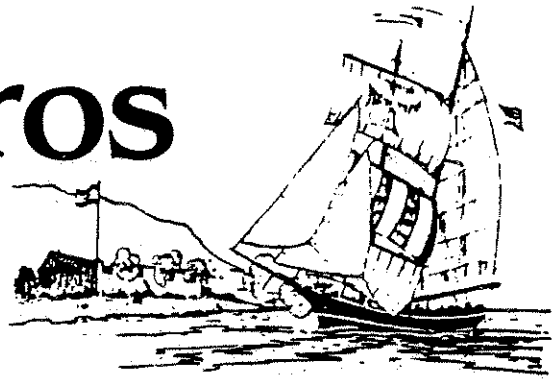
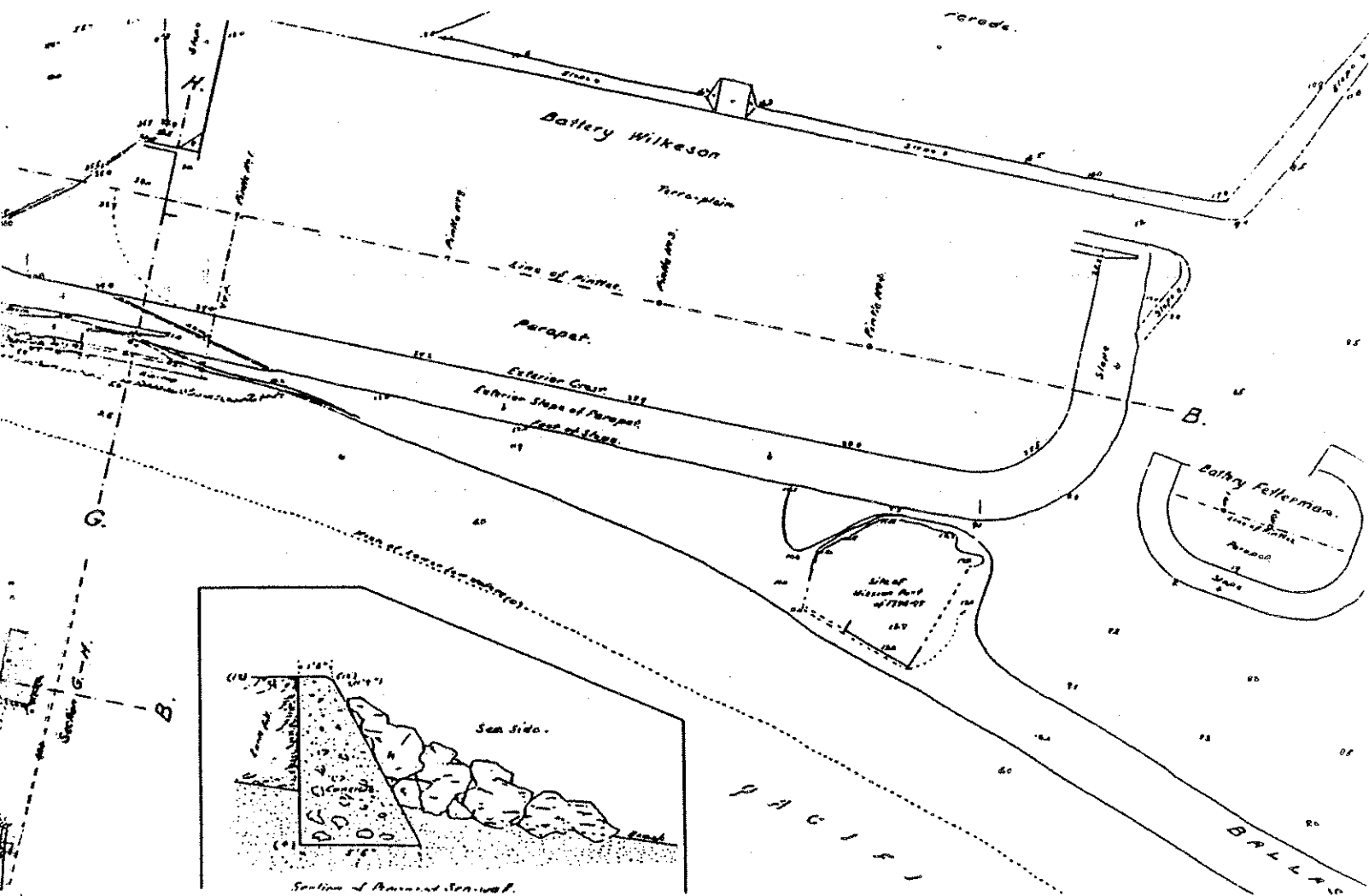


# Fort Guijarros Quarterly



SUMMER 1987

VOLUME I, NUMBER 2



A non-profit organization incorporated in 1981 to research and promote the heritage of San Diego's old Spanish fort and the subsequent history of Ballast Point in San Diego Bay.

## FORT GUIJARROS QUARTERLY

Published by the Fort Guijarros Museum Foundation, a non-profit organization incorporated in 1981 to commemorate and preserve the heritage of Ballast Point and Point Loma. The Quarterly is a journal of research and information dedicated to the promotion of a better understanding of the history of San Diego from 1796 to the present.

### Board of Directors

#### Officers

Ronald V. May, Chairman  
Jesus Benayas, Vice Chairman  
Cdr. John C. Hinkle, Acting Vice  
Chairman  
Don Lyons, Acting Treasurer  
Margaret Knetzer, Recording Secretary  
Dale Ballou May, Corresponding  
Secretary

#### General Directors

Caroline Crosby, Peninsula Chamber of  
Commerce  
Professor Philip Flemion, Ph.D.  
Institute for Public and Community  
History, San Diego State  
University  
Captain Ralph B. Johnson, Commanding  
Officer, U.S. Naval Submarine  
Base, San Diego, CA  
Eleanor Neely, Archivist  
Maria Olson, Casa de Espana  
James Royle, San Diego County  
Archaeological Society  
John Vandegrift, U.S. Navy Public  
Relations

### Editorial Board

Ronald V. May, Editor  
James Royle, Technical Editor  
Michael Nabholz, Photographic Editor  
Dale Ballou May, Layout Editor

### Membership Chairman

Michael Nabholz

### Advisors

Professor Raymond Starr, Ph.D.  
San Diego State University  
Professor Stephen Colston, Ph.D.  
San Diego State University  
Professor William Phillips, Ph.D.  
San Diego State University  
Professor Carla Rahn Phillips, Ph.D.  
Alexa Luberski-Clausen, M.A.  
California Dept. Parks & Rec.  
Roy Pettus, M.A., Intersea  
Doug Hoff, San Diego Cannoneers

Published quarterly by the

Fort Guijarros Museum Foundation  
P.O. Box 231500  
San Diego, CA 92123

(619)294-3262

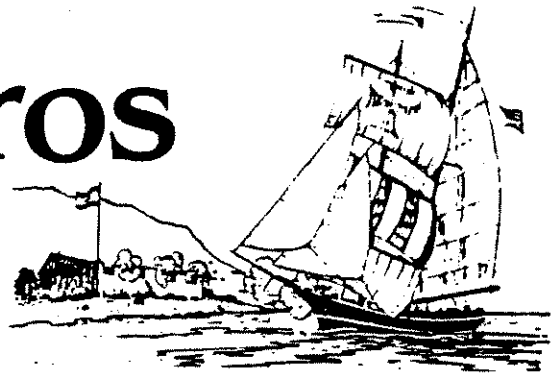
Copyright 1987

---

#### COVER:

The technical illustration on the cover of the Fort Guijarros Quarterly is from a document in the National Archives of the United States. The note "Site of Mission Fort of 1796-97" indicates a rectangular architectural structure on top of a circular mound south of Battery Wilkeson and north of the south shore of Ballast Point. This is one of three known maps illustrating the ruins of Fort Guijarros. It is believed to have been drawn around 1900.

# Fort Guijarros Quarterly



SUMMER 1987

VOLUME I, NUMBER 2

## THE FRIENDS OF FORT GUIJARROS ARE INVITED TO PARTICIPATE IN AN AMBITIOUS SUMMER OF FUN & RESEARCH

The summer of 1987 will be the busiest of all our years thus far for the Friends of Fort Guijarros. For the first time in our history, we are developing a membership and programs beyond the usual dinners and excavation. Everyone is invited to participate. The events will include the annual dig, new exhibits, and planning the September 19th Fort Guijarros Fiesta.

**THE ANNUAL DIG AND THE MYSTERY OF THE WALL:** Life Member Fred Buchanan has examined pieces of the wall of the fort and is working with Col. Frank Quillin, USA (ret.) to propose a model of how the fort was put together. The 1987 dig has been designed to map the architectural pieces of the puzzle. Future exhibits and articles will illustrate the anticipated discoveries, and architect and water color artist John Forrest has volunteered to work with Buchanan to provide artistic renderings. It is hoped that the progress will be far enough along by the annual September banquet and Fiesta to share the results with our guests.

**FGMF QUARTERLY CONTINUES AND GROWS:** This second issue of the Fort Guijarros Quarterly has been strongly encouraged by academicians, historical archaeologists, and the community at large. More than a mere bulletin, the readers are afforded exchange of

scholarly information and a place to set in print the various discoveries of the Foundation researchers.

Members and friends who have researched topics related to the themes covered in the Fort Guijarros Quarterly are encouraged to submit their work for publication. Articles involving any aspect of pre-1846 California are especially encouraged. Notes, technical information, and event notices will be accepted.

**FORT GUIJARROS FIESTA.** Given the large turnout at the March 22, 1987 Battle of San Diego Bay Fiesta, the September 19, 1987 Fort Guijarros Fiesta looks to be the most exciting event of the year. Think of the Fiesta as a Californio Ball set in the glorious days of old San Diego. Paella Valenciana will be cooked in the traditional style and served to all the guests amidst Flamenco dancing, Spanish guitar music, and other festivities. Volunteers are needed to organize the decorations, photographic exhibits, and a pick up truck will be needed to move the glass display case. This awards banquet and tour of the site of Fort Guijarros could, with your help, be the best event ever.

