

The background of the cover is a black and white photograph of the Monterey Presidio Chapel. The chapel features a large dome and a bell tower on the left side. In the foreground, there is a white picket fence, a large bush, and a vintage car with a person sitting in it.

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THE EARLIEST CHAPEL

Archaeology and Discovery at Monterey

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Institute for Archaeology, CSUMB

THE ROYAL PRESIDIO CHAPEL

A Short History

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Cover Illustration: Portion of a panorama by Francis C. Swain, 1910. On the left is the Young Men's Institute (or Sodality Hall). The bell tower shows Father Mestres' addition of a pyramid tile roof in 1894. (California History Room, Monterey Public Library, PAN-3476).

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Introduction

What do sealed crypts, buried monuments, ancient frescoes, 18th century coins, a King's ransom in century's old relics, and the excitement of discovery all have in common? If you answered archaeology, then you are in part correct! For, in this instance, the archaeology of the Royal Presidio Chapel, or San Carlos Cathedral, would have put you hot on the trail of some of the most important discoveries on the Monterey Bay in recent years. Called upon in 2006 to clarify the disposition of subsurface -- read archaeological -- remains and foundation footings of historic significance at the former *Presidio Real de San Carlos de Monterey*, I was initially hard pressed to learn all that I could about the archaeology of this bastion by the Bay in anticipation of the impending launch of a 5.5 million dollar conservation program that anxiously awaited my findings.¹ My recommendations were to constitute a mitigation plan for how best to protect the site's archaeological and historical resources (Mendoza 2007a, 2007b, and 2007c). After successfully negotiating a host of herculean hurdles, including the question of whether or not to remove five 50-year old Redwoods planted adjacent the Royal Presidio Chapel of 1791-95,² the mitigation plan was submitted to the City of Monterey.³ Upon approval of the recommendations in question, the Royal Presidio Chapel Conservation Project was free to commence work on the multi-million dollar conservation effort in question. In May of 2007, an intensive three and a one-half month program of archaeological monitoring was undertaken to document and mitigate the recovery of archaeological features exposed as the result of trenching operations pertaining to the installation of a system of subsurface conduits and French drains. This latter effort required that my 2007 lab and field crew, and I, log some very long days in the trenches mapping archaeological features and recovering a King's ransom in archaeological specimens for the three month period in question.⁴

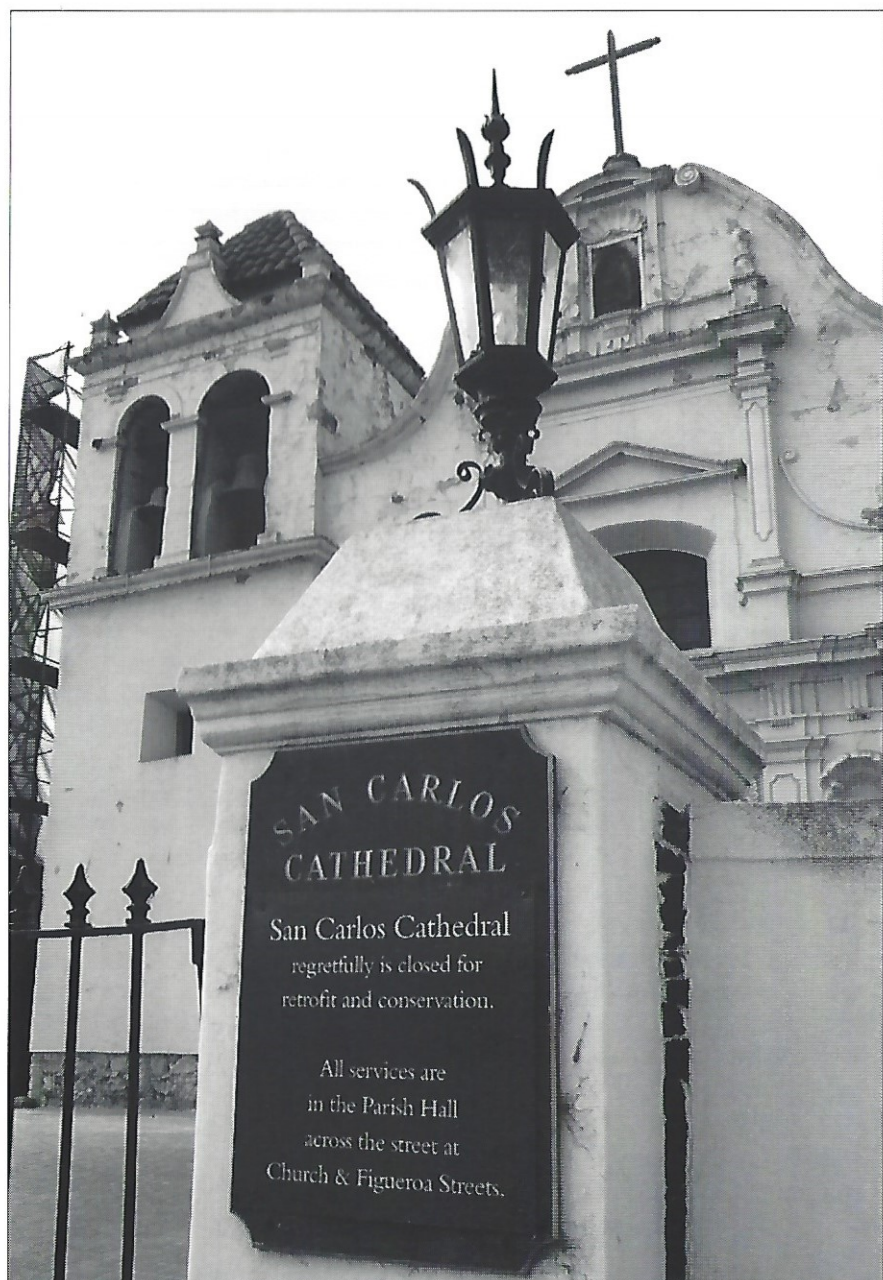
Each of the aforementioned archaeological undertakings brought to light a host of discoveries of unprecedented import to interpreting the architectural and cultural heritage of this most ancient of Hispanic Catholic and Spanish colonial church sites.⁵ The particularly exhilarating, albeit monumental, commitment in question then came to an end in September 2007, and I then redirected my lab and field crew to wash, process, electronically catalog, and photograph the thousands of speci-



The sculpted shale façade of the San Carlos Cathedral has been designated a national treasure via the National Register of Historic sites.

Photograph © Rubén G. Mendoza 2006.

mens recovered. In the summer of 2008, with the excitement of the 2007 program of discovery still fresh in mind, I was then abruptly beset by the welcome challenge of how best to save what I now know to have been California's earliest Christian house of worship.⁶ In July of 2008, demolition crews from Devcon Construction inadvertently exposed historically significant architectural materials that led to the discovery of this, the earliest documented Christian house of worship in California. The result of the salvage investigation that followed, when combined with findings from the vertical archaeology and conservation efforts in question, has radically altered our understandings of the Royal Presidio Chapel and its cultural and historical legacy. In an effort to clarify the magnitude of the findings so noted, this treatment serves to address the historic import of said findings for the heritage of early Hispanic California in particular, and the cultural and social implications for Monterey's place in the momentous wake of the Age of Exploration. Ironically, while the carved shale façade of the Royal Presidio Chapel or San Carlos Cathedral has long been designated a National Historic Landmark (1960; NRHP Reference No: 66000216), recognition for this site's overall significance would need to await the efforts of the Royal Presidio Chapel Conservation Project directed by Project Manager Cathy Leiker and the Reverend Peter Crivello of the San Carlos Cathedral parish. Until the seismic retrofit of the Royal Presidio Chapel was completed in 2008, and the Chapel was reopened to the parish and community on January 25th of



The San Carlos Cathedral – aka: Royal Presidio Chapel of 1791-95 – on the eve of its closure for the 2007-09 RPC Conservation Project undertaking. Photograph © Rubén G. Mendoza 2007.

2009, this most sacred and historic building was also one of the most endangered early historic structures in California and the West. After some 14 years of planning and fund raising, Project Manager Cathy Leiker and the Diocese of Monterey assembled a cutting-edge conservation team,⁷ and an army of contractors, to see through the historic preservation program in question. Since the Chapel has reopened it has drawn a groundswell of critical praise for the unprecedented series of discoveries of incalculable import to interpreting the archaeology, history, conservation, and preservation of the history and heritage of Monterey and its contribution to the settling of California and the West.

