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Among the more than usual constructive measures adopted at the Fifty-fifth annual meeting of the American Institute of Architects was that recognizing the propriety of a reciprocal membership arrangement, admitting "foreign" practitioners having works in the United States. As this amendment to the by-laws was adopted with no opposition and little discussion, it is probable but slight note was taken of this provision by the large majority of members. Yet it has a significance that reaches out to the confines of Institute policy and marks one of the broadening changes that is becoming more apparent year by year. To the Institute member it was but a courteous recognition of the practicing fraternity across the Canadian border. He knows that the present or future competition is and for a long time will be negligible. It is somewhat otherwise on the Canadian side of the line. While the Canadian architect in talent and ethical conduct is the peer of any in the United States, and his home association standing is more definitely recorded in his locality than in ours, he is more constantly thrown into competition with American architects. He has seen some of the most considerable works in large cities go to architects of National fame in the United States. Not because these were more capable than the local architects, who could have solved the problem with equal skill and artistry, but largely because "A prophet is not without honor save in his own country." And though few in number, these constructions placed in the hands of "foreign" architects tended at times to arouse almost a hostile attitude toward these encroaching practitioners. Yet the high character of the Canadian architect is such that this attitude has been passive, if voiced at all, and Canadian societies for some time have admitted their American confreres into membership in their societies. This action of the Institute should serve thoroughly to eradicate the last vestige of sectionalism between Canadian and American architects. It once existed, in much more virulent form between the architects of different sections in the United States. When "Eastern" architects encroached on the field of those in Chicago, or those of Chicago secured "jobs" in Kansas City, the mutterings of the local architects were loud and emphatic. Many years have passed since this spirit has been manifest in the ranks of our architects, and this fraternal exchange of association courtesies will probably end any jealousy or the vaguest hostility between the members of the profession in either country.

Architects and newspapers, both theoretically and practically, represent the public. This has always been the attitude of the newspaper. It is only recently that the architect has discovered that his duty lay in service beyond the interests of the individual client. Today, through all the controversies in the building field the architect stands as an arbiter. Unrecognised as such perhaps still his advice and influence are looked for both by employers and workmen where either party recognized that the public after all is the important member of the building combination. It was the architects of San Francisco who gave an element of fairness to the regulation of labor there. In Chicago the architects were perhaps the most important factor in the tranquilizing of building labor conditions which disrupted the city's building program last year. The architects of New York, while not called upon by either party to take a stand en masse, as individuals have done much in an advisory way to stabilize an otherwise chaotic situation. A recent movement most thoroughly indicates the architect's position in the relations existing between the different elements and proves that the professional attitude is one of willingness to listen to the views of both sides. This is the recent invitation to representative labor leaders to attend a Chapter meeting and place their viewpoint before the architects. At a former meeting the employers had presented their point of view in a similar
manner. The result will not be made a subject of expressed judgment but the conclusions arrived at by the recipients will be a powerful factor in shaping the attitude of owners, the public, in dealings with the construction forces. That employers and labor, particularly the latter, are arriving at a point where they recognize the "partnership" of the public and will place their causes before its representatives, the architects, is a most encouraging sign of coming understanding and building labor tranquility.

It is difficult to avoid the superlative in presenting the latest evidence of the determination of those who have attained the highest position in artistic production in this country, that the coming generation may be given every opportunity for further advancement. A "dream" of Lloyd Warren, which became a reality last summer in his influence aiding in the organization in France of a School of Fine Arts, and its establishment since his death at the Palace of Fontainebleau, gives to American art students a summer school under the patronage of the French government, which presents the greatest freedom in the study of architecture, painting and sculpture yet placed before them. This was Lloyd Warren's mission. His fine spirit in working for this art advancement has been taken up by his brother, Whitney Warren, and brought to a concrete conclusion under the direction of the Beaux Arts Institute of Design, of which the late Lloyd Warren was Director. In France, at the Palace of Fontainebleau, through the Director of Fine Arts and the Governor of the palace and under the care of an executive committee, with a corps of instructors, the American student is provided with every necessary assistance for post-graduate study. In America the executive committee is composed of those selected for highest honors by their conferes in their respective arts. With Whitney Warren, chairman of the Department of Architecture, and Ernest Peixotto, chairman of the Department of Painting, are associated Edwin Blashfield, president, National Academy of Design; Howard Greenley, president, the Architectural League; Thomas Hastings, president Beaux Arts Institute of Design; J. Monroe Hewlett, president, The Mural Painters; Hermon A. McNeil, president National Sculpture Society, and James Gamble Rogers, president Society of Beaux Arts, Architects. The several schools of architecture and those of other fine arts professions have been addressed by Mr. Whitney, inviting their heads to become members of an honorary committee, placing before them the plan of the Fontainebleau school and inviting their students to its incomparable advantages for post-graduate study. As the entire cost for the summer term is placed by the French Government at one hundred dollars a month it is estimated that five hundred dollars would cover every expense including passage. That the school may be open to every student, and that those best equipped in talent may derive the greatest advantage from it, Mr. Warren suggests this to be an excellent opportunity for the establishment of five hundred dollar scholarship prizes for competition among the students in the respective schools, colleges and ateliers. The Fontainebleau course in no way conflicts with, nor is it intended to encroach in any particular on our own excellent schools, but to furnish a finishing or perhaps broadening course for students of exceptional talent; or to "supplement this and widen the artistic horizon of its students by travel and by contact with the artistic and historic tradition of an older civilization." While the capacity of the school is limited to one hundred a full attendance is a hope, while the existence of this school of ideal organization will evidence in no uncertain manner that the spirit of Lloyd Warren is still marching on among American architectural students for whom he devoted his best endeavors.

