



# The INNsider



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January-February 2011

## Who was the Marqués de Rayas?

By **Walter Parks**  
*Class of 1987*

The Rayas Altarpiece is arguably the Mission Inn's most significant work of art. The elaborate carving, the opulent flowing robes of the saints, and other details make this reredos (*retablo* in Spanish) a masterpiece of 18<sup>th</sup>-century Mexican baroque art. For most, it becomes the tour highlight after the first glimpse through the portal of the St. Francis Chapel.

We know the *retablo* came from the private chapel of the Marqués de Rayas, an 18<sup>th</sup>-century silver baron of Guanajuato in central Mexico north of Mexico City. A century and a half later, it was put on the market and Frank Miller bought it sight unseen. It was shipped dismantled to Riverside packed in used stable straw. However, as we dig a bit deeper, the question arises, "Just exactly who was the Marqués de Rayas, and do we have his story correct?" It turns out we do for the most part, but there is much more.

The full title, conferred on him about 1774 by the Spanish King Carlos III, was Marqués San Juan de Rayas. His

actual name was Vicente Manuel Sardanenta y Legaspi, and during the mid 1700s, he was one of the richest men in Mexico. The Sardanenta family  
*(Continued on Page 7)*



The portal of the Marqués de Rayas chapel, Guanajuato, Mexico, is similar in style to the entrance of the St. Francis Chapel. – *Photo by Walter Parks*

## The woman who designed Tiffany's lamps

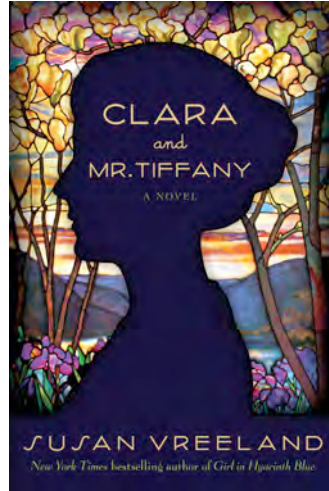
Author Susan Vreeland (*Girl in Hyacinth Blue*; *Luncheon of the Boating Party*) will discuss her latest book, *Clara & Mr. Tiffany*, at the Mission Inn on Thursday, March 3, at 6:30 p.m. in the Galleria, followed by a book signing.

For more than a century, it was thought that the iconic Tiffany lamps, including the famous Wisteria and Dragonfly designs, were conceived and designed by Louis Comfort Tiffany, the American master of stained glass – and a frequent Mission Inn guest.



However, several personal letters were brought to the attention of art historians in 2005 and the discovery that a woman, Clara Driscoll, had invented and designed the stunning lamps surprised the art world. Two years later, the New York Historical Society made this great discovery public and opened the exhibit, "A New Light on Tiffany: Clara Driscoll and the Tiffany Girls."

Vreeland (pictured above) imagines the life of the artistic and progressive Clara Driscoll



in *Clara Mr. Tiffany* (Random House). As a woman ahead of her time, Clara enters the male workforce in 1890s New York City and oversees the growth and management of a department of all female artists within

Tiffany Studios. She quickly becomes torn between love and art and must decide time after time what makes her most happy – the world of her heart or the world of her art.

Vreeland's other works include *Life Studies*, *The Passion of Artemisia* and *The Forest Lover*. She lives in San Diego and graduated from San Diego State University. She taught high school English in San Diego for 30 years.

## Nominations open for Docent of the Year

Docent of the Year nominations may be made by any docent, docent-in-training or Foundation staff member.

All active docents or docents emeritus are eligible to be nominated.

Nominations must include a detailed description of the outstanding service, achievements or attributes that qualify your candidate for this important award. The following areas of participation may be illustrative of a nominee's qualifications:

- Tours: in addition to regularly scheduled tours, conducts special tours, school tours, extra tours, fills in at the last minute.
- Committees: active involvement on one

or more docent committees.

- Docent Council membership
- Special projects: assisting with docent training, community presentations, historical research, museum assistant.

Nomination forms are available at the Museum desk. Please submit nominations no later than March 1.

