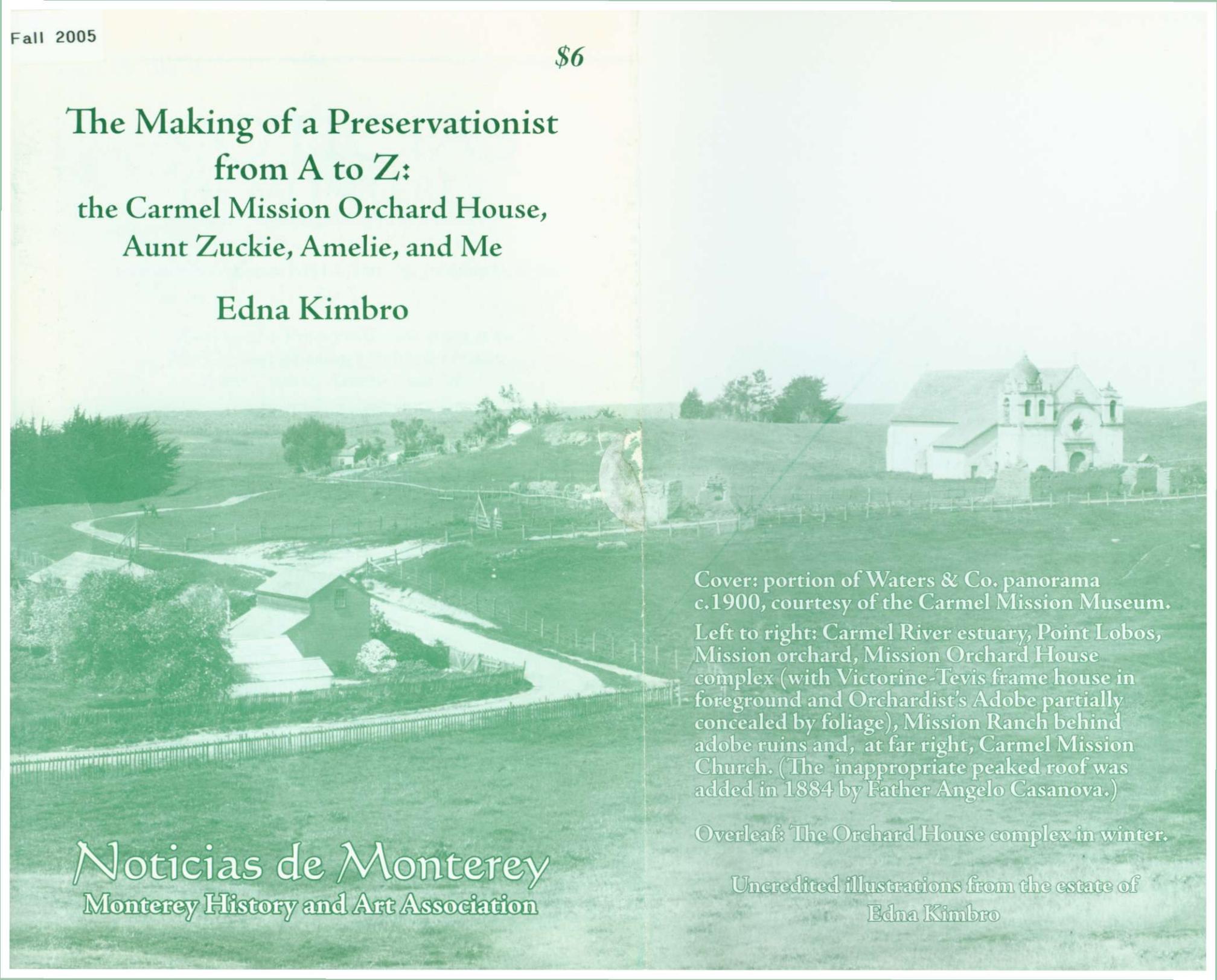


The Making of a Preservationist
from A to Z:
the Carmel Mission Orchard House,
Aunt Zuckie, Amelie, and Me

Edna Kimbro



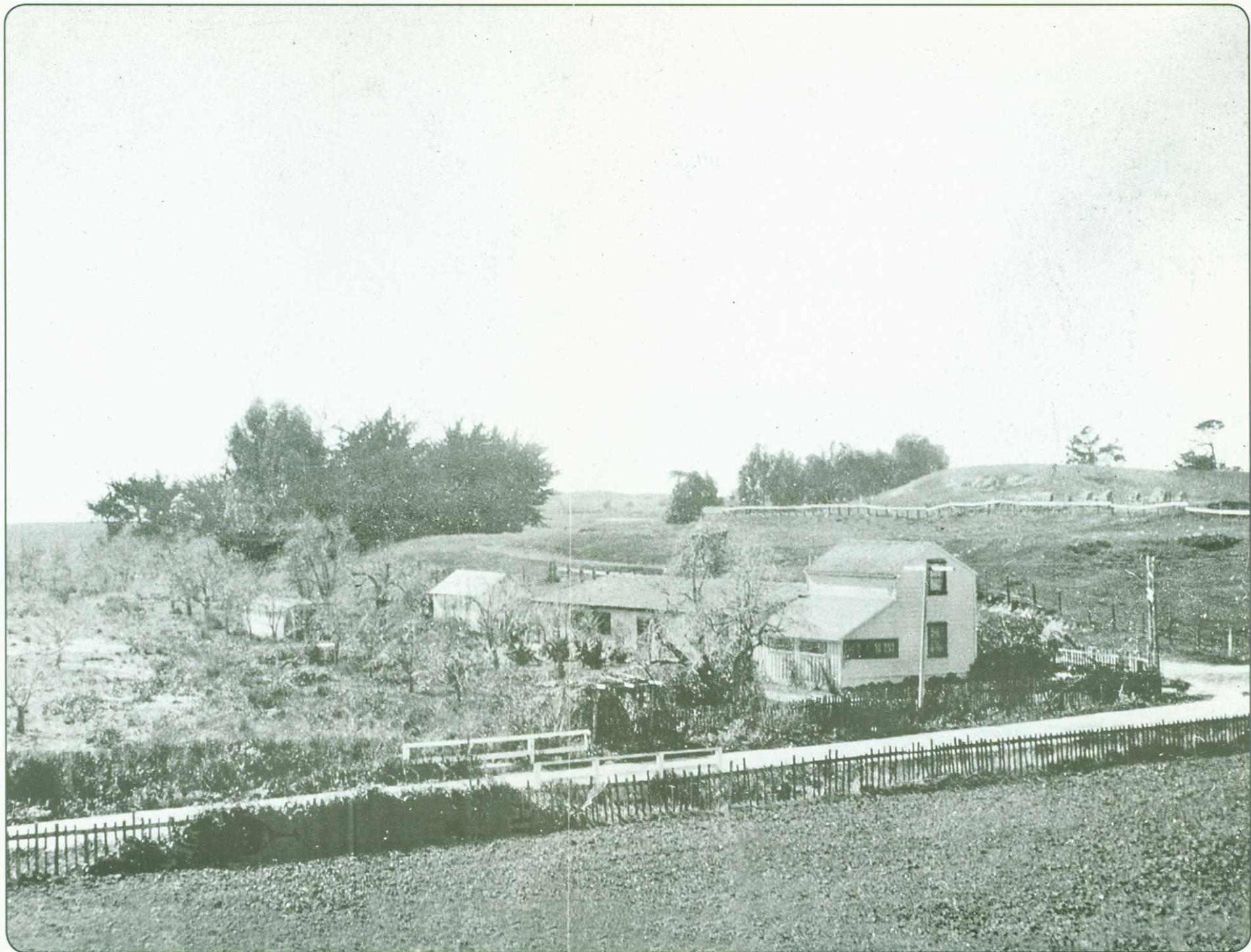
Cover: portion of Waters & Co. panorama
c.1900, courtesy of the Carmel Mission Museum.

Left to right: Carmel River estuary, Point Lobos,
Mission orchard, Mission Orchard House
complex (with Victorine-Tevis frame house in
foreground and Orchardist's Adobe partially
concealed by foliage), Mission Ranch behind
adobe ruins and, at far right, Carmel Mission
Church. (The inappropriate peaked roof was
added in 1884 by Father Angelo Casanova.)

Overleaf: The Orchard House complex in winter.

Noticias de Monterey
Monterey History and Art Association

Uncredited illustrations from the estate of
Edna Kimbro



NOTICIAS DE MONTEREY

(Formerly *Noticias del Puerto de Monterey*)

Two Anniversaries: MHAA at 75, Noticias at 50

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Two Anniversaries: MHAA at 75, *Noticias* at 50

The year 2006 marks the 75th anniversary of the Monterey History and Art Association, an organization founded to preserve the area's rich heritage of art, architecture and history. Thanks to the centrality of this region in the story of California and the West, and especially to the dedication of an outstanding group of history enthusiasts, MHAA has the additional distinction of publishing one of the state's oldest and most highly regarded historical quarterlies.

Noticias del Puerto de Monterey began publication in the spring of 1957 at the initiative of Donald Munroe Craig, who taught Spanish at Carmel High School. His edited collection of the letters of William Garner—secretary to Walter Colton, Monterey's first mayor-magistrate under the American regime—was posthumously published by the University of California Press in 1970. Other distinguished *Noticias* editors include Amelie Kneass Elkinton, the first State-designated Historian for the Monterey District, pioneering California art historian Betty Hoag McGlynn, and local historian Virginia Stone, whose length of service was second only to the founding editor's. It was Mrs. Stone who enlisted the generous support of Mrs. Leonard (Elizabeth Work) Kirby in having six complete sets of *Noticias* leather-bound, indexed, and gifted to area libraries in 2001.

