



Anza Trail Wayside

exhibit style guide

Anza Trail Wayside Exhibit Style Guide

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Cover illustration by David Rickman, courtesy of National Park Service

⊕ Introduction

Wayside exhibits are an important tool for sharing the dramatic story of the Juan Bautista de Anza National Historic Trail (Anza Trail). Thoughtful, well-designed wayside exhibits connect a modern day visitor to a site along the trail with the profound legacy of history. What tremendous hardships did the colonists of the Anza Expedition face as they journeyed from the deserts of Sonora to the bluffs of San Francisco Bay? How did Native people and the environment shape the expedition? What profound changes were left in its wake?

The National Park Service relies on many partners—volunteers, community organizations, public agencies, and others—to be stewards of the Anza Trail. These stewards face a unique challenge when developing wayside exhibits. How do we highlight the individual character of a site while also fitting it into the broader story and legacy of the 1,200-mile Anza Trail?

This *Anza Trail Wayside Exhibit Style Guide* provides partners a framework for developing effective and engaging wayside exhibits that tie individual sites to the bigger picture.

The National Park Service does not dictate design guidelines for partner sites and communities. Rather, this *Style Guide* provides a tool for partners to

develop wayside exhibits that reflect the National Park Service’s experience in creating effective interpretive signs.

The information presented here is intended to provide a broad introduction to some basic principles of wayside exhibit design along with specific content recommendations for Anza Trail partners. For more comprehensive information on wayside development, please review the following additional resources. In particular, we recommend partners try as hard as possible to meet universal accessibility guidelines:

Wayside Exhibits: A Guide to Developing Outdoor Interpretive Exhibits

National Park Service, Harpers Ferry Center
www.nps.gov/hfc/products/waysides

Visitor Accessibility for Wayside Exhibits

National Park Service, Harpers Ferry Center
www.nps.gov/hfc/products/waysides/way-process-access.cfm

CONTACT US

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www.nps.gov/juba

The Wayside Companion: A Guide to Developing Outdoor Exhibits

Erie Canalway National Heritage Corridor
[www.eriecanalway.org/documents/
ErieCanalwayWaysideCompanion10-15-07.pdf](http://www.eriecanalway.org/documents/ErieCanalwayWaysideCompanion10-15-07.pdf)



Additional wayside development resources available to assist partners

Interpretive Themes of the Anza Trail

Congress created the Juan Bautista de Anza National Historic Trail to commemorate the Anza Expedition of 1775-76, a single event in history that reflects profound elements and themes of our national identity.

By interpreting the Anza Trail, we allow visitors to see themselves in the story of our nation and the story of the Anza Expedition. An effective wayside exhibit should connect your resource to one of the larger themes of the Anza Trail. Some trail themes include:

⊕ Migration, Sacrifice, and Hardship

The families of the Anza Expedition risked their lives for opportunity.

How does your site reflect people's ongoing struggle for a better life for themselves and their children?

⊕ Diversity

Prior to colonization, California was one of the most densely populated and linguistically diverse regions of North America. Anza Expedition members were of mixed American Indian, European, and African heritage. And modern California remains among the planet's most diverse regions.

Where does your site fit into this story of diversity?

⊕ Change to the Cultural Landscape

The arrival of Spanish colonists heralded catastrophic change for many American Indian tribes and communities.

What American Indian lifeways are practiced in the area around your site? What elements introduced by the Spanish are still evident today?

⊕ Change to the Natural Landscape

From city streets, to culverted creeks, to vast ranchland, the arrival of settlers ushered in an era of permanent change to our natural landscape.

How does the landscape around your site differ from that encountered by the Anza Expedition, and how are people continuing to shape the landscape today?

⊕ Wayside Exhibit Design Considerations

The following are some general considerations in the design and development of wayside exhibits. This information should not be considered exhaustive or complete. Partners are encouraged to work with professional graphic designers whenever possible to produce high-quality interpretive wayside exhibits.

