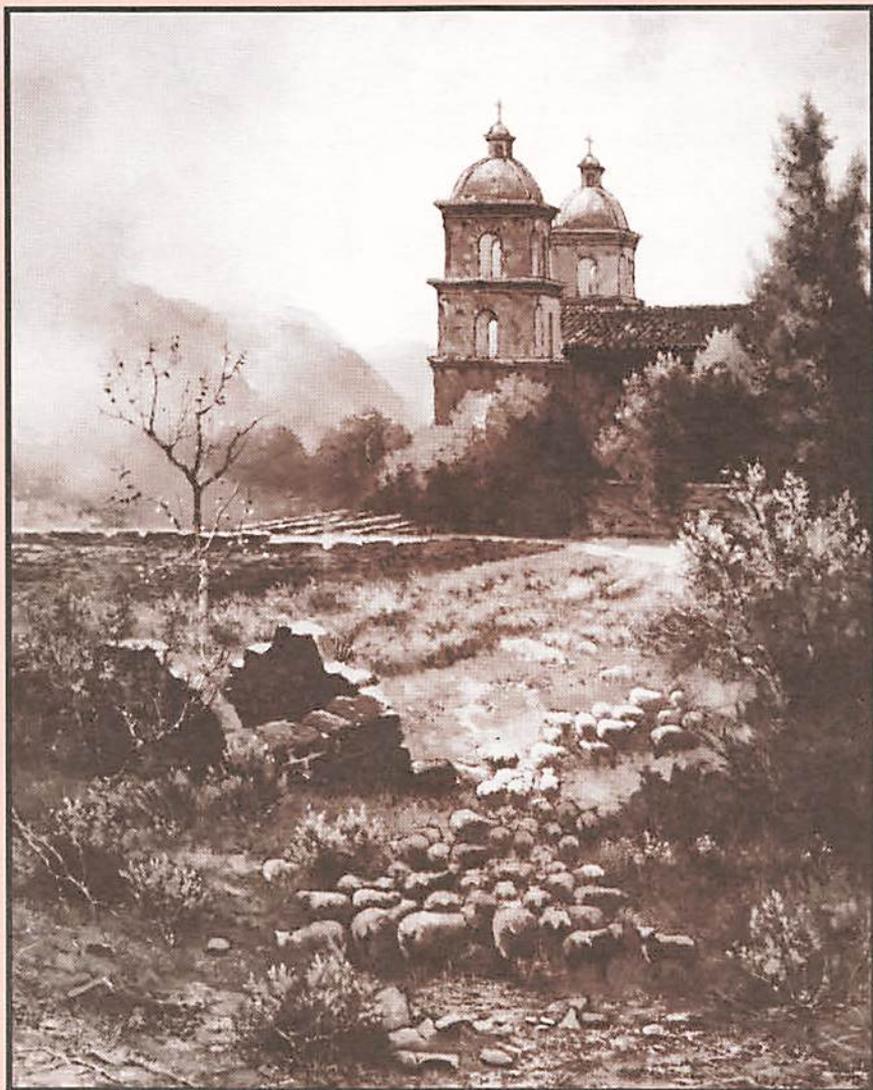

NOTICIAS

QUARTERLY MAGAZINE OF THE SANTA BARBARA HISTORICAL SOCIETY

Vol. XLII, No. 4

Winter 1996



PAINTING MISSION
SANTA BARBARA

There is no doubt that the most famous structure on the South Coast is the Santa Barbara mission. There is also little doubt that the mission has been the most drawn, painted, etched, sketched, and photographed building in the area. Over the past two hundred years, professionals and amateurs, the gifted and the pedestrian have tried their hand at presenting the mission through all of its historical transitions.

Dr. Norman Neuerburg surveys these efforts to portray the Old Mission on paper and canvas, in oil, watercolor, and ink, in this issue of Noticias. He notes why various views gained then lost favor, how societal changes impacted artistic representations, and surveys the surprisingly wide variety of mediums which have been utilized through the decades in portraying the "Queen of the Missions."

Front cover image is Edwin Deakin's A Pastoral, painted around 1890. Image on the back cover is taken from the title page of History of Santa Barbara and Ventura Counties California, 1883 and is based upon a photograph of the Old Mission by Carleton Watkins. All images are from the collections of the Santa Barbara Historical Society, unless otherwise noted.

A native Californian, NORMAN NEUERBURG received his Ph.D. in art history from New York University. He then went on to teach at a number of University of California campuses, as well as at the University of Southern California, Indiana University, and California State University, Dominguez Hills. He has worked on restoration projects at several of the California missions and at the presidio in Santa Barbara. His extensive writings on the history of art of the California missions includes his editorship of Henry Chapman Ford's An Artist Records the California Missions for The Book Club of California in 1989.

INFORMATION FOR CONTRIBUTORS: NOTICIAS is a quarterly journal devoted to the study of the history of Santa Barbara County. Contributions of articles are welcome. Those authors whose articles are accepted for publication will receive ten gratis copies of the issue in which their article appears. Further copies are available to the contributor at cost. The authority in matters of style is the *University of Chicago Manual of Style, 14th edition*. The Publications Committee reserves the right to return submitted manuscripts for required changes. Statements and opinions expressed in articles are the sole responsibility of the author.

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136 E. De la Guerra Street, Santa Barbara, California 93101 • Telephone: 805/966-1601

Single copies \$5.00
ISSN 0581-5916



Painting Mission Santa Barbara

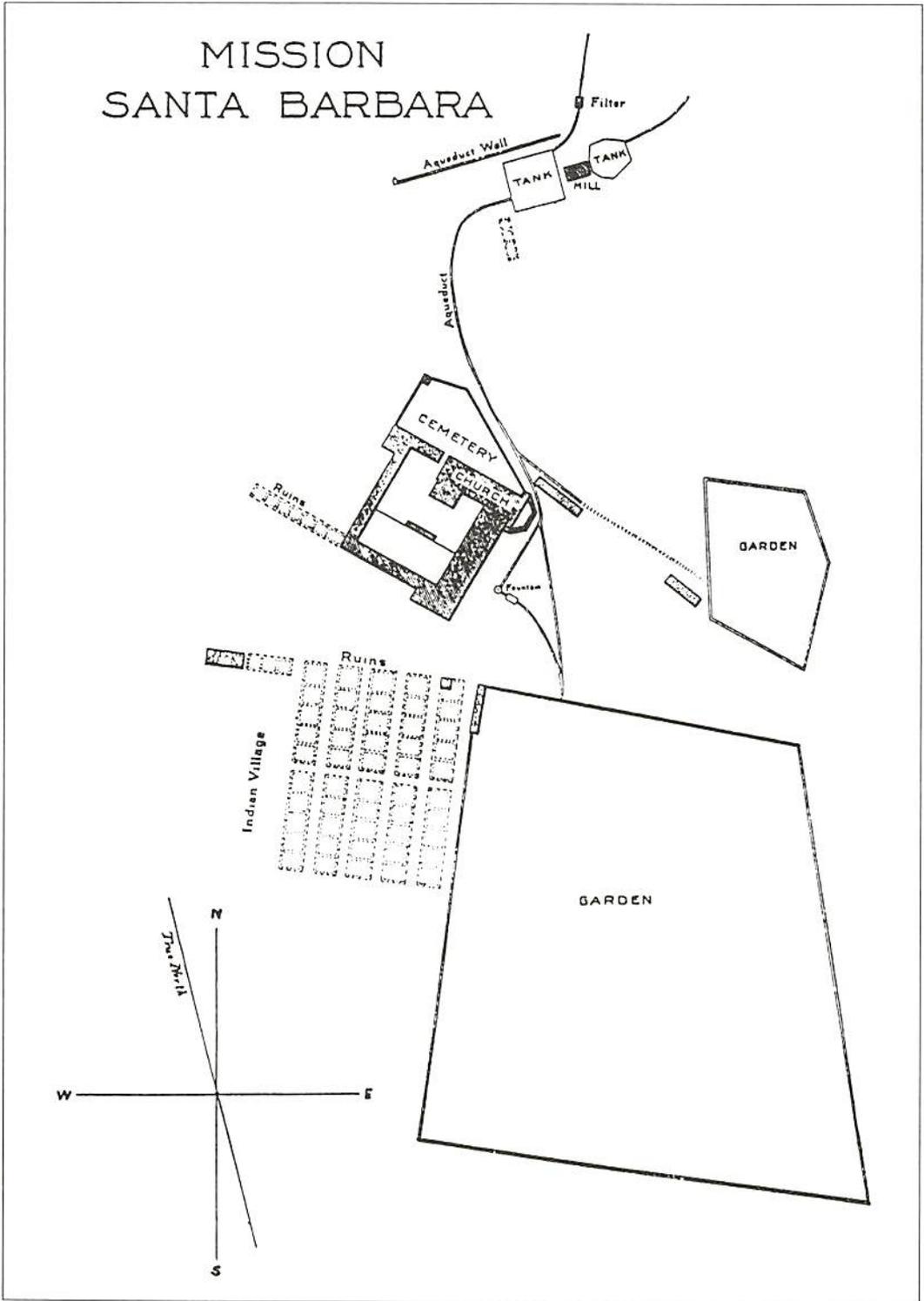
Among all the missions of California, that of Santa Barbara

Dr. Norman Neuerburg

is perhaps the most widely recognized, and, not surprisingly, it has been the subject of innumerable works of art over the last century and a half. Its excellent preservation, distinctive architecture, and picturesque setting have made it a favorite of artists, both amateur and professional. It has survived largely intact, not having been abandoned nor fallen into ruin (except, of course, for the 1925 earthquake, after which it was soon rebuilt) and avoided being suffocated by a growing city, unlike the Spanish presidio in the plain below. Its position, which is largely unencumbered even today, is the most spectacular of any of the old missions. This placement is so dominant that the mission may still be discerned from the

raised freeway not far from the seacoast.

