
"An artist is known rather by what he omits."

ARCHITECTURE, Victor Hugo says, is the great book of the world, the principal expression of man in his different stages of development, the chief register of humanity. Every religious symbol, every human thought has its page and its monument in that immense book. Down to the time of Gutenberg, he points out, architecture was the principal, the universal writing. Whoever was born a poet then, became an architect. All arts obeyed and placed themselves under the discipline of architecture. They were the workmen of the great work. There was nothing which, in order to make something of itself, was not forced to frame itself in the shape of architectural hymn or prose. He has shown us that the great products of architecture are less the works of individuals than of society, rather the offspring of a nation's effort than the inspired flash of a man of genius, the deposit left by a whole people, the heaps accumulated by centuries, the residue of successive evaporations of human society, in a word, a species of formation. Each wave of time contributes its alluvium, each race deposits its layer on the monument, each individual brings his stone.

No architect can read his inspired analysis of the place and the importance of architecture in preserving the records of the world's thought and action, without approaching his own part in this human record with a greater reverence and greater sense of responsibility. What rough or quarried stone will each of us contribute to the universal edifice, what idle or significant sentence will we write with brick and stone, wood, steel and concrete upon the sensitive page of the
earth? In California we have great wide plains, arched by blue skies that are fresh chapters as yet unwritten. We have noble mountains, lovely little hills and canyons waiting to hold the record of this generation's history, ideals, imagination, sense of romance and honesty. What monument will we who build, erect to the honor or shame of our age?

The West has an opportunity unparalleled in the history of the world, for it is the newest white page turned for registration. The present builders have the advantage of all the wisdom and experience of the ages to aid them in poetically inscribing today's milestone in the progress of humanity. The West unfortunately has been and is building too hastily, carelessly and thoughtlessly. Houses are springing up faster than mushrooms, for mushrooms silently prepare for a year and more before they finally raise their house above the ground in proof of what they have been designing so long and secretly. People pour out here as on the crest of a flood and remain where chance deposits them when the rush of waters subsides, building temporary shacks wherein they live for a brief period while looking about for more permanent anchorage. The surface of the ground is barely scraped away, in some cases but a few inches deep, just enough to allow builders to find a level, and a house is tossed together with little thought of beauty, and no thought of permanence, haste being the chief characteristic. The family of health- or fortune-seekers who comes out here generally expects to camp in these poor shacks for but a short time and plans to sell the shiftless affair to some other impatient newcomer. Perhaps such temporary proceedings are necessary in the settling of a new land; fortunately such structures cannot endure, will never last long enough to be a monument for future generations to wonder at. Such structures cannot rightly be called homes, so do not justly deserve notice in a consideration of Western domestic architecture.

If we, the architects of the West, wish to do great and lasting work we must dare to be simple, must have the courage to fling
aside every device that distracts the eye from structural beauty, must break through convention and get down to fundamental truths. Through force of custom and education we, in whose hands much of the beauty of country and city is entrusted, have been compelled to study the style of other men, with the result that most of our modern work is an open imitation or veiled plagiarism of another's ideas. To break away from this degradation we must boldly throw aside every accepted structural belief and standard of beauty and get back to the source of all architectural strength—the straight line, the arch, the cube and the circle—and drink from these fountains of Art that gave life to the great men of old.

EvEry artist must sooner or later reckon directly, personally with these four principles—the mightiest of lines. The straight line borrowed from the horizon is a symbol of greatness, grandeur and nobility; the arch patterned from the dome of the sky represents exultation, reverence, aspiration; the circle is the sign of completeness, motion and progression, as may be seen when a stone touches water; the square is the symbol of power, justice, honesty and firmness. These are the bases, the units of architectural language, and without them there can be no direct or inspired architectural speech. We must not weaken our message of beauty and strength by the stutter and mumble of useless ornaments. If we have nothing worth while to say with our building then we should keep quiet. Why should we chatter idly and meaningless with foolish ornaments and useless lines?

Any deviation from simplicity results in a loss of dignity. Ornaments tend to cheapen rather than enrich, they acknowledge inefficiency and weakness. A house cluttered up by complex ornament means that the designer was aware that his work lacked purity of line and perfection of proportion, so he endeavored to cover its imperfection by adding on detail, hoping thus to distract the attention of the observer from the fundamental weakness of his design. If we omit everything useless from the structural point of view we will come to see the great beauty of straight lines, to see the charm that lies in perspective, the force in light and shade, the power in balanced masses, the fascination of color that plays upon a smooth wall left free to report the passing of a cloud or nearness of a flower, the furious rush of storms and the burning stillness of summer suns. We would also see the glaring defects of our own work if left in this bold, unornamented fashion, and therefore could swiftly correct it.