Nominations will be reviewed by the Docent Council and up to six candidates will be placed on a ballot. An election will be conducted by secret ballot in March and the winner will be announced at the annual Graduation and Volunteer Recognition event on May 3.



**Emeriti** – Recipients of the Docent Council's first Emeritus Awards hold their citations in ceremonies at the annual holiday party on Dec. 13. From left are Walter Parks, Donna Grossman Meyers, Millie Gilbert, Carolyn Grant, Elaine Ford, Joan Hall, Dan Hantman and Steve Lech. Recipient Maurice Hodgen was not present.— *Photo by Doug Hargis*

## *Bringing It Back Home due April 7*

**By Emily McEwen**  
*Curator of History*

A new exhibit will open April 7: *Bringing It Back Home – Recent Acquisitions of the Mission Inn Foundation*.

Each year generous individuals donate artifacts, art pieces, and historical documents that once lived at the Mission Inn back to the Mission Inn Foundation & Museum.

We never quite know who will call, e-mail, or just walk through the door with a fascinating piece of Inn history or what hotel items we might find by perusing online auctions and websites of professional dealers.

Our new exhibition will feature many of these exciting donations and newly purchased pieces. From its earliest beginnings, buying and selling were a main function of the hotel and during its life thousands of objects came and went. This exhibition will also track how and why art

and artifacts left the Inn and where some key pieces are today.

Come take a look at a collection of telegrams between Frank Miller and Southern California poet John Steven McGroarty discussing the plot of McGroarty's classic *Mission Play*, a Japanese obi originally part of the Inn's extensive Asian art collection, a large assortment of Mission Inn souvenirs once sold in the Cloister Art Shop, a pair of inlaid wood Limbert rocking chairs and selections from a 1886-1887 guest registry.

Please join us at an opening reception for this new exhibition on Thursday, April 7 at 5:30pm in the Mission Inn Museum. Light refreshments will be served.

### How's your form?

Museum & Collections Manager Steve Spiller and History Curator Emily McEwen are looking for two dress-form mannequins to display textiles for the *Bringing It Back Home* exhibit opening April 7. They would be on loan from March through September, then returned to owners.

Contact Steve at 341-6530 or Emily at 341-6576.

# The saints go marching Inn

**By Walter Parks**

*Class of 1987*

*This article first appeared in The INNsider in 1994; it has been revised by the writer.*

You would think by now that we would know everything there is to know about the Inn's great artifact, the Rayas Altarpiece. But as in all things religious and many things at the Mission Inn, there are mysteries and contradictions. For example, DeWitt Hutchings and other sources refer to the altar screen as a "raredos" or "marriage altar." *Raredos* appears to be a misspelling of *reredos*, which Webster's New Collegiate defines as an ornamental screen behind an altar (it's a two-syllable word, with that middle "e" silent). Nothing is said about special functions such as marriage. *Reredos* translates to *retablo* in Spanish and many references use the Spanish word to describe these elaborate edifices behind the altars of Spanish Colonial churches.

**Whatever it is called**, every well-trained docent knows the basic story of the altarpiece; how the 18<sup>th</sup>-century silver baron, the Marqués de Rayas, gratefully had the *retablo* constructed in the chapel of the family palace in Guanajuato, Mexico, after a major silver strike.

When the Marqués' descendants in the 20th century fell on hard times and sold the palace (it is now the municipal museum in Guanajuato), they put the *retablo* up for sale separately. Margaret Miller Crane (perhaps a distant relative of Frank Miller), a professional art buyer, notified Miller about the altarpiece, and ultimately he bought it. "Our paradise," as one young stricken witness described it, was dismantled and each gold leaf-covered piece packed in stable straw for shipment to the Inn to be reassembled first in the Spanish Art Gallery and later in the St. Francis Chapel.

