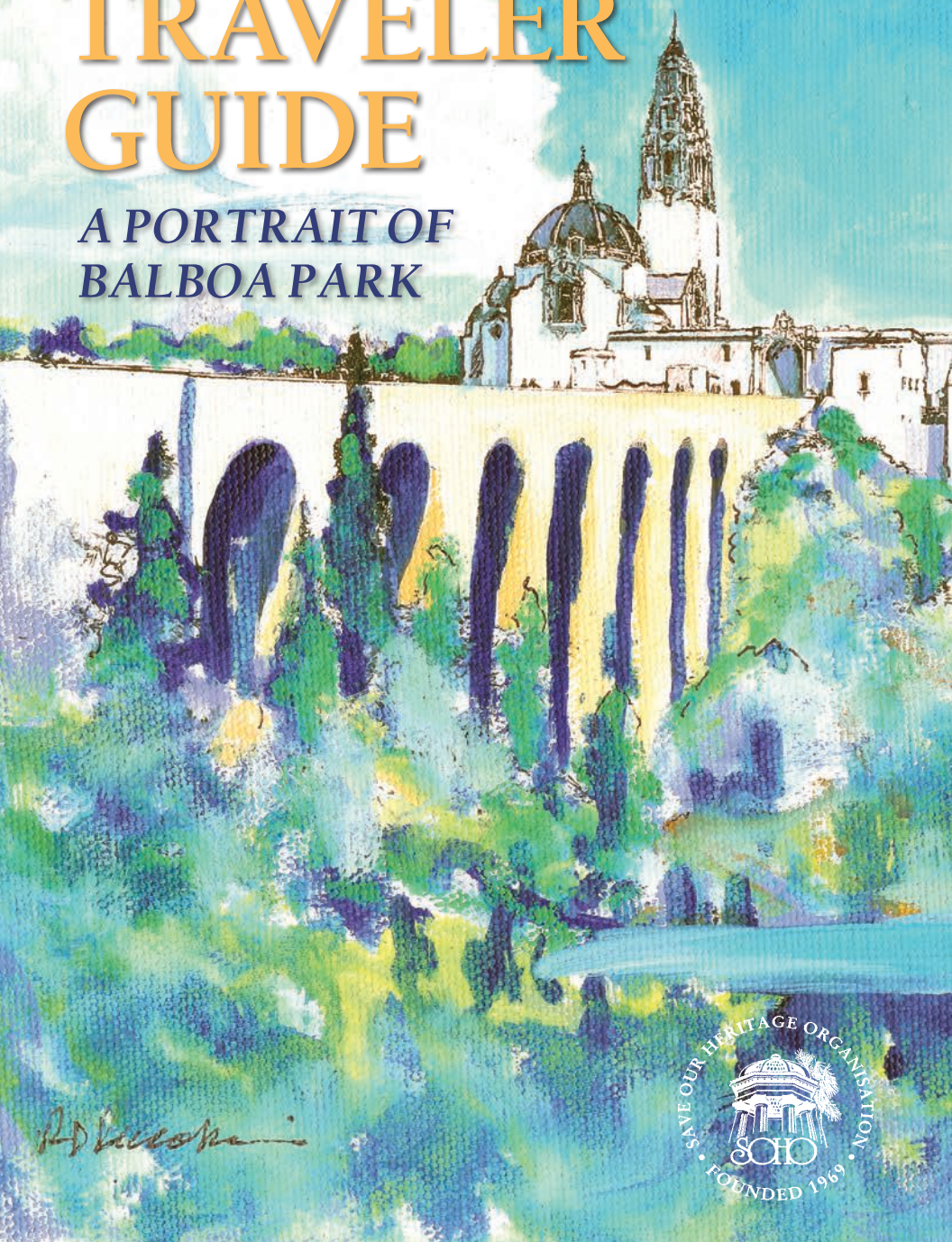


THE ART TRAVELER GUIDE

A PORTRAIT OF
BALBOA PARK



R. D. McCann

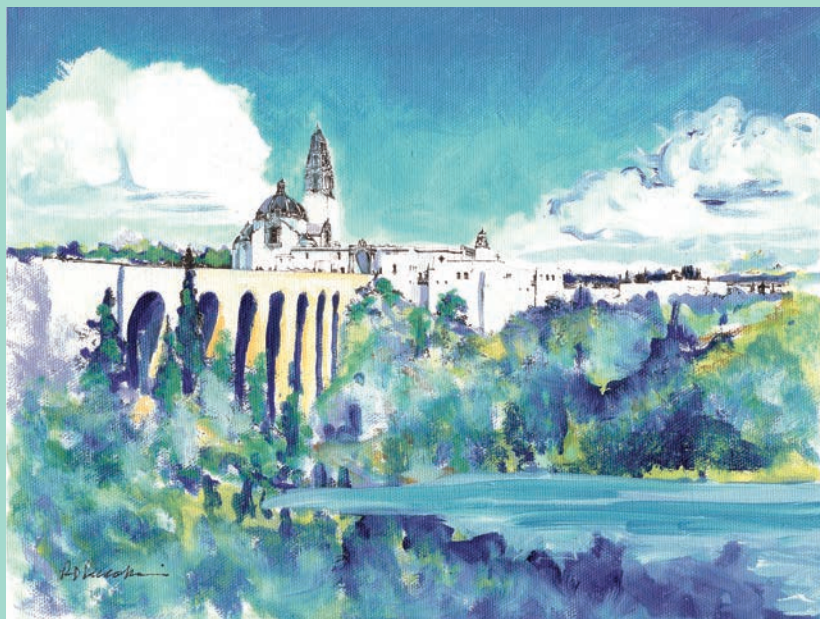


THE ART TRAVELER GUIDE

A PORTRAIT OF BALBOA PARK



ON THE COVER: “Mr. Goodhue’s Dream” (detail of Cabrillo Bridge and the California State Building) by RD Riccoboni®, a.k.a. the Art Traveler. He created all the paintings reproduced in this guide in acrylic on canvas or paper, working in Balboa Park and his San Diego studio (2006-2014). Paintings from Beacon Artworks Collection, ©RD Riccoboni. www.rdriccoboni.com



MR. GOODHUE'S DREAM
Acrylic on canvas, 2012 | 16 x 20 inches

The Art Traveler Guide: A Portrait of Balboa Park

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Edited by Alana Coons. Text by Ann Jarmusch.

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THE ART TRAVELER GUIDE

A PORTRAIT OF BALBOA PARK



Paintings by RD Riccoboni

Forward by Bruce Coons

Executive Director, Save Our Heritage Organisation

Alana Coons, *Editor*

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Martina Schimitschek, *Designer*

Will Chandler and Michael Kelly, *Editorial Consultants*

Second Edition

OUR HERITAGE

P • R • E • S • S

An Our Heritage Press publication to commemorate the Centennial of the 1915 Panama-California Exposition, and to promote the preservation and celebration of historic Balboa Park in the heart of San Diego.



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Foreword

THE ROMANTIC “CITY ON THE HILL” that architect Bertram Grosvenor Goodhue designed for parched and dusty Balboa Park a century ago captivated millions of visitors to the 1915 Panama-California Exposition. The richly ornamented Mexican and Spanish Colonial-style buildings interlaced with requisite courtyards, formal and cascading gardens, gleaming tiled domes and refreshing fountains combined into a dream world.

One hundred years later, the park’s allure has only grown stronger. Leading cultural institutions now occupy the former exposition buildings, specialized gardens have multiplied and recreational facilities are more diverse. Any time of the week, you’ll find both residents and visitors from around the world enjoying this inspiring resource.

Many of the 1915 Exposition buildings were constructed of lath and plaster, as they were meant to be temporary. Only a few structures—Cabrillo Bridge, California Quadrangle, Spreckels Organ Pavilion and New Mexico Building—were designed to be permanent. Later, when city officials condemned the temporary buildings, residents protested. Today, these grand buildings, gardens and groves are the cultural heart of San Diego.

For decades, San Diegans—including members of the Committee of One Hundred and Save Our Heritage Organisation—have fought passionately and effectively to preserve or reconstruct much of the park’s historic architecture and corresponding open space.

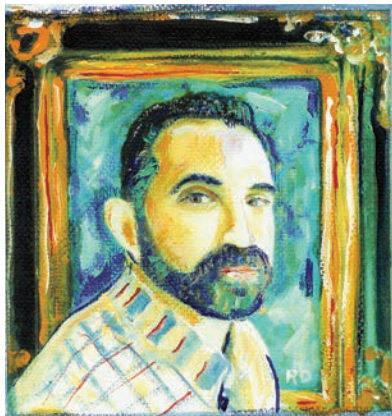
To commemorate the 1915 Exposition Centennial, SOHO is collaborating with RD “Randy” Riccoboni, one of San Diego’s finest artists and preservationists, to bring you this special, art-filled guide and keepsake. From your armchair, bicycle, park tram window or on foot, you’re invited to visit, and revisit, Balboa Park’s fabled buildings, plazas, gardens and canyons—all through Randy’s brilliant paintings. We think you’ll agree he offers a contemporary perspective and memorable insights into one of our nation’s most historic urban parks.

Bruce Coons

Executive Director

Save Our Heritage Organisation

San Diego, California



PAINT A SELFIE
Acrylic on paper, 2014 | 8 x 9 inches

Meet the Art Traveler

RD “RANDY” RICCOBONI is a native Californian with a strong local and international following for his accomplished artwork. For years, this self-taught artist has followed his passion for preservation and “saved” historic places in his way: Randy paints their portraits with vigor and expressiveness that reflect his own boundless energy.

He’s also a thoughtful, persuasive advocate in person. “Many of the places we all love are fragile or not protected,”

he says. “Then when they are gone, we wonder what happened.”

