

# MISSIONS, PRESIDIOS, AND PUEBLOS

## *The Hathaway Collection of Early California Photography - 1850-1990*

RUBÉN G. MENDOZA

### Introduction

On 27 July 1998 Pat Hathaway penned a letter to the City of Monterey asking to know if it had any plans to establish a history center or museum similar to the National Steinbeck Center in Salinas. He described the importance of doing so, and how the inclusion of his *California Views* photographic collections could prove an invaluable resource to the community. The thought was not shortsighted and made clear Hathaway's commitment to assuring that the sizable historical photograph collection that he'd amassed over the course of some thirty years to that point would be preserved for the community good. According to Hathaway's letter of that year:

*"It is my hope that the collection stays in the Monterey Bay area... And stay accessible to the public."*<sup>1</sup>

My own understanding of Pat Hathaway's commitment to finding a Monterey area home for the *California Views* collection came with an impromptu 1995 visit by Hathaway to my California State University, Monterey Bay office in Building 86A of the former Fort Ord. Pat approached me about the prospects of donating the whole of the collection to CSU Monterey Bay. His only request on that occasion was the opportunity to teach an occasional Adjunct Faculty class on area history. Given my interests in Visual Anthropology and Architectural History I was quite excited about the prospects of landing the collection for the University. Upon approaching a high-ranking member of the campus administration charged with oversight of campus collections and curation, I was rebuffed with "we simply don't have the space to curate such a collection." I nevertheless made a spirited effort to convince the administrator in question to consider the long term value and benefit to the community. Ultimately, I was turned away, and was forced to inform Pat Hathaway that the university was not interested. In an effort to soften the blow of having had this Vietnam Veteran's life's work minimized and rejected, I suggested that he consider doing what I'd begun with the

### About the Author

Rubén G. Mendoza, Ph.D., RPA, is an Archaeologist, Founding Faculty, Professor Emeritus, and former Chair of the School of Social, Behavioral & Global Studies at California State University, Monterey Bay. His archaeological studies and community service learning projects include his role as principal investigator on four California missions and the Spanish Royal Presidio of Monterey, where excavations resulted in the discovery of the Serra Chapel of 1770-72. He recently partnered with the US Military in his capacity as a contractor to identify and recover the original Serra Chapel identified with Mission San Antonio de Padua. He is the co-editor with Richard Chacon of *North American Indigenous Warfare and Ritual Violence* (2007), *Latin American Indigenous Warfare and Ritual Violence* (2007), *The Ethics of Anthropology and Amerindian Research* (2012), and *Feast, Famine or Fighting? Multiple Pathways to Social Complexity* (2017). He has published some two-hundred and fifty articles, chapters, journal contributions, and scores of images spanning a range of topics and media, including Amerindian and Spanish Colonial cultural histories, art and architecture, social conflict, and science, technology, and medicine. Recent publications include Rizzoli's *The California Missions* (2018) and Nazraeli's *Mission San Miguel Arcángel* (2019) with photographer Melba Levick. His 2021 Rizzoli book, titled *The Spanish Style House: From Enchanted Andalusia to the California Dream*, explores the Andalusian architectural heritage of California with Melba Levick. *Casa Santa Fe: Design, Style, Art, and Tradition* is the subject of Mendoza's latest Rizzoli book project with Melba Levick and was published in 2023.

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newfound Archaeology Program of the former School of Social and Behavioral Sciences, that being a visual history and digitization project. Though Hathaway sounded intrigued by the emerging technologies discussed, upon departing my office he moved on and we did not meet again. Shortly thereafter Hathaway launched his own digitization project, and this proved a boon to his ability to market and publish the fruits of his labor through to his passing in 2021.

At the time of his death on January 5, 2021, Monterey photographer and visual historian Pat Hathaway of *California Views* had amassed a monumental collection of original historic 19th and early 20th century photographs and glass plate negatives and ephemera documenting virtually all aspects of early California life. Without a final will and testament outlining his plans for the collection, a period of probate oversight ultimately determined that the Monterey County Historical Society, Inc., was the most appropriate home for the collection.<sup>2</sup> Area journalist, Tess Kenny of the *Monterey Herald* made the following observations about what she observed upon the transfer of the collection to the curatorial vaults of the Monterey County Historical Society:

*“Some 23 four-drawer filing cabinets and 150 banker boxes, with anything from original glass or film negatives to photographic prints big and small, line Monterey County Historical Society’s vault. That not only includes more than 80,000 historical images but also Hathaway’s own work – hundreds of thousands of pictures capturing everyday life in Monterey County. Together, they total 550,843 images donated to the historical society.”<sup>3</sup>*

Our Executive Director, Historian and Curator James Perry, recounts that he owes his very interest in history to reading Pat Hathaway’s historical vignettes with featured period photographs published weekly in the *Monterey Herald*. In 1986, James Perry was the 12 year old who became so enthralled with the history of the Monterey Bay that he sought out and met Pat Hathaway, and by the age of 16 years began his now lifelong connection with the Monterey County Historical Society. I in turn was James’ undergraduate and graduate student faculty mentor, and MA thesis advisor. His MA study was devoted to the Sicilian community of Monterey Bay and drew upon the work of Hathaway for what it offered in the way of historical vignettes. At present, James has the longest record for volunteerism and curatorial contributions at the Boronda Adobe History Center, and this he credits to his late friend, Pat Hathaway.



