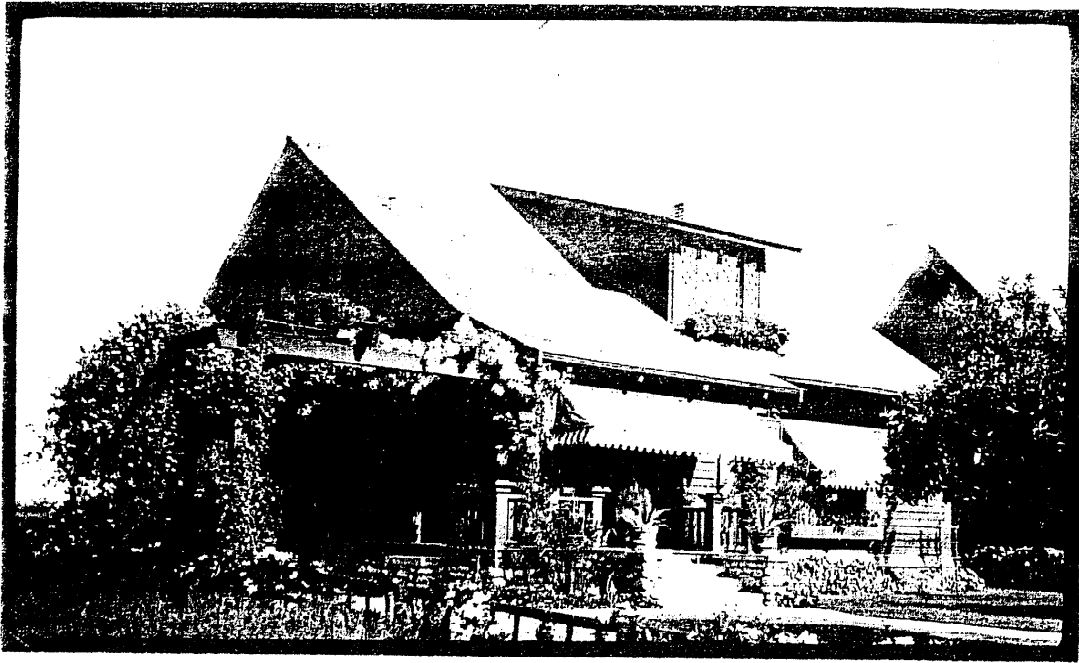


**CORRESPONDENCE
RECEIVED FOR MEETING OF
JULY 25, 2005**

**Charles Francis Saunders House (circa 1910)
580 N. Lake Ave.**



**Charles Francis Saunders House, 2005
580 N. Lake Ave**



07/25/2005
Item 6.A. (8:00 P.M.)
Submitted by Bob Kneisel

**Charles Francis Saunders in the Living Room of his House (circa 1910)
580 N. Lake Ave.**



**Dining Room, Showing Original Unpainted Woodwork
Charles Francis Saunders House, 580 N. Lake Ave.**



**Charles Francis Saunders
in the Garden of his Home (circa 1910)
580 N. Lake Ave.**



**Elisabeth Hallowell Saunders
on the Front Porch (circa 1910)
Charles Francis Saunders House
580 N. Lake Ave.**



July 25, 2005

To: The Pasadena City Council

From: Laura Kaufman, writer & researcher

Tonight we ask you to recognize the important contributions that Charles Francis Saunders made to our city, state and the Southwest and designate his home on North Lake as a Pasadena Historic Landmark.

Charles Francis Saunders and his first wife Elizabeth moved to Pasadena in 1906 and he resided in the house until his death 35 years later. During that time he wrote and illustrated with photos about 17 books celebrating California and its wonderful attributes — its wildflowers, scenic vistas and its Missions. His second wife, Mira, wrote a column for the Pasadena Star-News, which documented local flora, including the gardens of Pasadena City Hall.

Saunders was well-known throughout the state. In 1942 he was listed in the Who's Who of California. His volumes, which turn the California landscape into poetry, were reprinted for decades and those books are still read and admired today. In one of his books, he praises the California bungalow, which was virtually invented in Pasadena.

