

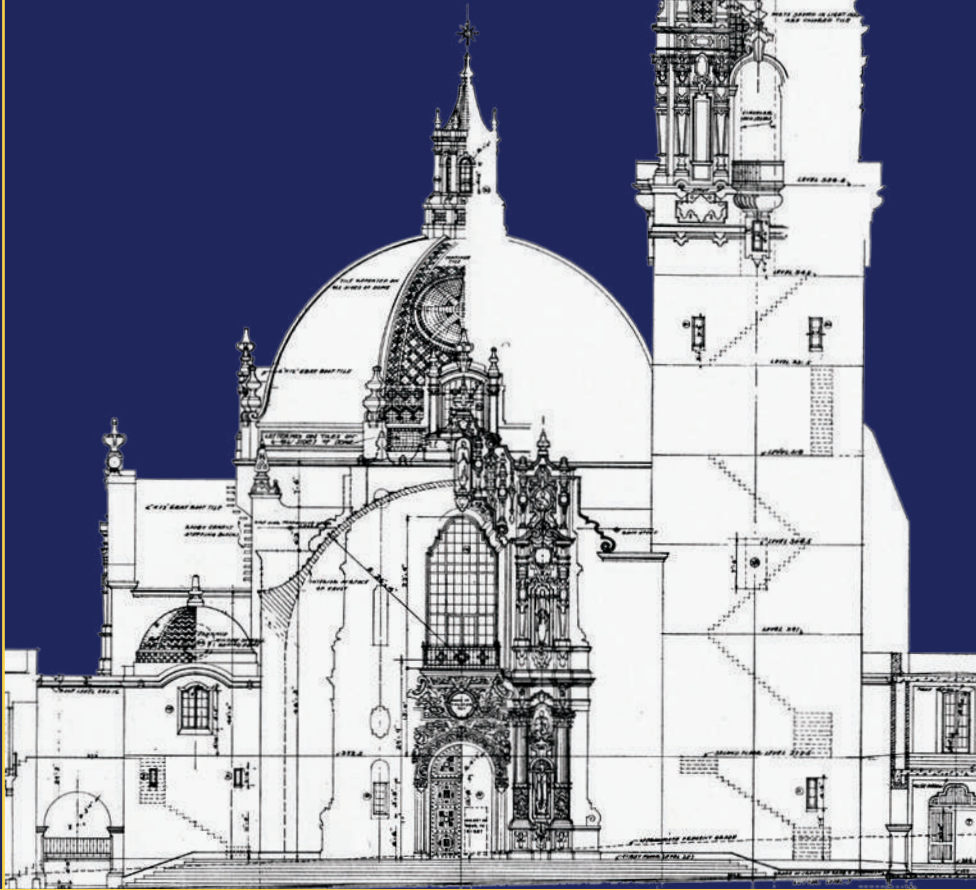
BALBOA PARK

Exposition Designers

1915-1935



The Making of the Dream City



February 6 - November 30, 2015

The Cheltenham font used for all headings in this catalog was originally designed by Bertram Goodhue for the New York-based Cheltenham Press in the 1890s. The design was purchased and refined by the American Type Founders in 1902. It was among the first typefaces to be released as a type family with condensed, expanded and italic versions and was very popular in the early 1900s. It was updated again in the 1970s and is still used by the New York Times for headlines.

BALBOA PARK

Exposition Designers

1915-1935

The Making of the Dream City

Forward by Ann Jarmusch and Alana Coons

Martina Schimitschek, Editor

Alana Coons, Editorial Consultant



Published in conjunction with the complementary exhibition

Balboa Park Exposition Designers 1915-1935

The Making of the Dream City

February 6 - November 30, 2015

Marston House Museum and Gardens
3525 Seventh Avenue, San Diego, CA 92103

Balboa Park: Exposition Designers 1915-1935
The Making of the Dream City

Copyright ©2015 Save Our Heritage Organisation

Edited by Martina Schimitschek.

All rights reserved. No part of this book, either text or image may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, without prior written permission of the publisher.

Published by Our Heritage Press
2476 San Diego Avenue, San Diego, CA 92110

Table of Contents

Foreword	ii
Introduction to Exposition Architecture.....	iv
Introduction to Exposition Landscapes	vii

1915

Harrison Albright	2
Frank P. Allen, Jr.....	4
Bertram Grosvenor Goodhue	8
August F. Heide	14
Arthur S. and Alfred Heineman	16
William Templeton Johnson	18
John G. Morley	20
Piccirilli Brothers	22
Charles and Edward Quayle	24
Isaac Hamilton Rapp	26
Henry R. and Fred C. Schmohl	28
Clarence Samuel Stein	30
Paul George Thiene	34
Carleton Monroe Winslow, Sr.	38

1935

Chauncy I. Jerabek	44
Juan Bautista Larrinaga	46
Richard S. Requa	48
Milton P. Sessions	54
Walter Dorwin Teague, Sr.	56

Names and Milestones of El Prado Buildings	58
Acknowledgments	60
Sponsors	61

Foreword

By Ann Jarmusch and Alana Coons

People grow up with neighborhood parks and enjoy them all their lives. Multiply that life-affirming effect by millions of visitors for 147 years and you understand the passion that has sustained Balboa Park, San Diego's vast, urban centerpiece. A century of public advocacy and dedication has preserved its historic architecture, art and landscape, born of two ambitious world expositions.

The preservation and suitable reuse of so-called temporary exposition buildings on this scale is a rare and precious achievement among American cities. The result? A living cultural "museum" that enriches generations, within its historic buildings and beyond their stately walls, to its gardens and groves, plazas and promenades. According to the National Park Service, the 1915 complex "includes some of the finest Spanish-Baroque Revival structures in America."

Save Our Heritage Organisation, SOHO, is celebrating the 1915 Panama-California Exposition's Centennial in a partnership with the American Institute of Architects San Diego chapter's Preservation Committee, and the Committee of One Hundred to pay tribute to several generations of Balboa Park's chief designers. The lavishly embellished Spanish and Mexican-style architectural sites of Balboa Park's 1915 Exposition grounds were expanded, in different architectural languages, into the park's Palisades for the 1935 California Pacific International Exposition. These adjacent fairgrounds are renowned worldwide, and recognized in this country as a National Historic Landmark District.

We are immensely fortunate that Balboa Park retains much of the influential architecture, surprisingly diverse botanical gardens and pedestrian-friendly plazas and arcades from its sweeping development for the two expositions. Countless preservationists, historians, architects, horticulturists, landscape architects, volunteers, civic leaders and others have preserved and protected the architectural and botanical treasures of historic Balboa Park when threatened, over and over again.

The official plan was for only half a dozen 1915 structures to be permanent, but as early as 1916, prominent citizens were urging the retention and reuse of some or all of them. The fantastical effect of architect Bertram G. Goodhue's initial, holistic park vision proved extremely popular and touched off a national demand for Spanish Revival-style homes, theaters and hotels. In 1922, and again in 1933, San Diegans organized campaigns to save the park's temporary buildings. Museums jockeyed to fill them with their growing collections and libraries. After the 1935 Exposition closed, the business community lobbied to turn the Palisades buildings into a convention center. All of these supporters – and many others who came after them – have been drawn to Balboa Park as a relatively intact, historic “dream city,” as Goodhue described it.

Richard S. Requa, the 1935 Exposition's chief architect, summed up the emotions of many – then and now – with strong language as he approached the restoration or repairs to the surviving 1915 buildings. Underscored by his “feeling of reverence,” Requa wrote, “Attempts to alter or improve [the 1915 structures] would have been acts of sacrilege.”

As the decades roll on, Balboa Park's historic significance only grows richer for San Diegans and visitors from around the country and the world. The park's thriving cultural, horticultural and scientific attractions fulfill for innumerable souls a common need to be part of a meaningful continuum. It is one that far-sighted generations before us generously created as their legacy, and one that we must not only revere, as Requa did. We must continue the noble commitment to preserve and protect Balboa Park.

Ann Jarmusch was the San Diego Union-Tribune's architecture critic for many years, and is now a freelance writer on art, architecture and historic preservation. Alana Coons is the Education & Communications Director for Save Our Heritage Organisation, SOHO

Introduction to Exposition Architecture

By David Marshall

This exhibit and accompanying book were created to help celebrate the people behind the beautiful buildings and gardens of Balboa Park – especially those that were designed for the park’s two expositions.

While the main influence of the buildings’ design is Spanish, there is actually quite a variety of styles in evidence. Mission Revival, Moorish, Pueblo, Mayan, Classical, and even Art Deco styles can be found on the old Exposition grounds.

The first buildings of any significance in the Central Mesa area of Balboa Park were constructed for the 1915 Panama-California Exposition. Fair organizers hired New York’s Bertram Goodhue as the Exposition’s architect. Rather than relying on the accepted style of Beaux-Arts/Classical-Revival, which was the style of San Francisco’s competing exposition, Goodhue designed his buildings in the ornate Spanish Colonial Revival style.