Archaeology of the Emerald Crescent

Since establishing myself and my family on the Monterey Bay in 1995, for the purposes of serving as a member of the planning faculty of what was then the newest campus of the California State University system, I have come to think of this most historic bay as the Emerald Crescent. Since the Reverend Edward Fitz-Henry's invitation to launch a long-term archaeological study at Old Mission San Juan Bautista (1995-Present), my work on behalf of the Diocese of Monterey and the communities of the California central coast has resulted in key collaborations with such noted personalities as the retired former Diocesan Curator Sir Richard Joseph Menn, and my work with both Sir Richard and Father Edward have led to a host of major archaeological undertakings, including those at missions San Carlos Borromeo de Carmelo, Nuestra Señora Dolorosísima de la Soledad, and most recently, the Presidio Réal de San Carlos de Monterey. Given the inexplicable "obscurity" of the Hispanic Catholic heritage of the region, particularly where American history texts are concerned, I have in addition come to (personally) redefine Monterey as the 14th Colony of the American experience.⁸ For some, it is no less than the Boston Harbor of the Hispanic Catholic heritage of North America. Moreover, as a result of those archaeological investigations that I directed at the Royal Presidio of Monterey of late, I now realize in retrospect, and as a result of the most recent findings from this research, how truly momentous and privileged I have been to have participated in one of the most important conservation efforts and archaeological undertakings in California and the West.

Archaeology of the Royal Presidio

The first leg of the archaeological investigation at the Royal Presidio of Monterey was undertaken in the fall of 2006 with an eye to the identification of the overall depth, breadth, and composition of the granite and shale foundation footings of the San Carlos Cathedral proper. This was done for the purpose of projecting anticipated conservation needs,



An assortment of Majolica and Galera earthenware recovered at the Royal Presidio Chapel in 2006. Photograph © Rubén G. Mendoza, 2006.

particularly as relative to the proposed seismic retrofit. A host of earlier investigations left open the question of the overall depth and integrity of the foundation features in question.⁹ Upon completion of the Phase 1 archaeology report, I was then called upon by Project Manager Cathy Leiker to undertake a large-scale archaeological monitoring effort that ultimately spanned the whole of the summer of 2007, and was by far the most intensive, exciting, and longest-running dimension of the archaeological undertaking by far. Phase 2 targeted the archaeological monitoring and mitigation of a contracted trenching operation that necessitated the excavation of some twenty-four 20-foot long, two-foot wide, and four to eight foot deep, trench spans that ultimately circumvented the whole of the San Carlos Cathedral; and bisected, and in turn proceeded, via a secondary trench, some 75 feet east along Church Street.

This portion of the undertaking recovered critical subsurface archaeological features that ultimately served to locate and identify a host of key historic architectural features, including the Padre's Quarters of 1778-79, the Soldiers' Barracks of 1778-79, Terrace 1 (1780-90), the shale-block Baptistry of 1810-11, the adobe Sacristy and Vestry of 1811, and the *galería* or arcade footings to both the Padre's Quarters and Soldiers' Barracks of 1778-79. With only trench-wide samples to work from, bringing closure to the interpretation of the architectural history of the Royal Presidio of Monterey would need to await further discoveries and explorations undertaken in the summer of 2008. A thorough reconsideration

of the findings from the vertical archaeology of the San Carlos Cathedral in turn clarified issues pertaining to the dimensions and composition of the architectural features so identified. In addition, the unanticipated re-opening of the Pacheco Crypt that lies beneath the Sanctuary, and at the heart of the Transept of 1858, ultimately confirmed the long held local lore about the Pacheco Crypt having long anticipated the installation of the Transept in 1858 (See Transept detail, Figure 5).¹⁰

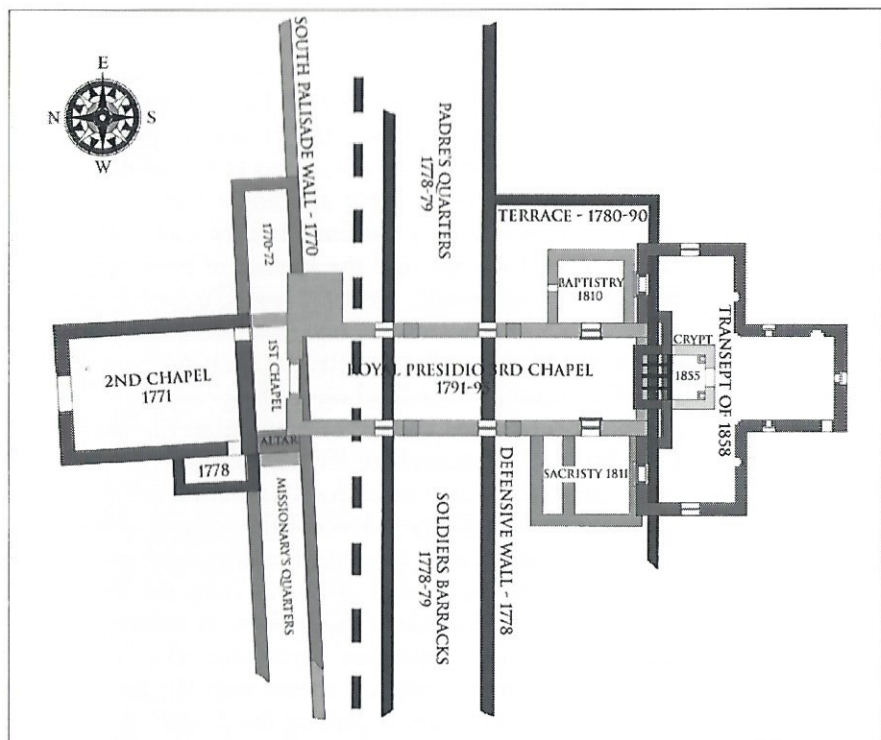
Ironically, despite the belief that the archaeology had run its course during the summer of 2007, a chance discovery during the summer of 2008 (brought to light by the removal of a brick pavement in the fore-court of the San Carlos Cathedral) necessitated the immediate intervention of an archaeologist. As such, on the evening of July 28th of 2008, I was once again called upon to document and mitigate the recovery of yet another subsurface architectural feature. This thereby launched Phase 3, which resulted in the recovery of the earliest, and perhaps the most significant, archaeological discovery to date – mainly, the Missionary's Quarters of 1770, and the critically significant Chapel of 1771.

In the Eyes of the Ancestors

Scholarly conjecture and local lore has long dictated that four chapels were established at the Royal Presidio of Monterey. It was thought, until a review of findings from recent archaeology and historic resources deemed otherwise, that two earlier *presidio* chapels were located at Monterey, and that the Chapel of 1771 was the third of four such chapels; and



Interior view of the sole unused chamber within the Pacheco Crypt provisionally dated to 1816–55. Photograph © Rubén G. Mendoza, 2008.



Recently revised and updated map plan and architectural history based on the archaeology of the Chapel of 1791-95. Map © Rubén G. Mendoza, 2009.

the second of four to be constructed with substantive materials consisting of granite rock footings, adobe walls, and lime stucco surfaces. The first Chapel structure was thought to have consisted of an *enramada* or pole and thatch lean-to, which made use of the *palisada* (or palisade defensive curtain of 1770) to anchor, and thereby comprise its south wall. The location of the 1st and or 2nd Chapel sites of the Royal Presidio of Monterey has long been identified with the southwest corner of the *presidio* compound; and that based on a proposed *presidio* map plan prepared by Spanish officer and engineer Miguel Costansó in June of 1770. Subsequent references to said location now appear based on Costansó's projected plan for the *presidio*, which was never fully adopted for the actual build-out of the *presidio* compound. This latter observation remains a point of contention as later observers continue to echo the sentiment that the original, or First Chapel of 1770, was located at the south or southwest perimeter of the *presidio* compound. In order to address the question of where in fact the First Chapel was sited, we are left to turn to both the ambiguous descriptions of early observers, as well as the particularly exacting early sketches of one José Cardero.

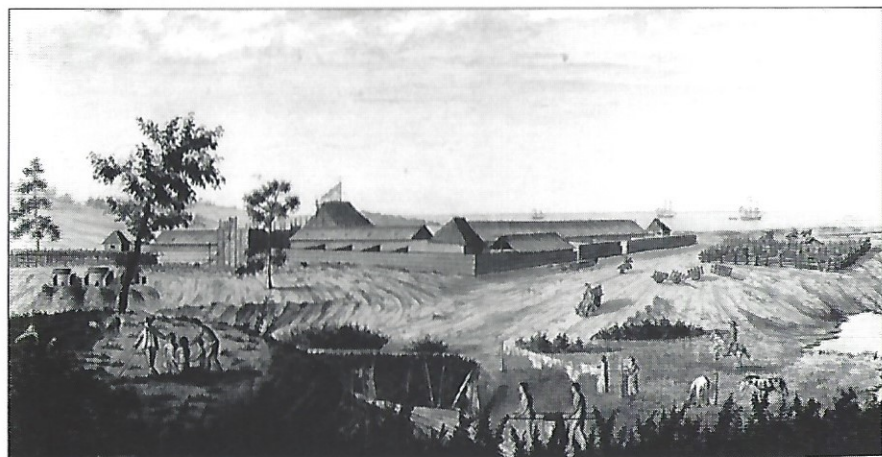
The Sketches of José Cardero

Evidence derived from the observations of the artists and scientists of the Malaspina-Bustamante Expedition of 1789-94 has long provided a visual reference to the architectural characteristics of the site of the Royal Presidio of Monterey as it appeared in 1791-92. It is to the credit of the 25-year-old José Cardero that the impeccable draftsmanship that he produced at that time in his life would long continue to play a key role in the interpretation of the history of science, and the science of history, in New Spain and the Americas more generally. Because José Cardero rendered his sketches of Monterey as a direct result of two landfalls at Monterey – the first from Alessandro Malaspina's corvette, the *Descubierta*, and subsequently, aboard the *goleta* (or topsail schooner/brig) *Mexicana* with Cayetano Valdés y Flores – questions remain as to whether the sketches were produced on the first and or second landfalls at Monterey.¹¹

