



*L*a Campana

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La Campana

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FRONT COVER

SBTHP held its first-annual Community History Day on May 1, 2022. Local performers that graced the Presidio Chapel Stage included Alma de Mexico, a folklorico dance group based in Santa Barbara. Photo by Brittany Myles.

BACK COVER

Francisco González helped popularize the Latin American holiday tradition of Una Pastorela in Santa Barbara in the 1980s. SBTHP co-sponsored these theatrical performances in the Presidio Chapel, including this show in 1986 before the Chapel's interior reconstruction was completed. Photo by William B. Dewey, courtesy of the Presidio Research Center.

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OUR MISSION

The Santa Barbara Trust for Historic Preservation stewards the past and present of the Presidio Neighborhood and inspires preservation advocacy throughout the County in order to create a more vibrant community.

INQUIRIES & COMMENTS

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STORY IDEAS

Do you have a story idea or are you interested in writing an article for *La Campana*? Don't hesitate to let us know. For content guidelines or more information contact Kevin McGarry, kevin@sbthp.org.

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Letter from the President

Dear Friends of the Trust,

It is often the simple things in life that give the greatest joy. This was certainly the case for us this past year. The many joyous events we took for granted pre-2020 are finally coming back to the regular rhythm of the year, and now even better than ever! There have been many celebrations—from the reopening of Casa De La Guerra—newly revitalized and interpreted (you'll read more about this in a future issue)—to the Asian American Film Series, to Old Spanish Days Fiesta, 2022 has undoubtedly been a year of renewed activities and events.

Another notable area is SBTHP's role of leadership in the Santa Barbara community, especially in helping to keep history front and center in the conversations on the development of Santa Barbara's downtown. This has played out with SBTHP continuing to be a strong voice for appreciating our past as we shape our future, including hosting a recorded, online presentation of the City's newly adopted Historic Resources Design Guidelines.

And there is always the practical reality of historic upkeep. As I write this, we are a few weeks away from the replacement of the Rochin Adobe roof. This will be yet another testament to the SBTHP ongoing mission to help restore and revitalize our historic treasures, and allow them to continue to be useful structures for decades/centuries to come.



In addition to all these happenings, it was exciting to have the Santa Inés Mission Mills (where our wonderful olive oil is harvested) host its first major event—a wedding! It is wonderful to see this incredible historic resource being used in new and beautiful ways.

Thank you all so much for your ongoing support of the Santa Barbara Trust for Historic Preservation, and for the great work this organization provides.

In the words of Padre Serra,
Siempre Adelante!

A handwritten signature in black ink, appearing to read 'Anthony Grumbine'.

Anthony Grumbine

Programs Update



SBTHP held its first-ever Community History Day on May 1st, 2022. Photo by Brittany Myles.

SBTHP Holds First-Annual Community History Day

by Sarah Fenenga, Director of Programs

Our community of Santa Barbara is a vibrant pattern of diverse cultures and ethnicities, beginning with the indigenous Chumash voices that spoke right here where the mountains meet the Pacific Ocean. On May 1st, 2022, SBTHP held our first-ever Community History Day; a celebration of the diverse, layered histories and heritages of Santa Barbara over time. This new program is not only a reaction to feedback from

our community members, but reflects SBTHP's new core values which include: promoting the diversity of cultures that comprise(d) the Presidio Neighborhood, providing a welcoming and accessible gathering place for residents and visitors to Santa Barbara, and activating the power of places of memory to engage the public with a deeper understanding of the past. With our new Community History Day program, we endeavored to incor-



Lory Velez sharing about her Chumash community and heritage at one of SBTHP's many cultural booths.
Photo by Brittany Myles.

porate voices from across the spectrum of cultures and backgrounds that make Santa Barbara what it is today.

Community History Day was full of live music and dance performances, activity stations, and booths from local community members and nonprofit organizations. SBTHP staff and volunteers led educational, hands-on activities such as making Chinese lanterns with drawings of guests' family heritage stories, a community-created zine and quilt, Japanese origami, teaching early California dance lessons, and mapping meaningful community spots in Santa Barbara as well as mapping worldwide family immigration stories.

