

LECTION

Morgan, Julia and Arthur Byne, Dec 1925

5-A-44-17

Los Angeles Examiner

OFFICE OF THE PUBLISHER
BROADWAY AT ELEVENTH ST., LOS ANGELES

December 9, 1925

Miss Julia Morgan,
Merchants Exchange,
San Francisco, California.

My dear Miss Morgan:

I am returning the photographs and letter from
Byne.

It seems to me that the only good thing in the
Leon House is the staircase and the hall. They seem quite
interesting.

The railing, the post, the columns, the decorated
frieze above the columns and the door frame, all are good.
Otherwise I think the house is severe and not interesting.

The patio has no special interest, -neither relief
posts nor escutcheons, -just simple columns.

We must look up the Ubeda house. It might be pos-
sible to get that one out, and I think we could make an ar-
rangement to pay him only in case we could get it out.

I am not much intrigued by the Penaranda house.
We can get ceilings from various places.

The Cadiz house is late.

I think Mr. Byne had better keep hunting. I am
sure there are many places that are better, but, of course,
the difficulty is in getting good ones out of Spain.

Sincerely yours,

W R Hearst

(Encl.)

ARTHUR BYNE
CALLE DE BONANOVA, 67
EL TERRENO
PALMA DE MALLORCA

11-1-38

C
O for Miss Morgan
P
Y

December 15th, 1925

William Randolph Hearst, Esq.
238 William Street,
New York City,

Dear Mr. Hearst;

At the present moment we are loading the 350 odd cases, comprising the Chapter House and Entrance to Cloister, on railroad cars to be transported to Valencia for embarcation. As it is quite possible that these stones will be divided and shipped in several steamers I have thought it advisable to send the shipping papers directly to your New York office instead of to Miss Morgan (as has always been the custom).

You may then turn these papers over to your own agent or broker in New York and arrange for payment as the shipments come in. Furthermore you may then decide on the most practical method of shipping the cases on to California. Perhaps you can store the shipments as they come under Government Seal and when a sufficient quantity has been brought together ship the lot in a privately chartered steamer direct to San Simeón. However I am sure you need no suggestions from me in this matter.

I am sending a copy of this letter to Miss Morgan so that you will receive it promptly in case you are in California.

Very truly yours,

COPY

ARTHUR BYNE
Calle de Bonanova, 67
El Terreno
Palma de Mallorca

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(Signed) Arthur Byne

C O P Y

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Calle de Bonanova, 67
El Terreno
Palma de Mallorca

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(Signed) ARTHUR BYNE

ARTHUR BYNE
CALLE DE BONANOVA, 67
EL TERRENO
PALMA DE MALLORCA

December 10th, 1925

Miss Julia Morgan,
Merchants Exchange,
San Francisco

My dear Miss Morgan;

As you have undoubtedly observed I have made it a point to send all my correspondence concerning Mr. Hearst's enterprises directly through you. In the few instances where a reply was urgent and I was aware (through correspondence) that Mr. Hearst was in New York I have addressed him there sending you at the same time a copy of the letter.

I have long delayed in answering your letter of October 21st concerning various details of the Monastery. To begin with, owing to a sudden and unprecedented snowstorm in late November the Monastery was unapproachable for nearly three weeks (although work was proceeding on the site). Early in December I was able to make a visit (but under circumstances that were very trying). This is the last visit I shall make during the winter.

Up to the present I have succeeded in boxing the entire Chapter House and entrance to the Cloister and have carted the 350 cases to the nearest railroad siding. Considering the state of the road over which the hauling was done it was no little feat. These cases I have well under cover awaiting the freight cars. It just happens that the district where we touch the railroad is the center of the beet-sugar raising of Spain and as this is the season for uprooting and shipment there is always a shortage of cars.

During the winter I hope to take down all that remains of the Cloister and box the stones and haul them off just as soon as the roads dry after the early spring rains which are torrential in Spain. Fortunately, in view of the fact that access from the outside world to the Monastery is almost impossible during the winter, I have a very good foreman on the spot. It was not easy to secure a competent person to spend a winter in such a God-forsaken spot. On the whole I am very much satisfied with the progress to date and hope that we may continue without interruption.

ARTHUR BYNE
CALLE DE BONANOVA, 67
EL TERRENO
PALMA DE MALLORCA

(Julia Morgan, 2)

I must add, too, that without Mr. Hearst's prompt financial cooperation we could not have made such excellent progress.

