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Monterey History and Art Association

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Fall 2003

*Back to the Drawing Board
with
Artist Jo Mora*



Life, Works, Exhibitions

*Noticias del Puerto de Monterey, a quarterly journal devoted to the history of Monterey and the Monterey region, has been published by the Monterey History and Art Association since 1957. **Noticias** welcomes submissions on any aspect of the history, art, and architecture of the greater Monterey area from prehistory to the recent past. Writers are invited to send manuscripts, books for review, or queries to:*

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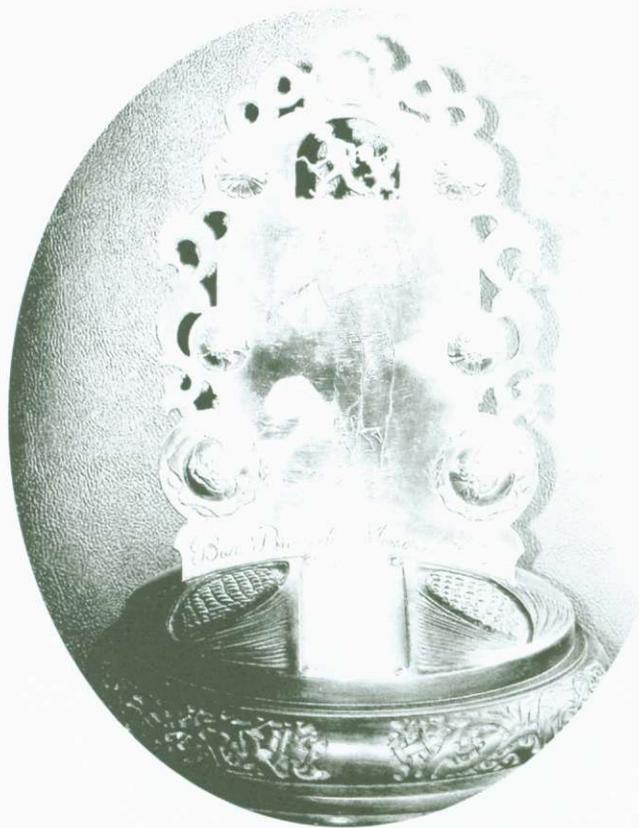
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*Back to the Drawing Board
with Artist Jo Mora:
Illustrated Chronologies
of his Life, Works, and Exhibitions*

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Front cover: Cartoon announcement of the publication of the "California" carte, 1927.

Back cover: Map of Monterey, 18th century style; endpapers of Tirey Ford's Dawn and the Dons, 1926.

Previous page: Jo Mora draws a carte in the front room of his studio; "La Gitanita" statue is barely visible behind him in the main workroom. Lewis Josselyn photo, September 9, 1927; courtesy of Pat Hathaway, California Views 71-01-JM37.

Above: Bud Brownell Memorial Golf Trophy, 1945, for the Pebble Beach Company, courtesy of the Monterey Elks Club. Photograph by John Castagna.

Opposite: Self portrait for the Monterey Herald Newspaper.

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The Jo Mora Legacy and the Monterey History and Art Association

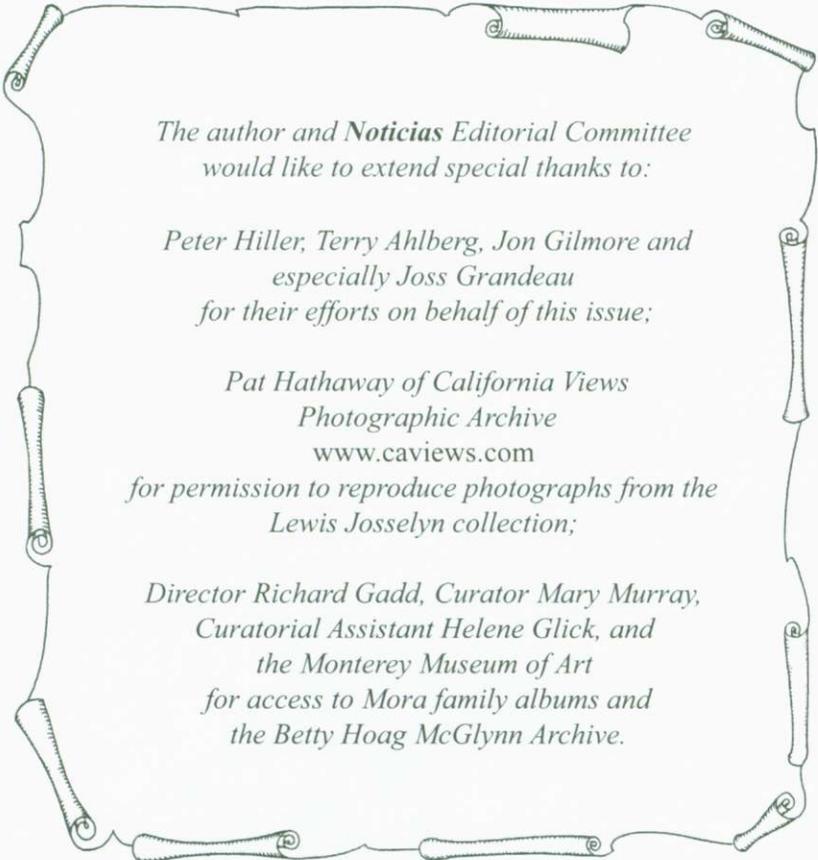
From November 15, 2003 to February 29, 2004, the Monterey History and Art Association will be sponsoring an exhibition of artwork, artifacts, and mementos of Joseph Jacinto (Jo) Mora, the great—and greatly cherished—artist of the American West. In this unique installation at the Maritime Museum, Stanton Center, visitors will be able to view artifacts that belonged to Jo Mora on public display for the first time.

“From the Studio: Jo Mora,” guest-curated by Peter Hiller of All Saints’ Day School in Carmel Valley, would not have been possible without generous assistance from Mr. and Mrs. Louis Somavia Moore of Carmel, who developed the exhibition concept, along with Jo Needham Mora, son of the artist, and Jim Olsen, nephew of Jo Mora’s collaborator Roscoe Russell. Working closely with Monterey History and Art Exhibitions Coordinator Deborah Silguero, Mora family members and friends have joined forces with leading collectors in order to “recreate” Jo Mora’s studio.

In “reassembling” this workspace, photographs taken by Carmel-based photographer Lewis Josselyn from the mid-1920s to the mid-1940s have served as fundamental points of reference. The Pebble Beach studio depicted in Josselyn’s photographs—and partially recreated in the MHAA exhibit—was the focal point of Jo Mora’s creativity for over twenty years. A significant portion of the artwork that he created there, captured in the Josselyn photographs, is also featured in the exhibit.

The Monterey History and Art Association enjoys a longstanding connection to the Jo Mora legacy. One of the organization’s six buildings, Casa Serrano on Pacific Street, contains the largest collection of Jo Mora’s work on permanent public view anywhere. A number of these items were donated by Mrs. C. Tod Singleton, Jr., co-organizer, with Anne LaMothe, of MHAA’s 1968 exhibit “Adobes-Art-Artifacts,” an exhibit made possible through the cooperation of Mr. & Mrs. Jo N. Mora, Jr., and Mrs. Patty Mora Anderson. At the exhibit’s conclusion, Mrs. Singleton arranged to acquire several works directly from the artist’s daughter, Patty Mora Anderson (1913-1992). Three decades later, in 1998, the Monterey Museum of Art presented “Jo Mora: Artist and Writer,” the most comprehensive retrospective of the artist’s career mounted to date. Guest curator Peter Hiller arranged for MHAA to loan several items from their collection as part of that extremely successful show.

Hiller's creative energy as curator, fueled by his continuing enthusiasm for Jo Mora's multifaceted artistic achievement, can also be appreciated at the Steinbeck Center in Salinas, which is hosting a parallel exhibit, "**Jo Mora: From Pencil to Publication**," opening November 14th and running through February, 2004. Finally, in tandem with "**From the Studio: Jo Mora**"—and in addition to the ongoing display of Mora drawings, watercolors, sculptures and one oil painting at Casa Serrano—MHA is also sponsoring "**Reflections of the West**," a related exhibit of cowboy attire at the Perry-Downer House Costume Gallery.



*The author and **Noticias** Editorial Committee
would like to extend special thanks to:*

*Peter Hiller, Terry Ahlberg, Jon Gilmore and
especially Joss Grandeau
for their efforts on behalf of this issue;*

*Pat Hathaway of California Views
Photographic Archive
www.caviews.com
for permission to reproduce photographs from the
Lewis Josselyn collection;*

*Director Richard Gadd, Curator Mary Murray,
Curatorial Assistant Helene Glick, and
the Monterey Museum of Art
for access to Mora family albums and
the Betty Hoag McGlynn Archive.*

Introduction: The Genius of Jo Mora

Few artists have left a more versatile and captivating legacy than Joseph Jacinto (Jo) Mora (1876-1947), whose talents spanned every medium, including poetry and prose. His modes of expression ranged in scale from the monumental to the minute, and in spirit from the sublime to the comic. He was not only a brilliant draftsman, but an inspired sculptor in clay, wood, stone and metal. Jo Mora's creative vision, like his beloved Western landscape, stretched boundlessly in all directions. No project was too ambitious or too modest, no scale too grand or too miniscule.

As a pioneering cartoonist and comic strip artist, his agile pen began exploring the anthropomorphic traits of animals long before Walt Disney started building his animal-animated empire. He was also a pioneering ethnographer, capturing vanishing lifeways through the incipient medium of photography as well as with pencil, charcoal, crayon, pen-and-ink, watercolor, and terra cotta. His turn-of-the-twentieth-century record of the Hopi tribe of the Arizona mesas, made while living among them for an extended period, is unrivaled for meticulously detailed observation of a way of life seldom revealed to outsiders.

Fascinated by the Texas cowboys and the California *vaqueros*, sharing their Hispanic roots, and aware that they, too, were an imperiled species, the young Jo Mora succeeded in becoming one of them. His acute observation of their way of life subsequently enabled him to replicate cowboy costumes, techniques, and equipment with unrivaled accuracy—whether in sculpture, two-dimensional works on paper, or in the greatly admired books he wrote towards the end of his life, *Trail Dust and Saddle Leather* and *Californios: The Saga of the Hard-Riding Vaqueros, America's First Cowboys*.

Meticulous attention to detail, reinforced by careful scholarship, is characteristic of Jo Mora's art. When he applied his exquisite draftsmanship to map-making, often lacing his efforts with the characteristic wit and whimsy that made him such a natural cartoonist, the result was the highly collectible signature sub-genre that he called "cartes." These animated maps on a dozen different topics—including cities, towns, and national parks from Yellowstone to San Diego—have gone through numerous editions, thanks in large part to the efforts of Jo N. Mora, Jr., who inspired and encouraged this line of production because, even during the Great Depression when so many people were struggling to make ends meet, the cartes were works of art within everyone's reach.

In addition to sculpture—the artist’s preferred medium according to his son—Jo Mora also practiced another three-dimensional art form, one that poses a real challenge to collectors: architecture. His design of four structures for the Catholic Church during the 1920s is well known. These include the priest’s quarters at Carmel Mission, now the Harry Downie Museum building; the first of the reconstructed outbuildings at Carmel Mission, home to Mora’s Serra Memorial cenotaph and altar; the handsome Spanish-revival building on the corner of Figueroa and Church Streets, formerly the Diocese archive; and, according to Jo N. Mora, the chapel of the Villa of the Sisters of Notre Dame south of Carmel. Less well-documented are his designs for several residences in Monterey, Carmel Woods, and Pebble Beach, in addition to those built for his own family. My research into 1920s Monterey has uncovered mid-decade references in the local press to Jo Mora as designer of “some of the Peninsula’s most original houses.”

During his lifetime, Jo Mora’s art almost invariably met with public acclaim. In the half-century since his death, his popularity has continued to grow, fueled by an avid group of collectors. Most of what has been written about Jo Mora has been confined to newspaper and magazine articles. Two biographical essays are currently in print: Stephen Mitchell’s *Jo Mora: Renaissance Man of the West* (1994) and Betty Hoag McGlynn’s “Jo Mora: Spokesman for the Old West,” feature essay in the *Jo Mora: Artist and Writer* exhibition catalogue (1998).

It in no way diminishes the careful research done by Mitchell and McGlynn to suggest that the definitive overview of Jo Mora’s life and career has yet to be written. Existing information is often vague and occasionally contradictory. Inevitably and understandably, many published essays recombine facts and quotations already in print without casting new light on the subject. A thorough study will require first-hand reconfirmation of dates and places, sustained investigation of the careers of father Domingo Mora, brother F. Luis Mora, and other artists with whom Jo Mora had a close relationship, and will rely on primary sources like notebooks, journals, and letters. However fascinating and inspiring the results of such an ambitious undertaking, they will certainly exceed what can be contained between two covers of *Noticias*.