A period article from the *San Diego Union* exclaimed, “the Exposition adopted a different [style], and now offers to the world something which is not only wondrously beautiful, but also is creative in that it has brought about a genuine renaissance of the glories of Spanish art and architecture.” If not for Goodhue’s insistence on the Spanish Colonial Revival style, much of the western United States would look very different today.

For Balboa Park’s second Exposition, the 1935 California Pacific International Exposition, San Diego architect Richard S. Requa was selected to oversee the design and construction of many new buildings, mostly in the Palisades area. Rather than limiting himself to the Spanish Colonial Revival style, Requa expanded the palette to include other related styles.

In his book *Inside Lights on the Building of San Diego’s Exposition: 1935*, Requa wrote, “The [new] buildings should further illustrate the architectural story of the Southwest... I turned, for ideas and inspiration, to the prehistoric and native architecture of... the Aztecs and the Mayas.” The Palisades also included new Pueblo-style buildings and an unapologetic contemporary design for the Streamline Moderne-style Ford Building.



California Quadrangle and Administration Building

In addition to the new structures, Requa worked with a restoration committee to help repair and stabilize the surviving 1915 buildings. Requa wrote, “It was, therefore, with a feeling of reverence that I tackled the problem of restoration. Attempts to alter or improve would have been acts of sacrilege. Exterior surfaces and details of ornamentation were restored as faithfully as possible.”

Perhaps Requa’s most significant landscape contributions were the Casa del Rey Moro Gardens behind today’s House of Hospitality and the redesigned formal garden remaining from 1915 behind the House of Charm, renamed the Alcazar Garden.

Many planners, landscape architects, designers, and architects have been associated with Balboa Park. Some of them are San Diego luminaries, like Kate Sessions and Irving Gill, while others hold national acclaim, such as the Olmsted Brothers. These and other names are not included in this book and exhibit because their involvement in Balboa Park occurred prior to 1915 or was proposed but never executed.



Foreign Arts Building – corner tower.

The buildings and gardens from both expositions now make up a National Historic Landmark District which is perhaps the most intact exposition site remaining in the nation. The definition of a museum is “a place where works of art... or other objects of permanent value are kept and displayed.” By this definition, Balboa Park may be the world’s best museum of exposition architecture – and that is something worth celebrating.

David Marshall, AIA, is president of Heritage Architecture & Planning in San Diego. He has worked on many significant buildings in Balboa Park and is author of San Diego’s Balboa Park. 2007. Published by Arcadia Books.

Introduction to Exposition Landscapes

By Nancy Carol Carter

Landscaping for the 1915 Panama-California Exposition had a dual purpose. It was intended to attract visitors and settlers to San Diego and to effectively demonstrate the horticultural potential of Southern California. Planning began in 1911 with the creation of an Exposition nursery to propagate the millions of plants needed to transform a dusty mesa into a verdant showcase.

Some historical references assume that Kate Sessions (1857-1940) had a lead role in landscaping the grounds of the Panama-California Exposition. However, Kate Sessions made the contributions that won her the “Mother of Balboa Park” honor long before 1915. She was an early advocate for preserving and improving City Park.

Sessions was not involved with the landscaping of the Exposition. She had been consulted by John Charles Olmsted of the Olmsted Brothers landscape firm, hired to design the Exposition. However, the value of Sessions’ original advice was lost late in 1911 when the Olmsted Brothers resigned. A nursery built and staffed by the Olmsteds during their brief association with the Exposition transitioned into other hands.

A model farm and fruit and citrus orchards were cultivated on the Exposition grounds, along with acres of decorative plantings and ornamental gardens. Director of Works Frank P. Allen, Jr., and Supervisor of Exposition Landscaping Paul G. Thiene employed traditional park and garden aesthetics of the English romantic style to create a densely planted, lushly green, vine-adorned and flower-kissed landscape. Out-of-state visitors marveled at the heavy accent of tropical plants and lawns that remained green in every season.

Use of many different plants in novel groupings was a signature design technique at the Exposition. Millions of plants representing 1,200 different varieties were used. There were 350 kinds of trees, 85 different vines, and in just one year, 50,000 shrubs were planted on the Exposition grounds. A comprehensive list of plants used at the Exposition fills 25 pages of the Official Guidebook.

Exposition landscaping was a great success. “Whoever loves flowers and trees will find it hard to leave this exposition,” wrote *Sunset* magazine. “Never has there been such an exposition, one vast botanical garden, the finest, rarest specimens of plant life growing and thriving in open air.” Captivated visitors declared the gardens of the Exposition to be the product of a magic wand, a paradise on earth, a new Eden.

In creating this botanical wonderland, Allen and Thiene ignored the advice of experts who had advised climate-appropriate and native plantings for Balboa Park. Instead, the 1915 landscape was achieved with a huge financial investment, extensive soil amendment, and daily watering and plant replacement. Plant choices and design decisions made in 1915 popularized a contrived and water-dependent landscape style that still influences Southern California. The landscaping was as fanciful, improbable and beautiful as the Spanish Colonial Revival buildings it surrounded.

Compared to 1915, Balboa Park was extensively landscaped and developed when the 1935 Exposition was announced. San Diego Superintendent of Parks John Morley had been at work in Balboa Park for more than 20 years and some important garden features from the 1915 Exposition still enhanced the park. Notably, Pepper Grove, Palm Canyon, the formal garden at the west entrance and the Botanical Building.

Richard Requa, architect and designer of the 1935 California Pacific International Exposition, introduced a more appropriate landscape principle in his garden designs than that used in 1915. By looking to Moorish gardens for inspiration, he adopted examples of water technology refined over centuries in the arid lands of the Middle East and North Africa. In this design ethic, stone and other hard surfaces are used extensively in gardens with decorative tile providing colorful relief. Plants and creative water features are used judiciously as accents.

Requa’s newly created patio at the House of Hospitality perfectly demonstrates this approach. A central colorfully tiled fountain and a sculpture by Donal Hord capture all the attention on a large expanse of unrelieved hardscape. Modest corner plantings soften the setting without introducing extensive landscape upkeep. Requa’s Persian Water Rug Fountain is another example of Moorish design. Directly opposite the Botanical Building at one end of an easily overlooked north-south garden axis, the Water Rug dances in the sun as a thin shimmer of water flows



The Pan-Pacific profile looking south.

down the face of a colorful tile “rug” mounted on a wall.

The gardens of Casa del Rey Moro (between today’s House of Hospitality and the Japanese Friendship Garden) are a Requa design inspired by gardens in the Spanish city of Ronda. Requa redesigned a formal garden remaining from 1915. He also stripped out heavy lamp poles and a surrounding eucalyptus forest at the Garden of Montezuma. Renamed as the Alcazar Garden and inspired by gardens in Seville, Requa added decorative tile fountains and benches at each axis of the garden walkways.

For 1935, a rustic bridge was built over Palm Canyon to give visitors a bird’s eye view of the palm trees planted for 1915. Landscaping was used to enhance the new Exposition buildings of the Palisades area. Soft foundation plantings and vines were used extensively on some new buildings to soften their bulky appearance. Milton P. Sessions designed new plantings around the Ford Building and Fred H. Wylie created an elaborate rock garden near the House of Pacific Relations.

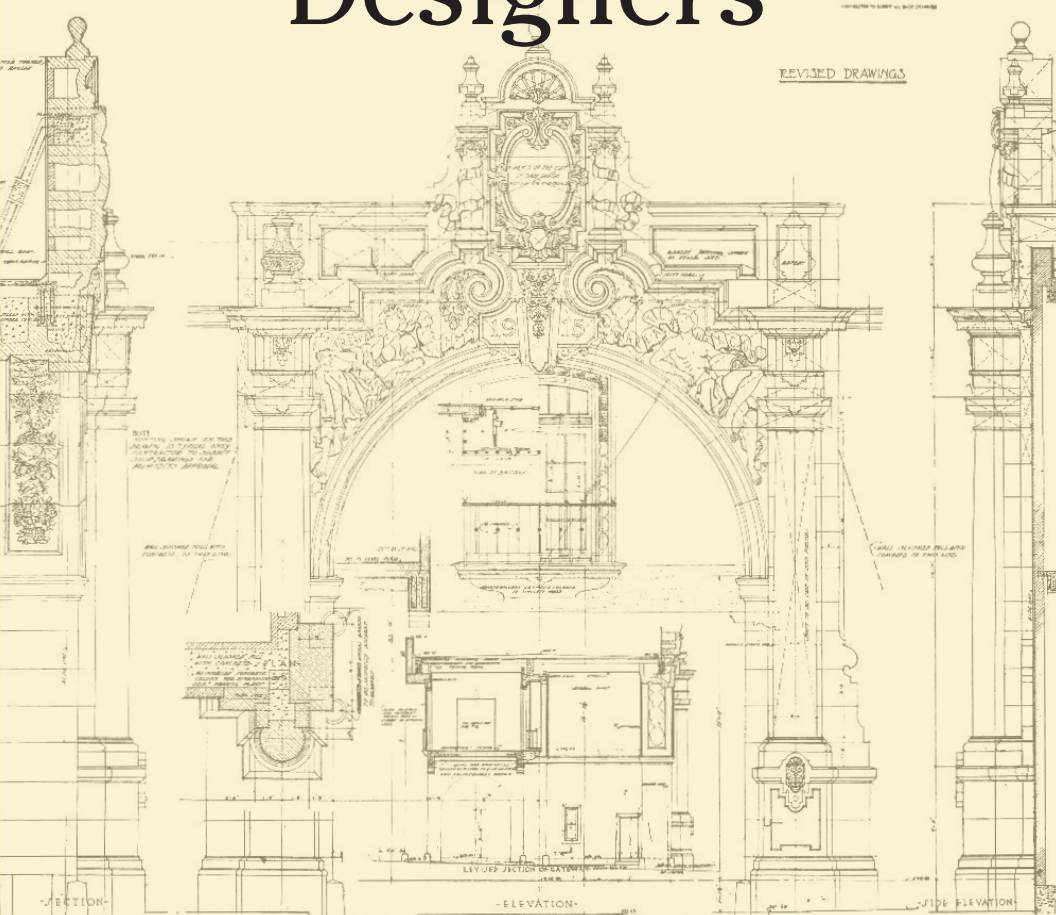
Chauncy Jerabek planted a cactus garden behind the former New Mexico building, remodeled by Requa as the Education Building for the 1935 Exposition. The “California Garden,” behind the Organ Pavilion, the single effort to use native plants in a new Exposition garden, was not considered a success by Richard Requa. The Plaza de America offered the most elaborate new landscape of 1935 with the Firestone Rubber Company’s Singing Fountains and “a great carpet of flowers.”