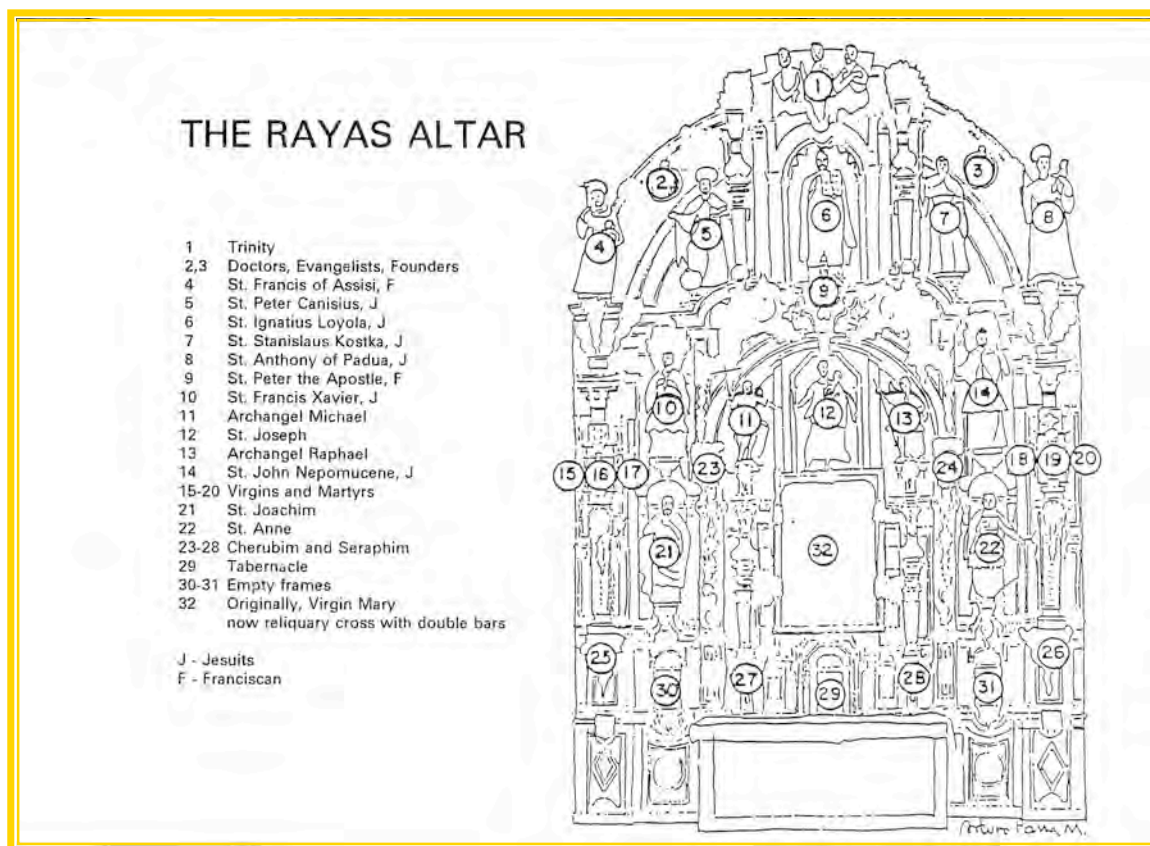
Some docents can talk of the altarpiece's ornate Mexican Baroque or Churriguersque (reading vocabulary only) style which features a number of saints. These docents can even identify a few of the saints; certainly St. Joseph (San José) (12) in his red robe standing above the glass case holding the Christ Child. As patron saint of brides, he is the most important saint left on the altarpiece (and relevant for the wedding chapel) since the Virgin Mary is missing from the glass case. Undoubtedly the sellers of the *retablo* could not part with her. The Archangels guarding Joseph, Michael on his right with a cross and a rod for his scales and Raphael with a staff and a fish, reinforce his important focal point.

**Here lies the first mystery.** No less an authority than Ester Klotz says that Raphael is to the right of Joseph and on the left side is St. Tobias! It turns out Tobias never achieved sainthood but rather is the central figure of one of the Apocryphal books. In this story Raphael is his faithful guardian and both feature fish as one of their symbols.

The glass case (32), which as stated undoubtedly contained some manifestation of the Virgin Mary, now contains a double cross that belonged to an Archbishop of Mexico. On either side are the apocryphal parents of Mary, St. Anne (Santa Ana) (22) and St. Joachim (San Joachim) (21.) This is clear and makes sense because Mary would be and often is surrounded by her family in such depictions. The rest gets more mysterious.