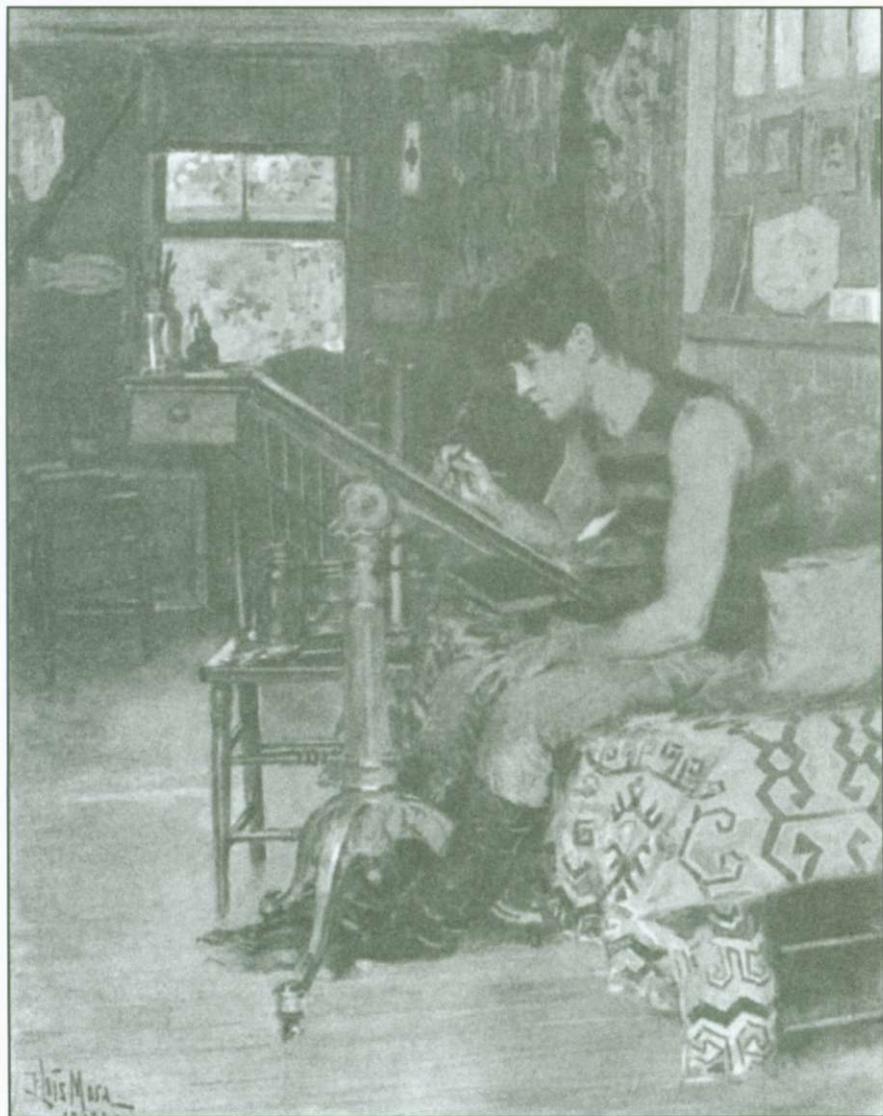
Back to the Drawing Board

Rather than retrace the well-worn path of capsule biography, the Editorial Committee has preferred to take a different, dual direction with this issue. In the pages that follow, separate chronologies of Jo Mora's life, works, and exhibitions synthesize key information already in print and place it in chronological order for easy reference. The majority of the accompanying illustrations are being published here for the first time, thus adding something new to the expanding universe of "Morabilia."

Illustrations were culled from two principal sources. Material prior to 1925 comes from an anonymous donation of Mora family albums made to the Monterey Museum of Art in 2000 through the intermediary of photography expert Steve Travaille. Subsequent photographs, including the fascinating wide-angle shots of Jo Mora's Pebble Beach studio, are drawn from the Lewis Josselyn series, part of Pat Hathaway's California Views Photographic Archive. A Carmel-based photographer who owned and operated the Carmel Drug Store, Josselyn was also a family friend who chronicled the Moras over two decades. Jo's *Boston Herald* drawings, published between 1896 and 1900, derive from a family album chronicling his early career as illustrator, donated to the Monterey Museum of Art by Peter Hiller. Other images are reproduced from the Monterey History and Art Association and from the collections of Mora collectors Joss Grandeau and Terry Ahlberg.

The factual data compiled here was culled from magazine and newspaper articles found in the following local repositories: the Monterey History and Art Association Archives at the Mayo Hayes O'Donnell Library; the general archive, docent files, and Betty Hoag McGlynn materials at the Monterey Museum of Art; and the California History Room of the Monterey Public Library. Additional information was derived from painstaking compilations by Jon Gilmore and Joss Grandeau. (See "Principal Sources.")

At the center of the **From the Studio** exhibit is the wooden drawing table that Jo Mora used throughout his life. He was on the verge of adulthood in 1901 when his elder brother Francis Luis painted him at a favorite family cabin in Maine, working intently at this wheeled, tilt-top table with its handy drawer and shelf. The same drawing board appears in a late Lewis Josselyn photograph of Jo Mora's Pebble Beach studio in which the photographer captures youthful collaborator Roscoe Russell and a mature Jo Mora working side by side, with Roscoe seated at the drawing table that Jo had used (at least) since he was Roscoe's age. (See illustration on page 11.)



The earliest known image of Jo Mora at work, painted by his brother Francis Luis in 1901, depicts both artist and drawing table at the family retreat in the Maine woods. Collection of Jo N. Mora.

This drawing board takes on a symbolic connotation in Jo Mora's career trajectory. Several sources mention that the budding artist's early career choice, becoming a newspaper illustrator, displeased his father, who was predictably anxious for his son to concentrate on sculpture, in keeping with the family tradition. Determined to find his own artistic pathway, an adventurous Jo claimed his independence in

both medium and geography. While his elder brother Luis, a New York-based painter who also began his art career as an illustrator, was winning a dazzling string of exhibition prizes, Jo heeded his heart's call to go west. He spent his twenties two thousand miles away from his family, essentially drawing the West while exploring Indian villages, ruined Franciscan missions, and life on the open range. During those footloose years, works on paper were eminently more practical and portable than three-dimensional creations.

Soon after deciding to leave his wandering days behind, Jo and his bride Grace Needham opened the doors of their Mountain View home to the senior Moras. In 1908, father and son formed an artistic partnership focused on architectural sculpture. Perhaps the drawing table made its journey west at this time. The partnership ended when Domingo Mora died unexpectedly in 1911, leaving Jo to fulfill a long list of commissions alone. Soon after relocating to Pebble Beach in the mid-1920s, where he began developing the famous series of animated maps that he called *cartes*, Jo achieved the happy balance between pencil and chisel that would prevail for the duration of his career.

The intricacy and meticulous precision that are the hallmarks of Jo Mora's work in both two and three dimensions derive from his allegiance to the drawing board as the touchstone of his creative impulse. The consistent presence of this little piece of furniture in Mora's artistic life serves, then, as a metaphor for an extraordinary career that remained true to its origins while embracing an ever wider arc of cultural and creative possibilities.



Just before his fiftieth birthday, Jo Mora was commissioned to design a half-dollar to commemorate the seventy-fifth anniversary of California statehood. Lewis Josselyn photo of 24-inch models, courtesy of Pat Hathaway, California Views, 71-01-50.



This Lewis Josselyn photograph shows Jo Mora (left), Roscoe Russell (center), and Carl Von Saltza in Mora's Pebble Beach studio, circa 1945, creating one of the Will Rogers Memorial dioramas. Roscoe is working at the same table that Jo had been using for over fifty years. Monterey History and Art Association collection.

The three chronologies that follow—Life, Works, and Exhibitions—reprise the foundational facts and achievements of Jo Mora's exemplary talent. In the list of Principal Sources, works that provided key information are indicated by an asterisk. Dates were culled from artworks exhibited in the **"From the Studio: Jo Mora,"** the Casa Serrano collection, and the 1998 Monterey Museum of Art retrospective. Many others derive from Jon Gilmore's extensive research, facilitated by his connections to the Mora family through the Needham branch. All three chronologies are of course subject to correction and amplification as additional information comes to light. Their publication here serves as but another stepping stone to greater knowledge and appreciation of the incomparable creative force that was Jo Mora.



Jo Mora at the Father Serra shrine in Carmel Woods. Lewis Josselyn photo, 1922, courtesy of Pat Hathaway, California Views 15-195.

The Life of Jo Mora: A Provisional Chronology

1876 Born in Montevideo, Uruguay to Laura Gaillard de Mora, a Frenchwoman originally from Alsace Lorraine, and Domingo Mora, a sculptor from Catalonia, Spain. Paternal lineage included Spanish sculptors with the Mora surname as far back as the 16th century. An enthusiastic 1904 letter from Jo to his parents described the Hopi of the Arizona mesas and challenged “your Moras in Morocco [to] beat this picture,” suggesting that the family may have had North African origins, possibly Moorish or Sephardic. In a 1927 interview, Jo stated that his parents met in South America and that his father had traveled to Uruguay in search of greater artistic freedom. Eighteen years of political unrest, and a young family to think of, prompted Domingo to relocate once more, this time to the eastern seaboard of the United States, where he would teach art in Perth Amboy, New Jersey, as well as Boston and New York City.

1882 Moved with his family to the greater New York City area, where he and his older brother Francis Luis (1874-1940) attended primary school at Perth Amboy, followed by grammar school at Allston, Massachusetts, according an autobiographical statement that Jo wrote years later for Charles Lummis. The boys simultaneously studied sculpture under their father’s tutelage. Castillian Spanish, Catalán, and French would have been spoken at home while the brothers were learning English elsewhere.

1884 At the ages of eight and ten, Jo and his elder brother (Francis) Luis conceived a 20-foot mural depicting the Iroquois Indian wars, a prefiguration of their artistic ambitions and their shared fascination with Native American cultures. (As mature artists, both would later produce images of the Southwest.)

1891 Jo completed Boston Latin School, where he studied German and Italian as well as Latin.



This tintype shows Jo Mora at the age of six, when he and his family emigrated from Uruguay. Courtesy of the Monterey Museum of Art.

1894 Graduated from Pingry Academy in Elizabeth, New Jersey, winning the classical and oratorical prizes.

1895-1896 The brothers attended the Art Students League in New York City and also studied with William Merritt Chase at the Chase School of Art. Jo turned away from his father's love of form to concentrate on his own fascination with line, becoming a sketch artist. Luis remained in New York City, where he worked as an illustrator and developed his skill as a painter of murals and portraits. Despite long distances, the brothers maintained contact throughout their lives.

1896 Jo returned to Boston, where he was hired at the *Boston Traveler* to replace a vacationing staff member. At the tender age of twenty-one, he was included in the premier issue of *Who's Who in America*.

1898 Jo set out by train on his first trip to the far west, traveling on horseback through Texas and northern Mexico. He later told of encountering the great western artist Frederick Remington on this trip, who reportedly encouraged him to "Keep at it, son."

1896-1900 Joined the art staff of the *Boston Herald* to cover both general assignments and sports events. In an era before newspapers featured photographs, "J.J. Mora" illustrated a broad range of local and international events as well as creating topical political cartoons and "making comic animals a specialty." The range of his newspaper assignments—social and civic events, scenes of war, architecture and urban streetscapes, natural disasters, public amusements, political satire, etc.—demanded and fostered daily discipline and artistic agility.

Forty years later, Jo would reminisce in the *Monterey Herald* about his role in gathering the scoop of 1899 when he and reporter Tom Feeney broke the story of New England's worst maritime tragedy. Journeying to storm-lashed Cape Cod, they managed to locate the improvised morgue that confirmed the wreck of the steamer *Portland*, then contrived to get the story back to Boston by trans-Atlantic cable (local telegraph wires had been downed by the storm), sending Jo's grim illustrations back by courier.

1900 Signed a 10-year contract with Boston-based publisher Dana, Estes & Co. to illustrate children's classics, but soon became impatient with creative restrictions that kept him from producing original work. Brother Luis married his longtime sweetheart, Sophia Brown Compton of Perth

Amboy, New Jersey on September 12th; the marriage produced one daughter, Rosemary.

1903 Departed Boston by train on April 25th for his second trip to the far west. Made his first visit to California, reuniting with friend Bob Eaton in San Jose. Worked as a cowhand at the Donahue Ranch at Solvang, near the decaying Mission Santa Ines, which inspired him to visit others in the chain of late 18th century Spanish missions. Traveled by boat to Ensenada, Baja California and then made his way back to Santa Ines on horseback, viewing and sketching every mission along this portion of the historic Camino Real. Returning north, he made a stagecoach journey with friends to the Gold Country around the Yuba and Feather Rivers, staying on and sketching through the fall. (Dana, Estes & Co. contract, still in force, restricted him from doing commercial art for others.)

1904 Back in San Jose, Bob Eaton introduced Jo to Grace Alma Needham (1881-1966), with whom he began a correspondence. Jo returned briefly to the Donahue Ranch, then set out in June with friend Walter "Honey" Williams for the Indian country of the southwest, traveling by mule-drawn wagon across Yosemite National Park, Kings Canyon, Sequoia National Forest, and the Mojave Desert to Needles and the Colorado River. Visited long-time trader Lorenzo Hubbell and his wife at Hubbell's Trading Post in Tolchaco, Arizona. Witnessed the Hopi Snake Dance at Oraibi village, one of the goals of his trip. Decided to prolong his stay, renting a studio at nearby Polacca, and later sharing a stone house there with E.A. Burbank, a well-known artist of Native American subjects. Touring from reservation to reservation, Jo produced ethnographically detailed artwork in a range of media, including photography and terra cotta, while learning the Hopi and Navajo languages and was eventually "adopted" by both tribes. The U.S. government called upon him to act as interpreter and guide, and a Hopi chief conferred a rare honor by inviting Jo to participate in the design of a new Kachina (spirit given visual form) based on a drawing of a Mearns quail located in one of Jo's reference books.