⊕ Design Content

Wayside exhibits should attract attention quickly. Most visitors will spend 45 seconds viewing a wayside exhibit. Information needs to be clear and concise with a hierarchy of details so that the main idea can be conveyed “at-a-glance” within a few seconds.

Tips for Success

- Offer a stimulating title
- Focus on a single message
- Make the first sentence a “grabber” into the story
- Use compelling and attractive graphics to tell the story. It is preferable to use one large graphic rather than a collage of smaller images
- Use text in support of the imagery, not imagery in support of the text

Common Pitfalls

- Using too many colors, fonts, and styles
- Using too many little pictures
- Long blocks of text, long line lengths, and small font
- Trying to tell the whole story
- Using too many logos

⊕ Writing

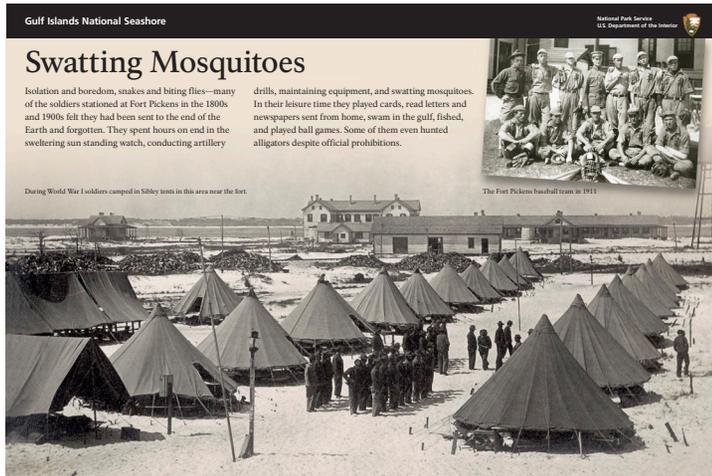
With 45 seconds to reach your audience, stories must be short and engaging. A wayside exhibit should address the surroundings that are in front of the visitor. Set the context and leave visitors with a desire to learn and investigate further. Good wayside exhibits tell stories that have not been told before or reveal details that provide new meaning to familiar stories or landmarks. When planning, write down the one theme statement that your wayside exhibit will convey. Always return to it. This is the central thought and meaning for the text.

WHAT MAKES THESE WAYSIDE EXHIBITS SUCCESSFUL?

You probably can't read all the text on these exhibits at this size, but can you guess what topics are explored in each just by their titles and images?

Good wayside exhibit design places an emphasis on using images to tell the story. In addition, writing is concise, focusing on a single message to provide meaning and context for visitors, and titles grab attention.

What else do you notice about these exhibits that contribute to their success?



Gulf Islands National Seashore, NPS



Mount Rainier National Park, NPS

Tips for Success

- Write it up and then edit down, getting feedback from others
- Use short, active verbs
- Put your most powerful sentence up front
- Use familiar terms and personal language, but no clichés
- Say it all in 100 words or less

Common Pitfalls

- Using generic panel titles (“Native Plants” or “Yuma Crossing”)
- Overwhelming visitors with data and too many facts
- Using jargon and buzzwords
- Wasting space with phrases from casual conversations or conventions of speech (“Welcome to the Anza Trail!”)
- Presenting information (data) versus interpreting the experience (meaning)



Dayton Aviation Heritage National Historical Park, NPS

⊕ Panel Types and Sizes

Wayside exhibit panels fall under two broad categories with distinct purposes and common sizes:

Low-Profile Panel

Low-profile panels are used to direct attention towards and interpret a specific site or feature within view.