Landscape at the 1915 Exposition made a bold, cohesive statement that won wide accolades, however it might be viewed from a present-day ecological perspective. The Panama-California Exposition was a green and colorful island within a largely undeveloped park. By contrast, the California Pacific International Exposition entered upon Balboa Park at a more advanced stage, weaving itself in and around existing gardens and structures, with only a modest reach into undeveloped areas of the park.

Nancy Carol Carter is associate editor of California Garden; treasurer of the San Diego Floral Association; and vice president of the California Garden & Landscape History Society.



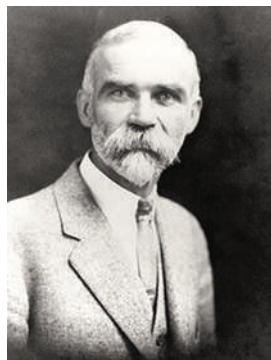
1915 Designers



Harrison Albright

1866 – 1932

Harrison Albright's contribution to the 1915 Panama-California Exposition was the Spreckels Organ Pavilion, which was a donation from notable sugar-beet magnates, John D. and Adolph Spreckels. John Spreckels was very influential in making the exposition become a reality, even promising to bankroll the event should it encounter financial difficulties.



Albright designed the the Organ Pavilion in an Italian-Renaissance style. The Wurster Construction Company, who also built the California State Building in the park, was awarded the building contract and the Tracy Brick and Art Stone Company of Chula Vista made the set art stone ornament.

The California Pacific International Exposition in 1935-1936 saw the organ playing an important role as well. This time, however, it had competition from a Hammond electronic organ in the Ford Bowl, and open-air amphitheater built by the city but named "Ford" because the Ford Company paid for it and the concerts. The most unusual event to take place on the pavilion's stage was in August 1936, when 35 ice skaters danced, jumped over barrels, and engaged in a burlesque bullfight twice nightly on 25,000 square feet of ice made by a giant machine.

Restoration projects have been ongoing since the 1970s, ensuring the longevity of what is one of this city's most treasured and utilized architectural landmarks. Since 1917, San Diego has had a civic organist providing weekly concerts.

A self-trained architect, Albright had a long-standing business relationship with John Spreckels. He began his career in Philadelphia and was subsequently appointed state architect of West Virginia where he designed the Capital Annex before moving to Los Angeles. Shortly after setting up shop in Los Angeles in 1905, Albright designed the Laughlin Annex (also known as the Lyon Building), which is said to be the first reinforced concrete building in



Spreckels Organ Pavilion. *Courtesy Panama-California Exposition Digital Archive*



The Organ Pavilion peristyle.

Southern California. Shortly thereafter in 1905, Albright designed the notable National Register-listed U.S. Grant Hotel in downtown San Diego. It may have been Albright's extensive knowledge and use of reinforced concrete as a fireproof building material that caught the attention of Spreckels. In 1908, Albright designed the San Diego Union Building for Spreckels. Shortly thereafter, he designed Spreckels' home in Coronado and many other Coronado commercial and civic buildings, all of reinforced concrete.

Frank P. Allen, Jr.

1881-1943

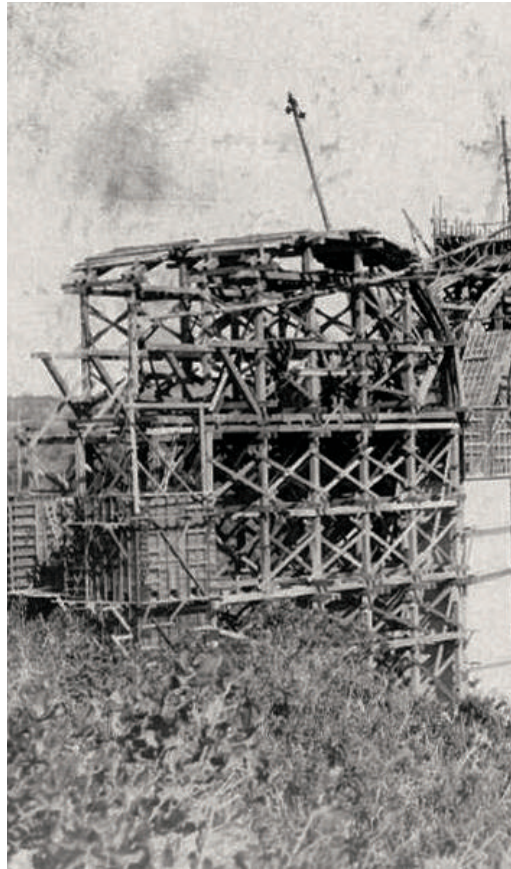


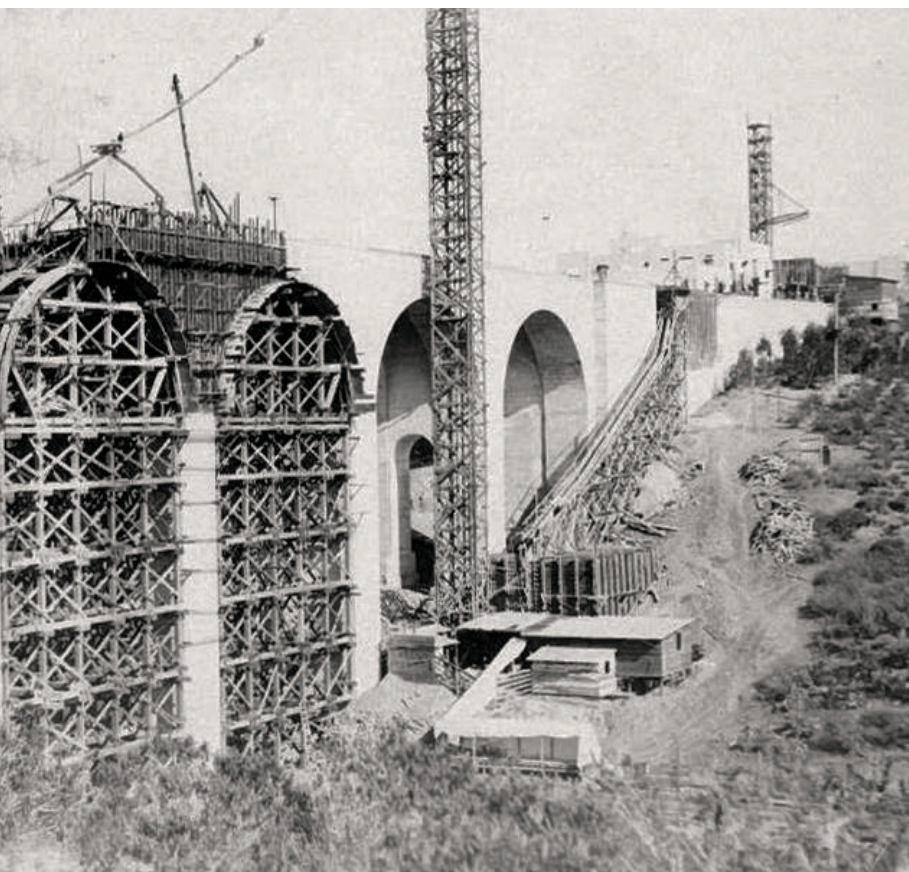
As Director of Works for the Panama-California Exposition Company Frank P. Allen, Jr., had a hand in many of the park's projects, but his greatest legacy lies in moving the exposition's location to Balboa Park's central mesa.