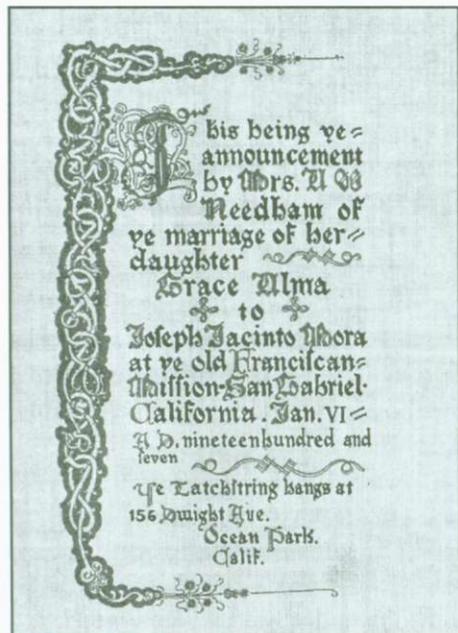
1906 Jo was staying at a ranch house on nearby Mt. Hamilton when the great San Francisco earthquake of April 18th hit; he rode into San Jose on horseback to check on the welfare of his fiancée. Later that year, his services as mediator were enlisted to resolve a dispute between the U.S. government and the Hopi tribe. By the occasion of his 30th birthday in October, he was ready to bid his farewells and return to California in



Jo Mora at Hopi reservation, Arizona. Courtesy of Monterey Museum of Art

pursuit of other goals. Brother Luis's election to full membership in the National Academy of Design might have been a factor in Jo's change of direction.

1907 Married Grace Alma Needham at his favorite southern mission, San Gabriel, on January 6th.



Grace was the daughter of real estate agent A.W. Needham, an easterner who had settled in San Jose in 1873 and did not live long enough to see his daughter married; Grace's mother had been a Woolston. For the first several months of their married life, the newlyweds lived with her mother on Fox Avenue in San Jose. Jo composed his "Animaldom" comic series for 54 Sunday issues of *The Boston Herald* and its syndicated associates.

Wedding invitation courtesy of Joss Grandeau.

1908 The newlyweds purchased a small cattle ranch on a hillside near Mountain View, where Jo's parents joined them. Jo and Domingo shared a studio on the property and collaborated on several architectural commissions. Son Joseph Needham Mora (Jo Jr.) was born on March 8th.

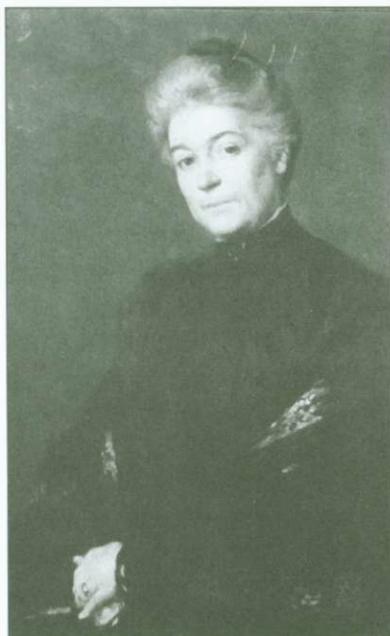
1909 Dana, Estes & Co. contract expired, freeing Jo to accept commissions at last.

1910 The patronage of mayor of San Francisco James Duval Phelan, who secured a contract for Domingo and Jo to create a frieze for the façade of the new Native Sons of the Golden West building (Righetti and Headman, architects), provided a helpful career boost. The father-son pair rented a second studio-workshop in San Francisco and began commuting daily by train.

1911 The sudden death of 70-year-old Domingo Mora on July 24th, while working on the Native Sons of the Golden West Building in San Francisco, left Jo to complete several commissions on his own. The Moras moved back to Grace's family home on Fox Avenue, near the San Jose train station, a convenient location for Jo's San Francisco commute. (A computer search of the California death records for Jo's mother, Laura Gaillard Mora, was unproductive; the move back to the home of Grace's parents suggests that, once widowed, his mother may have returned to the east coast.)



Grace Alma Needham at age eighteen in 1899. Courtesy of the Monterey Museum of Art.



Laura Gaillard Mora, painted by F. Luis Mora, 1907. Courtesy of the Monterey Museum of Art.

1913 Birth of daughter Grace Patricia (Patty) Mora on June 27th. Dedication of Native Sons of the Golden West Building on September 15th. Sponsored by James D. Phelan, Jo became an associate member of the Bohemian Club on February 25th. Phelan also commissioned a fountain for the Mediterranean estate that he was constructing near Saratoga, Villa Montalvo.

1914 Jo moved his family to San Francisco. The San Francisco Art Association exhibit at the Bohemian Club included works by only three sculptors, one of whom was Jo Mora.

1915 Exhibited six works at the year-long Panama Pacific International Exposition held at San Francisco; also served on the International Jury of Awards, thus precluding receiving any prizes for his own work, but brother Luis won two gold medals for painting.

1918 Admitted to professional membership in the Bohemian Club, received the final payments for his "Bret Harte Memorial Plaque," and made his acting debut in the Bohemian Club's *Land of Happiness*.

1918-1920 Enlisted in the U.S. Army in response to American involvement in World War I. Stationed at Fort Zachary Taylor, Kentucky, he served in the field artillery, attaining the rank of major, and assisted the Signal Corps as translator of Native American languages. Before entering the army in 1918, Jo and his young son destroyed the plaster castings of almost all the sculptures he had created up to that time; should he not return from his tour of duty, he did not want his work reproduced by others.



*Grace and Jo circa 1920 in Carmel.
Courtesy of Monterey Museum of Art.*



1920 After his return from military service with the rank of major, Jo created the oversize “Doughboy” bronze sculpture, a memorial to the American soldier which was exhibited at the Bohemian Club in San Francisco before being officially presented by the U.S. Army to the city of San Rafael.

1920-21 The young family moved to Carmel in order for Jo to undertake what he immediately recognized as “the supreme professional effort of my life.” He built a studio on the Mission grounds where he would fulfill Father Ramón Mestres’ commission to create a memorial cenotaph to Fray Junípero Serra, Founding President of the Alta California Missions. Two buildings of Jo’s design were erected during his years with Father Mestres: one to house his Serra Memorial cenotaph and altar; the other, a home for the priest, was subsequently converted into a small museum dedicated to the history of the mission restoration. Jo drew one of the projected designs for the restoration of the entire mission complex, perhaps in dialogue with one submitted by Bernard Maybeck the previous year. Jo built a craftsman-style house for his family at First and San Carlos Streets in Carmel, on a block of undeveloped land given him by developer Frank H. Powers.

1922 Family trip to Yosemite, Jo’s first visit in eighteen years.

1923-1926 Jo continued his military service locally, at Citizens’ Military Training Camp, Camp Del Monte, California, where he contributed



cartoon sketches to the yearbook, *The Bear-Cat Musketeer*.

1924 Dedication of the Serra cenotaph on October 12th, an event publicized across the state. Jo and Grace purchased acreage high up on one of the commanding hills of Pebble Beach, where they could enjoy the full sweep of Carmel Bay, Point Lobos, and the mouth of the Carmel Valley.

1925 Local contractor J.C. Anthony built a large, skylit workshop for Jo on this Pebble Beach property, with a high-ceilinged central workroom, 40 x 45 feet, and two 15 x 20 foot “forearms”—one for drafting and office functions, the other for receiving guests. A house and horse stables would be added, and eventually homes for Jo Jr. and Patty and their respective spouses—all designed by the all-round artist. (Much later, the studio and horse stables would be converted into residences and sold as separate properties.) Jo took on other architectural projects at this time, both residential and church-related. The Citizens’ Committee of San Francisco commissioned Jo to design the “California Diamond Jubilee” coin, a commemorative half dollar marking the 75th anniversary of California statehood. Jo also designed the first of his animated maps, or “cartes,” for the Del Monte Properties Company, known today as the Pebble Beach Company.



Jo's uniform is a reminder that he continued his military service locally. This and the preceding five photographs are from a family album depicting the early years in Carmel, courtesy of the Monterey Museum of Art.



The Moras in front of Jo's Pebble Beach workshop-studio, built by J.C. Anthony in 1925. Note Jo's emblem under top gable. Courtesy of Terry Ahlberg.

1926 Dedication of Father Serra shrine at a prominent intersection in the Carmel Woods subdivision, commissioned by the area's developer, S.F.B. Morse of Del Monte Properties.

1927 Elected to the first board of directors of the Carmel Art Association, organized on August 8th by members of the Carmel Arts and Crafts Club.

1928 Jo starred in the theatrical production of *Bad Man*, billed as "a riotously funny, desperately thrilling comedy of the Arizona desert," at the Carmel Playhouse, Abalone League Theater. He also visited the Ponca City estate of Oklahoma oilman and civic leader E.W. Marland



The Abalone League Theater presents "Bad Man" at the Carmel Playhouse in 1928 with Jo Mora, center, in the title role. Lewis Josselyn photograph, courtesy of Pat Hathaway, California Views.

(one-time city council member, congressman, and governor) to do studies for a commission of eight monumental bronzes, four of which were produced.

1929 After losing his bid for re-election to the Oklahoma governorship in 1928, E.W. Marland lost his fortune in the Wall Street crash. Jo was forced to declare bankruptcy in order to avoid paying the casting and material charges for the Marland job out of his own pocket.

1930 Brother Luis won the Carnegie Prize from the National Academy of Art, New York.

1932 On the first of several cruises of “Ye Olde Spanish Main,” the family sailed on the maiden voyage of the *Santa Rosa* from New York to San Francisco via the Panama Canal. Jo’s brother Luis was married for the second time on July 6th, to May Safford of New York City.

1933 Jo N. Mora, Jr. published *A Log of the Spanish Main* by Jo Mora, Sr., a diary for cruise passengers featuring “Old Man History and good Dame Romance” along with illustrations and text with a characteristically comic flair. The entire run was later acquired by Grace Cruise Lines in exchange for lifetime cruise privileges for Jo and his family. Twenty-five year old Jo N. Mora began taking on the role of business manager for his father during this period. When the sustained nationwide Depression curtailed the art market, calling for more innovative survival strategies, Jo Jr. encouraged production of the affordable cartes, priced between fifty cents and \$1.50.

1934 Jo tripped on a porch step and tore his Achilles tendon, which was repaired by Dr. Sterling Bunnell, a Carmel “Bohemian” with a San Francisco surgical practice. Needing to be close to his doctor for treatment of a post-operative infection, Jo worked out an arrangement with George Thompson, manager of the Canterbury Hotel. In addition to his fee, Jo negotiated a substantial credit toward room and board for himself and his assistant, painter Ferdinand Burgdorff, which allowed them to spend seven months at the hotel designing and painting seven panels for the lobby based on themes from Chaucer’s *Canterbury Tales*.

1936 The Mora family took a six-month, round-the-world cruise. Jo’s long-pending children’s book was reconceived and completed on this

voyage; it was wife Grace who, inspired by a place name on the Bay of Bengal, suggested that the title character be called Budgee Budgee. The September edition of *California Arts & Architecture* featured cover art by Jo: an Indian woman inside the core of the basket that she is weaving.

1937 Departed with his family October 30th for one of many big-game hunts, a favorite activity since childhood summers in Maine and the only occasion, according to his son, when Jo did not carry any art-making materials. Jo Mora Publications founded by Jo N. Mora, Jr.

1938 Roscoe Russell began working as Jo's assistant, continuing off and on until May 1947, when he and Jo Jr. installed the Frémont diorama at Sutter's Fort in Sacramento.

1940 Death of brother F. Luis Mora, renowned portraitist, muralist, illustrator, and teacher at the Art Students League, Grand Central School of Art, and the New York School of Art.

1942 Marriage of Jo Needham Mora to Kitty Swick, a descendant of George Washington.

1947 Death of Jo Mora on October 10th, just two weeks short of his 72nd birthday. One published tribute reported that he was one of only eight noted persons continuously included in *Who's Who in America* since its inception.

1951 Marriage of Patty Mora and Dr. Walter Anderson. The marriage produced one daughter, Mora Jo.

1966 Death of Grace Alma Needham Mora, age 85, on August 6th at her Pebble Beach home.

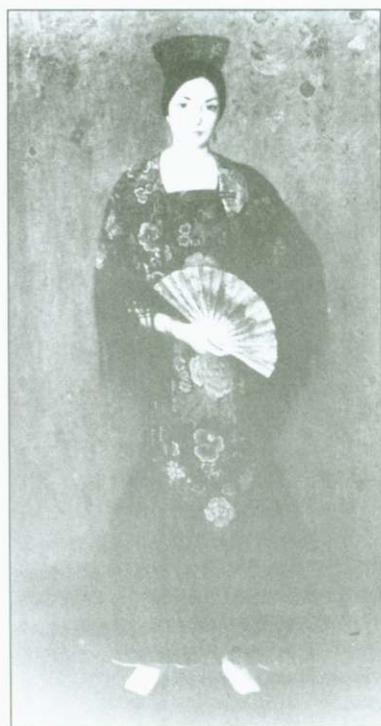
1975 Death of friend, neighbor and occasional collaborator Ferdinand Burgdorff, a painter and printmaker who also derived much of his subject matter from the Hopi and the canyon country of the southwest.