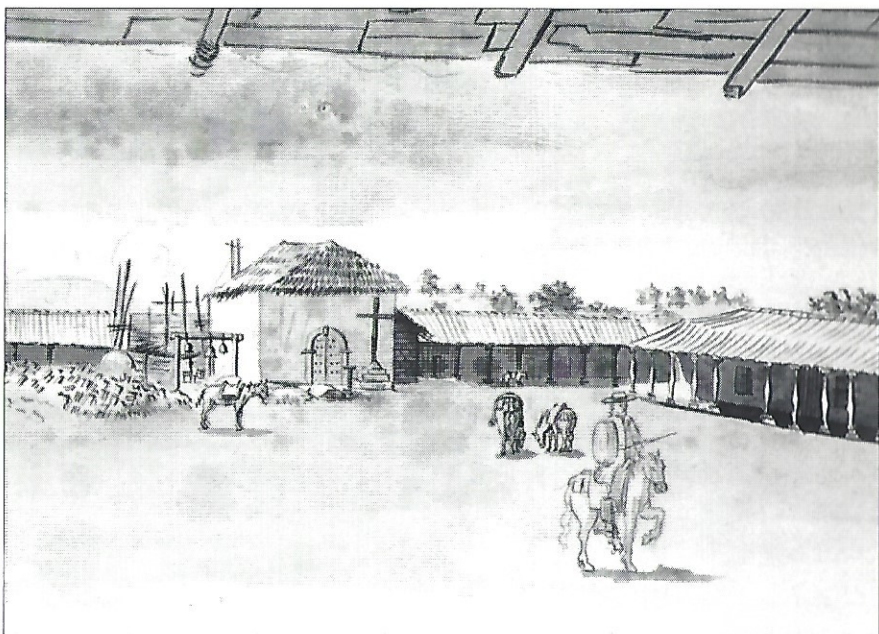
Despite the many questions that remain, José Cardero's invaluable 1791-92 sketches depict two distinct views of the Chapel of 1771. The first, and perhaps the most famous, *Vista del Presidio de Monte Rey*, depicts the whole of the *presidio* compound as viewed from the south, with the vessels *Descubierta* and *Atrevida* in the harbor. A third ship, the *goleta* or schooner, *Santa Saturnina*, arrived on September 16 of 1791, and joined the ships of the Malaspina Expedition at that time (Cutter 1960: 18). The second key Cardero illustration depicting the *presidio* presents a perspective looking south across the Presidio's *Plaza de Armas* (Plaza of Arms) toward the main façade of the thatched-roof Chapel of 1771. By that time, Cardero's sketches depicted an already considerably altered 20-year old adobe sans the massive bell tower that had been reduced to rubble by 1791-92.¹² In the *Plaza de Armas* sketch, titled *Plaza del Presidio de Monte Rey*,¹³ Cardero depicts the Padre's Quarters of 1778, and attached timber *galería* or arcade, with scaffolding for the Chapel of 1791-95 rising from the background. Recent findings pertaining to the *Plaza de Armas* sketch confirm that the scaffolding depicted to the south and east of the Chapel of 1771 served to facilitate the construction of the *espadaña* or bell wall and tower of the Chapel of 1791-95. The *Plaza de Armas* sketch also depicts the Sacristy of the Chapel of 1771 – to the west or right of the Chapel -- thought to have been added as a lean-to structure after 1778.¹⁴ Not only do recent discoveries confirm the exact location of the granite and shale foundation footings of the Chapel of 1771, and the Sacristy seen in the Cardero sketch, archaeology serves to confirm the precision with which Cardero rendered his subjects. Surprisingly, recent findings continue to reveal long-hidden "truths" that seemingly fly in the face of a long history of scholarship on the site and region, and thereby serve to dismantle this dimension of a longstanding and long cherished local traditions and lore on the heritage and history of the *Pueblo de Monterey*.

Identifying the Earliest Chapel

I have cautiously ventured references in this instance to the 1st through 3rd chapels of the Royal Presidio of Monterey. I should note that this has been done so as to address what I am now convinced constitutes a misinterpretation of the social and architectural history of the Royal Presidio Chapel – Structures 1 through 3. The San Carlos Cathedral, also known as the Chapel of 1791-95, is more often than not referred to as the 4th Chapel of the *presidio* compound. Recent findings from both the archaeology and history of the site now presuppose that the Chapel of 1771 was actually the 2nd Chapel, and a “Mission” structure to boot, whose construction was initiated while Fray Junípero Serra and Fray Juan Crespí were in residence at Monterey (1770-72). The earliest chapel of the Royal Presidio of Monterey, however, was that of the *jacalon* or pole, mud, and thatch structure erected in 1770. I hereby contend that the earliest Chapel of 1770 was in effect that subsurface structure identified (archaeologically) during the course of trenching operations undertaken in 2007 and 2008. That structure, which was built as part of a tandem Missionary’s Quarters, Warehouse, and Chapel, was erected along the southern defensive curtain or perimeter palisade of the *presidio*, and was blessed by Fray Junípero Serra on June 14th of 1770. According to Culleton (1950: 42), because of the particularly windy and inclement weather that befell the expedition on the feast day of Corpus Christi, June 14, 1770, the sailors of the expedition “made a canopy under the warehouse roof with the flags of the various nations” because the “chapel was not finished.” It was from this first, and provisional, sanctuary that both Fray Junípero Serra and Fray Juan Crespí ministered to the soldiers and civilians of the Royal Presidio of Monterey between 1770 and 1771.



View of the Royal Presidio of Monterey as it appeared to José Cardero in circa 1791-92. Courtesy of the Archives of the Diocese of Monterey.

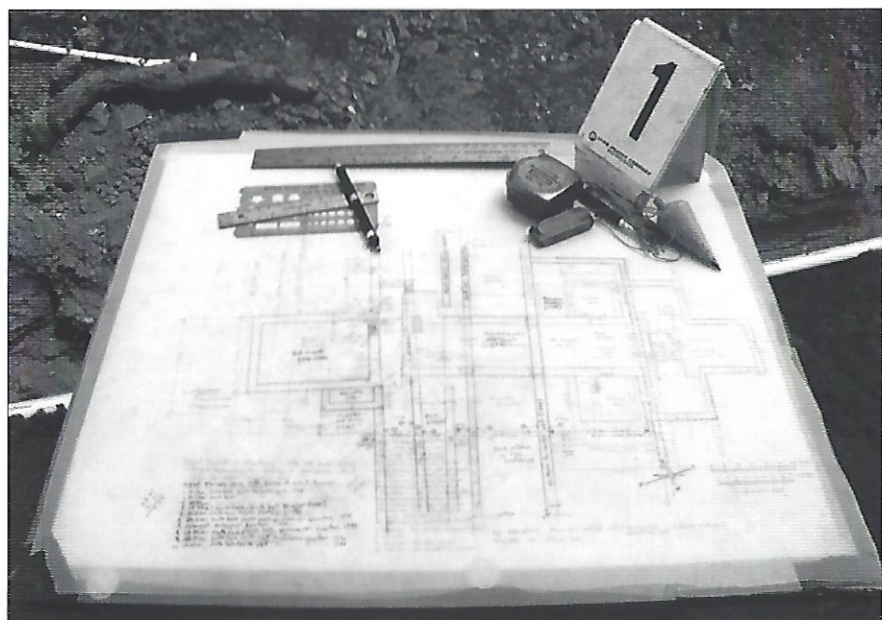


Cardero's sketch of the Chapel of 1771 as seen from across the Plaza de Armas in circa 1791-92. Courtesy of the Archives of the Diocese of Monterey.

Period of Construction

Archaeological findings from the area immediately north and west of the northwest corner of the San Carlos Cathedral reveal that the conjoined Missionary's Quarters, Warehouse, and Chapel were little more than a *jacalon* or large pole, thatch, and mud structure some 11 to 15 feet in width.¹⁵ This structure, therefore, constitutes the First Chapel erected at the Royal Presidio of Monterey, whereas the *enramada* -- or pole, branch, and brush provisional "chapel" -- erected at the Vizcaino Oak on June 3rd 1770 was the first on the Monterey Bay. It is this latter *enramada* that I believe has led to so much confusion about the architectural history of the Royal Presidio of Monterey proper. Given the facts in question, I have come to conclude that only three chapels comprise the history of religious architecture at the Royal Presidio of Monterey, and that the San Carlos Cathedral in effect constitutes the 3rd Chapel at that site.