Dr. Julianne Burton-Carvajal, a bilingual specialist in Latin American and California Studies, assumed the editorship in 2003. Technical consultant John Castagna assists her in the production process. The distinguished Advisory Board currently includes UC Davis sociologist Dr. John Walton, CSUMB archaeologist Dr. Ruben Mendoza, art and architectural historian Kent Seavey, and MHAA's maritime historian Tim Thomas.

The MHAA Board of Directors has unanimously endorsed the editor's suggestion to shorten the name of the quarterly to *Noticias de Monterey*. By eliminating the reference to the town's former status as official port of entry (*puerto*), the abbreviated title embraces a broader, regional focus while continuing to differentiate MHAA's publication from several others also titled *Noticias*.

Under the present editorship, *Noticias de Monterey* is committed to:

- 1) addressing a broad range of topics across the full span of the Monterey region's 400 years of recorded history
- 2) maintaining high standards of scholarship while appealing to a general readership
- 3) cultivating local authors while enlisting writers and reviewers from beyond the Monterey region
- 4) enhancing design quality and visual appeal with abundant, carefully researched illustrations from area archives
- 5) developing issues that promote and complement MHAA's museum exhibitions
- 6) soliciting partnerships with other non-profit organizations
- 7) identifying additional sales outlets for the journal
- 8) pursuing supplementary sources of funding, including grants and individual sponsorships, in order to enable the journal to realize its fullest potential

In commemoration of MHAA's 75th anniversary, *Noticias de Monterey* will publish the following issues in its **Diamond Jubilee Series**:

Memoirs by the Reverend, Letters from the Doctor. The Reverend James McGowan and his wife Dr. Julia Moss McGowan founded Monterey's first Protestant church, Saint James Episcopal, purchased by MHAA in 1970 to save it from demolition. Relocated to Van Buren Street, the building is now home to the Mayo Hayes O'Donnell Library.

Charlie Chaplin Ate Here: Pop Ernest's Abalone and Seafood Restaurant, by Carl Doelter. This account of Monterey's most famous restaurant and the family who ran it will be richly illustrated with photographs from albums recently gifted to MHAA by Patricia Sands, daughter of the author and granddaughter of Pop Ernest Doelter.

New Light on the Missions, by Advisory Editor Dr. Ruben Mendoza, whose research into the solar orientation of the California missions has produced dazzling photographic confirmation that these structures functioned as astrological timepieces, with each altar annually illuminated by the rising sun on a date that has particular significance for the site.

Monterey Style, 1930-1980: Interior Design by Frances Elkins and Nel Currie Fry, published in conjunction with a forthcoming exhibition dedicated to Monterey's nationally famous designer, her successor, and their collaborating artists Myron Oliver and the Bruton sisters.



Renowned Berkeley architect Bernard Maybeck, invited by Father Mestres to submit a reconstruction plan for the Carmel Mission complex, poses for Louis Slevin, November 25, 1919; by permission of the Bancroft Library, University of California, Berkeley #033137.



Claribel Haydock Zuck, first restorer of a building belonging to the Carmel Mission complex, poses on New Year's Day, 1920 holding the caretaker's key to the Mission. Louis Slevin photograph by permission of the Bancroft Library, #033137.

The Making of a Preservationist from A to Z: The Carmel Mission Orchard House, Aunt Zuckie, Amelie, and Me

Edna E. Kimbro

Over the years, I have assembled a large number of files on the architectural, artistic, and interior design history of California and the Southwest, with particular emphasis on Monterey, where so many Spanish and Mexican-era structures still survive. One of the earliest clippings in my files dates from 1971, when the *Monterey Herald* did a full-page spread on the Orchardist's Adobe adjacent to the Carmel Mission.

At the time, I was a twenty-three year old undergraduate, recently transferred from the University of California, Santa Barbara to UC Santa Cruz and beginning to research my senior thesis on the California projects of Herter Brothers, the noted 19th century New York design firm. More than a decade would go by before I would settle on my career path in the architectural history and conservation of earthen buildings, so I'm not sure why John Wolfenden's feature article seemed worth saving back then, but thirty-three years later, it has provided important source material for this essay.

The Carmel Mission Orchard House and surrounding property is rarely open to the public. In the spring of 2003, it was included in the Carmel Heritage Society's annual home and garden tour. The hundreds of people who visited that day had the pleasure of meeting the present owner, Mr. Louis Scott, long-time partner in Keller and Scott Antiques on Dolores Street in Carmel. Thanks to the generosity and foresight of Mr. Scott and his former partner Jack Keller, the Orchardist's House, surrounding buildings, and extensive gardens will eventually be rejoined to the Carmel Mission complex.

The comprehensive survey of Carmel buildings conducted by Kent Seavey in 2001 dated the Orchardist's Adobe from 1792, based on information provided by Sir Richard Menn from Mission records. This date would make it the oldest surviving dwelling on the Monterey Peninsula, a claim that can only be substantiated by locating the record of the building's construction in the *Fábricas* (edifices, fabrications) portion of the annual reports submitted by each mission to the Viceroyalty in Mexico City, or in another primary Spanish-era document.

Over the past two decades, while preparing Historic Structure Reports on various early buildings—particularly Monterey’s Royal Presidio Chapel and the Santa Cruz Mission Adobe—I have made a number of discoveries about the Orchard House. It seems timely to share them here in order to update public knowledge about this historically significant property.

In the process of developing this essay, I have determined that, contrary to what is commonly believed, *the restoration of the Orchard House was the first step in the campaign to restore and rebuild the Carmel Mission complex.*

Father Ramón Mestres is best remembered for (re)establishing the Carmel Mission Parish. During the 1920s, with the support of the local branch of the California Spanish Mission Preservation League, he commissioned and dedicated the Father Serra cenotaph, the chapel that houses it, and the building across the courtyard, now known as the Harry Downie Museum. (Sculpture and buildings were created by the Uruguayan-born artist-sculptor-designer Joseph Jacinto Mora, whom Mestres brought to Carmel.) With renowned ethno-historian James P. Harrington, Father Mestres translated Father Font’s diaries of the Sacred Expedition from the original Catalan. His one-act play based on Father Serra, staged in Spanish at Watsonville, is thought to be an antecedent of Steven MacGroarty’s *The Mission Play*.

Harry Downie did not appear on the scene until 1931, a year after the death of Father Mestres. This skilled craftsman and charismatic visionary took charge of restoration and rebuilding during the succeeding five decades, adding immeasurably to what his predecessor had accomplished until his own death in 1980.

While touching on the stories of these two dedicated men, the following essay stresses the role of two pioneering women: an early preservationist who worked with Mestres, and an influential historian who was Downie’s friend and advisor. The contributions of Claribel Haydock Zuck and Amelie Kneass Elkinton to the conservation and continued appreciation of our architectural and cultural heritage deserve to be more widely known.



Father Ramón Mestres, priest at Monterey and Carmel from 1893 to 1930.

Claribel Haydock Zuck (1887-1967)

The restoration of the Orchardist's House was already underway on New Year's Day 1920, when Carmel photographer Louis Slevin made the photograph reproduced on page 5. The flashy dresser holding a key to the Carmel Mission and framed in one of its portals happens to be my godmother, Claribel Haydock Zuck. My research into the history of the Carmel Mission Orchardist's Adobe eventually led to the surprise discovery that this longtime family friend was the person who instigated this first restoration effort—for the purpose of creating a fashionable tea room.

I did not find this photograph among the things left to me upon my godmother's death. Quite the contrary: I came across it on a research trip to the Bancroft Library at the University of California, Berkeley in the summer of 2004. It was a curious sensation to make a research discovery that "brought it all back home" in such an unexpected way.

My research has revealed that Claribel Haydock Zuck belonged to California's first generation of historic preservation advocates. She preceded Harry Downie as caretaker of the Carmel Mission and, during the crucial early 1920s period, founded and chaired the Carmelo Valley Committee of the California Spanish Mission Preservation League.

Claribel's enthusiasm for early California history shaped her entire life. Her many vocations and avocations—in real estate, antiques and handicrafts, dance and costume—were directly linked to California's past. All the towns

where she chose to reside—Carmel and San Juan Bautista on the Central Coast, Columbia in the Mother Lode—were places of historical significance.

Claribel came into the world on January 2, 1887, the first child of Clarence Haydock and Emily Platt, who had celebrated their marriage the previous year. She spent her early childhood in a charming Victorian cottage at 475 North Fifth Street in San Jose. Her cousin Evelyn Haydock resided just next door, and the two little girls must have delighted in the fact that, viewed from the street, their homes were "identical twins."



Claribel Haydock in her late twenties, as painted by Eleanor C. Banister of Los Angeles in February of 1915.

In 1896, Claribel's father was employed as a ticket agent for the Southern Pacific Railway at Santa Clara. A decade later, father and daughter were residing in another Victorian cottage at 223 18th Street in Pacific Grove. The family may have summered at the Pacific Grove Retreat, or kept a second home there. In the World War I era, Claribel's brother Roger belonged to the U.S. Army cavalry unit stationed at the Presidio of Monterey.

Claribel would grow up to become a collector as well as a dealer in art and antiques. Her first known connection to the Monterey Peninsula art community can be traced to family ownership of a painting of an oak tree by artist Sydney Yard, given to her father in exchange for train fare. From 1904, Yard lived in a Carmel cottage known as "The Barnacle." Claribel's interest in art and antiques would be the basis of her friendship with my parents, Dr. David and Helen Cleave of Monterey who, coincidentally, also resided in The Barnacle at an early stage in their marriage.