Figure 1. Pat Hathaway, self-portrait, 1970. MCHS – Hathaway Collection, Cat. PHC UC.

With the acquisition of the Hathaway Collection, the Executive Director now acknowledges that when combined with the Grenstadt, Union Ice Company, and a host of other individual and family collections, the Monterey County Historical Society now serves as the curatorial epicenter of collections totaling well over one million images.<sup>4</sup>

### About the Collection

In a brochure published on the 30th Anniversary *California Views* (1970-2000), the origins of the Collection are summarized in brief: “The Collection was established by Pat on November 29, 1970, shortly after his discharge from the Army. As fate would have it, while he was looking for a new direction, Jeanne Josselyn, the widow of Carmel photographer Lewis Josselyn (1883-1964), was looking for a permanent home for her late husband’s collection, which encompassed both Josselyn’s work and that of other early photographers.”<sup>5</sup> The brochure goes on to indicate that:

*“Several local institutions failed to see the collection’s potential and were reluctant to house it, because it consisted primarily of large-format glass negatives which were difficult to store and impossible to print on available contemporary enlargers. Determined that the immediate consideration was preserving the collection, Pat stepped in, saving almost 3,000 5” x 7” negatives and prints from oblivion. Eventually, he found the large-format enlarger needed to print the negatives, transforming the collection from a white elephant into a valuable historical resource.”*

Of the 550,843 images in the Hathaway Collection representing some 750 early California photographers, fully 80,000 consist of unique historical images dating from the 1850s through to the early 20th century. The latter body of work represents all photographic media, including negatives consisting of glass plate, nitrate film (nitrocellulose; 1889-1951), safety film (cellulose acetate; 1920s-present), and polyester film (1955-present).<sup>6</sup> Of particular note are the thousands of glass plates, daguerreotypes, tin types, sheet film, and bound print collections. Collections content and themes, while broad and all-encompassing, feature an impressive array of early California missions, presidios, and adobes, and their occupants, spanning Indigenous, *Californio*, Mexican, Chinese, Japanese, Filipino, and a broad range of early Euroamerican communities. Given the value of the collection for the elucidation of the architectural histories, social and cultural mores, urban trajectories, and agricultural developments and technological advances of the region in specific, and California more generally, the collection holds significant promise for those seeking answers to some of the most vexing questions advanced by architectural and social historians, visual anthropologists and archaeologists, and all others who seek visual evidence for a range of developments spanning the mid-19<sup>th</sup> through 20<sup>th</sup> centuries. In order to speak to the relevance of the collection for those committed to early California and the Mission studies arena, this portfolio of images provides a visual overview of some of the

### About the Author, cont.

Mendoza’s latest book, co-edited with Dr. Linda Hansen, was published by Springer International and addresses the topic of *Ritual Human Sacrifice in Mesoamerica: Recent Discoveries and Current Perspectives*. Effective December 2022, Professor Mendoza retired from CSU Monterey Bay but continues to serve as a Community Partner for the University and Advisor to students in his role as the newly elected President of the Board of Directors of the Monterey County Historical Society, Inc. In addition, for the past year he has served as the CSU Monterey Bay CalNAGPRA Coordinator, and remains linked to CSU Monterey Bay in his newfound capacity as an Adjunct Research Faculty.

more interesting, informative, and significant photographs bearing on the architectural histories of those Spanish, Mexican, and other early *Californio* and American buildings and places captured during the last one hundred and sixty years by hundreds of early California photographers and artists. Even so, it should be noted that we have at this time only just begun to scratch the surface where the hidden treasures of the Hathaway Collection are concerned, so my intent here is not to represent a “complete” cross section of all Mission buildings or images represented in the totality of the Collection.

### Early California Photographers

Though the Hathaway Collection represents the creative work of some 750 early California photographers, Hathaway himself listed but a handful of those more prominent to the craft in his collections summary. These include Thomas Houseworth (1828-1915), Carleton E. Watkins (1829-1916), Eadweard Muybridge (1830-1904), Isaiah W. Taber (1830-1912), C. R. Savage (1832-1909), C. W. J. Johnson (1833-1903), George Fiske (1835-1918), E. J. Hayward (1837-1911), Frank Bequette Rodolph (1843-1923), William Henry Jackson (1843-1942), W. N. Tuttle (1844-1895), H. W. Muzzall (1844-1924), A. W. Ericson (1848-1927), Richard J. Arnold (1856-1929), R. J. Waters (1856-1937), Charles K. Tuttle (1859-1939), Harry Frantz Rile (1860-1949), Darius Kinsey (1869-1945), and Treu Ergeben “T. E.” Hecht (1875-1937), among other notable early California photographers of the period constituting the collection’s scope.