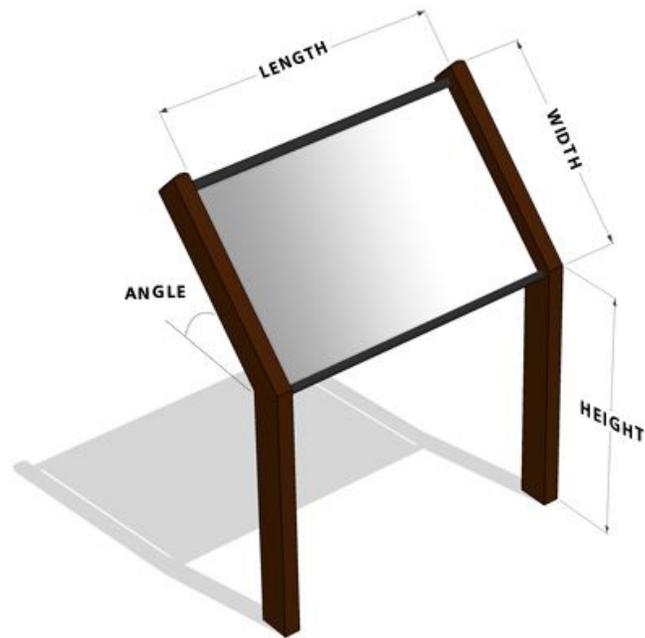


Image: NPS, Harpers Ferry Center

Common Low-Profile Panel Sizes

(length by width)

42" x 24"

36" x 24" (most common size)

24" x 18"

Upright Panel

Upright panels are used to introduce a trail or area, providing site orientation information ("You Are Here"), safety tips, and special destinations; they are usually found at trailheads and entryways.

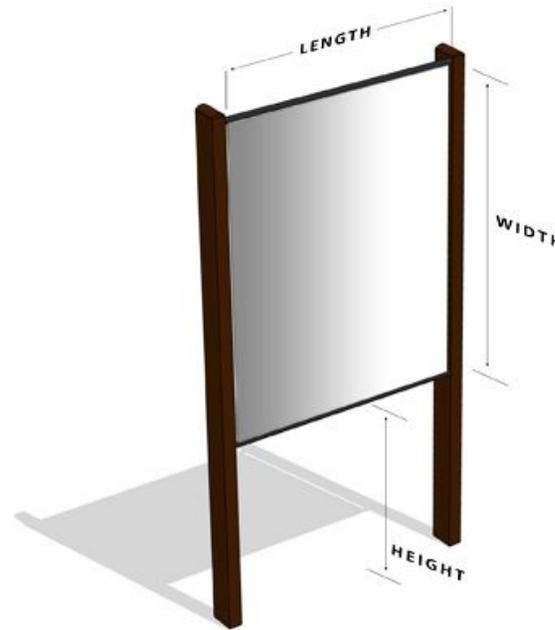


Image: NPS, Harpers Ferry Center

Common Upright Panel Sizes

(length by width)

36" x 48"

24" x 36"

A MATTER OF SIZE

The smaller the panel size, the less room you will have for text and images.

In general, the 36" x 24" low-profile panel has just enough room for a large graphic, 75-100 words of main text, and small inset graphics with short captions or labels. That's it!

UPRIGHT VS. LOW-PROFILE

What type of information makes the Selma to Montgomery National Historic Trail upright exhibit shown on this page different from the low-profile exhibits depicted previously?

Where would a wayside exhibit like this most likely be placed?

⊕ Panel Grids

The National Park Service has developed a series of formatted Adobe InDesign wayside grids available for download at:

www.nps.gov/hfc/products/waysides/way-grids.cfm

The grids include correct formatting for bleeds as well as margins for panel fabrication and installation. While produced for NPS wayside exhibits, the grids can readily be adapted by partners developing Anza Trail waysides at their own sites (where NPS design standards are not dictated).

At a minimum, they provide a starting point for proper layout of the most common wayside panel sizes.