1992 Death of daughter Patty Mora Anderson, widow of Dr. Walter Anderson, on March 28th at age 79.

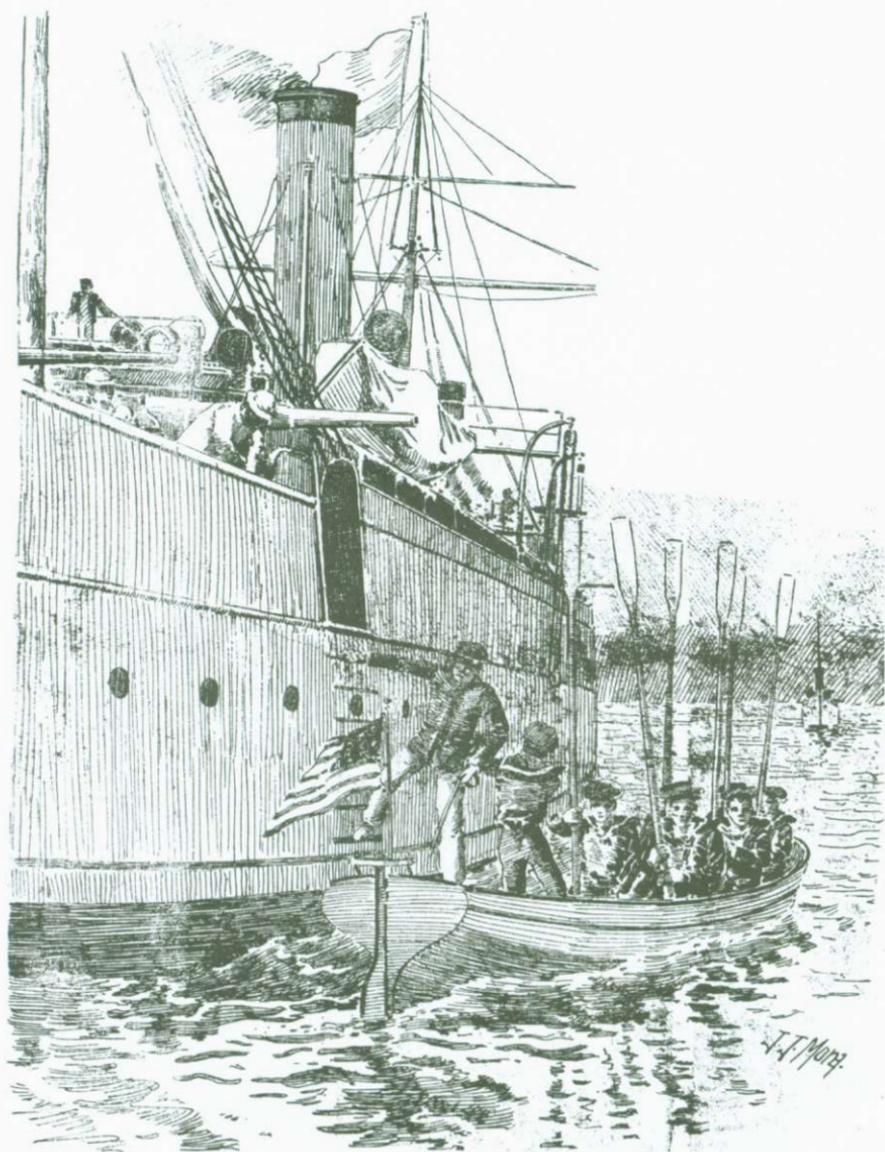
2002 Death of Roscoe Russell, friend and former assistant, on October 22nd, date of Jo Mora's birth.



Above: Portraits of Jo and Grace by Lewis Josselyn. Below: portraits of Patty and Jo Jr. painted by their uncle Luis. All courtesy of the Monterey Museum of Art except for upper left, which is courtesy of Pat Hathaway, California Views, 71-01-LJ81.



A Collection of Rare Jo Mora Images



Guide to the Images

pages 26-32: Illustrations from *The Boston Herald*, 1898-1900.
Courtesy of the Monterey Museum of Art.

page 33, top: One of two bears carved by Jo Mora for the Cadillac Building in San Francisco, 1921. As of 2000, the building was being leased as luxury loft apartments. Courtesy of the Monterey Museum of Art, Betty Hoag McGlynn Archives.

page 33, bottom: Jo's sketch of his workshop appeared on page 63 of Daisy F. Bostick and Dorothea Castehun, *Carmel at Work and Play*, Seven Arts, 1925. The text describes the building as "shingled in autumn-leaf colors."

pages 34-35: Jo Mora in his workshop with model for "La Gitanita." Combined, these two views of his studio, taken on the same day in 1926 by Lewis Josselyn, give a sense of the skylit interior. Courtesy of Pat Hathaway, California Views, 71-01-60 and 71-02-64.

page 36, top: "La Gitanita" installed in the alcove designed for it in the Pebble Beach home of Mrs. Ethyl P. Young, her daughter Virginia Young Stanton and her son-in-law, architect Robert Stanton, 1927. Courtesy of Pat Hathaway, California Views.

page 36 bottom: A grand room in Earl C. Anthony's Los Angeles estate featured a carved stone fireplace by Jo Mora, 1927. Courtesy of Monterey History and Art Association.

page 37, top: Jo Mora supervising the installation of the "The Greeting" in the courtyard of the El Paseo Building, Carmel, 1928. Courtesy of Pat Hathaway, California Views.

page 37, bottom left: Cover of booklet published by El Paseo building owner Lewis Charles Merrill, with illustrations by Jo Mora and Rose Campbell, 1928. Courtesy of the Monterey Museum of Art, Betty Hoag McGlynn Archives.

page 37, bottom right: Verso of Jo Mora Jr.'s 22nd birthday card, with signatures of family and friends in attendance. Courtesy of Joss Grandeau.

page 38: One of four monumental statues completed in 1928-29 for the Marland estate in Oklahoma. Courtesy of the Monterey Museum of Art.

page 39, top: Bronze statue of Lady María Antonia Field (1920), descendant of early Monterey settler Esteban Munrás, a painter from

Catalonia. Secretary of the Spanish Mission Restoration League in 1924, she became “Lady” Field when decorated by the King of Spain for her contribution to the Carmel Mission endeavor. Photo courtesy of the Monterey Museum of Art, Betty Hoag McGlynn Archive.

page 39, bottom: Members of the Monterey Board of Supervisors and animated *toros* on the Toro Creek Bridge plaque, now in the collection of the Monterey History and Art Association at Casa Serrano. Undated Lewis Josselyn photograph courtesy of Pat Hathaway, California Views.

page 40, top: Jo Mora’s workshop with the finished murals for Earl F. Graff, proprietor of the Carmel Dairy. Lewis Josselyn photograph, c. 1929. Courtesy of Pat Hathaway, California Views 71-01-22.

page 40, bottom: Interior of Carmel Dairy with panels by Jo Mora, circa 1930. Courtesy of the Monterey Museum of Art, Betty Hoag McGlynn Archive (photographer unknown).

page 41: Patty Mora draping the *mantón de Manila* that Jo purchased in Panamá in 1932, and dressed in Spanish costume in the doorway of her father’s studio. Photographer(s) unknown.

page 42, top: The Mora family on a cruise to the Far East in 1936. Left to right: Jo Jr., unidentified woman, Patty, and Jo; Grace Mora was the likely photographer. Courtesy of the Monterey Museum of Art.

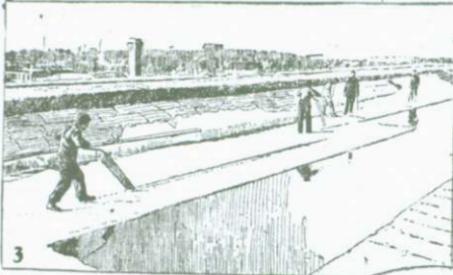
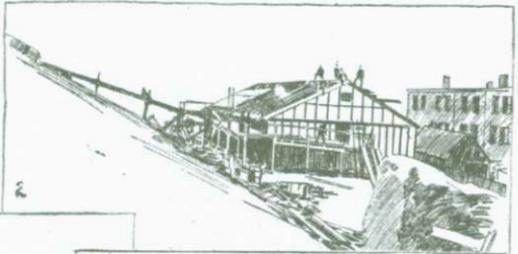
page 42, bottom: Five assistants in Jo’s workshop in 1938, creating some of the 1300+ pieces that would make up the 100-foot long “Portolá Expedition” diorama, the world’s largest, for the Golden Gate International Exposition. Photographer unknown. Monterey History and Art Association.

page 43, top: Jo posing with “Fanning a Twister.” Undated Lewis Josselyn photograph, after 1934, courtesy of Pat Hathaway, California Views.

page 43, bottom: A set of prints of watercolors painted between 1904 and 1906, while Jo Mora was living among the Hopi and Navajo tribes of Arizona, greets the visitor to Casa Serrano, along with numerous other works by the artist. Monterey History and Art Association photograph, 2003.

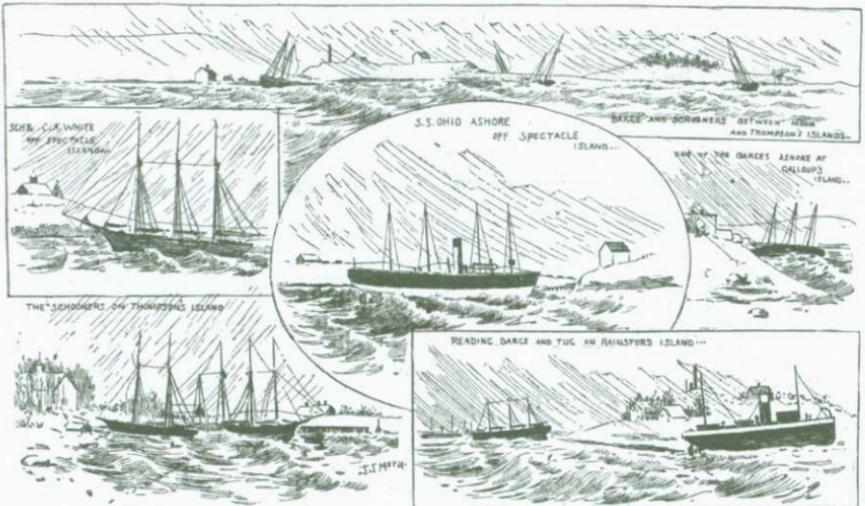
page 44: Unidentified bas-relief. Undated photograph by Lewis Josselyn, courtesy of Pat Hathaway, California Views, 71-01-57.

page 46: Book covers courtesy of Joss Grandeau.

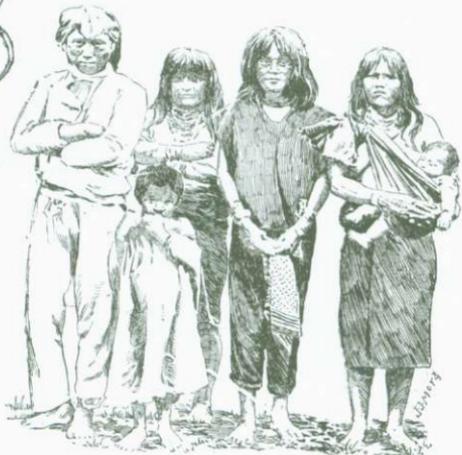
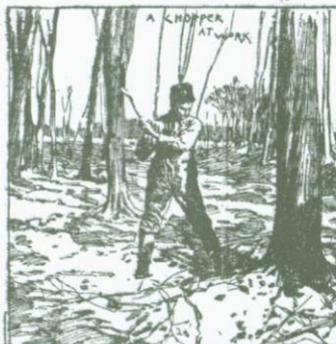
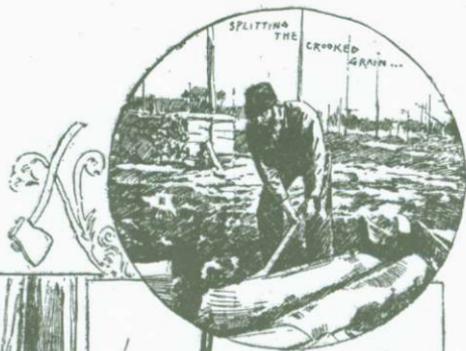


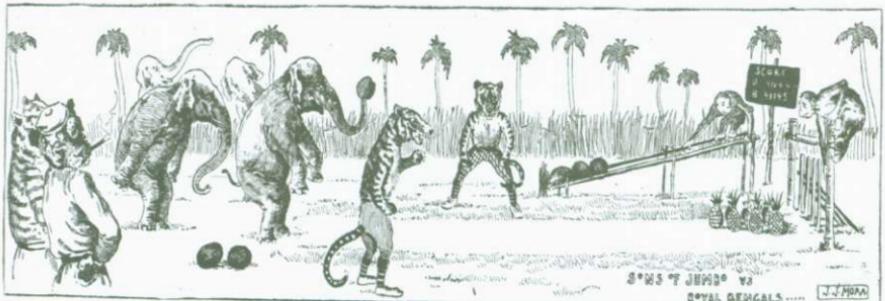
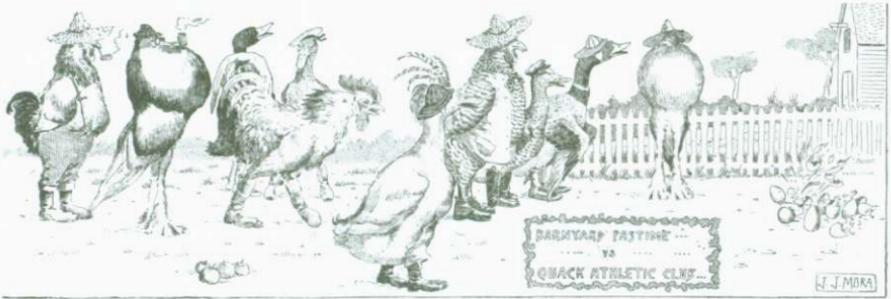
1—Reservoir, East Boston.
3—Sawing Ice Ribbons.