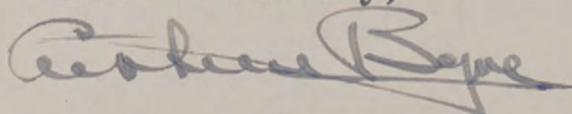
And now as ^{to} the question of shipment; I am aware that in one of my earlier letters I suggested that it might be feasible to hire a small steamer and carry the stones direct to California. Much investigation has proven this inadvisable. To begin with from the financial point of view it is very evident that it would be much cheaper to carry the stone in installments on what steamers that are available. Next if one proposed sending the entire edifice in one boat we on this end would have to guard a veritable mountain of stone pending the completion of the demolition. And, while it would be perfectly possible of course to find storage somewhere, I don't like to take the risk of calling public attention to the matter, as thousands of cases of stone would certainly do. As I have explained before it is the press campaigns in enterprises of this sort that one has to fear most and guard against.

I am well aware of course that shipping in smaller lots will bring up certain difficulties on the American end - that of the U.S. Customs people principally. I have had a certain amount of experience in shipping monuments to America (commencing with the Guilford Inn for I.N. Phelps Stokes fifteen years ago). To be convinced that an edifice really is a work of art and free of duty they are apt to demand to see it in its entirety. However I think I may rely on Mr. Hearst's influence to arrange all that. I shall of course, as an authority on Spanish Art, supply all the necessary documents.

Perhaps it would be a good idea to have Mr. Hearst send me the name of his shipping broker in New York who would receive the cases, tranship them to California, where they would be held under government seal until the shipment was complete. I expect the first lot will sail from Valencia sometime about February 15th. The boxes will go marked with your initials and their respective number.

Taking advantage of this moment to wish a Merry Christmas and Happy New Year, I am,

Yours sincerely,



ARTHUR BYNE
CALLE DE BONANOVA, 67
EL TERRENO
PALMA DE MALLORCA

December 15th, 1925

Miss Julia Morgan,
Merchants Exchange,
San Francisco

My dear Miss Morgan;

I am enclosing herewith 14 photographs of the patio and stairhall of the palace in the Province of León that I mentioned in my letter of November 5th. This material was gathered on my last trip just before coming to Majorca. The cold was so intense and the roads so utterly impassable that I realized that the hour for ceasing travel in the country had struck.

This was the last example described in the above referred-to letter, reference León. Up to the present this strikes me as one of the most favorable of the various projects I submitted. On closer examination the detail proved singularly pure and the style thoroughly Plateresque. Nothing of the exterior is worth while considering - with the exception of the Southern Gallery, photographs of which I include. I have also made a sketch plan which gives an idea of the scale.

On the occasion of my second visit I went over the whole palace with the owner. The documentation dating from 1543 is perfectly intact (involving the usual family squabbles concerning inheritances etc.). Though only the patio, claustral stair, the southern gallery, various portals, some plain ceilings, and a quantity of very good 16th century decorated tiles, would interest us, we would have to purchase the entire edifice (and its site; no ground is involved).

This palace I can turn over to Mr. Hearst for \$35,000 (thirty-five thousand dollars). This includes my services as architect and commissionaire, the making of all the necessary working drawings, superintendance of demolition, packing and shipping, and invoicing. In other words everything but the cost of demolition, packing and transportation.

ARTHUR BYNE
CALLE DE BONANOVA, 67
EL TERRENO
PALMA DE MALLORCA

December 16th, 1925

Miss Julia Morgan,
Merchants Exchange,
San Francisco

My dear Miss Morgan;

You must think me a lively correspondant but I prefer to send distinct matters under separate cover thus avoiding confusion. Now that we are in Majorca I have a little more time to get my affairs in order. Though the truth is we are almost as rushed here as in Madrid for we are under contract to finish three books this winter. Then too I have to make repeated trips to Madrid and the journey out and back always means five or six days.

The present matter under consideration is a Baroque palace in Andalusia, province of Cadiz to be exact. I enclose herewith two photographs which give a fair idea of the building. This was referred to in my letter of November 5th. Reference Cadiz.

Having made the journey, taken the photographs, and corresponded extensively with the owner I feel that I should see the matter through but I find that I am not very enthusiastic over this particular project.

To begin with, though the color of the marble in the patio is a lovely rose tone, the style is rather cold and classic. Furthermore once you have removed the columns of the lower and upper story I can't see that very much is left. All the intervening structure is stucco on brick and for that reason practically impossible to ship. In connection with the patio there is a marble stair, in the same style and color of marble.