Claribel contracted polio as a youngster. She recovered and grew up to be tall and slender, but one leg would always be shorter than the other. Undaunted, she studied ballet and modern dance in the style of Isadora Duncan. Throughout her life, her erect posture and almost military bearing made the disability virtually undetectable.



Claribel's marriage to Ralph James Zuck (1876-1962), an insurance agent from a prominent Gilroy family, was short-lived, but the nickname "Zuckie" stuck with my godmother for life.

Side-by-side Victorian cottages inhabited by the two Haydock families in the 1880s, as photographed by Roger Haydock in the 1950s.



An avid genealogist, Zuckie researched the ancestry of everyone she cared about until she managed to establish a connection between her lineage and theirs. Having no children of her own, she channeled her affection into being godmother to the offspring of several close friends. These included the DuCasse children from Oakland, whose father was the well-known ceramicist Ralph Du Casse. Their mother, painter Micaela Martinez Kai, was the daughter of the talented Bohemian-era painter Xavier Martinez, originally from Guadalajara, and his wife Elsie.

"Aunt Zuckie" was also godmother to my elder brother Todd and me. Todd was seven years old when I came into the world at San Francisco in 1948, part of the post-World War II baby boom. En route home to Monterey my parents stopped at San Juan Bautista in order to introduce the new arrival to their friend Zuckie, who always liked to remind me ever after that she had been the first person to lay eyes on me outside the hospital.

Grave illnesses suffered by both our parents in quick succession meant that Aunt Zuckie was to play a major role in my life and my brother's. She did so with characteristic panache. The musical *Auntie Mame* evokes vivid reminders of the times we found ourselves living with her or she with us.

Like the Rosalind Russell character, Aunt Zuckie was quirky and flamboyant. While her women friends, many of whom were also artistically inclined, dressed conservatively in tweeds and hand-loomed fabrics from the



An Easter photograph taken at Columbia in 1953 shows Helen, Edna and Todd Cleave dressed in traditional holiday attire while "Aunt Zuckie" strikes a different note in Hawaiian shirt and pedal pushers.

local Cabbages and Kings shop, Aunt Zuckie's wardrobe featured brightly colored ethnic clothing: hand-woven Guatemalan skirts, peasant blouses, embroidered Syrian tunics, boldly striped sashes, and espadrilles in every color of the rainbow with laces crisscrossed up to the knees. She accessorized these outfits with abundant Navajo silver, including a heavy "squash blossom" necklace and turquoise bracelets stacked to the armpits, and she often sported a French beret at a jaunty angle.

Like Auntie Mame, Aunt Zuckie was irrepressible. She could throw herself into make-believe as enthusiastically as any child. When she played with me, as she did frequently while I was living with her, she would dream up dramatic scenarios that required elaborate costumes. She used to dress me up as if I were one more doll in her collection, then costume herself to match. Our games always involved paired characters. If we were dressing as Indian princesses, for example, I would be "Blue Feather" to her "Red Feather" and happy to have a pretext for wearing a diminutive turquoise bracelet made especially for me by Carmel silversmith Jo Mora, Jr.

Aunt Zuckie made sure that I had a special outfit for every holiday—and sometimes more than one. Our Easter Parade routines required several head-to-toe costume changes. For Fourth of July, she outfitted me in a red "firecracker" dress with matching patent leather shoes. The owner of the



Watercolor painting of Main Street, San Juan Bautista by Kay Talbot, 1945. From center to right: Lulu and Dirk Dirkson's Casa Rosa Restaurant; the Anzar Adobe, home to Charles Beck's Old Curiosity Shop, the first antique store in San Juan; and Aunt Zuckie's Blue Wing Antiques, now part of Jardines de San Juan Restaurant.



Exterior and interior of Aunt Zuckie's Blue Wing Antique Shop on Main Street, San Juan Bautista in the 1950s.

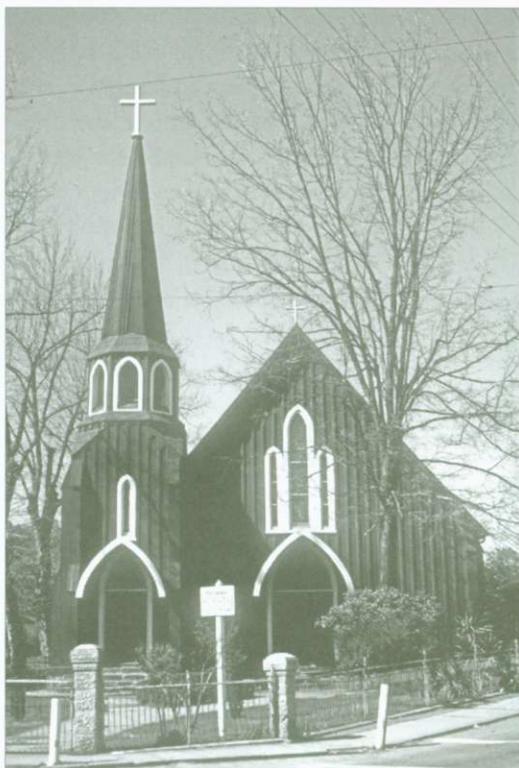


very upscale Bib and Tucker children's clothing store in Carmel was always delighted when Aunt Zuckie came breezing in. If she didn't have money to pay for the outfits, she would blithely say, "Just charge them to Helen Cleave, won't you, Sibyl?"

In the early 1950s, Aunt Zuckie lived on Third Street in San Juan Bautista and was proprietor of the Blue Wing Antique shop on Main Street. She always supported the annual San Juan Bautista Mission Fiesta by holding open house at her shop. Today the Blue Wing building, reconstructed after the 1989 Loma Prieta earthquake, is part of the Jardines de San Juan restaurant complex.

Sister Mary Reginalda of the Holy Names order was Aunt Zuckie's close friend, and Father Lawrence Farrell of the Monterey Diocese always visited when Aunt Zuckie was staying with us in Monterey. I have no way of knowing how devout my Aunt Zuckie actually was, but the iconography of Catholicism was a key component of her style. During my childhood years, she drove a big Cadillac painted a shade that she referred to as "Holy Mary Blue." On special occasions, she wore an Italian mosaic cross "blessed by the Pope." Mexican folk carvings and paintings of the Virgin Mary by goddaughter Micaela Martinez Kai adorned the walls of her home.

Aunt Zuckie wanted to formalize her role as our godmother by having Todd and me baptized in the Roman Catholic church. Our father would not consent, and Aunt Zuckie would not give up. As a compromise, we were christened in the beautiful Saint James Episcopal Church at Sonoma. Aunt Zuckie threw a big party after the ceremony and presented wood cuts of the historic wood frame church, made by her friend Charles Surendorf, to each of the ten additional godparents recruited for the occasion. Artist Jo Mora's daughter Patty Mora



Saint James Episcopal Church, Sonoma.



Aunt Zuckie's Columbia spread, with St. Anne's tower visible at far right.

Anderson and her husband Dr. Walter Anderson, unable to attend, took their responsibilities seriously enough to send proxies. When Aunt Zuckie organized something, she never did it by halves!

Aunt Zuckie's house at Columbia in the Mother Lode, a stone's throw from Saint Anne's Catholic Church, was unpainted board and batten with a corrugated metal roof and semi-detached guest house. The property was large enough that she was able to form a small community by selling lots to friends. Her little artists' colony included Dorothy Kirkman, Chloe Wilson, printmaker Charles Surendorf, Hollywood actor Francis J. Hickson, and Sally Howser, a former student of Mexican muralist Diego Rivera. Watercolorist Otheto Weston—the talented, long-unacknowledged natural daughter of painter Mary Evelyn McCormick and poet Charles Warren Stoddard—lived nearby in a creekside trailer at "Dry Diggins." Anne Fisher, author of a number of books on Carmel, Monterey and Salinas, was another prominent personage who visited us at Columbia from time to time.

I attended kindergarten in Columbia while living there with Aunt Zuckie and then moved with her to San Juan Bautista, where I started first grade. Apparently inspired by my deep summer tan, Aunt Zuckie fashioned an odd-looking sundress for me out of hand-loomed fabric (dressmaking was not one of her talents), cut my fair hair very short, and finished the look with a gold cross hung around my neck, pendant crosses dangling from my earlobes, and artificial flowers in my hair. Mother, widowed by then, had found work in San Jose as a medical administrator. When she arrived at San Juan for one of her regular visits and found me in that exotic get-up, she

decided that Aunt Zuckie was getting carried away and took me to San Jose to live with her.

It wasn't long before Aunt Zuckie followed us, taking up residence near the school where I was enrolled. She subsequently relocated to nearby Monte Sereno, where she shared a house with her cousin, artist Jean Whiteman, who had also studied in Mexico under muralist Diego Rivera. In the late 1950s, shortly before the great film director Alfred Hitchcock came to shoot parts of *Vertigo* at San Juan Bautista, Aunt Zuckie sold the Blue Wing to Sigurd Larsen, a photographer from Salinas, and his wife Mae.

Diego Rivera and the Mexican muralists were very popular in the 1950s. During World War II, while my father was serving in China, my mother, in partnership with her friends Maxine Albro and Polly Hecker, established an import store called The Mexican Idol next to Monterey's Pacific House. After my father returned and I was born, Mother gave up the store, but I remember that she always had a large print of Diego Rivera's "Delfina Flores" in her bedroom.