Indigenous-led educational booths included Ray Ward and the Chumash Maritime Association, Lory Velez who shared about indigenous building materials, and Spenser Jaimes a filmmaker currently making a docu-

mentary about the 1824 Chumash revolt and his family story. Michael Montenegro shared his work with Chicano Culture SB as a local historian and artist. Darrell McNeill from Santa Barbara Black Culture House brought stories and information about black culture and history throughout Santa Barbara. Sally Foxen-McNeill joined to share her own family's story and connection to the Presidio.

Organizations present included Nature-Track Foundation, a differently-abled and inclusive environmental education nonprofit, Apples to Zucchini cooking school, which led activities centered on how to eat locally, as well as the Santa Barbara Maritime Museum and Santa Barbara Historical Museum, which led educational games for children. SBTHP thanks all who participated, volunteered and attended. We look forward to seeing you all again at next year's Community History Day. ●



SBTHP's first-ever Community Zine-making Booth, was facilitated by SBTHP's Director of the Presidio Research Center, Dez Alaniz. Photo by Brittany Myles



Togen Daiko from the Oxnard Buddhist Temple performed their taiko drumming on the Community History Day main stage. Photo by Brittany Myles.

Windows Into the Past: Recent Archaeological Discoveries at 800 Santa Barbara Street

by Michael H. Imwalle,
Associate Executive Director for Cultural Resources

The recent development of an apartment complex at 800 Santa Barbara Street led to some exciting archaeological discoveries. As a condition of the development, the City of Santa Barbara required an intensive archaeological treatment plan.¹ The primary focus of the plan was to identify evidence of the interaction between the Chumash and the Presidio soldiers. A secondary goal of the plan was to locate any unknown features such as trash pits, hearths, kilns, aqueducts, reservoirs, cisterns, wall foundations, roads, and trails.

With the help of David Stone and Lucas Nichols of Wood Environmental Infrastructure and Solutions, this work was accomplished through a series of eight controlled backhoe trenches located at regular intervals across the site during May and September of 2019. The identification of three additional subsurface features during the controlled backhoe excavation allowed sufficient time to develop and implement appropriate treatment plans for recovering such