The colonists in California, whether missionary, soldier or settler—to say nothing of the aboriginal inhabitants—had no interests in recording the scenery which surrounded them or the constructions they had built, so it was left to foreign visitors to take up this task.¹ The earliest views only show the mission as a detail in the landscape seen from the sea as in John Sykes' view of 1794 composed while he accompanied George Vancouver on his trip around the world.² Similar views, taken from ships at sea, were drawn by the Boston trader, Alfred Robinson, in 1829; the Swedish "King's Orphan," G. F. Wascurtz Af Sandels, in 1844;³ and William Rich Hutton, civil engineer, surveyor, draughtsman, and amateur artist, born in Washington, D.C., in



The U.S. Land Office executed this ground plan of Mission Santa Barbara. It appeared in the book, Santa Barbara Mission, by Fr. Zephyrin Engelhardt, O.F.M., in 1923.

1847.⁴ Robinson also did a view with the presidio in the foreground, taken from a hill, perhaps Burton's Mound near West Beach. It was he who also drew the first view specifically of the mission. This shows the Mexican flag flying in place of the cross above the facade and on the twin towers. The original drawings are presumed lost, but they are recorded in lithographs illustrating the 1848 publication of his *Life in California*.

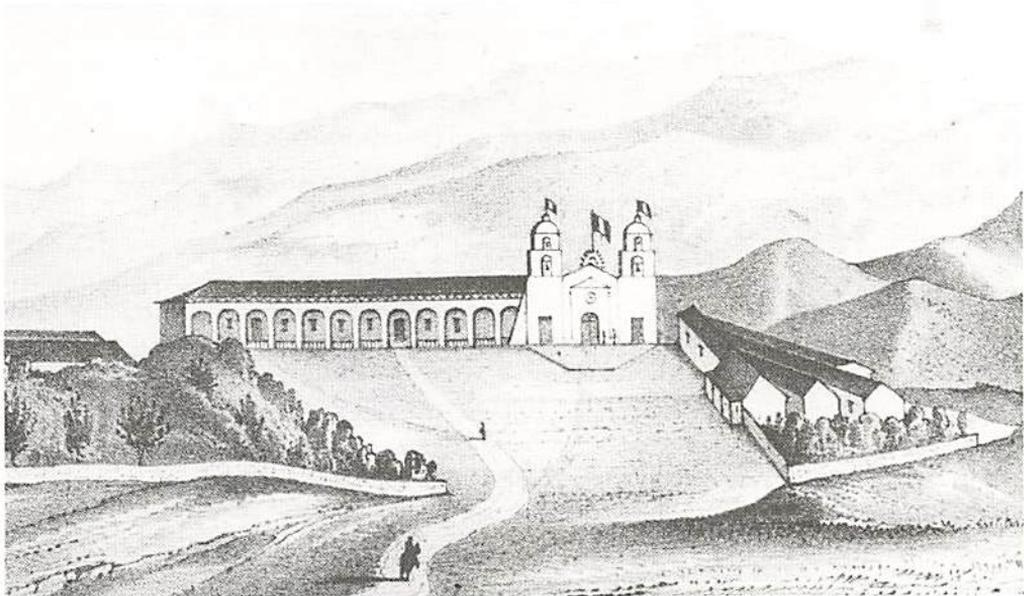
At the time of his first visit to Santa Barbara in 1847, Hutton also drew a view of the mission waterworks, as seen from the east bell tower. The following year he did distant views of the mission complex and from the hill to the east. Finally, in 1852, he drew the city and mission from the Mesa to the west and painted a watercolor of the cemetery side of the church from the hill above the waterworks. In the distance can be seen the ocean and a portion of Santa Cruz Island.

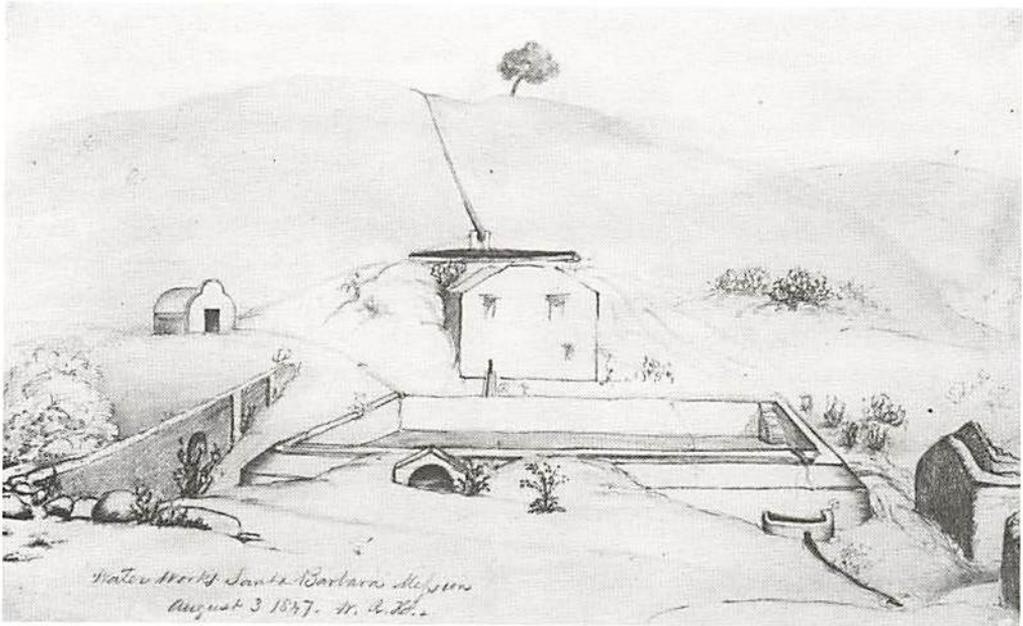
In 1850, H. M. T. Powell, an English-

man who had settled in Greenville, Illinois, before coming west by way of the Santa Fe Trail, did two drawings of Santa Barbara,⁵ both from a spot to the east of the mission, slightly up the hillside. One view looks towards the mission and shows the walled orchards with a scattering of trees. For the other, the artist turned around and rendered the view of the pueblo with the sea and Anacapa and Santa Cruz islands beyond.

By this time, the favored views of the mission begin to be established. The topography of the mission site is a gentle slope downward from north to south. The mission faces towards the southeast; none of the structures are lined up exactly with the cardinal points of the compass. (See plot plan of mission, page 70) The cemetery, typical of many of the missions, is on the north side, while the buildings of the water system are beyond, on a rising hillside. The line of the aqueduct determines the outline of the cemetery, so that

Alfred Robinson's drawing of the mission appeared in his book, Life in California, in 1848. The Mexican flag flies atop the rays of what was probably a large clock on the gable of the church facade.





William Rich Hutton's 1847 drawing was the first detailed view of the mission waterworks. The grist mill stands behind the large reservoir in the center. The filter house is on the left. Courtesy of The Huntington Library.

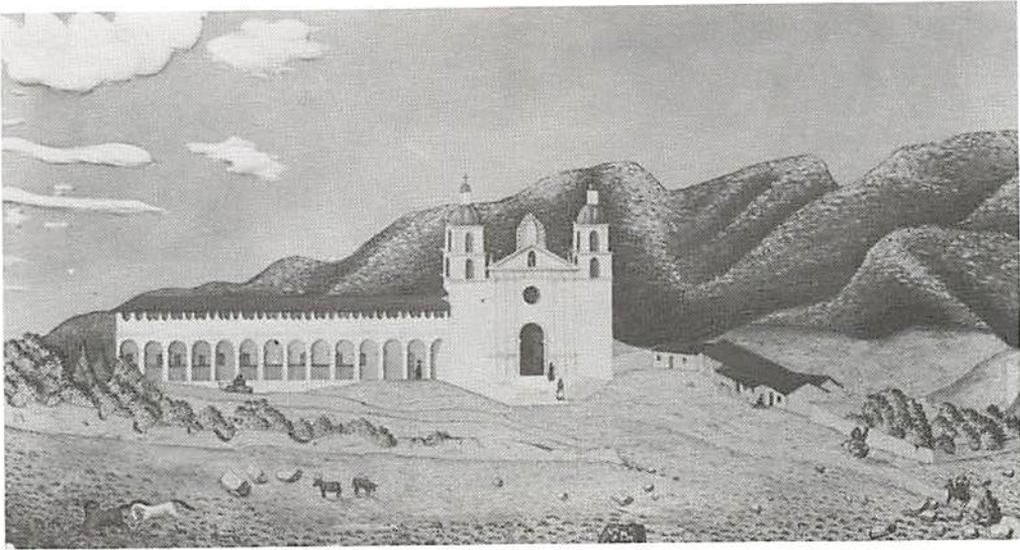
the latter is not rectangular. The first preferred views of the mission are from a site on the hill almost directly east of the complex, continuing to a spot just beyond the line of the south side of the quadrangle. The Hutton and Powell views anticipate a fascination for a view to the Channel Islands from behind the mission, though it was to be a quarter of a century before this view was exploited. Closer views from the south were to come later, as would those of the interior patio, the Sacred Garden. There seem to be no views from the southwest.