An authoritative survey gives to the building industry first place in the prosperity of the Nation, in 1922, in the thirty different industries allied with construction. This represented the construction of 160,000 buildings of all kinds, as against 110,000 in 1921 and 80,000 in 1920. Of the estimated $3,000,000,000 spent in building construction in the entire country in the first nine months of 1922, $1,000,000,000 went into home building. This distinguishes the past year with the honor of having established more Americans in homes of their own than at any other time in our history.

A Scholarship Competition open to all art students in the United States, with the exception of those in New York City, will be held at the Art Students' League of New York on March 23rd, 1923.

Ten Scholarships will be awarded to that work showing the greatest promise. Work in any medium, from life, the antique, landscape, etching, portrait, illustration, composition, also photographs of sculpture, may be submitted. All work should be forwarded so as to reach the League at 215 West 57th Street, New York City, not later than March 15th, and must be sent with return express or parcel post charges prepaid. The Scholarships so given will entitle the holder to free tuition in any two classes of the League during the season of 1923-1924.
A New Architectural Language for America

By Eliel Saarinen

The competition, (for the Chicago Tribune building) was exacting, more so, perhaps, for a foreigner than a native American.

As far as I am able to judge from the pictures that are at my disposal, the project submitted by Mr. Howells is very successful. It is strong and whole in form and proportions, and displays a beautiful and, at the top, a well rounded outline—at least as it appears on the perspective drawing. It is possible that the project will not give the same whole impression at close range. I fear that the tower will sink down and the flying buttresses surrounding it shoot up too high in the sky, and thus cause the outline to be meager and broken.

In my opinion an important principle in the designing of a skyscraper is that the top be so formed that the logical construction can be followed by the eye in all the different parts of the building clear up to the highest pinnacle, not only from a longer distance but also at close range. A skyscraper, as the one in question, will not remain free-standing forever, but will be surrounded by other buildings of similar height, and it must consequently be looked at from a slight distance.

This much about the competition and its results. Now comes the second question: an eventual realization of my project at some other location. I must admit that earlier I took very little interest in the American endeavors in architecture, as they appeared in the business districts of the great cities with their monster buildings. There was something block-like and hard in the whole, which shocked me, as a city builder, through lack of harmony. Later new thoughts have made their appearance. More and more it is noticed that the horizontal featuring, borrowed from the antique and Renaissance, is giving room for the vertical in the Gothic, and this is very natural. The vertical emphasis is more logical and purposeful for an architecture, which, like the Gothic, reaches up to the heights.

While working on my project, I gradually grew interested in the skyscraper problem, and found that it is probably the most interesting offered by the building art of our times. It is not a problem for the individual architect but the problem and its solution is in the air, if I may express myself, a problem fit for a whole epoch of culture. This I have noticed already through the latest creations in the field, and this feeling is strengthened when I see the results of the concluded competition. Ours is a period of seeking, where the Gothic and the Gothic forms win out more and more. However, one must consider the Gothic contribution as a transitory period. A new architecture must, in time, create a new form language of its own, and it is apparent that the American building art is headed toward this new architectural language (expression).

As a city builder I should like to go still further. The skyscraper problem is a problem not only when the single structure is under consideration, it has its influence naturally on the city picture. The city at large I have studied very carefully, and the book prepared by Daniel H. Burnham and Edward K. Bennett and published by the Commercial Club, describing the new Chicago plan. The publication is meritorious in every respect, and shows a mind for big views and broad monumental qualities. It seems to me, however, that they have labored too much with European principles regarding street contours and horizontal limitation. It looks as if there had been a desire to eliminate the characteristically American skyscraper, or at least to press it into forms and dimensions that are totally foreign to it. This, of course, can be done on paper, but it cannot be attained in practice. Why not rather create principles of city building that collaborate with the sound and natural characteristically American development. There is a problem for you! It appears to me as if in this also a by-path has to be taken through the spirit and principle of the Gothic city type, in order to reach the right way.