⊕ Typography

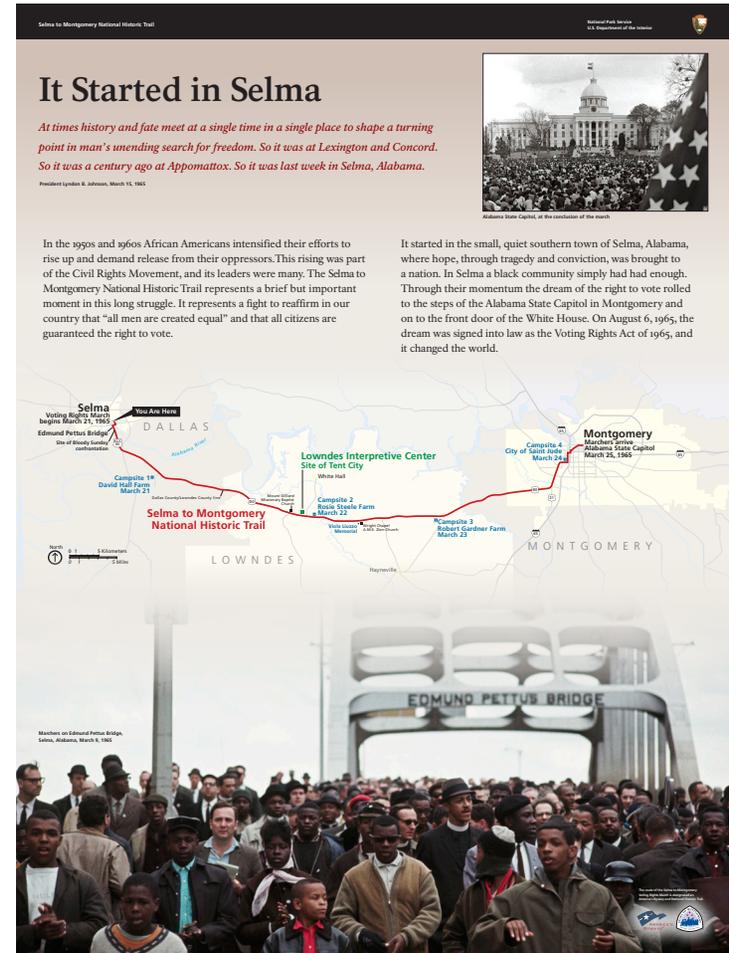
Typography refers to type (font) size and style, both important considerations when creating legible and appealing wayside exhibits. Use no more than two fonts on any one panel. For the main text, use a simple serif font. More unique, stylized fonts may work well for headlines and subtitles. Ultimately, the most important consideration is legibility.

The formatted panel grids available from the National Park Service include embedded typographic styles designed to maximize legibility.

While NPS graphic standards stipulate the use of two specific fonts (NPS Rawlinson and Adobe Frutiger), partners developing Anza Trail wayside exhibits for their own sites can use other typefaces.

Tips for Maximizing Readability

- Keep line lengths around 7-8 words (45 to 55 characters per line)
- Set paragraph margins to flush left/ragged right



Selma to Montgomery National Historic Trail, NPS

- Skip a line between paragraphs rather than indent
- Ensure text color provides good contrast on the panel
- Avoid hyphenation as it can be an obstacle for readers with impaired vision

Interpretation vs. Information vs. Orientation

Visitors to your site or resource along the Anza Trail may have different needs that are important considerations when developing wayside exhibits, including:

- **Orientation** to your site and the surrounding location
- **Information** about your resource
- **Interpretation** to understand the relevance of your site to their lives

One wayside cannot and should not satisfy all these needs. To develop a truly interpretive wayside, consider what questions your exhibit will answer:

⊕ Where?

If your wayside's purpose is to say *You Are Here*, you are providing **orientation** and answering questions such as, "Where is the trailhead? Where are the bathrooms? Where are we in the context of the entire trail?"

⊕ What? When? How?

If your wayside's purpose is to provide facts about the Anza Expedition, you are providing **information** and answering questions such as, "What did the Spanish name this mountain? When did the Anza Expedition camp here? How did all those people cross that river?"