Saunders also championed Native American rights, long before it was fashionable. In a 1910 article for House and Garden magazine, which he illustrated with photographs from his bungalow interior, he weaves in praise of Indian culture, alongside descriptions of Navajo blankets, Pueblo pottery and baskets by California tribes. Saunders declared that the best of these works is "the product of true artists who labor quite as much for the love of their art as Michelangelo did for his."

He describes the Pueblo Indians of New Mexico and Arizona as "an interesting race who dwell in stone and adobe villages, and long before the white man ever heard of them had developed a remarkable civilization by their own efforts."

And Saunders worries that Indian art work of the United States is in imminent danger of extinction, due to the educational policy of the Government, which in forcing white man's schooling on Native Americans, is estranging the younger generation from the Indian ways of life.

He concludes, "Their white instructors as a class seem entirely ignorant of the essential worth of the aboriginal art and, far from encouraging it, are debasing it by atrocious kindergarten methods, which are foreign to the Indian's natural way of expression. Only the older Indians possess the traditional secrets of their art and are qualified to transmit them to the younger." Fortunately, he says, it is not too late to encourage this, if the will exists. "But it must be done before the old women who make the best blankets, the best pottery and the best blankets die off."

Today, Saunders magnificent collection of Indian artifacts resides at the Southwest Museum, but his Pasadena bungalow is in imminent danger of demolition. Please designate it a Historic Landmark and help preserve the legacy of this wonderful man. Thank you.#####

07/25/2005

Item 6.A. (8:00 P.M.)

Sumbitted by Laura Kaufman



In this corner of a California bungalow the articles of Indian craft are all ornamental and some are useful. The Navajo rug is a luxurious floor covering, while the uses to which the baskets have been put show their utility

American Indian Art in the Home

FEW REALIZE THE REAL STATUS OF INDIAN ART IN HOME DECORATION. THE PRACTICAL AND ESTHETIC VALUE OF INDIAN BASKETRY, POTTERY AND BLANKETS

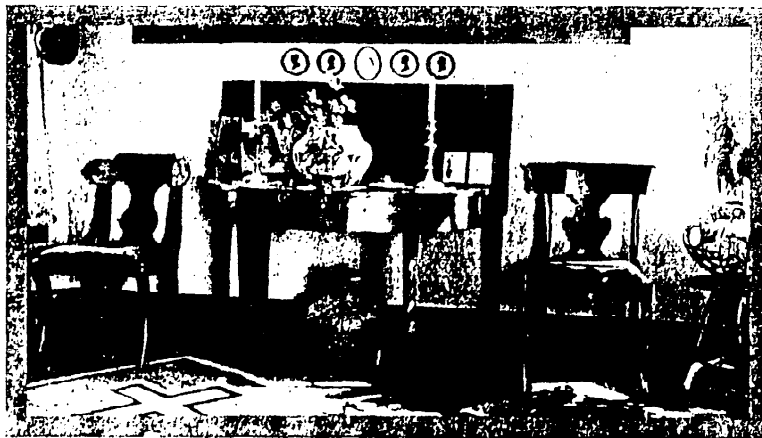
BY CHARLES FRANCIS SAUNDERS

WHILE Americans ransack the Old World for the artistic adornment of their homes, there is at their very back door, so to speak, practically unknown and neglected, a native art of remarkable possibilities for interior decoration. I refer to the art-work of the American Indian, especially as developed along the lines of pottery making, basketry and blanket weaving.

So far as the average American knows of this work at all, he thinks of it as something suitable mainly for curio collections or museums, or at the most for an odd corner in a den or studio. Nevertheless it possesses a very great value in the practical furnishing of the home, as the illustrations accompanying this article seek to show. Not only is it in good taste in an informal country house, a vacation lodge or a Western bungalow, but it adapts itself in a remarkable way

to association with the finest and most dignified types of furniture—the quiet and harmonious coloring which unflinchingly distinguishes the work of the unspoiled Indian artist, being in perfect concord with the soft browns of solid mahogany or rosewood, with copper, brass and other adornment of the house beautiful. Few ornaments are so adaptable.