In the early years of California statehood, Alfred Sully, son of the portraitist, Thomas Sully, did a small watercolor of the front of the mission. In 1852, Vitus Wackenreuder, who drew the first street map of Santa Barbara, executed a frontal view of the mission in gouache; it is most charitably described as "naive," with its misunderstood perspective and

incorrect proportions. It seems to have been drawn from the same spot as was used by James Madison Alden in his watercolor of 1854.⁶ Alden, who did the only known rendering of the presidio chapel, worked on the U.S. Coast and Geodetic Survey and recorded a number of the missions, though not always as accurately as here.

The otherwise unknown artist, Henry Miller, did a series of missions for a projected panorama of California, including, of course, Santa Barbara, viewed from the northeast.⁷ It includes the mostly roofless Chumash village and the crumbling adobe walls of one of the gardens in the foreground. A woodcut view, with its poor perspective reminiscent of Wackenreuder's gouache, was published in 1855. It also gives exaggerated importance to a clock, surrounded by rays, which once surmounted the upper gable of the church facade.⁸

Sketches of the mission by Robinson,



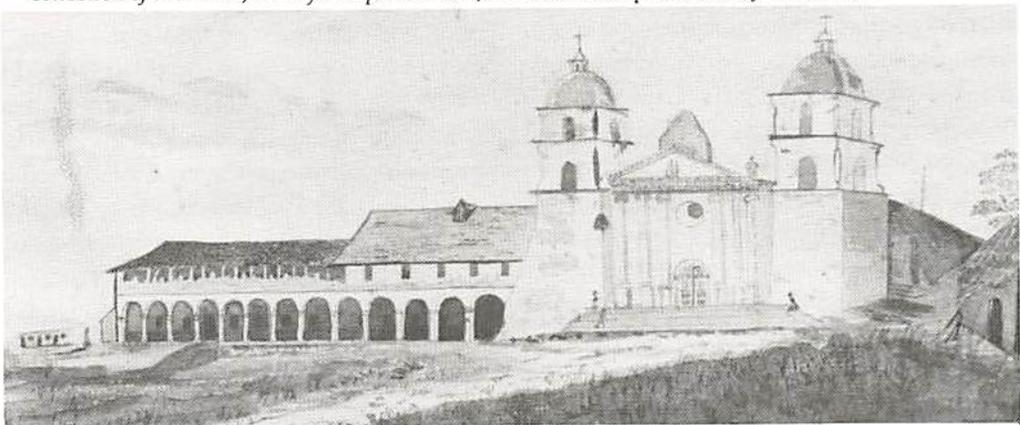
This poorly proportioned gouache was executed by Vitus Wackenreuder in 1852, one year before he drew the first street map of Santa Barbara, based upon the survey conducted by Salisbury Haley. Courtesy of The Bancroft Library.

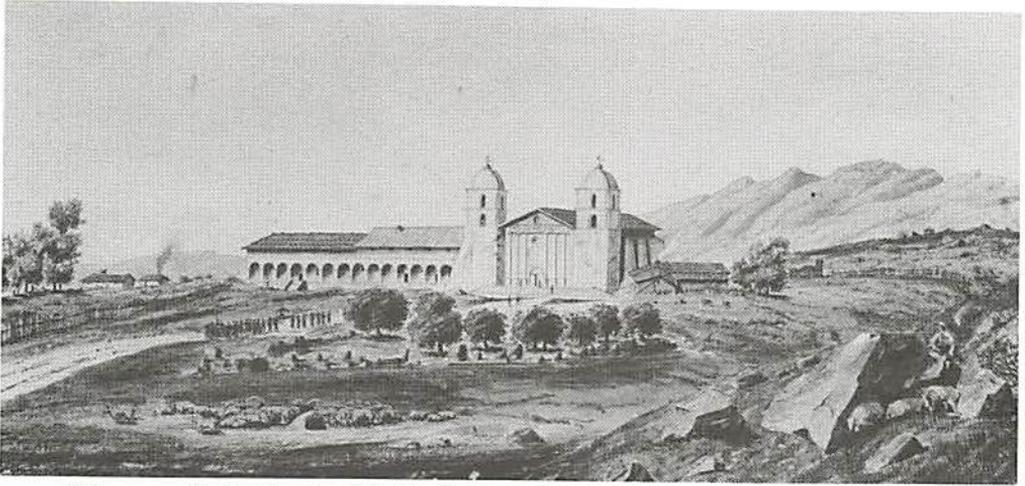
Powell, and Wackenreuder show rather ray-like marks on the top of the facade gable. The explanation is given in a curious woodcut, first published in 1858, which shows a huge, round clockface, surrounded by rays, on top of the pediment of the facade. The placement of clocks on church facades were common in Mexico in the last century and many are in place even today.

The earliest known photograph of the

mission,⁹ dating from the late 1850s, shows that about one half of the attic of the front wing had been raised to make a second-story dormitory for the friars. It had a shingle roof and one dormer window. This was extended the full length of the wing in 1870 and four more dormers were added. What may be the first painting showing the change is a sepia watercolor, ca. 1860, by Mrs. A. P. Bartlett,

One of the first paintings of the mission done by a woman was this watercolor by Mrs. A. P. Bartlett, ca. 1860. Note the second-story living quarters over part of the arcade. Formerly in the collection of the artist, Henry Chapman Ford, it is now in the possession of the author.





This watercolor by Cleveland Rockwell, ca. 1868, shows the stark, rock-strewn landscape around the mission. Note the orchard in front of the mission and the remains of the Chumash village to the left.

which was once in the collection of artist Henry Chapman Ford.¹⁰ It is also one of the earliest examples of what was to become a large and significant category of mission renderings, those by amateur, particularly lady, painters, many of whom had considerable ability. They would come into their own later in the century.

The Bavarian Edward Vischer had been a merchant in California during the Mexican period and eventually returned to settle in 1849. He turned to painting in his later years, and in 1865 he executed paintings of the missions. In the 1870s, he added details or modifications to some of these in preparation to publishing them in photographic albums. Many are embellished with scenes of early California life as he remembered them. For most of the missions he did more than one picture. His Santa Barbara scenes,¹¹ include a view from the east which shows the new second story and features a signature of Fr. José María de Jesús Gonzales Rubio. Another, more distant, view is from a spot higher up the foothills, now known as the Riviera, while a third view is taken from a

spot near the sea with a cattle drive in the middle ground. This view is more parallel to the mission facade. A fourth sketch is a closeup of the colonnaded guardhouse, near the church, falling into ruins. Contemporary with Vischer's view is a watercolor in the collection of the Santa Barbara Historical Society by Cleveland Rockwell, who had come to California in 1867. It is also a scene from the Riviera.

In the 1870s, a few professional artists began to venture southward from the San Francisco Bay Area, including the Scotsman, William Keith.¹² Among the numerous landscapes he painted, a few are of missions, though they do not appear to have been a preferred theme for him. His impressionistic oil sketch of Santa Barbara was painted on his honeymoon in 1883 from the hillside to the northeast. Perhaps other views of this and other missions were lost in the 1906 fire in San Francisco that destroyed so many works of art.

Edwin Deakin was born in England; he began his art career in Chicago and came to San Francisco in 1870. His first mission pictures were done that year, but it was

only in 1875 that he began the three complete series of missions that he finished in 1899. He kept no record of the dates of the individual pictures and none are dated. Two of the sets were in oils¹³ and one was in watercolor.¹⁴ It was this last one that he published in 1900.

There is little variation in the views he chose for the three sets; those of Santa Barbara are all from the east, though he did other views of missions that are not parts of sets. A view in the collection of the Santa Barbara mission is from the southeast with the fountain in the foreground,¹⁵ a composition which becomes very popular, though it is not clear whether it was he or Henry Chapman Ford who first chose this view.