### The Big Reveal

On 11 January 2022 I accompanied MCHS Executive Director James Perry to the former Pacific Grove residence of the late Pat Hathaway in order to oversee the transfer of the Collection from the home to the archival vaults of the Monterey County Historical Society in Salinas, California. While perusing the collections and ephemera in Pat’s home, I couldn’t help but feel both honored and amazed by the sizable collection and the tell-tale signs of the life of the man who orchestrated the herculean task of bringing together so much of early California history. As both a photographer and archaeologist, I found myself contemplating the images while at the same time “excavating” for the signs, symbols, and meanings of a life devoted to the very same things that drew me into the field of history and archaeology. The Spanish style home, antique cameras, file drawers filled to the brim with glass plate and nitrate negatives, and the many processing technologies available for generating both standard prints and digitized copies filled the late photographer and visual historian’s life. Historian and Hathaway Estate Administrator Kent Seavey was on hand to walk us through this veritable Pandora’s Box of invaluable historical treasures

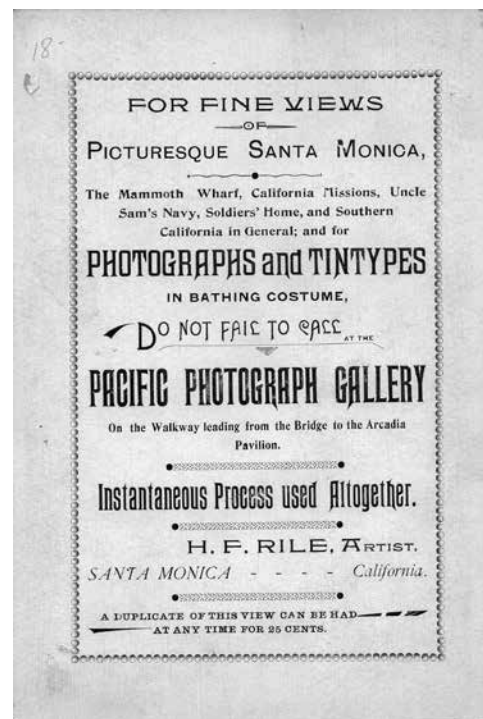


Figure 2a (top). *California Views* photo index card prepared by Pat Hathaway. No Date. MCHS - Hathaway Collection, Cat. PHC UC.

Figure 2b (bottom). Pacific Photo Gallery circular, circa 1900. MCHS - Hathaway Collection, Cat. PHC UC.





and unresolved questions. This was in effect the big reveal that would permit us to contextualize and understand the value and implications of acquiring and safeguarding the Hathaway Collection for future generations.

### Relocating the Collection

The 11 January 2022 delivery of the Hathaway Collection to the Boronda Adobe History Center in Salinas was facilitated by the coordination of two large moving company trucks, and the excitement of those present for the reception was quite palpable. Given the fragility of the glass plate negatives housed in metal file cabinets, the movers prioritized moving those into the archival vault, and the second truck moved all other boxed images and prints into the loading dock fronting the archival vault there in the Albert & Pearl Jensen Agricultural Museum & Research Center on the campus of the Boronda Adobe History Center. Upon completing the move, those Board members present began perusing the collections, and were provided an orientation by Historian Kent Seavey and James Perry.

Figure 3a (top, left). Pat Hathaway's Pacific Grove home. Photo © 2022 Rubén G Mendoza.

Figure 3b (top, right). Pat Hathaway's home archival processing area in Pacific Grove, CA. Photo © 2022 Rubén G Mendoza.

Figure 3c (bottom, left). Pat Hathaway's antique camera collection. Photo © 2022 Rubén G Mendoza.

Figure 3d (bottom, right). Trustee Kent Seavey with MCHS Executive Director James Perry on January 13, 2022. Photo © 2022 Rubén G Mendoza.



### Management, Preservation, and Dissemination

Shortly after the acquisition of the Hathaway Collection in January of 2022, John and Karen Jernigan of the San Antonio Valley Historical Society signed on as curatorial volunteers to assist with the management and digital preservation of the collection since acquired by the Monterey County Historical Society, Inc. Given that John was personally prompted by Pat Hathaway to start his own collection of images some years before, both John and Karen were motivated by the prospect of being able to expand the collections of King City history via what could be culled via digital duplication from the Hathaway Collection. To that end, they have proven instrumental in organizing the collection housed within temperature and humidity controlled archival vaults located within the Albert & Pearl Jensen Agricultural Museum & Research Center building of the Boronda Adobe History Center. Their efforts, which require commuting from King City to Salinas, California, every two weeks, have proven instrumental to the management, preservation, and dissemination of Hathaway's legacy. Given their efforts to conduct historic building tours replete with mounted photographic prints of King City buildings long gone;<sup>7</sup> their efforts on behalf of the Monterey County Historical Society and its Hathaway Collection have had the effect of filling

Figure 4a (top, left). The moving company delivered the Hathaway Collection to the Boronda Adobe History Center on January 11, 2022. Photo © 2022 Rubén G Mendoza.

Figure 4b (top, right). Glass plate negative collection upon delivery. Photo © 2022 Rubén G Mendoza.

Figure 4c (bottom, left). Kent Seavey reviews collections with MCHS volunteers. Photo © 2022 Rubén G Mendoza.

Figure 4d (bottom, right). The photographic print collections upon delivery. Photo © 2022 Rubén G Mendoza.



a significant gap in the visual and photographic history available to the community of King City.