While working at the skyscraper design it occurred to me to find out how a whole city picture would appear under the vertical system throughout, and eliminating the horizontal element. I procured a photograph of New York City, showing a forest of skyscrapers with the greatest imaginable variation in height and width, placed a sheet of tracing paper over it and drew faithfully the same conglomeration of buildings, using, however, an exclusively vertical style of architecture. I believe that the picture obtained by this means, on the whole is the logical city picture for the American large cities, and discloses the rules that ought to be promulgated in the creation of an American art of city building. This, of course, is said with all the reservations that are necessary when an outsider expresses himself upon these questions, taking only the architectural feeling into consideration, without closer acquaintance with American psychology and America.

It has been my desire to disclose to you these viewpoints, which have served me as a directing motive in preparing the competitive design. As you see, the problem has interested me not only as an individual one but as the part of a whole system.
The Alpine Quality In Architecture.
As Exemplified by the Works of
J. B. Benedict, Architect, Denver.

IN the light of reason and past experience, the development of regional types of architecture would seem to be a normal and logical procedure. Yet there are those critics who periodically bemoan the fact that an "American Style" has not been invented to represent American civilization, as the old styles of Egypt, Assyria or Greece reflected the life, thought and spirit of those races. While it is agreed that it is entirely possible to have a certain "family resemblance" running through all American architectural expression, it is to be remarked that a quality of this nature cannot be produced by conscious striving; it is, so to speak, a "stylistic by-product," gained only through the successful meeting, over a considerable period of time, the practical demands of a society the usages and institutions of which, in its various branches, remain identical and constant. If New England society is an American democratic society and the society of Southern California is a society of similar attributes, no matter how differently these peoples may think and live, and no matter how their geographical situations and resources may vary, so long as they are of the same race and have similar usages and institutions there is bound to be a "family resemblance" in their architectural expression.

Here, however, the architectural kinship may cease, for this United States of ours is a widely flung sisterhood of States with many ranges of climate, with an ever-varying geological and topographical configuration, and widely divergent historic and ethnic backgrounds. For these reasons and the effect upon society that they produce, it becomes apparent that a type of architecture adapted to a setting in our New England States would appear ridiculous in Southern California; and that a type adapted to the summer heat and intense sunshine of Texas would appear equally out of place in the older portions of our country like Pennsylvania or Michigan. Might not a lot of the architectural mistakes which have been made in our country have been due to the failure of designers to recognize and abide by the environmental preconditions above mentioned?

We are constantly discovering in our Middle West and Eastern States examples of "Mission" architecture and "bungalows", types which, by their very limitations, belong only in the
Southwest, or in similar settings and climates. Wouldn't it be much more logical, instead of "adapting" something exotic, no matter how fine that thing might be in itself, to take the inspiration for the design from the landscape, abide by the geological significance, and recognize the historic and ethnic backgrounds of the particular locality in which the building is to stand?

Some such philosophy of architecture and some such method of procedure seem characteristic of Mr. J. B. Benedict, Architect, of Denver, examples of whose work we present in this issue. In such works as the Mountain Lodge of Mrs. Paul T. Mayo, in Bear Creek Canon in the Rocky Mountains; the Mountain Lodge for Dr. J. J. Waring, the Mountain Cabin of Mrs. Agnes B. Phelan, or in the many park shelters for the City of Denver, the indigenous, regional quality of the architect's work expresses itself. By taking the rough boulders and pine provided by Nature and disposing them in a most natural and informal fashion, a task achieved only by a complete understanding of the spirit and intent of Nature herself, Mr. Benedict has accomplished most beautiful, logical and natural results. The observer's reaction is that Nature has been enhanced by the ordering hand of man; Nature has been reacted upon for the production of something man can use, but Nature's principles and procedures have not been violated. Nothing has been done that does not find its inspiration in Nature's suggestion. The architecture presents Nature's forms, conventionalized, organized, made useful to man. It is therefore akin to its setting; is inseparably married to its "Alpine" environment; it "belongs."

Of these interesting and picturesque mountain lodges, that of Mrs. Paul T. Mayo presents, perhaps, as delightful a disposition as any. Among other unique attributes one finds here a court, a feature rather unusual in mountain architecture, enclosed by a rustic, yet rhythmic, cloister-like arcade, with a circular stone well-curb at the centre and a picturesque stair-tower going up from one side. These features, together with a most delightful little oriel window on one of the gable ends, and the stone buttresses and great chimneys, go far to make this lodge one of the architect's most successful designs.