I believe if we continually think more of line, proportion, light and shade, we will reach greater skill in handling them, and a greater
ARCHITECTURAL STRENGTH, according to Irving J. Gill, is obtained by a return to the straight line, the arch, the cube and the circle: From these primitive forces all the inspiration for his later work is drawn.

The entrance to the Darst house shown above is characteristic of the beauty obtained by the application of these principles.
HONESTY, FRANKNESS and dignified simplicity mark this house designed to rest upon the crest of a canyon: Seen from the bottom of the slope, this section of the Bishop's School, designed by Mr. Gill, rises like a natural monument of stone.

Why should any message of architectural beauty be marred by the addition of useless ornament when such supreme results can be obtained from an unornamented surface?

All the windows of this unusual house overlook the water-worn caves at La Jolla and the famous blue water of that region: Blue water, golden brown and tawny hills, cream white of concrete and dark green of eucalyptus contribute an almost tropical color beauty.

THE STRAIGHT LINE, borrowed from the horizon, relieved by a succession of arches, is as impressively used on a flat lawn (as is seen in this La Jolla Woman's Club) as when erected upon the crest of a hill.
CONCRETE STEPPING-STONE blocks carry the quality of the house into the garden: Vines, shrubs and flowers carry the spirit of the garden up into the walls of the house: The union of these two forces is always insisted upon by the architects, Gill & Gill.

This photograph of the Darst house shows that any deviation from simplicity results in a loss of dignity: Any ornament put upon these flat walls would tend to cheapen rather than to enrich them; If everything useless from the structural point of view be omitted, we will all come to see the great beauty of straight lines, to see the charm that lies in perspective and in contrast of light and shade: Such is Mr. Gill’s conviction.

INNER court of this same house is shown at the left: The conspicuous contrast of square line against the sky and the soft curve of the arch never fail to produce a strikingly beautiful result.
BASED UPON THE PRINCIPLE of the cube, symbolic of strength, is the home of Mrs. Paul Miltimore, South Pasadena, California, shown in the upper picture.

GARDEN ROOMS in the center of the house, protected from the weather by glass, are a feature of the Fulford residence, San Diego: Each room of the house may be entered from the arcade.
appreciation and understanding of their power and beauty. We should build our house simple, plain and substantial as a boulder, then leave the ornamentation of it to Nature, who will tone it with lichens, chisel it with storms, make it gracious and friendly with vines and flower shadows as she does the stone in the meadow. I believe also that houses should be built more substantially and should be made absolutely sanitary. If the cost of unimportant ornamentation were put into construction, then we would have a more lasting and a more dignified architecture.

In California we have long been experimenting with the idea of producing a perfectly sanitary, labor-saving house, one where the maximum of comfort may be had with the minimum of drudgery. In the recent houses that I have built the walls are finished flush with the casings and the line where the wall joins the flooring is slightly rounded, so that it forms one continuous piece with no place for dust to enter or to lodge, or crack for vermin of any kind to exist. There is no molding for pictures, plates or chairs, no baseboards, paneling or wainscoting to catch and hold the dust. The doors are single slabs of hand polished mahogany swung on invisible hinges or else made so that they slide in the wall. In some of the houses all windows and door frames are of steel. They never wear out, warp or burn, a point of importance in fireproof construction. The drain boards are sunk in magnesite which is made in one piece with the walls and all cornices rounded, so not a particle of grease or dirt can lodge, or dampness collect and become unwholesome. The bathtubs are boxed and covered with magnesite up to the porcelain.

By this manner of building there is no chance anywhere in the house for dust to accumulate. This minimizes the labor of keeping the house clean and gives the rooms a sweet, pure, simple and dignified appearance. The money usually wasted in meaningless gables, swags, machine-made garlands, fretwork and “gingerbread” goes into labor-saving devices or into better grade of material. As much thought goes into the placing of the ice-box that can be filled from the outside without tracking through a clean kitchen, or the letter box that can be opened from within the house, or the proper disposal of the garbage can, or the convenient arrangement of kitchens so that meals may be prepared with the greatest economy of labor, as is often expended in the planning of the pergola or drawing rooms.

There is something very restful and satisfying to my mind in the simple cube house with creamy walls, sheer and plain, rising boldly into the sky, unrelieved by cornices or overhang of roof,
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unornamented save for the vines that soften a line or creepers that wreath a pillar or flowers that inlay color more sentiently than any tile could do. I like the bare honesty of these houses, the childlike frankness and chaste simplicity of them. It seemed too peculiar an innovation at first to make a house without a large overhang roof, for we have been so accustomed in California to think them a necessity, but now that the first shock is over people welcome the simplicity of the houses built without these heavy overhangs and see that they really have distinction.

IN the West, home building has followed, in the main, two distinct lines—the Spanish Mission and the India bungalow. True, we find many small Swiss chalets clinging perilously to canyon walls, imposing Italian villas facing the sea and myriad nameless creations whose chief distinction lies in the obvious fact that they are original, different from any known type of architecture. It were much better for California if there were less complicated, meaningless originality and more frank following of established good types.