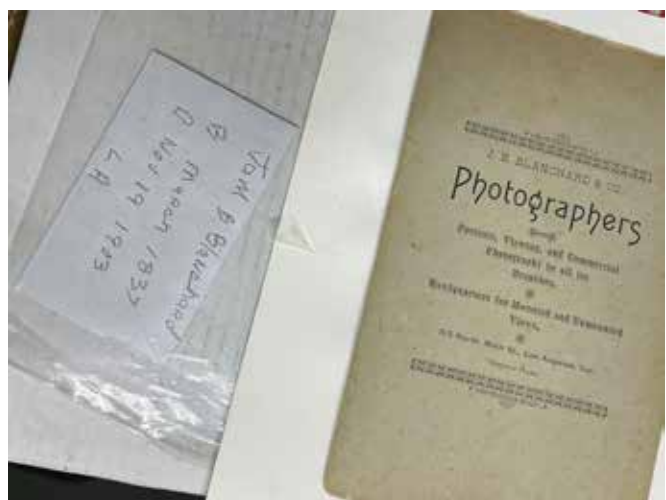
More recently, a grant proposal submission by MCHS Executive Director James Perry and Board Member Margaret “Meg” Clovis resulted in funding to recruit a part-time archivist dedicated to developing an inventory and purchasing archival supplies for the management of the Monterey portion of the Hathaway Collection.<sup>8</sup> The Thomas Doud, Sr. and Anita M. Doud Fund of the Community Foundation for Monterey County funded the MCHS project to the tune of \$30,000 for the first year, and it’s support has as such proven instrumental to carrying forward Society efforts to “facilitate our training of volunteers to assist with the inventory and organization of the collection to insure consistent methodologies and best practices in the future...to ready imagery and ephemera for digitization in order to make it available to the public.”<sup>9</sup>

### The Adobe Frontier

For the purposes of this essay, I have narrowed the scope of this essay to those Monterey area adobes constituting a significant portion of Hathaway’s collections specific to the central coast, as well as those California missions for which we were able to sort, identify, and digitize representative sites. Of course, our understanding of the Spanish colonial and Mexican era adobes, and their conservation and restoration, would be incomplete without those depictions bearing on the many personalities and communities that engaged in the preservation of these invaluable historic resources. As such, the following section focuses on those historic images that depict “the players,”



Figure 5a (top). John and Karen Jernigan with antique Missions Album. Photo © 2022 Rubén G Mendoza. Figure 5b (bottom). Executive Director reviews Missions materials with the Jernigans. Photo © 2022 Rubén G Mendoza. Figure 6 (below, left). Catalog info for Photographers Index. Photo © 2022 Rubén G Mendoza. Figure 7 (below, right). Chumash Baskets, Santa Barbara, circa 1880. MCHS – Hathaway Collection, Cat. PHC 89-33-524\_Img144.



whether these be survivors, descendants, friars, historic preservationists and craftsmen and women, and the artists and parishioners who are often left out of the equation where acknowledgements are concerned.

### The Players

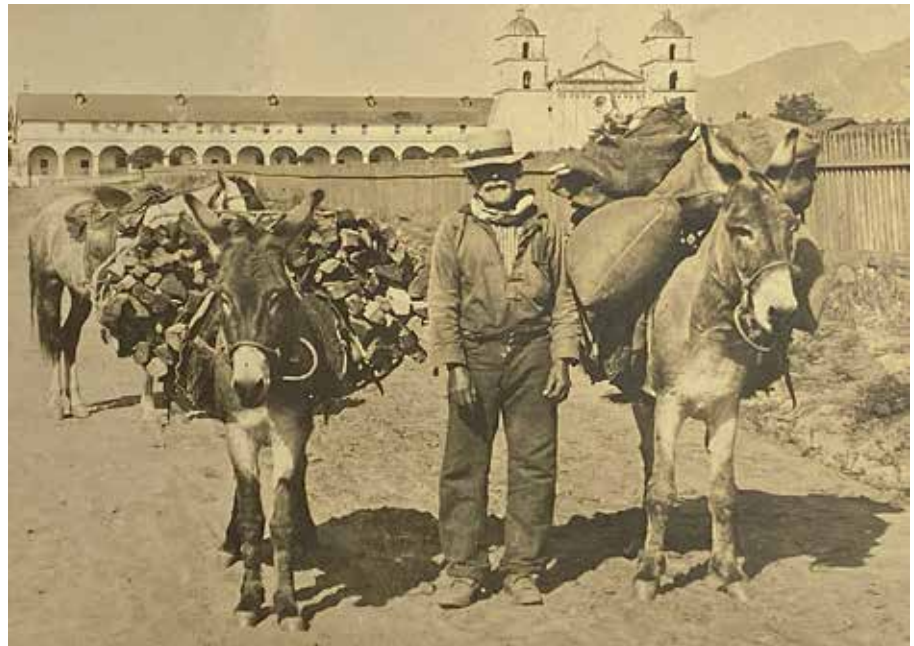


Figure 8 (top, left). Old Gabriel, Carmel, circa 1880. MCHS – Hathaway Collection, Cat. PHC UC.

Figure 9 (top, right). Matías Reyes, Santa Barbara, circa 1890. MCHS – Hathaway Collection, Cat. PHC UC.

Figure 10 (middle, left). La Misión de San Juan Capistrano, circa 1882. MCHS – Hathaway Collection, Cat. PHC 038.

Figure 11 (middle, right). Fr. Gonzales Rubio, Santa Barbara, circa 1874. MCHS – Hathaway Collection, Cat. PHC UC.

Figure 12 (left). La Misión de San Luis Rey de Francia, circa 1892. MCHS – Hathaway Collection, Cat. PHC 021.





## Los Adobes de Monterrey

As the Spanish viceregal capital of the Californias for much of its early history, the *Bahia de Monterrey* and its *Real Presidio de San Carlos de Monterrey* constituted the epicenter of the earliest *Californio* experience from its founding on 3 June 1770 through to the American conquest and transfer of power on 2 February 1848.<sup>10</sup> The storied history of the region, and its scores of Spanish colonial masonry buildings and adobes, both Spanish and Mexican, were of particular interest to Pat Hathaway, and that interest is clearly articulated in the collections per se.