When it comes to the entrance portal to the house I find myself more keenly interested - in fact it was the entrance that first drew my attention and which prompted me to investigate the place. It is executed in a darkish stone, in style, it manifests the transition from Renaissance to Baroque. At the level of the second story is a beautiful wrought iron balcony.

ARTHUR BYNE
CALLE DE BONANOVA, 67
EL TERRENO
PALMA DE MALLORCA

(Julia Morgan, 2)

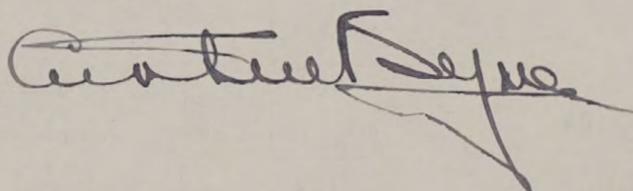
The price for which I can turn this over, including all my professional charges, the making of drawings, and superintendance of packing and shipping is, as I mentioned in my letter of Nov. 5th, \$35,000 (thirty-five thousand dollars). There would remain of course the expenses of demolition, packing, and transportation.

When we compare this palace with that of León sent you a few days ago, both of which come out at the same figure, this one strikes me as very expensive. This is partly explained by the fact that the example under consideration is situated in a fair-sized town and is lived in by a fairly well-to-do person, That of León is isolated and abandoned; in fact if it were better known it would probably claim the attention of the Government as a national monument (León).

I leave it to you and Mr. Hearst to make your decision. Don't feel under obligation to me whatever and if neither suit your purpose say so frankly. I repeat though, I consider the León example a rare opportunity.

Awaiting your reply in this matter, believe me,

Sincerely,



ARTHUR BYNE
CALLE DE BONANOVA, 67
EL TERRENO
PALMA DE MALLORCA

December 26th, 1925

Miss Julia Morgan,
Merchants Exchange,
San Francisco

My dear Miss Morgan;

Returned yesterday from Madrid just in time to present myself for Christmas dinner. I made a hurried trip to where we are embarking the cases of stone on the railroad (a total of 750 boxes). Hearing that the road was in fair condition owing to the excessively cold weather I made a flying trip to the Monastery. The snapshots enclosed herewith show the centering for the vaulting over the cloister walks. The entire Chapter House is now at the railroad siding and a good portion of it is at present en route to the port of embarkation.

The real purpose of this letter is however relative to another matter. For sometime past I have been looking for a chimney-piece suitable for the big room you describe at San Simeón. I think I have found it though it is not altogether certain that the owners will sell it. I refer to the example illustrated in our books SPANISH INTERIORS AND FURNITURE, Vol. II, page 118 (right). I know of no more imposing example in Europe. As seen by the adjacent furniture the opening must be at least eight feet wide. Unfortunately the owners are of a prominent and wealthy family. When asked if they would sell it they smiled and said; "No, unless of course you have some millionaire who is willing to pay a fancy price". And thus the matter stands. The chimney-piece is entirely of stone and dates from the 15th century. I can give you no clue whatever as to what price the family would consider. But if the piece interests you and you are willing to make a high offer for it I will convey it to the owners.

Still another matter. My principal object in this recent trip to the Peninsula was to investigate a set of Gothic choir stalls in an old

ARTHUR BYNE
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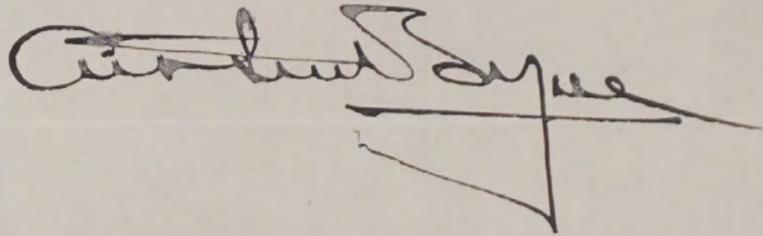
(2)

Monastery in Castile. There are sixty units including the Prior's stall, beautifully and elaborately carved, and dating from 1485. Their present demanding price is \$18,000. I consider this rather high, even taking the period into consideration, but they have been asking \$20,000. Until one approaches with a definite offer in hand I fear nothing better in the way of a price can be hoped for.

If either of the above described objects interest Mr. Hearst I should appreciate a prompt reply.

With kindest wishes from us both for the New Year, believe me,

Sincerely,

A handwritten signature in dark ink, appearing to read "Arthur Byne". The signature is written in a cursive style with a prominent loop at the end. Below the signature, there is a horizontal line that extends to the right and then curves downwards at the end.

COPY

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