Highly attuned to his surroundings, Randy has earned his chosen moniker, the Art Traveler. Since he was a teenager, he has sketched or photographed historic buildings and landscapes; later, he began painting them. These days, usually in his San Diego studio, he uses his studies to create accomplished, often brilliantly colorful paintings of landmarks.

Randy approached Save Our Heritage Organisation about producing this special Centennial guide to Balboa Park after SOHO’s many successful preservation campaigns caught his attention.

“These paintings are my gift for all to enjoy as you explore and learn about our venerable and internationally loved Balboa Park,” Randy says. “I hope my work inspires San Diegans to take care of our city jewel so that future generations may also experience its rich art, architecture and gardens for their enjoyment, well being and education.”

He also observes that when someone has experienced a landmark in person and then sees it in one of his paintings, “there’s an emotional connection... That building or place becomes part of the person’s individual heritage. And if that place becomes threatened, the person is likely to be moved to stand up and protect it.”

Ready with a camera or sketchbook, Randy heads to Balboa Park several times a month. “For me, Balboa Park is a work of art and a place of muses,” he says. “No matter what the season or time of day, I think it’s a magical place.”


For more about Randy’s work, log on to www.rdriccoboni.com or visit his studio at Beacon Artworks Gallery in San Diego (www.beaconartworks.com). 

The Story of Balboa Park

IN 1868, SAN DIEGO CIVIC LEADERS set aside 1,400 scrubby acres north of downtown and called it City Park. The arid mesas remained virtually untouched until 1892, when Kate Sessions, one of San Diego's pioneering nursery owners, offered to plant 100 trees annually in the park in exchange for the use of 32 acres. Sessions, who eventually became known as the Mother of Balboa Park, used the acreage for her commercial nursery.

In 1910, during bleak economic times, park commissioners helping to plan the 1915 Panama-California Exposition changed City Park's bland name to Balboa Park in honor of the Spanish explorer Vasco Nuñez de Balboa, the first European to see the Pacific Ocean. Today, the park's stunning original, late Baroque Churrigueresque-style buildings and arcades, blossoming gardens and landscaped vistas are recognized far and wide as San Diego jewels. They also form a National Historic Landmark District.

During the Great Depression, San Diegans rallied again to promote the city internationally by staging another grand event, the California Pacific International Exposition. In time for the 1935 opening, San Diego architect Richard S. Requa repaired and remodeled many of the 1915 buildings and oversaw the design of more than 50 new ones.

Bertram Goodhue, the 1915 Exposition architect, and Requa were chosen partly because they were nationally admired authorities on the historical architecture of Spain and its American colonies. Their designs for the San Diego expositions dramatically evoked the grandeur and romance of buildings they'd studied or seen during their travels in Mexico, Spain and Latin America. Expanding into the Palisades area, south of El Prado, Requa called for a collection of buildings in sharp contrast to those of 1915: Southwest architecture derived from ancient Aztec forms, Native American pueblos and the then-popular Art Deco style. These structures surround the Pan American Plaza (currently a large parking lot). Since 1915, the park has evolved into an architectural feast, botanical encyclopedia and home to San Diego's premier concentration of art, cultural and science museums. 