Particularly do the simple shapes and designs of this primitive art comport with the simplicity of old-fashioned furniture. When an Indian jar would be out of key set upon an elaborately carved Chinese stand, it seems to the manner born when holding a potted plant upon a quaint sewing table beneath a mirror of our grandfather's time. This ability to harmonize with the best of other days is the test of the innate worth of the American Indian's art. It is essential to remember, however, that it does not



There is no jarring note in this juxtaposition of antique mahogany furniture, Navajo rug, and Apache wicker jar (beneath the table)



Around the fireplace the presence of these Indian furnishings enhances the atmosphere of informality and comfort which is inseparable from the chimney corner

to mix ornate types of art work, as of Japan and the Orient, with this more elemental and unelaborated work of the Indian. Where the latter is used to any extent, it must make the predominant feature in the decoration of the room. No one knows better than the housekeeper of the Far West the charm of the Indian work; and a Southern California bungalow with well chosen Navajo rugs upon the floor, Indian jars holding potted plants and cut flowers, and workbaskets of Indian weave on table and mantel, is always a pleasant feature to Easterners in their first experience with Pacific Coast home life.

There is, however, good Indian work and bad, and care is needed to discriminate between that which is put together hastily for sale to travelers and that which the Indians have made for their own use, or which is the product of true artists who labor quite as much for the love of their art as Michelangelo did for his.

The forms of most practical value in American homes are the wool blankets - for floor-rugs and couch-covers - pottery and baskets.

INDIAN BLANKETS

Among Indian blankets the Navajo is preëminent when good, but its degrees of excellence are various. Best for looks and wear is the kind made from the wool of the Navajo's own sheep, and woven on wool *tearp*. A cheaper grade is made with a cot-

wool of the sheep produces, without dyeing, four colors—gray, brown, white and black; and blankets with designs woven in combinations of any of these colors can be counted on not to fade. All other colors in the present-day Navajo blanket are made by the use of aniline dyes, and are more or less likely to fade. Red is the most reliable of all, and a bit of this in the design of the natural wool colors is often a distinct advantage. Of other colors it is well to be wary, and especially of orange, green and purple. All these bright hues go liberally into the designs of a light weight style of Navajo blanket often seen in stores, which is woven of Germantown yarn bought ready-dyed from the traders. It is not recommended for floor wear. Until about a generation ago the dyes used by the Navajos were entirely of their own manufacture from vegetable and mineral sources of tried integrity, but since the traders have introduced the aniline colors to them, the old style of coloring has become obsolete. With the civilization of "I.o." the poor Indian, have come a few real disadvantages.

As to the designs of the Navajo blanket, the best are such as are purely Indian, and are usually symbolic - as the terraced blocks that indicate to the aboriginal mind the clouds of heaven, the cross that typifies the morning star, the zigzag lines that stand for the lightning. The swastika, though very much overdone of late, is also a native design. It is hardly necessary to say that pictorial designs representing such objects as battleships, American flags and Bartlett pears - I have seen all these in a trader's stock - are debased art, as ridiculous to the Indian as to the cultivated white. They have been ordered made by mercenary traders to catch a certain kind of custom.

As a floor covering, the Navajo rug is ideal. It keeps its position without tacking down, wears indefinitely and is easily cleaned. Besides, it is comfortably ornamental.

THE PUEBLO POTTERY

Indian pottery - all that is worthy the name of art - is the especial art of the Pueblo Indians of New Mexico and Arizona - an interesting race who dwell in stone and adobe villages, and long before the white man ever heard of them had developed a remarkable civilization by their own efforts. They are believed to be direct descendants of the prehistoric Cliff Dwellers, and of their twenty-seven villages or *pueblos* almost all produce some form of pottery. The make of each *pueblo* has a char-



Indian accessories for a sewing-table, giving an acceptable note of color against the mahogany

acter of its own, recognizable by connoisseurs from that of all the others.

The most useful of the pottery forms for American homes is the water jar or *olla*, though a flat, plaque-like bowl with striking designs from one of the Moqui *pueblos*, makes a delightful wall decoration. Simply as something to be looked at, any room is adorned by a jar from Acoma with its delicate, conventionalized leaves and flowers, or one from Santo Domingo *pueblo* with its chaste, geometric designs and almost Greek grace of shape, or by a specimen of unornamented lustrous black ware of Santa Clara or San Juan. From the standpoint of utility these jars are serviceable especially as jardinières and receptacles for cut flowers. When put to the latter use, it is best to place the flower stalks in a glass jar or bottle filled with water and set this inside the Indian jar; for while the jars are made to hold water, their lack of glazing causes a slight "sweating."