A vertical painting recently acquired by the Santa Barbara Historical Society

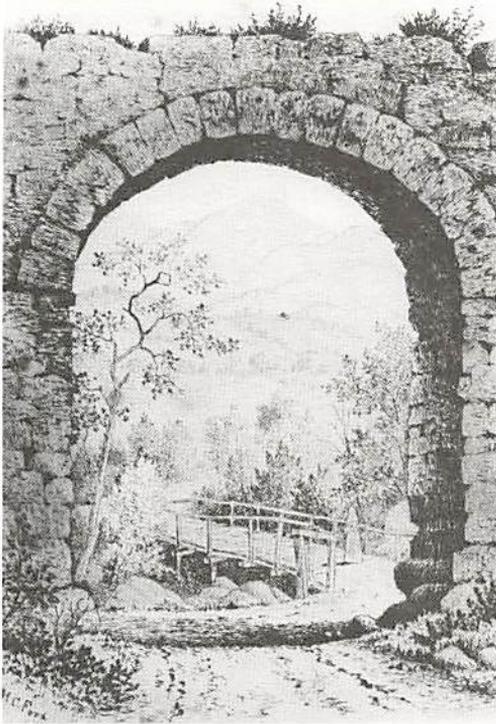
shows the towers from the cemetery, a theme repeated, with variations, in a small canvas in a private collection.¹⁶ Again, this is a point of view that is to have considerable popularity, though the question remains whether Ford or Deakin was the first to use this view.

The paths of Deakin and Ford must have crossed many times, first in Chicago and then in California, but their paintings were so different in character, no matter how similar their subject matter, that their work must have appealed to a different taste. Ford was the more literal; Deakin was the romantic. He showed greater interest in atmospheric effects and paint texture than a literal documentation of what remained of the missions.

Another European, the Norwegian Christian Jorgensen, was fascinated by the

Best-known for his watercolors and works in oil, Christian Jorgensen produced this pen and ink drawing in 1891.





One of the most prolific artists of the Santa Barbara mission was Henry Chapman Ford. This charming etching of an aqueduct arch was made shortly before the arch was torn down to make way for vehicular traffic.

missions, too, and he did a set in watercolor, now displayed at Mission Sonoma State Historic Park. For five years in the 1880s and 1890s, he and his wife traveled by horse and buggy to all the missions and produced eighty watercolors of them,¹⁷ of which sixty-two are at Sonoma. He also did a set in oils. The Santa Barbara Historical Society has an ink sketch of the Santa Barbara mission he did in 1891.

None of these artists settled in Santa Barbara; the honor of being the first professional artist to have his studio in Santa Barbara belongs to Henry Chapman Ford.¹⁸ He was born in Livonia, New York; he eventually made his home in Chicago after having studied in France and Italy. He was one of the first landscape painters in Chicago and gained a reputation as a painter of "Forest Interiors." Poor health caused him to leave for a warmer climate in 1875. He came to California, arrived in San Francisco, and decided to settle in San-

ta Barbara. The city was becoming a popular winter resort for wealthy Easterners. During the year of his arrival, he presented the first art show ever held in Santa Barbara. This show anticipated the first art exhibition of any kind in Los Angeles by more than a decade. From that time he remained an important force in the cultural life of the town, being among the founders of the horticultural and natural history societies and even carrying out an excavation of an Indian site. During the "season" his studio was an obligatory stop for visitors, and he began to produce oils, watercolors, drawings, and etchings to suit the pocketbooks of potential customers. In fact, he fulfilled the same function as artists like Guardi and Canaletto in Venice in the days of the Grand Tour.

Two of the thirty oils in that first show were of Mission Santa Barbara, one from the front from almost the identical spot chosen by Powell and the other showing the rear of the church with the sea and islands in the distance. Variations on these two views come to be part of the standard offerings in his repertoire.

In 1880 and 1881 he made excursions to the north and to the south to paint the missions, though, of course, he had done various paintings of missions in the intervening years for he realized missions sold well. The completed set was well received and, in 1882, he executed replicas of eighteen of them for the Forbes family from Boston.¹⁹ Encouraged by this favorable reception, he decided to have reproductions made to sell at a more accessible price. He, at first, intended to have them reproduced as chromolithographs since he had a friend in Chicago

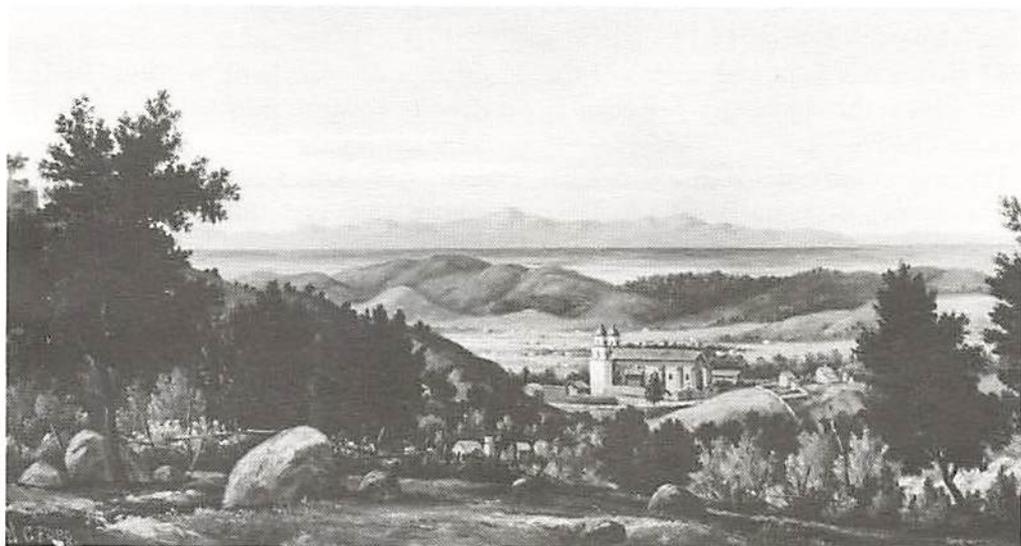
in that business, but then decided to do them as a set of etchings, going to New York in 1883 to execute and print the plates. He issued these in a portfolio with twenty-four etchings and an explanatory text in letterpress. The edition was limited to twenty-four portfolios, many of them pre-subscribed, but subsequently individual prints could be ordered, on Japan paper or on etching paper, and they were usually then signed in pencil, though all had been signed in the plate. These were presumably Ford's first etchings, but such prints soon became an important part of his stock for visitors. He did at least another seven etchings of the Santa Barbara mission, including a view of the Sacred Garden and a unique view of the stone arch in the aqueduct which was destroyed not long afterwards when a wagon could not pass under it. By the time of his death in 1894, Ford had etched fifty-nine plates, more than half of them of missions.

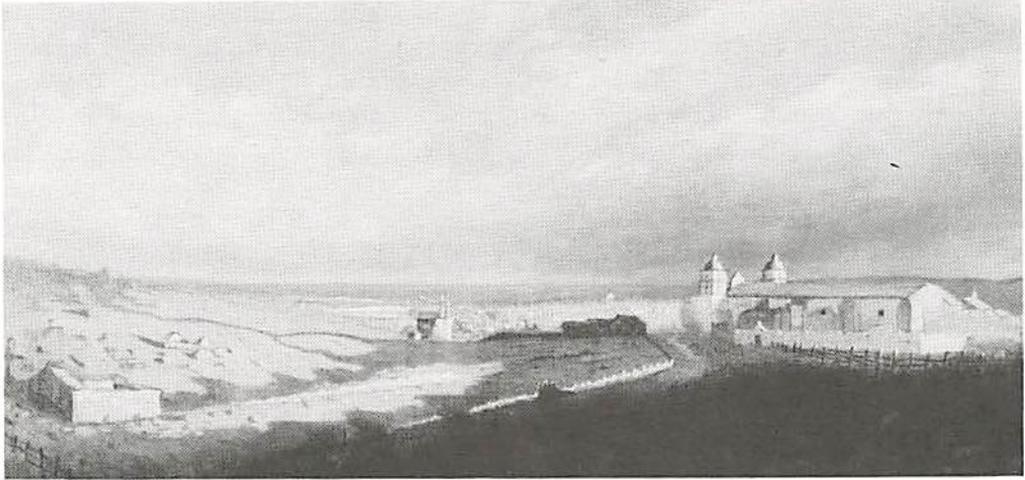
Four of the illustrations he did for Edwards Roberts' *Santa Barbara and Around There* of 1886 are of the mission in views

similar to his paintings and etchings; the other etchings were done after the book was published. Five of his pencil drawings in the Southwest Museum are of the Santa Barbara mission; two are preparatory drawings for the 1883 etching of the front view and one for the view from the rear. There is another similar view of the latter and a view along the arcade to the church with the fountain in the foreground.

Over the years, he painted many views of the front and back of the mission in both watercolor and oils, according to the means and wishes of his customers. Some were replicas and others were variations; some views may have been unique. The set of twenty-one that he painted for the California Building in the 1893 World's Columbian Exposition in Chicago were almost all replicas of the views in the portfolio, including that of Santa Barbara. The set was bought by Mrs. Leland Stanford for the university, but they were badly damaged in the 1906 earthquake when they fell off the wall and the glass in the frames shattered.