Ronald V. May  
Chairman  
Board of Directors

CONTENTS

- 2            Ceramics from Punta de los Guijarros
- Jean Krase, M.A.  
             Research Associate
- Ronald V. May  
             Director of Archaeology
- 14           Spanish and Mexican Majolica in California:  
             Key Indicators of the Eighteenth and  
             Nineteenth Century Spanish Empire
- Ronald V. May
- 22           San Diego's Own Napoleons  
             (The second of a series.)
- John Vandegrift, Member, Board of Directors  
             Fort Guijarros Museum Foundation
- Foundation Notes
- 23           Membership Campaign Report  
             Mike Nabholz
- 24           Promotional Campaign  
             Mike Nabholz
- 25           Miscellaneous
- 26           Membership and T-shirt Order Forms

## CERAMICS FROM PUNTA DE LOS GUIJARROS

Jean Krase, M.A., Research Associate  
 Ronald V. May, Director of Archaeology

From 1981 to 1984, a volunteer archaeological team worked to survey, excavate, catalogue, and analyze recoveries from Punta de los Guijarros in San Diego Bay. Over 1,000 ceramic sherds from many diverse cultures were discovered during the work. This report on the scope and methods of the ceramicist in charge of analyzing these ceramic sherds from the Fort Guijarros excavation includes:

1. An introduction which includes a brief history of the site on Ballast Point.
2. Attribution of all ceramic sherds by a list with total counts by ware, cultural origin, and vessel type.
3. Definition of all wares.
4. A discussion of ceramic wares as cultural markers. These include Kumeyaay Indian, Spanish, Mexican, American whaler, and U.S. military.
5. A discussion correlating the ceramic counts to the various research designs employed for each of those years. Additional hypotheses are then proposed.

A Brief History  
of Punta de los Guijarros

Punta de los Guijarros has been occupied off and on for almost 200 years and today is part of the U.S. Naval Submarine Base, San Diego. The Spanish occupied the area in 1795 and were replaced by Mexican soldiers in 1822. The land was abandoned in 1835, used occasionally for cannon

salutes, and ransacked by American forces in the 1840's.

In 1858, Yankee whalers from New England erected a whaling station and the Johnson Company built a barracks atop the ruins of the old Spanish fort. The U.S. Army Corps of Engineers evicted the whalers in 1872 and then left the area to a caretaker in 1874. Fisherfolk squatted on a seasonal basis until the American Army returned in 1896 to build Fort Rosecrans. Closed down to caretaker status in 1924 and again in 1957, the General Services Administration turned the land over to the U.S. Navy in 1959.

Ceramic Wares as Cultural Markers

Each of the cultures which occupied Ballast Point or Punta de los Guijarros was represented by distinct ceramics. Analysis of these sherds by comparing them to assemblages from other sites can establish an index or class of ceramics that can serve as a cultural marker in future scientific work.

Definitions of Ceramics Categories

UNITED STATES

Building Tile. Fired clay building materials assumed various forms. The standard construction brick measured roughly 9" by 5" by 2" and from 1847 to 1910 was a sandy low-fired red clay tablet shaped in a mold. These "common bricks" were used in wall construction. "Pressed bricks" were factory-made by pushing masses of clay through a small rectangular hole and then cutting groups of bricks with wires. Pressed bricks usually date from the 1880's in San Diego and

were fired in kilns. Hollow and glazed ventilation and sewer tiles were also pressed. The flat paving tile was unusual in San Diego before the 1920's.

Ceramic Insulators. Vitreous high fired white clay (see Porcelain), cylindrical, flat with holes, and odd-shaped objects were made in the late 19th century to support electrical wires and insulate wooden structures from fire hazards.

Crackle Ware. A glazed earthen ware of stone ware covered with a clear glaze that was deliberately "crazed" to create a broken or shattered surface. The glaze remained intact.

Cream Ware. A fine lead-glazed ware originally made in Staffordshire, England. It has a hard, light-colored body and a slightly yellow cast to the glaze where it thickened near the base.

Earthenware. Ceramics which were made from all sorts of clays that were fired between 800 and 1000 degrees C. The firing hardens the clay, but does not fuse the molecules to a glassy state.

Flower Pots. High-fired "terra-cotta" or earth-colored fine-grained stone-like ceramic. These pots were both molded in a pressed brick operation and thrown on a wheel.

Milk Glass. A variety of opacified glass that has the appearance of white porcelain. Actually a glass and not ceramic, the inclusion in the ceramic analysis serves only to emphasize the analogous function of dishes and bowls.

Navy-Army Mess Wares. These heavy-duty hotel-style ceramics were mass-produced for the purpose of providing table and serving vessels for large numbers of working men. The military ordered them by thousand lots and often required military

insignia marked on the underglaze. Most were Ironstone or White Ware in the 20th century, but 19th century orders more often were Pearl Ware and Cream Ware.

Semi-porcelain. A stone-like white-colored ceramic that fired to a near Porcelain density, but retained some pores in the grain.

Stone Ware. A dense, fine-grained material that is extremely hard. The body is fired to a state of non-porous vitrification. Stone Ware is fired at a temperature of 1200 to 1400 degrees C. It is often covered with a salt-glaze.

Stone China. A hard and durable porcelain-like stone ware with a white color. This has also been called "feldspar ware," "granite ware," and "kaolin ware."

Terra-cotta. This term is often used to distinguish earth-colored earthenware ceramics from the chalky-colored pastes produced by English and American pottery factories. Terra-cotta is usually a hand-made industry, wheel-thrown or molded, and can include pressed-brick.

White Ware. These are chalky-colored low-fired earthen wares which can be scratched with a penny nail and were primarily table service vessels. English industries in Gloucester and Staffordshire Counties produced millions of pieces from the mid-19th century and still produce white wares in large quantities. They were glazed first with yellow-tinged glazes (see Cream Ware) and later blue-tinged glazes (see Pearl Wares). Without potter's marks under the vessel, it is impossible to identify English from American. Even with the English-looking marks, it is difficult to be certain since American companies often profited from making their marks look English.

ENGLAND

Cream Ware. Same definition as American Cream Wares.

Bat Printed Earthen Ware. Bat printing is a type of transfer-printing in which stipple engravings were taken on soft flexible glue sheets or bats instead of transfer paper.

Earthen Ware. See American Earthen Ware.

Luster Ware. This technique was invented by English firms in 1840 and dropped in the 1850's and then again introduced in the 1880's. The later vessels lack maker's marks under the bottom. Usually cream pitchers or small cups, these terra-cotta-colored vessels were slipped with a dark color, then dipped in a pink glaze containing metallic elements and re-fired. The firing glazed the vessels to look like copper, silver, or gold. Luster Ware is usually found in the late Mexican Hide Trade sites from the 1840's to late 1850's.

Rockingham Ware. Mass-produced pitchers, jars, and bowls were glazed with a manganese brown lead oxide, which often appeared blotchy as though it had been dipped in molasses. Although still produced in England, it is uncommon in archaeological contexts after the 1880's.

Stone China. See American Stone China.

Basalt Black Stone Ware. A fine-grained stone ware shaped in the form of jars, sugar and cream bowls, and small pitchers. Basalt Black Stone Ware was darkened with iron and manganese and the clay was poured into molds.

White Ware. See American White Ware.

FRANCE

Hard Past Porcelain. This decorative ceramic was a high quality porcelain carefully made by mixing a fine white porcelain clay and pouring it into molds for plates, cups, and saucers. It was also used for statuary. The clay was a "kaolin petnuse" that was fired at a temperature of 1300 to 1400 degrees C in a kiln.

SCOTLAND

Stone Ware. Scottish Stone Ware as was used exclusively in foreign export was a hard, gray, high-fired paste. "Scottish ale bottles" were shaped in molds, hand-finished with smoothing tools, and dipped up to the shoulder in a white glaze. From the shoulder to the neck and opening, the glaze was a yellowish-brown. Although made continuously up to 1929, they are uncommon in American contexts after the turn of the century.

CHINA

Chinese Export Trade Ware. This Chinese Export porcelain was produced exclusively for foreign trade. Portuguese, Dutch, and Spanish trading ships ordered plates, jars, and bowls in great variety from the 16th to 18th centuries. French, English, and American merchant firms dominated the trade after 1820.

Overglaze Enamel with Gilt Porcelain. This white colored porcelain was decorated with brush-applied glazes of pigments and gold-gilt and re-fired.

Canton Blue-on-white. In 1790, the English industry of Leeds initially developed an Oriental-style design with Chinese temples, waterways, bridges, boatmen, and willow trees

that was commissioned by merchants in Shanghai and other ports developed for traders. The English design was translated into distinctive patterns with rain clouds along the inside of rim and brim bands and has been known as "Canton" since 1835. Early specimens were exquisite in design execution and degenerated by 1850 to a very distinctive lower quality.

Blue-on-white. A number of blue-on-white Export Porcelains were produced and sold in the China trade, but few have definable names. Sixteenth and seventeenth century styles have been published, but they are not represented in San Diego sites.

Nanking Blue-on-white. Very similar to Canton Blue-on-white, the bridges lack people on them and the temples tend to be more complicated. The brim bands contain much more detailed cross-hatching, often have three lacy floral designs spaced evenly along the bands, and lack the rain clouds. Nanking also had distinct fleur-de-lis pendants on the inside of the bands. Nanking is unusual after 1850 except in upper class table settings and was probably more expensive than Canton Blue-on-white.

#### JAPAN

Wild Turkey Pattern. Actually a design bonding a phoenix bird, the under side of a chrysanthemum flower, and a three-leafed plant, this pattern appeared in Japanese ceramics following a particular dynasty in B.C. 667, and has been made ever since.

#### MEXICO

Galera Ware. Also known as "Mexican Lead-glazed Red Earthen Ware," this low-fired clay pottery was molded, wheel-thrown, and impressed into plates, bowls, and pitchers. It was painted with a few white pigments, accented with brown pigments, and then dipped in a glaze of lead oxide and fired to a temperature of about 600 to 800 degrees C. It is con-

sidered to have made an appearance in the colonies in the 1790's, but no firm evidence supports this hypothesis. Mark R. Barnes has published a variety of styles, but only the "Clear-glazed" type is known in San Diego. It was unusual in California sites after the 1846 Mexican War.