2—Icehouse, with Run. ...
4—Hauling Ice up the Run.
5—Cutting Into Cakes.



WRECKS DOWN THE HARBOR)





— A CRITICAL MOMENT. —

YE COMIC VALENTINES OF ANIMALDOM



MR. OSTRICH YOU'RE A CORNER
FOR YOUR MENU IS SOMETHING GAY
TAKE A HINT - BUY A REPAIR KIT
YOU'LL GET PUNCTURED SOME FINE DAY.



O YOU FRESH AND SCRAPPY HANTAM
WHY A STAMP YOU COULD NT LICK
CHICKEN HEARTED

CHICKEN BREASTED
OF ALL SQUEALERS YOU'RE
THE PICK ...



DUTCHY DACHSHUND YOU'RE A CAUTION
COME NOW MEND YOUR EVIL WAY
DROP YOUR PIPE AND STEIN OF LAGER
YOU'LL BE SAUSAGES
SOME DAY



TOBY, TOBY YOU'RE QUITE SPORTY
YES YOUR CLOTHES ARE WELL BEDECKED
BUT YOU'LL NEVER IN THIS WIDE WORLD
GET TO HAVE YOUR BIG TRUNK CHECKED.



O VAIN AND POMPUS BIRDLET
YOU'VE A TAIL AS GRAND AS ANY
BUT YOU'LL SEE IF YOU LOOK DOWNWARD
THAT YOUR FEET ARE NOT SO MANY.

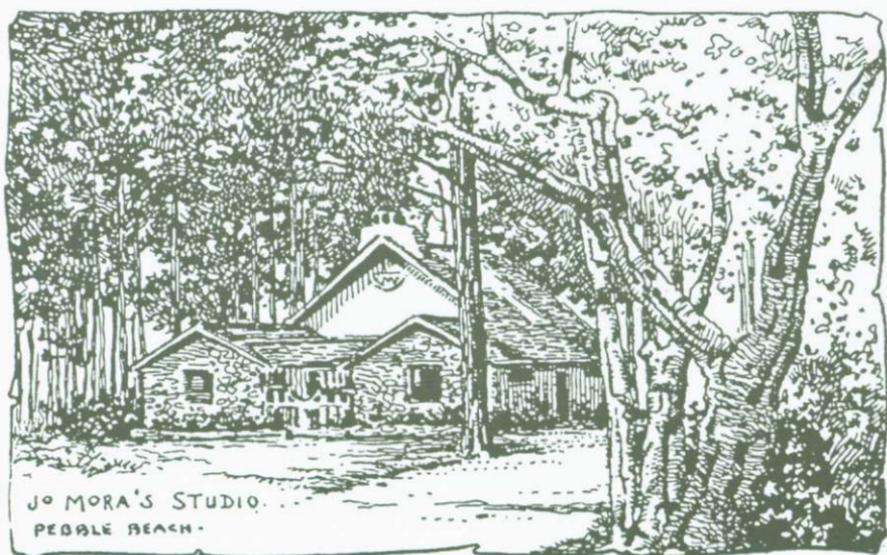
YOU LONG LEGGED RED FLAMINGO
WHY YOUR WAYS A SAINT WOULD
VEX
YOU'RE A PRYING NOSEY MORTAL
YEA, THE KING OF
RUBBER NECKS



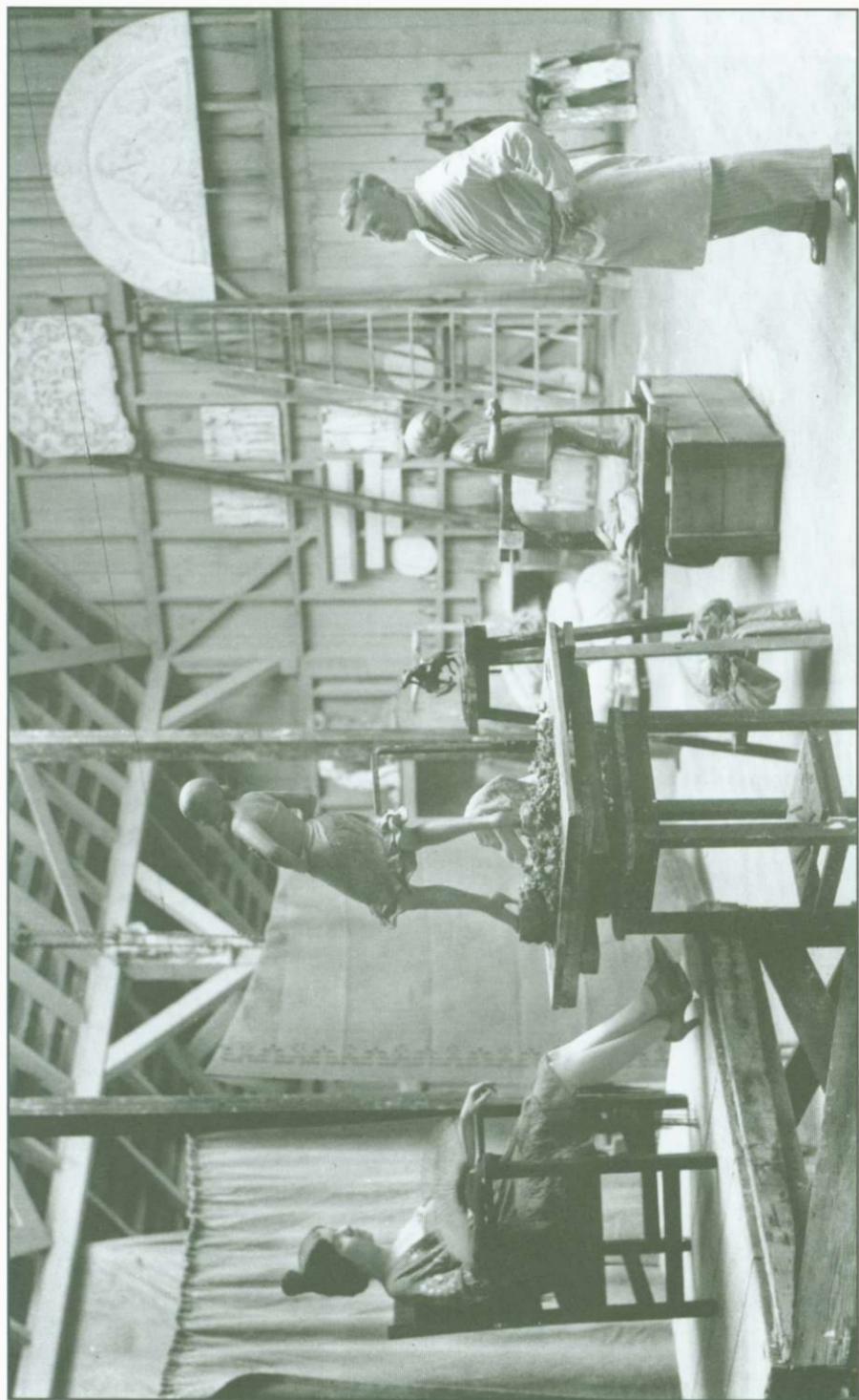
I DREAMED ONE NIGHT THAT A WELSH RABBIT
ONE OUGHT TO BE TO HAVE FUN
YET I CHANGED MY MIND WHEN I WOKE UP
FOR I'D CERTAINLY HATE TO BE ONE.

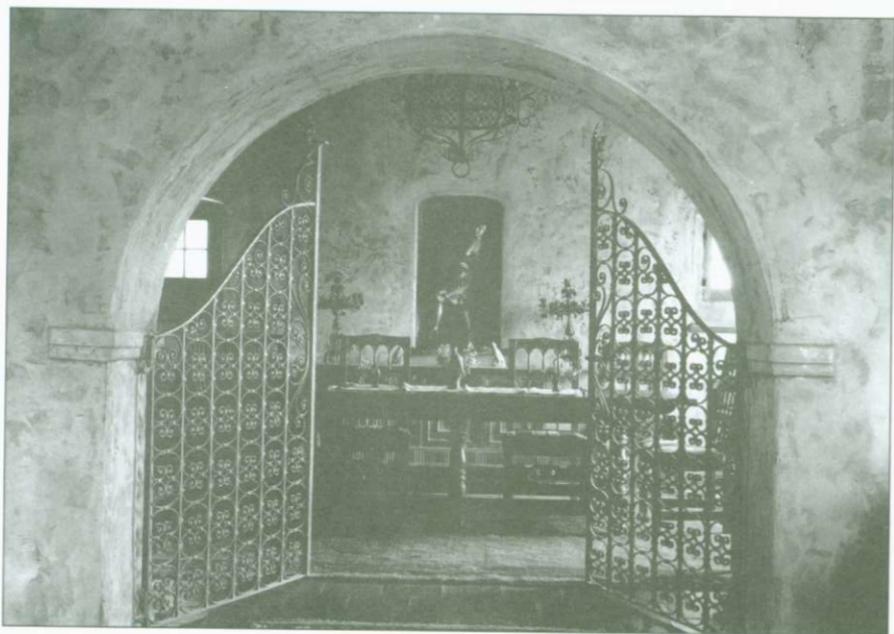
J. J. Mora.

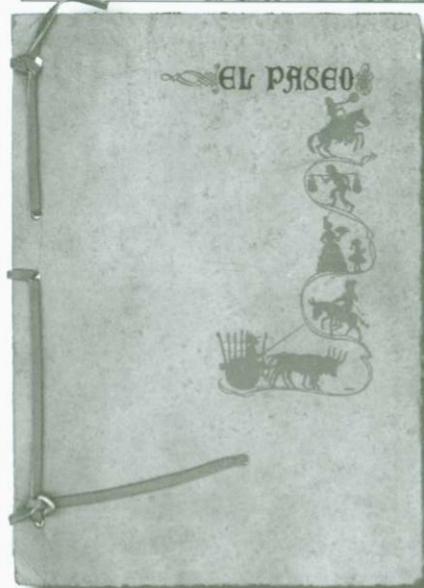
YE COMIC VALENTINES OF ANIMALDOM







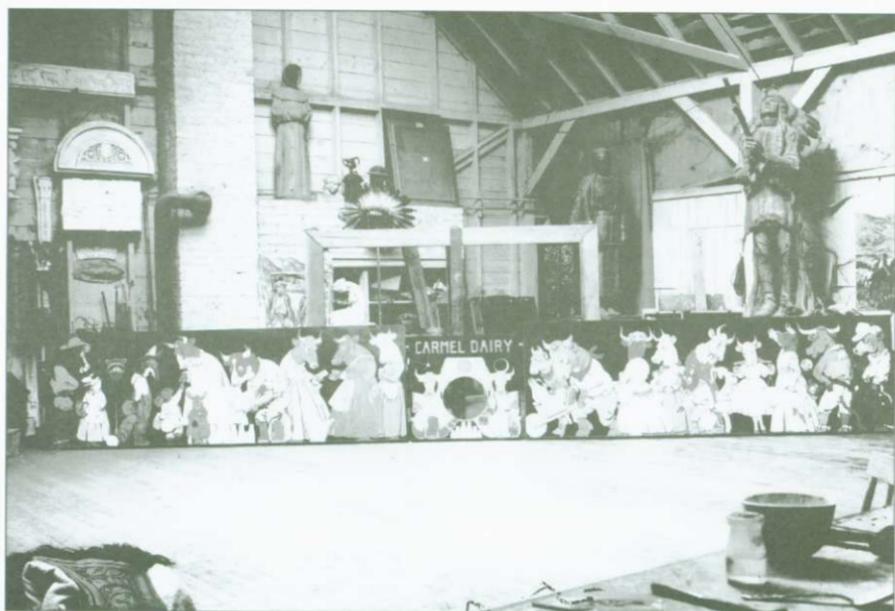




James Gosselyn
 & Sons
 Hume & Co. Salt
 W. R. R. R.
 Pally T. T. T.
 Adele R. R. R.
 Frank Sheridan
 Lewis Gosselyn
 Mrs. Havel Ritchel
 Feb - Feb 26, 1930
 Grace W. W.
 Beck
 Mrs. Havel Ritchel
 Lewis Gosselyn