Anza Trail wayside exhibit at the Yuma Crossing overlook. Image: NPS



Anza Trail wayside exhibits at Peralta Hacienda. Image: NPS

⊕ Why?

If your wayside's purpose is to inspire visitors to develop a connection to your resource or to seek more information, then you are providing **interpretation** and answering questions like, "Why is this place meaningful? Why do I feel a sense of connection to this story? Why is this spot worth preservation?"

TAKE NOTE!

How are these exhibits oriented? What does that tell you about the information provided on these waysides?

How might the exhibits' location and direction support potential interpretive themes?

⊕ Unified Elements Among Anza Trail Wayside Exhibits

The following are specific style recommendations to promote continuity among wayside exhibits along the Anza Trail. The National Park Service does not stipulate design guidelines for partner sites and communities. The intent of these recommendations is to provide partners a guiding framework for designing wayside exhibits that reflect both the unique character of an individual site and its place in the broader story of the Anza Expedition.

It is the goal of the Anza Trail for visitors to have a unified experience along the trail, recognizing the importance of each site and segment as well as how each connects to the other. Designing waysides with that in mind can help unify the trail corridor and deepen meaning and understanding for all visitors to the trail.

⊕ Title Bar

Use a black band to unify and brand the trail corridor. Utilize the title bar to set context for the reader. Include elements such as the trail name, site name/location, historic date (if applicable), and Tribal homeland acknowledgement. At the far right of the title bar, include the official Anza Trail logo and, if applicable, a site logo. These elements are designed to acknowledge the many overlapping layers of context at any given location.

For maximum readability, use white text in the black band. Other dark colors may be used for the background of the title bar provided they offer a high degree of contrast from the text elements and complement the panel's overall color palette.

Do not include the interpretive title of your wayside exhibit in the title bar.

⊕ Tribal Acknowledgement

The Anza Trail requests that all wayside exhibits include specific acknowledgement of the Tribal homelands crossed by the expedition at any given site. Tribal homeland acknowledgement can be included as an element in the panel's title bar or elsewhere in the panel design.

⊕ Panel Title

The panel title is a key graphic element of the wayside exhibit. The panel title should be the largest text element on the exhibit and can make use of a unique or stylized font to set it apart. It should be a compelling draw into the wayside's main content. Avoid using subject or place names as the title. Rather, capture

the audience's attention with titles that reflect the significance of the site.

Locate the title in the main frame of the wayside, not in the title bar. Ideally, place the panel title in the upper left hand corner of the panel just below the title bar, corresponding with a western reader's tendency to start in the upper left side and move down and to the right. Final location of the panel title will be dependent upon overall panel layout and design, including primary images and other graphic elements.

⊕ Bilingual Panel Text

Ideally, all text elements located in the main panel frame should be translated in English and Spanish (i.e. titles, quotes, interpretive text, sidebars, etc.).

At a minimum, it is recommended that the main panel text be provided in both English and Spanish. Doing so greatly reduces the already limited amount of space available for text on the panel. However, this encourages panel designers to maintain a focused message around a single theme.

⊕ Logos / QR Codes

Logos should be kept to a minimum. While they have meaning for the designers and developers of the wayside exhibit (and organizations sponsoring the wayside), they often provide little added value for trail visitors and take up valuable space on the panel itself.

The official Anza Trail logo and any site logos (if applicable) should be placed in the panel's title bar, as previously noted. Other logos deemed necessary should be placed at the bottom of the main panel frame and should not distract from other graphic elements on the board.



Everglades National Park. NPS

It is recommended that instead of trying to fit everything on a wayside exhibit, partners consider placing a Quick Response Code (QR Code) on the wayside that can be read by smart phones, directing visitors to a related website for additional information. QR Codes can be generated to direct visitors to the anzahistorictrail.org website or other relevant partner sites.