Majolica. This white to pink earthen ware pottery was first developed by the Moors and introduced to Spain in 1050 A.D. and then to Mexico in 1530. Powerful guilds lobbied successfully to regulate the provision lists of colonial expeditions throughout the 17th and 18th century in Spanish Mexico, and the military enforced rules against the merchandising of any ceramics not approved by the government. When dipped in a milk-colored tin oxide and fired, it looked essentially like porcelain or white wares. It is distinguishable by color and design combinations. After 1835, it was essentially replaced by English and American mass-produced earthen wares and is unusual in California after the 1846 Mexican War. Two traditions of types of Majolica were found at Fort Guijarros:

1. Aranama Tradition. This colorful tradition of decorating with orange-yellow bands around orange flowers and green plants developed out of the European "Italian-Talavera Tradition" that was introduced to Mexico in 1530. It died out in the late 17th century but was revived in the early 19th century.

A. Monterey Polychrome. Perhaps the most distinctive Majolica type in California, Monterey Polychrome is distinguished by long floral sprays or leaves emanating outward from the base of an orange and yellow flower spaced around the brim and interior of plates. A central floral medallion forms the bottom. It has orange brim bands accented in brown-black lines.



2. Puebla Tradition. This blue-on-white Majolica tradition is based upon a combination of "Chinese Popular Tradition" and Spanish peasant designs. It arose at the same time as the Italian-Talavera Tradition, but replaced the Aranama Tradition through the 17th and most of the 18th centuries. Some of the types included brown-black accent lines, which led ceramic typologists to name the accented blue-on-whites "polychromes." Political instability throughout the Spanish empire coincided with replacement of this tradition by the Aranama Tradition between 1780 and 1810.

A. Puebla Blue-on-white. Dating from 1700 and in continuous production in Mexico today, Puebla Blue-on-white is distinguished by numerous wide and thin horizontal bands spaced by "carnation-like" blue flowers, distinct flying birds, and an occasional deer. Pendant dots or leaf-like elements often decorate the interior edges of plate bands.

B. San Elizario Polychrome. Dating from 1750 to 1810, San Elizario Polychrome is a late refinement of Puebla Blue-on-white. It is very distinctive with one single brim band, spaced by three of the blue carnation-like flowers, the interior of the bands decorated with pendant dots, and the interior of the plate decorated with a flower, bird, or deer. Brown-black accent lines edge the brim band, often cut through the pendant dots, and form bird legs and beak parts.

C. Wavy Rim Blue-on-white. Also a late variant of Puebla Blue-on-white, Wavy Rim Blue-on-white seems to date between 1790 and 1810. It is simply a thick band applied in a wavy stroke along the lip and over the inner brim of plates and cups. No other decoration has been observed. It probably was a common pottery of lesser expense than the others.

3. White. Generally a fragment of a ceramic Majolica vessel which lacks the pigmented design elements, some Majolica was produced devoid of designs. Called "amarillo" (yellow) by master potters, it was the lowest grade and usually sold to poor Indian people. It is unusual in Spanish California and unknown in the Mexican Period after 1822.

Tonala' Polychrome. Tonala' Polychrome is made by Mexican Indian people and dates back to 1530. Indian potters were employed by Spaniards to produce water pitchers which would keep water cool by evaporation. Distinctively gray to tan in earthen ware body, delicate designs were hand painted in the form of cross-hatched arches, landscapes with rabbits and deer, and horizontal bands in brown, red-orange, and white. The surface is burnished with smooth stones to a high polish. Tonala' Polychrome is associated exclusively with Spanish sites and is not known after 1822 in California.

#### CALIFORNIA

Tizon Brown Ware. Prehistoric Yuman Indians received the craft of pottery-making from bands living along the Lower Colorado River between A.D. 900 and 1000. It has been dated reliably in the Laguna Mountains after A.D. 1000. It was made from natural residual clays associated with feldspar outcrops. Constructed

by bonding and flattening coils of clay with a pebble inside the vessels and paddling on the outside, the vessels were later smoothed with water. Rarely decorated, a few received punctate impressions, scratched lines, and red paint. Fired in open pits at temperatures around 600 degrees C, the jars and bowls attained reddish-brown colors and would blacken where sticks touched them. Spanish kitchens contained Tizon Brown Ware ceramics at the Royal Presidio de San Diego, and Mexican California sites have the ceramic as late as the 1860's.

#### Local Indian Tizon Brown Ware

Tizon Brown Ware ceramic sherds were found in archaeological proveniences III-1-2, III-1-7, III-8/8c, IV-1-10, VII-1-2, and VII-1-7. Those in Field III were in the rubble layer of broken Spanish architecture. Those in IV and VII were in Spanish era trash pits.



Plate 1. Rim of shallow Tizon Brown Ware bowl.

Since no Kumeyaay Indian camp or village exists or has been recorded near Punta de los Guajarrros, a case can not be made that Kumeyaay lived on Point Loma. Therefore, the Spanish and their servants must have used Tizon Brown Ware pottery in kitchen activities.

#### Wares from the Spanish and Mexican Occupation Periods

Spanish occupation of Fort Guajarrros from 1795 to 1822 and the Mexican Army occupation from 1822 to 1835 were represented by types of wares from proveniences I-1-5, III-1, and III-7. Sherds of identical wares have been recovered from the Royal Presidio de San Diego (Krase 1980) and the Vajar Adobe in Walnut, California (Krase 1984).

#### Table 1

##### MEXICO

##### 1. Majolica

Wavy Rim Blue-on-white  
date: 1790-1810  
artifact: plate  
count: 1 sherd

San Elizario Polychrome  
date: 1790-1810  
artifact: plate  
count: 1 sherd

Puebla Blue-on-white  
date: 1700-1846  
artifact: plate  
count: 4 sherds

Monterey Polychrome  
date: 1800-1830  
artifact: plate  
count: 5 sherds

Aranama Tradition  
date: 1750-1846  
artifact: plate  
count: 1 sherd

unidentifiable white  
date: 1700-1846  
artifact: plate  
count: 1 sherd

2. Mexican Lead-glaze Red Ware

date: 1550 to 1846; re-introduced  
in the 1920's tourist  
trade.

artifact: plate  
count: 24 sherds

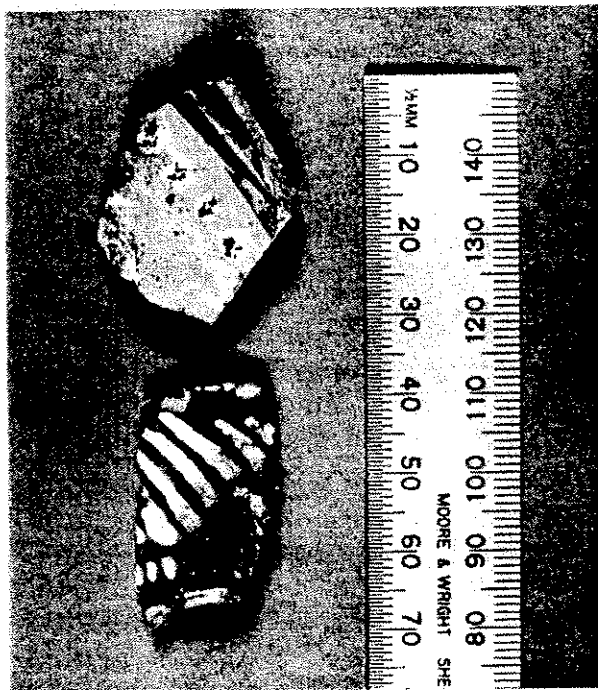


Plate 2. Rim of plate on top and neck of chochlatero pitcher on bottom. Mexican Lead-glaze Red Ware.

CALIFORNIA

1. Tizon Brown Ware

date: A.D. 1000-1940  
artifact: jar or bowl (olla)  
count: 259 sherds

CHINA

1. Export Porcelain

Overglaze Enamel  
date: 1785-1835  
artifact: cup  
count: 1 sherd

Canton Blue-on-white  
date: 1785-1835  
artifact: platter  
count: 1 sherd

blue-on-white  
date: 1785-1835  
artifact: plate  
count: 1 sherd

white  
date: 1785-1835  
artifact: plate  
count: 2 sherds

This data provides new weight on the question of the degree of black market trade Spanish soldiers engaged in during garrison duty. An early hypothesis based upon high quantities of European Cream Wares at the Presidio was that high quantities would also be present at Fort Guijarros. Lacking English and American pearlware, transfer-print earthen wares, or European ceramics, the assemblage indicates only ceramics obtained from ships of the Spanish controlled Manila Galleon trade to San Blas and Guaymas. This is different from the evidence of intense blackmarket data recovered from the Royal Presidio de San Diego.

Wares From The Yankee Whalers

Archaeological proveniences I-9, I-10, III-6, III-6a, and III-6b have been isolated as having been deposited by the New England whalers between 1858 and 1873. To date, no other shore-whaling camps has been excavated by archaeologists in

California and no comparable site data exists. Indeed, the only such sites known to have been investigated by archaeologists in the world were in Spitsbergen, Norway, several places in New Zealand, and Red Bay, Labrador.

Hypothesis 1. One hypothesis advanced simply for testing was that mariners isolated at outpost whaling stations lived hard, lonely, and impoverished lives. The lifestyles of shipboard would be reflected in shore-based camps.

Hypothesis 2. A second hypothesis is that the maritime network enabled the whalers at Ballast Point to purchase goods from any ship passing into the harbor.

Hypothesis 3. A third hypothesis is that the shore-based stations were well-organized enterprises financed by wealthy fisheries industries and that the companies experienced relatively good living conditions as long as the seasonal operations were financed.

Ninety-one ceramic sherds were found in the proveniences of the whalers. About 17.5% were "luxury class" ceramics. Access to luxury ceramics can not be accounted for in hypothesis 1, but 2 and 3 must be considered. The polychrome and elegant varieties of luxury wares are generally associated with family groups including women.