While the informal plan of the residence, or lodge, may be picturesquely disposed to conform to a peculiar topographical situation, the more or less formal plan of a park restaurant might seem at first difficult of a similar treatment. But in Chief Hosa Lodge, built for the City of Denver in Genessee Mountain Park, Mr. Benedict has achieved a result equal in quality to his excellent private mountain lodges. The Lodge, situated in the largest as well as one of the most interesting of the city's mountain parks, is used as a cafe and restaurant for the tourists who frequent the locality. It is within a quarter of a mile of a five-hundred-acre game-preserve, where herds of buffalo, elk and mountain-sheep are confined. The municipal ten-house colony is within two hundred yards, and the Beaver Brooks Colorow trail passes the door. The Lodge thus becomes an important element in the park system.

Crowning an eminence, the Lodge with its bold rock-faced walls, its heavy projecting roof of pine slabs and its rustic-railed, stone terrace and steps seems but a completing of nature's intentions. Upon the interior the honest stones of the walls are allowed to express themselves while the undressed timbers of the open trussed roof reflect the same Alpine quality expressed upon the exterior.

It is easy, now that results of this type have been attained, to analyze them and tell how they have been accomplished. We can say, for instance, that the architect has utilized the materials of the site, has made his roof slopes reminiscent of the great, water shedding hills, has disposed his masses in such a way that they snuggle close against a sentinel hill, seeking protection, or crown an eminence like a gem in a rough setting—in other words reflect nature's in-
tions. But, as ever, only an artist could have produced such results. Mr. Benedict’s contribution to architecture is the expression of the spirit of Colorado’s wonderful mountains. Would that more of our architects had the will and the ability to accomplish for their communities what he is doing for his!

In addition to these less formal and picturesque essays, Mr. Benedict, due to a large practice in a large and growing city, is called upon to execute many designs in a more formal and reserved vernacular. To all this work, some of which betrays inspiration in historic examples, Mr. Benedict brings a characteristically large measure of personality, and, as a result little of his work can be definitely said to be “in period.”

Interesting and frequent correspondences can be pointed out.

With the declared object being “To make the profession of ever-increasing service to society,” the American Institute of Architects, Illinois Chapter, presents the first issue of “The Leaflet.” With a modest issue of four pages, under the editorship of Henry K. Holsman, past president, as a medium of announcement of Chapter activities, with Mr. Holsman’s comments upon Chapter programs and other interesting matter, the Leaflet should soon grow into a tree of usefulness rivaling that of the Bulletin of the Illinois Society.

The National Lumber Manufacturers’ Association is ready to distribute the first of a series of publications on “Lumber and its Utilization,” the initial number being in the nature of an introduction to the series. The second chapter will be the first of a volume to be devoted to Fire Prevention. There will be in all thirty chapters in six volumes or groups. Architects may apply to receive all copies, for filing under A. I. A. File No. 19-a, to the Association headquarters, Washington, D. C.

Outside of Minnesota, it is probable that the North Pacific division of the Small House Service Bureau is the most active in the production of farm-house plans. This activity has been encouraged by a “Convenient Farm Home Competition” recently conducted by Professor Weaver of the Washington State College Extension Division, and the publication of the plans. The Small House committee of the Washington State Chapter of the Institute has been holding weekly meetings to further this production. An active committee is in charge, of which Charles H. Alden of Seattle is chairman.

The architectural firm of Ware, Treganza & Cannon, Salt Lake City, Utah, has dissolved. Mr. Ware, associated with Slack W. Winburn, has formed the firm of Ware & Winburn, architects and landscape architects, with offices at 610 Utah Savings & Trust Building. A. O. Treganza and G. Y. Cannon have associated and will practice with offices at 708 in the Utah Savings & Trust Building.
HOSA LODGE BUILT FOR THE CITY OF DENVER IN THE DENVER MOUNTAIN PARKS, COLORADO
J. B. BENEDICT, ARCHITECT
THE LODGE

PLATE 2

THE WESTERN ARCHITECT

February, 1923

THE LODGE

PLAN OF THE LODGE, FOR THE CITY OF DENVER IN THE DENVER MOUNTAIN PARKS, COLORADO

J. B. BENEDICT, ARCHITECT
MOUNTAIN LODGE FOR MRS. PAUL T. MAYO, NEAR DENVER, COLORADO
J. B. BENEDICT, ARCHITECT
Plate 4
February, 1923

THE WESTERN ARCHITECT

MOUNTAIN LODGE OF MRS. PAUL T. MAYO, BEAR CREEK CANYON, ROCKY MOUNTAINS, COLORADO

J. B. BENEDICT, ARCHITECT

(See smaller motif on House at 360 High Street)