A very few docents can identify all of the saints. These few with the good memory usually use the docent handout and diagram of "The Rayas Altar," based on the master's thesis of Mexican architectural student Arturo Parra Moreno. This shows 32 items: 11 saints, 2 archangels, the Holy Trinity and

*(Continued on Page 6)*



## Saints go marching Inn

(Continued from Page 4)

various unnamed virgins, martyrs, doctors, cherubim, seraphim and empty spaces. The numbering plan on that diagram is used here.

Directly above St. Joseph is a papal bust. (9) The hat or tiara clearly identifies the Pope, but which Pope? Before Parra's thesis, all sources claimed this to be Benedict XIII, in power from 1724 to 1730. This, the argument goes, therefore dates the altarpiece construction to that period. However, Parra calls this figure St. Peter the Apostle (San Pedro), the very first Pope. Further, Parra says that Rayas (born Vicente Manuel Sardaneta y Legaspi) did not receive the title "Marqués" until 1774, and did not complete the *retablo* until 1776. Also Parra theorizes that Rayas had included several specific saints because their names corresponded with the given names of his family members. And Rayas had an Uncle Pedro,

but there may be another Peter on the altar, so it is not clear.

Above the papal bust stands St. Ignatius of Loyola (San Ignacio) (6), the founder of the Jesuit order. All sources agree, and his book, inscription and robe confirm this positive identification. The Marqués' brother, José, belonged to the Jesuits, which probably accounts for Ignatius' prominent location, the third focal point of the *retablo* after Joseph and the absent Mary. According to Parra, four other Jesuits along with their founder complete an arc around Joseph.

To Ignatius' right Parra identifies the figure as a contemporary follower of Ignatius, St. Peter Canisius (5), a prominent educator and writer of the 16th century Counter-Reformation era. He gave his inheritance to the poor and on the altarpiece stands on a blue world to show his contempt for worldly things. Hutchings and other traditional Inn sources are silent. One study suggests that this is St. Benedict, the founder of Western

(Continued on Page 6)

## Saints go marching Inn

*(Continued from Page 5)*

monasticism, because of the book in his left hand. However most references on saints suggest other symbols for Benedict. On Ignatius' left is St. Stanislaus Kostka (7), the first Jesuit to be made a saint. The son of a Polish nobleman, in 1567 he renounced his inheritance and walked to Rome to join the Jesuit order. He died one year later at age 18. However, is this really Stanislaus? He fits into the Jesuit arc, but otherwise there is little symbolism to tie Stanislaus or any other saint to this particular statue.

Apparently none of Rayas' relatives had the name, and the saint's main identification symbols, the Christ Child and a lily, are missing. Hutchings and most other sources again are silent. The few arguments that do exist for alternatives in this spot are so weak that in the final analysis we must take Parra's word that it is Stanislaus.

**Below Stanislaus** and to Joseph's left stands St. John Nepomucen or Nepomuk (San Juan Nepomuseno) (14) with a black cross in his right hand. One of two saints with that odd name, this is the earlier 14<sup>th</sup>-century version, the patron saint of Bohemia. He has the distinction of being a martyr. This occurred after a dispute with the dissolute King Wenceslaus (not the "good" King Wenceslaus,) who tortured him, murdered him and threw him in the river near Prague. Here Hutchings and others disagree with Parra, stating that this cross-bearing saint is St. John of the Cross, a 16th century mystic, poet, and founder of the reformed Carmelite Order. However, the Marqués de Rayas named his ranch San Juan Nepomuseno, and in his will he indicated a personal devotion to this Juan, likely in this case the correct Juan.

On the opposite side, below Peter Canisius, stands the great pioneering missionary, St. Francis Xavier (San Francisco Javier) (10), wearing a white robe and completing the Jesuit arc. However, again Hutchings has another choice, stating this is the 7th century Archbishop of Toledo, St. Ildefonus. One of his symbols is a white robe. His early date

means he could not have been a Jesuit, which spoils the arc. The hands of this statue appear to be about to open the top of his robe. Parra says that Francis' characteristic gesture is to open his robe to let the burning fire of his apostolic zeal enter into his heart. However, none of Francis' other many characteristic identification symbols are present. Parra notes that a Francisco was another uncle of the Marqués, but there is also another St. Francis on the altarpiece, which weakens the namesake argument.