The presence of Scottish ale bottles is of significant interest. The glass analysis by Steve Van Wormer also reveals English ale bottles and Schnapps containers. A large number of ceramic clay pipe fragments were also encountered.

## Table 2

### UNITED STATES

1. Terra-cotta  
date: 1865-present  
artifact: flower pot  
count: 17 sherds
2. Crackle Ware  
date: 1886-present  
artifact: plate  
count: 1 sherd

### ENGLAND/UNITED STATES

1. Stone China  
date: 1813-present  
artifact: plate  
count: 12 sherds
2. Stone Ware  
date: 1720-present  
artifact: crock  
count: 6 sherds
3. White Ware  
date: 1820-present  
artifact: plate  
count: 22 sherds

### ENGLAND

1. Copper Luster Ware  
date: 1790-1840  
artifact: cream pitcher  
count: 3 sherds
2. Rockingham  
date: 1826-present  
artifact: jar  
count: 6 sherds
3. Cream Ware  
date: 1765-1820  
artifact: plate  
count: 1 sherd
4. Flow Blue White Ware  
date: 1840-1850  
artifact: plate  
count: 20 sherds

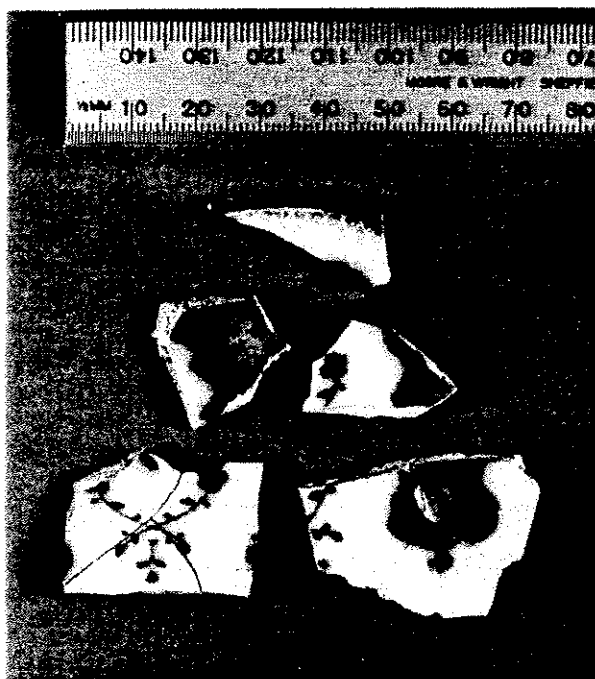


Plate 3. Sherd at the top is from a Flow Blue White Ware plate. The other four sherds are from saucers and plates of the same decorative pattern.

#### SCOTLAND

1. Stone Ware  
date: 1866-1929  
artifact: ale bottle  
count: 13 sherds

#### FRANCE/GERMANY

1. Porcelain  
date: 1753-present  
artifact: plate  
count: 3 sherds

#### CHINA

1. Blue-on-white Porcelain  
date: 1785-1835  
artifact: plate  
count: 1 sherd
2. Green Leaf Porcelain  
date: 1785-1835  
artifact: plate  
count: 1 sherd

The results of the ceramics analysis on the whaler's provenience points to a standard of living surprisingly high for the stereotypical mariner. Family groups have proven to be the norm for the shore-based companies. The presence of types not produced during the occupation, such as Copper Luster Ware, Cream Ware, and the Chinese porcelains suggests that heirloom personal effects were used to decorate the tables in their houses.

As a rule, these varieties of ceramics denote a higher standard of living than the average working class family. The above hypotheses were proposed on the premise that the ceramics were part of a trade system. However, the age now suggests that the mariners brought family units to the outpost stations and that they furnished the homes with familiar Victorian items from their New England homes. The historical research (May 1986) has revealed that most of these men were born in Massachusetts. The presence of Scottish and English ale containers might also have been a New England value that was continued in California.

#### Wares From the American Military Proveniences

Following the 1846 Mexican War and American capture of California, Point Loma was declared by the U.S. military forces as a military property. The previous presence of Mexican soldiers at Ballast Point was used as justification for this claim. However, it was not until 1867 that the U.S. Army Corps of Engineers sent a survey party to Ballast Point to provide topographical data for the design of an American fort. The "Ruins of Spanish Barracks" were noted on Ballast Point.

In 1873, the Corps returned with a force of men and evicted the whalers. The plans by the Army was to construct a fifteen-gun shore battery adjacent to the ruins of Fort

Guijarros. By the time that Congress cut the funding in 1874, a large construction pad measuring 750 feet by 450 feet and twenty feet high had been erected over the old whaling station. This was later used in 1896 for the construction of a four-gun battery named Wilkeson during the American Fort Rosecrans years.

The archaeological work recovered U.S. Army associated ceramics from proveniences I-11, I-12, III-1, III-2, III-3, and III-4. U.S. Navy ceramics were also mixed in the fill above these deposits.

### Table 3

#### UNITED STATES

1. Semi-porcelain  
date: 1845-present  
artifact: building tile  
count: 54 fragments
2. Semi-porcelain  
date: 1888-present  
artifact: electrical insulator  
count: 37 fragments

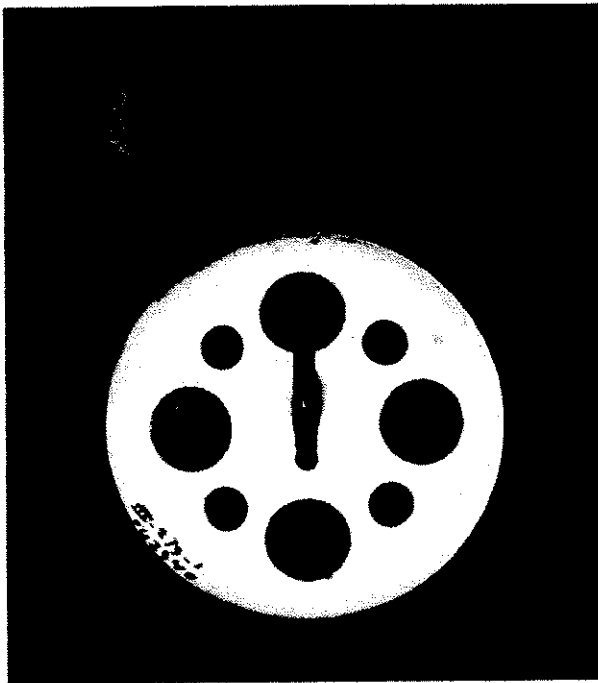


Plate 4. Unusually shaped semi-porcelain electrical insulator. The holes were used to separate electrical wires.

3. Semi-porcelain  
date: 1845-present  
artifact: door handle  
count: 1
4. Stone Ware  
date: 1911-present  
artifact: ventilation duct  
count: 26 fragments
5. Stone China  
date: 1854-present  
artifact: mugs, bowls, platters, sugar bowls (some with blue anchor)  
count: 144 sherds
6. Stone China ("Q.M.D./Q.M.C." Quarter master's Corps, Glasgow Pottery)  
artifact: coffee mugs, bowls, platters  
count: 4 sherds

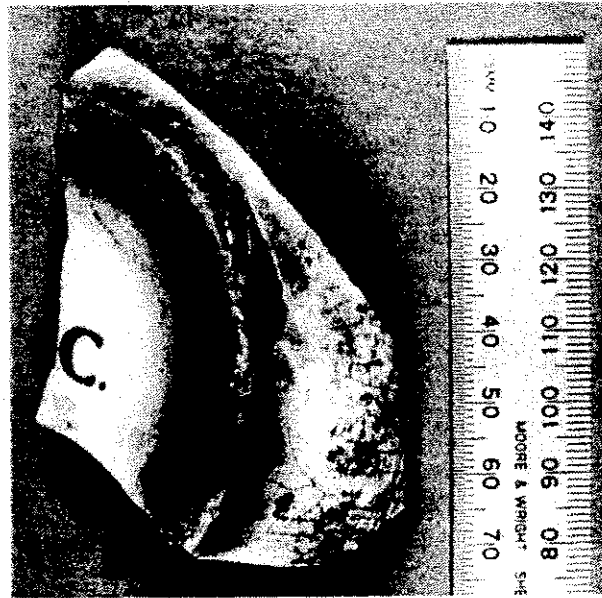


Plate 5. The "C" mark is part of the "Q.M.C." Quarter Master's Corps on the underside of a coffee mug.

7. Terra-cotta  
date: 1865-present  
artifact: flower pots  
count: 137 sherds
8. Mustard-glaze & Ring Design Earthen Ware  
date: 1916-present  
artifact: mixing bowls  
count: 7 sherds

9. Milk Glass  
date: 1880-present  
artifact: toilet ware  
count: 9 sherds
10. semi-porcelain  
date: 1917-present  
artifact: spark plug  
count: 1

UNITED STATES/ENGLAND

1. Stone China  
date: 1813-present  
artifact: platter, plate  
count: 20 sherds
2. Stone Ware  
date: 1720-present  
artifact: crock and plate  
count: 21 sherds
3. White Ware  
date: 1821-present  
artifact: plate  
count: 18 sherds

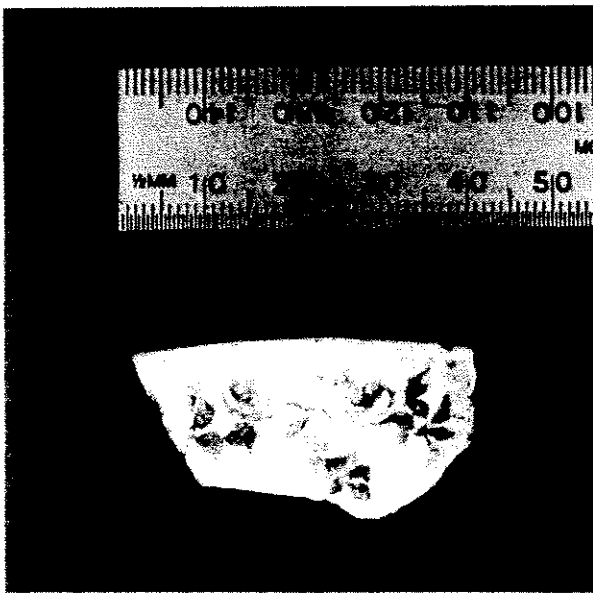


Plate 6. The "Bridal Veil" decal pattern was a popular White Ware plate pattern in the 1910-1915 period.