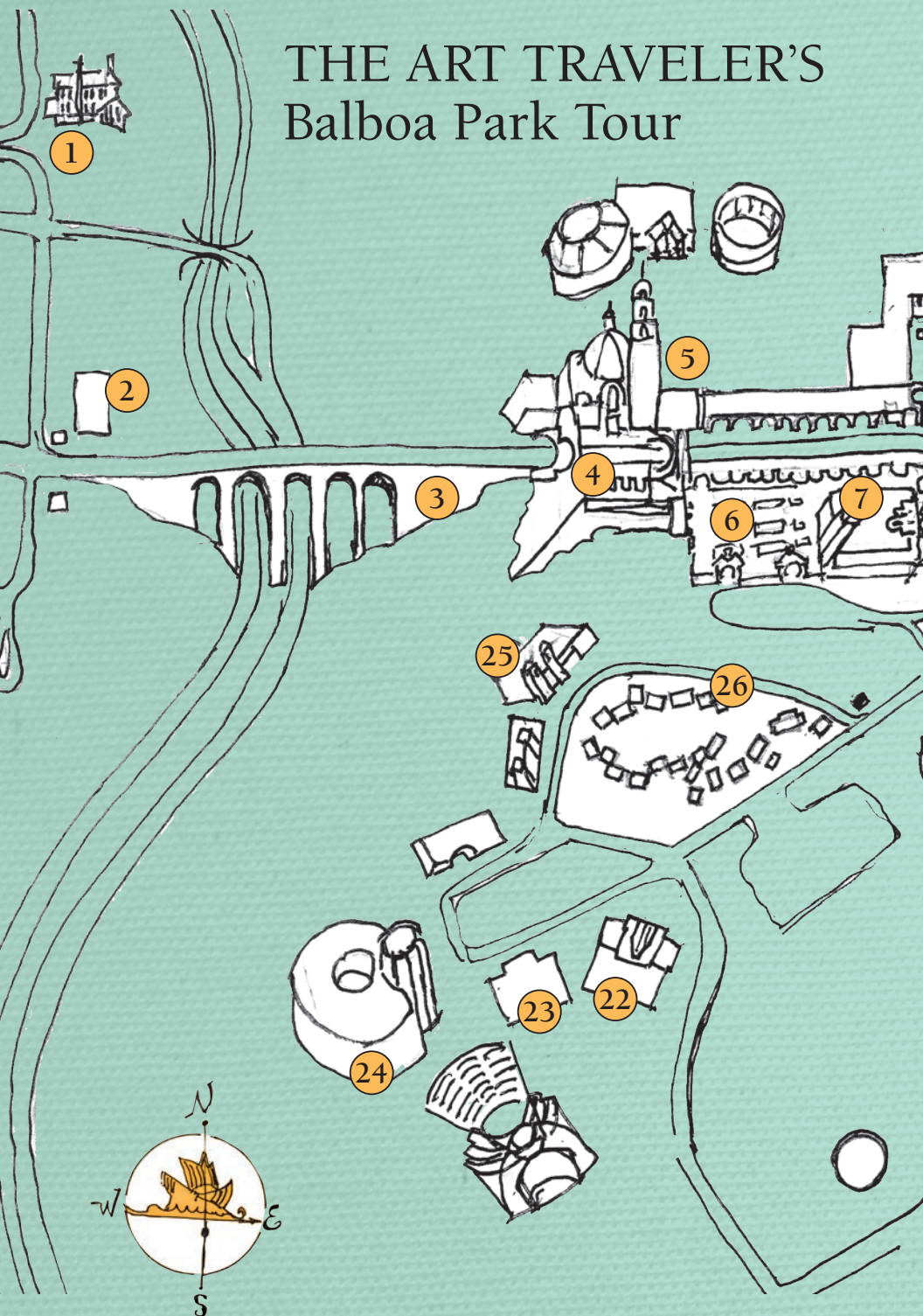


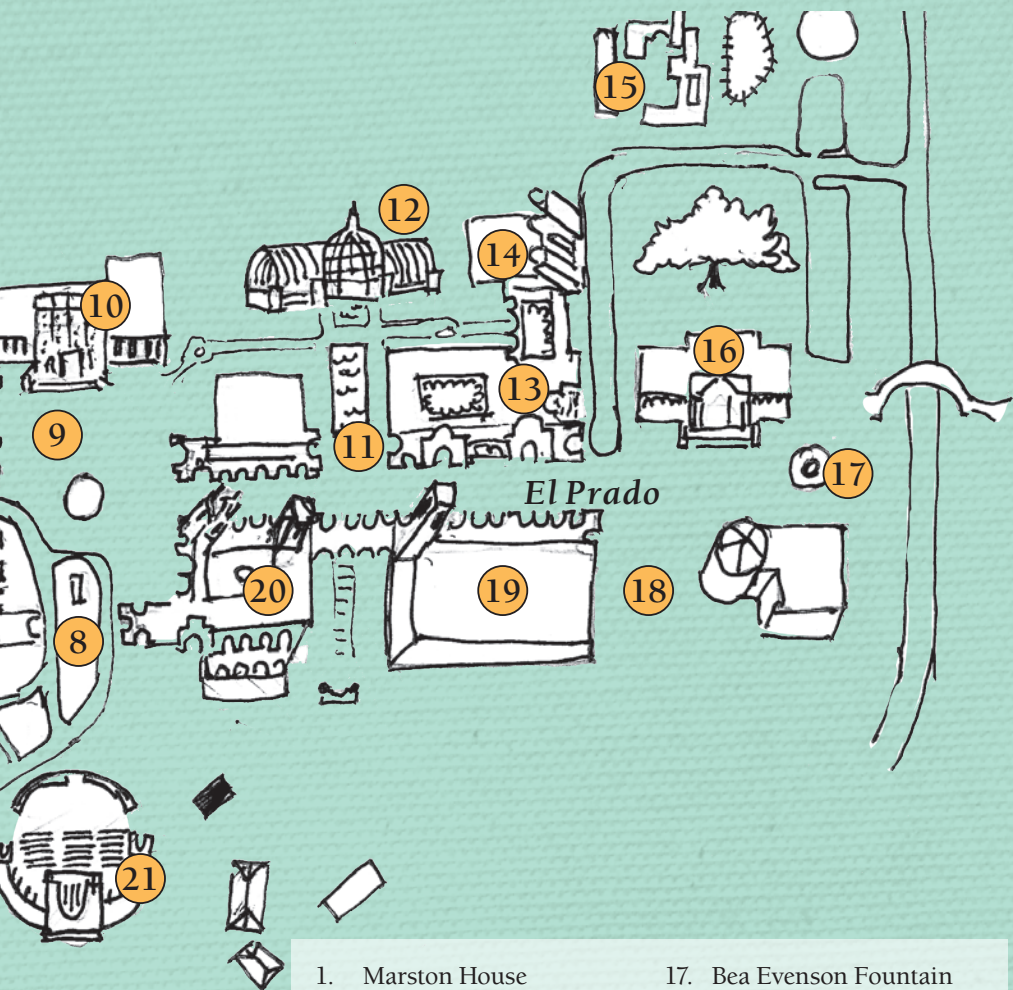
NIGHT MUSIC

Acrylic on canvas,
2014

15 x 32 inches

THE ART TRAVELER'S Balboa Park Tour





- | | |
|---|---|
| 1. Marston House | 17. Bea Evenson Fountain |
| 2. Bowling Green | 18. Zoro Garden |
| 3. Cabrillo Bridge | 19. Casa de Balboa |
| 4. Altantic Pacific Arch | 20. House of Hospitality |
| 5. California State Building
(Museum of Man) | 21. Spreckels Organ Pavilion |
| 6. Alcazar Garden | 22. Federal Building
(Hall of Champions) |
| 7. House of Charm | 23. Municipal Gymnasium |
| 8. El Cid | 24. Ford Building (Air and
Space Museum) |
| 9. Plaza de Panama | 25. New Mexico Building
(Balboa Park Club) |
| 10. Museum of Art | 26. House of Pacific
Relations (International
Cottages) |
| 11. Lily Pond | |
| 12. Botanical Building | |
| 13. Casa del Prado | |
| 14. Casa del Prado Theatre | |
| 15. Spanish Village | |
| 16. Natural History
Museum | |

Tour is accessible by wheelchair



MARSTON HOUSE
Acrylic on canvas, 2011 | 16 x 20 inches

Marston House Museum and Gardens (1904-05)

3525 Seventh Avenue (access from Park Boulevard via Upas Street)

THIS FIVE-ACRE ESTATE at the lush, rolling northwest corner of Balboa Park was created by the visionary George W. Marston, a San Diego merchant, preservationist and philanthropist, and shared with his wife, Anna Gunn Marston, and their five children. Their three-story mansion rises amid towering old trees, a formal garden with a tea house and a sweeping front lawn. Built of brick, redwood and stucco, it is the finest remaining example of the work of Hebbard & Gill, San Diego's most prominent architecture firm at the time and one of California's finest representatives of the Arts and Crafts movement.

A strong backer of the Progressive Movement, George Marston was an ardent supporter and protector of Balboa Park's development for the common good.

Daughter Mary G. Marston bequeathed the family's estate, which is listed on the National Register of Historic Places, to the city of San Diego in 1987. Today,



MARSTON
HOUSE
GARDEN
Acrylic on
canvas, 2011
16 x 20 inches

SOHO operates the property as a house museum, public garden and site for special events. The carriage house, designed by Hebbard & Gill to complement the mansion, is now open as the Museum Shop.

Style 1900 magazine recognized the Marston House Museum and Gardens as one of the country's top 25 American examples of Arts and Crafts architecture. 🌱

Bowling Green (1932)

Between Founder's Plaza and the Cabrillo Bridge

TWO REGULATION-SIZE grass bowling greens date to 1932, the year after the founding of the San Diego Lawn Bowling Club. The game itself hails from antiquity, based on depictions found on ancient vases and plaques. Teams of two to four face off several mornings a week with bowls (not balls) that are not quite round, so they roll unpredictably. 🌱



BOWLING LAWN
Acrylic on canvas, 2006 | 16 x 20 inches



CABRILLO BRIDGE
Acrylic on canvas, 2011 | 24 x 30 inches

Cabrillo Bridge (1915)

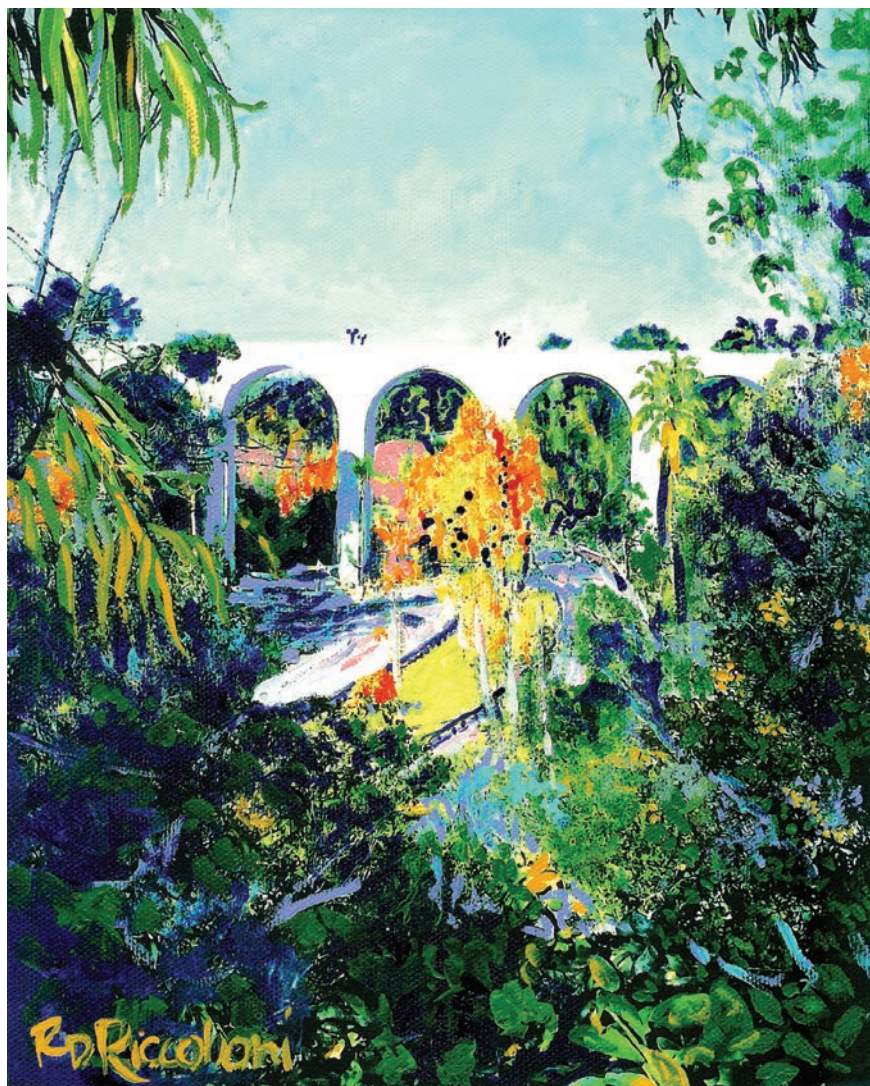
From Sixth Avenue, turn east at Laurel Street

RISING 120 FEET above Cabrillo Canyon, Cabrillo Bridge makes possible the stirring panoramic views at the western entrance to Balboa Park that architect Goodhue envisioned for the 1915 Exposition and beyond. The concrete bridge leads east to the welcoming Atlantic Pacific Arch, which in turn opens onto the California Quadrangle, home of the California State Building, now the San Diego Museum of Man.


The seven-arched, cantilevered Cabrillo Bridge was the first of its kind in California. In form, if not construction, it may have been inspired by a historic Roman bridge or Spanish viaduct. Frank P. Allen, Jr., the 1915 Exposition's Director of



LAMPPOST
Acrylic on canvas, 2014
8 x 10 inches



AUTUMN IN CABRILLO CANYON
Acrylic on canvas, 2014 | 8 x 10 inches

Works and an architect, engineer and contractor, developed this concept and hired Thomas B. Hunter, a San Francisco engineer, to handle or work with him on the scenic bridge's engineering and design details. Built mostly by hand by intrepid workers on scaffolding, the bridge has hollow "legs" reinforced with steel and resting on concrete caissons. It was recently retrofitted to meet today's seismic standards. 



Polserchani


Atlantic Pacific Arch (1915)

El Prado

VISITORS CROSSING CABRILLO BRIDGE from the west to reach the park's historic center pass through an impressive arch. This ceremonial entrance signaled to visitors the start of their exposition experience in a transformed park, and began the grand procession along El Prado that Goodhue envisioned. Carleton Monroe Winslow, Goodhue's resident project architect, described this arch as "the most impressive and dramatic [entrance] for the visitor's first view."

The City of San Diego's official seal crowns the arch and features numerous symbols, including twin dolphins facing in opposite directions. Their flukes are bound together, to symbolize the Panama Canal's unprecedented joining of the Atlantic and Pacific oceans. Just below the seal, a pair of exquisitely carved, reclining human figures—drawn by Goodhue and executed by the well-known New York sculptor, Furio Piccirilli—also represent the canal's marriage of the two oceans.

Both Winslow and Piccirilli were highly accomplished in their respective fields and both had roots in Italy. Architect Winslow grew up in a working-class family in Maine and had to leave school to work. Born in Italy, Piccirilli was one of six brothers who joined their father in the art and craft of sculpting clay models and stone carving. Each acquired individual specialties in carving architectural reliefs and sculptures, and at least five of the brothers worked on the park's architectural sculptures and ornament. They also were renowned for carving Abraham Lincoln's statue at his national memorial and the New York Public Library's lions. Furio Piccirilli eventually moved back to Italy.

Winslow worked in Chicago and then New York City, where he borrowed \$500 to travel to Italy. While touring, Winslow was hired to help restore a villa near the town of Capri. This experience with historic Mediterranean architecture led to his being hired by Goodhue when he returned to New York. 