**Two great Franciscans** stand high on the altarpiece as wings to the Jesuit arc. The founder of the order, St. Francis of Assisi (San Francisco de Assisi) (4), occupies the place way to the right of Ignatius and Peter Canisius. The Crucifix and skull clearly identify him. He is the patron saint of birds and, at least at the Inn, of birdmen.

Frank Miller adopted him as the patron saint of the Inn after the trip to Assisi in 1906. On the opposite side to the left of Ignatius and Stanislaus stands St. Anthony of Padua (San Antonio) (8). A brilliant young contemporary and protégé of Francis in the early 13th century, Anthony converted many heretics with his scholarship and oratory. He carries the Christ Child because a friend once saw a vision through a window of Anthony gazing down at the child in his arms. Usually he also carries a book, symbol of his great learning, and a lily symbolizing purity. These are missing. Instead he carries a palm, the symbol of martyrdom. Parra says this is a mistake as Anthony died in bed. Probably the palm belongs to poor John Nepomucen on the pedestal below.

**Among other things**, St. Anthony is the patron saint of seekers of lost articles. For this survey, he has been evoked in vain. All of the prominently placed saints have been covered, but too many mysteries and imprecise identifications remain. And nothing has been said and little is known about the numerous faces and busts of virgins, martyrs, etc., which, according to some, all have names and significance.

If you get into trouble with any of this, just remember -- a good docent is flexible.

## Who was the Marqués?

(Continued from Page 1)

had been in Mexico since the early 1600s, always in the mining business. Don Vicente's father, José, described as an energetic, innovative entrepreneur, acquired the old Las Rayas mine in Guanajuato in 1727. A man named Juan Rayas had started the mine about 1550, very early in Mexico's Spanish era. Rayas not only left his name on the mine but on the golden *retablo* that centuries later found its way to the Mission Inn.

Jose Sardaneta expanded Las Rayas introducing new techniques for the time such as the use of explosives. By the time his son Vicente inherited the mine, it was the largest producer in one of the richest silver mining districts in the world. It is still operating today.

Like his father, Don Vicente was a good businessman. The honorific "Don" is an unofficial title given to significant men in Mexican communities, and Vicente was an important civic leader and generous benefactor to the church. He was very devout and sponsored numerous church, chapel, and *retablo* building projects in Guanajuato.

**In 1776, two years** after the Spanish king awarded him the official title of Marqués, he ordered the construction of a chapel on the third floor of his private mansion in the center of town. The chapel was small, designed for family worship. Past the elaborate portal, the dazzling golden *retablo* dominated the interior, an earthly glimpse into the celestial paradise and of the saints that inhabit it.

Don Vicente hired one of Mexico's most important architects, Felipe de Ureño, to construct the portal façade. A master of the 18<sup>th</sup>-century Mexican Baroque, Ureño remains famous today for his church entrance façades and elaborate *retablos*. It is interesting to note that he very likely designed and constructed the Rayas

Altarpiece. It is in his style, and Don Vicente definitely hired him to do the chapel portal. Also in the same general time frame, he did several façades and *retablos* for other projects supported by Don Vicente. The circumstantial evidence is too overwhelming to ignore, and it is reasonable to attribute the *retablo* to him.

Don Vicente died in 1787. His only son, Mariano, inherited the mine, the estates, the mansion and the title, becoming the second and last Marqués de San Juan de Rayas. As is classic in many wealthy families, the third




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The second Marqués de Rayas, Don José Mariano de Sardaneta y Llorente, a sculpture from Casa Lopez Mata, Guanajuato, Mexico.

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generation lost much of the family assets. Politics became Mariano's passion, not

business. He became involved with the Mexican independence movement and spent more than four years in prison for his alleged subversive activities.