Much of the distinctive charm of Indian pottery is due to its being fashioned and decorated entirely by hand. No potter's wheel is used. Unlike the Navajo blanket, the pottery is yet practically free from the debasement of aniline dyes—the coloring used in the design being made from certain native mineral earths, and is permanent after firing. In buying, the main point to guard against, after one is satisfied with form and decoration, is the possibility of the design not being fixed because of improper firing. This is easily tested by wetting the finger and rubbing it across the design. If the color has been rightly burned in, it will not be affected even by scouring with soap and water.

BASKETS

Indian baskets, being much more easily carried by travelers than either blankets or pottery, are perhaps the best known form of all the Indian's art work. They are to be had in almost every conceivable form, from the flat plaque of Moqui to the globular

water bottle of the Paiutes and Apaches, and can be used in countless ways. For the American home, however, the more delicate weaves are best, such as those of the California tribes in which the coloring is given by the skilful intermingling of different grasses and fibrous roots. As work - baskets, scrap - baskets, flower-pot holders and trays, there is abundant use for them in a household, and if care is exercised in the selection, they need never clash with the most dignified furnishing. While the coloring of the best



Navajo rugs and Pueblo basket in a hall-room with old-fashioned stand and mirror



These Indian baskets and rug are not only in harmony with the other furniture, but they mitigate the staid old-time atmosphere

baskets is from native dyes or more often consists of the natural hues of the material employed, the use of aniline dyes has crept into considerable of the latter-day basketry, and is particularly in evidence in the remarkable work of the Moqui basket weavers. As these colors are glaring when fresh and shabby when faded their use should be discouraged by buyers refusing to take any work but that whose designs are in native dyes or the natural color of the material.

THE DECLINE OF INDIAN ART

The Indian art work of the United States, though still abundant, is unfortunately in imminent danger of extinction, due to the educational policy of the Government, which in seeking to give the redman a white man's schooling, is estranging the younger generation from the Indian ways of life. Their white instructors as a class seem entirely ignorant of the essential worth of the aboriginal art, and, far from encouraging it, are debasing it by atrocious kindergarten methods, which are foreign to the Indian's natural way of expression. Only the oldest Indians possess the traditional secrets of their art and are qualified to transmit them to the younger. Fortunately, it is not too late to encourage this, if the will to save this American art exist in the American people; but it must be done before the old women who make the best blankets, the best pottery and the best baskets, die off. These beautiful and serviceable arts of the first Americans are certainly a national asset worth conserving and developing intelligently.

Jomsky, Mark

From: Winder, Mary Jo
Sent: Monday, July 25, 2005 9:34 AM
To: Jomsky, Mark
Subject: FW: Emailing: citycouncil.doc



citycouncil.doc (34
KB)

-----Original Message-----

From: Tom Apostol [mailto:apostol@caltech.edu]
Sent: Sunday, July 24, 2005 3:25 PM
To: Winder, Mary Jo
Subject: Emailing: citycouncil.doc

Dear Mary Jo Winder:

Attached is another letter of support for the landmark status of the Charles Saunders house.

Thanks for your efforts.

Jane Apostol

7/25/2005
6.A. (8:00 P.M.)

23 July 2005

To the Pasadena City Council:

I'm pleased that the Pasadena City Council is considering landmark status for the Saunders house at 580 North Lake. Charles Francis Saunders, who lived in the house for 35 years, was a nationally known author, photographer, and botanist. His books on the California missions and on California deserts, mountains, trees, and wildflowers are still read and admired today. The Huntington Library, the Southwest Museum, and the Santa Barbara Botanic Garden all have collections of Saunders material.

In one of his books Saunders describes Pasadena as "so imbedded in gardens, lawn, and semi-tropical trees as to seem built in a vast park." He also praised the California bungalow for its "comfort, leisureliness, and cheerfulness." Some of his photographs, now in the Huntington Library collection, show the interior, exterior and garden of his own Craftsman bungalow at 580 North Lake. It seems a fitting tribute to confer landmark status on the Saunders house.