## The Missions Portfolio

The following selection of historic photographs from the Hathaway Collection necessarily depict only those California missions culled to date from the presently available assortment of digitized images. At the same time, of those sites featured, many of the available images were selected for what

Figure 13 (top, left). Sir Harry Downie with Rev. Msgr. Michael O'Connell during the reconstruction of the Convento. San Carlos Borromeo, circa 1930s. MCHS – Hathaway Collection, Cat. PHC UC.

Figure 14 (top, right). The Dedication of the bells at La Misión de San Antonio de Padua, circa 1949. MCHS – Hathaway Collection, Cat. PHC 149.

Figure 15a (bottom, left). Fr. Ramón Mestres with artist Joe Mora and the Serra Cenotaph, San Carlos Borromeo, circa 1923. MCHS – Hathaway Collection, Cat. PHC UC.

Figure 15b (bottom, right). Artisan Joe Mora, and the newly completed Serra Cenotaph, San Carlos Borromeo. Circa 1924. MCHS – Hathaway Collection, Cat. PHC 226.



Figure 16a (top, left). Serra Monument, Upper Presidio, Monterey, circa 1910. MCHS – Hathaway Collection, Cat. PHC 096.

Figure 16b (top, right). The Serra Oak, Upper Presidio, Monterey, circa 1910. MCHS – Hathaway Collection, Cat. PHC 094.

Figure 17 (middle, left). La Capilla Real de San Carlos de Monterey, circa 1910. MCHS – Hathaway Collection, Cat. PHC 092.

Figure 18 (middle, right). Antigua Aduana de Monterey, Alta California, circa 1917. MCHS – Hathaway Collection, Cat. PHC 115.

Figure 19a (bottom, left). La Casa de Los Vientos, Monterey, California, circa 1910. MCHS – Hathaway Collection, Cat. PHC 119.

Figure 19b (bottom, right). California's First Theater, Monterey, California, circa 1919. MCHS – Hathaway Collection, Cat. PHC 117.



they provided in the way of details not generally available to the general public. Moreover, I have taken to dividing the Missions Portfolio between the “Missions of the North” and those of the “Missions of the South” for the purposes of organizing the historic images presented herein.

Regrettably, the monumental scope of the collection, which is only partially cataloged and scanned, precluded my ability to include some particularly compelling images in this preliminary selection from the thousands available. We will eventually feature a broader selection of those images available for all such sites in the “History Pages” of the MCHS website which is presently undergoing a major overhaul.<sup>10</sup> Pat Hathaway’s *California Views* business website remains online, albeit with many links no longer functional. Even so, it provides a sense of Hathaway’s collection and his business model and can be accessed at <http://caviews.com/>. Accordingly, I have gathered together those images presently available in digitized, and/or cataloged formats for your interest and enjoyment. For more information, please visit our current website at <http://mchsmuseum.com/salinas/>, and if interested in supporting our mission to digitize and make available to the public so vast a collection, please contact us at the Monterey County Historical Society, Inc., PO Box 3576, Salinas, CA 93912. Visit the Boronda Adobe History Center at 333 Boronda Road, Salinas, CA 93907. Email us at [mchs@redshift.com](mailto:mchs@redshift.com), or call 831.757.8085 for more information.

## Las Misiones del Norte

Figure 20. La Misión de San Francisco Solano, circa 1882. MCHS – Hathaway Collection, Cat. PHC 110.



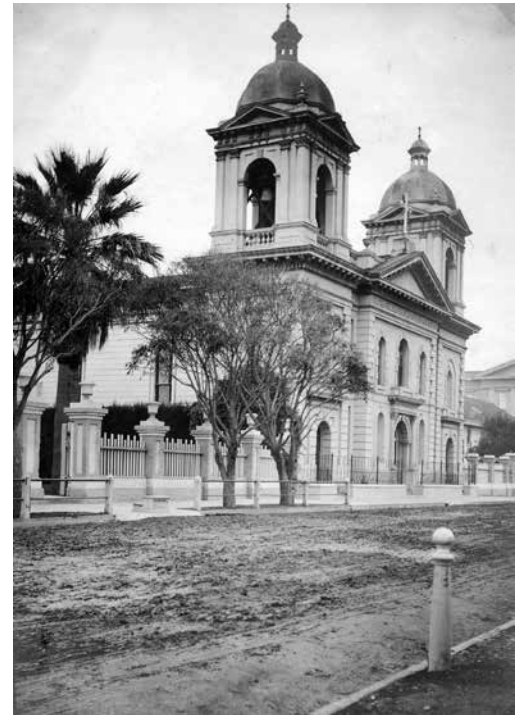


Figure 21 (top, left). La Misión del Gloriosísimo Príncipe San Rafael Arcángel. Dedication of December 18, 1949. MCHS – Hathaway Collection, PHC UC.

Figure 22 (top, right). La Misión de Nuestro Padre San Francisco de Asís, circa 1906. MCHS – Hathaway Collection, Cat. PHC 225.

Figure 23 (middle, right). La Misión del Gloriosísimo Patriarca Señor San José, circa 1882. MCHS Hathaway Collection, Cat. PHC 82-23-02.