Ford's 1880 oil is somewhat unusual in that the view is taken from so far up Mission Canyon. Note the sparseness of settlement in the valley beyond the mission.





Poor health tragically cut Robert Edmondson's life short in 1884. In this painting, executed two years before his death, may be seen the remnants of the waterworks to the left and the spires of the Gaspar Oreña home at left center, now the site of Roosevelt School.

From time to time, Ford painted panoramic views from behind the mission looking towards the distant Channel Islands. Perhaps the earliest of these was a four-and-a-half by nine-foot canvas that he took to show his friends in Chicago on his way to the 1876 Centennial Exposition in Philadelphia. There is a smaller version of this view in the collection of the Santa Barbara Historical Society. He also painted at least one view from Stearns Wharf looking towards the mission and the Santa Ynez Mountains beyond. He executed it in 1884 after a sketch he had made in 1876. This echoes the drawings of Robinson, Sandels, and Hutton.

Perhaps no artist did as many pictures of the mission of Santa Barbara as Ford. No count is possible, as many were lost in fires or just dropped out of sight. He expanded the repertoire of views, though it is not clear whether he or Deakin did some of the views first. It is probable that he was influenced by photographic views, especially the works of Carleton Watkins, who took similar views and whom Ford came to know one summer in Yosemite.

Ford had a collection of fifty large photographs, possibly many by Watkins. Ford's ever-growing interest in the missions encouraged him to write a book on them which, if it had been published during his lifetime, would have been the first extensive book on the topic, but he died while it was being considered by a publisher in Chicago, and it remained forgotten until a portion of it was published by The Book Club of California nearly a century after Ford's death in 1894.

By the 1880s, other artists had come through or even lived in Santa Barbara. Robert Edward Edmondson, who had come to Southern California for health reasons in 1870, did paintings of the mission in 1880 and 1882 which are in the collection of the Santa Barbara Historical Society, and he was present in an art show organized by Ford's wife in 1881 where he showed still lifes and portraits, genres avoided by Ford.²⁰ Since Edmondson died in 1884, it is a mute question whether he could have been a competitor for Ford. An exquisite etching on silk of the mission, dated 1889, is now in the

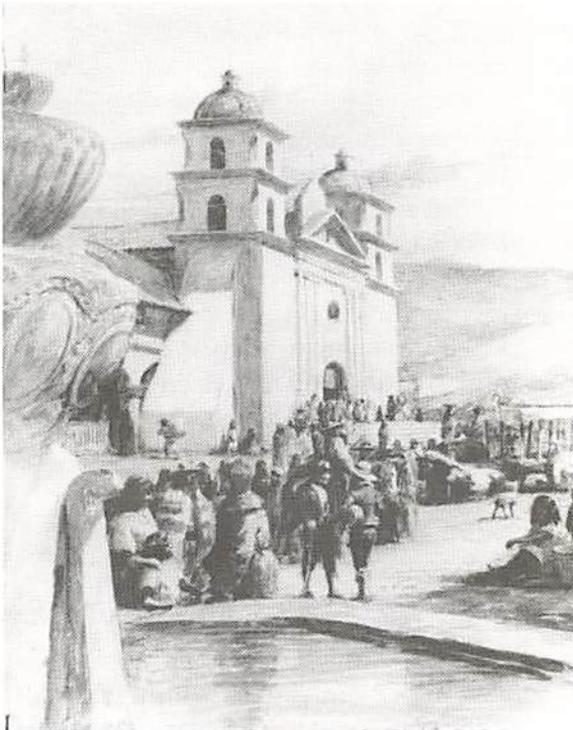
Santa Barbara Mission Archive-Library; the artist, H. R. Blaney, was a visitor from Massachusetts and was otherwise known for his Oriental scenes.

The real successor to Ford as the leading artist of the city was Alexander Harmer, an academically-trained artist whose early paintings of this and other missions were very accurate pictures of the surviving remains, only occasionally with incidental figures.²¹ In 1893, he married Felicidad Abadie, a descendant of an old Santa Barbara family, and eventually settled in an old adobe on De la Guerra Plaza. He became fascinated with a romantic view of California, and now his paintings became story pictures, some with the mission as a background. He also did book illustrations for stories of early California and pen drawings for the mission histories of Fr. Zephyrin Engelhardt in the years before the First World War. Harmer died in January of 1925, less than six months before

an earthquake heavily damaged his home. The result was that a disaster brought about a revival of Spanish architecture quite in character with his paintings.

The romantic view of early California received a great impetus from Helen Hunt Jackson's book, *Ramona*, published in 1884. A variety of articles about the missions and California in general were being published and they needed illustrations. The methods for reproducing photographs in books and magazines had not yet been perfected, so that even when photographs were available they often were reproduced as wood engravings or lithographs. The photographs of Carleton Watkins were sometimes used as a basis for these images. Several engravings in "Studies of the California Missions" in *The Californian* of 1882 are clearly labeled as being "From a Photograph by Watkins." The lithographed vignette on the title page of the book, *History of Santa Barbara and Ventura Counties California*, published by Thompson and West in 1883, is a detail of the same photograph of the mission used for that article, but it lacks attribution. It is not clear whether the full-page lithographic view of the front of the mission in the same volume is from a drawing or a photograph.

When original drawings are used the artists are only occasionally identified; signatures in the reproduced drawings are often undecipherable. H. H. Jackson's "Father Junipero and His



Alexander Harmer's fascination with and romantic view of California during the Mexican era is readily apparent in this undated evocation of Mission Santa Barbara. Note the ox-drawn carreta at right. From the collection of the Multi-Cultural Music and Art Foundation, Northridge. Courtesy of Paul A. Dentzel.

Fr. Sanchez, shown in this drawing by J. Henry Sandham, was reportedly the model for the character of Fr. Salvadierra in Helen Hunt Jackson's novel, *Ramona*.



Work," published in the May and June 1883 issues of *The Century Magazine* was illustrated by J. Henry Sandham, among the most distinguished of these illustrators.²² A Canadian by birth, Sandham eventually settled in Boston for a number of years, but came west to do illustrations for Jackson's article and for *Ramona*; he spent the last years of his life in London. He did a view of the facade of Mission Santa Barbara with the fountain and three friars in the gray robes of the mission era; another illustration shows a brown-robed friar ringing a bell in the rear *corredor*. According to Sandham's daughter, this was a portrait of Fr. Sánchez, the model for Fr. Salvadierra in *Ramona*; she owned a watercolor version of that same subject and considered it perhaps her father's best work. Some other illustrations for the article were turned into oil paintings. Manuel Valencia, a native Californian and descendant of early settlers, based several paintings on the Sandham engravings for the articles.

In 1889, K. S. Torrey produced a small

volume of nine sketches, mostly vignettes, of the mission, including a rare detail of the main altar and a friar seated in a chair and reading in front of a window in the sacristy.²³ James Stelle's *Old California Days* of 1889 has three skillfully executed views. The signature is given as Wms. on these and once as Williams on another illustration; without a first name he cannot be identified. An article by John T. Boyle on "The Missions of Alta California" in *The Century Magazine* of 1890-91 has two conjoined views of the mission by the English wood engraver, Harry Fenn: a distant view with a padre on a donkey riding up from town in the foreground, and a scene in the Sacred Garden with the church towers in the rear and a friar and a cat by the round basin in the foreground. The latter was a popular scene in these years, probably because the Garden was off limits to lady visitors at that time, an exception being made for one of Queen Victoria's daughters, Princess Louise, in 1882. Later exceptions would include queens and the wives of

presidents. A particularly fine version of this scene by the New York-based illustrator, C. S. Reinhart, appears in Charles Dudley Warner's book of 1891, *Our Italy*.

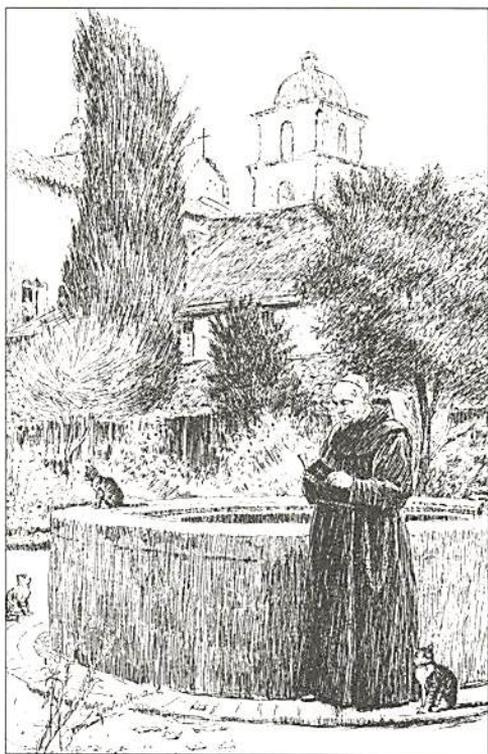
A January 1892 issue of *The Overland Monthly* on "Mission Bells" by Charles Howard Shinn includes illustrations after original drawings, such as a view of the Santa Barbara mission bell towers from the rear, drawings after photographs, and photographs. One of the last, labeled as being by Jackson, appears to be based on Sandham's view of the rear *corredor*. Presumably, Jackson is William Henry Jackson, who did not come to California until the late 1880s. So here we may have a photograph copying a drawing rather than the other way around. A photographic reproduction of a drawing of 1887 by J. P. Robertson appears in the monumental *Picturesque California* of 1888.²⁴ The mission is the background for a plowing scene in the mission olive orchard. Another view from this same general area of the mission grounds is the subject of a watercolor of 1895 by Louis P. Harlow and is reproduced in *The Old Missions of California* in superb chromolithography by the Prang Company in Boston, along with views of other missions. The cover of the publication is a drawing of the Sacred Garden by the same artist.