He emerged a hero of the Revolution and a signer of the Mexican Declaration of Independence. However in the process, he lost the mine and virtually everything except one large hacienda southwest of Guanajuato, where he lived out his life.

**Sometime in the early 20th century**, the mansion fell into the hands of an owner who was strongly anticlerical. This feeling was typical of the time in Mexico, and many churches were desecrated and their treasures looted. This unknown owner put the Rayas *retablo* on the market, and we know the rest of that story.

The old mansion still stands next to the university in downtown Guanajuato. It is the city museum. Murals depicting social issues of the Revolution fill the chapel alcove where the Marqués de Rayas' golden paradise once stood.

## Upcoming events

**March 3, 6:30 p.m.** – *Clara and Mr. Tiffany*, with author Susan Vreeland discussing and signing her new book. Free, in the Galleria.

**March 6, 1-4 p.m.** - First Sundays, a collaborative arts program with other city groups, outside the Mission Inn Museum. Visitors can make bracelets out of hundreds of items like ones collected by Frank Miller.

**March 20, 1:30 p.m.** – Quarterly Forum on water issues at new headquarters of the Western Municipal Water District, Riverside.

**April 7, 5:30 p.m.** – Opening of the Museum’s new exhibit, “Bringing It Back Home: Recent Acquisitions of the Mission Inn Foundation. Reception in the Museum.

**May 3, 6:30 p.m.** – Docent graduation and volunteer recognition, Music Room.

**May 14, 1 p.m.** – A presentation on Charles Fletcher Lummis and other influential Southwest archaeologists and boosters, by James Snead, university professor and Huntington Library Fellow. Free, Spanish Art Gallery.

**May 15, 1:30 p.m.** – Quarterly Forum on the Mission Inn and environs as a site for moviemaking, with Nancy Wenzel, including a tour of the Riverside Fox Performing Arts Center. Site to come.

**May 19, 6 p.m.** – Frank Miller Civic Achievement Award, honoring Riverside Mayor Ron Loveridge and Marcia Loveridge. \$150, Music Room.

Tours: Why 30 minutes ahead? Have you ever wondered why you are asked to arrive 30 minutes before your tour? One reason is that it gives you the opportunity to greet your guests and get to know a little about them – information like where they're from, whether they've been here before, where they learned about the Mission Inn, can give you valuable hints on things you might want to include in your tour. Please remember to greet your guests before you start your tour. I promise that you will be rewarded for your effort. –*Ursula Dubé, Chair, Peer Review*

New 4 o'clock tours: Docents may sign up for new daily 4 o'clock tours that started Feb. 18 and will run to March 31. Guests purchase a package from the hotel that will include a regular tour. There will be no follows, just a lead docent. Docents who sign up with Robyne Williams for the new tours may call the hotel at 2 p.m. to see if there are tour guests that day; if not the docents need not report for duty.

## Questions? Let us know

A request from Steve Spiller, Museum and Collections Manager: If Docents have any questions regarding things they have heard on tours or elsewhere, please forward the questions to him for the Research Committee to sort through. The process now is rather haphazard, Spiller says, since there is no centralized avenue to get questions answered.

Here are a few questions we collected in 2010:

- *Besides the Mission Inn, where can I find postcards?*
- *Is there a gelato or ice cream shop close?*
- *Where is the Heritage House?*
- *Is the Museum interested in buying old books?*
- *Was there ever a mission here?*
- *Where is the nearest ATM?*
- *How do you get to Mt. Rubidoux?*
- *Where can I park?*
- *When and where did C.C. Miller die?*

## Short subjects

Got tours scheduled? Have you scheduled your tours for next month? Please remember that the Policies and Procedures of the Docent Association require all docents to schedule their tours by the 15th of the previous month. If you have not done so, please call Robyne Williams at 276-2454 and schedule your March tours.

## Docent Council chair keeps busy at Inn, church and classes

**By Dauris Slaughter**

*Class of 1999*

The Docent Council has yet another hard-working chair, Ursula Dubé. Ursula is a graduate of the class of 2006, and considers Mission Inn docents her second family.