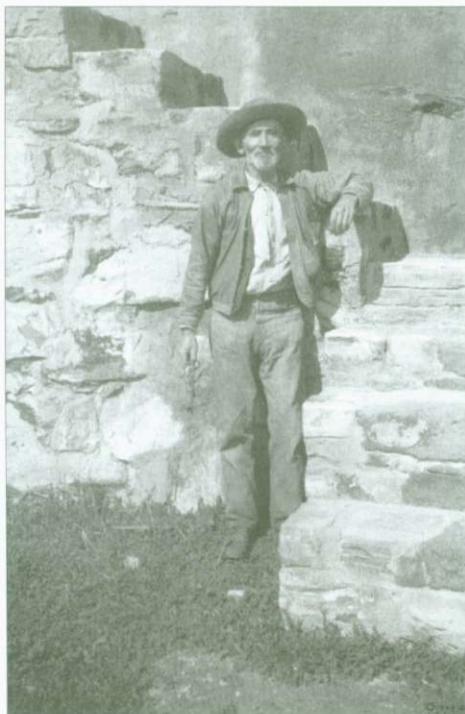
Even as a child, I was amazed at the number of women my mother knew who had studied under the great muralist. In addition to Sally Howser and Aunt Zuckie's cousin Jean Whiteman, these included Lucretia Van Horn, who had a studio in the Juana Briones Adobe near Palo Alto, and my



The road to Aunt Zuckie's Columbia cabin in winter.

mother's one-time partner Maxine Albro—whose murals still adorn Coit Tower in San Francisco, the Allied Arts Guild in Palo Alto, and the Mack Estate in Monterey, now Santa Catalina School.

The kitchen of Aunt Zuckie's house at Colombia was decorated with Mexican artifacts and other brightly colored objects painted by Maxine. Aunt Zuckie could feed up to ten people there, seating them on multicolored Mexican ladder-back chairs around a long redwood table crafted by Monterey artisan Myron Oliver. The Dutch doors of her ranch-style board and batten were painted bright coral to match the floors. Lots of redwood garden furniture with fiesta-striped cushions brightened the stone patio that overlooked the pond and the orchard. The mention of that orchard brings me back to Aunt Zuckie in Carmel nearly thirty years before I was born.



Cristiano Machado, caretaker and orchard-tender, holds the key to the Carmel Mission in this uncredited 1909 photograph. Courtesy of Pat Hathaway, California Views #73-1-44.

The Orchardist's Adobe at Carmel Mission

Orchards are a tradition that dates back to the first Spanish settlements in Alta California. Mission records tell us that pear trees abounded in the Carmel Mission orchard, as at most other missions, the pear being to the Spanish what the apple is to Americans—and excellent for making brandy. The extensive planted area, which customarily included vegetables as well as fruit, was often protected by high walls or deep ditches, but these could be breached. So at Carmel, San Antonio, San Juan, Santa Cruz and elsewhere, a *casita* was constructed for the orchard-tender, who was responsible for protecting the ripening harvest from the depredations of both man and beast.

In the late 1870s, a decade before Aunt Zuckie's birth, Portuguese-born shore whaler Cristiano Machado was serving as mission caretaker and renting the orchardist's adobe. As successor to William Dutra, Machado planted 200



Monterey shale was used as infill between elongating wood stud walls in Aunt Zuckie's restoration of the Carmel Mission Orchardist's Adobe. L.S. Slevin photograph taken on January 1, 1920; by permission of Bancroft Library, #033137.

new trees purchased from James Waters of Watsonville. On the adjacent land, he sowed his crops among the crumbling adobe ruins of the once-extensive mission complex.

Today a pink two-story frame house stands immediately to the north of the restored orchardist's adobe. Captain Victorine, a shore whaler from nearby Point Lobos, reportedly built this redwood dwelling in 1883 as a means of inducing the Machado family to stay on after they lost two of their daughters to an outbreak of diphtheria. The chronic dampness of the old adobe casita was thought to be a contributing factor in the deaths, and so it was abandoned.

According to historian John Woolfenden, writing in the *Monterey Herald* in 1971, Machado stayed on as mission caretaker until 1920. Martin Morgada's more recent research, published in 1987, maintains that Machado retired to Monterey in 1907 and died there in 1924.

Machado's successor as caretaker of the Carmel Mission was none other than my Aunt Zuckie. On January 1, 1920, Carmel's resident photographer Louis Slevin recorded the event by posing her in a mission portal holding the very same key that Cristiano Machado was photographed with in 1909. On that same New Year's Day in 1920, Slevin also documented work-in-progress on the restoration and expansion of the Mission Orchardist's Adobe. The



Señor and Señora Zorraquinos, Spanish dancers, flank the entry to the Mission Tea House, with the pear orchard visible through the archway. Photograph by Louis Slevin, June 1920, courtesy of the Monterey County Free Library.



The Zorraquinos strike a pose on the patio of the restored Orchardist's Adobe. Photograph by Louis Slevin, June 1920, courtesy of the Monterey County Free Library.

Carmel Pine Cone for that week featured an article about Father Mestres' ambitious mission restoration plans but failed to mention Aunt Zuckie's tea house project, ongoing at the time.

There is a photo of a groundbreaking ceremony dated November 2, 1919, but construction on the Carmel Mission outbuildings did not begin for some time. The very first construction undertaken was the expansion of the Orchardist's adobe, shown on page 17. The date of this work-in-progress photograph refutes the contention that sculptor Jo Mora



Francis J. Hickson as Father Serra, 1924. Courtesy of the California History Room, Monterey Public Library.



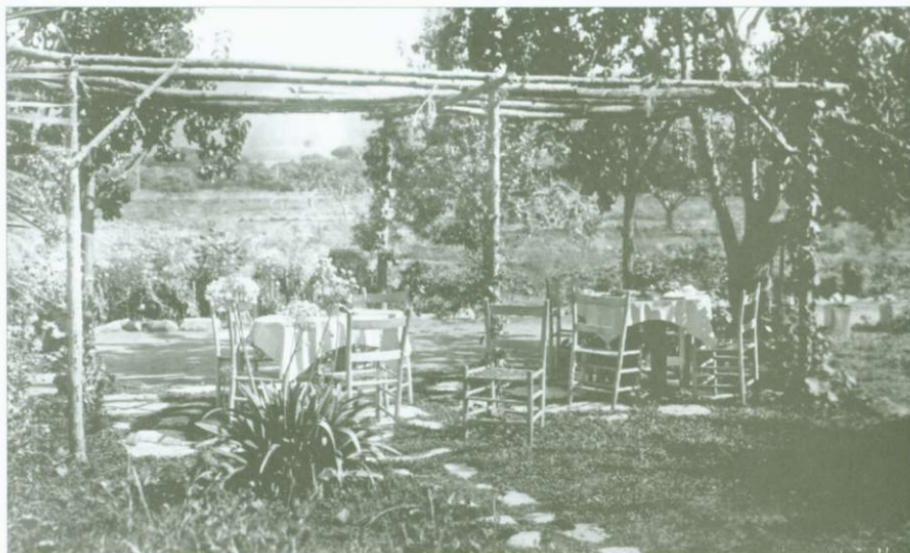
East façade (rear) of the Mission Tea House circa 1921, showing the fieldstone chimney added by the versatile artist, sculptor and building designer Jo (Joseph Jacinto) Mora.

restored the orchardist's adobe, because Mora and his family did not relocate to Carmel until 1921. It is possible that architect Bernard Maybeck designed the extension. According to a 1981 oral history of Father Farrell by Amelie Elkinton and this author, Jo Mora added the stone fireplace and chimney.

The Mission Tea House opened in the summer of 1920 to great fanfare. The *Carmel Pine Cone* announced that Maria Antonia Field—a Munras descendant and mission restoration benefactress—would sing at the fiesta, garbed in Spanish costume. The paper also featured a list of related events scheduled to continue throughout the summer.

For the tea house opening, Aunt Zuckie wore her *mantón de Manila*, a particularly magnificent example of the elaborately embroidered silk shawls used in Spanish and Mexican California. I inherited the shawl, formerly insured by Lloyds of London, along with the following "History of My Spanish Shawl:"

Pío Pico gave the shawl to Trinidad Ortega—afterward Mrs. Miguel de la Guerra. Mrs. de la Guerra sold the shawl to her cousin Mrs. Yndart (a de la Guerra descendant). Mrs. Yndart sold it to her cousin, Mrs. Tevis. Mrs. Tevis sold it to Miss Claribel Haydock. (Pío Pico was the last Mexican-era governor of California. The De la Guerra family, based in Santa Barbara, was one of the most distinguished Alta California families during the Spanish and Mexican periods. The Tevis family leased and later purchased the Mission Orchard House and the adjacent frame dwelling.)



Outdoor seating under the ramada at the Mission Tea House in the 1920s, with the orchard in the background. Courtesy of Henry Meade Williams Local History Department, Harrison Memorial Library, Carmel.

Aunt Zuckie's splendid shawl—pale yellow silk with bright green fringe and multicolored embroidery—was on display at Casa Boronda for "A Walk Back in Time on the Monterey Mesa," an event organized to benefit the Monterey Museum of Art in May 2003. Photograph with Casa Boronda owners Harry and Letitia Parashis by event organizer Julianne Burton-Carvajal.



Louis Slevin captured the dancers at the opening festivities. Their inscription in Spanish on the back of one of the photographs expresses admiration for Aunt Zuckie's shawl and recalls also the large audience that attended Steven MacGroaty's *Mission Play* at San Gabriel, where one of the featured dances was a *jota* performed against a painted backdrop depicting the Carmel Mission.