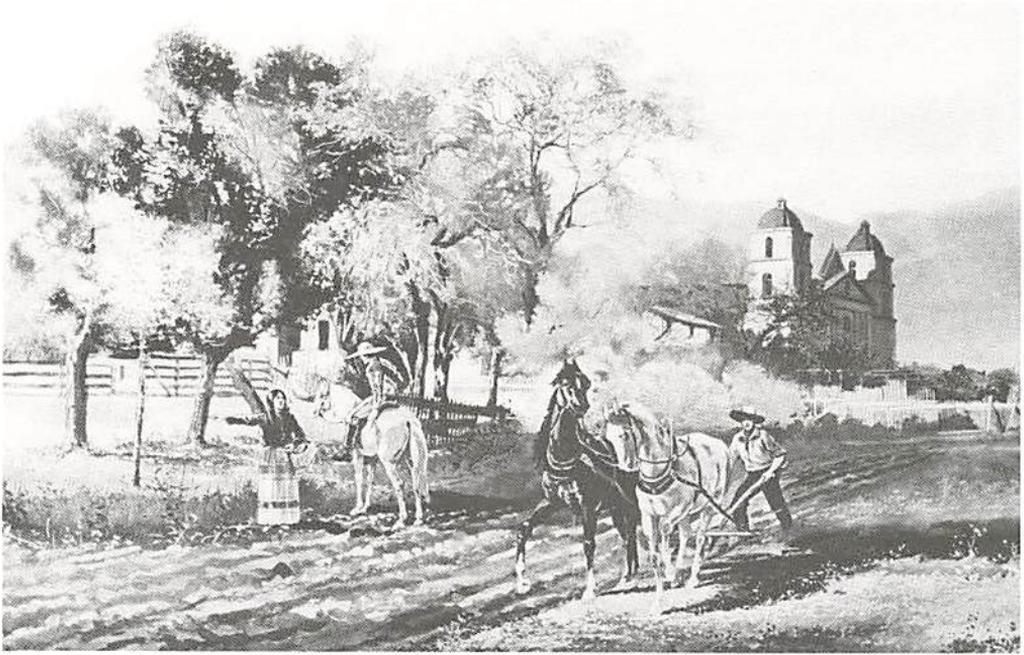
A booklet entitled simply, *Southern California*, published in 1899 by the Passenger Department of the Santa Fe Route and written by Charles A. Keeler, has illustrations by his wife, Louise, a pupil of William Keith. A small signed view shows the front of the mission with the fountain in the foreground. The artist of a page in another *Tourist's Guide* of 1891 is not indicated.²⁵ An oval vignette of the mission seen from the hillside occupies a lower corner of a scene down the arcaded *corredor* with two friars. *The Missions of*

California by Eugene Leslie Smyth, 1899, is illustrated with drawings, perhaps by the author, including four of Santa Barbara. Two front views may be based on old photographs, as they show remains of the mayordomo's house next to the church facade, which had disappeared by the end of the century. There is also a view down the interior of the arcade and a scene in the Sacred Garden next to the sacristy, rather than the usual view in the center of the court.

During the late nineteenth century, in particular, numerous amateur artists chose the missions as subject matter. Examples can be found in the collections of the Santa Barbara Historical Society and elsewhere, and these vary extensively in qual-

In the late 1800s, the mission's Sacred Garden became an ever more popular subject. C. S. Reinhart produced this illustration for Charles Dudley Warner's book, Our Italy.





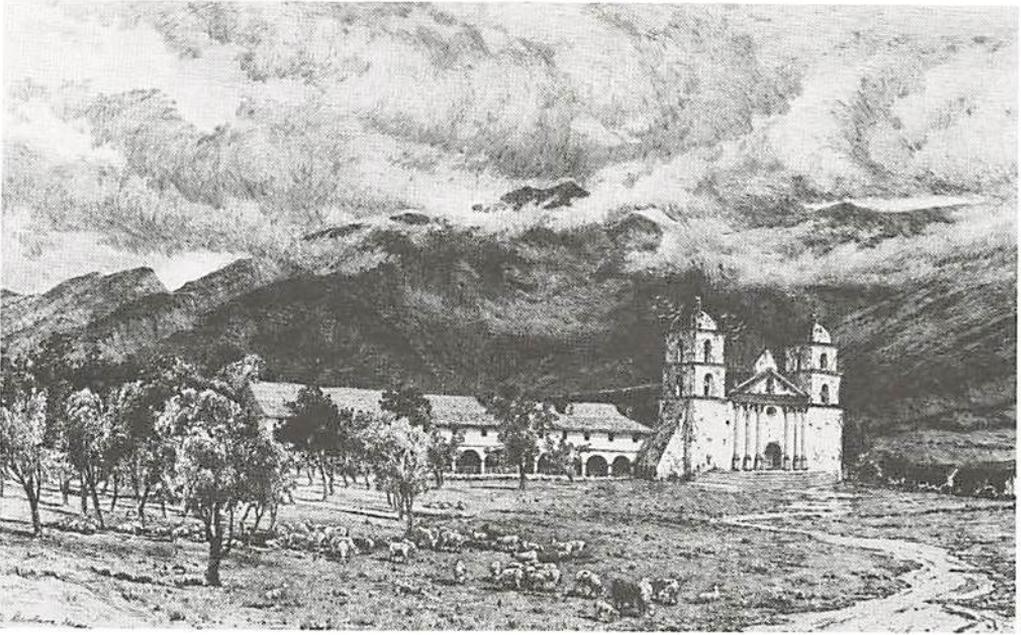
The magnificent, multi-volume, Picturesque California: The Rocky Mountains and the Pacific Slope, included this pastoral drawing by J. P. Robertson.

ity. Some works are by men such as the five sketches of Santa Barbara mission by Seth Jones in the Honeyman Collection at the Bancroft Library. John Sykes (probably no relation to the John Sykes who accompanied Vancouver and did the first view in 1794) in the early years of this century did many not particularly fine views of Santa Barbara and the other missions. A work of his in the Santa Barbara Historical Society collection adds "artist" to his signature, lest someone not take him seriously as a professional.

More typically, the amateurs were women, often of comfortable means, and it was an appropriate genteel pastime for ladies of all ages. Such was Miss Jane Hunt, a niece of the architect Richard Morris Hunt and the painter William Morris Hunt, major figures of the late nineteenth century in the East. Of the more than one hundred watercolors of

missions by her at the Pasadena Public Library, some eighteen are of the Santa Barbara mission. A number of them are basically duplicates, but one unique view is of the Sacred Garden from one of the towers; as a female she could not enter to paint the more favored view. Her earliest dated mission view is 1883 and the latest is April 1898 so she must have been a regular winter visitor to California. Another artist, the widowed Margaret Boyd Bush, visited Santa Barbara in the years from 1883 to 1887; her brother had a ranch in Los Olivos. A surviving sketchbook²⁶ has a watercolor of the towers from the rear and seven pen sketches. These include a distant view from the old lagoon near the beach and a rare view of one of the two side chapels within the church.

Ford had a number of pupils such as Mary Fish and Vesta Olmstead, and, of course, they painted the mission. Mrs.



Thomas Moran, who lived the last decade of his life in Santa Barbara, did this atmospheric etching in the 1920s, rendering the mission as it looked in the 1870s. Note the domer windows.