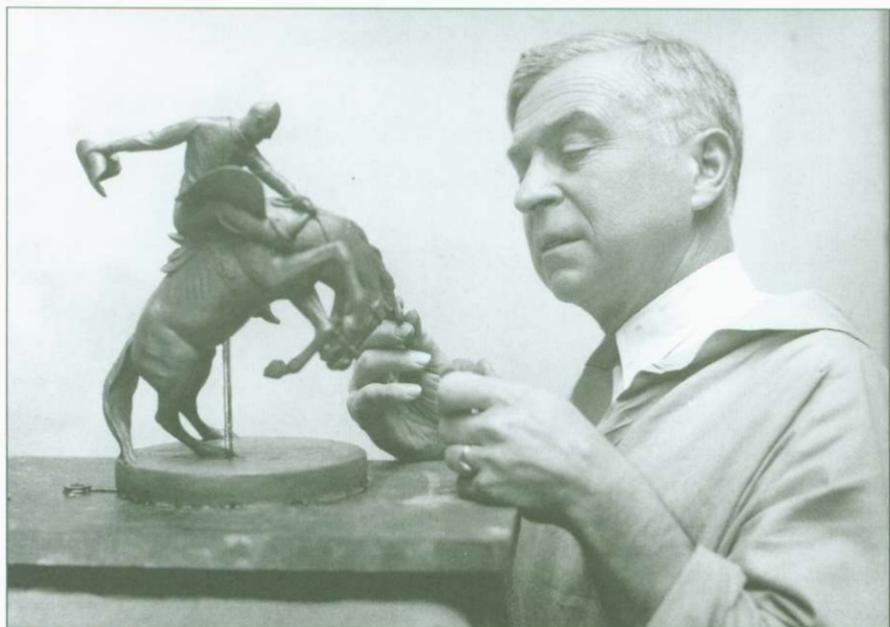














The Works of Jo Mora: A Partial Chronology

1895 Created poster mural decorations for Clermont Avenue Skating Rink in Brooklyn, New York.

1896 Joined the full-time art staff of *The Boston Herald*, penning hundreds of newspaper illustrations and cartoons, all signed “J.J. Mora.” (Several hundred, carefully pasted into an unfinished family scrapbook, are in the archives of the Monterey Museum of Art.)

1899 A high point of his early career was when his illustrations accompanied a special edition scoop on the sinking of the steamer *Portland*. Signed 10-year contract with Dana, Estes & Company to edit and illustrate children’s books; produced nine in three years, two of which did not appear in print until the 1920s.

1900 Adapted and illustrated *The Animals of Aesop* for Dana, Estes & Co., Boston. Illustrated *Childhood Memories* with Harrison Weir and others for Grand Union Tea Company (author/s unknown); republished in 1910.

1901 Illustrated the anonymous poem *Reynard the Fox*, Harriet A. Cheever’s *Madame Angora*, and Zitella Cocke’s *The Grasshopper’s Hop and Other Verses* for Dana, Estes & Co., Boston. The latter was reprinted by H.M. Caldwell Co., New York.

1902 Illustrated and edited the children’s classics *Hans Andersen’s Fairy Tales* and Laura E. Richards’ *The Hurdy Gurdy* as well as Captain Ralph Bonehill’s (a.k.a. Edward Stratemeyer’s) *Under Scott in Mexico*—all for Dana, Estes & Co., Boston. *Hans Andersen’s Fairy Tales* was reissued in 1919 by A. Whitman & Company, Chicago, followed by three other reprintings, including 1924 and 1927. *Under Scott in Mexico* was reissued in 1909, 1917 and 1930 by Lothrop, Lee & Shepard Company, Boston.

1903 Designed and illustrated, with E. B. Bird, the *Illustrated Animal Football Calendar* for R.H. Russell, New York. Impatient with the creative restrictions imposed upon him, he headed out west for a second, extended sojourn and began producing a large number of watercolor and

pen-and-ink sketches of “California Vaqueros,” “Paisano Indians,” and mission sites.

1904 Produced numerous pencil, pen-and-ink, and watercolor renderings of landmark sites viewed on his travels, including “The Grizzly Giant,” “Nevada Falls, Yosemite,” “Mirror Lake,” “Lava Beds, Mojave Desert, California,” “A.B. Gould’s Cabin on the South Fork,” and “J.J. Mora on the Mojave Desert.”

1904-1905 Produced 39 painstakingly detailed watercolor paintings of Hopi Kachina and ceremonial figures (these would later be presented to his bride as a wedding gift), as well as watercolors of other everyday and ceremonial figures, both Hopi and Navajo, and their surroundings. Also produced pencil and conte crayon portraits, as well as sculpted busts of Hopi tribe members, plus 613 photographic negatives of daily and ceremonial life using Kodak’s first box camera. Only a small fraction of the latter were developed and printed by the artist-ethnographer while



he was still in the field, using the cyanotype process. (These negatives are now archived at Cline Library Special Collections, Northern Arizona University.) Among the dated works of this period are: “Navajo Horseman,” watercolor; “Walpi Dance Court,” pen and ink done at East Mesa; and “Two Hopi Girls,” a watercolor also done at Walpi (a place Jo referred to as “Wolpi”).

1906 “Texas Cowboy on Bucking Horse,” Arizona; pen and ink.

1907 Created “Animaldom” comic strip for the Sunday *Boston Herald*.

1908 Created his first signed sculpture, cast in plaster, the bust of Hopi Mana (Hopi Maiden). The second version of this bust, undated, is inscribed on one side “Hopi Mana” with signature “J.J. Mora” inset in a cartouche, and on the other side “To Gail, Joseph Mora.”

1909 Drew nine rough pencil sketches—“Shooting the Chutes,” “Jamming the Breeze,” “Only a Badger Hole,” “Now Shoot ‘em



Along,” “A Bad Sunfisher,” “Straight Up & Scratchin’,” “Tailing a Yearling,” “Who’s Afraid?,” and “On the Prod!”—in order to pitch sale of catalogue drawings for the Visalia Stock Saddle Company. Jo’s 10-year contract with Dana, Estes & Co. had at last expired, and he was free to produce commercial art for others. His letter stated in part, “Besides these [finished drawings] I’ll give you a good heading and a couple of initial letters..., all of which should get up a rattling good stockman’s catalogue... For my work I would charge you \$75 [and] take the full amount in trade... If you can beat it, you’ll surely have to get some poor dead beat that’s riding the chuck line to do it.”

1910 White marble bust of “Early California Pioneer” Emory C. Singleton, signed “Domingo and Jo Mora,” the second completed commission with his father.

1911 Assisted his father on four sculpted allegorical panels (song, dance, music, drama) for the Palace Theater, Los Angeles. Domingo’s sudden death left Jo to complete their outstanding commissions, including “Epochs in Pioneer History,” six terra cotta bas relief panels, plus a series of 12-inch medallions, for the Native Sons of the Golden West Building, San Francisco, dedicated September 15th, 1912. Sculpted a bust, cast in plaster, of his three-year old son and a lamp base, in wood, of an Egyptian-style female nude kneeling on a ball, for which wife Grace served as model.

1912 Created a series of small action sculptures featuring cowboys—“El Coleo” (early version of “Tailing the Steer”), “The Cinch Binder,” “Forking a Live One,” and “Shoot ‘em Along”—and another series featuring Native Americans and the wildlife of the southwest, including “The Embroiderer,” “The Hair Dresser,” “The Wolf,” and “The Lion.” Also “The Bronco Twister,” a life-size gilded plaster sculpture of 3½-year old Jo Jr. astride a hobby-horse, raising a switch over his head.

1913 Carved stone interior decorations for the Los Angeles Examiner Building (Julia Morgan, architect). Created small sculptures “Scratching a Twister,” “Indian Life,” and “Japanese Figure.”

1914 Sculpted 3’x4’ Nec-Natoma, an Indian brave in feathered headdress, astride a horse climbing a rock, in plaster and bronze for the Bohemian Club, San Francisco.

1915 Sculpted bust of “Navajo Girl” in white marble, “Quotskava” in bronze, and “Poppy Nymph,” a seated nude with poppy wreath (eventually recreated in marble as “Poppy Girl”). Exhibited the latter, in plaster, and five other works at the Panama Pacific International Exposition, San Francisco. Served on the International Jury for that event. Also sculpted several small animal figures, including the head of a dog (“Mose”) and “Snapping Turtle,” as well as a Grecian lamp.

1916 Completed the “Don Quijote Memorial” at Golden Gate Park, San Francisco, gift of J.C. Cebrian and E.J. Molera: two life-size bronze figures, Don Quijote and Sancho Panza, gaze upward at an oversize bust of their author, Miguel de Cervantes; all three figures are arrayed on a pedestal of native stone. Produced five sets of bookends in cold-formed bronze: Hopi So-Wuqti, the War Chief (Sioux), Hopi Mana, Hopi Taka, and Hopi Woo-Taka. Also western action sculptures including “Saddling a Bronco” and “On the Hurricane Deck;” miscellaneous animal figures (“A Frog”); several full-figure pieces, including “Patty,” “Pals” (two inebriated girls in Victorian dress), “The Range Mother;” Native American subjects including “Indian Chief;” and a bronze memorial coin in honor of Archbishop Riordan for the Knights of Columbus, San Francisco.

c. 1917 Completed three terra cotta figures for the Pacific Mutual Building, Los Angeles. Produced third and final version of Hopi maiden bust in white marble, along with “Hopi Man,” also in marble.

1918 Fashioned eight heroic terra cotta figures for the Reality Syndicate Building (later the Million Dollar Theater) in Los Angeles. Completed bronze courtyard fountain for the James Phelan Estate, Villa Montalvo Park, Saratoga, depicting figures from mythical California as evoked in the early 16th century Spanish novel of chivalry, *Las Sergas de Esplandián*. Completed two bronze bas-relief tablets, one commemorating the Indian guide who revealed the way to the long-secret Rainbow Bridge in southern Utah, a sacred Navajo site (commissioned by member of Bohemian Club, San Francisco), the other the “Bret Harte Memorial” for the southwest wall of Bohemian Club at the intersection of Post and Taylor Streets, completed in 1919. Also for the Club, Jo sculpted the emblematic “Bohemian Owl” in plaster and a full-figure “St John Nepomuk” in wood. Created “Chochonee,” small bronze figure of crouching Indian lighting his “smoke,” subsequently cast nine times, and

“Stretching Leather,” also in bronze. Chiseled the final, white marble version of “Poppy Girl.”

1919 The “Bret Harte Memorial” bronze bas-relief installed on the exterior of the Bohemian Club, San Francisco on August 15th while Jo was away serving in the army. Used solid sand casting process to create small horse and rider, “Straight Up and Scratching,” cast by Roman Brass Works in 1920. Also sculpted a bust of a young boy in sailor shirt, cast in bronze in 1920.

1920 Carved travertine marble bench with sculpted bears for base of Sather Tower, University of California, Berkeley, commissioned as a war memorial by the Class of 1920 and installed in 1922. (John Galen Howard, supervising architect; L.H. Priest, Class of 1920, designer.) Completed heroic-sized “Doughboy Memorial” bronze sculpture commemorating World War I soldier, eventually located at the Marin Civic Center in San Rafael. Fashioned white, glazed terra cotta bas relief panel for the pediment of the Metropolitan Life Insurance Building (later the Ritz-Carlton Hotel), San Francisco, with Haig Patigian. Also produced a “trophy” of a kneeling male athlete, a preliminary helmeted bust of the doughboy, a plaster bust of a Hopi boy, a full-figure bronze of María Antonia Field, and a bronze bust of Father Serra (all approximate dates). *King Lion and Reynard the Fox* “produced by J.J. Mora” published by Albert Whitman Co., Chicago.

1921 Created “Symbols of Industry” terra cotta pediment featuring two men, and two bears atop pillars, for the Cadillac Building, San Francisco, later the Don Lee Building, the Lincoln-Mercury Building and, as of 2000, “The Marquee [Apartments]: Lofts/Landmark/Luxury” (Weeks and Day, original architects). Created terra cotta bas-relief panel for the pediment of the San Francisco Curb Exchange (now State Chamber of Commerce Building).

1922 Carved pine (some sources say oak) polychrome statue of Father Serra with flanking benches for intersection of Serra, Dolores, Alma, and Camino del Monte streets in Carmel Woods. Perched atop a large, partially carved “monolith” of mortared stone, the statue is sheltered within a tile-roofed wooden shrine.