Aunt Zuckie may have witnessed this performance in 1915 while visiting her friend Eva Lopez-Lowther, whose restored adobe stood across the street from the Mission Playhouse. She may have met the Hollywood actor Francis J. Hickson there at the same time. Hickson would be the only professional actor invited to the Monterey Peninsula to perform in the great Serra Pageant of October 1924—a week long series of events that culminated with the dedication of Jo Mora's Father Serra cenotaph.

In that same 1981 conversation, Father Farrell recalled that Marcelina Dutra, who resided in the Alvarado Adobe on Dutra Street behind Colton Hall, was the tearoom cook. Census data confirms this information. Señora Dutra was known far and wide for her *sopa de albóndigas* (meatball soup) seasoned with mint. The initial menu also featured tamales and hot chocolate.



Interior of the Orchardist's Adobe as Mission Tea House in 1920, with exposed beams and posts, brick floor, stenciled dado, folding chairs, tables draped in oil cloth, and walls adorned with hand-wrought candle sconces and oil paintings. The baby grand piano in the corner suggests frequent musical entertainment. Louis Slevin photograph courtesy of Pat Hathaway, California Views #71-19-03.

Aunt Zuckie had a large number of friends in Southern California preservation circles. These acquaintances, along with Eleanor Banister's oil portrait of her, suggest that she may have lived there at some point. She once took my mother and me to visit Eva Lopez-Lowther, who restored the adobe that bears her name at Mission San Gabriel. Aunt Zuckie also counted Marie Walsh Harrington and her husband Mark, who jointly restored the Andres Pico Adobe at Mission San Fernando, among her close friends. As a member of the Southwest Museum staff, Mark Harrington worked on the ambitious reconstruction of Mission La Purísima Concepción near Lompoc in the 1930s and wrote *How to Build a California Adobe*.

The *Carmel Pine Cone* of February 12, 1920 reported that, at the request of Father Mestres, the renowned Berkeley architect Bernard Maybeck had just completed a "magnificent drawing of the restoration plans" for the Carmel Mission complex. According to information in the Chancery Archives at the Diocese of Monterey, the Spanish Missions of California State Committee, part of the Spanish Mission Preservation League, was organized in 1920 with the Right Reverend Bishop John J. Cantwell as Chairman, the Reverend Father Raymond M. Mestres as both Vice Chairman and Treasurer, and Maria Antonia Field as Secretary. Archival sources also note that Claribel Haydock founded and chaired the Carmelo Valley Committee, which included photographer Louis Slevin and Catherine Hatton, whose family owned the handsome dairy at the mouth of the valley, as well as Leon Narvaez, Thomas Riordan, Luis Tarango, Jesse De Amaral, Stella Guichard, Herminia Bremmer and Eva de Sabla.

On December 1, 1920 the Bishop of Monterey and Los Angeles wrote to Father Mestres about "the mission preservation group sponsored by Miss Claribel Haydock," declaring that he considered the names of clergy listed on the organization's letterhead, including the name of Father Mestres himself, unauthorized. The bishop's letter admonished the church fathers to have nothing more to do with the group.

By this time, however, as confirmed by several articles in the *Carmel Pine Cone*, the Carmelo Valley Committee had already spearheaded a year of fundraising activities, and even the Bishop's disapproval could not stay the momentum. The following year, Father Mestres invited sculptor Jo Mora to town to begin work on a cenotaph for Father Serra, an undertaking that took three years to complete and was recognized by Mora at the time as "the supreme professional effort of my life." (See fall 2003 *Noticias*.)

The January 27, 1923 edition of the *Carmel Pine Cone* reported that, after three years owning and managing the tea house, Claribel Haydock sold it to Mrs. Eva K. de Sabla. The same article indicated that Tilly Polak, owner of a Carmel antique store, had already been operating the venue for about

six months in association with Thomas G. Fisher, and that a new tenant was being sought. In March of the same year, lessee Harriet McDonald, assisted by Hazel Burwell, re-opened the Tea House with the addition of a dance floor—and a more conventional menu featuring turkey pot pie. *Polk's City Directory* of 1926 provides evidence of yet another management change: Mary M. Smith was operating and residing at the Tea House that year.

At the end of the decade, for reasons still not totally clear, the ownership of the Mission Orchardist's Adobe became a matter of concern for the Catholic hierarchy. Title to the property appeared uncertain and a series of unrecorded transactions involving Claribel Haydock, Eva De Sabla, and Father Mestres as representative of the church were reportedly called into question. Rumors and innuendo continued to circulate as late as the 1970s, when Harry Downie indicated to this author that the two women "got the property away" from Mestres in an unspecified but underhanded manner.

Correspondence in the Chancery Archives at Monterey offers some insight into the matter. On February 6, 1929, historian Laura Bride Powers wrote to Bishop John Bernard MacGinley concerning the mission orchard property and Father Mestres. The Bishop pressed an inquiry, conducted at the Hotel Resetar in Watsonville. On August 25, 1929, as a result of the proceedings, Father Mestres promised to contact Mrs. De Sabla in San Francisco to request that she renounce her claim to "Lots 1, 2, 3, 4, 5 and 6 of Block 1, described in a document dated August 8th, 1929."

Four days later, on August 29th, Father Mestres wrote the Bishop a letter regarding the orchard property. He explained that thirty years earlier, when charged with identifying and securing a suitable site for a Carmelite Monastery, he had contracted to buy the Silvey tract immediately north of Point Lobos, overlooking today's Monastery Beach. Noel Sullivan, nephew of Senator James Phelan and a prominent local personage, had come forward as the prospective benefactor for this purchase. When the funds came due, however, Father Mestres turned instead to Mrs. De Sabla.

Mestres indicated in this letter that the deeds to De Sabla were dated June 18, 1928 and October 15, 1928. The dates of these transactions are puzzling because we know that the adobe was rehabilitated and enlarged in 1919-1920. However, it is probable that the business and building were bought and sold independently of ownership of the property itself.

According to other records in the Chancery Archives, the Carmel Mission Tea House was transferred to a Mrs. Solari by Bishop Cantwell on July 26, 1930. There is a letter written on August 8th of that year to Reverend Scher, Father Mestres' replacement, about leasing the Tea House.

Forty years later, John Wolfenden reported in the *Monterey Herald* that Claribel Haydock Zuck sold the Mission Orchardist's Adobe property to the



Eva De Sabla, Carmel's first woman mayor.

Tevis family "about 1930." Because Aunt Zuckie owned the Carmel Realty Company for a time, her role may conceivably have been as real estate broker for the owner, Mrs. De Sabla. No recording of such a transaction has been found in the Monterey County records.

Several of the dates associated with Mission Orchard property transactions do not correspond to recorded deeds, posing challenges to the researcher. Wolfenden's 1971 article in the *Monterey Herald* suggests that heirs to the intermarried Machado, Dutra and Cantua families were denied title by

the U.S. Land Commission set up after the United States annexed California in 1846 to adjudicate property claims. Unfortunately, there is no record of such an application ever being submitted, and no record of sale or gift of the property to Father Mestres has been located at the Monterey County Recorder's office. It is possible that the previous owners gave up possession without filing a quitclaim deed.

Father Mestres died soon after the inquiry. Eva De Sabla, elected the first woman mayor of Carmel in 1920, would outlive him by two decades. She was the wife of Eugene De Sabla, Sr. and stepmother to Eugene De Sabla, Jr., co-founder of Pacific Gas and Electric Company. Mrs. De Sabla spent the last four years of her life sharing Aunt Zuckie's home in San Juan Bautista. At her death in 1948, she named Aunt Zuckie beneficiary of her estate.

I am surrounded by items that Aunt Zuckie bequeathed to me upon her death in 1967, some of which were left to her by Mrs. De Sabla. I have cherished all that my godmother willed to me while becoming in recent years more conscious of her intangible legacy. My life reflects her fascination with California history, her affinity for art and artists, her joyous color sense, her appreciation of handicrafts and antiques, her love of period towns and buildings, and her dedication to bringing them back to life.

Of course there are several others who also helped guide me toward the career path I eventually chose in California history and the preservation of adobe buildings, but I see now that Aunt Zuckie was persistently pointing me in that direction long before I was old enough to take notice.

Amelie Elkinton (1905-1992)

Years went by. I married, completed my bachelor's degree, gave birth to two boys, and became increasingly involved in volunteer work around preservation issues in Santa Cruz, where we lived. At a time when I was seeking to develop a career path but feeling insufficiently qualified, I was fortunate to be mentored by another fascinating and influential woman. Amelie Nichols Kneass Elkinton succeeded Laura Bride Powers as curator of Custom House, and also served as curator of Stevenson House, Pacific House and First Theater.

Her daughter Nora Kneass Vignoli confirms that Amelie did not enjoy writing. In 1961, California State Parks compiled a summary of the information that Amelie had collected over the years on what we now call the "material culture" aspects of life in the adobes, publishing a limited number under the title *Furnishing an Early California Home*. The volume that Amelie and John Wolfenden co-authored on Captain John Rogers Cooper (1983) somehow does not represent the best efforts of either collaborator. Although Amelie never managed to bring her extensive genealogical and oral history research into print, she generously shared her findings with respected authors like Augusta Fink and Harold Kirker.

Amelie's legacy as a historian is of exceptional importance for many reasons, but principally because of the extensive collection of notes, articles and photographs that she left to be archived at Mayo Hayes O'Donnell Library, and because of her wise and generous mentoring of several young women who have since assumed important positions in preservation, the arts, and State Parks. Amelie's heirs include Eileen Hook, Donna Penwell, Kathleen Davis, Pamela McGuire, Bonnie Porter, and Mary Wright, all of State Parks, as well as archivist Mary Ellen Ryan, Monterey County historian Meg Clovis, and Susan Klusmeier, formerly of the City of Monterey Museum Department, now executive director of the Carmel Art Association. For all these women, and others, Amelie Kneass Elkinton was *the historian who provided the intellectual framework and research-reinforced grounding that shifted the dominant paradigm from nostalgic fantasy-weaving to verifiable history*.