THE WESTERN CEREMONIAL
GATEWAY

Acrylic on paper, 2014
16 x 20 inches

ATLANTIC PACIFIC ARCH

Acrylic on paper, 2014 | 16 x 24 inches



CALIFORNIA STATE BUILDING
Acrylic on paper, 2013 | 24 x 32 inches

California State Building (1915)

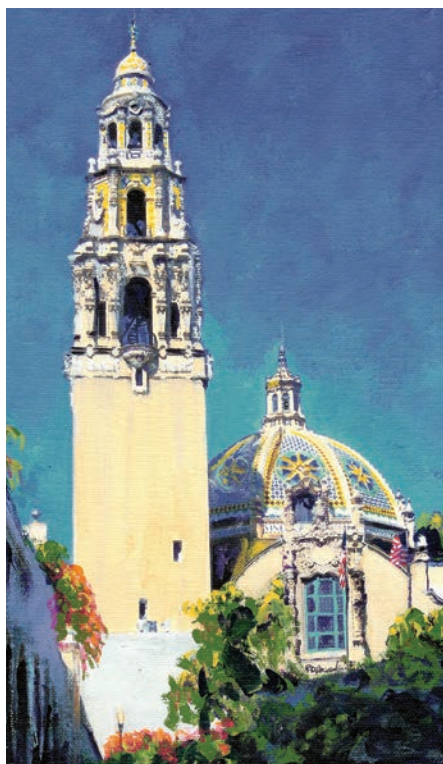
Now the San Diego Museum of Man

1350 El Prado

THE MAJESTIC CALIFORNIA STATE BUILDING with its 200-foot-tall tower can be seen throughout the park and beyond, even by airline passengers. This stately building is one of two that Goodhue designed for the 1915 Exposition. The other is the Fine Arts Building; the two structures anchor the north and south halves of the California Quadrangle. Goodhue used modern techniques and materials that would endure, such as structural steel and cast concrete. He correctly envisioned this lavishly decorated, Churrigueresque-style complex as a permanent city landmark.

Architecturally, the building is a study in contrasts: smooth walls frame a richly decorated shadow-catching frontispiece and tiered bell tower, which was silent until 1946, when its first carillon was installed. Goodhue favored late Baroque ornamentation and combined ornate ecclesiastical styles of Colonial Mexico and Spain.

Imposingly churchlike, the California State Building captures attention with its ornate frontispiece that pays homage to California and San Diego through symbols, such as seashells and floral garlands. Among the historic figures portrayed is Juan Rodríguez Cabrillo, the Portuguese explorer who claimed San Diego Bay for Spain in 1542. The likeness of Father Junípero Serra, the Spanish missionary and founder of the California Mission system that includes San Diego's Mission de Alcalá, watches park visitors from the entry façade's apex. The California China Products Company in National City made the glazed tile for the brilliantly colored domes capping the large rotunda and the bell tower. Atop the tower, a weathervane shaped like Cabrillo's ship forever sails across the sky. 🌿



CALIFORNIA TOWER FROM
SCULPTURE GARDEN
Acrylic on canvas, 2008 | 16 x 20 inches



FOUNTAIN AT ALCAZAR GARDEN
Acrylic on paper, 2014 | 16 x 20 inches

Alcazar Garden (1935)

El Prado, west of the House of Charm

RICHARD S. REQUA, a master architect, visited Alcázar Palace in Seville, Spain, during the late 1920s, and for the 1935 California Pacific International Exposition, he redesigned the 1915 Los Jardines de Montezuma into the romantic, walled Alcazar Garden, adding eight tiled benches and two fountains. As you would expect, given the source, Requa used exotic Moorish shapes and colors in the glazed tile patterns. Riotous combinations of turquoise, yellow and green tiles embellish its fountains, benches and walls. A slightly elevated, tiled pergola along the garden's western wall provides a quiet viewing platform or retreat for appreciating the many geometric flower beds edged in still more colorful tile. The historic tiles are fragile, so some have been restored or replicated by experts. Thousands of brilliant flowering plants come and go, on seasonal parades that keep this popular garden a perpetual surprise. 🌸

House of Charm *(reconstructed, reopened in 1996)*

*Now the Mingei International Museum and San Diego Art Institute
1439 El Prado*

INITIALLY, THE INDIAN ARTS BUILDING stood on this site, designed for the 1915 Exposition by Carleton M. Winslow, Goodhue's resident architect. Native American artifacts—on loan from the Smithsonian Institution in Washington, D.C., and the School of American Archaeology in Santa Fe, N.M., many of them newly collected in the Southwest for the exposition, thanks to San Diego backers of what would become the Museum of Man—were shown under skylights in this cavernous hall. In 1916, it became the Russia and Brazil Building, due to new exhibitors. Still another persona arrived for the 1935 Exposition: the House of Charm. More than 40 commercial exhibitors offered “Products of Interest to Women” here, such as fashions, beauty aids, fabrics and furnishings.

Winslow borrowed and blended architectural elements from many sources. The House of Charm's most distinguished façade features a pair of simulated turrets and unmatched belfries, and faces the House of Hospitality to the east. The Shrine of Our Lady of Guadalupe, a church in Guadalajara, Mexico, inspired this signature façade. At the west entrance, a square tower, based on one at the Church of Santa



EL CID AND HOUSE OF CHARM
Acrylic on canvas, 2011 | 16 x 20 inches

Catarina in Puebla, Mexico, is crowned with a small tiled dome, a tiny salute to the showy domes on the California State Building. This dome can be seen from Alcazar Garden, which hugs the House of Charm's western façade.

Before the Indian Arts Building/House of Charm was demolished in the mid-1990s, it was the last remaining barnlike hall from 1915. Reconstruction of the House of Charm was limited to its exterior, while custom interiors were created for two institutions that present visual art and international crafts.

A monumental equestrian sculpture of El Cid stands southeast of the House of Charm. The 23-foot-tall bronze is the work of Anna Hyatt Huntington. She once lived in Redding, Conn., where RD Riccoboni, the Art Traveler, grew up amid bronze human and animal heroes Huntington exhibited in town. 🌿



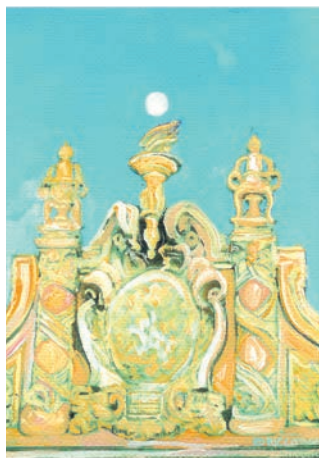
PAST, PRESENT AND FUTURE, PLAZA DE PANAMA
Acrylic on paper, 2014 | 12 x 24 inches

Plaza de Panama (1915)

El Prado, in front of the San Diego Museum of Art

FANCY FESTIVITIES, PERFORMANCES or just a simple snack enjoyed at a new café table in this large plaza seem especially sweet, now that more than 60 parking stalls were eliminated in 2013. The Plaza de Panama, a 1915 focal point of the exposition staged to honor the opening of the Panama Canal, was initially reserved for large crowds and pedestrians headed every which way in the park.

Finally, after being unattractively clogged with parked cars for decades, the 1.5-acre plaza is once again a rendezvous spot or place to sit with refreshments, a book or a guitar. The Museum of Art once again becomes a dramatic and stunning backdrop. At the crossroads of El Prado and Presidents Way, the open plaza has regained splendid




FULL MOON OVER THE PLAZA
Acrylic on paper, 2014 | 8 x 10 inches



RELAXING IN THE PLAZA SUN
Acrylic on paper, 2014 | 16 x 20 inches

east-west views along El Prado and enticing views southward, to the Spreckels Organ Pavilion.

In 1995, in hopes of providing an appropriate and pleasing alternative to the sea of parked cars, the late Mary Elizabeth North and her daughter, Mary Gaylord North, commissioned the plaza's central tiled fountain as a gift to San Diego. 

San Diego Museum of Art (1926)


1450 *El Prado*

THE FOUNDING OF THE FINE ARTS GALLERY, as it was first called, grew out of a wide-ranging art exhibition organized for the 1915 Exposition. San Diego and California artists' works were shown along with paintings by members of the edgy Ashcan School, led by Robert Henri and European masters such as Edgar Degas and Claude Monet. Less than a decade later, Appleton S. Bridges, a San Diego businessman and civic leader, offered to pay for a permanent public art museum. He hired William Templeton Johnson, one of San Diego's most distinguished and versatile architects, to design the building. When construction began in 1924, the museum replaced the 1915 Exposition's Sacramento Valley Building.