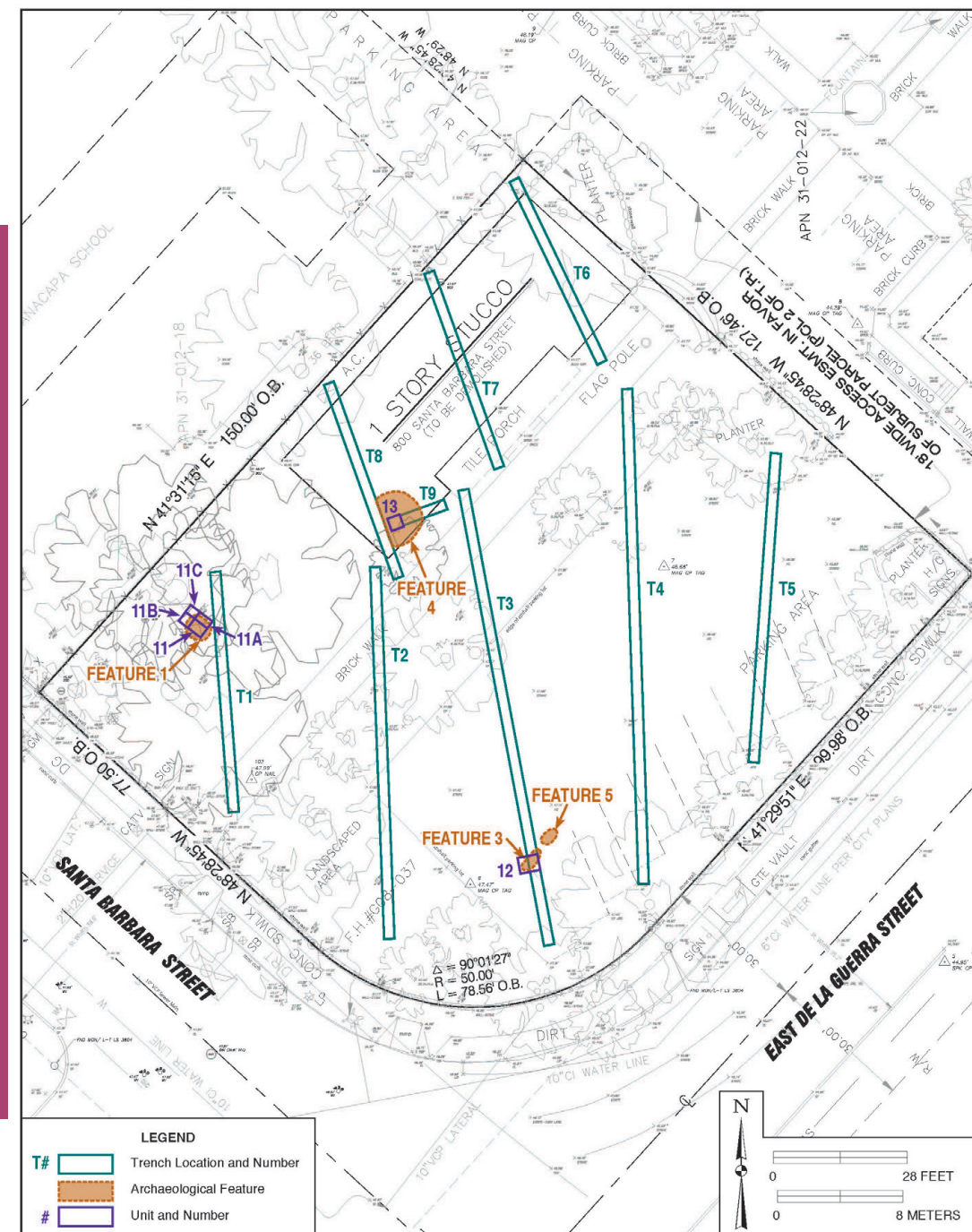
features prior to construction. Jacob Malone, a City-qualified Barbareño Chumash monitor, observed all excavations during archaeological testing and construction monitoring.

Fieldwork

Feature 1 was identified during a previous phase of work on the property.² It was a shallow trash disposal feature that had previously been identified as dating to the Presidio era. The presence of both shell and glass trade beads clearly indicates economic exchange between the Presidio soldiers and the Chumash. The discovery of three additional subsurface features may provide enough detail to reflect change in that relationship over time.

Feature 2 was a 20th century brick path associated with the 1930s development of the Neighborhood House located on the parcel east of the project parcel. It is not considered in this article.

Feature 3 was identified during the excavation of Exploratory Backhoe Trench 3 towards the southwest corner of the project parcel. Unlike the fragmented nature of the artifacts



wood. Backhoe Trench and Feature Locations
Phase 3 Archaeological Resources Mitigation Program
800 Santa Barbara Street

**FIGURE
4**

Site plan showing project parcel, exploratory backhoe trenches, and archaeological features excavated during the 800 Santa Barbara Street Project



Top: Close-up of San Elizario Polychrome Mexican Majolica sopero or soup plate
Bottom: San Diego Polychrome bowl with possible maker's mark on base



Overview of Feature 3 in Trench 3

recovered from Feature 1, Feature 3 artifacts are represented by large ceramic sherds of imported Mexican majolica and a few locally produced earthenware cooking vessels. Feature 1 appears to have been a shallow pit or depression filled in over time. Conversely, Feature 3 is an intentionally excavated kidney-shaped pit with relatively vertical sidewalls. In addition to large quantities of ceramics, Feature 3 contained architectural debris in the form of roof tiles, floor tiles, and burned adobe.