The Chapel of 1771 was in turn the first "adobe" chapel on site, and the 2nd Chapel erected within the *presidio* compound, after that originally conjoined to the Missionary's Quarters in June of 1770. The first structure on site, it is clear, was only provisional, and made use of the newly installed southern perimeter palisade, or defensive curtain, identified archaeologically as constituting the south or rear wall of the Missionary's



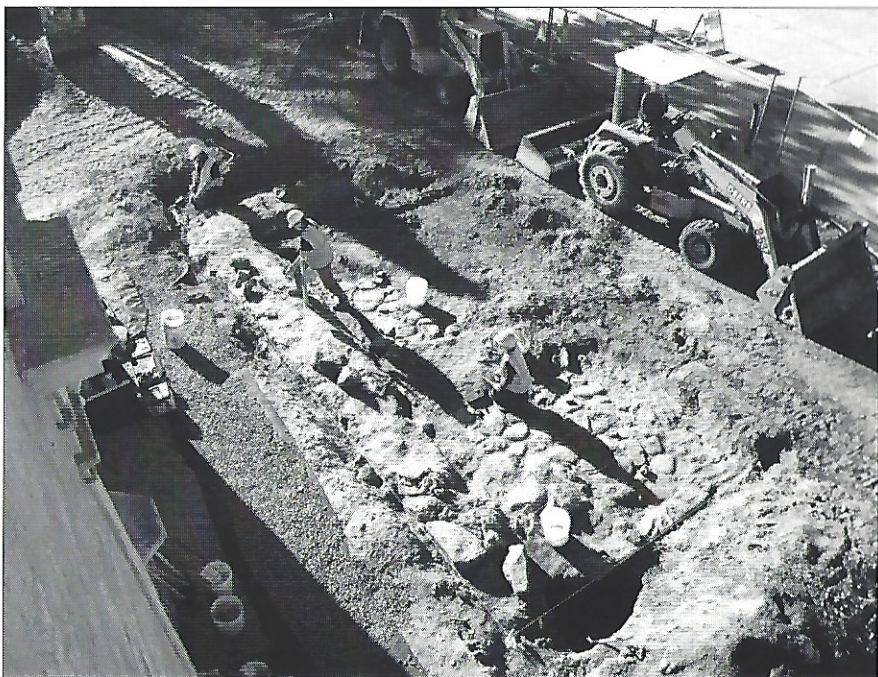
Field mapping of both the Missionary's Quarters and 1st and 2nd Chapels of 1770 and 1771, respectively. Photograph © Rubén G. Mendoza, 2008.

Quarters of 1770. Regarding the earliest structures of 1770, Fray Francisco Palóu noted that “a chapel of poles and mud was erected, to serve as a temporary church. Also living quarters were put up, divided into the necessary rooms for the use of the Padres and for workshops; both of these establishments were enclosed within a stockade to insure their defense” (cf., Watson 1934: 109).¹⁶ The tandem (archaeological) recovery of the Missionary's Quarters (*jacalon*) and chapels of 1770 and 1771 provides a clear indication that the latter structure was attached to the north wall of the former structure in a manner consonant with the orientation of the original palisade and barracks structures of the 1770, or earliest phase, of the site's development.

The Chapel of 1771 was first identified in a June 20th 1771 plat map of the Royal Presidio of Monterey prepared by Pedro Fages and sent to the viceroy of New Spain.¹⁷ Commander Fages indicated the location of the Chapel, but left open to question the construction status of the sanctuary at that time. By August of 1771, Fray Junípero Serra was apparently already accustomed to making reference to the Royal Presidio Chapel complex as the “old stand” in his assignment of Fray Crespí to continued religious duties at the fort. Nevertheless, a later account by Fray Francisco Palóu dated to December 1773 acknowledges that the Chapel retained its original “flat and mud-covered” roof to that date. According to other early accounts, the Chapel of 1771 incorporated a

flat *terrado*, or wood plank, earth, and lime plastered, roof and ceiling through 1776 when Pedro Font visited the site in that year and described the Chapel as such (Culleton 1950: 60). Fages subsequent accounts of 1773 detail the overall appearance and dimensions of the Chapel of 1771 by noting that its footprint measured some 7 *varas* in width by 15 *varas* in overall length, a fact that conforms quite closely with what we determined archaeologically during the 2008 recovery operations at the Royal Presidio of Monterey.¹⁸ Given those dimensions noted by Fages, which translate into English measure as 19.25 feet in width by 41.25 feet in length, one should anticipate that future (archaeological) investigations in that portion of the Church Street road-bed fronting the San Carlos Cathedral will result in the recovery of that portion of the Chapel of 1771 not investigated during the 2008 project effort.¹⁹

These findings and observations thereby acknowledge that the Chapel of 1771 was not only the earliest adobe church in California, but also the first “mission” chapel on record in California; after the *enramada*, or temporary (and not particularly weatherproof) pole and thatch, structures installed at the Vizcaino Oak, and at the Mission/Presidio sites of Monterey and San Diego de Alcalá, by Fray Junípero Serra and his compatriots in 1769-70. Significantly, the Chapel of 1771 was consecrated as



View of the archaeologically exposed granite foundation footings, boulder pavements, and Roman mortar flooring of the Chapel of 1771 as seen from the espadaña or bell wall of the San Carlos Cathedral. Photograph © Rubén G. Mendoza, 2008.



The archaeology field crew pictured standing in the main doorway of the San Carlos Cathedral at the end of another long day in the summer of 2008.
Photograph © Rubén G. Mendoza, 2008.

the *Capilla de San José*, after its spiritual patron, Saint Joseph, and not *San Carlos* -- a name adopted early in the American period so as to acknowledge the second patron of the Mission District in question.

Summary of Findings

Given the evidence now available, I must therefore conclude that much of that information reported to date with respect to the Chapel of 1771 is largely conjectural or misinformed.²⁰ I would contend, therefore, that the following facts and statistics are necessarily essential to the fundamental identity and historic status of the Chapel of 1771 in so far as California's earliest Christian missionary foundations are concerned:

- (a) The Chapel of 1771 was in reality the 2nd Chapel of the Royal Presidio of Monterey, which thereby dictates that the San Carlos Cathedral was the 3rd Chapel erected on the same site;
- (b) The 2nd Chapel, or *Capilla de San José*, thereby constitutes the first adobe "mission" chapel in California, and its construction is documented to date to 1771;
- (c) The 2nd Chapel was originally installed as a "mission" chapel by Fray Serra and Fray Crespi, was subsequently deactivated as a "mission" chapel, and was then formally converted over to use as a *presidio* or military chapel in 1772;
- (d) Fray Serra and Fray Crespi ministered in the 2nd Chapel until such time that Serra relocated the "mission" to Carmel and left Crespi to minister to the military and civilian population from the confines of the 2nd Chapel in 1771-72;
- (e) During the 18 month sojourn of Serra and his compatriots at Monterey, the 1st and 2nd Chapel sites served as the spiritual headquarters for the missionaries of Alta California, and Serra in particular, for a period of no less than 14 months before their complete transfer to San Carlos Borromeo de Carmelo in February-March of 1772;
- (f) The first solemn high mass (Corpus Christi) at Monterey was celebrated on 30 May 1771, and may have been celebrated in the shadows of the as yet unfinished 2nd Chapel by Serra during the landfall of the frigate *San Antonio* in that year;
- (g) On or about August 1st of 1771 Fray Serra assigned Fray Crespi to maintain and minister at the "old stand," or 1st and 2nd Chapel sites, while he (Serra) launched the founding of San Carlos Borromeo de Carmelo;
- (h) Sometime after February or March of 1772 Crespi transferred the last of the "mission's" goods to Carmel, and assigned Friars Domingo Juncosa (1740-?) and José Cavaller (1740-1789), both of the archdiocese of Tarragona, Catalonia, Spain, to serve as the

“first priests” or *presidio* chaplains in care of the 2nd Chapel at Monterey;²¹

And finally,

- (i) The abandoned “mission” house of worship (i.e., 2nd Chapel) thereby became the first *presidio* chapel to serve the spiritual needs of the military and civilian populations of Monterey in its guise as the *Capilla de San José*, now the site of the San Carlos Cathedral.

Concluding Remarks

In the final analysis, it is clear that recent studies from the archaeology of the Royal Presidio of Monterey now pose many more questions than can possibly be answered at this juncture. Contrary to prevailing views that hold that the original Missionary’s Quarters, and Fray Serra’s 1st and 2nd Chapels of 1770 and 1771 were located outside the *presidio* compound, this study has exposed the revelation that the Blessed Junípero Serra and his compatriots were housed within, and not beyond, the walls of the Royal Presidio of Monterey in the period from 1770 through 1772. Significantly, during the exhaustive trenching operations of the summer 2007, substantive fragments of a carved block of slate, and an elevated platform comprised of finely dressed shale-block were in turn identified just beneath the northwest corner of the San Carlos Cathedral. The features in question are now thought to constitute remains of the altar platform of the First Chapel of 1770, and may well constitute all that remains of the earliest Christian religious structure on the Pacific Coast of Alta California. In the final analysis, on the very day in 2008 that I was tasked with seeing through the reburial of the foundation footings and Roman mortar pavements of the Chapel of 1771, I discretely positioned myself over what would have constituted the *sancta sanctorum*, or altar, of the 2nd Chapel and dropped to my knees and made the sign of the Cross; and in that way paid tribute to the many ancestors, and centuries of sacrifice, that lie in the sandy deposits of this most sacred place – a fact that continues to strike a scholarly chord, and give spiritual pause, to this descendant of the earliest Hispanic Catholic *pobladores* of California and the West.