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February, 1923

THE WESTERN ARCHITECT

Plate 5

THE CLOISTER

INTERIOR OF COURT
LODGE FOR MRS. PAUL T. MAYO, NEAR DENVER, COLORADO
J. B. BENEDICT, ARCHITECT
MOUNTAIN CABIN OF MRS. AGNES B. PHelan, ROCKY MOUNTAINS, NEAR DENVER, COLORADO
J. B. BENEDICT, ARCHITECT
Plate 7
THE WESTERN ARCHITECT

MOUNTAIN CABIN FOR MRS. AGNES B. PHelan, ROCKY MOUNTAINS NEAR DENVER, COLORADO
J. B. BENEDICT, ARCHITECT
MOUNTAIN CABIN FOR MRS. AGNES B. PHELAN, NEAR DENVER, COLORADO
J. B. BENEDICT, ARCHITECT
MOUNTAIN LODGE FOR DR. JAMES J. WARING, ROCKY MOUNTAINS, NEAR DENVER, COLORADO
J. B. BENEDICT, ARCHITECT
MOUNTAIN LODGE OF DR. JAMES J. WARING, NEAR DENVER, COLORADO
J. B. BENEDICT, ARCHITECT
DETAIL OF GABLE

HOUSE AT 360 HIGH STREET, DENVER, COLORADO

J. B. BENEDICT, ARCHITECT

(Note similar motif on Mountain Lodge for Mrs. Paul T. Mayo)
FRONT ELEVATION

LIVING ROOM

RESIDENCE AT 360 HIGH STREET, DENVER, COLORADO

J. B. BENEDICT, ARCHITECT
INTERIOR OF COUNTRY HOUSE, WYLDEMERE FARM, NEAR DENVER, COLORADO
J. B. BENEDICT, ARCHITECT
HOUSE ON CAMULOS RANCH, CALIFORNIA,
VIEW FROM THE SOUTH EAST
Illustrating The Architecture of the Spanish Renaissance in California
SOUTH VERANDA OF RANCH HOUSE

FOUNTAIN AT CAMULOS, WHICH STANDS IN THE ORANGE GROVE IN FRONT OF THE CHAPEL HOUSE ON CAMULOS RANCH, CALIFORNIA

(Illustrating The Architecture of the Spanish Renaissance in California)
Plate 16

February, 1923

THE WESTERN ARCHITECT

THE CHAPEL PORCH
RANCH HOUSE AT CAMULOS, CALIFORNIA
(Illustrating The Architecture of the Spanish Renaissance in California)

THE SOUTH VERANDA OF THE RANCH HOUSE
The Architecture of the Spanish Renaissance in California

By Rexford Newcomb, A. I. A.

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Part XXVI. Rancho Camulos—The Home-place of the Fabled Ramona

In past reviews we have noticed the town residences of the early Californians of Spanish and Mexican extraction; it is our purpose in this article to present for consideration a typical casa de campo or farm house of the same interesting period. California in the old days had many great agricultural and cattle-raising estates. From as early as 1784 temporary grants to occupy lands, up to this time considered by the Spanish government to be the actual property of the natives, were given by Governor Fages to prominent applicants. After 1795 permanent grants became common and from then on, during both the Spanish and Mexican regimes, grants of large acreage were made to important citizens or political favorites. During the Spanish period (i.e. before 1822) grants were not so common as after that date, but when one reads that in 1784 Manuel Nieto was granted the tract of land bounded by the San Gabriel and Santa Ana Rivers, the ocean and the mountains, in all some 300,000 acres, one may realize that principalities in the heart of what is now California’s golden orange-belt were acquired for the asking.

The Camulos Rancho, originally Rancho San Francisco, of which this paper treats, is interesting not only historically but also for the fascinating and romantic story that one of America’s great novelists has woven in and about the place. If the Estudillo house of San Diego, reviewed in the November, 1921, issue of Western Architect, can be called the “marriage-place of Ramona,” Mrs. Helen Hunt Jackson’s dusky heroine, Camulos Rancho, twenty-five miles east of the old Mission of San Buenaventura and in Ventura County, is as truly the home of Ramona.

When Mrs. Jackson interested herself in the Indian problem in California and decided to write a novel, as had Mrs. Stowe, upon the theme nearest her heart, she went about southern California taking notes and making observations that would serve her in the accomplishment of her purpose. At the suggestion of Senor and Senora Antonio de Coronel, of Los Angeles, she visited Camulos, the home of the distinguished Valle family. Here she found everything that she desired in the way of setting, characters and local color for her memorable and touching story, “Ramona,” the name of which was suggested, it is said, by the name of a child whom the novelist met at the residence of Dr. J. De Barth Shorb, near Pasadena. Her inspiration for Senora Morena of “Ramona” was Senora Dona Ysabel del Valle, the widowed mistress of Camulos Rancho; her inspiration for the lad Felipe, of the book, was the later Senator Reginald F. del Valle, the eldest son of the Senora; while details of the sad but engrossing story find their counterpart in the physical facts and features of this delightful old Spanish-Californian rancho.