Feature 4 was discovered in Trench 8 beneath the footprint of the former one-story commercial building. Feature 4 shares morphological characteristics with Feature 1 in that the subsurface deposit came to rest in a relatively broad, shallow pit, basin, or de-

pression. The contents of Feature 4 are similar to Feature 3 in that they contain evidence of cooking (vessels, burned bone, and ash); however, it contained no architectural debris. Feature 4 contained relatively large quantities of locally produced earthenware with a much lower occurrence of imported Mexican majolica. This may be an indication that Feature 4 is slightly more recent than Feature 3 in that there were much more locally made ceramics available. This would suggest that Feature 4 dates to sometime after the Santa Barbara Mission established a pottery shop in 1808.

Feature 5 was in close proximity to Feature 3. It was discovered during controlled grading monitoring less than a meter east of Feature 3. Feature 5 was characterized by a concentration of ash, bone, and ceramics in

a very shallow deposit. The Feature 5 artifact sample was much smaller than those recovered from Features 1, 3, and 4.

Chronological Considerations

To shed light on the dynamic of the exchange of goods and services between the Presidio soldiers and the Chumash, excavated materials were further studied by faunal, botanical, lithics, ceramics and shell bead analysts. For brevity, I will focus on the analysis of shell beads, glass beads and ceramics as chronological indicators. The results of all the analyses are presented in the Final Phase 3 Mitigation Archaeological Resources Investigation report.³

Summary

Features 1, 3, 4, and 5 all represent sealed presidio-era deposits in undisturbed contexts. Because Feature 5 was a scant smear of artifacts recovered during Controlled Grading Monitoring, it will not be considered in depth in the following summary. Features 3 and 5 are similar in context and appear to be earlier than Features 1 and 4 with no needle-drilled shell beads, a predominance of early majolica types, and low percentage of locally produced earthenware. Feature 3 appears to have been intentionally buried over a relatively short period of time in an intentionally excavated refuse pit.

As mentioned above, majolica types re-

covered from Feature 3 represent some of the earliest varieties recovered from Alta California archaeological sites including Abó Polychrome (1650-1720), and Santa Cruz Polychrome (1750-1800) an Abó Polychrome variant. Other majolica recovered from Feature 3 included types made into the Mexican period and beyond including Huejotzingo (1775-1825), Puebla Blue-on-White (1650-1830), San Elizario Polychrome (1750-1850), Monterey Polychrome (1775-1830), and San Diego Polychrome (1770-1800).⁴ All of the majolica types represented were being produced in Mexico prior to the founding of the Presidio in 1782. The presence of early ceramic types and lack of needle-drilled

beads suggests this feature is relatively early. It is not inconceivable that Feature 3 dates to the four-and-a-half-year window when the Presidio soldiers exchanged and interacted with the Chumash before the Santa Barbara Mission was founded (April 21, 1782, to December 4, 1786).

In contrast, Features 1 and 4 appear to have been deposited in shallow depressions that were filled in over extended periods of time. While the upper portion of Feature 1 was truncated leaving only bottom 30 centimeters of the deposit to be analyzed, Feature 4 provides a much better picture of change over time. A look at the vertical distribution of ceramics in Feature 4 shows a change over time



Overview of Feature 4 exposed within Unit 14



Overview of Feature 5

in the ratio of locally produced earthenware (LPEs) to other ceramic types.

The upper layers (20-50cm) of Unit 13 (Feature 4) contained 40-50% LPEs by count. These levels contained more imported majolica and a wider variety of types. The 50-60 cm level (79%) and 60-70 cm level contained considerably more LPEs by count with less quantity and less variety of imported ceramic types. There is drastic shift in the bottom portion of the deposit (70-93 cm) where LPEs represent almost 97% of all ceramics by count. The near absence of imported ceramics in the bottom portion of the unit may be explained by lack of availability of imported goods during Mexico's struggle for independence between 1810 and 1821. During this period the Presidio was poorly financed and the annual supply ships from Mexico were few and far between. It may be that reliance on locally produced wares for food preparation and service was a necessity during that period.

The presence of a fragment of Tumacacori majolica in the 20-30 cm level of Unit 11 (Feature 1) and in the 40-50 cm level of Unit 13 (Feature 4) suggest that they were in use until well into the Mexican period. The Tumacacori majolica type is widely considered to have been introduced around 1820 and produced as late as 1860. Despite that relative late terminus date, both Features 1 and 4

contain wide varieties and large quantities of fish, game, and shellfish likely to have been traded or exchanged between the soldiers and the Chumash.