Postscript

One final point of interest and irony regarding recent discoveries at the Royal Presidio Chapel of Monterey concerns Mission San Diego de Alcalá. While preparing research for what presently promises to be a productive CSU Monterey Bay sabbatical leave scheduled for the fall of 2009, I have already recovered the makings of an overwhelming body of evidence that clearly confirms that the Royal Presidio of Monterey

has recurrently been slighted by scholars and boosters of other historic sites in California. Though seemingly peripheral to the broader implications of this study, recent claims from Mission San Diego de Alcalá are symptomatic of what such claims have to say about the extent to which Monterey's place in the history of North America has been underestimated. Ironically, both recent scholarship and popular lore continue to tout the notion that Presidio Hill, the site of the first "mission" chapel in San Diego, was in effect the site of the first Christian burial in California in 1773. As it turns out, the Royal Presidio of Monterey necessarily stands to benefit from this, the unraveling of yet another cherished myth about the missions of California. For in point of fact, any thoroughgoing study of the chronicles of Fray Junípero Serra makes clear that the first Christian burial in California took place at the foot of the cross planted by the soldiers of the Serra-Portolá Expedition at the Vizcaino Oak (and first provisional "chapel") of Monterey. It was there that *Alexo Niño* was buried on June 3rd of 1770.²² Subsequent burials at the Royal Presidio of Monterey were in turn made on July 26, 1770, thereby anticipating the San Diego interment by some three years. In point of fact, the second of the *pobladores*, or Hispanic Catholic colonists, to die at Monterey (under the care of expedition surgeon Don Pedro Prat) was an African American (former slave) by the name of *Ignacio Ramírez*. Four others soon followed, and were buried in rapid succession in the *presidio* cemetery that was first blessed on July 26th of that year. As such, the Royal Presidio of Monterey not only holds title to the claim for the first Christian burial in California, but the first six to boot.

To add to the mythic and monumental slight of the Royal Presidio of Monterey's place in the history of California, boosters continue to claim that Mission San Diego de Alcalá holds title to the first (mission) baptism in California in 1773, and this despite the fact that Fray Serra himself notes that "Bernardino de Jesús Fages (is) the first Christian among the natives of this Upper California" (Culleton 1950: 46). Bernardino de Jesús Fages was baptized in Monterey on December 26, 1770, again anticipating the claims from San Diego de Alcalá by three years (Watson 1934: 111). Both of these "Firsts," among many others that remain generally unacknowledged in the history of California, truly belong to the Mission/Presidio of the Royal Presidio of Monterey. As investigators continue to interrogate the meanings of the treasure trove of findings and discoveries from the Royal Presidio of Monterey, it is patently clear that the face of history in California and the West will ultimately come to look ever more like the archaeology and history of the Emerald Crescent.

Acknowledgements

I would like to thank a host of people who facilitated the success of the archaeological undertaking in question. First, I would like to thank Cathy Leiker, Project Manager of the Royal Presidio Chapel Conservation Project for her invitation to undertake the project in question, and for her professionalism, enthusiasm, and friendship. The Very Reverend Peter Crivello of the San Carlos Cathedral afforded both access and knowledge to the hidden histories of the San Carlos Cathedral, and was always quick to remind us all of his abiding interest in having the team take only the greatest care in handling, protecting, and restoring the treasures of the Royal Presidio Chapel. I in turn wish to thank former Bishop Sylvester Ryan, and the Most Reverend Richard J. Garcia, D.D. Bishop of Monterey, for their past and present support for my work on behalf of the Diocese of Monterey. The RPC Conservation Project team, consisting of Anthony Crosby, Fred Webster, John Griswold, and architects Brett Brenkwitz, Charlie Franks and Mike Beautz, are acknowledged for their camaraderie, teamwork, and ongoing critiques. Kay and Jerry Horner freely assisted me with tracking only the most obscure and inaccessible of reference materials, and the docents of the RPC Museum graciously fielded a barrage of questions on an ongoing basis. I would like to thank Father Carl Faria of the Archives of the Diocese of Monterey for unfettered access to those archival collections that ultimately permitted this investigation to advance the cause of history for the Royal Presidio Chapel. Sir Richard Joseph Menn was most generous in fielding so many questions about the history of the Catholic heritage of the Monterey Bay for both my students and I. Jesse Feldmeyer saw through my vision of a preliminary architectural history of the Royal Presidio in the form of a Google *SketchUp 3D* model, while long-time friend and associate Kenneth Halla videotaped, and thereby assisted in documenting, both the archaeology and conservation efforts of the RPC Conservation Project in his capacity as the Project videographer. My lab and field crews proved indefatigable in their efforts to keep pace with the process of discovery over the course of a seven month sojourn. The members of the fall 2006, and summer 2007, lab and field crews consisted of Adrian Lopez, Gerald Jones, Cori Finley, Gina Michaels, Shari Harder, Adam Harris, and Genetta Butler, among many, many, other CSU Monterey Bay Institute for Archaeology students; whereas Esther Kenner, Brenna Wheelis, Ellen Albertoni, Gerald Jones, and Cristina Verdugo saw through the summer 2008 mitigation efforts. Last, but not least, I would especially like to thank my very patient family, especially my lovely wife Linda Marie, and my daughters Natalie Dawn Marie, and Maya Nicole Mendoza for their considerable understanding, support, sacrifice, and consideration that made possible my participation in this otherwise monumental undertaking.

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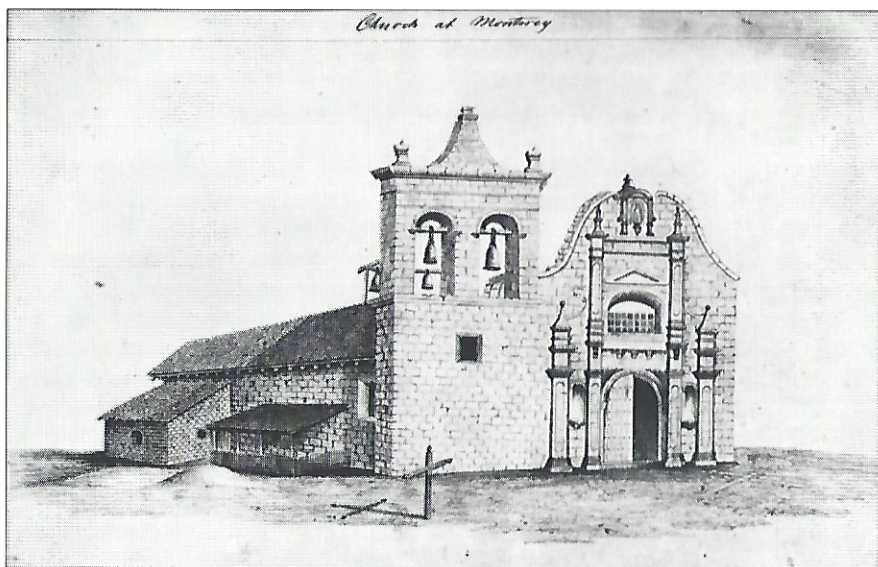
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Endnotes

- ¹ See Mardith Schuetz-Miller (1994) for a detailed summary of the architectural significance, and rich social history, of the Royal Presidio of Monterey.
- ² See Maria L. La Ganga, "It's Church versus State Tree in California," *Los Angeles Times* (Tribune Newspapers), December 28, 2006. Cited from Anthro Blog (Palo Alto Legal Web), http://www.anthroblog.com/2007/01/its_church_vs_state_tree_in_ca.html. Site visited May 25, 2009.
- ³ The trees were felled, but not without significant resistance from the arborist of the City of Monterey. The archaeology ultimately made plain the extent of the damages born of tree root intrusion (Mendoza 2007a), and the trees have since been recycled into redwood planks for use in area mission projects.
- ⁴ The 2007 crew consisted of Adrian Lopez, Gerald Jones, and Cori Finley on the field detail, and Esther Kenner and Shari Harder on both lab and field assignments. All are current or former students of CSU Monterey Bay trained by this investigator.
- ⁵ The incredible diversity of ceramics, particularly Spanish and Mexican majolicas, recovered by this most recent undertaking at the Royal Presidio of Monterey will have a key role to play in future studies of ceramics and their production in early California (e.g., Williams and Cohen-Williams, 2003).
- ⁶ See Kevin Howe, "Cathedral Yields More Surprises: Crews Unearth Presidio Chapel Remnants," *Monterey County Herald*, July 30, 2008. Cited from http://www.montereyherald.com/search/ci_10039631?LADID=Search-www.montereyherald.com-www.montereyherald.com. Site visited May 25, 2009.
- ⁷ The conservation team consisted of Anthony Crosby (Architectural Conservator), Fred Webster (Engineer), John Griswold (Art Conservator), Brett Brenkwitz, Charles Franks, and Mike Beautz (Architects), Michael Tornabene (Art Conservator), and myself, Rubén G. Mendoza (Project Archaeologist), among a host of others. The construction crew was in turn supervised by engineer and San Carlos parishioner Brian Kelly, and Project Forman' Earl Baker (2007) and Lou Theilin (2008) of Devcon Construction. Project Engineer Lisa Fitz of Devcon provided meticulously detailed weekly reports of all contract-related activities pertaining to the retrofit and conservation efforts for the course of the project.
- ⁸ See Mendoza (2002) for thoughts and reflections on archaeology and the Hispanic Catholic heritage of California and the West.
- ⁹ While only a single excavation unit was undertaken by Charlotte A. Simpson-Smith and Rob Edwards of Cabrillo College in 1994, these investigators were primarily contracted to monitor excavations on Church Street (Reports on File at the Cabrillo College Archaeological Technologies Program archive). The work of Donald M. Howard (1978a, 1978b) contributed significantly to the identification of the northern and western perimeter defensive curtains or walls.
- ¹⁰ While the Figure 5 map plan indicates that the Pacheco Crypt is provisionally dated to 1855, I now believe that this may in effect be the cemetery indicated for the earliest burials at the Royal Presidio of Monterey in 1770; burials that in effect constitute the earliest Christian burials in California. In fact, given that early accounts and plat maps depict that site as the location of the *Campo Santo* or cemetery, as early as 1816, it is not unlikely that the Pacheco Crypt