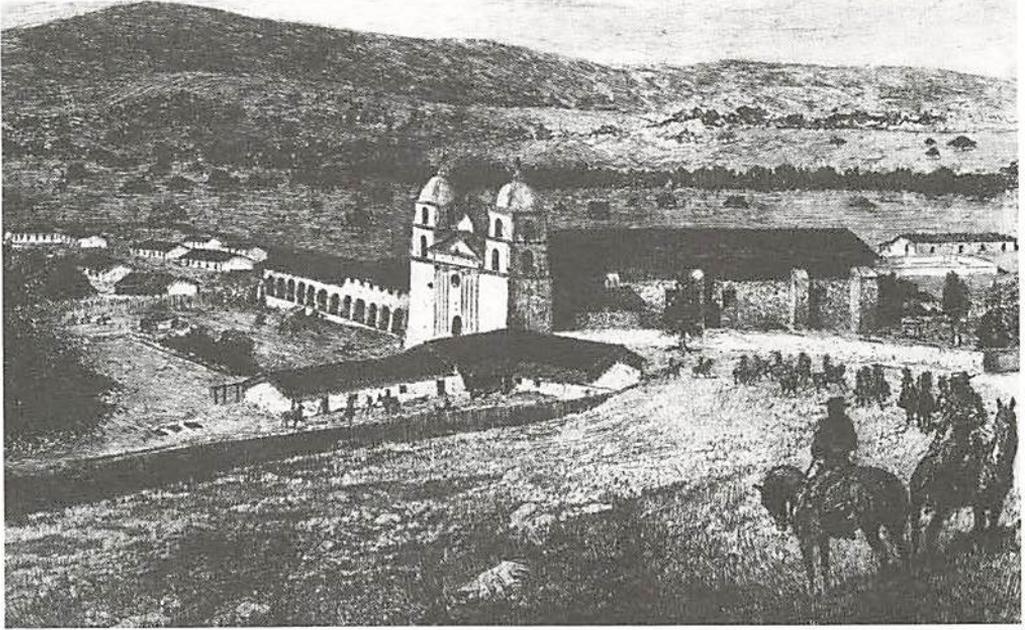
Bartlett, who had painted an early view, took part in the 1881 art show organized by Mrs. Ford, and perhaps Bartlett was a pupil of his, too. Many amateurs contented themselves with copying photographs or other artists. Ford and Deakin pictures were popular models.

Fascination with the missions continued unabated into this century, but the perfecting of photographic reproductions for books and magazines meant fewer opportunities for professional illustrators. Nonetheless, the genre did not die out completely, and we find a fine drawing of the tiled roof between the two towers as a line illustration by the artist/author Ernest Peixoto in his *Romantic California* of 1910. A watercolor of a padre plowing in the old olive orchard with the mission facade in the background is reproduced in a photographic plate.

Edward Borein, best known for his

etchings of cowboys and horses, settled in Santa Barbara in 1921, but in the preceding decade, he began a series, never completed, of etchings of California missions,²⁷ sometimes in contemporary views and sometimes in an attempt to recreate their original appearance (perhaps influenced by Harmer), by basing these on old photographs or on the works of other artists, such as Ford. Of the four etchings of Santa Barbara two belong to the latter class, one being based on Watkins' view from the hillside. Borein must have known Vischer's frontal view which had been published in a volume of photographs, as he shows the partial second story. A watercolor with a horseman in front of the church is in the collection of the Santa Barbara Museum of Art. Borein also designed the cover for Fr. Engelhardt's volume on Mission Santa Barbara.

Other notable artists in Santa Barbara



Ed Borein based this etching on a photographic view by Carleton Watkins. Borein often placed the missions in historical contexts.

at this time included Carl Oscar Borg, who did a fine woodcut of the mission and an oil with a gathering of horsemen and others in front of the mission.²⁸ Thomas Moran did an etching from the olive garden in the 1920s, and Mary Curtis Richardson, a fine painter in her own right, did a grisaille copy of this etching, which is now in the collection of the Santa Barbara Historical Society. Plein-air painters such as Elmer Wachtel,²⁹ Theodore Wores,³⁰ Arthur Hill Gilbert,³¹ Edward Potthast,³² Ross Dickinson,³³ and others did views of the Santa Barbara mission as well.

As recently as 1942, Hildegard Hawthorne used drawings by E. H. Suydam to illustrate her *California Missions Their Romance and Their Beauty*; three of the drawings portray Santa Barbara. This eastern artist and illustrator spent the last decade of his life in California, dying in 1940. A watercolor by Paul Sample showing tourists in front of the mission appeared as the

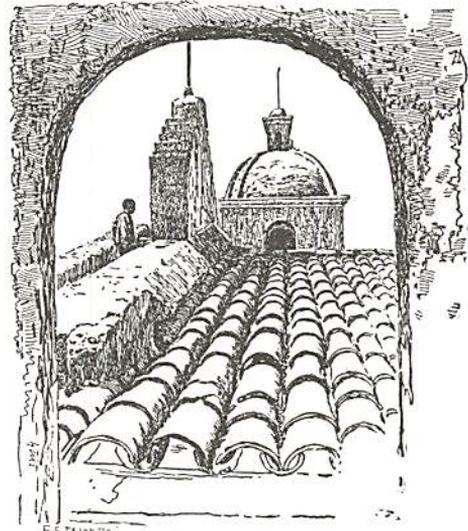
back cover of the January, 1950 issue of *Reader's Digest*, emphasizing the mission's perennial popularity.

Over a period of more than a century, artists have attempted to do entire sets of the twenty-one missions. The California missions are unique in having a fixed, almost canonical, number associated with them. In other areas, missions were often founded and then abandoned or moved and given a new name, but the mission chain in California survived until secularization. To draw or paint all of these became a challenge, and some sets remained incomplete. The earliest surviving set, that of Henry Miller, excluded the northernmost two. Vischer's and Deakin's are complete, but Ford's portfolio of etchings lacked San Rafael mission, because no trace of it survived and no contemporary drawings were known. Ford eventually got a drawing, based on memory, by Mariano Guadalupe Vallejo, which he

used for the set he sent to the Chicago Fair, but he misinterpreted the very crude sketch. Vallejo had held back on an earlier request, because he was helping Orianna Day do a set of paintings in 1882-83 representing their original appearance.³⁴ They were not particularly successful, though she has the distinction of being the first artist to do this sort of graphic reconstruction. Like Borein at a later date, she based her view of Santa Barbara on Vischer's view, showing the half-length second story.

Subsequently, others, both professionals and amateurs, tried their hand at this task. Frederick V. Carpenter did drawings for John Steven McGroarty's *Mission Memories*, published in 1929. Thorwald Probst did drawings for his wife's small volume of *Poems of the California Missions*, published in 1923. Santa Barbara is represented by a view from the cemetery towards the doorway leading into the church.

An album of *Missions of California* by Helen M. Purvis is illustrated by William G. Purvis and was published in 1913. Only fifteen of the missions are shown; Santa Barbara appears on the cover as well as on the inside. In the year before her death, Minnie Tingle completed a set of the missions. The set is now in the collection of the Los Angeles County Museum of Natural History and was published in a booklet by her husband in her memory in 1926. A set of primitive, very colorful paintings of the missions by Beverly Cutler were published in 1971 as a result of their having been displayed in a Title Insurance office in Ventura.³⁵ In stark contrast are the paintings by Chesley Bonestall in *The Golden Era of the Missions*, published in 1974. He attempted the task of graphic reconstruction, and some, though not all, are quite successful. His view of Santa Barbara is based on Wat-



kins' view from the hillside, with proper modifications. We have, however, only chosen a few examples of such series. By the early 1900s, illustration was giving way to photography in books. Drawings did not disappear completely, however. Ernest Peixotto produced this unusual view for his book, *Romantic California*, in 1910.

Along with all these more or less serious representations of the Santa Barbara mission, there are more marginal objects of a purely decorative nature or created as souvenirs. Paintings of missions on roof tiles began to be made well before the turn of the century. Scenes of the mission painted or printed in reverse on glass with a backing of mother-of-pearl or metal foil appear not long after and, in the 1920s, tile panels for walls or table tops were popular, and there is an impressive relief frieze of the Santa Barbara mission in glazed terra-cotta from a fireplace mantel on the art market in Los Angeles.

Alexander Harmer supplied a view of the mission for a series of plates of the California missions produced in England by Wedgwood for Hunt, Show, and Mercantile Company in Santa Barbara. Paintings of the missions on burlap hangings

and small pyrograph views of the missions were available as well. In all these categories, Santa Barbara was most commonly one of the missions of choice.