If we use the Tumacacori fragment recovered from the 40-50 cm level of Feature 4 as a temporal marker, it suggests that the upper portion of the feature (20-50 cm) dates to after 1820. That would provide a tentative chronology for the deposition of Feature 4. During a time when imported ceramics were more difficult to acquire in Alta California (1810-1821), discarded LPEs used for cooking and serving food were deposited in the bottom of Feature 4. Sometime after imported goods became readily available again after 1821, the Tumacacori fragment was deposited in the 40-50 cm level of the Feature.

The same temporal markers can also be used to comparatively date Feature 1. As mentioned above, the upper portion of Feature 1 was mechanically truncated. Given previous archaeological studies of the neighboring Anacapa School property, it appears that as much as 60 cm of Feature 1 was previously removed by mechanical grading. The sample recovered from Feature 1 was only 30 centimeters thick. Though excavated as the 10-20 cm, 20-30 cm, and 30-40 cm levels, if Feature 1 was intact, they would represent the 70-80 cm, 80-90

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The near absence of imported ceramics in the bottom portion of the unit may be explained by lack of availability of imported goods during Mexico's struggle for independence between 1810 and 1821.



Close-up of sandstone asphaltum applicator recovered from Feature 3.

cm, and 90-100 cm levels of a much deeper deposit. The presence of the post-1820 Tumacacori fragment near the bottom of the deposit suggests that Feature 1 is more recent than Feature 4. It would suggest that the bottom of Feature 1 dates to sometime after 1820.

We are fortunate to have recovered shell beads from three distinct features with evidence of trade and exchange between the soldados and the Chumash spanning the time from the founding of the Presidio in 1782 through the end of the Mexican period. Feature 1, which represents the 1820 to 1840s, represents the most recent of the three features. Based on the predominance of LPEs and needle-drilled shell beads, the deepest part of Feature 4 dated to 1810 to 1821 with

the upper portion of the pit being used until the 1840s. Feature 3 was the oldest deposit of the three. It contained the oldest types and largest quantities of imported Mexican majolica. The absence of LPEs suggests a terminus date for this deposit sometime before the construction of the "Pottery Building" at the Santa Barbara Mission in 1808. Feature 3 appears to date from as early as the founding date in 1782 to circa 1810.

Though not conclusive, the shell bead analysis also supports the ceramic chronology. Based on the ceramic analysis, Feature 3 is the earliest of the three features being considered, and contained no needle-drilled beads in the six examples recovered. This would suggest that the artifacts were depos-

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Despite the fact that the Santa Barbara Presidio ordered thousands of glass beads between 1783 and 1793, the Chumash continued to make and trade shell beads well after Spanish colonization including at the missions before and after secularization.

ited before the shell bead market was flooded with needle-drilled beads. Feature 4, which presumably dates from 1810 to 1821 and later, contained a total of nine shell beads. Almost 78% of the shell beads recovered from Feature 4 were drilled with iron needles indicating that they were a significant part of the Chumash bead economy when this material was deposited. Feature 1, which is presumably the most recent of the three features being discussed, contained six shell beads all of which were needle-drilled. This would suggest that needle-drilled beads were predominant in the Chumash bead economy during the time Feature 1 was deposited.

A recent study by Lynn Gamble on the origin and use of shell money in California suggests that despite the fact that shell beads have been produced in the Santa Barbara Channel region for thousands of years, they have only been used as money or currency for the last 800 to 1000 years. The use of iron needles as drills to manufacture shell beads has been well documented archaeologically. Despite the fact that the Santa Barbara Presidio ordered thousands of glass beads between 1783 and 1793, the Chumash continued to make and trade shell beads well after Spanish colonization including at the missions before and after secularization.⁸

More than fourteen years ago Sonja At-

alay published a ground-breaking issue of *American Indian Quarterly* entitled “Decolonizing Archaeology.”⁹ In Atalay’s view, Western cultures and worldviews permeate archaeological practice, including the ways indigenous places, materials, and cultures are studied and interpreted, protected or destroyed, and memorialized or erased from history. Atalay described the core tenets of decolonized archaeology: collaboration, the de-centering of colonial histories and foregrounding of indigenous knowledge, teaching, and acknowledging the primacy of indigenous interests and stewardship.