In the 1920s, when Aunt Zuckie owned Carmel Realty Company, Amelie was one of her employees. I first met Amelie in 1976, when Norman Wilson and Pamela McGuire of California State Parks organized a conference at Santa Barbara on "Three-Dimensional Culture." The keynote speaker, Malcolm Watkins of the Smithsonian Institution in Washington DC, emphasized the importance of "material culture" to the understanding of California history. The conferees were a veritable "who's who" of California

historians. Two of the most eminent were Father Maynard Geiger of the Santa Barbara Mission Archive Library and Amelie Elkinton, State Historian for the Monterey District of California State Parks. Architectural historian Harold Kirker introduced Amelie to the assemblage as "Mrs. Adobe."

According to her daughter Nora Vignoli, Amelie Nichols and her mother relocated to the Monterey Peninsula in 1929, where Mrs. Nora Kain Nichols found employment at the Carmel Art Association. Within two years of their arrival, Amelie's active interest in both art and history led her to become a founder of the Monterey History and Art Association. She maintained that affiliation for sixty-one years, until her death in 1992, serving for many years as MHAA's historical consultant, and as editor and co-editor of *Noticias del Puerto de Monterey* from 1969 through 1980.

Her commitment to the historic preservation concerns of the Association, together with her extensive historical knowledge, led to her appointment by the National Trust for Historic Preservation to the Advisory Committee on the Cooper-Molera Adobe restoration project (1980-1985). Amelie was also a member of the Monterey County Historical Preservation Advisory Board and a professional advisor to the City of Monterey Historic Preservation Commission.

My husband and I had just purchased the Branciforte Adobe in Santa Cruz, and were curious to learn all we could about its historical association with the officially designated Villa de Branciforte, the town plotted in 1797 by a Spanish military engineer across the San Lorenzo River from Mission Santa Cruz. In our conversations at the Santa Barbara conference, Amelie offered a number of helpful suggestions about how to go about researching that history.

Amelie Kneass Elkinton, featured speaker at MHAA's 55th annual meeting, held in the garden of the recently restored Cooper-Molera Adobe complex in 1986. Monterey Herald photo. This and the news photos on pages 31 and 32 courtesy of Nora Kneass Vignoli.



She mentioned that she had been part of an informal group of local historians and genealogists that included the late Leon Rowland of Santa Cruz, who had written a booklet on the Villa de Branciforte. Other members of that group were Mrs. Irene Soberanes, Ralph Milliken, and Brother V. Henry.

Amelie encouraged all her protégés to explore public records in depth and to pursue primary documentation in the form of historical photographs, documents, letters, and oral histories. Oral history was one of her consuming passions. In her work as Curator of the Custom House Museum under the auspices of MHAA, and later as the first California State Parks Historian for the Monterey District, she continued to extract and record precious information from a group of "little old ladies" who used to visit her at the Custom House to reminisce about early Monterey. Among her oral history sources were Millie Birks, who grew up in the Custom House; Emma Butler Bennett Ambrosio, a fourth-generation Boronda descendant raised in the family adobe on the Monterey Mesa; Juanita Johnson Cooper, who grew up at Larkin House; Josie Fussell, daughter of restaurateur Jules Simoneau, who is remembered for befriending the young Robert Louis Stevenson during his months in Monterey; and Maria Antonia Bach Thompson.

Discretion was part of Amelie's professional ethos. Her informants shared a number of secrets that she made sure to protect until no living person could be hurt by their revelation. For example, she waited until after the death of Thomas O. Larkin's granddaughter and heir, Mrs. Alice Toulmin, before disclosing the fact that the Larkins' first child was conceived out of wedlock, and she waited until after the deaths of Stevenson's in-laws Adolfo Sanchez and Nellie Van der Grift Sanchez before weighing in regarding the alleged 1840s romance between their good friend Señorita Maria Ygnacia Bonifacio and the American Lieutenant William Tecumseh Sherman. Amelie kept mum about deaths by suicide and other troubling revelations, but if I came upon such information and asked her to verify it, she would share what she knew. Despite her principled restraint, she savored historical gossip as much as the next person.

Starting about 1933, Amelie was hired as a social worker for a Depression-era program. In that official capacity, she assisted the Soto family of the Soto Adobe on Via Joaquin, off today's El Dorado Street. In 1940, Amelie married sculptor William Kneass, foreman of the carpentry shop at Fort Ord. Sadly, he left her a widow just thirteen years later.

During the 1930s and 1940s, as coordinator and supervisor of the Works Progress Administration sponsored Federal Art Project, Amelie became acquainted with most of the artists in the Monterey region. One of the artists she supervised was Sibyl Anakieff, who produced over 100 large-format photographs of the historic buildings of Monterey County. An oral

history covering that part of Amelie's career can be found on line.

One of Amelie's great interests was proper protection of archival materials. At one point, she arranged for the archives of the Monterey History and Art Association to be safely stored in the vault at the Stevenson



House. She also played a major role in the

Amelie enjoying a Merienda; photograph courtesy of Nora Vignoli.

construction of the airplane-hangar sized vault behind the Boronda Adobe in Salinas, part of the Monterey County Historical Association, Inc., where surviving Spanish and Mexican-era records are conserved.

The office of the Federal Arts Project where Amelie worked was located on the second floor of Colton Hall. Francis "Pinky" Dorn, designer of the Spanish-style Soldiers' Club on the cliffs of Fort Ord, imitated the portico and flying staircases that were added to Walter Colton's building—an architectural borrowing that Amelie would certainly have noted. Amelie described for me how the two young soldiers who were painting the murals for the interior laid their long canvases out on the floor of Colton Hall. When the US entered the war and they were about to be reassigned, General "Vinegar Joe" Stilwell himself intervened to ensure that they were allowed to finish their art project before shipping out. As one of the General's great admirers, Amelie was intrigued to learn that my father, former chief medical officer at the Presidio of Monterey, was Stilwell's personal physician. (The Soldiers' Club, known as Stilwell Hall from 1966, was demolished in 2003.)

Amelie's last project for California State Parks, prior to her retirement and remarriage to Fred Elkinton in 1961, was a furnishing plan for the Castro-Breen adobe in San Juan Bautista. In 2005, working with other State Park staff, I completed a new furnishing plan for the same building. Relatively recently, a file surfaced at San Juan Bautista State Historic Park containing Amelie's research into the colors used to paint the historic adobe buildings of Monterey County. She had done scrapings of a number of adobes no longer standing as well as several that are still extant. Amelie never mentioned this to me, and I never had the chance to tell her that historical color accuracy is a particular interest of mine. Hopefully, she would be pleased with the new

paint colors in Zanetta Hall at the San Juan Bautista State Historic Park, scientifically determined to be historically appropriate.

The author's credit for *Adobes in the Sun: Photographs by Morley Baer*, an outstanding tribute to Northern California's adobe heritage, reads "text by August Fink with Amelie Elkinton." Nora Vignoli notes that her mother, who avoided the limelight, was proud to receive an award of merit in 1982 from the California Historical Society for contributions to the preservation of California's heritage. Her fellow honorees were two people she greatly admired, photographer Ansel Adams and historian Augusta Fink.



Augusta Fink, Amelie Elkinton and Ansel Adams receiving awards from the California Historical Society in 1982. Monterey Herald photo courtesy of Nora Vignoli.

After her remarriage, Amelie was able to travel to far-off repositories of historical information, visiting archives as far away as Mexico City. She combed the National Archives in Washington D.C. for information about the US military occupation of California in the 1840s, and searched the Harvard University Library in Cambridge, Massachusetts for data on the early hide and tallow trade. In later years, new historical resources became available at the UC Santa Cruz library, thanks in part to founding map librarian Stan Stevens. Because access to that library involves walking up a steep hill, Amelie requested that I research the Sanborn Maps and read the microfilm for her, and it was my pleasure to do so.

Sometime in the 1980s, Amelie's friend and fellow MHAA member Carol Todd took her to view the vault in the Special Collections section of the McHenry Library at the University of California, Santa Cruz. Years earlier, Leon Rowland had borrowed the original Boston and Day account book from the Santa Cruz City Museum and lent it to Amelie, who was researching the history of the Boston Store for California State Parks. On that excursion to Santa Cruz, Amelie made sure to return the account book to its appropriate repository.

Amelie was particularly helpful with my research for the restoration of the Santa Cruz Mission Adobe, a California State Historic Park. Half of the building had been acquired and renovated by Felipe Armas in 1848, and it just so happened that Amelie, who had an insatiable interest in Hawaiian

history, "knew where the bodies were buried" relative to Felipe and Joaquin Armas of the Parker Ranch. Most of that information was stored in a carton of Custom House records that Millie Birks had given Amelie, who had in



(Herald Photo)

Wallbanger

Amelie Elkinton, a former curator for the California State Parks system in Monterey who is now a historian for the Monterey Peninsula History and Art Association, takes first whack at a wall that is to be removed from Custom House Plaza, as city officials and residents look on. The wall will be taken down over the next three weeks as part of a \$38,000 joint city-state project to make the plaza more inviting to the public. Constructed a number of years ago to offer wind protection to the plaza, which is adjacent to Fisherman's Wharf, the wall instead had the effect of surrounding and isolating the plaza, said Councilman Richard Hughett, who presided at Friday's wall-breaking ceremonies.