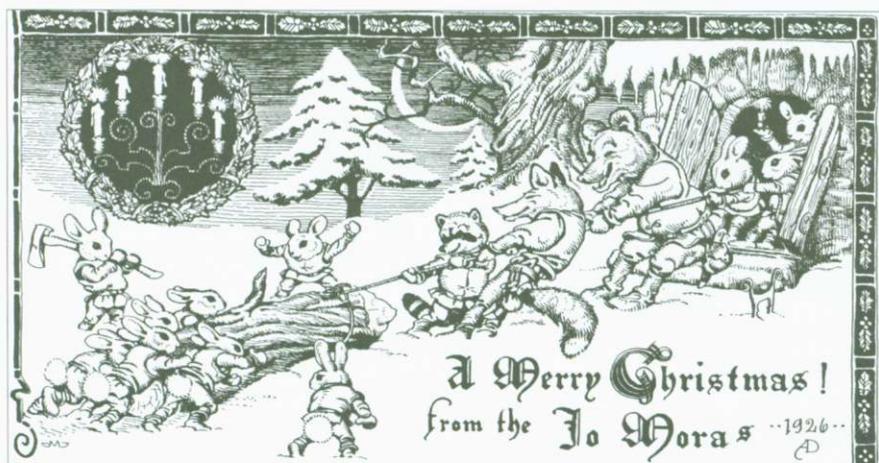
1921-1924 From his temporary studio on the Carmel Mission grounds, Jo designed and executed the Father Serra Memorial cenotaph as well as

the adjacent altar and large, stylized cross with a saintly figure at each extremity (gilded in *estofado* technique by Jo Jr. with painter and family friend Ferdinand Burgdorff) for the Mission San Carlos Borromeo del Rio Carmelo. The October 12th dedication ceremony was the pretext for a week-long roster of Father Serra Pilgrimage events across the Monterey Peninsula, with attendance from across the state.

1923 Provided eight cartoon-like illustrations for *The Bear-Cat Musketeer*, a yearbook for the Citizens' Military Training Camp, with monthly training sessions at Camp Del Monte, California, under the direction of Major Rolin G. Watkins and Major Jo Mora. (Successive yearbooks published in 1924, 1925, and 1926.) Laura Roundtree Smith's *Fifty Funny Animal Tales*, with illustrations by Jo Mora and Sue Seeley, published in Chicago by Albert Whitman & Company; reprinted seven times, including 1924, 1929, 1930, 1932, 1933 and 1934.

1924 Created two heroic male sphinx figures for the Scottish Rites Temple, now the San Jose Athletic Club, along with large bas-reliefs over the main entrance and throughout the building. Designed a home in Carmel Woods for Mrs. Helen Sterling, with one room shaped and outfitted like a ship.

1925 Designed the commemorative half-dollar coin for the "California Diamond Jubilee" in celebration of the 75th anniversary of statehood; original models were two feet in diameter. At the invitation of Father Mestres, Jo designed a handsome Spanish-style convent to be located



on Church Street at Figueroa in Monterey, later the Diocese archives (builder unknown).

1926 Provided 123 illustrations for Tirey L. Ford, *Dawn and the Dons: The Romance of Monterey*, published by A.M. Robertson, San Francisco. S.F.B. Morse, president of Del Monte Properties Company and its showplace property, the Hotel Del Monte (now Hermann Hall, Naval Post-Graduate School), was catalyst for this overview of California history. Drew "Monterey Peninsula," his first *carte* (illustrated map) for the same company, which subsequently used it as a full-color cover for an undated "Forest Activities" brochure. Several Mora experts believe that Jo carved the unsigned fireplace surround in the lobby of the rebuilt Hotel Del Monte, reopened in 1926. Created the "Twister" bronze sculpture for Jo Jr., subsequently recast eleven times. Sculpted polychrome plaster statue of Spanish dancer, "La Gitanita" (The Little Gypsy), for Mrs. Ethel P. Young of Pebble Beach, mother of Virginia Young Stanton and mother-in-law of architect Robert Stanton. Sculpted the three young Byington Ford daughters of Pebble Beach for a bronze fountain grouping. Designed and cast the main entrance doorway and "Standing Bear" stone drinking fountains for the Union Wool Building in Boston, Massachusetts. One of the several homes (besides his own) that Jo designed during this period was in the Spanish-revival style for Colonel Eastern R. Gibson (future founding secretary of the Monterey History and Art Association), built on the Monterey Mesa by Carmel contractor Michael J. Murphy.

1927 Completed a carved stone fireplace surround for the Earl C. Anthony estate, Los Felix Hills, Los Angeles. Exhibited "Monterey" and "California" cartes; the latter, the largest of all at 33½ x 25¾ inches, was commissioned and published by A.M. Robertson of San Francisco. Designed a senior bench for the Monterey High School football field. Created a small statue of a cowboy with saddle literally overnight as a sample of his craft for a representative of the Marland estate in Oklahoma; later cast it in bronze. Designed a home in Pacific Grove with a Hopi Indian theme for plaster contractor Andre Jacobsen, with "exterior outlined in native chalk rock and window sills made of redwood limbs."

1928 Completed "The Greeting," a polychrome sculpture of a Spanish couple bowing and curtseying, for the inner courtyard of the El Paseo building at Dolores and Seventh Streets in Carmel (Roger W. Blaine and David Olson, architects). Currently owned by Rod and Sue Dewar, the

building was erected by Lewis Charles Merrell, who also produced a booklet, *El Paseo: The Passage Way Where New California Meets Old Spain*, with frontispiece, title page, headbands and marginal sketches by Jo Mora, plus five drawings by Rose Campbell. George H. Marston commissioned the "San Diego" carte for advertising purposes on the 50th anniversary of his department store. Two thousands cartes, with mailing envelopes, also designed by Jo, were printed before the plates were destroyed.

1928-1929 Completed four larger-than-life figures for the Marland Estate, Ponca City, Oklahoma: "The Indian" (John Bull, 7'2") , "The Squaw" (Mrs. John Bull, 6'2"), "The Outlaw" (Belle Starr, 6'4") and "The Cowboy" (George Miller, 7'4").

1929 Designed humorous commemorative bronze plaque for Toro Creek Bridge on the Monterey-Salinas Highway, commissioned by the Monterey County Board of Supervisors, who requested representation on the plaque; Jo rendered them all identically, and from the rear, as Californio cowboys. Designed another bronze plaque for the dedication of the Grace Deere Velie Metabolic Clinic (designed by San Francisco architect Gardner Dailey; later Carmel Convalescent Center). Created "Standing Bear" in terra cotta, and an Art Deco-style bronze plaque of a fisherman holding a large salmon for the front door of Jo Jr.'s new house, which he also designed. Painted a series of whimsical murals featuring costumed cattle for the Carmel Dairy building; completed various design projects related to this local business during the following decade.

1930 Created the bronze sculptures "Tailing the Steer," "Scratching High," "Cheeking the Bronc," and "Scratch and Plenty." Engraved brass tray with architectural rendering and legend identifying the "villa" of the Sisters of Notre Dame de Namur, built by Maria Antonia Field in honor of Sister Mary Angelica; the convent's Chapel was designed by Jo Mora and constructed by J.C. Anthony. Sculpted three heroic terra cotta figures for the Pacific Mutual Building in Los Angeles, now part of the Pacific Center.

1931 Produced "Grand Canyon," "Yellowstone," and "Yosemite" cartes, all black and white, published by Jo Mora Maps of Carmel in editions of 2000. "Grand Canyon" was produced in conjunction with Scenic Airways; "Yellowstone" was dedicated to Horace M. Albright, director of the U.S. National Park Service. Jo Jr. encouraged his father to produce

these works on paper as a means of weathering the Depression, since they could be marketed at a price that was affordable even in hard times. Jo also designed a silver-plated trophy for the Salinas Rodeo depicting a cowboy on a rearing horse.

1932 Painted an untitled watercolor of the christening of the Grace Line ship *Santa Rosa*. Provided 22 illustrations for Dorothy Lyman Leitch's *Benito and Loreta Delfin, Children of Alta California*, published in Boston by Lothrop, Lee and Shepard Company. Carved several concrete bas-relief panels depicting the history of entertainment for the exterior of the King City High School Auditorium (Robert Stanton, architect). Wrote and illustrated *A Log of the Spanish Main* during a family cruise on the maiden voyage of the Grace Line's *Santa Rosa*.

1933 The first book written and illustrated by Jo Mora, *A Log of the Spanish Main*, a travel diary that combines comic elements with geography and history, published by Jo Mora Jr., No. 2 Pine Street, San Francisco, and reprinted by same in 1934. The Grace Line eventually acquired the bulk of one edition in order to provide copies to clients below cost. Created "Ye Olde Spanish Main" carte, also called "Map of South [Central] America" for Grace Line, as well as menu illustrations. Carved "Patty," full-figure bronze sculpture of daughter in Spanish dress, and "Horse Breaker," full-figure of Jo Jr. in cowboy regalia; neither was cast until 1967. Jo proposed a California rodeo carte to the Salinas Rodeo Board of Directors, through the intervention of its president, Don Medeira. This became "The Evolution of the Cowboy," the most popular carte of all, with rights to subsequent reprintings authorized to Levi Strauss and Company and later to the Beef Council. With painter Catherine Seideneck, Jo designed script dollar bills, commissioned and circulated by the Carmel Business Association as substitute currency, a common expedient in the cash-strapped Depression economy. S.F.B. Morse of Del Monte Properties Company hired Jo to create twelve illustrated panels with accompanying text depicting key scenes from the "history and romance" of Monterey. Also illustrated Herbert Cerwin's compilation, *Cocktail Recipes Mixed by Famous People for a Famous Hotel*, published by Hotel del Monte.

1934 "History and Romance" drawings and text were successively featured in major national magazines as part of a year-long advertising campaign intended to revive Monterey Peninsula tourism; also featured as menu covers for the Hotel Del Monte dining room. Created "Fanning

a Twister” sculpture of a horse and rider, later used as “Jo Mora Trophy, California Rodeo, Salinas.”

1935 “El Mantón de Manila” watercolor created for Jo Jr. The female figure is wrapped in an embroidered shawl of Chinese silk, purchased by Jo in Panama on a 1932 family cruise vacation. Three sides of the poster-size painting reproduce the border of the same shawl or *mantón*. (Both Jo and his brother Luis collected these long-prized garments, which were originally exported to Spain and her colonies from the Phillipines, hence the name *mantón de Manila*.)

1935-1936 Spent seven months convalescing from an injury. In order to be near his physician, he arranged to live at San Francisco’s Canterbury Hotel, where he created seven oil-on-board murals illustrating *The Canterbury Tales* and scenes of life in medieval England for the lobby, with assistance from his good friend, painter Ferdinand Burgdorff of Pebble Beach. The six surviving panels were donated to the Holy Names College in Oakland in 1973; the fate of the seventh is unknown. Between April and October, the family enjoyed a six-month round-the-world cruise on the freighter *Silverwillow*, which Jo documented in a 69-page typed memoir. He completed and illustrated *Budgee Budgee Cottontail* on this same voyage. The title character was named by wife Grace after the Moras’ nickname for their ship’s captain, in turn derived from the name of a port on the Hoogly River near Calcutta.

1936-1937 Sculpted fountain and pool, column capitals, bas-reliefs, bronze elevator door plaques, and 62 individualized heads cast in cement for the façade and inner courtyard of the remodeled Monterey County Courthouse in Salinas (Robert Stanton, architect; project financed by a Federal Art Grant). The heads depict the following historical and prototypical personages from the four regimes that have ruled the area: Indian man, Indian woman, maritime explorer Juan Rodríguez Cabrillo, maritime explorer Sebastián Vizcaíno, soldier accompanying Vizcaíno, trail-blazer Gaspar de Portolá, soldier accompanying Portolá, Catalonian Volunteer (soldier), Padre Junípero Serra, trail-blazer Juan de Anza, Spanish-California man, Spanish-California woman, Spanish-Indian man, Spanish-Indian woman, American Trapper, Yankee Skipper, Colonel John Charles Frémont, Commander Sloat, pioneer man, pioneer woman, stockman, modern youth, modern young woman. Additional heads are still being stored in the Courthouse basement. “Indians of North America” carte, dedicated to Tolchaco Trader Lorenzo Hubbell and

featuring items collected by Jo when he lived among the Hopi and the Navajo, published by Jo Mora Maps; it would be frequently reprinted.

1938 Created “The Portolá Expedition” diorama, in polychrome hydrastone, depicting the blazing of the California mission trail and the introduction of cattle to the west. Reputed to be the largest diorama in the world, this 100-foot long assemblage, on a scale of 2 inches=1 foot, consisted of 64 human figures and 204 animals, plus natural background—over 3000 separate parts in all. A colored light system simulated dawn, full sun, waning light, and moonlight. Created over a six-month period for the California State Building at the Golden Gate International Exposition, 1939-1940. The entire pavillion was destroyed by fire on August 24, 1940. Also produced a watercolor of “A Mountain Baffled the Conquistador,” and a bronze sculpture, “Horsebreaker.”

1939 Commissioned by S.F.B. Morse to create “La Novia,” a diorama of an early California wedding party, for the Copper Cup room of Hotel Del Monte; dedicated in February 1940 in the renamed La Novia Room. This colored hydrastone diorama is encased in a glass-fronted, silver-inlaid, wall-mounted case of carved wood that Jo designed for it on site. “La Novia” was gifted to the Monterey History and Art Association when the former Hotel del Monte property was taken over by the U.S. Navy; the diorama is on long-term loan to the Naval Post-Graduate School, current occupant of the building, renamed Hermann Hall. Jo Mora Publications, Monterey reissued the “Grand Canyon” carte in color, with Grand Canyon Airlines and Fred Harvey Garage newly identified.