Numerous scholars in the emerging field of Critical Mission Studies have been looking away from the spaces of the missions and presidios as a focus and towards the landscape and hinterlands surrounding these institutions to try and tell the story of how Indigenous people continued to use the environment outside the missions for traditional cultural practices. This continued use of the hinterlands during colonization was a form of resistance. The fact that Indigenous people continued to collect resources for food, clothing, and shelter and care for their ancestral lands long after secularization is a testament to their resilience.¹⁰

Collaboration is Atalay’s primary tenet for decolonizing archaeology. An excellent local

example of a collaborative, community-based project is Kaitlin Brown’s recent research on the Indian apartments at La Purísima Mission.¹¹ Prior to developing a research design, Chumash Elders from the Santa Ynez Band of Chumash Indians were consulted about the project and what type of research they would like to see come out of it. Members of the Chumash community participated in the planning, fieldwork, laboratory work, analysis, and the interpretation of the investigation. By braiding the knowledge of traditional archaeological methods with the participatory viewpoint and Indigenous knowledge of the Chumash community the story begins to shift from the colonizing institutions of missions and presidios and towards the Indian communities that endured them.

The collection recovered from 800 Santa Barbara Street represents three discrete features spanning more than sixty years. The collection of artifacts and faunal remains documents the evolution of exchange between the Chumash and the Presidio soldiers. Further analysis of botanical remains such as carbon, seeds, and pollen could potentially illustrate the relationship between the Chumash and the environment and how that relationship changed over time. There is a real opportunity for the Santa Barbara Trust for Historic Preservation to collaborate with local Chumash on the future study and interpretation of this collection and to tell the story of the interaction between the Chumash and the Spanish/Mexican *soldados* from a different perspective, a non-colonial perspective. ●

NOTES

1. Michael Imwalle and David Stone, *Phase 3 Archaeological Resources Report, 800 Santa Barbara Street, Santa Barbara, California (APN 031-012-028)*. Prepared for Brownstein Hyatt Farber Schreck, LLP. 2017.

2. Ibid.
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5. Anne A. Fox and Kristi M. Ulrich, “A Guide to Ceramics from Spanish Colonial Sites in Texas,” Center for Archaeological Research, The University of Texas at San Antonio *Special Report No. 33*, (2008).
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8. John R. Johnson, “Ethnohistoric Reflections of Cruzeño Chumash Society,” Ed. Arnold, J. R., *The Origins of a Pacific Coast Chieftdom: The Chumash and Channel Islands*. University of Utah, (2001): 53-70.
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11. Kaitlin Brown, “Small Things Not Forgotten,” *Journal of the Society for California Archaeology*, Vol. 11, No. 2 (December 2019).

Presidio Neighborhood Spotlight

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DINE

- 1 Alessia Patisserie + Cafe 805.679.5900
134 East Canon Perdido St. alessiapatisserie.com
- 2 Bibi Ji 805.560.6845
734 State Street bibijisb.com
- 3 Handlebar Coffee Roasters
128 East Canon Perdido St. handlebarcoffee.com
- 4 Intermezzo by Wine Cask 805.966.9463
819 Anacapa Street intermezzosh.com
- 5 La Paloma Cafe 805.966.7029
702 Anacapa Street lapalomacafesb.com
- 6 La Playa Azul Cafe 805.966.2860
914 Santa Barbara Street laplayaazulcafe.com
- 7 Pickle Room Bar 805.965.1015
126 East Canon Perdido Street threepickles.com
- 8 Rudy's 805.845.5446
138 East Canon Perdido Street rudy's-mexican.com
- 9 The Black Sheep 805.965.1113
26 East Ortega Street theblacksheepsb.com
- 10 Three Pickles Deli 805.965.1015
126 East Canon Perdido Street threepickles.com
- 11 Wine Cask Restaurant 805.966.9463
813 Anacapa Street winecask.com
- 12 Zaytoon 805.963.1293
209 East Canon Perdido Street zaytoon.com