Rancho San Francisco, of which the present Camulos was the residence and heart, was granted to Lieutenant Antonio del Valle, grandfather of the present owners of the estate, in 1839. This Antonio del Valle, as well as his son Don Ignacio, and his grandson, the Senator, was prominent in California affairs. He seems to have come to California in 1819 from San Blas, in Mexico, where he was a lieutenant in the San Blas infantry. Arriving in California he...
was placed in charge of forty men and stationed at Presidio San Francisco, now the heart of the metropolis. In 1822 he accompanied the canoniga (official party) of the newly-independent Mexican government upon a visit to Fort Ross, the Russian stronghold upon Russian River, north of San Francisco, and was the same year transferred to Monterey, the capital, where he was given charge of an infantry company.

At Monterey he did not get on well with Governor Arguello, against whom he made complaints, and as a result was tried by a military court and ordered to San Blas. He was finally permitted to remain in California, but the incident was not closed until 1826. Governors changed, however, and in 1834-5 we find Lieutenant del Valle as comisionado in charge of the secularization of Mission San Fernando, where he served as major domo until 1837. During the days of internal governmental strife, Lieutenant del Valle lined up, as he saw best, for or against several powerful men. He was arrested in 1837 but seems, due to the changing fortunes of his prosecutor, to have been released, and in 1839 was granted the Rancho San Francisco which lay in what is now Los Angeles and Ventura Counties, and included the sites of the modern towns of Castaic, Saugus, Newhall and Kent, extending as far west as Piru. Here he established his residence and lived until his death in 1841, the same year that gold, the first ever found in California, was discovered upon his place.

The story of the discovery of gold in northern California is familiar to many, due to the fact that Marshall, the discoverer, toured America telling the story upon the platform in the early seventies; but that there ever were placer mines in southern California is a new fact to many. The discovery of gold at San Francisco Rancho was made on March 9, 1841, by Francisco Lopez, for many years major-domo of San Fernando Mission, in Feliciana Canon, forty miles north west of Los Angeles and eight miles west of Newhall. The discovery was made when Lopez, who was hunting some straying horses, sat down to rest and used his sheath-knife to dig up some wild onions, to the roots of which was attached the precious metal in the form of small nuggets.

The news spread rapidly and soon many men were in the vicinity to work the placers, a thing difficult to accomplish due to the great scarcity of water. The provincial government took little notice of the discovery, and aside from the granting by Governor Alvarado of an expediente (or official title of discovery) to Lopez, and the appointment of Don Ignacio del Valle, who had succeeded to the ownership of the rancho, as encargado de justicia...
(commissioner of justice) to preserve order in the mining district, the territorial government was not interested.

Few estimates of the amounts of gold taken out at the rancho can be made, but William Heath Davis in his "Sixty Years in California," places the amount at $80,000 to $100,000 for the first two years after the discovery. The first California gold coined at the Philadelphia Mint came from Camulos, and was taken east by Alfred Robinson who went to The States by way of Cape Horn in 1843. The 18.43 ounces coined out at $344.75 or nearly $19.00 per ounce.

Ignacio del Valle, the son of the old Lieutenant, came to California in 1825 with Echeandia, and in 1828 became a cadet in the company at Presidio Santa Barbara. Going later to San Diego with the Governor, and serving as ayudante de plaza, he was introduced into official circles and from this time on occupied places of prominence and trust under the Mexican and American governments, such as treasurer of civil government under Governor Pio Pico; elector in numerous elections; alcalde of Los Angeles, in 1850; recorder, in 1851, and member of the legislature in 1852. In later life he confined his efforts to his estate at Camulos and here he died in 1880 at the age of seventy-two.

Don Ignacio del Valle married Senorita Ysabel de Varela at the Church of Our Lady of the Angels, (Old Plaza Church, See Western Architect, October, 1921) December 14, 1851, and it was she who was in active charge of the great estate when Mrs. Jackson visited Camulos in 1882. This estimable lady, the original of the writer's Senora Morena, suffered somewhat from the fact that the public attributed to her many of the short-comings, as well as the good qualities, of Mrs. Jackson's character. As a matter of fact Mrs. Jackson never met Senora del Valle, who was absent from the rancho when the novelist visited it.