4. Earthen Ware  
date: 1775-1900  
artifact: plate  
count: 1 sherd

ENGLAND

1. Bat Printed White Ware  
date: 1850-1925  
artifact: plate  
count: 1 sherd
2. Basalt-black  
date: 1750-present  
artifact: decorative  
count: 3 sherds
3. Porcelain  
date: 1868-present  
artifact: plate  
count: 1 sherd

FRANCE/GERMANY

1. Porcelain  
date: 1753-present  
artifact: plate  
count: 13 sherds

CHINA

1. Porcelain Overglaze Enamel  
date: 1785-1835  
artifact: plate  
count: 1 sherd
2. Porcelain Overglaze Enamel with Gilt  
date: 1785-1835  
artifact: plate  
count: 2 sherds
3. White Porcelain  
date: 1785-present  
artifact: plate  
count: 1 sherd

JAPAN

1. Phoenix & Dragon Porcelain  
date: 1868-present  
artifact: plate  
count: 6 sherds

The presence of hotel-type military mess stone china marked with variations of the Quartermaster's Corps/Department was not unexpected in the deposits of the U.S. Army.

These heavy-duty serving wares were purchased in immense quantities and stocked in the mess halls all across the United States and in foreign garrisons. However, the discovery of domestic flower pots and English, European, Chinese, and Japanese ceramics was not anticipated.

The domestic materials were utilized by the families of the non-commissioned officers and officers who lived at Fort Rosecrans. This recovery has provided a unique insight into the lifestyles of soldiers of the Coast Artillery Corps in California. Unfortunately, insufficient quantities were recovered to adequately address research questions distinguishing rank, tenure, or economic group.

#### Potter's Marks

1. "Q.M.D." and "Q.M.C." Glasgow Pottery of Trenton, New Jersey. This design dates continuously from the Civil War. It means Quartermaster's Department or Corps, U.S. Army. In the context of Ballast Point, it dates from 1873 to 1924.
2. "Greenwood Pottery." This company produced white-glazed semi-porcelain ceramic from 1861 to 1971.
3. "Sterling China Company". This company produced Stone China from 1954 to 1983. It clearly can be attributed to the U.S. Navy after 1957 on Ballast Point.
4. "J.M.D." The OK Pottery Company of Trenton, New Jersey impressed this mark on semi-porcelain automobile spark plugs from 1881 to 1971.
5. "C, Mfg. Co." This company was not identified.
6. Small Phoenix bird printed in green. Not identified, but thought to be Japanese and date from the 20th century.

#### Summary of Analysis

A review of the ceramic types and their dates of manufacture does not reveal finer-tuning on the occupation periods in the various cultures on Ballast Point. Indeed, the historical documents pin down the times far better than the ceramics.

However, the ceramics do verify beyond any doubt the distinctive archaeological deposits of the Spanish/Mexican occupation and Yankee Whaler use of the fort site. They also reveal behaviors otherwise unknown in the archival record.

In the two Spanish trash pits exposed in Field IV and VII, sealed by sand from the 1873 U.S. Army fortification, uniquely Spanish Wavy Rim Blue-on-white and San Elizario Polychrome were recovered. Mexican Puebla Blue-on-white, Monterey Polychrome, and Aranama Tradition Majolica were associated with Kumeyaay Indian cooking vessels, Mexican Lead-glaze Red Ware plates, and Manila Galleon Chinese Overglaze Enamel Porcelain, Canton Blue-on-white, and other porcelains.

The complete lack of U.S. American and European ceramics indicates that the soldiers at Fort Guijarros did not engage in illegal blackmarket activities before 1822 and may not have purchased foreign goods before abandoning the site in 1835.

The low quantities of ceramics in the Yankee whaler's deposits and their heirloom quality reveals domestic behavior among California shore-whalers. The families of these men imported Victorian-style English ceramics of about two decades earlier. Moreover, the preferred drink appears to have been English ale. The low quantities of ceramics



might be accounted for by the common practice of outfitting outposts with tin plates, tin cups, and tin pans.

Domestic activities of U.S. military dependents is indicated by a variety of U.S. American and foreign utility wares and decorative ceramics. Future comparison of these finds with refuse from individual refuse associated with officers and non-commissioned officers might prove useful in better understanding their standards of living.



**SPANISH AND MEXICAN MAJOLICA IN CALIFORNIA: KEY INDICATORS OF THE EIGHTEENTH AND NINETEENTH CENTURY SPANISH EMPIRE**

Ronald V. May  
Director of Archaeology

Introduction

The exposure of Spanish pottery in an archaeological context can be the key indicator that a site is truly "Spanish" and not created by some other culture. Artifacts made exclusively by Spaniards and not used by English, U.S. American, French, or Russian settlers are often the most absolute proof that a site is Spanish. Such was the case with the research on the U.S. Naval Submarine Base on Ballast Point.

The finds of broken pieces of Majolica (pronounced "Ma-yo-lee-ca" under architectural rubble in 1981 provided proof positive that the Fort Guijarros Museum Foundation had found the walls of the old 1796 Spanish Fort(1). While removing large red-clay tiles in I-1-8, archaeologist Russ Stewart reported to the field director that Majolica sherds were exposed. That association demonstrated that the rubble fell among debris of Spanish meals. The "Wavy Rim Blue-on-white" dates from 1790 to 1810.

Two years later while excavating a very deep pit (1.8 meters below street level), crew member Don Swanson encountered a trash pit full of cattle bones and pieces of "Monterey Polychrome" that were exposed to the sunlight for the first time in probably 150 years. Lacking European ceramics, that pit and one found a year later have been dated between 1800 and 1835.

What is Majolica?

Majolica is a low-fired earthen ware ceramic which could not hold water without an outer glaze. The ceramic is made with three distinct clays that are bonded by an apprentice potter and then allowed to sour for several days. The Master Potter then placed the clay on a wheel and threw a shape which dated back to the time of the Pharaohs of Egypt(2). Once dried, the vessel was "bisque" fired at around 600 degrees. It was then dipped in a solution of tin-oxide, silica, and flux. Stacked in a kiln, the pieces are re-fired to 1000 degrees Fahrenheit. In this last firing, the silica and tin-oxide melt to a clear over white glaze.

Majolica is possibly the earliest form of glazed ceramic in the western world. Most experts feel that all the glazed wares of western Europe and historic America have derived from early Majolica forms. In Spain, the ceramic became the official ware for colonial provisions and as such was used in the Mexican colonies. Because of this exclusive use, Majolica is an excellent tool for identifying Spanish and Mexican sites.

History of Majolica in the World

Perhaps the parent stock of all glazed ceramics in the world, Majolica has been deeply rooted in human cultural history. Distributed over five continents in twelve hundred years, Majolica has been the

table ware of peasant, merchant, seaman, conquistador, and colonist. Considered a peasant pottery for Spanish and Portuguese colonists, fragments of discarded vessels are often the sole indicators of such colonial settlements.

The exact beginning of Majolica production has been obscured in time. While Robert and Florence Lister(3) suggest an origin in Babylon or Susa in the Fifth century B.C., Edwin Atlee Barber(4) pointed to the Eighth century A.D. in Syria. Alice Frothingham(5) suggested in 1936 that the origin was China and that the art was transmitted to the Middle East by Moors from North Africa in the seventh century A.D. Timothy Husband(6) concurred, adding that in 711 A.D., Tarik, the Berber military commander, may have imported his own potters.

Majolica was a desirable trade item for a number of reasons, but mainly because the Moors were unable to reproduce Oriental porcelains:

"They had neither the proper ingredients nor the kilns which could reach a sufficient high temperature, although they did copy the three color T'ang pottery with remarkable skill. But by the addition of tin-oxide to the familiar lead oxide glaze over which, in the dry unfired state, they could paint patterns in oxides that fused while firing to glaze the body. Motifs were not obliterated by an overglaze. Thus Majolica was developed . . . the wheel-turned earthen ware covered with an opaque light-colored glaze or enamel which provided a smooth background for the decorative painted representations of which the Arabs were so fond(7).

Paul Van de Velde claimed in 1927 to have evidence that the Chinese had invented this process as a substitute when a high fire kiln was unavailable (8).

Frothingham looked to the Egyptians for the first production of Majolica outside the Orient. Near the North African coast, Ninth century luster ware tiles have been found at Kairwan in Tunis. A Majolica mosaic scenario twelve feet nine inches long and seven feet six inches wide which is now found at the Mosque of Sidi Okba(9) is said to have been brought from the Mihrab in Bagdad during the middle of the Ninth century(10).

After an archaeological survey of the ruins of Samarra in Mesopotamia, Frothingham reported sherds with a metallic luster, which was more the trend in those centuries than that with the white enamel background. The metallic luster was achieved by mixing an alloy of:

". . . old copper and silver, sulphur and red ochre with vinegar. . . the ochre was added after the sulphur, copper, and silver were boiled down and the whole mess pounded very fine. This powder was then mixed with just enough water to form a paste and spread on the sides of a basin. After baking in a kiln for six hours, the mixture was then broken off and pounded with a hand mortar. . . vinegar was added. . . once well ground, the mixture was ready to use in a decoration. . . added to the pottery with a fine feather, minute details added with a quill pen . . . The vessel was then washed and luster polished (11)."

The centers of the plates were almost always zoomorphs or anthropomorphs surrounded with a foliage or geometrics in "lace-like" designs. Gaps were filled with checker patterns and cross-hatching. Similar vessels and sherds were recovered both at Phages and Susa in Persia, but not as early as Lister and Lister had suggested. In 1907, A. Butler proposed that Majolica was transmitted from Egypt to Persia(12).