Figure 24a (bottom, left). La Misión de Santa Clara de Asís, circa 1870s. MCHS – Hathaway Collection, Cat. PHC 89\_33\_187.

Figure 24b (bottom, right). La Misión de Santa Clara de Asís, circa 1920s. MCHS – Hathaway Collection, Cat. PHC 106.



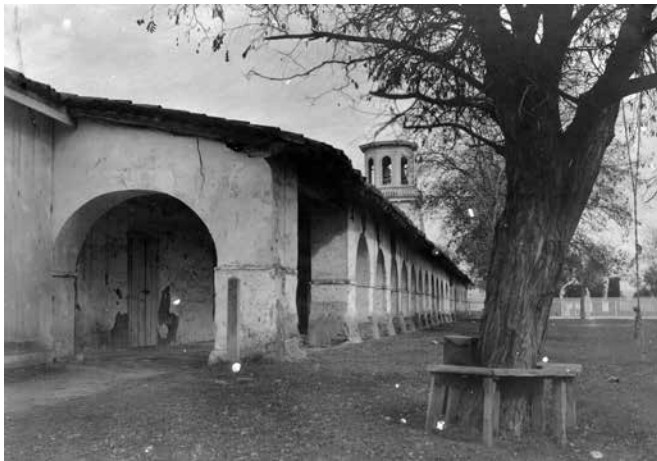


Figure 25a (top, left). La Misión de la Exaltación de la Santa Cruz, circa 1860. – Hathaway Collection, Cat. PHC UC.

Figure 25b (top, right). La Misión de la Exaltación de la Santa Cruz, circa 1889. MCHS – Hathaway Collection, Cat. PHC CV2005-021-0005.

Figure 26a (middle, left). La Misión de Nuestro Señor San Juan Bautista, circa 1920. MCHS – Hathaway Collection, Cat. PHC 103.

Figure 26b (middle, right). Reloj del Sol, Misión de Nuestro Señor San Juan Bautista, circa 1920. MCHS – Hathaway Collection, Cat. PHC 101.

Figure 27a (bottom). San Carlos Borromeo del Río Carmelo, circa 1920. MCHS – Hathaway Collection, Cat. PHC UC.



Figure 27b (top). San Carlos Borromeo del Río Carmelo, circa 1900. MCHS – Hathaway Collection, Cat. PHC UC.

Figure 28a (middle, left). Ruin of Misión de Nuestra Señora Dolorosísima de la Soledad, circa 1900. MCHS – Hathaway Collection, Cat. PHC 083.

Figure 28b (middle, right). Interior of newly restored Blessed Sacrament Chapel at San Carlos Borromeo del Río Carmelo, circa 1950s. MCHS – Hathaway Collection, Cat. PHC UC.

Figure 29a (bottom). La Misión de San Antonio de Padua, circa 1895. MCHS – Hathaway Collection, Cat. PHC 123.