⊕ Trail Maps

While not all waysides need a map (think about the intent of the panel and how a map can help achieve these goals), they are powerful tools in helping people understand the scope and scale of Anza's journey and/or orienting visitors to a given site. It is recommended that whenever possible Anza wayside panels include either a broad trail corridor map, noting the site's general location across the overall expedition corridor, or a site-specific "You Are Here" map orienting visitors to the area and other nearby features of interest/relevance.

BE PREPARED...AND CREATIVE

Bilingual wayside exhibits require careful design consideration to accommodate for additional text in already confined panel space.

Be mindful of the fact that Spanish text usually requires around 140% of the line length needed for English text.

ANZA TRAIL LOGO

Anza Trail partners developing wayside exhibits should contact our office for a high resolution copy of the official Anza Trail logo.



Wayside maps should be designed as an integral component of the overall panel layout and not be considered an element that can be just “dropped in” wherever space remains. The specific content represented on the maps and their placement on the panel itself varies depending on the site, the interpretive message/purpose of the exhibit, and the panel’s overall layout.

Due to their unique purpose and individual design considerations, wayside maps most likely need to be custom developed for any given panel.

⊕ Graphics

Strong graphic elements—photos, original artwork, illustrations, maps—should be the foundation of Anza Trail wayside panel layout and design. The right image will do much in attracting attention and conveying the wayside’s message without the need for a block of text. Partners are encouraged to avoid cluttering panels with too many images, instead focusing on the key image (or select images) that relate the story of the Anza Expedition in the most effective and impactful way.

Considerations

- Will a single graphic be used to cover the entire panel or not?
- Will the graphic elements be in color or black and white?
- Will credits and captions be needed?
- Is the image quality sufficient for large-scale printing?
- Do you have the necessary permissions/rights to use the graphic(s)? (Keep copies of permission letters and purchase agreements.)
- Will you need to commission original artwork or other graphic elements (e.g. maps)?

Additional Tips for Anza Trail Wayside Exhibits

⊕ Accuracy

Unless known for certain, avoid definitive statements about the expedition’s movements. Modern scholarship and new translations are changing our knowledge of the Anza Expedition. The trail’s historic corridor is 1/4-mile wide, reflecting the vast movement of so many people and animals. Rather than imply that trail users are standing in the exact footsteps of the colonists, use phrases such as “passed near here” or “camped nearby.”

⊕ Alternate Viewpoints

Consider alternative viewpoints. Like all American history, the story of the Anza Expedition is complex. Events described in your exhibit may be deemed positively, negatively, or neutrally by visitors. Allow trail users to think about history in new ways and draw their own meaning.

⊕ Names

Remember that California, Arizona, and Mexico are modern place names. “The Anza Expedition departed Mexico for California” is better stated as “The Anza Expedition departed present-day Mexico for Alta California.”

As a Basque, Juan Bautista de Anza would have been called Anza for short, not “de Anza.”

Refer to the trail in either its full name (Juan Bautista de Anza National Historic Trail) or as the Anza Trail. Avoid other variations such as “de Anza Trail,” “Anza National Trail,” etc.

Anza Trail Exhibit Content Illustrated

Trail Name

Title Bar (1.75")
Rich black (60/50/40/100cmk) or other dark color

0.5" Sub-Title Bar (optional)
Tribal homeland acknowledgement if not included in main title bar

Panel Title
Exact location within main panel frame variable

Bilingual Panel Text (English and Spanish)
Limit text to 100 words or less

Location / Site Name + Historic Date
Include Tribal homeland acknowledgement if not including a sub-title bar element

Trail Corridor Map
Location on panel and segment depicted variable

NHT Logo

Site Logo
If applicable

Juan Bautista de Anza National Historic Trail

Misión San Gabriel Arcángel | January 4, 1776 - February 21, 1776
Homeland of the Gabriélino - Tongva Tribe of American Indians

Arrival of Great Rejoicing

"Our arrival was one of great rejoicing for everyone. The mission's guard received us with a salute of firearms and the [Fathers]...did the same with many pealings of the bells."
- Father Pedro Font, Anza Expedition Diarist, January 4, 1776

After a perilous desert crossing, 30 families rejoiced upon arriving to Mission San Gabriel on January 4, 1776. These men, women, and children were the first colonists to come overland into present-day California. A party their size was too large to emigrate by sea. Instead, the families crossed the Colorado River with the help of the Quechan people, only to face 239 miles of barren landscape and fierce desert snowstorms. The mission offered respite before they continued north to establish the first Spanish settlement at San Francisco.