Husband(13) reported Majolica from Medina az-Zahra in Spain which was Persian and dated from the ninth century A.D. He further cited documents which suggested Majolica to have been a favorite trade item from Egypt around 1066 A.D. Frothingham added that an industry might have begun in the latter part of that century in Toledo. Al-Idrisi, an Arab geographer, reported a Majolica factory at Calatayud in Aragon in the twelfth century, and by the following century Malaga had become well-known for its production of the ware. Ibn Said wrote in 1274 of the fabulous lusterwares being exported from Malaga. Unfortunately, that particular industry fell into disuse after Christian rule began in 1487.

The artisans of Malaga then moved to Italy to work free of the Spanish Inquisition(14). Artisans from other parts of Spain moved from their homes in the cities of Aragon, Catalon, and Majorca to other free Mediterranean countries.

In 1514, a Siennese potter named Galago di Belforte traveled to Spain to re-learn the secrets of the older traditions. His success is well documented on historic paintings of that period and specimens made by him are priceless(15).

The fierce trade between Spain and Italy for European, North African, and various colonial consumers led to the term "Majolica." Italian merchants needed a term to contrast their own "Faenza" with that of the Spaniards. Since the major location of export in Spain was Majorca, it was incorrectly assumed that the Spanish wares were made there. The "ware of Majorca" (obra di Majorca) became corrupted to Majolica(16).

Following the work of Di Belforte, Italy became a major center of Majolica production. The resulting tradition has been referred to as Faenza.

Spanish Majolica had already developed several contrastable traditions in its long history. The industries which retained the typical Moorish colors and design elements are now said to be of the "Hispano-Moresque Tradition."(17) Those industries which adopted the peasant designs of pre-Moor Spain are now called examples of the "Medieval Tradition." Some time during the fifteenth century, industries began copying the Oriental blue-on-white ceramics of the Near East. This trend resulted in a distinct "Chinese-Popular Tradition."

By 1600, the Medieval, Hispano-Moresque, and Chinese-Popular Traditions had entirely replaced lusterware in the markets of Europe and the Mediterranean. These new traditions were strongly influenced by the Renaissance. All the ceramics were more heavily decorated. While the three major traditions retained the blue-on-white decoration, the Faenza became characterized by an elaborate use of orange and yellow bands surrounding country scenes. Perhaps the most famous Faenza potter, "Pisano," is remembered by his signature in black pigment under the base of his works.

As Spain established military and civilian outposts in the New World, merchants outfitted government store keepers with Majolica for the local garrisons and markets. Every soldier and artisan departing Spain carried a foot locker with goods to sell and arrangements were swiftly made with industries at home to replenish the stocks. Official declarations made Majolica the only legal pottery to sell in order to guarantee good commerce with minimal outside interference. This practice was later continued in Mexico.

At some time between 1600 and 1650, Spain recognized the desire for Majolica to be produced in Mexico to adorn the churches and government places. A request came from the Dominican Order and six craftsmen from Talavera de la Reina, Spain were sent to Puebla de Los Angeles, Mexico (18). These craftsmen were assigned to the Puebla House of their order and immediately employed Tepeaca Indians as apprentices. Barber believed this to have occurred during the late Sixteenth century, but Carlos Hoffman has disputed that no evidence exists for an industry before 1630(19). He critiqued Barber's method of dating the tiles by the age of the structures they currently adorned.

Indeed, Manuel Toussaint(20) believed that the tiles were applied long after the structures had been built. Apparently, the Bishop of Puebla had never once mentioned Majolica among the industries in Mexico between 1610 and 1642. This was also omitted in the 1625 census of Mexican industries(21). John M. Goggin of Yale University extensively researched museums, archaeological collections and sites, and private collections and concluded that there are no available pieces that can be dated before 1650 that can be tied to

Mexico. All earlier pieces were clearly Spanish imports. However, in 1930, Frances V. Scholes reported documentation for a box of "loza de Puebla" in an inventory of supplies destined for the New Mexico missions in 1631(22). Given this discrepancy, minor industries could well have been missed in the records of the period. On the other hand, the Puebla pottery might also have been imported from Spain.

This dispute probably can be settled with the application of x-ray spectrography, which has only recently been utilized by Robert Lister and verbally reported at the Society for Historical Archaeology Annual Conference in Williamsburg, Virginia in 1984. This method can determine whether the clays were from Spain or Mexico.

Perhaps the best evidence for a mid-seventeenth century establishment of a Mexican Majolica industry has been the discovery of the Potter's Guild Laws of 1653(23). These laws were adopted to regulate the preparation of clays and glazes, ware decoration, the grades to be sold, and who was qualified to produce and sell the ware. If Majolica were a new or fledgling industry, such laws probably would not have been considered necessary. These laws also firmly established that Majolica was the only form of ceramics to be shipped and sold on the markets. The exceptions were Oriental ceramics imported by Spanish merchants from the Philippines.

The master potters were instructed to make "three classes of pottery: fine, common, and yellow." (24) This provision is quite important in understanding the quality of ceramics which arrived in the frontier markets. The decoration had to be sufficient to attract the consumer, yet not so elaborate to be prohibitively expensive. The common grade was the grouping set aside for California and northern New Spain. Yellow grade appears to have been

shipped in very low quantities and may have been brought by the colonists themselves.

Perhaps most valuable to the archaeologist are the guild laws that standardized the decorative designs. Reminiscent of the design layouts of the Italian-Talavera Tradition of Europe, the Mexican "Puebla Tradition" specified that the:

". . . plates for the table should have a border, in fine wares as in common, and these plates should not exceed the thickness of a real . . . less facility in breaking and chipping and more facility in boxing and shipping. . ."(25)

By the Eighteenth century, industries had been developed by master potters in Guanajuato, Oaxaca, Aguascalientes, Atlixco, and Mexico

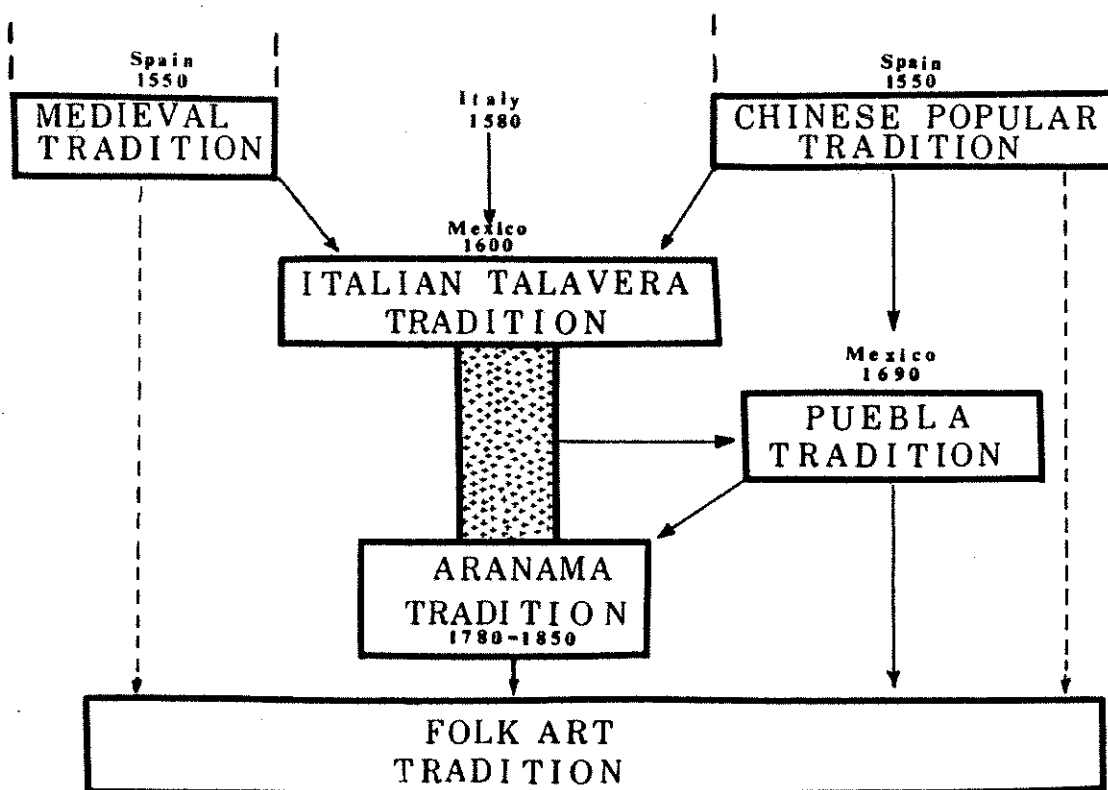
City(26). These industries eventually over-produced and by 1802, the number of surviving potteries had dropped to sixteen.

The Traditions

The concept of the "traditions" is critical to understanding the forces which influenced the development of pottery types used in California. Perhaps it is best to think of the master potters themselves having been trained in "schools of thought." These cliques of potters would decorate their products in designs that could be easily distinguished from one another, yet fall within the Guild Laws.

The Medieval Tradition evolved in Spain around 1600. It always involved a white background with blue decoration. The elements were a central bird or animal with concentric rings emanating out to the rim

**MAJOLICA TRADITIONS**



Ronald V. May

Figure 1. This graphic abstracts the concept of Majolica traditions as practiced by schools of master potters over the centuries. The Italian-Talavera Tradition strongly influenced the late 18th century Anarama Tradition.

of bowls and plates. The figures are European in execution, as opposed to Mexican-Indian brush styles.

The Chinese-Popular Tradition grew from the Medieval by standardization of the layout of central figures and outer bands. Floral spacers, scroll work, and black accent lines distinguish this tradition. The designs are clearly influenced by Oriental themes. Both a light blue and translucent green were employed.

The Italian-Talavera Tradition was the one imported to Puebla in the Seventeenth century. Easily distinguishable from the earlier, the Italian-Talavera Tradition utilized polychromes of bright yellows, oranges, greens, and shades of blue. Bright yellow to orange bands emanate out from the central elements. This tradition probably continued in production as a fine grade style, even after the Puebla Tradition replaced it in the Eighteenth century, then revived in a new tradition around 1790.