- constituted a free-standing structure at that site as early as 1816, if not before. See Donald M. Howard (1978a) for further documentation pertaining to the Campo Santo and its location relative to the Chapel of 1791-95.
- ¹¹ See Donald C. Cutter (1960) *Malaspina in California*. San Francisco: John Howell Books. A preliminary assessment of Cutter's documentation of Cardero's work on the Monterey Bay provisionally dates the Royal Presidio of Monterey images to the landfall of 1791.
 - ¹² Interestingly, Cardero's 1791 sketch of the Chapel from the perspective of the Plaza de Armas clearly shows a large pile of what appear to be ladrillo or fired-tile of the type that would have composed the espadana or bell wall portion of the tower in question. As such, I would contend that given the paucity of references to precisely when said tower was dismantled, it may well be that the Chapel of 1771 lost its tower during the initial phase of construction identified with the Chapel of 1791-95. The location of construction materials, or debris as the case may be, may well serve to confirm Pedro Fages' 1774 description of the tower and its location at the northeast corner of said Chapel.
 - ¹³ Cited from Cutter (1960: 19).
 - ¹⁴ I have come to conclude that in order to build the Padre's Quarters of 1778, it would have been necessary to dismantle the eight-year-old conjoined Missionary's Quarters, Warehouse, and retired First Chapel of 1770. Therefore, the loss of the attached former housing and storage areas would have necessitated the construction of a vestry or Sacristy where the devotional materials from the Chapel of 1771 might be housed. As such, the date of 1778 presents the earliest such date that the addition was likely added.
 - ¹⁵ See Mendoza and Cruz (1994) for further discussion regarding the role of *jacales*, *jacalon*, and other provisional pole and thatch structures in the settlement of New Spain.
 - ¹⁶ Fray Francisco Palóu's own account make clear that the earliest missionary complex at Monterey was established within the Presidio compound; which clearly contradicts a longstanding local lore that would have the mission and Presidio set apart as separate and distinct entities.
 - ¹⁷ The Spanish general and viceroy of New Spain, Carlos Francisco de Croix, marqués de Croix, 1766-1771.
 - ¹⁸ The Spanish colonial era unit of linear measure was the vara, that varied somewhat through time. In California, the vara approximates 33 inches. Therefore, the Chapel of 1771 was said by Fages to measure 19.25 feet in width by 41.25 feet in overall length.
 - ¹⁹ I should note that I would strongly recommend the closure of Church Street so as to mitigate, and thereby minimize, the deleterious effects of automobile traffic transiting so close to the historic San Carlos Cathedral. To that end, some discussion has already been had with the City of Monterey about the prospects of transforming Church Street into the San Carlos Presidio Park.
 - ²⁰ I should note that at the outset of this project, I too attempted to accommodate the available architectural histories into a framework that identified a 4th Chapel – that being the Chapel of 1791-95.
 - ²¹ Cited from Maynard Geiger, O.F.M. *Franciscan Missionaries in Hispanic California, 1769-1848*. San Marino: The Huntington Library, 1969.
 - ²² Cited from Culleton, 1950, pages 39-40.



"Church at Monterey," 1856, by Henry Miller. (California History Room, Monterey Public Library)



Northwest view, ca. 1910. (California History Room, Monterey Public Library, HPF-4221PC)

THE ROYAL PRESIDIO CHAPEL

A Short History

by Ruta Casabianca

The Royal Presidio Chapel, the only legacy remaining of the original presidio of Monterey, the heart of Monterey from 1770 through the Spanish era, is the oldest building on the Monterey Peninsula and the oldest church in continuous use in California. For much of the 19th century, the old Spanish-built church served as the only house of worship in Monterey and the center for all community activity. It rivaled Colton Hall as the most impressive building in Monterey.

Each great city in Europe has its cathedrals, which are visited by tourists regardless of faith – Chartres, Notre Dame, Salisbury, and Orvieto. The Royal Presidio Chapel is similarly a prominent and important feature of our history and culture. It is the earliest building designed by an architect in California, the first stone building constructed in California and features the first non-indigenous carved stone statue within its facade.

Completed in 1794, the Royal Presidio Chapel was the official church of the Spanish Colonial governor and military where both ecumenical and state ceremonies were held. People of all religious persuasions held services in the church since it was the only house of worship in Monterey until 1876 when St. James Episcopal Church was completed.

The Royal Presidio Chapel is a designated Revolutionary War site, the first location west of the Mississippi to be recognized by the Sons of the American Revolution. The Presidio took up a collection and donated more than any other Spanish outposts to the colonies. Spain was aligned with the colonists against the British.

History of the Royal Presidio Chapel

Monterey was founded on June 3, 1770 by Gaspar de Portola and Fr. Junipero Serra when Fr. Serra established Mission de San Carlos de Borromeo at Lake El Estero within the Royal Presidio de San Carlos de Borromeo de Monterey, the military fortification and seat for the governor of the Spanish Colonial capital of Alta California. Fr. Serra moved the mission five miles away from Monterey to its current site next to the Carmel River in 1771 and the mission church became the Royal Presidio Chapel.

The Royal Presidio served the first European and non-native settlers to Monterey from 1770 to 1822. The soldiers, their families and later the retired soldiers formed its population. Their homes, workshops, and Chapel were all within the presidio walls, roughly eight acres. It was protected



Chapel interior, 1971. Photograph by Patricia Rowedder. (HA-1383, Lee Harbick Collection, California History Room, Monterey Public Library)

by El Castillo, a small fort with 11 cannons overlooking Monterey Bay on the site currently known as the Presidio of Monterey. The Royal Presidio Chapel, however, within the Presidio at Lake El Estero remained the heart of the non-native community in Monterey.

The first two chapels on the site were built of pole and brush (*palizada*), stood upright in the bare ground, were plastered with mud and roofed with thatch. Dedicated to Saint Joseph, Franciscan missionaries from the Carmel Mission served as chaplains. By 1773, an adobe chapel replaced the earlier wattle and daub structures.



Monterey soldier and wife, 1791, by Jose Cardero. (California History Room, Monterey Public Library.)

Fire destroyed the adobe chapel in 1789, and the present Royal Presidio Chapel, the first in California to be designed by an architect, was built of local sandstone. Using plans drafted in Mexico City, mason Manuel Ruiz from San Blas directed construction that was completed in 1794 under Father Fermin de Lasuen.

Monterey formally recognized Mexico's jurisdiction and Spanish rule ended in Alta California on April 9, 1822. From that time forward, the focus of the town moved away from the Presidio on Lake El Estero and

toward Monterey's Custom House, which became the center for international trade in Alta California.

Upon secularization of the missions in 1834, San Carlos Church, the successor to the Royal Presidio Chapel, became the local parish church and in 1850 it was designated the Cathedral of the Diocese of Monterey.

By 1840 the Presidio buildings were no longer occupied. The seat of government had moved to the newly constructed Casa de Gobierno (or El Cuartel) in another part of Monterey. Local people took the tiles and adobe bricks from the former Presidio buildings to build their houses. But the old Chapel remained in use as a gathering place and the only house of worship in Monterey for almost 100 years. Eventually, only the stone Chapel remained to mark the site of the old Presidio, the original site of Monterey.

In 1858, Francisco Pacheco contributed funds to enlarge the Chapel. Transepts were added, giving it the cross-shaped appearance it has now. A new sanctuary and a new sacristy were added along with the Pacheco family crypt under the Chapel.