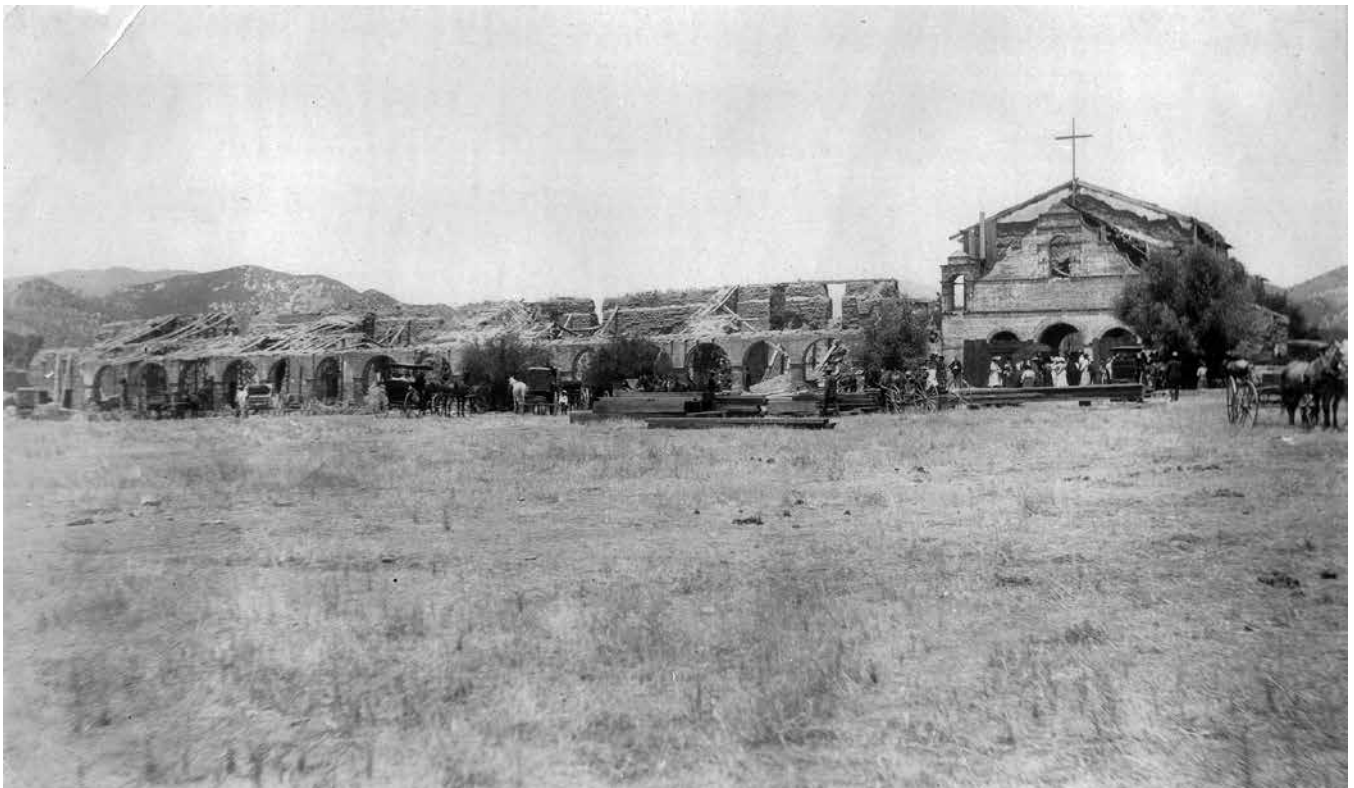






Figure 29b (above). La Misión de San Antonio de Padua, circa 1920. MCHS – Hathaway Collection, Cat. PHC 120.



Figure 29c (left). La Misión de San Antonio de Padua, circa 1940. MCHS – Hathaway Collection, Cat. PHC 142.

Figure 30a (next page, top). La Misión del Gloriosísimo Príncipe Arcángel, Señor San Miguel, circa 1890.

Figure 30b (next page, bottom). La Misión del Gloriosísimo Príncipe Arcángel, Señor San Miguel, circa 1890.

Las Misiones del Sur







Figure 31 (top). La Misión de San Luis Obispo de Tolosa, circa 1876. MCHS – Hathaway Collection, Cat. PHC UC.

Figure 32a (middle, left). La Misión de La Purísima Concepción, circa 1900. MCHS – Hathaway Collection, Cat. PHC 070.

Figure 32b (middle, right). La Misión de La Purísima Concepción, circa 1900. MCHS – Hathaway Collection, Cat. PHC 072.

Figure 33a (bottom, left). La Misión de Santa Inés Virgen y Mártir, circa 1910. MCHS – Hathaway Collection, Cat. PHC 060.

Figure 33b (bottom, right). Confesionario, La Misión de Santa Inés Virgen y Mártir, circa 1900. MCHS – Hathaway Collection, Cat. PHC 061.





Figure 34a (top). La Misión de la Señora Barbara, Virgen y Mártir, circa 1880. MCHS – Hathaway Collection, Cat. PHC UC.

Figure 34b (left). La Misión de la Señora Barbara, Virgen y Mártir, nave, circa 1880. MCHS – Hathaway Collection, Cat. PHC UC.

Figure 35 (below, left). La Misión de San Buenaventura, circa 1882. MCHS – Hathaway Collection, Cat. PHC 89-033-0401.

Figure 36 (below, right). La Misión de San Fernando Rey de España, circa 1882. MCHS – Hathaway Collection, Cat. PHC 049.







Figure 37a (left). La Misión del Santo Príncipe El Arcángel San Gabriel, circa 1900. MCHS – Hathaway Collection, Cat. PHC 043.

Figure 37b (above). La Misión del Santo Príncipe El Arcángel San Gabriel, circa 1920s. MCHS – Hathaway Collection, Cat. PHC 041.

Figure 38 (below). La Iglesia de Nuestra Señora la Reina de los Ángeles, circa 1920. MCHS – Hathaway Collection, Cat. PHC 048.





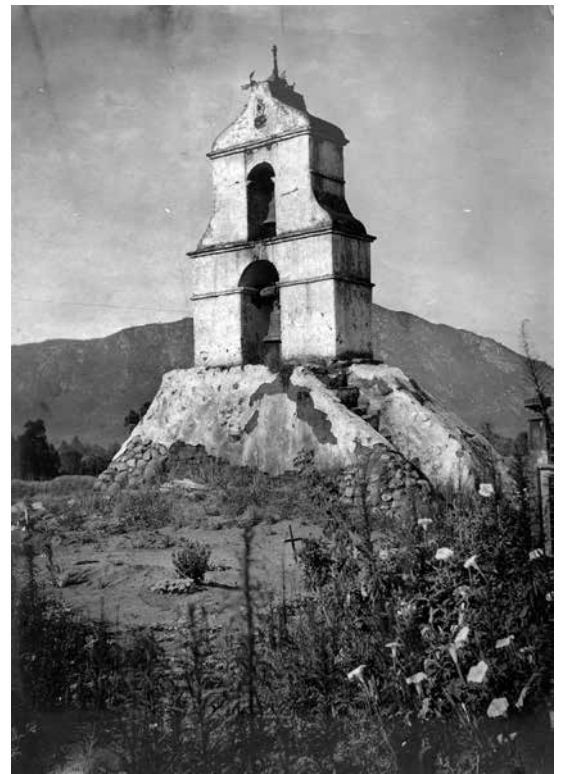


Figure 39a (top, left). La Misión de San Juan Capistrano, circa 1891. MCHS – Hathaway Collection, Cat. PHC 024.

Figure 39b (middle, left). La Misión de San Juan Capistrano, circa 1882. MCHS – Hathaway Collection, Cat. PHC 029.

Figure 39c (top, right). La Misión de San Juan Capistrano, circa 1882. MCHS – Hathaway Collection, Cat. PHC 126.

