century, was a victim of either mildew or iron spots, and someone decided to bleach it with modern methods. This did remove the spots completely, but the fabric, too! The result is that we have only a lovely artifact fragment documented as historically important but all but impossible to display.

Another gem in our collection is an 18th century man's vest. Alas, it is a victim of soap and water. The silk rep (ribbed silk) is limp and lifeless, the colors have bled — the garment is a complete disaster useful only for study.

Preservation methods for any antique object should be undertaken only with knowledge of its historical context. There is a famous story about some sailor pants discovered by curators at the British Museum a few decades ago. The pants seemed worth the time and effort necessary to restore them, and the work proceeded. The major problem was a great splash of tar stains. Many treatments were used to remove them. Belatedly, it was learned that these pants had belonged to men who had sailed under Napeleon. Just as the last stain was dissolved a researcher discovered that the formula for tar had been changed during that period. Had the stains been analyzed at the outset the clothes could then have been dated precisely.

We are all conservators to a degree. Knowing basic principles of good preservation will extend our heritage to many more generations. If you are in doubt about the handling and care of a treasured textile, even about its washing and ironing, it is wise to seek advice. The members of the History and Art Costume Committee are only too happy to be consulted.

Jeanne D. Graham, Costume Chairman

*Acid-free tissue paper may be purchased from Jeanne Graham, 372-9203

TECHNIQUES OF PHOTOGRAPHIC PRESERVATION

For these we turn to Pat Hathaway, Pacific Grove professional photographer, archivist, and extensive collector whose data is presented from articles written by him and Ronna Zinn Elliott. Major credit in photographic preservation is given to a book by Larry Booth and Robert A. Weinstein, *Collection, Use, and Care of Historical Photographs*. Mr. Booth is curator and photo archivist of the San Diego Historical Society and a well-known consultant all over the country.

GLASS PLATES

Glass plate negatives were introduced in 1851 and were preferred by professional photographers, thereby offering valuable images for the collector. They have a glass surface on one side and an emulsion surface on the other.

Preservation:

- Upon obtaining glass plates, clean the glass side with plain water using a soft paper cloth.
- Store plates vertically in acid free negative envelopes available from Hollinger.*
- Store different sized plates separately to prevent breakage.
- Always use cotton gloves when handling glass plates to protect them from moisture and acid in the skin.
- To insure preservation of images, glass negatives should be copied onto modern film.

NITRATE NEGATIVES

By 1889 many amateurs were using Kodak roll cameras. Eastman produced the first nitrate base film which became popular immediately. Cellulose nitrate negatives from this particular film have a tendency to self-destruct, because in time the nitrate turns to nitric acid, causing the cellulose to melt. Safety base film was introduced in 1939; however, nitrate film was produced and used until 1950. Many valuable images by amateur photographers were captured on nitrate film and are likely to turn up among historical negatives.

Preservation:

- Keep negatives in a cool, dark, well ventilated place.
- Store loosely in individual envelopes in metal filing cabinets.
- Make duplicate negatives to insure preservation, for they will self-destruct.
- Segregate nitrate negatives from all other images, for they will give off a gas which will attack the silver in the other images.
- Nitrate negatives are a serious fire hazard, being highly combustible. They should be checked frequently for deterioration.
- The ideal environment for storing nitrate negatives is 50% relative humidity and below 70 degrees F.

Color photographs are impermanent. The color dyes are unstable, and the images will fade. We can protect and possibly prolong their short life with low temperatures and relative humidity and minimal exposure to light.

Polaroid prints have a very short life and should be copied immediately if they have value for a collection.

Color slides require plastic mounts for best protection. They should not be encased in glass mounts where gases can build up and cause the emulsion to deteriorate. Original slides should be retained as the master collection and duplicates made for viewing. The slides should be stored in metal slide boxes or file cabinets. If stored in plastic pocket sheets in binders, stand the binders to allow circulation of air.

ORIGINAL PRINTS

Many collectible images survive only as prints without accompanying negatives.

Preservation:

- Prints should be stored in acid-free boxes or in metal filing cabinets.
- Although less valuable, copy negatives can be made from the original print.
- Copy prints should be made and displayed rather than original prints of historical images.

Once a photo collection is started, there are other preservation measures. Moisture can be controlled with silica gel, which absorbs humidity in the collection's container. It is available at appliance, camera, and audio shops. Gel can be renewed by heating it in a 250 degree oven for an hour.

Polyvinyl chloride pages should not be used for long term storage of photographs. The plastic gives off a gas that will in time attack the silver in the photographic emulsion.

DO'S AND DON'TS OF PHOTOGRAPHIC CONSERVATION

1. Don't use pressure sensitive tape of any kind on or near photographs or negatives.
 2. Don't use rubber cement to mount prints. It contains sulfur and will both stain and chemically attack.
 3. Don't use water absorbing glues and pastes such as white glue, library, or wheat paste.
 4. Don't mount on or store in plywood, masonite, or any composition board.
 5. Don't store in wood boxes or cabinets. The peroxide in wood will attack the emulsion.
 6. Don't place newspaper clippings and photographs together in the same file. Newsprint is highly acidic, sulfuric, and contains bleaches.
 7. Don't use blotters not specifically made for photographic use.
 8. Don't use any paper or cardboard that contains sulfur.
 9. Don't use rubber bands around groups of prints, color slides, negatives, or to hold film on a reel.
 10. Don't use paper clips. They will permanently imprint the emulsion and rust.
 11. Don't touch the emulsion side of any print or negative. Touch only the edges. Human oils and perspiration are acidic.
 12. Don't write on the back of photographs with ink — felt tip, ball point, or liquid ink. Don't rubber stamp them. Inks are acidic and many contain sulfur.
 13. Don't use glassine envelopes for negatives or prints. They will deteriorate rapidly and may stick to the emulsion and trap gasses inside.
 14. Don't use Kraft paper envelopes of highly acidic paper printed with acidic ink.
 15. Don't use white envelopes that contain bleach.
 16. Don't store photos flat in stacks or loosely in boxes. The weight may cause them to stick together. Lack of support in a box will cause curling.
1. Do use only acid- and sulfur-free adhesives such as polyvinyl acetate, dry mount tissue.
 2. Do use acid and sulfur-free mount board.
 3. Do slide prints into acetate sleeves with a support sheet of acid-free lightweight board. The sleeve protects the print emulsion from fingerprints, dust, and abrasion.
 4. Do store negatives and prints on edge in acid-free folders in metal cabinets of baked-on enamel finish. If you use repainted metal file cabinets, do not put the negatives or prints in the drawers for at least a month after painting until all the paint fumes have evaporated.
 5. Do use chemically inert envelopes made of acid-free bond, cellulose acetate, or polyethelene for negatives. Use only envelopes with side seams to insure none of the adhesive will touch the emulsion and so the seam will not impress as a center seam can. Insert the negative with the dull or emulsion side away from the seam side of the envelope.
 6. Write on the back of photo prints with a soft lead pencil, being careful not to press hard enough to imprint the emulsion side.

Pat Hathaway, Photo Archivist

*Addresses of manufacturers who can give names of retailers providing archival materials have been put on file with the Monterey History and Art Association office.

**THE EDITORS
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AND ART ASSOCIATION**

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