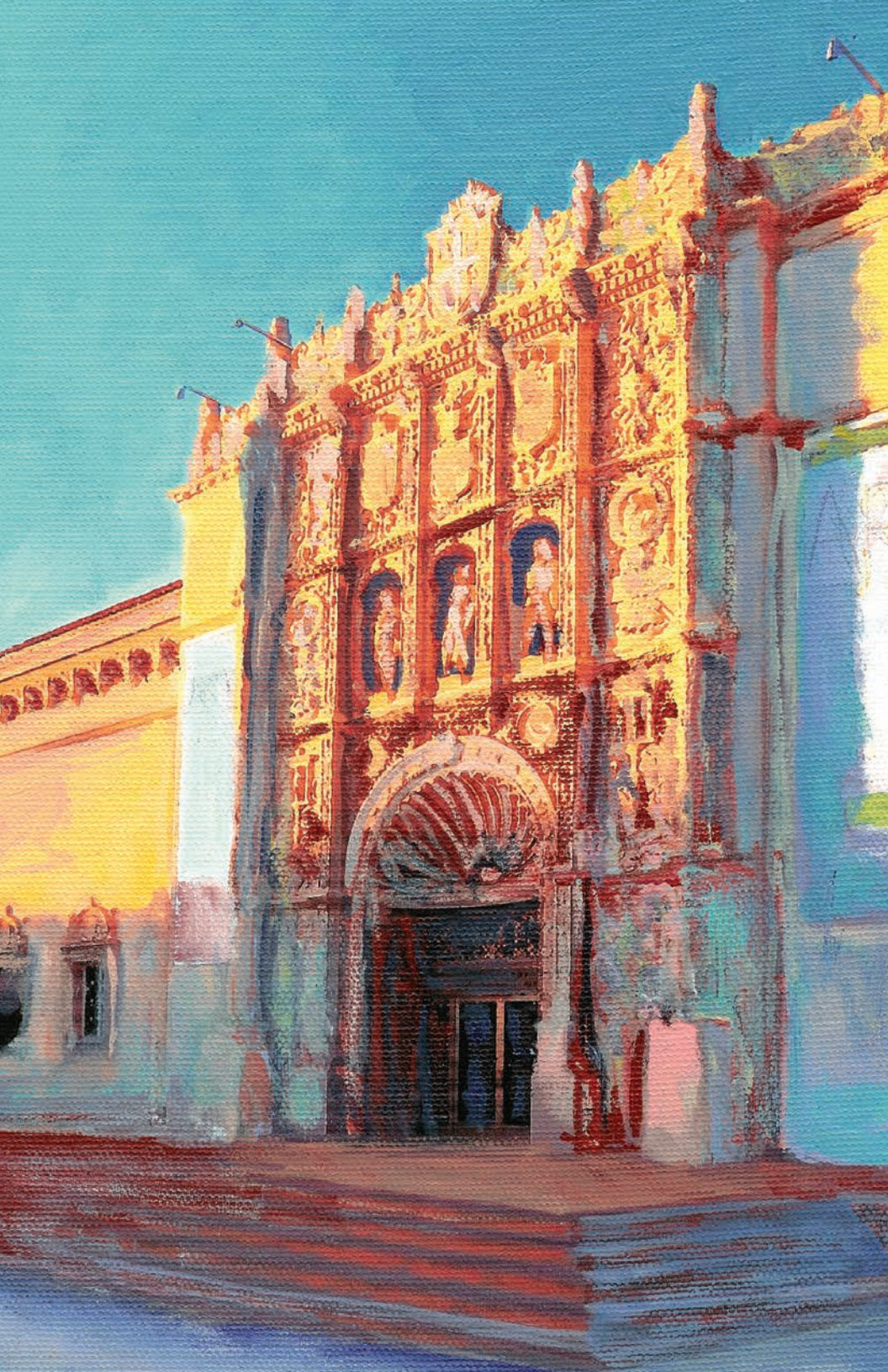
Fluent in a variety of historic styles, Johnson studied architecture in Paris and traveled to Spain, Italy and Mexico. He chose to break with Goodhue's 1915 pastiches of later Spanish Colonial and Mexican architecture, instead taking a Spanish Renaissance landmark as his model for the new San Diego art museum.

Once inside, visitors are treated to a magnificent two-story space, with a central fountain and symmetrical double staircase that leads to the second-floor galleries. On the front façade, life-size figures portray the Spanish master painters Velázquez, Murillo, Zurbarán and El Greco, and heraldic emblems represent Spain, the United States, California and San Diego.

Although the museum collection is international in scope, San Diego's Spanish heritage may have prompted important acquisitions of works by Goya, El Greco, Murillo, Sorolla and Zurbarán. Other highlights include the Edwin Binney 3rd Collection of South Asian paintings; Italian paintings by Fra Angelico, Giorgione and Veronese; the Baldwin Collection of works by Toulouse-Lautrec; and 20th-century art by Deborah Butterfield, Robert Irwin, Georgia O'Keeffe and Frank Stella.

The May S. Marcy Sculpture Court and Garden, in a grassy area bounded by the museum, Panama 66 restaurant and bar and El Prado, showcases and occasionally rotates a selection of the museum's monumental, modern works. The sculptors include Henry Moore, Barbara Hepworth, Alexander Liberman, George Rickey and others. 

ART MUSEUM BUILDING
Acrylic on canvas, 2011 | 16 x 20 inches





REFLECTING POOL/BOTANICAL BUILDING
Acrylic on canvas, 2006 | 16 x 21 inches


Botanical Building and Lily Pond (1915)

1549 El Prado

ONE OF BALBOA PARK'S most popular attractions was nowhere to be found on the list of projects approved for the 1915 Exposition. Until, that is, Alfred D. Robinson, founder and president of the San Diego Floral Society and a major begonia grower, suggested building a lath house and filling it with botanical treasures from around the world.

Carleton Winslow, Goodhue's on-site project architect, designed a redwood-and-steel lath structure that required 70,000 linear feet of redwood. A central 60-foot-tall lath dome crowns its pair of barrel-vaulted wings. Original Spanish Colonial-style ornament was removed years ago, but a row of stucco arches—an echo of the arcades along El Prado—remain. The arches help direct visitors to a pair of domed entryways. A major restoration is in the works now, reconstructing the missing elements.

During the exposition, canaries and other song birds flitted and warbled in cages suspended among the greenery. Then as now, banana and palm trees flourished, along with orchids and other exotic plants. The redwood slats filter natural light, protecting plants and people from sunburn. Today, you'll find more than 350 plant species—from the edible to the carnivorous.

The oblong Lily Pond beautifully showcases the symmetrical Botanical Building. Enchanted by reflecting ponds he saw in Persia, Goodhue liked to include them in his projects. Later, striking koi and carp joined the water lilies and, originally, other blooming aquatic plants. The romantic lath structure and pond are among Balboa Park's most photographed features. 



REFLECTIONS - TWO TOWERS
Acrylic on canvas, 2006 | 16 x 20 inches



CASA DEL PRADO COURTYARD
Acrylic on canvas, 2005 | 16 x 20 inches

Casa del Prado and Casa del Prado Theatre

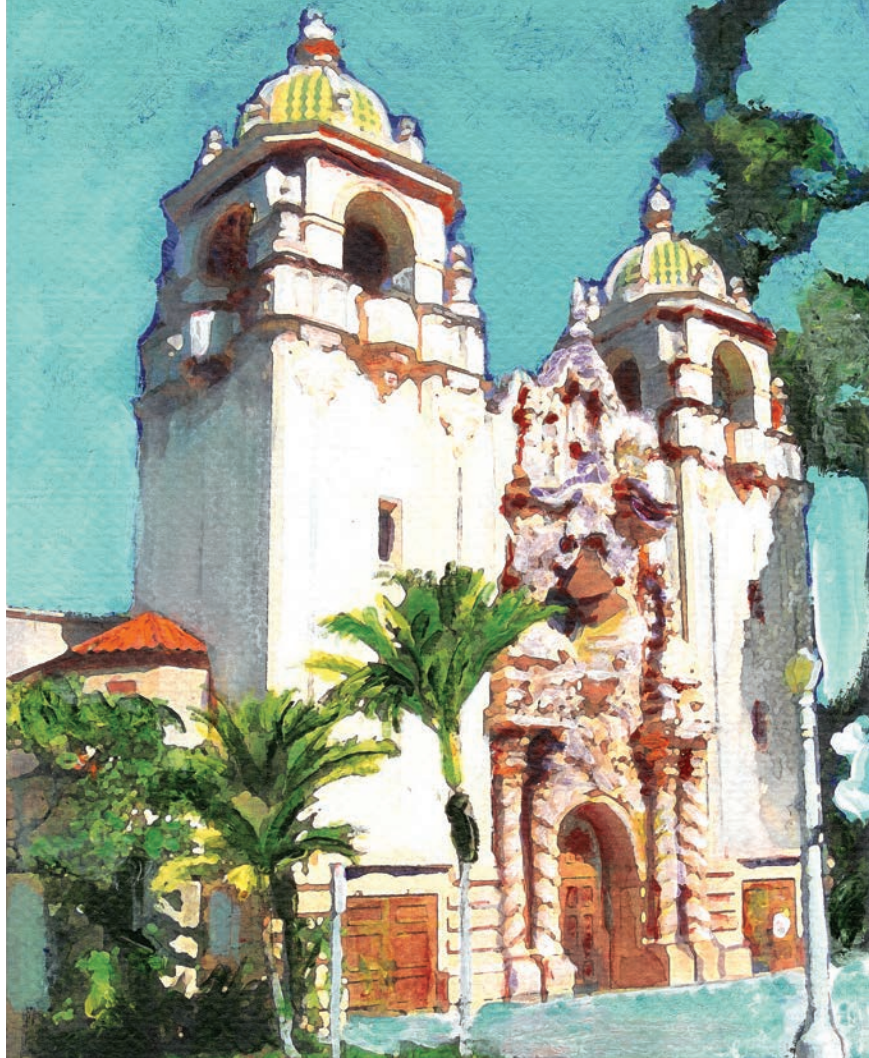
(Reconstructed 1971, based on 1915 building)

1650 El Prado



WALKING THE ARTIST TRAIL
Acrylic on canvas, 2014
36 x 48 inches

EAST OF THE BOTANICAL BUILDING are rebuilt structures with open-air courtyards and a new name: Casa del Prado. The 1915 Exposition's Varied Industries and Food Products Building originally occupied this corner, facing El Prado (with an arcade, rebuilt in 1971) and Village Place. Over decades, this deteriorating hall survived many changes in name and use before it could be patched no more and was ordered closed. Planning for San Diego's 200th birthday in 1969, prompted the city to secure funding and private donations



CASA DEL PRADO THEATRE
Acrylic on canvas, 2006 | 16 x 20 inches

for reconstruction. In 1973, the Committee of One Hundred, a nonprofit group dedicated to preserving Balboa Park's historic architecture, gardens and public spaces, transformed one of the courtyards into the Panama-California Sculpture Court. Among the artifacts the group saved when the 1915 building was razed are 15 ornamental plaster pieces. The three male figures on pedestals are the 1924 models used to form the concrete casts of Spanish artists Murillo, Zurbarán and Velázquez that appear above the Museum of Art's entrance.