Efficient construction oversight for two expositions in the Northwest

brought Allen to the attention of John Charles Olmsted and Frederick Law Olmsted, Jr., of the Olmsted Brothers landscape architecture firm, who recommended him for the director of public works position in 1911. When the Olmsteds presented designs for the Panama-California Exposition, Allen began making cost estimates. He became convinced that the Olmsted location near downtown at the southern edge of Balboa Park was a mistake. He proposed building the exposition on the central mesa, which afforded better views and could be more economically developed.

The Olmsteds refused to participate in a plan that would intrude upon the peace and natural beauty of Balboa Park and resigned when Allen won a vote to relocate the exposition. Chagrined at driving off America's





Cabrillo Bridge under construction. *Courtesy David Marshall Collection*

foremost landscape architects, Allen agreed to add landscaping to his other responsibilities and became more committed than ever to the success of the exposition.

Indefatigable and relentless, he pushed the work forward, relying on systems he had developed while in private practice in Seattle. He merged the roles of architect, engineer, and contractor and achieved efficiencies with standardization and streamlining of construction.

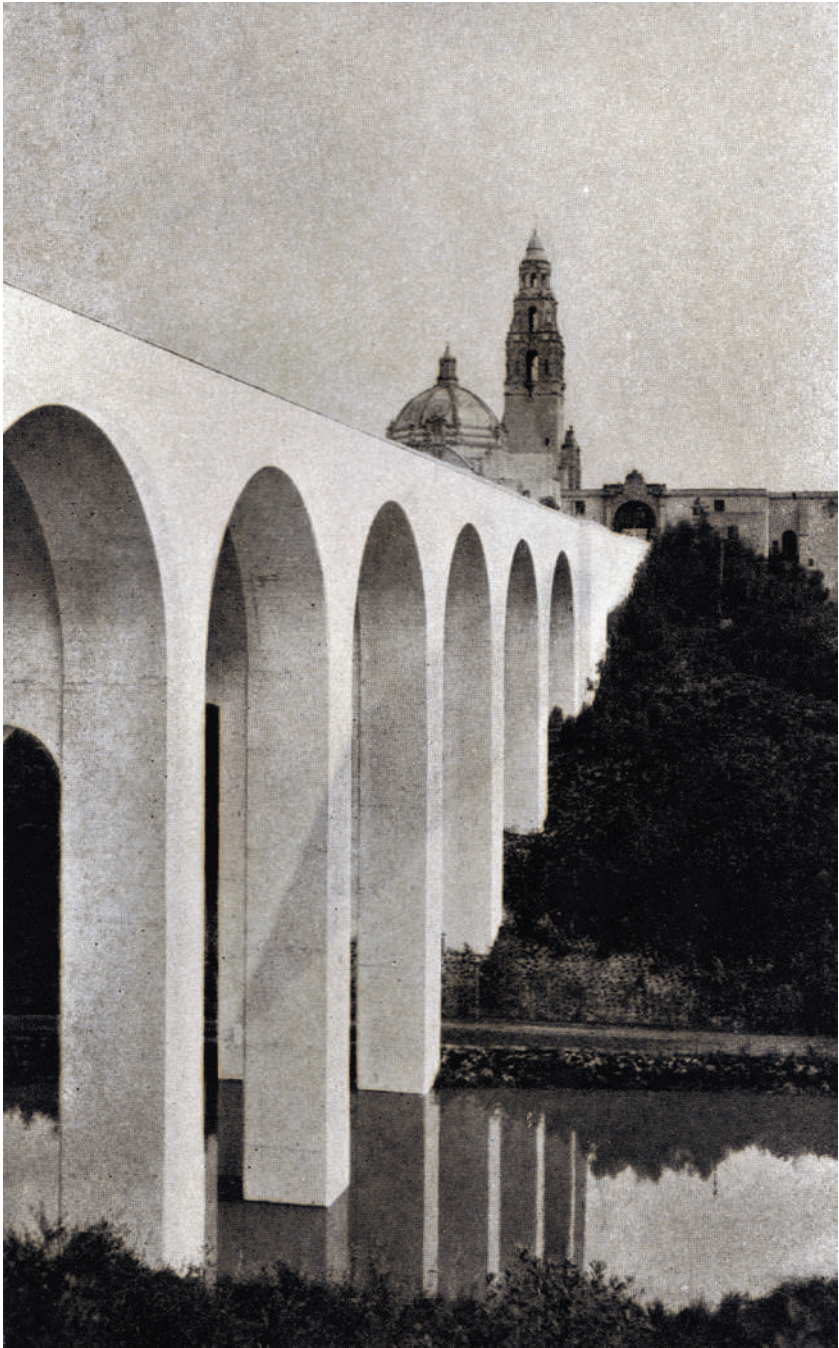
As an outsider commanding a high salary, Allen's appointment as director of works was controversial, but he proved his worth and won respect by completing construction within budget and on time. Allen oversaw the



Above: Commerce and Industries Building – The Prado façade.
At right: El Puente Cabrillo – View of the bridge and pool.

acclaimed landscaping of the grounds and collaborated on the design and engineering of many buildings. He personally designed the Canadian Building, Sacramento Valley Building, and San Joaquin Valley Building. And he conceived and engineered the iconic Cabrillo Bridge, designed by Thomas B. Hunter.

Allen, born in Michigan in 1881, started his architectural career at his father's firm after serving in the Spanish-American War. He worked in the Chicago office of renowned architect Daniel Burnham and eventually established his successful solo practice in Seattle. Allen remained in San Diego until 1932. He designed and constructed numerous homes and commercial buildings, including the Park Manor Apartment Hotel, and lived in an Irving Gill designed home on 7th Avenue, an exclusive enclave of architect-designed homes.



Bertram Grosvenor Goodhue

1869-1924



Courtesy Committee of One Hundred, Panama-California Exposition Digital Archive

“The
architect,
like the poet,
is born,
not made.”

Bertram Goodhue

More than any other designer, architect Bertram G. Goodhue’s artistic vision dominates the look of Balboa Park. Goodhue described his vision as creating “a city-in-miniature wherein everything that met the eye and ear of the visitor were meant to recall... the glamour and mystery and poetry of the old Spanish Days.” The architecture of the Panama-California Exposition was a huge success and became one of the most lasting aspects of the fair.

Goodhue’s role as Advisory and Consulting Architect for the 1915 Panama-California Exposition included master planning the expo grounds and establishing the look of the primary buildings. Most of the temporary building designs were completed by his colleagues, but Goodhue took it upon himself to personally design the permanent California Quadrangle, consisting of the California State Building, the Fine Arts Building, and St. Francis Chapel on the south side of El Prado.

Renowned landscape architect John C. Olmsted first suggested Goodhue as San Diego’s Exposition architect in 1911. Goodhue fell in love with San Diego and aggressively pursued this commission, but he felt that the previously chosen Mission style was too austere and lacked the craftsmanship and drama of the Spanish Colonial Revival style. Goodhue successfully persuaded the expo board to adopt his chosen style as well as relocate the grounds to the Central Mesa, against John Olmsted’s wishes, resulting in the resignation of the Olmsted brothers (John and Frederick). Local architect Irving Gill also resigned in the following months, likely due to



California State Building – plaza façade.

“A city-in-miniature wherein everything that met the eye and ear of the visitor were meant to recall... the glamour and mystery and poetry of the old Spanish Days.”

*Goodhue's vision
for the Exposition*

his disagreement over Goodhue's choice of Spanish over Mission style.

Goodhue firmly believed that “the architect, like the poet, is born, not made.” Born in Connecticut of British ancestry, young Bertram was encouraged to draw by his artistic mother. At age 9, Goodhue announced that he was going to be an architect. Initially home schooled, he later attended an institute in New Haven.

A voracious reader, Goodhue loved book design and typography. He used his drawing skills to design covers, borders, frontispieces, and bookplates. Goodhue also created his own fonts, including Cheltenham, which is still in use.

Goodhue's only architectural training was a six-year unpaid apprenticeship in New York. At the age of 21, he traveled throughout Mexico. His book *Mexican Memories: The Record of a Slight Sojourn below the Yellow Rio Grande* documented the trip and was published in 1892. This visit to Mexico helped shape Goodhue's Spanish Colonial Revival vision for Balboa Park. At 22, Goodhue joined the Boston firm of Cram & Wentworth. Goodhue eventually became a partner in the firm, renamed Cram, Goodhue & Ferguson. He worked out of their New York office, later establishing his own firm.

Goodhue was a charming, dynamic character despite having an outwardly nervous temperament. Described as likable, captivating, determined, tenacious and moody, Goodhue also had a sly sense of humor. Three principles would guide Goodhue's work: architecture should



Above: Laguna de las Flores
– the Arcade.



At left: California Quadrangle
– Gate of San Diego.



El Prado – the main axis of the Exposition.



Fine Arts Building – the main picture gallery.



Chapel of St. Francis – the reredos.

be integrated with its site and landscape, designs should be based on unpretentious, simple geometry, and towers were important for creating memorable architectural compositions.

His other major work for San Diego was the Marine Corps Recruit Depot, (MCRD) in 1921. After a prolific and influential career, Goodhue died in 1924 from a heart attack at 55.