When asked about her childhood, Ursula talks about the many moves her family made, as her dad was a career Navy man. She grew up all over the U.S., including Pennsylvania, Massachusetts, Virginia and California. She also had the joy of living on her grandparents' farm, milking cows, feeding chickens and learning about country life.



After being awarded a full scholarship to any college in California, she chose the College for Women, which became part of the University of San Diego. She attended two years until her father again moved the family to the East Coast. As her scholarship was for a California school, she did not complete her education until many years later. She graduated from California State University at Fullerton in 1988 with a degree in American Studies.

Ursula is very active at St. Mathew Catholic Church in Corona, where she lives, and began by teaching religious education to third-graders. To list a few of her other activities, she is a lector, an Eucharistic minister, served on Parish Council and volunteers in God's Kitchen through her church.

She is the "Friday grandmother" to a family from her church, who were blessed with quadruplets two years ago, and absolutely loves her four "grandsons" and has become a part of their family. Ursula is widowed and has two sons of her own, Jon, 39, of Corona, and Tim, 35, of Riverside.

It is evident she is a dedicated student since for the last three years she has attended Osher classes at UCR Extension. She feels it is the best way to get an education – "No text books, no

homework and no tests, just lectures and discussion."

She admits to being the queen of lunch dates, for which she is always available. She is an avid reader and is a member of an on-line book-discussion club, saying mystery books are her specialty. She also admits to being addicted to her computer.

That accent on her last name, which has French roots, has caused her problems. "Because the accent is not widely used or understood in the U.S., my last name is often mispronounced. I get 'do-be' or 'due-bee' or 'doob' (rhymes with tube), and even 'dubois.' My all-time favorite was on a medical report I received addressed to 'Ursula Dube Oxengrave' – the doctor dictated the report and spelled my last name, including the accent, but the typist misunderstood and gave me a new last name. Actually, it's an acute accent [´], not grave [˘], but I appreciated his effort."

When asked, "What is there about you that most people don't know," she replied, "I don't know what to say, because I am such an open book." She adds, "I've been blessed with more friends than anyone has to right to have."

What we do know about Ursula is that she is a dedicated docent and extremely knowledgeable and conscientious. The Foundation is fortunate to have her expertise and ready sense of humor.

### *The Council needs you!*

Interested in becoming a member of the Mission Inn Foundation's Docent Council? Pick up an application form at the Museum desk or the Mission Inn Foundation office, fill it out, and return it to either location no later than Friday, March 4.

In applying to become a member of the Council you will be making a three-year commitment to the organization, from this July 1 through June 30, 2014. Translated, that means attending Council meetings, scheduled the second Monday evening of each month, becoming involved in committee work or leadership roles of your choice and having the opportunity to interact with a great group of dedicated docents.

It's both stimulating and fun. Don't hesitate to apply!

## Next Forum: Water and our namesake river

How many times has a tour guest said, with more than a degree of skepticism, “There’s a river in Riverside?” – not realizing that the Santa Ana River is one of the largest river systems in Southern California. True, in recent years the Santa Ana has been channelized, diverted and urbanized to the point that it is almost unrecognizable as a river, but old timers still talk about the Flood of 1938 or the more recent March Madness.

The 11th Quarterly Docent Forum scheduled for Sunday, March 20, at 1:30 p.m. will delve into the fascinating History of Water in the Inland Empire.

Featured speaker Suzie Earp, archivist/historian of the Water Resources Institute at Cal State San Bernardino, has taken her love of history and geology to historical societies, museum groups and professional organizations throughout the state, focusing on the early history of water use and water



New WMMD headquarters in Riverside

development in the Inland area.

This 11th in our series of educational forums will be held at the new facilities of the Western Municipal Water District, 14205 Meridian Parkway in Riverside. Mark the date and place on your calendar. – *Sally Beaty*

## Volunteer scheduling software on the way

**By Paul Bricker**

*Class of 2009*

With the establishment of a committee, software-based docent tour scheduling has taken one more step to become a reality.

The committee will evaluate, select and implement a web-based system to allow volunteers to schedule shifts for Mission Inn tours, the Museum front desk and the Mission Inn Run.