Casa del Prado's rooms are home to performing arts groups, garden clubs, the San Diego Floral Association and San Diego Junior Theatre. The outdoor spaces—the courtyards and arcade—accommodate large special events. 🌿



Spanish Village Art Center (1935)

1770 Village Place


THIS QUAIN, RUSTIC ARTISTS' ENCLAVE is meant to recall the Spanish villages that inspired Requa, the 1935 Exposition architect, when he visited Andalusia, but it seems he had mixed feelings about this working artists' village. In late 1935, he wrote to exposition officials complaining that it was little more than a stage set. By 1937, Requa held a broader view wrapped around a barb directed at Goodhue and his architects. Requa wrote that Spanish Village portrayed "the simple and unpretentious type of building" he'd



SPANISH VILLAGE

Acrylic on paper, 2014 | 16 x 22 inches

studied in Spain and suggested “perhaps” his architecture more completely expressed “the masses and their civilization in Spanish-Colonial times than the monumental architecture along El Prado.”

Enter the organically shaped courtyard and you’ll discover a warren of studios and galleries rented by artists’ groups specializing in ceramics, glass art, prints, watercolor paintings, jewelry, sculpture and more. Live art demonstrations and weekend art-and-crafts sales fill the courtyard with people and art. Little of the original building fabric of this enclave survives, unfortunately, but artists, being artists, have made their unmistakable mark on it. Brilliant paint colors accent architectural elements such as doors, window frames and a patchwork of paving stones. 



NATURAL HISTORY MUSEUM
Acrylic on paper, 2014 | 16 x 20 inches

San Diego Natural History Museum (1933, expanded 2001)

1788 El Prado

THIS MUSEUM'S ROOTS reach back to 1874, when amateur naturalists founded the San Diego Society of Natural History. In 1917, the group bought the Nevada Building, one of the “temporary” 1915 Exposition structures in Balboa Park, settled in with their growing collections and library, and the San Diego Natural History Museum opened its doors. After two more moves in the park, the museum was approaching its 50th anniversary. Leaders recognized the need for a permanent museum building and commissioned William Templeton Johnson, the prominent San Diego architect who had already designed today’s San Diego Museum of Art in Balboa Park, to fulfill their institutional goals. A grant from the La Jolla philanthropist Ellen Browning Scripps and funds raised by public subscription enabled the museum to start construction in

1931, but as the Great Depression worsened, funding dried up. After two years, construction came to a halt. The museum opened in 1933 with just two building sections completed.

In the 1990s a modern addition by architect Bundy Thompson was built amid public outcry. The new glass-and-steel north wing remains visually separate from the historic architecture. Visitors still climb the original grand outdoor staircase to reach the museum's second-floor entrance. Today, the museum focuses on the natural history and biodiversity of the San Diego-Baja California region in its exhibits, programs, public education and research. 🌿

Bea Evenson Fountain (1981)

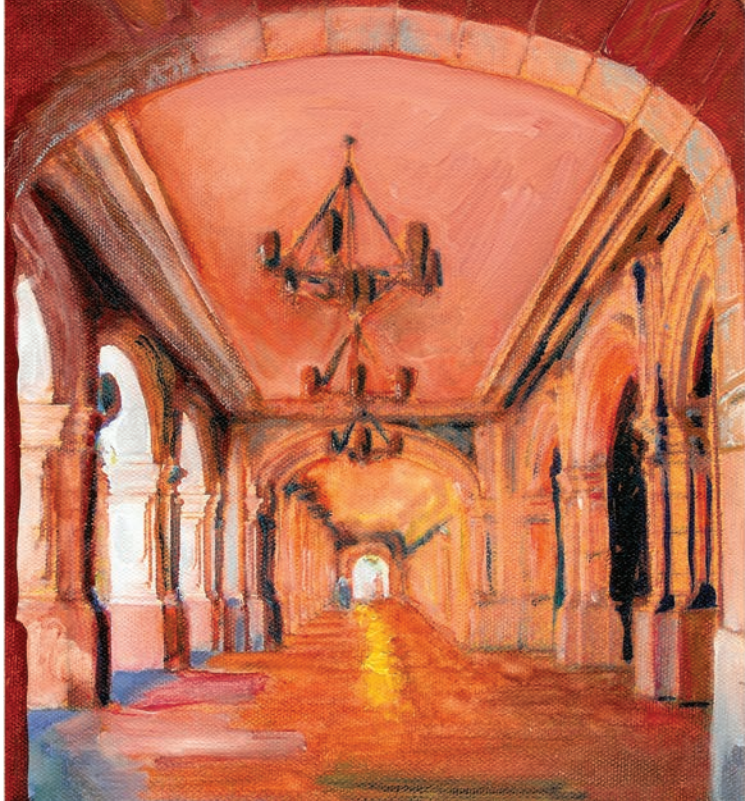
East end of El Prado

LIKE AN exclamation mark of excitement, the Bea Evenson Fountain in Plaza de Balboa at El Prado's eastern terminus (or entrance) is a magnet for people of all ages. The Plaza de Balboa, which dates from the 1915 Exposition, has always been a popular meeting and gathering place. San Diego master architect and civic leader Homer Delawie led his firm's design team in creating this "watermark," which dances in the sunlight.

Bea Evenson (1900-1981) became a civic leader at age 65; this fountain first kissed the sky 16 productive years later, and just six months before her death. Among her many accomplishments, Evenson founded the Committee of One Hundred. Several 1915 park buildings were restored or replicated during her leadership. It seems only fitting that a tribute to Evenson would draw people together in the park with a dynamic symbol of life. 🌿



ORNAMENTAL PEAR TREES AT THE SCIENCE CENTER
Acrylic on paper, 2014 | 12 x 24 inches



ARCHES ON THE PRADO/CASA DE BALBOA
Acrylic on canvas, 2006 | 16 x 20 inches

Casa de Balboa

(1915, destroyed by fire in 1978; reconstructed, reopened in 1982)
1649 El Prado

THE CASA DE BALBOA began life as the Commerce and Industries Building in the 1915 Exposition. Frank Allen, Jr., the Exposition's Director of Works, was asked to try his hand at architectural design. Allen used a 17th-century *palacio* in Querétaro, Mexico, as his model and didn't venture far from it, using French doors in second-floor windows, iron balconies and an arcade that matched the one in front of the adjacent Foreign Arts Building.

Cosmetic repairs made in 1922 and 1933 kept the building going, and it became the Palace of Better Housing during the 1935 Exposition. In 1965, the San Diego Aerospace Museum, as it was then called, reluctantly moved in, and lost its collection and library when arsonists destroyed the building in 1978. The rebuilt building, which was modified inside and out by the San Diego

architecture firm of Richard George Wheeler & Associates, opened in 1982 and remains in heavy use. Its mix of museums and services—the Museum of Photographic Arts, the San Diego History Center and its world-class archives, the Model Railroad Museum and the offices of The Committee of One Hundred make it one of the busiest buildings on El Prado. 🌿



ZORO GARDEN
Acrylic on paper, 2014 16 x 20 inches

Zoro Garden (1935)

1649 El Prado

ZORO GARDEN, is best known as the place where nudists frolicked during the 1935 California Pacific International Exposition. Yes, a (nearly nude) nudist colony inhabited a sunken grotto to promote naturism, a German social movement that attracted participants in this country. For 25 cents, a visitor could observe these nature buffs engaged in sports, chatting on a stone park bench or presenting a skit called “Sacrifice to the Sun God.” Today, a redesigned Zoro Garden lures visitors with the sex lives of butterflies. Monarch, painted lady, dog face and California sister are among the types of butterflies known to frolic here thanks to milkweed, monkey flower, hollyhock plants and coast live oak trees planted to entice them. In 2014, the American Society of Landscape Architects, San Diego chapter, revitalized the garden with water-wise plants and water-conservation techniques. 🌿




ARBOR COLONNADE - HOUSE OF HOSPITALITY/CASA DE BALBOA
Acrylic on canvas, 2006 | 16 x 20 inches



THROUGH THE ARCHES OF CASA DE BALBOA
Acrylic on paper, 2014 | 16 x 20 inches

All About Arcades

IN BALBOA PARK’S DREAMLIKE “CITY,” brought to life by architect Bertram Goodhue, one graceful arcade leads to another, especially along his “main street,” El Prado. Since 1915, visitors have strolled beneath the shady arches of these romantic *corredores*. These connected arcades have enticed millions to flow in and out of buildings to see a vast array of international exhibits and today’s museums; they also lead visitors to adjacent courtyards and walled gardens. The arcades create handsome frames for viewing architecture and nature—including surprises, such as Richard Requa’s 1935 azure-tiled Persian Water Rug Fountain—and encourage further exploration.

The Casa de Balboa illustrates how arcades were designed not only to protect visitors from the elements and guide their movements, but also to shape their visual experience of the park. The best place to view the ornate façade of Casa del Prado is through Casa de Balboa’s arches. Looking south from this same arcade, you can glimpse the Casa del Rey Moro’s outdoor dining terraces and garden. 