August F. Heide

1862-1943

Washington state architect August F. Heide designed a massive Mission Revival-style structure for the 1915 Panama-California Exposition. Originally called the Washington State Building, the structure was renamed the Palace of Mines in 1916 and featured exhibits of mines in the Southwest and Montana.

The structure was one of three Washington State Buildings Heide designed specifically for expositions. The first was for the Louisiana Purchase Exposition, held in St. Louis in 1904. Heide was also selected to design the Washington State Building for the Panama-Pacific International Exposition in San Francisco, also held in 1915.

Heide, the son of German immigrants, began his architectural career in his hometown of Alton, Ill. Following an architectural apprenticeship in his late teens, Heide left Alton for Chicago, where he studied architecture under the tutelage of private teachers for four or five years. He arrived in Los Angeles in 1886 and worked for an architectural firm starting as a detail department foreman. During his three years there, he worked his way up to superintendent of construction. In 1889, he set up an independent practice in Tacoma, Wash.

Heide partnered with Charles Hove to form the firm Hove and Heide. The firm did a series of projects in Everett, Wash., for the Everett Land Company. Thanks to the Rockefeller family's considerable investments in forestry and metal refineries in the area, Everett entered a boom period lasting until





The Washington State Building. *Courtesy David Marshall Collection*

the Panic of 1893. Hove and Heide's projects during this period include the Diefenbacher Building and the Swalwell Building (now known as the Swalwell Block). Even after 1893, Heide was busy in Everett designing the Snohomish County Courthouse (his 1897 Chateausque courthouse burned down in 1909, but he also designed the 1911 Mission Revival structure that replaced it) and the Carnegie Library (1904).

In 1901, Heide formed a partnership with Emil de Neuf in Seattle, which lasted until 1907 when he once again started his own practice.

Arthur S. Heineman 1878-1972

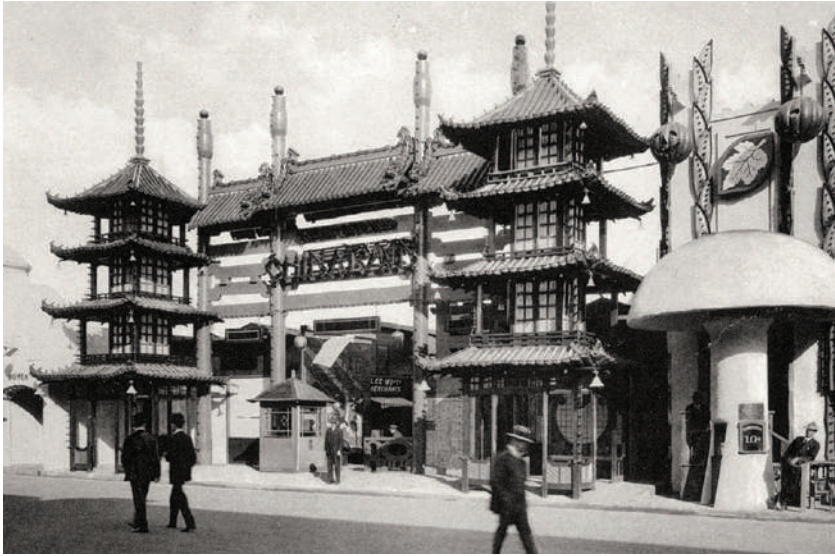
Alfred Heineman 1882-1974

Arthur S. and Alfred Heineman of Pasadena were commissioned to design the Cawston Ostrich Farm Building, the Gem Mine Building and the Chinatown Building for the 1915 Panama-California Exposition. The buildings invited an element of play, as they were part of the Isthmus Fun Zone with a Ripley's Believe It or Not and many circus-like attractions. Now the San Diego Zoo parking lot, the Isthmus was not meant to be permanent.

The Cawston Ostrich Farm Building could be classified as an early example of Egyptian Revival. It was pyramid-shaped and had a corniced frontispiece that framed the main entry. Tapered columns and a pair of sculpted sphinxes flanked the entry, which was embellished with Egyptian hieroglyphs. It can be speculated the design draws from the fact ostrich feathers were a prominent symbol in ancient Egyptian artwork. For 10 cents, visitors could see the flightless birds up close and admire “an alluring and endless variety of feathers to tempt purchasers.” The Chinatown Building had an underground



The Egyptian-influenced Cawston Ostrich Farm Building. *Courtesy David Marshall Collection*



The Chinatown Building in the Isthmus Fun Zone. *Courtesy David Marshall Collection*

Waxworks Opium Den where wax figures showed the horrors of addiction.

This undertaking was a far cry from the quaint bungalow courts and high-end residential work the brothers were accustomed to designing in Pasadena. They had moved to Pasadena from Colorado with their parents, two brothers and two sisters in 1894, six years before the city's land boom. Arthur became a speculator interested in building houses to turn a profit. Alfred was more the sensitive and artistic type with an interest in arboriculture. He had a nursery, and many of the trees he grew were used to line Pasadena streets. Together they built many homes.

Arthur was involved in the first stages of the design process, likely meeting with the client and communicating logistics, and then passing the project to Alfred, who would "give style to their projects." Draftsmen likely drew up final plans. Arthur obtained an architectural license and named the firm "Arthur S. Heineman, Architect."

Alfred became an associate in 1909 and the union lasted until 1939. Their most notable works of architecture came between 1909 and 1917 when they mastered the Arts and Crafts style. But the quirky Isthmus must have influenced the brothers, as they went on to design many buildings in the 1920s and 1930s in period revival styles and Streamline Moderne.

William Templeton Johnson

1877-1957

William Templeton Johnson was one of San Diego's leading architects during the first half of the 20th century. During his 44-year career in San Diego, he designed many civic and school buildings we take for granted as typical San Diego-style structures. In 1924, Johnson and his associate Robert W. Snyder designed the Fine Arts Gallery (now the San Diego Museum of Art) where the Sacramento Valley Building stood during the 1915 exposition. It is often considered his finest achievement.



For this building, completed in 1926, Johnson embraced the simplicity promoted by Irving Gill as well as the Spanish Colonial and Mission style popularized by Bertram Goodhue and Carleton Winslow while adding a balanced touch of Spanish Renaissance-style decorations. The façade includes sculptural elements by Chris Mueller based on Spanish Old Master paintings, as well as the coats-of-arms of Spain, the United States, California and San Diego.

Johnson also designed the park's Natural History Museum, which was dedicated in 1933. It was built to be earthquake and fire proof – and also expandable. Originally, only one of the wings Johnson designed was built. Then in 2007, the northern addition to the museum was built where Johnson had constructed a wall of plaster and wood rather poured-in-place concrete. For the Natural History Museum, Johnson employed a Classical Revival style embellished with Mediterranean features. Its façade is decorated with sculptures by sculptor Arthur Putnam of natural and mythological flora and fauna. Johnson also designed the base for Anna Hyatt Huntington's El Cid statue that stands south of the Museum of Art.

Johnson was born in Staten Island, N.Y., His interest in architecture most likely started when he ended up working on roofs at the age of 12 after his father died. He went on to Columbia University and the École des Beaux-Arts in Paris before starting his practice in San Diego in 1912. Johnson's other work in San Diego include Francis Parker School (1913); La Jolla Library



Top: The Fine Arts Gallery.

Above: The Natural History Museum. *Photos courtesy David Marshall Collection*

(1921, now the Athenaeum); San Diego Trust and Savings Building at 6th and Broadway (1928); the Serra Museum in Presidio Park (1929); County Administration Building on Harbor Drive with Richard Requa, Louis Gill, and S.W. Hamill (1936); U.S. Post Office on E Street in downtown (1937); and the San Diego Public Library main branch (1954).

John G. Morley

1867-1940

Planned development of Balboa Park began in 1903 and moved slowly. But with the decision to hold the Panama-California Exposition in 1915, the San Diego Park Commission had both bond funds and an incentive for enhanced park improvement. In 1911, John G. Morley was hired as Superintendent of San Diego City Parks and charged with fast-tracking Balboa Park landscaping and upgrading the other 49 San Diego city parks. Morley “caught the vision,” according to a park commissioner, and with a work ethic that became legendary, transformed Balboa Park. Lack of water, slow installation of irrigation pipes and recalcitrant soil posed constant challenges. In just one year, ten tons of dynamite were used to blast holes for trees.

Balboa Park became world famous under John Morley’s direction. As an internationally respected park superintendent, Morley represented San Diego through extensive writings, speeches, and leadership in professional organizations. A Harvard-trained landscape architect observed that Morley had handled an almost impossible horticultural problem with intelligence and dogged perseverance, obtaining results that won national and international praise. An architectural journal stated: “Everyone knows that the San Diego Fair resulted in Balboa Park and John Morley, two monuments to horticulture.”

Throughout, Morley also had to negotiate the crossed lines of authority between the Panama-California Exposition officials and the Park Commission. Similar diplomatic skills were required when a second exposition was held in Balboa Park in 1935 and in the interim when the United States Navy occupied the park during World War I. After Morley planned and built a recreation area in the northeast section of Balboa Park during the Great Depression, grateful citizens called for it to be named in his honor. Morley Field Sports Complex continues to serve San Diegans today.