Despues de un viaje peligroso a través del desierto, un grupo de 30 familias se llenaron de alegría al llegar a la Misión de San Gabriel, el 4 de Enero de 1776. Aquellos hombres, mujeres y niños fueron los primeros colonos que llegaron por tierra a esta California de nuestros días. Hubiera sido difícil para un grupo tan numeroso emigrar por mar. En cambio, aquellas familias cruzaron el río Colorado, con la ayuda del pueblo Quechan, pero para enfrentarse a 239 millas de paisaje estéril y árido, y violentas tormentas del desierto. La Misión de San Gabriel les ofreció un descanso antes de proseguir hacia el norte para establecer la primera colonia española en San Francisco.

Question This Scene!
What is missing from this illustration? Did everyone rejoice at the colonists' arrival? What questions do you have about the story presented here?

NPS Arrowhead + Other Partner Logos
Limit number of logos

QR Code
Link to anzahistorictrail.org

Additional Anza Trail Wayside Exhibit Samples

Juan Bautista de Anza National Historic Trail

Los Angeles River Trail | February 21, 1776
Homeland of the Gabrielino Tongva Tribe of American Indians

Río de Porciúncula

"The land was very green and flower-strewn."
— Father Pedro Font, Anza Expedition Diarist, February 21, 1776

On February 21, 1776, thirty families from present-day Mexico passed by this river, which they knew as *el río de Porciúncula*, on their way to establish San Francisco. At the time, Tongva communities dotted the landscape. Forests of cottonwood, sycamore, elderberry, walnut, and oak grew along the meandering river. Condor, grizzly bear, cougar, pronghorn antelope, and southern steelhead thrived in the diverse ecosystem. The Spanish families were the first colonists to come overland into present-day California. Their arrival signaled profound changes were on their way.

"La tierra estaba muy verde y florida."
Padre Pedro Font, el capellán de la expedición, Febrero 21, 1776.

El 21 de febrero de 1776, treinta familias de lo que hoy en día es México pasaron por este río en su camino para establecer un nuevo asentamiento en el puerto de San Francisco. Lo llamaron el río de Porciúncula. En ese momento, las comunidades Tongva salpicaban el paisaje. Los bosques de alamos, sicómoros, sauces, nogales y robles crecían a lo largo del río sepánticamente y en ocasiones turbulento. Cóndores, osos pardos, pumas, berrendos (antílopes americanos), y truchas arco iris del sur prosperaban en este diverso ecosistema. Estos fueron los primeros colonos que vinieron por tierra a la actual California. La expedición de Anza fue la precursora de los profundos cambios que sucederían en California.

Image courtesy of Nancy Ramirez (artist) and Larry Gonzo (photographer)

North East Trees
www.northeasttrees.org

Top Left: Bilingual Anza exhibit with no map included.

Top Right: Bilingual Anza exhibit featuring local area map.

Bottom Right: Anza wayside exhibit developed for the East Bay Regional Park District

Juan Bautista de Anza National Historic Trail

Los Angeles River Trail | February 1776
Homeland of the Gabrielino Tongva Tribe of American Indians

Families on the Move

En 1775-76, Juan Bautista de Anza lideró una expedición de soldados y sus familias—unas 240 personas en total—de lo que hoy en día es Sonora, México, para establecer un asentamiento en el puerto de San Francisco. Los colonos representaban muchas castas de la sociedad española—una mezcla de europeos, americanos nativos, y africanos. Casi la mitad eran niños. Después de cuatro meses y más de un millar de kilómetros de viaje, la expedición de Anza llegó a *Paima Paitite*, "río del oeste," el nombre Tongva para el río de Los Angeles. Los migrantes que venían de muy lejos habían llegado a reclamar la tierra que había sido el hogar de los pueblos originarios. Una era de ganadería y de misiones, y profundos cambios llegaba con ellos.