During his pastorate (1870-1893), Father Angelo Casanova installed whalebone paving in front of the Chapel and, in 1893, the pyramidal roof on the bell tower. Father Ramon Mestres (1893-1930) added the stone wall along Fremont Street sometime before 1920. In 1921 he constructed the Lourdes Grotto replica.

Harry Downey, curator of the Monterey Diocese, supervised the restoration that began in 1942. He removed the Fascinini reredos, reusing parts of it at Carmel Mission. Downie restored the windows to their original shape (Mestres had changed them to Gothic style). He rediscovered niches for statues in the nave that had been covered during the forgotten past. Downie guided the repainting of the interior using traces of the original colors that he found under old finishes. Finally, he opened the Pacheco crypt to discover that it filled with water during rains causing foul odors in the Chapel. He sealed it permanently with concrete and then retiled the Chapel floor, which had been wood until that point in time.

Frederick J. Blerish painted the decorations and crests found today in the sanctuary in 1962. The whalebone pavement was removed in the 1960s because uneven wear had made it a hazard. The division of the Diocese of Monterey-Fresno in 1967 found the bishop once again residing in Monterey, making the Royal Chapel a cathedral (though the smallest in the United States). In 1969 the sanctuary was remodeled so that it would conform to the revised liturgy.

In 1961 the Chapel was designated a Registered National Historic Landmark and in 1968 it became a Cathedral for the second time, the smallest in the country. It is California Historical Landmark #105.

The Royal Presidio Chapel Conservation Project: A Brief Summary of its History

The Royal Presidio Chapel was placed on the National Historic Park Service Watch List in 1992, at which time the then Rector of San Carlos Cathedral (aka the Royal Presidio Chapel) contracted Edna Kimbro (1945 – 2005) to prepare a Historic Structure Report. Kimbro obtained a planning grant from the Getty Foundation, the Community Foundation for Monterey County, the National Center for Preservation Trust and the City of Monterey, assembled an impressive team of preservation and Mission-era specialists, and completed the HSR in March 1999.

The Project was re-invigorated when Fr. Peter Crivello became the Rector in 2005. He contracted Anthony Crosby, historical architect and preservation specialist, to update Kimbro's HSR, completed in 2005. Crosby assembled a prestigious team of world-renowned specialists in historical architecture, archaeology, stone conservation, building preservation and structural engineering assembled for this "once in a generation project," as stated by Architect/Designer Michael Tornabene.

The Royal Presidio Chapel Conservation Project reached a major milestone on June 3rd, 2008 when the seismic retrofit was completed and the sign, "This is an Un-reinforced Masonry Building..." was removed. With this accomplishment, the building has been stabilized and is now safe for visitors and parishioners for generations to come.

Stabilization and Restoration

Scaffolding went up in May, 2007 and Conservator John Griswold supervised the removal of California's oldest non-indigenous sculpture, the 1794 bas-relief of Our Lady of Guadalupe. As it was removed, he saw the original scrape marks made by the locking blocks and admired the workmanship of the 18th century stonemasons. During his analysis of this sculpture, Griswold, in consultation with Dr. Stefan Simon, Director of the Rathgen Research Laboratories of the State Museums of Berlin, identified appropriate methodology for consolidating and stabilizing the building's façade. This will be the first time this methodology is used in North America.

During Phase I, the seismic retrofit portion of the project, generations of paint and plaster were removed from the exterior walls, exposing previously undocumented windows and niches that Historical Preservation Architect Anthony Crosby identified as being from the original portion of the centuries-old structure. Unfortunately, walls built during the transept addition (1856-1858) were in much worse shape than anticipated and required more than 100 tons of shale to repair the damage.

Although the Chapel, until recently, was an un-reinforced structure, the walls were thought to be solid stone. However, when the walls were

fully exposed, extensive cracks, unfilled voids and holes were identified. At one time, confessionals had been built into the thick east and west walls. At a later date, they were abandoned and plastered over, but the voids were not refilled. Walls that should have been 2'9" thick were only 8" thick in these locations. In other areas, voids that had been filled with adobe or stone rubble contained interesting items such as a lead and string plumb bob and a chisel. Two shovel heads (circa 1858) were found in archaeological excavations of the transept area.

Professor Ruben G. Mendoza, Director of the CSU Monterey Bay Institute for Archaeology, conducted the initial archeological research to document the foundation of the Chapel. Mendoza describes the dig as one of the most productive and significant he has ever conducted. The resulting collection of over 3500 artifacts verifies the importance of Monterey as an international port of trade. Mendoza and his team located the original granite foundation footings of the 1810 Baptistry, Sacristy, Padre's Quarter, and related Presidio buildings and ramparts. Based on their findings, Professor Mendoza and one of his students, Jesse Feldmeyer, are working to create a 3-D animation depicting the Royal Presidio Chapel as it changed in the period from 1791 through the present. Results of this research have been submitted to the Society for Historical Archeology and the California Mission Studies Association.

Status of the Conservation Project as of August, 2008

We are now launching Phase II of the project which is to research, design and implement the restoration, renovation and conservation of the interior of the Chapel. Our goal is to incorporate the liturgical needs of today while honoring and reflecting the important history and various cultures who have contributed to the tapestry of history our Chapel reflects.

Newsworthy Discoveries

Until recently it was assumed that the interior of the Chapel in the late 1700s was austere and decorative details were limited. However, during the removal of the cement wall plaster from 1942 for the installation of the seismic strengthening system, our conservators discovered a decorative painted frieze from the late 18th century, as well as dados and painting schemes which indicate that the interior was painted in a range of colors and that it was a colorful and vibrant space.

Covering the interior of the original nave, the vivid imagery includes faux-stone window surrounds, colonnades and brightly-colored floor and ceiling borders. These discoveries provide clues about the original decorative features of the Chapel as well as the Missions in California. The frescoes may be the earliest classically-inspired, Spanish colonial wall paintings found in California.

On March 27, 2008 there was more excitement when investigators uncovered a portrait of a woman with flowing red hair on the wall of the Chapel's choir loft. The portrait is believed to have been painted shortly after completion of the building in 1794, potentially making it the earliest extant figurative wall-painting in California. The portrait depicts a woman with long, curly red hair, her head turned slightly to the right, whose eyes, nose, and clothing are visible, as well as what may be a chair or throne in the background.

In late 18th Century paintings, the Virgin Mary was often depicted with red hair, as was the queen of Spain. While it is difficult to identify exactly who is depicted, the portrait appears stylistically linked to decorative figures that are carved on original stone exterior doorways of the Chapel. This painting, the only such known example within the Spanish missions, is an extremely important work of fine art and a major discovery – one that needs to be properly protected and conserved.

The discovery of the decorative features to the interior of the Chapel, including friezes and possibly the first fresco in California, is important not only because of the clues it provides about the Royal Presidio Chapel, but, we believe, it will contribute to the knowledge about the interior decorations used in the California Missions. Because the missions were abandoned in the 1830s when they were secularized, roofs caved in and the interiors were destroyed. The Chapel, however, remained in use and the Chapel's interior remained in tact despite changes made by successive generations who made the Chapel their own.

“CATHEDRAL YIELDS MORE SURPRISES”

Headline on the front page of the Monterey County Herald, July 30, 2008

According to the Herald, “The wall footings, foundation and floor of the oldest Christian house of worship in California were found during grading work...” The third chapel, built in 1772, was a rectangular adobe building located directly in front of the present stone church, according to archaeologist Ruben Mendoza of CSU-Monterey Bay. The first two chapels, a lean-to made of brush and a later log pole structure with a thatched roof, burned down.

“A drawing dated 1790 by sailor and artist Jose Cardero, who accompanied an expedition headed by Spanish explorer Alejandro Malaspina, shows the little chapel building with scaffolding for the present church behind it. The drawing has proved ‘remarkably accurate,’ Mendoza said, showing features that archaeological digs have confirmed: the old padres’ quarters, stone fortification points and the Presidio’s walls. Cardero might have used a ‘camera lucida,’ a lens and glass plate that would have allowed him to trace the scene in detail on paper and pencil.”

Mendoza's archaeology students cleared away dirt over what appears to be basalt flagstones brought from considerable distance to serve as flooring and foundation, according to Mendoza. The area, once the sanctuary where the altar stood, likely marks the spot where Father Junipero Sera celebrated Mass. The wall footings mark the width of the chapel and, assuming a then-usual 2-1 ratio of length to width, its other end would reach to the edge of Church Street.

"This is a critical historic structure," the Herald quoted Mendoza, "that should be preserved or documented." Jack Williams, San Diego archaeologist and historian, believes this new discovery should be placed on the National Historic Registry. "We want to make sure this feature is preserved," he said, "This is valuable to the Catholic and Christian heritage, and the architectural history of the state. Very little has survived from this period."

Plans for the Future

The City of Monterey and the parish of San Carlos Cathedral (aka Royal Presidio Chapel) plan to close off the section of Church Street in front of the Chapel and develop the space into an open-air plaza. The plaza will map out the original Presidio grounds so that people will be able to look around and get a sense of the Chapel, Lake El Estero, and Monterey's development in relation to the original Royal Presidio. Our goal is to create a safe attractive area for visitors and the local community to enjoy the beauty of the old Chapel and to learn the history of the first presidio in Alta California and the founding of the City of Monterey.