Morley was born in Newark-on-Trent, an ancient market town near Sherwood Forest in England. He worked from childhood as a gardener and immigrated to the United States in 1890. Little is known about Morley’s early life. In one account he studied horticulture in Boston; another claims him as a Klondike gold-rusher. He was named superintendent of Los Angeles City Parks in 1903, but was dismissed from the post seven years later. Luckily



Commerce and Industries Building – portion of south façade.

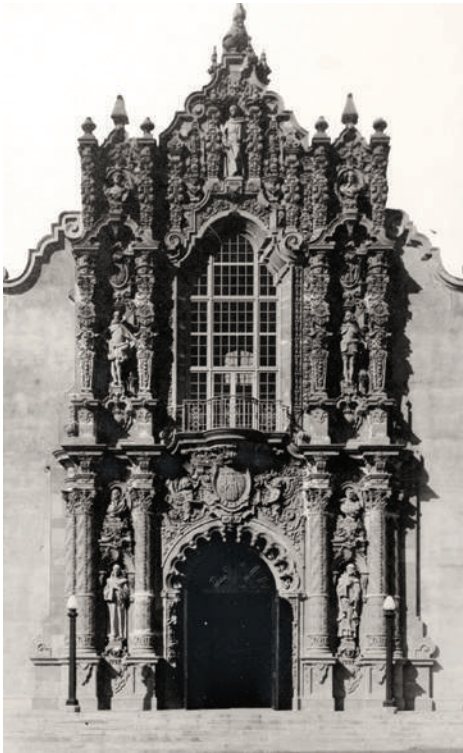
members of the San Diego Park Commission recognized Morley's ouster as a political maneuver, rather than a valid assessment of his abilities. He served as superintendent of San Diego City Parks until 1939. Morley died at the Balboa Park home provided for his retirement.

Piccirilli Brothers

The six Piccirilli brothers of New York City, sons of stone-carver Giuseppe Piccirilli, were architectural stone carvers and modelers.

At least four of the brothers – Attilio (1866-1945), Furio (1868-1949), Masaniello (1870-1951), and Orazio (1872-1954) – modeled the cast-stone ornament on the façade of the California State Building, the two gates of the California Quadrangle, and two interior balconies of the Fine Arts Building (now the Museum of Man’s Evernham Hall). Furio and Attilio

created the statues and busts while Thomas (Masaniello) and Horace (Orazio) created the ornamentation. The Tracy Art and Brick Stone Company of Chula Vista executed the sculptures and ornamentation in cast stone from molds prepared from plaster models executed by the Piccirilli brothers.



The façade of the California State Building.
Courtesy David Marshall Collection

On the California State Building, Bertram Goodhue and the Piccirillis created a Spanish Revival façade rich in texture and effect. Figures on the façade, from the top down, are: Junípero Serra, Franciscan priest and founder of the California missions; kings Charles V and Philip III of Spain; Juan Rodríguez Cabrillo, an explorer who entered San Diego Bay in 1542; and Sebastián Vizcaíno, Spanish soldier and explorer who entered and named San Diego Bay in 1602; Gaspar



The Piccirilli Brothers. *Courtesy Save Our Heritage Organisation*

de Portolá, the first Spanish governor of California, is the bust below Cabrillo; English navigator George Vancouver is the bust below Vizcaíno; Fray Antonio de la Ascensión, a Carmelite historian, and Father Luis Jayme, Franciscan missionary, are the lowest statues. Other important elements are the coat of arms of Mexico and the coat of arms of California, the shield of the United States above Serra and the seal of the State of California just above the entrance.

In 1924, Furio was called upon to create sculptures for the new Fine Arts Gallery of San Diego, designed by architect William Templeton Johnson. It would take the place of the 1915 Exposition's Sacramento Valley Building, the first of the temporary buildings on the Plaza de Panama to be demolished. Plaster models were made in New York and shipped to San Diego, where the cast concrete sculptures were made from molds of the models. The original models are now on display in the courtyard of the Casa del Prado. Like their father Giuseppe, the sons were also well-known marble sculptors, notably having carved Daniel Chester French's seated statue of Abraham Lincoln for the Lincoln Memorial in Washington, D.C.

Charles Quayle 1865-1940

Edward Quayle 1869-1940



Charles Quayle.



Edward Quayle.

San Diego Stadium, constructed for the 1915 Exposition, was one of the crowning achievements of Charles and Edward Quayle and their partner Charles Cressy (the second half of the firm's name from 1912-1920, Quayle Bros. & Cressey, Architects). With a seating capacity of more than 30,000, it was one of the largest stadiums of its time.

The design was monumental. Greek columns towering over the San Diego skyline framed the entrance near present day Russ Boulevard and 16th Street. It was the place where President Woodrow Wilson gave a historic speech defending the League of Nations in 1919, and on Sept. 21, 1927, more than 60,000 people turned up to welcome Charles Lindbergh after his historic flight. Baseball stars such as Babe Ruth and Lou Gehrig made appearances, and the San Diego Bombers, the city's first professional football team, played there.

In 1961, the stadium, which had been renamed Balboa Stadium, became home of the San Diego Chargers, at which time an upper tier of 11,000 seats was added. And in 1965, The Beatles played for a full house. The stadium continued to serve the citizens of San Diego until 1979 when a contract for \$478,000 was awarded to demolish the massive structure. The stands were torn down; the field survived.

The Quayle brothers and Cressey also designed the Salt Lake Route and Union Pacific Building for the Exposition. It stood just east of the Organ Pavilion and was grouped with other state and county buildings. Built at a cost of



San Diego Stadium. *Courtesy San Diego History Center*

\$10,000, the structure was a bureau of information. Like Balboa Stadium, the building was designed in the Classical Revival style, deviating from the Spanish Colonial theme of the Exposition. Why these two structures stood apart is unknown. The Quayle brothers were versatile architects, designing in many different styles. After the Panama-California Exposition, they used the Spanish Colonial style for one of their finest structures, the San Diego Police Headquarters on Market Street, which was recently rehabilitated.

The Quayle brothers began their careers in the 1880s working as draftsmen for their father, William, in Colorado. Edward then followed William to San Diego while Charles stayed in Colorado. After their father died in 1906, the two collaborated to finish his work and soon thereafter formed their firm.

Cressey, a native of Lincoln, England, joined in 1910 and worked as a draftsman for two years before becoming a partner. The firm was commissioned to design practically all buildings for the County of San Diego. The Quayle Brothers continued their work until 1940, when both died within months of each other of heart attacks.

Isaac Hamilton Rapp

1854-1933

Isaac Hamilton Rapp's New Mexico Building for the 1915 Panama-California Exposition was the prototype for an entire architectural style – the Santa Fe Style, which now defines the core of New Mexico's capital and is imitated throughout the region.

Rapp's previous work would not suggest him as a leader in the development of a regional style, but he had designed a store and warehouse for the Colorado Supply Co. in Morley, Colo., in 1908 based on the mission church of Acoma pueblo, the ancient "sky city" in New Mexico. This building caught the attention of a group of intellectuals, mostly archeologists and anthropologists in the circle of Edgar Lee Hewitt, who were developing ideas to express the identity of New Mexico through an architectural style. Their plan was to preserve the historic character of Santa Fe's early buildings, such as the Palace of the Governors, and develop new structures that would help promote New Mexico as the "tourist center of the Southwest." The group was impressed with Rapp's design as the very sort of approach they had been pursuing.

Thus Rapp got the job to represent the new state with an architectural expression at the exposition in San Diego, where Hewitt was the director of



The New Mexico Building. *Courtesy David Marshall Collection*



The New Mexico Building – a pueblo building.

exhibits. The New Mexico tastemakers liked the design well enough to have it adapted for the Museum of Fine Arts on the Santa Fe Plaza. The museum, built in 1915 along with the historic Palace of the Governors and Rapp's own La Fonda hotel, built in 1920, defines the city's Santa Fe Style.

Rapp grew up in Carbondale, a southern Illinois railroad town where his father, Isaac Sr., established the Carbondale Planing and Moulding Mill, and was an architect, carpenter, contractor and construction superintendent. The younger Rapp learned his profession from his father, working in the family business, as did several of his siblings. He began his practice as a partner with the firm of Bulger and Rapp in Trinidad, Colo., in 1889. By the early 1890s, Rapp went into business with several of his brothers, including William Morris Rapp, as the I.H. & W.M. Rapp Co. He was the principal designer for the firm.

The firm's main office remained in Trinidad, even though many commissions were in Santa Fe and Las Vegas, N.M., and Rapp established a home and office in the capital city. Among his prominent designs were the territorial capitol in Santa Fe (1900), the New Mexico building for the Louisiana Purchase Exposition (1904), and the executive mansion (1908) for pre-statehood New Mexico.

Henry R. Schmohl 1874-1941

Fred C. Schmohl 1847-1922

Henry R. Schmohl came from a long line of German artists; the fourth generation at the time of the 1915 Panama-California Exposition in San Diego. His great grandfather and grandfather were both pottery makers and his father Fred C. Schmohl, who worked alongside him during the Panama-California Exposition, was a master in the art of modeling clay. This was Fred Schmohl's eleventh exposition. He had done staff work for expositions in Chicago, Atlanta, Nashville, Omaha, Buffalo, Charleston, St. Louis, Portland, Jamestown, Seattle and San Francisco.