THE MAGIC CARPET
PERSIAN CARPET
FOUNTAIN
Acrylic on paper, 2014
16 x 20 inches

House of Hospitality and Courtyard

(1915, renovated 1935, reconstruction completed in 1997)

1549 El Prado

GIVEN ITS PROMINENT LOCATION, the House of Hospitality has had multiple interesting roles to play, and it has made history, too. Designed for the 1915 Exposition by Carleton Winslow as the Foreign Arts Building, it showcased Chinese, Japanese, Italian and Russian exhibits and wares.



ICE CREAM CART - HOUSE OF HOSPITALITY TOWER
Acrylic on canvas, 2007 | 16 x 20 inches

Winslow's grand scheme was dripping with ornament and made the building's two stories appear to be three. Otherwise, the architect took into account the relative size and exterior features of neighboring exposition buildings. This was especially true of the 1915 building now known as the House of Charm, the smaller, simpler companion exhibit hall opposite the House of Hospitality on the Plaza de Panama. Each building is distinct in appearance, but also includes variations in design components and ideas.

The House of Hospitality's imposing exterior gives no hint of the dazzle and color


that was added inside for the 1935 Exposition. Perhaps most dramatic among the changes was architect Richard Requa's bold idea to cut through the roof and hollow out space for a large, two-story courtyard. Its centerpiece is a sculptural fountain by Donal Hord called "Woman of Tehuantepec," a Works Progress Administration commission completed in 1935.

Lots of Spanish-style decoration appeared, including stenciling on walls,



WOMAN OF TEHUANTEPEC/HOUSE OF HOSPITALITY COURTYARD
Acrylic on paper, 2014 | 16 x 20 inches

ceilings, beams and doors by artisans familiar with Spanish tile patterns. Black paint transformed electrified lanterns crafted of cardboard by a Hollywood set designer. Terracing, steps and a fountain behind the building created Casa del Rey Moro Gardens, a dining spot and sunken garden.

In the 1990s, the House of Hospitality was reconstructed but with an unprecedented twist. Hundreds of salvageable building components from 1935—custom, stenciled, hand-wrought or just old and usable—were carefully removed and catalogued before the historic House of Hospitality was demolished. This historic treasure trove was stored until the precisely reconstructed, steel-framed building was ready for these working parts to be reinstalled in their original places. This innovative, faithful restoration project kept the building on the National Register of Historic Places. 



DEEP BLUE NIGHT SPRECKELS ORGAN PAVILION
Acrylic on canvas, 2011 | 16 x 20 inches

Spreckels Organ Pavilion (1915)


Presidents Way and Pan American Road East

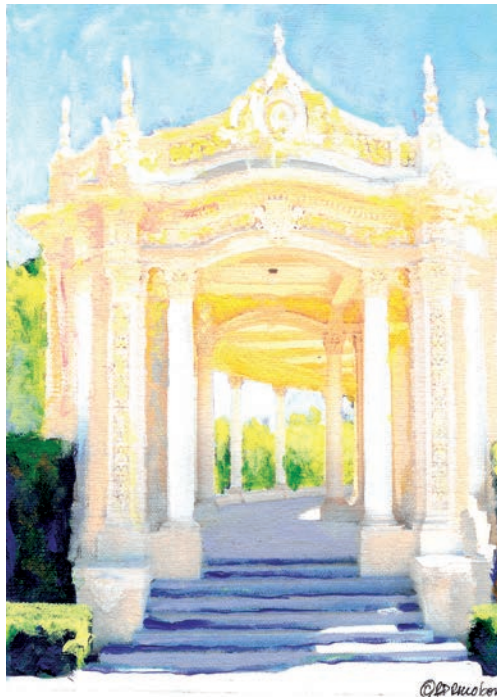
JOHN D. SPRECKELS COMMISSIONED the prominent architect Harrison Albright to design what is to this day one of the world's largest outdoor pipe organs. Spreckels and his brother, Adolph, were wealthy entrepreneurs and civic leaders in San Diego and San Francisco. They dedicated this majestic pavilion to “the people of San Diego” and “the people of the world.” Albright





deviated from the park's Mexican and Spanish-Colonial architectural theme with an Italian Renaissance-inspired design. Corinthian columns support the pavilion's pair of curved "arms," or peristyle, and "embrace" as many as 2,400 people in the amphitheater for concerts and special events.

Built by the Austin Organ Company of Hartford, Conn., this symphonic organ can produce the sounds of wind, brass, strings and percussion instruments. The City of San Diego's civic organist performs free concerts here during the day and evening, when twinkling white lights make the experience all the more romantic. 



ORGAN PAVILION ENTRANCE TO COLONNADE
Acrylic on canvas, 2008 | 8 x 10 inches


LEFT: SPRECKELS PAVILION
Acrylic on paper, 2014 | 16 x 20 inches



FEDERAL BUILDING
Acrylic on paper, 2014 | 16 x 16 inches

Federal Building (1935)

San Diego Hall of Champions Sports Museum since 1998
2131 Pan American Plaza

THIS ELABORATELY DECORATED Mayan Revival-style building was constructed in just nine weeks—the time between its funding approval by Congress and the California Pacific International Exposition's opening. A permanent park structure with concrete walls, the main façade and surface ornament—fashioned of plywood and fiberboard—were inspired by the Palace of the Governor in Uxmal, Yucatán. Juan Larrinaga, who brought Hollywood set-design experience to the 1935 Exposition, worked his magic in paint and plywood, plucking details from a 1926 compendium of Mayan architecture and his imagination. Most of this evocative, monumental design has been lost. Originally, a tall, slim trapezoidal opening created an unusual architectural focal point. Fitted with front doors and symbolic, pictorial windows, the trapezoid and wide friezes flanking it utterly transported visitors to a pre-Columbian era and foreign culture. 




THE GYMNASIUM
Acrylic on paper, 2014 | 16 x 16 inches

Municipal Gym (1935)

2111 Pan American Plaza

LIKE THE FEDERAL BUILDING, this originally striking Art Deco structure suffered damage and neglect, resulting in a deplorable loss of architectural character in the decades following the 1935 Exposition. Always popular and constantly used by badminton and table tennis players, and, later, sports teams and leagues, the gymnasium was the first building to be reopened to the public once the U.S. Navy departed the park after World War II. It continued to decay inside and out; meanwhile, the fervent teams played on.

The city periodically refurbished and updated the interior; remnants of the distinctive exterior elements are still visible. Imagine if the exteriors of all the Palisades buildings were brought back to their 1935 appearance. Thus far, only the modernist Ford Building has benefitted from extensive restoration. 

Ford Building (1935)

*Now the San Diego Air and Space Museum
2001 Pan American Plaza*

PERHAPS MORE THAN ANY OTHER ADDITION to Balboa Park's Palisades area for the 1935 Exposition, the Ford Building instantly conveys machine-age modernism—and declares the passage of time into an era very different from the one that produced Goodhue's dream city. No one would confuse the Palisades with El Prado. Ford's round, stacked and grooved building, which resembles an automobile gear, is the work of Walter Dorwin Teague, often referred to as the "Dean of Industrial Design."

Both Henry Ford and Teague believed art (and sleek design) is linked to industry's success, so artists painted huge, didactic murals inside the building about Ford cars and the process of making them. Ford vacated the building at the end of 1935. Hollywood artist Juan Larrinaga then created a 20-foot-tall, 450-foot-long mural called "March of Transportation" for 1936 Exposition visitors; it was restored in 1979.

Before the exposition ended, local architects and business leaders lobbied for this striking "temporary" building to be retained and converted to other uses. Meanwhile, San Diego Aerospace Museum officials had made their interest in this building known. Still, some failed to see the building as a progressive architectural statement and noted its deterioration. For years, dueling studies and proposals weighed the building's potential versus the cost of maintaining it.

In 1973, San Diego architect Robert Ferris successfully nominated the building for the National Register of Historic Places. That distinguished honor rekindled public debate about the Ford Building's architectural and cultural significance. Today, the modernist building is destined to become a World Heritage Site.

Remarkable action by the city and federal governments during the 1970s secured the building's future. The U.S. Commerce Department's Economic





AIR AND SPACE MUSEUM
Acrylic on canvas, 2012 | 16 x 20 inches

Development Administration not only granted the city's request to fund the Ford Building's restoration, but awarded more than \$9 million to restore or reconstruct several prominent Balboa Park buildings. Having lost its collection when the Electric Building burned down, the Aerospace Museum got the green light to reopen in 1978 in the newly restored Ford Building, where it still operates under the name San Diego Air and Space Museum. 🌱



BALBOA PARK CLUB BUILDING
Acrylic on paper, 2011 | 16 x 20 inches

New Mexico Building

(1915; expanded and altered 1935; rehabilitated, renovated 1990s)

Now the Balboa Park Club; 2144 Pan American Road W.

IN 1915, THE NEW MEXICO BUILDING caused a stir at the exposition: Its Pueblo Revival-style architecture, borrowed from Native Americans living within that state's borders, was completely foreign to most visitors. *Pueblo* is the Spanish word for village; it refers to both the inhabitants and their stacked, multi-room dwellings made of adobe bricks.

Like Goodhue, the 1915 Exposition architect, New Mexico's leaders wanted to counter the national popularity of the California Mission style. The state hired architect Isaac Hamilton Rapp, who had offices in Santa Fe and Trinidad, to design this building and decorate its interior, which he did with signature elements such as *vigas* (wood beams that run through adobe walls and are visible outside), stenciling and *kiva* fireplaces. Rapp went on to be known as

the originator of what we still call Santa Fe style.

For the 1935 Exposition, Requa, the architect who studied buildings in detail in Spain, made some questionable alterations to this building, including adding a non-historic gable to the exterior, to recast it as the State of California Palace of Education. Artists Belle Baranceanu and Frederick Schweigart were commissioned to create a large mural and fountain, respectively, which dominate the grand foyer (originally an open court that Requa roofed over).