Monterey County Herald, September 29, 1984

turn deposited the material in the University of California's Bancroft Library in Berkeley many years earlier. When that box of documents was retrieved from the Bancroft Library's long-term storage facility in Richmond at my request, I found that it contained copious notes in Amelie's tiny handwriting.

She and I also shared an "esoteric" interest in the physical aspects of historic buildings. She was an early member of the Association of Preservation Technology, started in Canada by Herb Stoval, and a staunch proponent of specialized professional training. "Mrs. Adobe" was therefore quite pleased when I decided to pursue advanced training in adobe conservation.

In 1989, when National Parks Service Director William Penn Mott selected me to represent the United States at the International Center for the Study of Preservation and Restoration of Cultural Property (known by its Italian acronym, ICCROM), Amelie immediately went into high gear. She not only made a substantial personal contribution to help defray my expenses during the six months I would be spending in Rome but, assisted by Mary Ellen Ryan, also enlisted others in support of the cause. Working through Congressman Sam Farr, she arranged for a private, non-profit organization to accept grants and contributions on my behalf.

In 1988, after years of laborious restoration, my husband and I sold the Branciforte Adobe in Santa Cruz in order to purchase the imposing two-story Rancho San Andrés-Castro Adobe, overlooking the rolling hills north of Watsonville. On October 17th of the following year, our new home was heavily damaged by the Loma Prieta earthquake.

As distressed as she was about the imperiled survival of the Rancho San Andrés-Castro Adobe, Amelie was clearly more concerned about the prospect that our family would be homeless indefinitely. In 1992, after many months of prolonged and complicated negotiations with state and federal agencies, my husband and I finally received permission to build a new home on the Rancho property. Rather than telephoning Amelie, I drove out to Carmel Valley Manor, where she lived during the last period of her life, to deliver the news in person because I knew how pleased she would be. This happy encounter turned out to be our last get-together; Amelie died a few days later.

Aware for some time that her health was failing, she had dedicated herself to finding good homes for her research collections. During this period, she showed me cartons of research on Monterey County place names, an unfinished project for which she was anxious to find a suitable custodian. At my suggestion, she was delighted to turn these files over to founding UC Santa Cruz Librarian Donald Clark, who had published *Santa Cruz County Place Names: A Geographical Dictionary* in 1986. Although many experts warned Clark that the Monterey County project defied completion, even for

someone of his impressive qualifications, both he and Amelie lived to see the publication of *Monterey County Place Names* in 1991.

Amelie generously passed on to me a number of books and publications from her personal library, including complete runs of *Noticias*, the Los Californianos journal *Antepasados*, the *Academy Scrapbook* and the Association of Preservation Technology journals, as well as her personal research files on San Juan Bautista. Also included in the gift were a number of books on oral history, the one enthusiasm we did not share. Apparently, she had not given up hope of enlisting me in that pursuit!

Conclusion

Much remains to be learned about the early historic preservationists of our community. Sister Celeste Pagliarulo's pair of essays on Harry Downie, published by the *Southern California Quarterly* in 2003 and 2005, constitute an important contribution, but much still remains to be discovered about the history of the Mission San Carlos Borromeo del Río Carmelo. The editor of this publication has brought Monterey builder J.C. Anthony's career to public attention—particularly his early 1920s revival of the Spanish-era homes on the Monterey Mesa—through lectures, home tours, and exhibitions as well as *The Monterey Mesa: Oldest Neighborhood in California* (2002) and the summer 2004 *Noticias*, but much remains to be discovered about this period as well.

Several women who campaigned early on for historic preservation warrant a closer look. Stephen Salny's handsomely illustrated study of interior decorator Frances Elkins (Norton, 2005) puts her modernization of Casa Amesti, which she began in 1918, into the context of a ground-breaking design career with national and international repercussions. Before relocating to Eureka, State Historian Susan Doniger began researching the career of Laura Bride Powers. Other key figures who warrant investigation include historian Anna Geil Andresen of the Native Daughters of the Golden West, and Munrás family descendant Maria Antonia Field, generous supporter of Harry Downie's restoration of the Carmel Mission.

From the 1971 newspaper clipping to my surprise encounter with Aunt Zuckie at the Bancroft Library, the path of preparing this essay has been marked by coincidence. Additional connections continue to surface. Tilly Polak, manager of the Mission Tea Room in the 1920s, ran my mother's antique shop on the second floor of Pacific House in the 1940s. In 1939 Aunt Zuckie's ex-husband Ralph sold his Carmel home to artists Parker Hall and his wife Maxine Albro, my mother's future business partner. Decades later, my husband and I bought a number of things at auction from the Albro-Hall estate for our own historic home.

Making connections, and being directed by them, both fuels and rewards the researcher's labors. Amelie and Aunt Zuckie successfully conveyed their zeal for preservation to the generation that followed them. It is my hope that this memoir will inspire generations of the future to study, preserve and protect our region's unique historical and architectural heritage.

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Pre-1900 photograph of the Carmel Mission from the Mission orchard property, courtesy of Pat Hathway, *California Views* #72-17-88.

Edna Emerson Cleave Kimbro
June 25, 1948–June 26, 2005
A Remembrance

World War II separated Dr. David Cleave, physician to the Monterey Presidio, and his wife Helen Graff Cleave in the fall of 1942, when General "Vinegar Joe" Stilwell requested that the doctor be sent to China to serve as his personal physician. Helen remained in Monterey to raise their son Todd. With artist Maxine Albro, she established and ran an import shop called The Mexican Idol opposite the Custom House.

Born after the family was reunited, Edna spent part of her childhood in the grand Bergshicker Victorian on Van Buren Street and Jefferson. The Cleaves were collectors, and their appreciation of art, crafts, and antiques was a significant influence on Edna's lifelong interest in the decorative arts.

Edna attended the University of California at Santa Barbara for two years. In 1969, she married Joe Kimbro, an Arabic specialist at Monterey's Defense Language Institute. Five years later, she completed her Bachelor's degree in Art History at UC Santa Cruz. Her senior thesis on Herter Brothers, architects and furniture designers for America's leading families in the late 19th and early 20th centuries, became the basis for an exhibition at New York's Metropolitan Museum of Art.

In 1976, the Kimbros purchased the modest Villa de Branciforte Adobe, believed to be the last surviving structure from the Spanish-era settlement at Santa Cruz, then undertook extensive restoration based on Edna's ongoing research. In 1981, Edna co-founded the Adobe Coalition, spearheading the successful community crusade to secure the future of the last Santa Cruz Mission adobe as a California State Park. Employed as research historian for this project, Edna worked closely with restoration architect Gil Sanchez and developed a furnishing plan for portions of the interior. The restored School Street Adobe—built in 1823 by the brand-new Republic of Mexico to house native American families in recognition of their citizenship—is the only Mission-era site in the West dedicated to interpretation of the Native American experience. During the 1980s, Edna continued to work as a consulting historian, expanding her radius to include both Monterey and Ventura Counties.

Edna was one of two Americans chosen to attend a training program at the International Center for the Study of Preservation and Restoration of Cultural Property (ICCROM) in Rome from January to June 1989. The previous year, she and Joe had acquired the grandly proportioned Rancho San Andrés-Castro Adobe near Watsonville, a rural treasure that Joe had "discovered" while they were negotiating purchase of the modest Villa de

Branciforte adobe. "I'll show you what a really nice adobe looks like," Joe had told Edna at the time, and they agreed to stay in touch with the owners of the more commodious home.

In 1987, those owners notified the Kimbros that they were ready to sell their rural property and granted them twelve months to complete the purchase. Edna, Joe and their two sons had enjoyed their new residence for barely a year when the 1989 Loma Prieta earthquake collapsed part of the broad two-story structure, forcing the family's relocation to an emergency trailer that became their "temporary" home for five long, cramped years.

In 1990, thanks to Edna's leadership, the Rancho San Andrés-Castro Adobe was designated a State Historic Landmark. A dozen years later, in 2002, the house, outbuildings, and an acre of land were conveyed to the State of California. Thanks to the Kimbros' generous vision and the untiring efforts of the Friends of the Castro Adobe and former Assemblyman Fred Keeley, this unique property is becoming a State Historic Park.

Between 1995 and 1999, Edna led the Adobe Seismic Retrofitting project sponsored by the Getty Conservation Institute. The goal was to develop an inexpensive method for protecting adobe buildings from destruction by earthquakes. Since mud-brick structures comprise some three-quarters of the world's dwellings, the resulting recommendations have had a worldwide readership. At the Getty's invitation, Edna traveled to Los Angeles last spring for a commemoration of the ten-year anniversary of this signal initiative. In the months before her death, she also had the satisfaction of traveling to archives in Washington D.C. with her cherished colleagues Charlene Duvall and Julia Costelo, and to a ceramics conference in Santa Fe, New Mexico accompanied by her husband.

In recent years, as State Historian II for California State Parks, Edna continued to focus on the conservation and material culture restoration of California's adobe heritage, lending her expertise to the San Antonio, San Miguel, and La Purísima missions as well as to the Presidio complex and



*Edna with Norman Neuerberg;
photograph courtesy of Charlene Duvall.*

Casa de la Guerra in Santa Barbara, Rancho Camulos in Ventura County, the Castro-Breen Adobe in San Juan Bautista, the William Dana Adobe at Nipomo, and Monterey's Royal Presidio Chapel. Also in Monterey, she prepared historic structure reports and/or furnishing plans for Stevenson House, Larkin House, First Theater, Casa de la Torre, the House of Four Winds, consulted on many other early structures, and co-authored historical context reports on the Presidio of Monterey (second site) and the "Old Monterey" neighborhood district.