While Fred Schmohl worked as an expert modeler and sculptor, Henry acted as Director of Labor. He oversaw 26 men working in the Home Economy Building



Fred Schmohl. *Courtesy Committee of One Hundred*

creating and manufacturing pieces of decorative plasterwork. Frenchmen, Germans, Italians and Americans were all working side by side. It is unknown how many buildings Henry R. Schmohl and his crew provided plaster ornamentation for, but a San Diego Union newspaper article dated Aug. 20, 1914, states, "Contractor H.R. Schmohl announced that the staff and plaster work of the principal

group of buildings is now complete." The "principal group of buildings" was the buildings along the Prado and around the Plaza de Panama.

Sources also show Schmohl was involved with plasterwork of "lesser" structures. One of his more interesting undertakings was to design a reproduction a of Yosemite Redwood tree, measuring 60 feet high and 40 feet in diameter, complete with a road running through its truck. The inside of the tree housed rest rooms and offices. Among the structures he did plasterwork for include The Russia and Brazil Building, Sacramento Valley Building, Arcade, Commerce and Industries Building, interior of the Kern and Tulare Counties Building, Home Science Building, Santa Clara and Alameda Building and California Building. Schmohl also worked on monuments such as the Serra



United States Building – the arcade.

Memorial, which was designed by Carleton Monroe Winslow.

After the exposition, Henry Schmohl moved to Los Angeles to head the clay modeling and molding department at University City. He later worked for Paramount Studios in Los Angeles until his death in 1941.

Clarence Samuel Stein

1882-1975



“It is the claim of San Diegans that the Panama-California Exposition is unlike any that has preceded it, a claim that would seem to be amply justified, for in more than one direction it marks a new development in the planning of fairs.”

Clarence Stein

*Architecture and Gardens of
the San Diego Exposition*

As an employee of the architectural firm of Cram, Goodhue & Ferguson in New York, Clarence Samuel Stein was the “chief designer” for Bertram Grosvenor Goodhue, the lead architect for the 1915 Panama-California exposition who relied on draftsmen to fully develop his sketched ideas. According to Stein’s journal, Goodhue asked him to create the exposition’s overall site plan and to design the California Quadrangle, intended as a permanent addition to Balboa Park.

Stein was guided by styles of the Americas: Mexican, Aztec and Spanish Colonial. He emphasized this point in a talk before the New York Chapter of the American Institute of Architects in June 1915 and in his essay, “A Triumph of Spanish-Colonial Style,” which contributed to Carleton Monroe Winslow’s book, *Architecture and Gardens of the San Diego Exposition* (1916). Critics agree that among 1915 Exposition structures, the California Quadrangle most fully represents principles of Spanish Colonial style. Likewise, Stein’s site plan is true to the design principles Spain specified for colonial settlements in the 1573 “Laws of the Indies.”

Stein was born in 1882 and grew up in New York. When an illness interrupted his education, Stein worked in his family’s casket business, traveled to Europe on a grand tour and worked for progressive causes aimed at improving city life for the less fortunate. In 1905, Stein moved to Paris. After two years of



California Quadrangle – entrance from north gardens.

design studio preparation, he gained admission to the École des Beaux-Arts, where he was immersed in the grand classical tradition of design and architecture for four years. He did well, but he did not complete a degree. Before leaving Europe, Stein enhanced his portfolio with drawings made during a long trip through Spain.

It was this portfolio that helped him earn the position at Cram, Goodhue & Ferguson upon his return to New York in 1911. Bertram Grosvenor Goodhue, who had just been named the lead architect for the exposition, conducted the interview. Goodhue hired Stein upon seeing his Spanish drawings.

Stein also worked with Goodhue on San Diego's Marine Corps Recruit Depot and the town of Tyrone, N.M., which was designed using the same principles and much of the layout used for the 1915 exposition. He began his own New York practice in 1919, where he championed affordable and livable housing for all economic levels of society and was known for being a major proponent of the City Garden Movement in the United States, a concept for economically independent cities with short commute times and preservation of the countryside. He received the AIA Gold Medal in 1956. Stein died in 1975 and is remembered as a highly influential urban planning professional, architect, writer, and social housing reformer.



Fine Arts Building
Mission corridor or *portales*



“... the Spanish-Colonial style of Mexico, of which our Mission style was an outgrowth, was decided upon, not only because of this style’s historical significance in California but because it is most suited to the climate, and also has the gaiety and color so necessary for a fair.”

Clarence Stein, Architecture and Gardens of the San Diego Exposition

Paul George Thiene

1880 – 1971



Paul Thiene was Supervisor of Exposition Landscaping and as such had a leading role in growing plants for the 1915 Panama-California Exposition and in landscaping the grounds. Originally hired at entry level, promotion came after the Olmsted Brothers landscape firm resigned from the exposition in 1911 and with them William Donald, the nursery supervisor. Thiene was first elevated to Exposition Nursery Supervisor, overseeing the cultivation of thousands of plants, and soon he was promoted to Supervisor of Exposition Landscaping.

He became the right hand of Frank P. Allen, Jr., the exposition's Director of Works, in all matters relating to designing and planting the exposition grounds, formal gardens and the Botanical Building. German-born Thiene proved to be a talented propagator and grower despite being challenged by a largely unfamiliar Southern California plant palette. Additionally, his organizational and supervisory skills proved equal to the task of overseeing scores of nursery workers, gardeners and grounds employees.





The Botanical Building – interior.

Thiene deserves substantial credit for the horticultural triumph achieved at the 1915 Exposition. The acclaimed “Garden Fair” vanquished an entrenched civic skepticism about the prospect of ever landscaping Balboa Park’s acres of dusty chaparral. The rich plantings and winter flowers of the Exposition won recognition for the horticultural potential of San



The Montezuma Gardens – pergola walk.

Diego County. Thiene's comprehensive "Exhibition Flora," published in the *Official Guide Book of the Panama-California Exposition 1915*, remains a valuable botanical record. It is the best extant list of landscape plants grown in San Diego as of 1915.

Thiene was educated and acquired horticultural training in his native Germany. After immigrating to the United States in 1903, he provided labor for landscape architects in the Northeast. By 1906, Thiene was in Portland, Ore., running a nursery, florist and garden design business with two partners. He sold his share of that enterprise and moved to San Diego in 1910, purchasing property in Old Town to establish the Ramona Nursery. He secured employment at the Panama-California Exposition nursery in 1911.

When his exposition job ended, Thiene launched a private landscape architecture business in Los Angeles. Contacts with prominent architects made during the exposition helped Thiene secure important commissions during Southern California's "Golden Age" of estate building. As a private landscape architect, Thiene earned membership in the American Institute of Landscape Architects and built a lasting reputation as an interpreter



The Montezuma Gardens – pergola and California Tower.

of the Mediterranean Revival style. After a successful practice and a long retirement, during which he established himself as an artist, Thiene died in Pasadena in 1971.

Carleton Monroe Winslow, Sr.

1876-1946



In 1916, Carleton Monroe Winslow, Sr., and colleague Clarence S. Stein compiled *The Architecture and Gardens of the San Diego Exposition*, a pictorial guide to the buildings of the expo. In the introduction, Stein wrote, “though possessing no official title, we should not forget Mr. Carleton Monroe Winslow, who was responsible for the designing, subject to Mr. Goodhue’s criticism, of most of the temporary buildings” in the exposition.

Winslow created (sometimes based on sketches by Bertram Goodhue) the Botanical Building, Administration Building, Indian Arts Building, Science and Education Building, Home Economy Building, Southern California Counties Building, Kansas Building, Foreign Arts Building and the Bungalow, a model of a self-sustaining Southern California five-acre farm. He selected diverse but related styles of architectural decoration either based in or interpreted from Spanish buildings and motifs. Goodhue and Winslow had chosen to reflect the Southwest’s Spanish Colonial past, and Winslow’s work unified the exposition’s overall effect.





The Foreign Arts Building, corner of El Prado and Plaza de Panama. *Courtesy David Marshall Collection*

“... we should not forget Mr. Carleton Monroe Winslow, who was responsible for the designing, subject to Mr. Goodhue’s criticism, of most of the temporary buildings.”

Clarence S. Stein, Exposition architect



Botanical Building – exterior.

Winslow was born in Maine, and studied architecture at the Art Institute of Chicago and at the École des Beaux-Arts in Paris. He landed a job with Cram, Goodhue & Ferguson in New York, where he was assigned to be the supervising architect of the Panama-California Exposition in San Diego beginning in 1911. After his work on the exposition was completed, Winslow chose to stay in San Diego. He designed the Exposition's official seal and later won a competition to design the seal for the City of San Diego, which is still used today.