Respectfully,

Jane Apostol

Jomsky, Mark

From: Winder, Mary Jo
Sent: Monday, July 25, 2005 9:36 AM
To: Jomsky, Mark
Subject: FW: 580 North Lake Avenue

-----Original Message-----

From: Gregory McReynolds [mailto:quillcottage@earthlink.net]
Sent: Wednesday, July 20, 2005 10:58 AM
To: Winder, Mary Jo
Subject: 580 North Lake Avenue

Dear Ms. Winder,

I am writing to let you know that I support the designation of the Charles Francis Saunders House at 580 N. Lake Avenue to Landmark status. I hope that you too will support this important effort.

I feel further that it is imperative that Pasadena adopt a Preservation Plan that protects ALL structures that are over 100 years old. And that they may not be torn down or inappropriately altered in any way - PERIOD! That this even has to be raised as an issue in a city that flaunts and touts its preservation mindedness is a true shame.

I am sure that one house or building at a time, as in the case of 580 N. Lake Avenue, we can preserve Pasadena's unique architectural heritage.

Sincerely,
Gregory McReynolds
Pasadena Quaker Historian
1954 Oakwood Street
Pasadena, California 91104

7/25/2005
6.A. (8:00 P.M.)

Jomsky, Mark

From: Winder, Mary Jo
Sent: Monday, July 25, 2005 9:33 AM
To: Jomsky, Mark
Subject: FW: 580 N. Lake Ave.

Here is one of five emails that I've received in support of designation of 580 N. Lake which is on tonight's public hearing. I'm also forwarding the other four emails.

From: Tmpasadena@aol.com [mailto:Tmpasadena@aol.com]
Sent: Sunday, July 24, 2005 11:29 PM
To: Winder, Mary Jo
Subject: 580 N. Lake Ave.

Mary Jo,

I am writing in support of 580 N. Lake Ave., the Charles Francis Saunders House, being given landmark status by the City Council on Monday night. Saunders was important author to California and Pasadena. Therefore, his home deserves recognition.

As an example of Craftsman architecture, it is important to preserve one of the few surviving homes along one of Pasadena's most popular streets. These few N. Lake survivors should be considered precious by the City for they lend balance to a street that is being consumed by modern strip mall type design.

Thank you for your consideration.

Tina

Tina Miller
President of BHNA
1175 N. Holliston Ave.
Pasadena, CA 91104
626-798-0570 h
323-650-6939 o
tmpasadena@aol.com

7/25/2005
6.A. (8:00 P.M.)

Jomsky, Mark

From: Winder, Mary Jo
Sent: Monday, July 25, 2005 9:34 AM
To: Jomsky, Mark
Subject: FW: Saunders House

From: John G. Ripley [mailto:jgripley@sprynet.com]
Sent: Sunday, July 24, 2005 10:22 PM
To: Winder, Mary Jo
Cc: Little, Paul
Subject: Saunders House

To: Pasadena City Council
Care of Mary Jo Winder

I would like to express my strong support for making the Charles Francis Saunders house a city landmark.

Saunders was an important regional writer on the subjects of plants, gardening, travel, and life in Southern California and Pasadena. He was also a noted photographer whose works are important historic resources. His first wife was also a person of particular note and achievements.

His own house on Lake Avenue was not only his home, but it entered directly into his writings. Saunders' leaves us one of the best descriptions of life in Pasadena before World War I, and the description is really of his life in the Lake Avenue home. "Life In A Bungalow," published in magazine form and then made into a chapter in Saunders' classic book *Under The Sky In California* (1913), still makes delightful reading.

It would be most appropriate that we honor and preserve the memory of this noted Pasadenan by designating his house as a city landmark.

Sincerely,

John Ripley

7/25/2005
6.A.(8:00 P.M.)

7/25/2005

Jomsky, Mark

From: Winder, Mary Jo
Sent: Monday, July 25, 2005 9:35 AM
To: Jomsky, Mark
Subject: FW: (no subject)

From: Buphasincharoen@aol.com [mailto:Buphasincharoen@aol.com]
Sent: Thursday, July 21, 2005 3:58 PM
To: Winder, Mary Jo
Subject: (no subject)

i support the idea to preserve the charles francis saunders home on 580 north lake ave. pasadena as a historic landmark. thank you from bupha sincharoen 414 north lake ave. pasadena. 626 744 0447

7/25/2005
6.A. (8:00 P.M.)

7/25/2005