In addition to touring the Chapel, visitors will be able to envision life in the Alta California frontier through interpretive panels. They will be encouraged to visit the Royal Presidio Chapel's Heritage Center, a small museum containing artifacts, drawings, original photographs, and other important information about the Chapel and the original Royal Presidio. It will also house important archaeological findings that tell the story of the native peoples, as well as immigrants from around the world who made Monterey their home.

Monterey was the center for international trade during the Mexican era, home to whalers from the Azores, Chinese, Japanese and Sicilian fishermen, who took advantage of the abundance of fish. In recent years there has been an influx of military families. Throughout most of the 19th century, the Chapel was the only house of worship for these families, including Jews, Protestants, and Catholics. The Center will honor their heritage in our interpretations of the history of the Chapel and the people who used it over the last 214 years.

The Royal Presidio Chapel, (aka San Carlos Cathedral) will continue to function as the parish church for the over 1500 current parishioners and as the cathedral for the Diocese of Monterey. It will once again serve

the community with two daily masses during the week and seven masses over the weekend. In addition, baptisms, weddings, funerals, and other sacraments will continue to be celebrated just as they have since the founding of the parish in 1770.

The Royal Presidio Chapel has been an important venue for concerts in Monterey, which has no concert hall. We have hosted concerts by the Camerata Singers, Monterey Peninsula Singers, local instrumental performers and school choirs in the past and look forward to welcoming both local and guest performers once the Chapel is restored and safe. The Chapel can comfortably accommodate an audience of 300 persons and is ideal for choirs, chamber music, guitar, piano, and organ recitals. We have installed acoustical equipment to ensure that the Chapel will provide musicians with a high quality venue. We are working with lighting experts to design a lighting scheme that will be compatible with the history of the Chapel as well as the future uses of the Chapel.

ARCHITECTURAL CHRONOLOGY OF THE ROYAL PRESIDIO CHAPEL And Other Interesting Facts Related to Building Evolution and Changes

- 1791: Stone church begun
- 1792, Feb.: Request made to have director of architecture, Royal Academy of San Carlos review plans.
- 1794, Nov.: Chapel nearing completion with neophyte laborers finishing the façade and roofing main building.
- 1795, Jan.: Chapel dedicated
- 1795, Jan.: 10 lbs. of fine gold leaf used to finish chapel
- 1800, Dec.: "It (chapel) needs to be repaired." Presidio described having 4 wings of stone and adobe, tile roofs, 110 varas on the side, south wing has 9 rooms.
- 1801: Chapel described in ruinous condition because of rain and fragility of construction.
- 1811, Oct 22: First baptism in new baptistery
- 1836: Church roof was possibly damaged when it was hit by a cannon ball during Alvarado's takeover of Monterey.
- 1836: Father Real installed wood floor.
- 1842: French visitor Dufflot de Mofras mentioned plans to reconstruct chapel, "...although in a weakened condition is still standing..."
- 1842: Inventory:
 - Chapel: 30 varas long and $7\frac{3}{4}$ varas wide with 1 door and 3 windows without glass
 - Tiled roof without a ceiling
 - Wood Pulpit
 - Bell tower with 2 medium sized bells.

- Sacristy that serves as baptistery is 8 varas long by 5 ½ varas wide of adobe with one door and 2 windows without glass, and wood floor and wood board ceiling.
- Another sacristy 5 ¾ varas by 5 varas of stone, tiled roof, with one door and 2 windows without glass, board ceiling and very worn floor.
- 1843: William Thones describes bells in wood frame in front of church.
- 1847: Hutton sketches chapel from northeast in May.
- 1848: William Ryan describes the chapel:
Strongly built of simple style
Whitewashed interior walls, extremely dingy and dirty.
Cristo in glass case
Organ loft, but only a large drum
Surrounding church are remains of adobe building
- 1849: Bayard Taylor described a small church with scanty decorations, a small parlor organ and a small door at the end of gallery; "... I found [men] seated in belfry and along coping of front smoking cigars."
- 1849: Lieutenant Scully sketched chapel in 1849.
- 1850: Bishop Joseph Alemany rededicated the chapel as the San Carlos Cathedral.
- 1855: Francisco Pacheco exchanged 2 small bells from Carmel for 2 large bells and paid \$300 difference and installed in the chapel. (One of the existing bells is dated 1855.)
- 1855: E. D. Townsend described two large images with movable arms and limbs set in niches in the walls midway of the church.
- 1858: Pacheco Changes
- 1847-1856: Burial ground was moved from the front of the church (bones were found when Church Street was paved.)
Transepts and apse added
Sacristy and baptistery removed
New lancet windows added.
Corbel sawn off for new cove ceiling.
Ceiling plaster on wood lath
New altarpiece (reportedly replaced in 1940)
Front door replaced
(Casanova said that the roof was shingled and transepts were added in 1858 for \$14,000 and whole building was plastered)
Interior was hard plastered with hard finish.
Earliest known photograph ca. 1860 shows two blocked windows on west side and no exterior plaster except on south end of west nave wall.
- 1874: Whale bone pavement was installed in front of church in "star of hope pattern".

- 1876: New walls of church and sanctuary strengthened with 6 strong anchors.
Exterior was plastered and painted.
Replaced small organ, carpeted the choir, bought new pews and old pews were refinished.
Bought large crucifix from Spain, and returned one to Carmel.
- 1887: Casanova erected a new parish school east of the church. Apparently between 1892-1905 the building was moved closer to the church. Casanova worked on bell tower – one bell dates to 1885.
- 1893: Father Casanova dies and is buried in church.
- 1894: Father Mestres builds pyramidal roof over bell tower.
- 1894: Mestres makes some changes on the interior that included adding the niches at the corners of the transepts and apse. Narthex, or vestibule, is evident in photograph
- 1904: William Weeks completes the new rectory west of church.
- 1905: Church is electrified.
- 1904-06: Concrete apron added around the periphery of the church.
- 1916: Stone wall built around property and remains on Fremont and Church streets.
- 1921: George Ruhn builds the grotto east of the church.
- 1925: Architectural historian Rexford Newcomb describes the interior as completely modernized.
- 1930: Statues added in front of church.
- 1932-33: Shrine in stone wall at Church and Fremont streets is built.
- 1934: Structure documented by HABS in photos and drawings.
- 1935: New roof structure constructed and roofed with tiles; gutters not reinstalled.
- 1936: Whalebone paving replaced (Father Durbin).
- 1937: New chandeliers installed (probably the ones in use today).
- 1937-38: WPA funded photographic recording of building.
- 1938: WPA project, the Index of American Design, documented Portadas and found traces of 2 shades of red paint.
- 1938: New parish hall built.
- 1942: Restoration (Specs in Appendix 2)
Stucco entry post constructed and iron gates cut down to present height.
Facade moldings “re-newed” façade with gray Portland cement (scaffolding cost \$350).
Cement plaster on tower, rear walls of transepts and apse, and windows.
Exterior plaster patched.
8 windows altered (6 in nave and 2 in transepts); Upper parts of existing windows were framed in and plastered (specs).
Masonry brick work (probably repairs and windows).
Wood floor removed and concrete slab and tiles constructed.
Apse window added.

- Nave niches revealed and restored.
- Choir loft reconstructed.
- Plaster ceiling removed and replaced with wood. 1858 cove ceiling removed and new corbel ends attached to existing corbel ends.
- Existing interior plaster removed and all new plaster applied to walls.
- Exterior given a brush coat of yellow pigmented textured lime and cement wash.
- Heating system and ducts added.
- Altar platform altered.
- Pacheco crypt opened and sealed (also was reportedly opened ca. 1920)
- 1953: Stations of the Cross brought from Santa Cruz
- 1956: Wood confessionals may have been added at this time.
- 1969: Church reestablished as a Cathedral and repainted. Tiled altar platform was carpeted.
- 1969: Our Lady of Bethlehem is constructed; sumpstone low wall added from gate posts in segmental plan in front.
- 1969-70: Brick forecourt paved.
- 1987: Our Lady of Guadalupe painted blue and white.
- 1988-89: Exterior painted with latex paint.
- 1995-96: Alterations:
 - Present pews acquired and 1942 pews refinished to match.
 - Small confessional added in narthex
 - 1858 lavabo removed and stored
 - Iron gates to tower added.
 - Nave and transepts windows altered and some glass panes replaced.
- 1998: New mechanical system installed and electrical system upgraded.
- 1999: Edna Kimbro completed a Historic Structure Report (HSR) with funding from the Getty Conservation Institute, the Community Foundation for Monterey County
- 2005: Anthony Crosby updated the HSR and organized a team of experts to begin the Royal Presidio Chapel Conservation project.
- 2007: Chapel closed for preservation and conservation. Our Lady of Guadalupe, first non-indigenous statue in California, moved to John Griswold's laboratory in L. A.
- 2008: Phase I completed, including the Seismic Retrofit, on June 3rd.
- 2007-08: \$4.8 million of \$7.2 budget has been raised.

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