1940 Featured in the October issue of *Motor Land*, the California State Automobile Association magazine.

1941 Jo’s artwork featured on the back cover of the Sears Roebuck and Company catalog for *Western Riding Equipment*. Jo Mora Publications reissued “Evolution of the Cowboy” carte with a design alteration by Jo in the second horizontal band. The Curry Company, the only licensed concession in Yosemite National Park, asked Jo to hand-color one of the 1931 black-and-white “Yosemite” cartes, then republished it in smaller format, “updated” in a dozen places by an unidentified artist. The original, with Jo’s hand-coloring, is on view at the Yosemite Museum.

1941-42 Created nine of thirteen projected dioramas commemorating the life of Will Rogers, for the Will Rogers Memorial Museum in

the humorist's hometown of Claremore, Oklahoma. The series was interrupted by World War II; the remaining four dioramas were completed in 1946-47.

1942 Created "Los Angeles" carte, dedicated to Charles S. Lummis, and "Carmel-by-the-Sea" carte. Second printing of "Indians of North America" carte by Jo Mora Publications.

1944 Created a 20" full-figure bronze sculpture of Samuel F.B. Morse, president of Del Monte Properties Company, which would turn out to be his last; he inscribed it "To my friend Sam Morse with the esteem of Jo Mora."

1945 Created a second, smaller, updated version of the "California" carte, commissioned by the Del Monte Canning Company. Fashioned the Bud Brownell Memorial Golf Trophy of incised silver and wood for the Pebble Beach Company, in honor of a local golf champion killed in World War II. (Pictured on verso of title page.)

1946 *Trail Dust and Saddle Leather* published in New York by Charles Scribner's and Sons; dedicated to "Joey, my son, companion of many trails and a top hand with a horse." A Book-of-the-Month Club selection, its first printing sold out in one month. Reprinted by Scribner's in 1949 and 1950; in 1987 by University of Nebraska Press, Lincoln; and in 1994 by Dober Hill Ltd., an imprint of Stoecklein Publishing, Ketchum, Idaho.

1947 Designed "Carmel Dairy" calendar in pencil. Completed diorama of Frémont's arrival for Sutter's Fort State Park in Sacramento; assistant Roscoe Russell installed this 9' piece with 26 figures because Jo was too ill to travel.

1949 Posthumous publication of *Californios: The Saga of the Hard-Riding Vaqueros, America's First Cowboys* by Doubleday & Co., New York, with 44 action drawings. Final two chapters completed by Jo Jr. and Patty after their father's death. Reprinted by Dober Hill, Ltd., an imprint of Stoecklein Publishing, Ketchum, Idaho, in 1994. Jo Jr. sold the copyright to the original "Yosemite" carte to the Curry Company, along with the original plates, reportedly now lost; Curry Company had another artist update the map still further before republication.

1950 Third printing of “Indians of North America” carte by Jo Mora Publications. Jo Jr. authorized Levi Strauss and Company to reprint “The Evolution of the Cowboy;” the modified carte was republished as “Levi’s Roundup of Cowboy Lore.”

1952 *Arizona Highways* magazine republished eight watercolors entitled “Horsemen of the West” that had first appeared in *Scribner’s Magazine* in the early 1900s.

1958 Unauthorized French translations of *Trail Dust and Saddle Leather* entitled *Le Cow-boy en Selle*, “written by Jean Guichard du Plessis and Jo Mora,” was published in Paris by Editions André Bonne. Reprinted in 1968 and 1984 under the title *Cowboys et Gauchos des Amériques*, this version reproduces only Jo’s sketches of cowboy equipment, replacing his other illustrations with those of an unidentified (and under-qualified) French artist.

1968 “Sweetheart of the Rodeo” image from “Evolution of the Cowboy” carte featured on a record by The Byrds, released by CBS/Columbia Records in multiple formats; reissued between 1987 and 1997 in England, Italy and Denmark as well as the United States.

1979 *The Year of the Hopi: Paintings and Photographs by Jo Mora, 1904-06*, published by The Smithsonian Institution in Washington, D.C. and reprinted by Rizzoli International Publications of New York in 1982; it features images from a collection of 575 photographs then in possession of John R. Wilson of Tulsa, Oklahoma after purchase from Patty Mora Anderson, with Tyrone H. Stewart as intermediary. Western Art Productions in Tulsa, Oklahoma published 39 Hopi Kachina watercolors in 650 sets of eight.

1987 *Trail Dust and Saddle Leather* reprinted by University of Nebraska Press, Lincoln.

1989 Jo Jr. authorized the California Beef Council to reprint “Evolution of the Cowboy” carte; slight modifications to Jo’s second version included the addition of short history of the carte and the artist.

1991 “Yellowstone” carte, hand-colored by a group of college art students in 1936, republished in Minnesota by the White Bear Map Company in three sizes.

1992 The Yosemite Association reissued Jo's hand-colored "Yosemite" carte, computer-enhanced to compensate for fading.

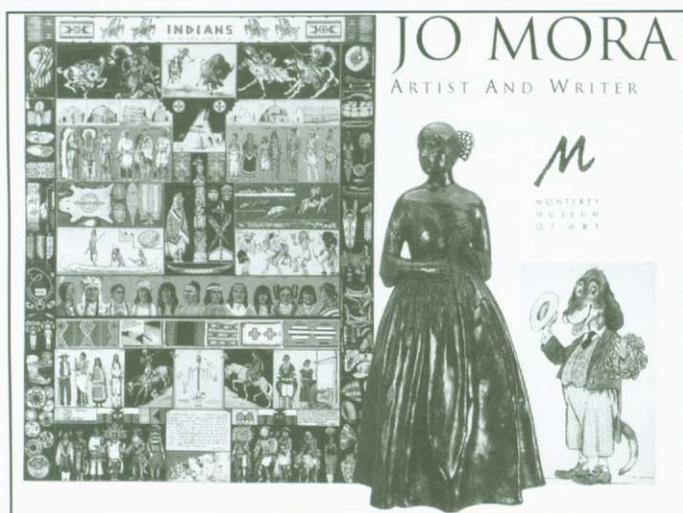
1994 *Trail Dust and Saddle Leather* and *Californios* reprinted by Dober Hill Ltd., an imprint of Stoecklein Publishing, Ketchum, Idaho. *Collecting Jo Mora* by Don Shorts and Joss Grandeau published by The Old California Store in Ventura in June 1994 and November 1995. Stephen Mitchell's *Jo Mora: Renaissance Man of the West*, published by Dober Hill, Ltd. of Ketchum, Idaho, an imprint of Stoecklein Publishing Company.

1995 *Budgee Budgee Cottontail* published by Dober Hill, Ltd., an imprint of Stoecklein Publishing Company in Ketchum, Idaho.

1998 *Jo Mora: Artist and Writer*, catalogue for the largest retrospective exhibition to date, published by the Monterey Museum of Art.

1997-2001 Five limited, by-request editions of annotated, laser-copied catalogues of Jo Mora's works compiled by Jon Gilmore of Murphys, California: *Studies*; *The Art of Jo Mora* (art and family history); *Cartes* (catalogue 1); *Books* (catalogue 2); and *Sculptures* (catalogue 3).

2004- In preparation: *Advertising Images*, compiled by Jon Gilmore of Murphys, California; *The Jo Mora Maps Book*, with comprehensive bibliography, compiled by Terry Ahlberg of Irvine, California.



Exhibitions of Works by Jo Mora

1909 Alaska-Yukon Exposition, Seattle.

1913 Solo exhibition of eight sculptures at Vickery, Atkins, & Torrey, San Francisco (February); terra cotta panels representing the Native Sons of the Golden West building shown at San Francisco Architectural Club (March); four sculptures displayed at the Bohemian Club (November); Japanese figure at the San Francisco Institute of Art (December).

1915 Exhibited two sculptures at the San Francisco Art Association (April); small animal sculptures at the Bohemian Club (June); followed by three sculptures at the same venue (November). Exhibited six works at the Panama Pacific International Exposition, San Francisco, including "Poppy Nymph."

1916 Solo exhibition of drawings and sculptures at the San Francisco Art Association, including several animal figures in a comic vein (May).

1920 Bust of Doughboy at the Bohemian Club, San Francisco.

1929 White marble busts of Hopi Mana and Hopi Taka at California Palace of the Legion of Honor.

1935 "Fanning a Twister" at the California-Pacific International Exhibition, San Diego.

1939-1940 Portolá Diorama exhibited in the California pavilion at the Golden Gate International Exposition on Treasure Island in San Francisco Bay.

1962 Colored plate negatives of the **Portolá Expedition** diorama on display at Pacific House Museum, Monterey; property of California State Historic Park.

1968 **Adobes-Art-Artifacts**, Casa Serrano, Monterey, curated by Mrs. C. Tod Singleton, Jr. and Anne LaMothe for the Monterey History and Art Association.

1976 Exhibition of over 100 photographs of the Hopi and Navajo, printed from the original Jo Mora negatives in the collection of Tulsa geologist John R. Wilson, at the Alexandre Hogue Gallery, University of Tulsa, Oklahoma—a “sneak preview” before the Smithsonian-sponsored national tour.

1978 Works by Jo Mora, Monterey Peninsula Museum of Art, guest-curated by Jo N. Mora, Jr., assisted by June Braucht with Tyrone Stewart. (April)

1979-1981 In the Year of the Hopi: Paintings and Photographs by Jo Mora, 1904-1906, traveling exhibition mounted by SITES (the Smithsonian Institution Traveling Exhibition Series), Washington D.C. on the occasion of the 1980 tri-centennial of the Pueblo Revolt, the overthrow of Spanish domination and recovery of Indian lands. Consisted of 67 photographs, 41 watercolors, 20 Kachinas. Curated by Barton Wright, Curator and Art Director, Museum of Northern Arizona.

1997 Works of Jo Mora, Carmel Heritage exhibit at First Murphy House, Carmel, from the collection of curator Steve Travaille. (October-December)

1998 Jo Mora: Artist and Writer, Monterey Museum of Art, guest-curated by Peter Hiller. Color catalogue, 62 pages. **From the Collection: Jo Mora**, Harrison Memorial Library, Park Branch, Carmel, and the Monterey History and Art Association.

2003-2004 From the Studio: Jo Mora, Maritime Museum, Stanton Center, Monterey; guest-curated by Peter Hiller with Mr. & Mrs. Lewis Somavia Moore for the Monterey History and Art Association (mid-November-February). **From Pencil to Publication**, National Steinbeck Center, Salinas, guest-curated by Peter Hiller (mid-November-February).

For a comprehensive list of works by Jo Mora on permanent display throughout the West and elsewhere, see Peter Hiller, “Jo Mora Sculpture and Art: A Guide to His Work in Public Places,” a two-sided carte-like poster with artwork by Nigel Holmes, published by the Monterey Museum of Art, 1998.

Principal Sources

*Assorted Mora family albums from the 1890s, 1920s and 1940s, Monterey Museum of Art archive, anonymous gift.

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*Gilmore, Jon. Three privately published catalogues of Jo Mora's works, with laser-copied illustrations : *Cartes* (1997), *Books* (1998), and *Sculptures* (2001). By special request to tictoctique@msn.com in Murphys, California.

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*Betty Hoag McGlynn. "Jo Mora: Spokesman for the Old West," published in *Noticias del Puerto de Monterey*, Vol. XXV, August 1984, special edition, and in *The Antique Peddler*, 15:182, August 1984, pages 1, 14-15. Expanded version, edited by Mary Murray, appeared in *Jo Mora, Artist and Writer*, catalogue of the Monterey Museum of Art exhibition, 1998.

*-- "Jo Mora, Part I: La Novia," *Noticias* XLVII:3, September 1995 and "Jo Mora and the Mora Family," *Noticias* XLVII:4, December 1995.

* -- Archives of Betty Hoag McGlynn, Monterey Museum of Art.

Jameson, Andrew G., "Bret Harte and Jo Mora," *Bohemian Library Club Notes* 93, winter 1996, pages 1-11.

*Stephen Mitchell. *Jo Mora: Renaissance Man of the West*. Ketchum, Idaho: Dober Hill, Ltd., an imprint of Stoecklein Publishing, 1994.

*Monterey History and Art Association. *Jo Mora Collection: Casa Serrano*. Undated 8-page brochure indicating names of art works, donors, and numbered display location.

*Monterey Museum of Art. List of 189 works included in *Jo Mora: Artist and Writer* exhibition, 1998.

Mora, Jo. Letter to Mr. Weeks, Visalia Saddle Company, January 14, 1909. Reprinted in *Los Tulares: Quarterly Bulletin of the Tulare County Historical Society*, Number 111, September 1976, pages 1-4, with nine pencil sketches.

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Sampson, Bill. "Hopi 'Snake Dance' Among Ceremonial Photos," *The Tulsa Tribune*, September 28, 1976.

Tyrone H. Stewart. "The Artist J. J. Mora," *Prints*, Winter 1979/1980.

Ted M. Taylor. "Jo Mora: Monterey's Versatile Artist," *Monterey Savings Locale*, issue #62, spring 1976, pages 8-9. (No published by-line.)

--, "Jo Mora: An Artist of the Spanish and Indian West," *The American West: Magazine of Western History* XVI:2, March-April 1979, pages 16-31.

-- "Jo Mora's Vanishing West," *Monterey Herald Alta Vista Magazine* (Sunday supplement), September 6, 1992, pages 12-15, 24.

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* Indicates most extensively used materials.

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