Figure 40 (bottom, left). La Misión de San Luis Rey de Francia, circa 1882. MCHS – Hathaway Collection, Cat. PHC 008.

Figure 41 (bottom, right). La Asistencia de San Antonio de Pala, circa 1882. MCHS – Hathaway Collection, Cat. PHC 121.



Figure 42. La Misión de San Diego de Alcalá, circa 1882. MCHS – Hathaway Collection, Cat. PHC UC.

## Acknowledgments

I would like to take this opportunity to acknowledge the extraordinary commitment, support, and collegiality of Executive Director James Perry, MA, Vice President Robert Baillie, and the Board of Directors and Membership of the Monterey County Historical Society, Inc. We are beholden to the benefactors, community volunteers, and student service learners who, in one way or another, have contributed to the development and preservation of the Boronda Adobe History Center and its invaluable historic buildings and archival collections. We are absolutely indebted to Historian and Hathaway Estate Administrator Kent Seavey, whose role as the Trustee of the Hathaway Collection assured its preservation, and its transfer to the Monterey County Historical Society, Inc. The sustained curatorial efforts and volunteerism of John and Karen Jernigan have advanced the mission to organize, research, digitize, and catalog the Hathaway Collection of *California Views* in their role as Accession Administrators. The Jernigans are in fact to be credited with digitizing those images made available in this initial foray into the publication of the Hathaway Collection. Karen Jernigan offered a host of editorial comments and identifications that proved invaluable. Professor Jennifer A. Lucido, MA, of the CSU Monterey Bay Archaeology Program is graciously acknowledged for her generous editorial assistance and critique of this manuscript. In addition, retired California State Parks archaeologist and CMF Board Director Dr. Glenn Farris provided a thoroughgoing critical review and edit of this manuscript. Thankfully, Sir Richard Joseph Menn corrected the identifications on two images and provided a wealth of anecdotes too numerous to include in this paper. Lawrence “Larry” Tracy of Mission

Protection Systems is to be commended for his ongoing contributions to protecting and monitoring the Boronda Adobe History Center and its invaluable collections; and MCHS Vice President Robert Baillie and the Williams Family are especially acknowledged for underwriting the construction of the new Victorian era-styled Gump-er-Castro Library Vault of the Boronda Adobe History Center, which will soon open to the public for viewing and studying the archival collections in our curatorial vaults. I thank the Monterey County Historical Society for permission to draw on and publish copyrighted selections from the Pat Hathaway Collection of historic photographs and ephemera for the preparation of this portfolio. All images published are copyrighted by the Monterey County Historical Society, Inc. All other photographs are courtesy and copyrighted by photographer and Professor Rubén G. Mendoza, Archives & Archaeology, 2022-2023. Last, but not least, I thank my wife Linda Marie, and daughters Natalie Mendoza-Schlegel and Maya Mendoza Taylor for their loving support and understanding in all such project undertakings.

### *Endnotes*

1. Pat Hathaway, *California Views*, July 27, 1998. Cited from Tess Kenny, *Monterey Herald*, January 24, 2022.
2. Shortly after the death of Pat Hathaway in January of 2021, MCHS Executive Director James Perry approached the author about preparing a written appeal to the California State Library regarding the Hathaway Collection. In the letter, the author argued that the California State University, Monterey Bay, had previously rejected the collection, and the University's track record regarding heritage collections management was less than ideal. At the same time, we argued that the Society's state of the art archival vaults were the ideal venue to assure that the collection would be safeguarded and preserved well into the future. This would in turn assure that Pat Hathaway's wishes for a community home for the collection would be assured.
3. Tess Kenny, *Monterey Herald*, January 24, 2022.
4. James Perry to Mendoza, Personal Communication, September 18, 2023.
5. *California Views: The Pat Hathaway Collection - Historical Photographs*, 469 Pacific Street, Monterey, CA 93940. 1970-2000, Our 30th Year - Dedicated to the preservation of our photographic heritage.
6. Cited from Library of Congress, "Negatives: General Information," viewed September 16, 2023. <https://www.loc.gov/collections/genthe/articles-and-essays/deterioration-and-preservation-of-negatives-autochromes-and-lantern-slides/negatives/>
7. Celia Jiménez. A couple of local historians show the past—and the present—of King City. In *Monterey County Weekly*, Jun 9, 2022. Viewed September 17, 2023. [https://www.montereycountyweekly.com/people/831/a-couple-of-local-historians-show-the-past-and-the-present-of-king-city/article\\_211dc87c-e74c-11ec-80f9-e75e0722ba10.html](https://www.montereycountyweekly.com/people/831/a-couple-of-local-historians-show-the-past-and-the-present-of-king-city/article_211dc87c-e74c-11ec-80f9-e75e0722ba10.html)
8. As of this writing, area historian Susan Klusmier has been hired to launch the development of the Monterey portion of the Hathaway Collection inventory.
9. Monterey County Historical Society, Inc. "Monterey's Pat Hathaway Collection: Preservation, Management & Dissemination." *MCHS Quarterly Newsletter*, p. 1. Summer 2023.
10. Lucido, Jennifer A., and Ruben G. Mendoza. "The best port one could desire: The land and sea borne quest to establish the Real Presidio de San Carlos de Monterey, 1602-1770." In *Boletín: The Journal of the California Missions Foundation*. Volume 35, Number 1, 2019, pp.13-44.