EXPLORE

- 1 Casa de la Guerra 805.965.0093
15 East De la Guerra Street sbthp.org
- 2 El Presidio de Santa Bárbara 805.965.0093
123 East Canon Perdido Street sbthp.org
- 3 Lobero Theatre 805.963.0761
33 East Canon Perdido Street lobero.org
- 4 Santa Barbara Historical Museum
805.966.1601 136 East De la Guerra Street sbhistorical.org

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- 2 Cebada Wine 805.451.2570
813 Anacapa Street, Suite 6 cebadawine.com
- 3 Frequency Wines 805.770.3069
831 Santa Barbara Street frequencywines.com
- 4 Grassini Family Vineyards 805.897.3366
grassinifamilyvineyards.com
- 5 Happy Canyon Vineyard 805.232.3549
30 El Paseo happycanyonvineyard.com
- 6 Jamie Slone Wines 805.560.6555
23 East De la Guerra Street jamieslonewines.com
- 7 Sevtop Winery 805.679.5657
23 East Canon Perdido Street sevtopwinery.com
- 8 Silver Wines 805.770.8121
31 El Paseo silverwines.com

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- 3 Bryant & Sons, Ltd. 805.966.9187
812 State Street, El Paseo bryantandsons.com
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827 Santa Barbara Street cheeseshopsb.com
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27 East De la Guerra Street jamesmainfineart.com
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31 East Canon Perdido Street boardandbrush.com/santabarbara
- 3 Downtown Santa Barbara 805.962.2098
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18 East Canon Perdido Street floatluxuryspa.com
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- 8 Salt Cave Santa Barbara 805.963.7258
740 State Street saltcavesb.com
- 9 Sol Seek Yoga 805.897.3354
25 East De la Guerra Street solseekyoga.com
- 10 Palihouse Santa Barbara 323.327.9702
915 Garden Street palihousesantabarbara.com
- 11 The Genius of Flexibility 888.730.7953 x3
914-A Santa Barbara St. thegeniusofflexibility.com

Map of Presidio
Neighborhood
Brochure.

SBTHP Acquires Presidio Neighborhood Program

Tim Aceves, Associate Director for Advancement,
and Andrew Doran, Director of Membership and Event Rentals

The Santa Barbara Trust for Historic Preservation (SBTHP) has acquired the Presidio Neighborhood, a program created and built out over the past few years by local artist and business owner, Hugh Margerum. The community hub, both the website and widely dis-

tributed brochure, have helped connect countless visitors with the variety of locally owned businesses, cultural institutions, museums, restaurants, shops, and theaters that surround El Presidio de Santa Bárbara State Historic Park.

With El Presidio de Santa Bárbara

State Historic Park at its core, the Presidio Neighborhood has grown, evolved and thrived in recent years. Multiple wineries, restaurants, coffee shops, and retail stores have created a community vibe that has attracted tourists and locals alike. Hugh Margerum saw the potential, and he made sure that all businesses were given the opportunity to be showcased in the brochure and website. His efforts have brought more interest and new businesses to the neighborhood.

SBTHP stewards the past and present of the Presidio Neighborhood and

promotes the diversity of the cultures that called the area home, making management of the Presidio Neighborhood program website and brochure a natural extension. Over the next few months, SBTHP will work to connect with all current members and begin planning for the next evolution of the Presidio Neighborhood, beginning in early 2023. ●

For more information about the Presidio Neighborhood, please visit presidioneighborhoodsb.com.

In Memoriam: Francisco González

by Kevin McGarry, Associate Director
for Public Engagement

Friends of Francisco González, Luis Moreno and Lena Morán-Acereto contributed testimonies to this article. Luis Moreno is a Santa Barbara-based musician and former SBCC instructor. Moreno is a longtime SBTHP volunteer. He is the director of SBTHP's community choir, El Coro, and leads SBTHP's annual holiday program, Una Noche de Las Posadas. Lena Morán-Acereto is CEO & Principal Consultant at Bridging Voices/Uniendo Voces, and has recently helped SBTHP complete various projects, including the translation of SBTHP's website and Presidio Visitor Center exhibits.