En 1775-76, Juan Bautista de Anza led an expedition of about 240 people from present-day Mexico to establish a settlement in San Francisco. These colonists represented many castes of Spanish society, a mix of European, Native American, and African heritage. Nearly half were children. Four months and more than a thousand miles into their journey, the expedition reached *Paima Paitite*, "western river," the Tongva name for the Los Angeles River. Migrants from far away had arrived, and an era of ranching, missions, and profound change arrived with them.

"The land was very green and flower-strewn."
— Father Pedro Font, Anza Expedition Diarist, February 21, 1776

LEGEND
 ● Anza Expedition Trail
 ○ San Francisco
 □ Los Angeles River
 □ San Gabriel River
 □ San Joaquin River
 □ Sacramento River
 □ Feather River
 □ Clear Lake
 □ Sycamore River
 □ Mokelumne River
 □ Feather River
 □ Sacramento River
 □ Feather River
 □ Clear Lake
 □ Sycamore River
 □ Mokelumne River

San Francisco
 Los Angeles River Center & Gardens
 San Gabriel River
 Sycamore River
 Mokelumne River
 Feather River
 Clear Lake
 You Are Here
 San Joaquin River
 Sacramento River
 Feather River
 Clear Lake
 Sycamore River
 Mokelumne River

Image courtesy of Nancy Ramirez (artist) and Larry Gonzo (photographer)

East Bay Regional Park District
www.ebparks.org

Anza Expedition of 1776

The Peralta Family Legacy

Luis Maria Peralta was just 17 when he and his family set off for the Bay Area in September 1775, from the town of Tubac, Mexico (then in New Spain, now in Arizona near the Mexican border). His family joined an expedition with other military families sent north to strengthen Spain's claim to Upper California, under the command of Juan Bautista de Anza. The group included people of American Indian, Spanish, African, and mestizo origin. A scouting party passed just east of this park location on March 31, 1776.

In 1820, shortly before Mexican Independence from Spain, Luis received a grant of 44,800 acres of East Bay land. To establish the claim, Peralta family members and Native American laborers constructed an adobe house where the park is today. Peralta's house was the first non-Indian dwelling in the Oakland area.

Here on the land where seven modern cities now stand, they built up a cattle ranch with a workforce of local Indians and Mexicans. Many people lived here and found a bond to the land, both intimate and profound.

Visit the Peralta House Museum of History and Community to learn the stories of the Peraltas, and many others in this history, and to see historic objects and touchable replicas. Four hours posted at the door.

Welcome to the homeland of the Jalquin/Yrgan, an Ohlone/Bay Miwok-speaking tribe

Historians believe this photo shows this site's now vanished 1821 adobe. You can see where this small house of clay bricks once stood in the park's Historic Core. Photo from *The Story of Rancho San Antonio*, Daisy Williamson de Veer

The background shows the original hand-drawn map of the Peralta's Rancho San Antonio. Courtesy of the Bancroft Library

Antonio Peralta descendant Ken Talken with photo (right) of his great-great-grandfather Antonio Peralta Jr. and Peralta Jr.'s sons, who once lived in the later 1840 adobe. Ken's great-grandmother Teolista Peralta (left)

This image of California landowners and a foreman (far left) illustrates the dress and postures of distinct social classes during the rancho era; "Hacenderos y Mayordomos" (Landowner and foreman) painted by Carl Nebel, published in *Voyage pittoresque et archéologique dans la partie la plus intéressante du Mexique* 1836.