Because of the intense blue of sky and sea that continues for such long, unbroken periods, the amethyst distant mountains that form an almost universal background for houses or cities, the golden brown of summer fields, the varied green of pepper, eucalyptus and poplar trees that cut across it in such decorative forms and the profusion of gay flowers that grow so quickly and easily, houses of a bright romantic picturesqueness are perfectly suitable that would seem too dramatic in other parts of the country. They seem a pleasing part of the orange-belted flower fields and belong to the semi-tropical land. These same houses would certainly look artificial and amusingly uncomfortable and out of place in the East; but they essentially belong to the land of sunshine.

The contour, coloring and history of a country naturally influence its architecture. The old wooden Colonial houses of the East, shaded by noble elms, with their attendant lanes and roads outlined by stone walls, perfect pictures of home beauty; the stone houses of Pennsylvania, charming of color, stately, eloquent of substantial affluence and generous hospitality; and the adobe houses of the Arizona Indians formed of the earth into structures so like the surrounding ledges and buttes in shape that they can scarcely be told from them, triumphs of protective, harmonious building, are familiar types of buildings characteristic of their locality.

California is influenced, and rightly so, by the Spanish Missions as well as by the rich coloring and the form of the low hills and wide valleys. The Missions are a part of its history that should be pre-
Moorish Architecture is especially suitable for our semi-tropic, Orientally-colored, Western land. Many of Mr. Gill's houses have carried out this quality, even to the extent of roof gardens from which the beauty of the setting sun may be enjoyed to the fullest.

The home of Homer Laughlin, Los Angeles, was designed before the overhang of roof was discarded.

The Spanish influence is obvious in this house, thus local traditions are preserved for the delight of future generations.

The conventional hanging roof of the Webster home of San Diego, shown at the right, is used in conformity to the requirements of typical Spanish architecture: The red tile roof, arched windows and doorways carry out the same idea.
CALIFORNIA MISSIONS have taught us the beauty and usefulness of the court, and attracted our attention to the picturesque and imposing beauty of the arch as architectural feature for our homes.

Walled gardens have a homelike, restful quality never found in those surrounded by open-work fences, which though beautiful, lack the privacy and protection of the enclosed garden, the sanctity that we all appreciate in the English homes.

CREAMY WALLS, SHEER AND PLAIN, rising boldly into the sky, relieved only by indented arches, unornamented save for vines and creepers, characterize the First Church of Christ Scientist, San Diego, built on simple cube principles: Tall Italian cypresses cutting across the flat surface, with palm trees adding a touch of semi-tropic luxuriance, furnish striking architectural beauty.

The uncompromising simplicity of this building makes it conspicuously different, more noticeably fine than any building made with an attempt to arrest attention: There is a picture quality about its bare walls never seen in rough walls.
served and in their long, low lines, graceful arcades, tile roofs, bell towers, arched doorways and walled gardens we find a most expressive medium of retaining tradition, history and romance. In coloring and general form they are exactly suited to the romantic requirements of the country. It is safe to say that more architectural crimes have been committed in their name than in any other unless it be the Grecian temples. The façade of the San Diego Mission is a wonderful thing, something that deserves to be a revered model, something to which local building might safely and advantageously have been keyed. Instead of this it has been abused and caricatured in the most shocking way. Its charming proportions and graceful outline have been distorted to adorn tall public buildings, low railway stations, ornate hotels, cramped stables and minute private houses in the most irreverent, inexcusable and pitiable way. The arched cloisters of the Missions have been seized upon and tortured until all semblance of their original beauty has been lost. Their meaning and definite purpose—that of supporting the roof or the second story and thus forming a retreat or quiet walk for the monks—has been almost forgotten.

THE arch is one of our most imposing, most picturesque and graceful architectural features. Its power of creating beauty is unquestionable, but like any other great force, wrongly used, is equally destructive. Fire warms and cheers us and cooks our food, but if not carefully handled destroys everything it touches. The Missions have taught us also the beauty and usefulness of the court. Romana's house, a landmark as familiar in the South as some of the Missions, was built around three sides of an open space, the other side being a high garden wall. This home plan gave privacy, protection and beauty. The court contains a pool and well in the center and an arbor for grapes along the garden wall; the archway that runs along the three sides formed by the house made the open-air living rooms. Here were arranged couches for sleeping, hammocks for the siesta, easy chairs and tables for dining. There was always a sheltered and a sunny side, always seclusion and an outlook into the garden. In California we have liberally borrowed this home plan, for it is hard to devise a better, cozier, more convenient or practical scheme for a home. In the seclusion of the outdoor living rooms and in their nearness to the garden, the arrangement is ideal.

Another thing that has influenced California architecture is the redwood that is so abundant and so different from anything in the East. In color it is a low-toned red that looks as though it were

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