Photo courtesy of Presidio Research Center.

Legendary string instrument pioneer and founding member of the iconic, Grammy-winning Chicano band Los Lobos, Francisco González, passed away on March 30, 2022 after a battle with cancer. He was sixty-eight years old. González was a longtime friend to SBTHP. Born in 1954, González was youngest of seven children born to Mexican immigrants. His father was a trained singer, and he and his siblings grew up in a home filled with music and instruments. González moved to Santa Barbara in 1985, when his wife Yolanda took a professor position at UC Santa Barbara. In the late 1980s, González started the Chicano theater program as an instructor at Santa Barbara City College. His passion for sharing Chicano and Latin American culture and heritage propelled him to approach SBTHP to see if he could produce and orchestrate the music for a *Pastorela* in the Presidio Chapel. *Una Pastorela* became

a popular annual event that took place every December in the Presidio Chapel.

Francisco González and I first met in the late seventies in San Juan Bautista where we worked together on theatre projects for El Teatro Campesino. It was there that we began a friendship that lasted over forty years. In October of 1987 Francisco invited me to stay with his family and to perform in two projects under his direction, *El Baile* and *Una Pastorela*, both sponsored by the Santa Barbara Trust for Historic Preservation. *El Baile* was a recreation of an Early California fandango presented on one balmy fall evening in the Presidio orchard. Francisco portrayed Antonio Coronel inviting the evening's spectators to take a journey with him into the past. In presenting *Una Pastorela*, A Shepherd's Play, Francisco took a favor-

ite Mexican Christmas tradition known as *Los Pastores*, and with the help of El Teatro de la Esperanza and members of the local community transformed it into a bilingual production with dance and his original music. – *Luis Moreno*

A year after migrating to the United States, my father, Fernando Moran, was already involved in cultural activities around town. He was giving a guitar workshop on Latin American music at Casa de la Raza when he met Luis Moreno. Luis introduced my father to Francisco González, who was directing the production of "*Una Pastorela*" at the Presidio in Santa Barbara and invited my dad to join the production as a musician. It was November 1990, and I was seven years old. When I accompanied my father to rehearsals, Francisco invited me to participate in the play as a little angel. I still remember the cold December nights, wearing my angel costume, halo, and breaking the piñata at the end of the performance. My family and I would end up participating in the performance for seven consecutive years. Thanks to *Una Pastorela* I heard and learned about this Mexican Christmas tradition, which was brought to California by the Franciscan missionaries.

Una Pastorela, with a bilingual text, brought together community members, actors and professional musicians to offer an entertaining moment of traditional music and drama to the community. Francisco Gonzalez was very successful in putting together a spectacular cast for *Una Pastorela*, which I think was a testament to his character, his hard work and his drive to carry on traditions.

Francisco Gonzalez's music continued to be present in my life. As an adult, I became a fan of Los Lobos, and it was a full circle moment when my father told me that Francisco was a founding member of this group and a participant from 1973 - 1976. – *Lena Morán-Acereto*

In 1975, during an early Los Lobos concert aired on KCET, González declared: "We feel it's our obligation to spread our culture to the other people who don't know about it... We want to make a true Chicano music that draws from our past; that is in line with the past, the present and hopefully the future." At *Pastorela* performances in the Presidio Chapel, he did just that for the community of Santa Barbara. Francisco González is survived by his wife Yolanda, his son Francisco, and his daughter Esmeralda. His final gift to the world is a book co-written with his wife Yolanda Broyles-Gonzalez about the history of son-jarocho tradition, a regional Mexican folk style of music González mastered, championed and spread around the world that is known to many as the "Veracruz sound." ●



Lena Morán-Acereto (front left) was invited by Francisco to portray an angel at Una Pastorela in the Presidio Chapel again in 1991, along with her mother (back left) and brother (front right). Photo courtesy of the Presidio Research Center.



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