The Puebla Guild Laws of 1653 and 1682 virtually eliminated shipments of Italian-Talavera Tradition Majolica to Spanish colonies in the Eighteenth century:

" . . .the ground work should be painted in blue and finished in black with dots on the borders and edges of the vessel. . ."  
(27)

The Puebla Tradition was distinctively a blue-on-white fashion. Each of the types roughly followed the specifications of the Guild Laws in order to be selected for the colonial markets.

Around 1790, the Guild Law edicts appear to have been abandoned and the same design layouts of the Puebla Tradition appeared in yellow and

green in combination with blue. Never in consistent quantity to be called types, these variants seem to have marked the decline of the Puebla Tradition.

Appearing in numerous colonial sites in the 1790 to 1810 period were Majolica types that revived the polychromes of the Italian-Talavera Tradition(28). Distinctively different from the seventeenth century tradition, the "Aranama Tradition" involved central anthropomorphs and zoomorphs surrounded by emanating yellow to orange bands spaced by floral elements in emerald to dark green. Black accent lines highlighted the elements and connected the flowers, animal parts, and circled dots.

A break in almost all traditions was the "Blue Ground Tradition."(29) Instead of a white background, a powder blue background appeared as a major Majolica form in 1821 after the Mexican Revolution. It has been compared to Dutch Delft, another tin-oxide glazed pottery of the Nineteenth century. Three varieties of floral elements have been isolated by Mark Barnes(30) that date to 1860 in Arizona, but are absent after 1846 in California.

### The California Market

Of course, the art history of Majolica was not a conscious consideration of the Spanish administrators who were purchasing provisions for establishing the mission and presidio chain in Alta California. They simply followed official rules in purchasing the ceramics and other supplies.

In fact, much of those early ceramics might have been borrowed from Jesuit missions in Baja California. Re-cycled dishes, fonts, statuary, ink dusters, bowls, and medicine jars very likely adorned the Presidio de San Diego and pre-dated the site by a century. However, the volumes of materials shipped from

Guaymas and San Blas each year would have quantitatively over-shadowed the early heirlooms of 1769.

Given that Spain desired to keep foreigners out of Spanish territory, the prohibition of trade with European and U.S. American maritime vessels was enforced by the military. The pottery officially sold in the California markets was produced by the Potter's Guild and in accordance with their rules. Conversely, foreign ports would not have received Majolica shipments.

Conclusion

The goal of this paper has been to introduce the value of Majolica in researching Spanish sites in New Spain. The decorative designs enjoyed by Spanish families and clergy of the Eighteenth century actually had complex origins in Spanish and Mexican trade and business laws. The shapes of their table ware, blue-on-white designs, and long appearance of the types reflect the most ancient of Spanish cultural traditions.

In a future paper in the Fort Guijarros Quarterly, definition will be given to the types that were available in each of the traditions. The lack of availability in the markets and/or desire of the Spanish Californians to change to colorful polychromes of the Anarama Tradition between 1790 and 1810 will also be examined.

Clearly, the discovery of fragments of Majolica table ware in archaeological deposits at Fort Guijarros is cause for excitement. These small pieces of pottery have an important history unto themselves. Moreover, they provide positive proof that the buried layers and refuse pits were laid down by the Spanish. The lack of other European ceramics and association of Manila Galleon Chinese Export Porcelain indicate

time periods that pre-date foreign trade in Mexican California in the 1820's.

NOTES

1. Ronald V. May, "A Preliminary Report Correlating The Ceramics With Historic Archaeological Strata In The Fort Guijarros Dig Site," Fort Guijarros Quarterly, Volume 1, Number 1, page 12. San Diego: Fort Guijarros Museum Foundation.

2. Idem., "Mexican Majolica In Northern New Spain: A Model For Interpreting Ceramic Change," A Thesis Presented to the Faculty of San Diego State University In Partial Fulfillment of the Requirements for the degree of Master of Arts in Anthropology, February 1975, page 3.

3. Robert H. Lister and Florence C. Lister, "Majolica, Ceramic Link Between Old World and New," El Palacio, Volume 76, Number 2, page 5, Albuquerque: University of New Mexico Press.

4. Edwin Atlee Barber, The Majolica of Mexico, 1908, Philadelphia: Pennsylvania Museum and School of Industrial Art, Art Handbook.

5. Alice Wilson Frothingham, Catalogue of Hispano-Moresque Pottery in the Collection of the Hispanic Society of America, 1936, page vii, New York: Hispanic Society of America.

6. Timothy Husband, "Valencian Lusterware of the Fifteenth Century," Metropolitan Museum of Art, Summer Bulletin, pages 11-32, New York: Metropolitan Museum of Art.

7. Robert H. Lister and Florence C. Lister, page 5.
8. Paul Van de Velde, Mexican Majolica: The Potter's Art of Puebla, 1927, Mexico City: Private printing.
9. Edwin Atlee Barber, Mexican Majolica in the Collection of the Hispanic Society of America, 1915, New York: Hispanic Society of America.
10. Alice Wilson Frothingham, page xii; Robert H. Lister and Florence C. Lister, page 5; Mark R. Barnes, "Majolica of the Santa Cruz Valley, Arizona," Mexican Majolica of Northern New Spain, 1972, Costa Mesa: Pacific Coast Archaeological Society Occasional Paper Number 2.
11. Alice Wilson Frothingham, page xxxviii.
12. A. Butler, "Ceramics", The Burlingame Magazine, 1907, page 22.
13. Timothy Husband, page 16.
14. Alice Wilson Frothingham, page xvii.
15. Timothy Husband, page 16.
16. Robert H. Lister and Florence C. Lister, page 4; Mark R. Barnes and Ronald V. May, Mexican Majolica in Northern New Spain, 1972, page iii, Costa Mesa: Pacific Coast Archaeological Society Occasional Paper Number 2.
17. John M. Goggin, Spanish Majolica in the New World: Types of the Sixteenth Century, 1968, New Haven: Yale University Press.
18. Paul Van de Velde, page 5; Edwin Atlee Barber, 1908, page 5; John M. Goggin, pages 6 and 7; Robert H. Lister and Florence C. Lister, page 7.
19. Carlos C. Hoffman, Verdades y Errores Acerca de la Talavera Poblana, 1922, Volume 40, pages 613-630, Mexico City: Memorias, Sociedad Científica Antonio Alzate.
20. Manuel Toussaint, Arte Colonial en Mexico, 1948, page 148, Mexico City: Publico de Mejico.
21. John M. Goggin, page 7.
22. Frances V. Scholes, "The Supply Service of the New Mexico Missions in the Seventeenth Century," New Mexico Historical Review, 1930, Volume 5, pages 93-404, Albuquerque: New Mexico Historical Review.
23. Edwin Atlee Barber, 1908, page 5; Paul Van de Velde, page 5.
24. Paul Van de Velde, page 13.
25. Ibid., page 15.
26. Enrique A. Cervantes, Loza Blanca y Azulejo de Puebla, page xi, Mexico City: private printing.
27. Paul Van de Velde, page 15.
28. Ronald V. May, 1975, page 70.
29. Ibid., page 80.
30. Mark R. Barnes, page 12.





SAN DIEGO'S OWN NAPOLEONS  
(The Second of a Series)  
John Vandegrift, Member  
Board of Directors

As noted in the San Diego Union of September 22, 1886, "The two twelve pounder brass cannon for the U.S. Army post at this place arrived on the Orizaba Sunday, accompanied by 1,000 pounds of powder." They were soon to be heard.

In another article in that same issue of the Union, it was further announced that:

"The air will be made resonant when a foreign vessel spreads her sails in this port hereafter . . . The guns are to more perfectly equip the garrison. Lieutenant Benjamin is the officer in charge, while Sergeant Whiteman will be non-com officer. The giant weapons were mounted at the foot of Fifth Street and taken to the barracks. The cannon without the carriage weighs 1,400 pounds (Author's note: The bronze barrel actually weighs 1213 pounds. Even in those distant days, the Union was not always accurate and, even then, had a tendency to exaggerate.) A salute will be fired at Sunrise and Sunset (San Diego Union, 22 September 1886)."

It is reasonable to assume that Lt. Benjamin got his Napoleons safely esconced near the San Diego Barracks at the foot of Market Street on the site presently marked by California Historical Landmark #523. They remained at this site until, twelve years later, in 1898, they were moved to Ballast Point. Before they left,

as a matter of fact, shortly after they arrived they made an impression. Actually, many impressions, but won few popularity contests.

The salute at sunrise and sunset was not to everyone's liking. They were about as popular as take-offs from Lindbergh Field are today. Many of the local citizenry considered it a nuisance, but Captain R. Delaney, Commanding Officer, U.S. Army Barracks, E Company, 9th Infantry Regiment, advised all interested parties in no uncertain terms that he would fire the sunrise/sunset guns because there was a special Act of Congress that told him to do so and that all complaints should be directed to the Secretary of War and/or Congress.

Sometime during May of 1898, the Napoleons were brought to Fort Rosecrans out on Point Loma and positioned to protect the electrically controlled mines which had been planted in the channel to assure security of the bay and harbor. As a matter of coincidental interest, a 12-pound iron cannon ball was recovered in Unit 4 of Field I during the archaeological excavations at Fort Guijarros in 1981.

Colonel George Ruhlen, U.S. Army (ret.) wrote in an excellent article that appeared in the October 1959 issue of the Journal of San Diego History, that:

"The minefield was protected by two smooth-bore muzzle loaders of Civil War vintage. . . the two guns now ornament the Headquarters Building at the Fort (Rosecrans)."

The record shows that in September 1898, the mines were taken up, cleaned and stored. From this, we may reasonably infer that at about this same time the guns were moved to the parade ground. There, they were positioned, complete with limbers, and used as a saluting battery. From

this location, they spoke loud and clear until the 1930's when they were dismounted from their carriages and mounted on pedestals on either side of the steps that graced the Post Commander's residence.