Of the old ranch-house and quaint little chapel the authoress has given us a faithful picture. The house has not changed materially since the days of her visit, although the widowed mistress of Camulos has long since passed away. It is still, as Mrs. Jackson described it, "one of the best specimens to be found in California of the representative house of the half-barbaric, half-elegant, wholly-generous and free-handed life led by Mexican men and women of degree in the early part of this century, under the rule of the Spanish and Mexican viceroys. . . . . . ." It was a picturesque life, with more of sentiment and gaiety in it; more also that was truly dramatic; more romance than will ever be seen again on these sunny shores. The aroma of it all lingers there still: industries and inventions have not yet slain it; it will last out its century."

Of this life and spirit the old rancho is perfectly reflective. The low, white-washed adobe walls of the house, blazing white under the brilliant sun, surround three sides of a patio, the flanking verandas running round the patio in much the same way that the mission cloisters surround the mission courtyards, providing pleasant and shady retreats from the sunshine. The principal apartments are upon the south side of the court, while the little, white-washed cocina (kitchen) occupies the north side and stands opposite the dining room which is in the main house. This pleasant courtyard with its flower-beds, its gravelled walks, its roses and closely cropped Cypress hedges, forms the center of domestic routine, its verandas the places in which many of the numerous duties of a great rancho, in this charming out-of-doors country, were accomplished.

Across the front (south) of the central portion of the house extends a broad veranda, divided into two parts by a flight of eight steps which gives access to the two levels upon which, due to the fact that it was built at different times, the house finds itself disposed. This porch with the splendid outlook that it affords toward orchard, arbor and mountain, makes a most delightful lounging place, and was doubtless the scene of many a pleasant hour in the days of the gifted Senora.

An excellent picture of the life upon the rancho in the days of the Senora was given by a writer some years ago in that interesting publication, "California of the South." He was describing the annual fiesta of the rancho and said: "The annual fiesta is a gathering of the del Valle family and a few invited guests that takes place in July, and lasts four days. The train from Los Angeles arrived at noon of the first day with twenty-five of the family and friends. Senora del Valle stood at the entrance to the garden and welcomed each guest. The visitors were quickly conducted to their rooms, where water, comb and brush soon removed all trace of the mid-summer car-ride. Dinner was then announced, and Senator Reginald F. del Valle, a prominent Los Angeles attorney, sat at the head of the table, which was under a shady arbor in the garden but a few steps from the chapel. Two barbecued pigs, done to perfection, formed the principal meat of this meal, but there were olives, cooked and pickled, various Spanish dishes, containing almost invariably chilies (red peppers) and olives, delicious dessert, claret and white wine ad libitum, and the regulation black coffee. Surrounding the table were members of numerous distinguished Spanish-American families. The two features that attracted the particular attention of an American were the gallantry of the men and the beauty and vivacity of the ladies.

"The afternoon was spent by the guests hunting, riding, singing, reading, talking and mountain-climbing, just as each one chose. In this way of entertaining, and yet giving each visitor perfect freedom to do just
as he pleased, the hostess and her daughters displayed rare tact. Watermelons and fruits were always at hand.

"At 7 P. M. another bountiful meal was served in the arbor, which was brilliantly lighted by lanterns fastened between the innumerable clusters of purple grapes that hung overhead. This time two roasted kids were served and delicious they were. After an hour's walk, all gathered in the spacious parlor, and, with music on the piano, the organ and the guitar, and vocal solos and choruses, time quickly sped. Fireworks in the garden closed the entertainment for the first day.

"The next morning all were out bright and happy, and at breakfast, where everything was served with the usual profusion, the American would notice that olives were again eaten by all, which leads to a reflection in regard to the value of this ancient food.

"After breakfast an hour was spent by the good hostess and her Catholic guests in the chapel.

"A fat young steer was lassoed by a vaquero, the aorta was dexterously severed with a knife, and then began some dissecting that would have surprised the most skillful anatomist. The skin was quickly and neatly taken off and spread out to protect the beef from the earth; the muscles were then, layer after layer, deftly removed, and in an incredibly short time this Mexican butcher had the meat ready for the fire.

"A fire in a pit near by had been heating stones, which were now red-hot. Iron rods were laid across the pit, and the whole beef put on to roast for dinner.

"The noon train from Los Angeles added materially to the number of guests, and seventy-five as happy people as ever lived sat around the heavily laden table under the grape-vines. What a delicious meal that was! The eating was happily interspersed with laughter, conversation and brilliant repartee.

"After the dessert had been enjoyed toasts were in order, and following those to the del Valle family, and Southern California, a gray-headed Mexican gentleman, after delivering a fervid, eloquent eulogy upon, proposed a toast to the memory of Helen Hunt Jackson, which was drank standing. How true the statement: 'Mrs. Jackson is dead, but her work lives in the hearts of the people of Southern California.'"