Potential additional capabilities include customer reservations for tours and special events. The system will remind volunteers by e-mail of upcoming shifts, allow rescheduling of shifts up to a few days before time, and allow the Foundation and front desk to monitor status of open assignments and number of guests signed up for tours and events. The system will also generate reports on numbers of shifts worked per month and number of tour and event customers.

The Scheduling Software Selection Committee, comprised of Paul Bricker, Mariela Anguelov, Marge Barr, Judy

Cunningham, Mel Gutierrez, Nanci Larsen and Robyne Williams, held its first meeting Jan. 14.

The committee has targeted recommending a system to Executive Director John Worden and the Docent Council by the end of March.

With authorization to proceed, a three-month transition period will be used to get volunteers trained and using the system and to fine-tune its implementation. It is anticipated we will be using the system exclusively by late summer this year.

There are several challenges, notably how to accommodate volunteers who don’t have Internet access and training users in what will be a significant change in how we operate.

The committee will be approaching various additional volunteers to participate in the evaluation some time in February. If you are interested in being part of the evaluation, or have some specific concerns and thoughts about how the system should operate, please contact anyone on the committee, either in person, by phone or by e-mail.

## Van Brunt's artistry adds to Inn's diversity

By The INNspector

Jessie Van Brunt (1864-1947) was born into a wealthy family in Brooklyn, New York. She studied art, specializing in creating artistic stained glass. She traveled throughout the world and came to California in the 1930s.

Perhaps she was lured to the state by the romance and fascination of the Spanish missions. She explored the missions and wrote a book about them, illustrated with



her colored drawings. The book, published in 1932, emphasizes the symbolism of the missions rather than their historic

significance. For instance, one of her drawings and entries in the book describe the yucca blossoms that decorated the landscape surrounding the missions.

Van Brunt was a familiar face at the Mission Inn in the 1930s. Room 161 is associated with her name. The Mission Inn collection includes several stained glass windows signed by Van Brunt. Most are displayed in the Spanish Art Gallery and include:

- The Juggler of Touraine, with a dedication to Edwin Markham
- The Hospitality Window, in remembrance of Alice Miller Richardson
- The Courtesy Window, dedicated to Allis and DeWitt Hutchings
- Several family crests rendered in stained glass
- The St. Francis Window in the St. Joseph Arcade, adjacent to the Atrio with St. Francis depicted as Frank Miller.

Jessie Van Brunt donated windows to churches and shrines throughout the world. Her windows can be found in New York,



The Hospitality Window by Jessie Van Brunt, dedicated to Alice Miller Richardson.

India, New Zealand, Alaska, Yellowstone Park and Jackson Hole, Wyoming. She is known and quoted for her boast that the sun shone through her windows "every hour of the 24."

Her artistry adds to the diversity and wonder of the Mission Inn Collection.

*One of the INNspector's deputies, Pat Marlow, delivered this report to the Jan. 23 Quarterly Docent Forum at the Riverside County Courthouse. The INNspector is the collective persona of the Foundation's History Research Committee.*



## Where is it?

This one should be easy, since it's in plain view as you enter a popular venue at the Mission Inn. We don't know much about the provenance of this explorer or *conquistador*, but he seems to have lost a staff or banner at some point. (Answer at end of staff list below.)

Photo by Doug Hargis

## MISSION INN FOUNDATION – MISSION STATEMENT

*The Mission Inn Foundation preserves, interprets and promotes the cultural heritage of the Mission Inn, Riverside, and the surrounding Southern California communities through its museum services, educational programs and outreach activities. The Foundation was formed in 1976 to preserve the public trust in the Mission Inn, a privately owned National Historic Landmark.*

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The INNSider  
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3696 Main St.  
Riverside, CA 92501



The MISSION INN MUSEUM is open daily 9:30 a.m. – 4 p.m. Museum phone: 951-788-9556; Office, 951-781-8241; Fax, 951-341-6574; [www.missioninmuseum.com](http://www.missioninmuseum.com) - E-mail, [info@missioninmuseum.com](mailto:info@missioninmuseum.com)