In 1949, the city changed the name to the Balboa Park Club and executed more misguided “updates,” such as sawing off the outside ends of the vigas, enclosing balconies and adding a dropped ceiling in the center court. In 1974, the city Parks Department moved into the building’s auditorium and lower floor, cutting up the space with cubicles and blocking original architectural features.

Not until 1986, when voters approved a ballot measure for parks, recreation facilities and historic buildings, did the city begin to rethink the maligned appearance and inappropriate use of this structure. During the 1990s, architects, guided by the National Park Service’s strict preservation and rehabilitation standards, began to reverse the damage and to return this unique structure to an approximation of Requa’s 1935 version. ■



BALBOA PARK CLUB INTERIOR
Acrylic on paper, 2014 | 8 x 10 inches



House of Pacific Relations (1935)

Now House of Pacific Relations International Cottages

2191 Pan American Road

THE HOUSE OF PACIFIC RELATIONS is not one house, nor is it named for the Pacific Ocean. It is the organizational name of a cluster of 19 Spanish-style cottages, homes to 19 of the more than 30 member nationalities, which cooperate in peaceful (pacific) harmony. Member countries without their own cottage rotate through the Hall of Nations. Each group decorates its cottage



HOUSE OF PACIFIC RELATIONS INTERNATIONAL COTTAGES
Acrylic on paper, 2014 | 16 x 20 inches

with historic artifacts and cultural or folk treasures that help tell a country's story. On Sunday afternoons, a set number of cottages are open to visitors. In many cases, the aroma of traditional food associated with a particular nation wafts out of the cottages, enticing visitors to participate in a tasty cultural exchange and, perhaps, friendship and conversation.

Requa, the 1935 Exposition architect, designed the cottages to resemble the charming, jumbled Spanish villages he had visited. Earlier attempts by him and others to diversify the village's architecture were repeatedly scuttled. A large open lawn in the center of the cottages is available to all the groups for dancing, concerts or other cultural events that are usually free to visitors. 

Other Historic Park Landmarks and Attractions

San Diego Zoo

2920 Zoo Place

The world-famous zoo has its roots in the 1915 Exposition, when the roar of caged lions caught the attention of Dr. Harry Wegeforth, who founded the Zoological Society of San Diego in 1917. This 199-acre zoo was among the first to replace cages and glass-walled, concrete enclosures with natural outdoor environments, where nearly 3,700 rare and endangered, furry and feathered residents now live and sometimes breed in conditions similar to their native habitats. Complementing these environments is the acclaimed botanical collection, which includes more than 700,000 exotic plants.



A DAY AT THE RACES

Acrylic on paper, 2009 | 24 x 30 inches

Balboa Park Carousel

2920 Zoo Drive

Balboa Park's 1910 carousel, near the zoo entrance, features a hand-carved, painted wooden menagerie. All but two of the animals are original, as are the hand-painted murals. It is one of only a handful of historic merry-go-rounds in the United State still inviting riders to try to catch the brass ring.

Miniature Railroad

1800 Zoo Place

In open-air, Model G16 railroad cars running on a 16-inch track, kids and adults can view a half-mile of Balboa Park (outside the zoo and near the carousel) from a different speed and perspective. This restored vintage train was made in

1947 and installed that same year in the park, where it has delighted riders for 3 minutes—and several generations.

Reuben H. Fleet Science Center

1875 El Prado

During the 1915 Exposition, the Plaza de Balboa accommodated throngs

of people who passed through a nearby entrance. No building was constructed on this site for either exposition, but the plaza remains in place, and appears to reach out to integrate the Reuben H. Fleet Science Center. This youngster among park institutions, opened in 1973, houses the world's first IMAX dome theater, which also functions as a planetarium.

Centro de Cultura de la Raza

2004 Park Boulevard

A center for the arts, community and history of Chicano culture, the Centro is known to offer an edgy perspective on contemporary art and social and political issues, thereby encouraging discussion and debate. Talented muralists turned the former water-tower tank it occupies into a brilliantly hued artistic narrative, manifesto...and beacon.

WorldBeat Cultural Center

2100 Park Boulevard

One of the most vibrant organizations in Balboa Park, the WorldBeat Cultural Center is also housed in a vividly painted former water tower tank. It offers African, Brazilian Samba and Egyptian dance and drumming classes for children and adults as well as a busy calendar of events. Recent examples: the Revolutionary Poets Brigade, an ethnobotanical community nutrition and gardening program, a DJ School and tributes to Bob Marley in Tijuana.

The Old Globe

1363 Old Globe Way

This internationally renowned drama company presents new and classic plays and musicals in two theaters and, during the summer, outdoors, when a Shakespeare festival rules the stage. The main building (a replacement for a smaller venue built for the 1935 Exposition that burned in 1978) resembles Shakespeare's famed, Elizabethan-style theater of the same name in London.



MINIATURE RAILWAY

Acrylic on paper, 2014 | 16 x 20 inches

Other Botanical Attractions

1935 Cactus Garden

Balboa Park Club, 2144 Pan American Road W.

A cactus garden planted for the 1935 Exposition on the Balboa Park Club's west side paid tribute to Kate Sessions, a prominent San Diego nurserywoman and botanist. She was enthusiastic about cacti and succulents for San Diego's semi-arid climate and helped create this garden and another one for the same exposition that featured agave and aloe. Today, you'll find some of Balboa Park's largest cacti and succulents outside the Santa Fe-style Balboa Park Club.



HISTORIC CACTUS GARDEN VIEW OF CALIFORNIA TOWER
Acrylic on canvas, 2011 | 16 x 20 inches



PALM CANYON
Acrylic on paper, 2014
16 x 20 inches

Palm Canyon

1549 El Prado (1912)

Many park visitors traverse Palm Canyon by way of a rustic, wooden foot bridge south of the House of Charm, never knowing that the palm fronds waving underfoot, so to speak, belong to Mexican fan and other palms that are more than a century old. Now, a two-acre tropical oasis is lush with more than 450 palms representing 58 species. The oasis is best enjoyed by taking one of the marked, winding paths that descend into the canyon. In 2001, the California Conservation Corps restored the historic trail that connects Palm Canyon to the 1935 Cactus Garden alongside the Balboa Park Club.

Japanese Friendship Garden

2215 Pan American Road E.

An authentic Japanese garden and teahouse were featured in the 1915 Exposition, but without regular maintenance both disappeared over time. A new Japanese Friendship Garden has been evolving since the early 1990s, along

the canyon rim north and east of the Spreckels Organ Pavilion. This work in progress attests to the friendship between San Diego and its sister city, Yokohama.

Moreton Bay Fig Tree

Off Village Place, north of the San Diego Natural History Museum

Records show this magnificent tree sprang from a five-gallon sapling planted here in 1914. The California Registry of Big Trees lists it as one of the champion trees of the state; in 1996, it measured about 78 feet high with a crown 123 feet wide and trunk girth of 40.5 feet. The fence went up around it after thousands of people walked under and around the tree, compacting the soil and damaging the roots.

Inez Grant Parker Memorial Rose Garden

2525 Park Boulevard

In stunning contrast to its arid natural surroundings and the Desert Garden to the north, this lovely and fragrant rose garden blooms from March through December, peaking in April and May. About 1,600 plants of more than 130 varieties, with new ones introduced each year, transform its three acres. The garden has been recognized for excellence by two national rose organizations, and in 2014, it was named to the Great Rosarians of the World Hall of Fame.



JAPANESE FRIENDSHIP GARDEN
Acrylic on paper, 2014 | 16 x 20 inches



CACTUS GARDEN
Acrylic on paper, 2014
16 x 20 inches

Desert Garden

2525 Park Boulevard

Hugging a two-and-a-half-acre sloped mesa, this garden showcases succulents and drought-resistant plants from around the world, demonstrating their beauty and water-conservation value for the parched, sunny southwest and beyond. Curved paths bring you close to familiar but mostly unusual plants prized for their striking looks, varied textures and dramatic silhouettes, stretching from carpets of ground cover to tall, prickly arms reaching skyward. Boulders provide rustic seating. The garden is in bloom January through March.

SAVE OUR HERITAGE ORGANISATION is the San Diego region's largest and most effective historic preservation advocacy group. Founded in 1969, the nonprofit has been instrumental in saving San Diego's most historic landmarks such as the Hotel del Coronado, the Santa Fe Depot, the historic warehouse /ballpark district downtown, and notably the organization recently staged a three-year battle to protect and save Balboa Park's historic core and the iconic Cabrillo Bridge from modern encroachment and construction.



WRITER ANN JARMUSCH grew up in a 130-year-old house her mother researched and loved sharing, making Ann the resident “docent.” She was the *San Diego Union-Tribune's* architecture critic for many years, and is now a freelance writer on art, architecture and historic preservation. Ann received an honorary Bachelor of Architecture degree from the NewSchool of Architecture and Design in San Diego and a President's Citation from the American Institute of Architects' San Diego chapter. Her journalism honors include awards from SOHO, the Congress of History and other groups. Ann served on San Diego's Historical Resources Board until moving to Sedona, Arizona, where she is vice-chair of the city's Historic Preservation Commission.



DESIGNER MARTINA SCHIMITSCHEK is a native San Diegan and a first-generation American. Her interest in history and historic preservation started at a young age during trips to visit relatives in Germany. She is a graduate of San Diego State University with a bachelor's degree in history. Martina is a freelance graphic designer as well as an experienced writer and editor. She spent 17 years at the *San Diego Tribune* and *San Diego Union-Tribune* as an award-winning page designer and reporter. Martina now works for a number of publications and nonprofit agencies throughout San Diego.



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FLOWERS IN MEADOW BY CABRILLO BRIDGE
Acrylic on canvas, 2011 | 24 x 32 inches



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