The little family chapel to which much interest, romantic and historic, attaches, is, of course, unique in Californian rancho architecture. The approach to this little shrine, a simple frame building, is accomplished by a latticed shelter which is provided with benches where those who cannot find room inside, may sit. The chapel itself is only 14x20 feet, the shelter 14x30 feet. Many distinguished churchmen have officiated in the little chapel of Camulos, and it enjoys, both by these associations and the fact that Mrs. Jackson made much of it and its altar-cloth (still to be seen), a unique place in the history of the Catholic Church in California.

The quaint and interesting old fountain which stands in an orange grove in front of the chapel, and the little family cemetery, not far away, are features in themselves worth a trip to see; while the two mission bells, which hung from an oaken frame at the time of the novelist's visit, are still in place. The third was removed by Mrs. Josefa Forster, a daughter of Senora del Valle, to do duty in a chapel erected by her in Los Angeles.

The old winery of brick, now used only as a store house, the ancient willows, the spring and washplace, the grape arbor, the olive mill and many other romantic features of the rancho, made dear to legions of readers by the author of Ramona, still remain to add their note of romance and beauty to one of the most delightful and picturesque of the old ranch-houses of Spanish California.
BOOK REVIEW
A HISTORY OF ARCHITECTURE ON THE COMPARATIVE METHOD. By Sir Banister Fletcher; sixth edition, rewritten and enlarged; Charles Scribner's Sons, New York.

We are happy to record the rewriting and enlarging of a History of Architecture on the Comparative Method, originally written and brought out in 1896 by Professor Banister Fletcher and Banister F. Fletcher. This book has enjoyed a wide sale in both England and America and has held its place successfully as one of the best handbooks and outlines of architecture that has been published. The new edition presents a material increase in the number of illustrations, most of which are now presented as line drawings rather than as half-tones, as in the fifth edition. This change doubtless was occasioned because of increased printing costs and the necessity of keeping the book as compact as possible. In this day of "Outlines" of history, science and what not, it may be comforting to architects to reflect that for a number of years now, we have had this very serviceable "outline" of architectural history. As a ready reference to the fact material of architectural history it is invaluable, but that it would prove of little help, however, in the development of a real sense of appreciation for architectural form will doubtless also be agreed.

One studies architectural history in order that he may develop his taste for the beautiful and appropriate, may give his architectural studies background, may form his architectural philosophy, may learn how the voice, the aspirations—the spirit—of a nation, a race or an age, have been, or may be expressed in terms of architecture. He does not study it in order to memorize a series of motifs or master a "bag of tricks" which he may repeat, parrot-like, as the occasion arises. It is doubtful whether a real appreciation for architecture can be developed by a recital of these motifs or a recounting of old facts, even though those facts have to do with architecture. As a handy reference for the student attending lectures upon the history of architecture, where he will get that less tangible but nevertheless more vital thing which the book cannot supply; or for the draftsman in the office who desires to refresh his memory, the new book will prove even more valuable and useful than former editions have been.

Written largely for the English public, the proportions of the former editions of the book have frequently been criticized by American readers. The new edition, from the standpoint of the American, suffers somewhat in this same respect. This becomes apparent when it is pointed out that the volume contains some twenty pages upon Indian architecture, with equally liberal portions on China and Japan, but with only six pages upon American architecture. For material upon the English styles it is probably the best handbook on the subject, devoting some 203 pages of a total of 859 to the English styles. Some startling omissions are noted in the failure in several cases to give the results of the latest archaeological discoveries. This is very apparent in the material on Etruscan or Ancient American architecture, the latter of which the author dismisses with one brief page. On these phases also the bibliographies are antiquated and incomplete. The subject of Spanish-American architecture is dismissed with three lines. It is believed that the book, especially since it was to be rewritten, could have been made more valuable had a less provincial and a more nearly world viewpoint been reflected in the proportioning of the material. It is to be hoped that in the next edition the remaining defects of the work may be corrected. R. N.

The American Architect Specification Manual, Vol. 4, for 1922, is a larger edition of the compilation of specifications of advertised materials and accessories, published by The Architectural and Building Press, Inc., New York City. A greater variety of products is included than in former issues. A revised checking list for specification writers is provided, and exhaustive indices make the material in the volume of easy access. The criticism that it includes only materials advertised in The American Architect, is openly met with the statement that the Manual pretends to give information only concerning such products. Some valuable instruction is given on the preparation of specifications and the Standard Documents of the American Institute of Architects are reprinted.

A new catalogue of Heating and Power Plant Specialties has been issued by the McAllar Manufacturing Company, 1901 South Western Avenue, Chicago. It illustrates many new devices, including an individual control valve, which can be applied to any radiator, new or old, without additional piping other than the supply and return. It automatically controls opening and closing of the valve when the thermostatic member is set. The catalogue is available upon request.

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The Kernerator should be specified in the plans before construction begins. For complete information, see page 2124, Sweet’s 1922 Catalog.

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