Edna was especially proud to be named State Historian for the Monterey District of California State Parks in 2000, the third person to hold the title. She was an Advisory Editor of *Noticias de Monterey*, a co-founder of the Friends of Mission San Antonio, and a founding board member of the California Mission Studies Association which, in 2003, recognized her lifetime achievements by honoring her with its Norman Neuerberg Award.

After her training in Rome, Edna set about acquiring a reading knowledge of Spanish. Her painstaking investigation of primary documents from the pre-statehood era, pursued from 1990 until her death, has corrected countless long-standing historical misconceptions and contributed significantly to statewide reinterpretation of the mission era. Her extensive study of the art of the California missions, inspired by the mentorship of the greatly-admired Norman Neuerberg of Santa Barbara, will become widely available once the book on this topic that she was completing at the time of her death is published by the Getty Conservation Institute, which commissioned it.

With astounding resilience, Edna underwent several years of treatment for ovarian cancer. Her level of energy and accomplishment during the last few years of her too brief life is simply staggering. Her many-faceted contributions will continue to emerge for years to come, illuminating California's rich Novohispano past and guiding its preservation for the future.

Edna died at home in her sleep after marking her fifty-seventh birthday with husband Joe and son David. She also left behind son Joey, granddaughter Sakura Kimbro, brother Todd Cleave, niece Megan Johnson and great niece Chloe Johnson, along with a host of admiring friends and colleagues across the state of California and beyond—including the editor of this publication, who accepted the job at Edna's prompting.

Editor's note:

In the absence of its author, final preparation of this issue has involved consultation with Edna's family and colleagues, as well as supplementary research and writing. The final product is consequently more collaborative than anticipated when Edna agreed to the suggestion of combining research and memoir. The delay in publication reflects the effort to make this issue worthy of her memory.



En route to the Presidio of Santa Barbara, Edna stopped at the William Dana Adobe near San Luis Obispo for a consultation with the restoration project manager and a costumed docent. Photograph by Julianne Burton-Carvajal, 2004.

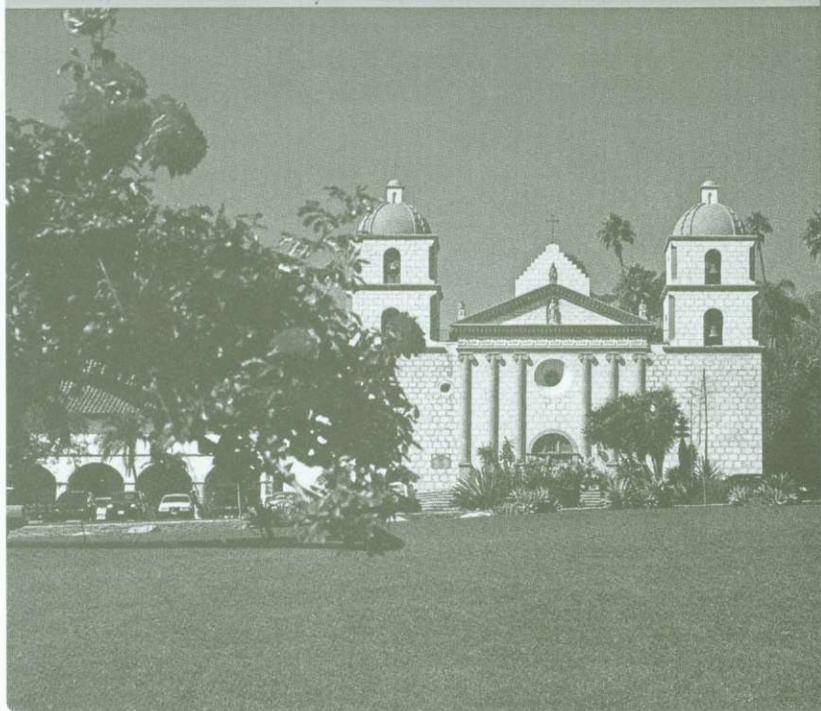
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CALIFORNIA'S MISSIONS AND PRESIDIOS

A Guide to Exploring
California's Spanish and Mexican Legacy

Tracy Salcedo-Chourré



California's Missions and Presidios: A Guide to Exploring California's Spanish and Mexican Legacy

by Tracy Salcedo-Chourré

Guilford, Connecticut: *The Globe Pequot Press*, 2005
232 pages, illustrated with photographs by the author

Tracy Salcedo-Chourré, a prolific writer of guidebooks to California and Colorado, has authored a guide to California's missions and presidios that successfully blends practical design, serious scholarship, and stylistic panache.

Covering the twenty-one missions in geographical progression from San Diego in the south to Sonoma in the north, this compact guide includes a detailed introductory essay, crisply annotated maps, a short glossary of Spanish terms, and suggestions for further reading, both in print and on line.

Each section begins with a full-page map followed by a page of essential information in easy-to-scan outline format. The body of each section offers information-packed accounts of "The Mission Yesterday," "The Mission Today," and "Nearby Points of Interest."

The content is substantial and commendably accurate overall. The infrequent errors (she dates the Carmel Mission from 1770 rather than 1771, and uses the term "Ohlone" without noting that it is a recent coinage applied to all the Native American groups of the Central Coast) are offset by the manifest care and sensitivity that the author brings to her endeavor.

Residents as well as visitors to California, casual tourists as well as serious historians of the state's Novohispano past, will be well-served by this exemplary guidebook, as practical as it is illuminating.

—*The Editor*

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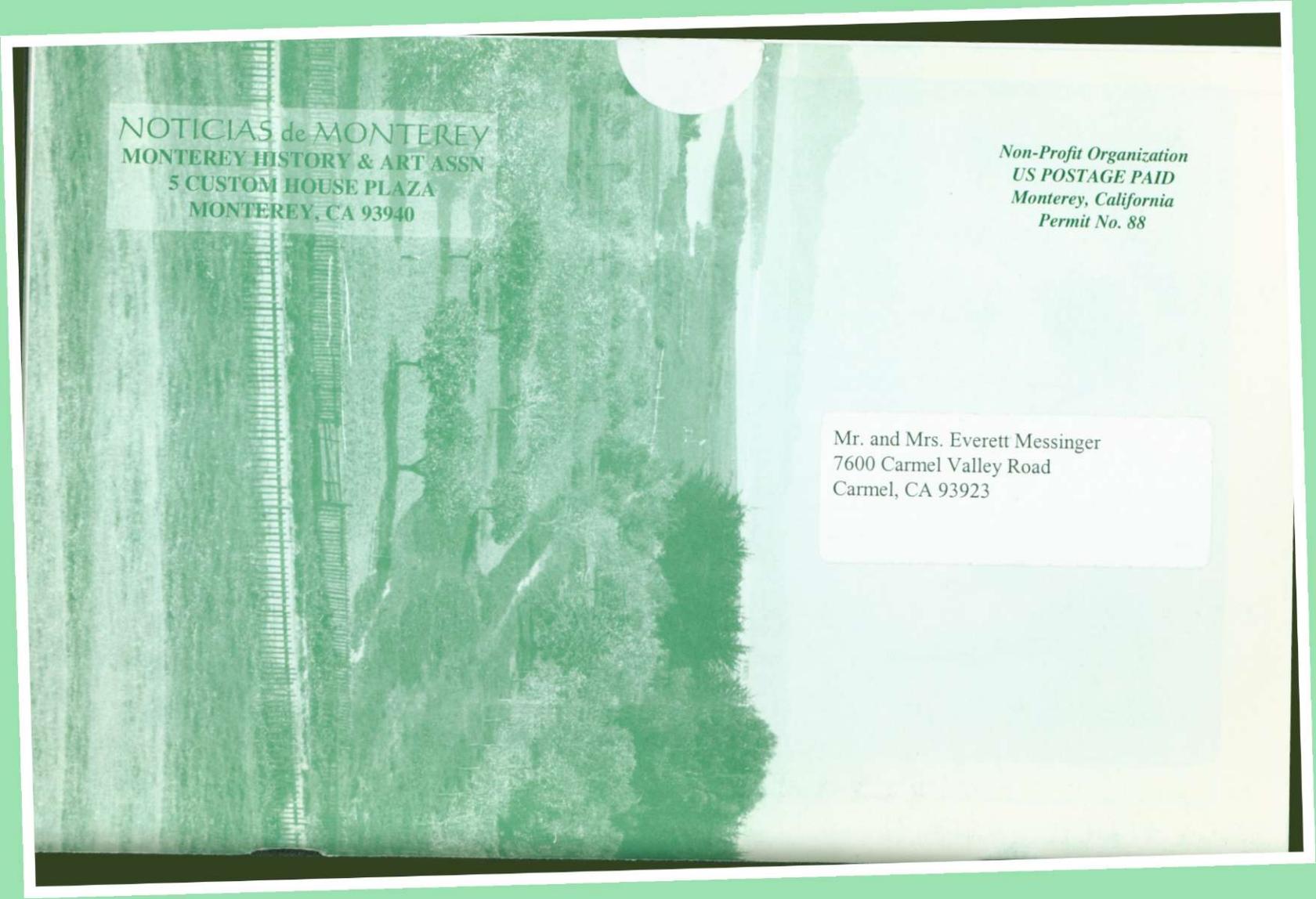
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*St. Benedict, carved by Native Americans at Carmel Mission.
Louis Slevin photograph courtesy of Monterey Public Library.*

A green-tinted photograph of a coastal landscape. In the foreground, a wooden fence runs across the frame. Behind the fence, there are several trees and a building partially visible. The background shows a body of water and a coastline with hills. The overall scene is peaceful and scenic.

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