Some years ago, according to Don Robinson, who later served as Superintendent of the Cabrillo National Monument, "Joe Sanka, Fort Maintenance Engineer, took the guns off their carriages and gave one carriage to John Davison at the Serra Museum, and the Army still has the other." This accounts for the discovery of one carriage, sans wheels on the portico of the Serra Museum back in 1978 by the San Diego Cannoneers. However, the whereabouts of the limbers and the second carriage remain today as much of a mystery as Jimmy Hoffa's current address; or, as Churchill said of Russia, "It is a riddle wrapped in a mystery inside of an enigma."

## FOUNDATION NOTES

### MEMBERSHIP CAMPAIGN REPORT

Thanks again to all of you who responded to the 1987 membership drive. If you have received a complimentary copy of the Quarterly, please join in the drive by sending in the membership form found on the last page. If you are already a member, give the form to one of your friends who might also wish to join us in our research and commemoration activities.

The following is a list of all the members as of July 8, 1987:

#### Individual

Mrs. Fausto S. Acosta  
 Gilmer Boggs  
 Cdr. F.W. Borgman  
 Bonnie Bowman  
 Dan Brown  
 Angie Burnell  
 Dr. Craig Carter  
 Dorothy del Castillo  
 Julia G. Costello  
 Diana Dessel  
 Patricia A. Fay  
 Jane Gothold  
 Mrs. Francis Heilbron  
 Betty Hunt  
 Kathy Jenkins  
 Sr. Catherine Louise La Coste  
 Alexa Luberski-Clausen  
 Jennie Marks  
 Kate McNulty  
 Maisie Morris  
 Barbara Odom  
 Marian Parks  
 Peggy Potter  
 Harvey Serenco  
 Dorothy Sites  
 Carlie Urban  
 Professor Paul Vanderwood, PhD.  
 Congressman Bob Wilson (ret.)  
 Evangelina E. Yguerabide  
 Victoria Yount  
 Bernadine Zelenka

Remember to Mark

September 19, 1987

on Your Calendar.

#### FORT GUIJAROS FIESTA

Party to be held in  
 an old 1904 U.S. Army  
 Fort Rosecrans Bldg.

United States Navy  
 Submarine Base

San Diego

\*\* Featuring \*\*

Paella Valenciana  
 Cannon Salutes  
 Tour of Wall Digs

Please join us!

Family

Steven & Rebecca Apple  
 Alan Willis & Nancy Bailiff  
 Art & Fran Bovee  
 Alvin & Mary Chandler  
 Wilson & Sandra Fansher  
 Capt. & Mrs. A.F. Fischer, Jr.  
 Bob & Marigold Gorton  
 Marty Rosen & Susan Hector  
 S. Charlene, Blane & Andrew Hennan  
 Bob, Mary Ann, & Anne Jacobs  
 Dorothy J. May  
 Kaye & Jerry Miller  
 Profs. William & Carla Rahn Phillips,  
 Ph.D.  
 Angelo & Barbara Pugliese  
 Col. Frank & Margarette Quillin,  
 USA (ret.)  
 Lou & Carolyn Ridgeway  
 Justin M. Ruhge  
 Barbara & Jim Sack  
 Ann, Eric, Wendy, & Lorna Swanson

Corporals of the Guard

Col. & Mrs. John H. Ellis, USMC  
 (ret.)  
 R. Paul Hampson, S.O.P.A.  
 Mr. & Mrs. Quinn Hornaday  
 Dale Ballou May  
 Michael J. Nabholz  
 Howard & Elfi Schwitkis  
 Kenhelm W. Stott, Jr.

Crew of the Lelia Byrd

Cyndi Duff  
 Eleanor & Richard Neely

Friend of Fort Rosecrans

Kenneth E. Hill

Commandante's Circle

Founding Life Members

Edward D. Breck  
 Fred Buchanan  
 Harry Crosby  
 Caroline Crosby  
 Hazel Duling  
 Ed Duling  
 Pat Harper  
 Wayne Kenaston, Jr.  
 Margaret D. Knetzer  
 Betty Knoff

Peter Leon, M.D.  
 Donald J. Lyons  
 Ronald V. May  
 Herb Minshall  
 Jim Royle  
 Professor Raymond Starr, Ph.D.  
 Juan B. Suros, M.D.

Honorary Life Members

Sr. Don Joaquin Munoz del Castillo  
 Col. Wade C. Gatchell (ret.)  
 Stan Jones  
 Doris Omundson

-Mike Nabholz  
 Membership Chairman

PROMOTIONAL CAMPAIGN

Since 1981, the Board of Directors has promoted the cause of research and comemoration of the role of Fort Guijarros in California history with T-shirts. Three different designs were printed in past years. A contest for the best design for the 1987 T-shirt was initiated in late 1986.

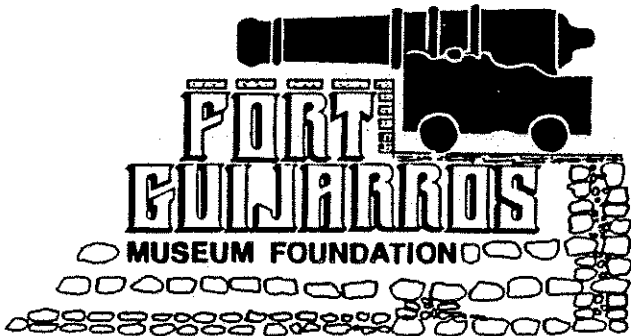
The judging for the 1987 Fort Guijarros T-shirt contest was held at the April 8, 1987 Board of Directors Meeting. The design submitted by Bobbie Odom was voted best out of six contenders. Runners-up included designs by Jesus Benayas, Bonnie Bowman, and Andie McKee.

Bobbie was presented her Prize Shirt at the June 8, 1987 Orientation Meeting at the County Building. That meeting also included presentation of a specially printed khaki work shirt for field director Ron May with Odom's design emblazoned on the back. The shirt was a gift from members of the Board of Directors.

The T-shirts this year are light blue with the design in black shown on the front of the shirt. Light blue was chosen because it was proven as the most popular color in previous

years. It also matched Cdr. Hinkle's eyes, which was how he decided on the first shirts in 1981.

The shirts have no pocket and are 50/50 cotton/polyester. To avoid problems with shrinkage and in response to popular trends in women's fashions, only sizes Medium, Large, and Extra Large are available.



New T-shirt Design.

The secondary purpose in producing T-shirts is to raise funds to finance the Foundation's research and publication activities. Membership income alone cannot support the expenses of honorariums, word processing, and excavation supplies. Once the original investment is paid off, the proceeds from sales of T-shirts will go into the general fund.

Orders for T-shirts can be placed by sending a \$10.00 donation for each shirt to the Foundation. Simply cut out or photocopy the order form inside this Quarterly and enclose it with your check.

-Mike Nabholz  
Promotions Committee

**ARCHIVIST RETIRES** - For the past six years, founding member Wayne Kenaston has held several positions on the board and cared for the archival record of the history of the Foundation. All the letters of correspondence, copies of news articles, and legal documents which have accumulated over this time will now be passed on to the new archivist, Eleanor Neely. Wayne Kenaston deserves a special commendation for all his years of service.

**FUNDING PROPOSAL** - Cdr. John Hinkle submitted a proposal to the County Board of Supervisors on June 10, 1987 for a grant of \$3800 from the Community Enhancement Fund to expand our community outreach educational programs. New exhibits, public lectures, and improvements in the Annual Battle of San Diego Bay were proposed.

**EXHIBITS** - Ms. Nancy Bailiff has agreed to chair the Exhibit Design Committee. She will coordinate with Exhibit Curators Judy and Stan Berryman, who have set up all the exhibits for the past three years. Future exhibits will include a series of banks in the Point Loma area, the Campo Stone Store Museum, and the Johnson-Taylor Adobe in Los Penasquitos Preserve. An exhibit will also be presented at the September 19, 1987 Fort Guijarros Fiesta.

**PARTY OF THE COMMANDANTE'S CIRCLE** - A special meeting of the Commandante's Circle will be held on July 19, 1987 at the Officer's Club on the U.S. Naval Submarine Base on Ballast Point. This event will be for the Founders and Board of Directors to chart future programs of the Foundation.

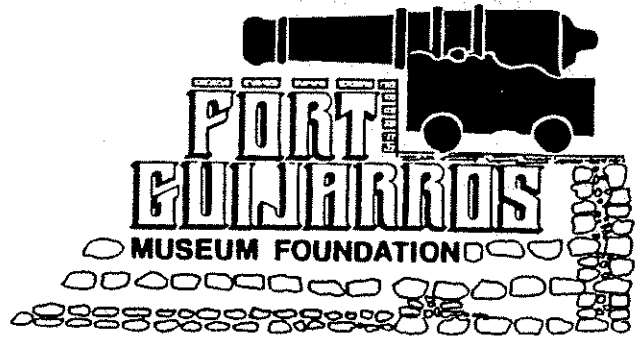
### T-SHIRT ORDER FORM

QUANTITY    SIZE

\_\_\_\_\_    Medium

\_\_\_\_\_    Large

\_\_\_\_\_    Extra Large



Light Blue  
 50/50 Cotton/Polyester  
 \$10.00 Donation Each (Postpaid)

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY/STATE/ZIP \_\_\_\_\_

Mail to: Fort Guijarros Museum Foundation  
 Box 231500  
 San Diego CA 92123

2Q87

### MEMBERSHIP FORM

#### ANNUAL MEMBERSHIP

#### SPECIAL MEMBERSHIP CATEGORIES

Student	\$ 8.00	Corporal of the Guard	\$ 25.00
Military	\$ 8.00	Crew of the Lelia Byrd	\$ 50.00
Senior	\$ 8.00	Friends of Fort Rosecrans	\$ 75.00
Regular	\$ 12.00	Yankee Whalers	\$ 100.00
Family	\$ 16.00	Patrons of the Fort	\$ 125.00
Institution	\$ 12.00	Commandante's Circle	\$ 150.00+

Those who become members of the Commandante's Circle in 1987 also will be honored as Founding Life Members.

Please circle membership category desired.

NAME(S) \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY/STATE/ZIP \_\_\_\_\_

PHONE (OPTIONAL) \_\_\_\_\_

Mail to: Fort Guijarros Museum Foundation  
 Box 231500  
 San Diego CA 92123

2Q87