In 1939, an era of product premiums, Associated Oil Company issued weekly stamps of California landmarks, including the missions, to commemorate the Golden Gate International Exposition in San Francisco. Around the same time, Gordon's Bread included pictures of missions in their

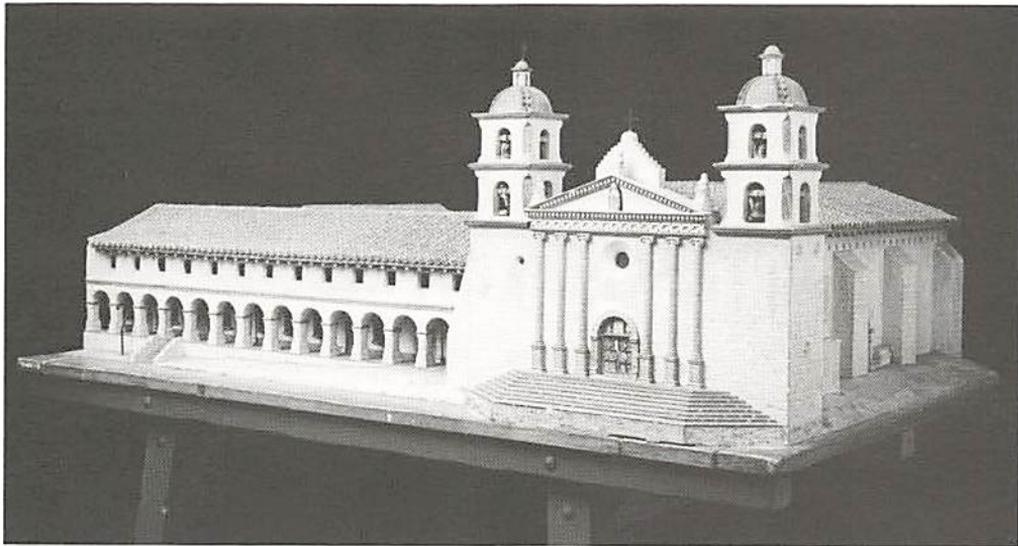
packaging that could be pasted in a booklet available by mail. One of the most curious of objects, however, is a model of the Santa Barbara mission that served as a radio cabinet. It was once owned by Dwight Murphy.

In this survey, we make no pretense at completeness, but perhaps we have conveyed some sense of the place of Mission Santa Barbara in the history of California painting and popular culture.

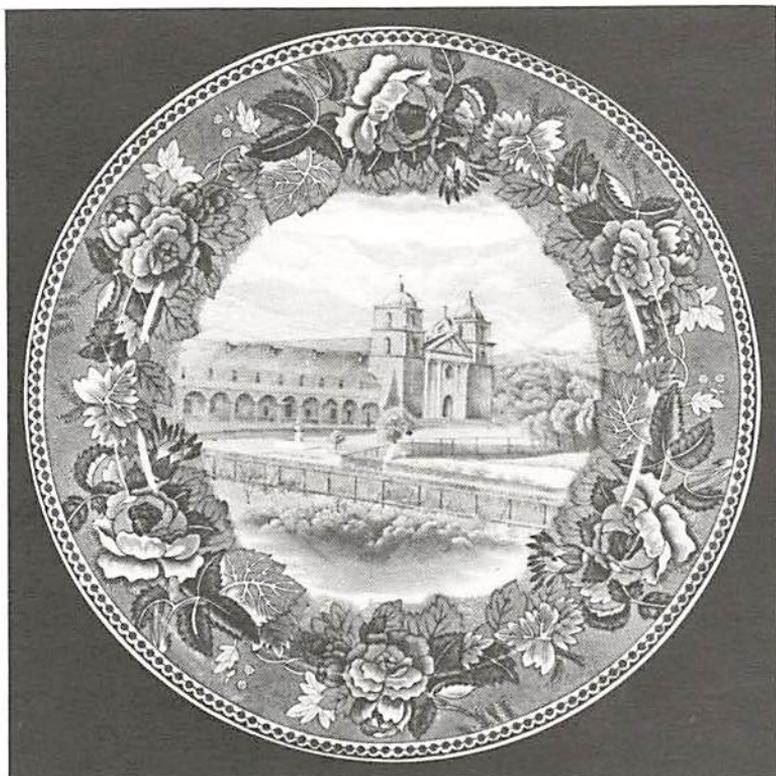
Notes

1. See George Watson Cole, "Missions and Mission Pictures: A Contribution Towards an Iconography of the Franciscan Missions of California," *News Notes of California Libraries*, v. 5, no. 3, July 1910, 44-66; Norman Neuerburg, "The Old Missions, A Popular Theme in Southern California Art Before 1900," *Drawings and Illustrations by Southern California Artists Before 1950* (Laguna: Laguna Museum of Art, 1982), 32-37; Jean Stern, et. al, *Romance of the Bells: The California Missions in Art* (Irvine: The Irvine Museum, 1995).
2. Marguerite Eyer Wilbur, ed., *Vancouver in California 1792-1794* (Los Angeles: Glen Dawson, 1954).
3. *A Sojourn In California by the King's Orphan* (San Francisco: The Book Club of California, 1945), 46.
4. *California 1847-1852, Drawings by William Rich Hutton* (San Marino: The Huntington Library, 1942), pls. XIII-XVIII.
5. *The Santa Fe Trail to California 1849-1852* (San Francisco: The Book Club of California, 1931), 212, 220.
6. Maynard Geiger, *A Pictorial History of the Physical Development of Mission Santa Barbara from Brush Hut to Institutional Greatness 1786-1963* (San Francisco: The Franciscan Fathers of California, 1963), 21.
7. *Account of a Tour of the California Missions 1856, The Journal and Drawings of Henry Miller* (San Francisco: The Book Club of California, 1952), 38.
8. According to Cole, 50. This first appeared in Frank Soule, John H. Gihon, and James Nisbet, *The Annals of San Francisco* (New York: D. Appleton and Company, 1855), 65. It also appears in R. Guy McClellan, *The Golden Gate: A History of the Region West of the Rocky Mountains* (San Francisco: William Flint and Company, 1872), 52.
9. *Mission Santa Barbara Queen of the Missions* (Santa Barbara: Franciscan Friars of California, 1986), 19. The date, 1854-55, must be incorrect if the date of Henry Miller's drawing is correct.
10. This was once in the collection of George Watson Cole and was acquired by the author from his heirs.
11. *Edward Vischer's Drawings of the California Missions, 1861-1878* (San Francisco: The Book Club of California, 1982), pls. 20-23.
12. Stern, 74.
13. Ruth I. Mahood, ed., *A Gallery of California Mission Paintings* (Los Angeles: The Ward Ritchie Press, 1966), 37. The second set of oils belongs to the Franciscan Fathers of California, but is displayed at the Santa Barbara Historical Society.
14. *The Twenty-One Missions of California. Reproductions from Paintings by Edwin Deakin* (Berkeley: Murdock Press, 1900).
15. Norman Neuerburg, "Important Mission Paintings in the Archive-Library," *La Gaceta del Archivo*, Fall/Winter 1965, 6 and color plate.
16. Stern, frontispiece.
17. Robert S. Smilie, *The Sonoma Mission San*

- Francisco Solano de Sonoma*, (Fresno: Valley Publishers, 1975), 133.
18. Henry Chapman Ford, *An Artist Records the California Missions*, ed. Norman Neuberger (San Francisco: The Book Club of California, 1989).
 19. These paintings were brought back to California in 1987 and were displayed in the rotunda of the State Capitol in 1989, but were destroyed in the disastrous fire that consumed so many works of art in Oakland in 1991.
 20. "Art Loan Exhibition," *Santa Barbara Weekly Press*, 12 February 1881.
 21. *Alexander F. Harner 1856-1925* (Santa Barbara: James M. Hansen, 1982), 8, 19.
 22. The illustrations were subsequently reproduced in her *Glimpses of California and the Missions* (Boston: Little, Brown and Company, 1902), 61, 89. For a discussion of Sandham's work for Jackson, see Carlyle Channing Davis and William A. Alderson, *The True Story of Ramona* (New York: Dodge Publishing Company, 1914), 234-255.
 23. K. S. Torrey, *Sketches of the Old Santa Barbara Mission* (Troy, N.Y.: 1889).
 24. John Muir, ed., *Picturesque California: The Rocky Mountains and the Pacific Slope* (New York and San Francisco: J. Dewing Publishing Company, 1888), 389.
 25. Stanley Wood, *Over the Range to the Golden Gate* (Chicago: R. R. Donnelley & Sons, Publishers, 1891), 174.
 26. Katharine Bard Wollman, comp., *Western Drawings from the Sketchbooks of Margaret Boyd Bush 1883-1887* (Santa Barbara: 1986), unpagged.
 27. Harold G. Davidson, *Edward Borein Cowboy Artist* (Garden City, N.Y.: Doubleday & Company, 1974), 102; John Galvin, *The Etchings of Edward Borein* (San Francisco: John Howell — Books, 1971), pls. 248-251.
 28. Edward Selden Spaulding, comp., *Adobe Days Along the Channel* (Santa Barbara: 1957), 40.
 29. Stern, 84.
 30. *Ibid.*, 32.
 31. *Ibid.*, 116.
 32. Collection of the Santa Barbara Museum of Art.
 33. Stern, 79.
 34. Elisabeth L. Egenhoff, comp., *Fabricas*, supplement to the California Journal of Mines and Geology, April 1952, 143.
 35. Jack L. Adams, *21 California Missions* (Ventura: self-pub., 1971).



ABOVE: Chris Mueller built this model of the mission with W.P.A. funds during the 1930s. It once housed a speaker for a radio and was owned by Dwight Murphy. Photograph by William B. Dewey. NEXT PAGE: Alexander Harner was commissioned by Wedgwood of Great Britain to produce a California mission series on dinner plates. Courtesy of David S. Bisol.



The Santa Barbara Historical Society
wishes to acknowledge the generous
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