In 1917, Winslow moved to Los Angeles to work with Goodhue on the design of the Los Angeles Public Library headquarters, which he completed after Goodhue's death in 1924. He also opened a second office in Santa Barbara where he worked on Cottage Hospital, several residences, and, with Floyd E. Brewster, designed the Santa Barbara Museum of Natural History. In 1924, Winslow and Edward Fisher Brown published *Small House Designs*.



Science and Education Building – tower and part of south façade.



Indian Arts Building – tower and bell gable.

Throughout his career, Winslow was best known for the churches he designed including Community Presbyterian Church in Beverly Hills, the First Baptist Church in Pasadena, and Mary Star of the Sea Church in La Jolla.



SOUTHEAST ELEVATION
Scale 1/8" = 1'



WEST ELEVATION

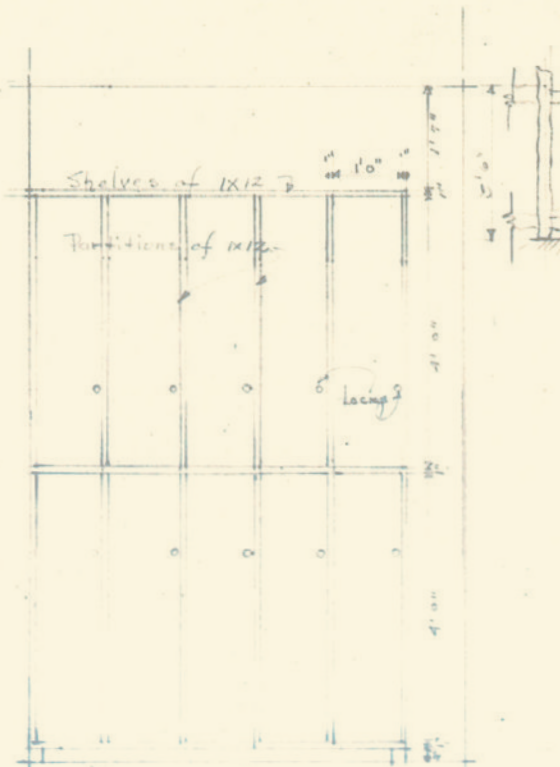
1935 Designers



ELEVATION OF WEST WALL OF BUILDING
FROM WATER

MECHANICAL SCHEDULE

KITCHEN	
MIXER	1 H.P. MOTOR
Waffle Iron	3000 WATTS
TOASTER	3000 WATTS
DISHWASHER	1 HP Motor
MACHINE	
2 - 250 W. OUTLETS	
COUNTER	
GRIDDLE	6000 WATTS
Waffle Iron	3000 WATTS
TOASTER	3000 WATTS
1 250 WATT. OUTLET	
BAR	
2 - 250 WATT. OUTLETS	
2 - ON BACK BAR	
REFRIGERATION	
2 REFRIGERATORS - 2 1/2 HP MOTOR	
STORAGE FREEZER - 1 1/2 HP MOTOR	



Chauncy I. Jerabek

1890-1978

Chauncy Jerabek was known as “The San Diego Tree Man.” A gifted propagator, he spent much of his working life at the Balboa Park nursery raising thousands of tree saplings for the San Diego City Parks Department. Jerabek was also an admirer of Kate Sessions. He had contacted her about work when he first arrived in San Diego in 1911. She referred him to E.W. Scripps at the Miramar Ranch. Jerabek lived at the ranch for almost seven years, tending a large cottage garden, caring for a citrus orchard and propagating and planting thousands of eucalyptus, Aleppo pines and other trees on the Scripps Ranch.

Jerabek supported Sessions’ dream of creating a world-class cactus and succulent garden in Balboa Park. When the project was approved for the 1935 exposition, Jerabek personally planted the cactus and succulent garden, using plants that had been gathered from succulent growers and gardens across the Southwest. The plantings behind the New Mexico Building (Balboa Park Club) are a lasting Jerabek legacy.

Jerabek had turned down a partnership in his family’s Illinois nursery business to travel. His travels led him to San Diego, where he ended up staying. While working for the parks department, he completed landscaping projects in Old Town and at La Jolla Cove and wrote prolifically on gardening in San Diego.

When the dawn redwood tree (*Metasequoia glyptostroboides*), thought to be long extinct, was found growing in a remote area of China, the San Diego Museum of Natural History received just three of the rare seeds distributed





Cactus and succulent garden behind the New Mexico Building. *Courtesy San Diego History Center*

across the United States in 1948. Jerabek was asked to produce a dawn redwood. Against the odds, he raised three of the endangered trees at the Balboa Park nursery. Each seed survived and produced a healthy sapling. These “living fossils” were the first Dawn redwoods planted in San Diego.”

In retirement, he led popular tree walks through Balboa Park and compiled and published lists of notable trees in various San Diego neighborhoods.

Juan Bautista Larrinaga

1885-1947

Juan Larrinaga was not an architect, but his design sense helped shape many buildings at the 1935-36 California Pacific International Exposition in Balboa Park. Hired as exposition art director, Larrinaga was a design associate of lead architect Richard Requa. Larrinaga honed his skills in Hollywood, working as a technical artist on films such as “White Gold” (1927) and the venerable “King Kong” (1933), where he helped paint the skyline that was seen behind the Empire State Building during the film’s climax.

Larrinaga’s work on the exposition began in 1934 with the creation of dozens of renderings that guided the architectural designs and helped promote the fair. Exposition mainstays such as Gold Gulch, Midget City (renamed Midget Village), and Spanish Village were first envisioned by Larrinaga in these renderings. Design drawings from 1935 on file at the Central Library show that Larrinaga was responsible for the design of dozens of Spanish-style light fixtures throughout the park, primarily at Spanish Village and the House of Hospitality. To save time and money, many of the interior fixtures were constructed of Upson Board, a thick cardboard commonly used on Hollywood sets, attached to simple wood frames. The cardboard lanterns,



Loggia of the House of Hospitality. *Courtesy David Marshall Collection*



A street in Gold Gulch, a reproduction of a mining town in the days of '49.

sconces, and chandeliers were painted with a textured finish to simulate aged bronze – another Hollywood trick.

In addition to designing exhibits and light fixtures, Larrinaga was skilled at creating Spanish-style decorative stencil paintings that remain on display throughout much of the House of Hospitality. Stenciled beams, multi-colored spindle grilles, and ceiling murals add color and historic flair to various rooms, and can be seen today in the interior of The Prado restaurant, an adaptive re-use. One of Larrinaga's most recognized artistic creations is the "The March of Transportation" mural that remains in the circular exhibit hall of the San Diego Air & Space Museum. The mural was painted in 1936 for the second year of the exposition when the Ford Building was rechristened the Transportation Building. The 450-foot-long mural is 20 feet high and depicts human methods of transportation throughout history, including Larrinaga's vision of transportation's future. Larrinaga was assisted by painters Arthur Eneim and Albert McKiernan.

After his work at the 1935-36 California Pacific International Exposition, Larrinaga served as art director for the 1937-38 Great Lakes Exposition in Cleveland, Ohio. Larrinaga, who was born in Santa Antonia, Mexico on Jan. 19, 1885 died in Los Angeles on Nov. 3, 1947 at age 62.

Richard S. Requa

1881-1941



“One of our greatest natural assets is Balboa Park, fourteen hundred acres of picturesque mesas and canyons in the very heart of the city.”

Richard Requa
Inside Lights on the
Building of San Diego's
Exposition: 1935

As master architect for the 1935 California Pacific International Exposition, Richard S. Requa paid tribute to indigenous cultures of the Americas via buildings such as Larrinaga's Federal Building. Its Mayan entrance portal was inspired by the Palace of the Governor in Uxmal, Yucatan. He also achieved an intimacy of scale for the exhibition by including elements such as Spanish Village and the House of Pacific Relations and its cottages.

Throughout his career, Requa traveled extensively in Spain and the Mediterranean area as well as visiting Central and South America, and his sensitivity to the beauty of these regions served him well. Requa designed the Casa del Rey Moro Garden, the Alcazar Garden, and the Patio Garden (now the courtyard of the House of Hospitality), each modeled on a specific garden in Spain. Requa also fought the City Council's plan to tear down the buildings left from the 1915 Panama-California Exposition. He won the council's support to stabilize the foundations and to provide other vital repairs. He relates this and other stories in *Inside Lights On The Building of San Diego's Exposition, 1935*.

Requa was born March 27, 1881 in Rock Island, Ill. After studying electrical engineering at Norfolk College, he moved to San Diego and worked in that field until 1908, when he joined the staff of architect Irving J. Gill as a superintendent. In 1911, Requa established his own office, and two years later he partnered



Casa del Rey Moro Garden – a general view of the fountains and terraces.

with Frank Mead to form Mead & Requa.

After his travels abroad, he began work in 1915 to transform the town of Ojai. His success there led to his firm's selection as official architects of Rancho Santa Fe. Beginning about 1926, Requa played a major role in the development of Kensington, serving on the "Architectural Committee" for San Diego's Kensington Heights development.

He shared his vision of architecture suitable to San Diego in a popular column he wrote for the *San Diego Union*. In 1929, Requa's book *Old World Inspiration for American Architecture* was published. With photographs from his travels, the book aimed "to provide worthy examples of old world architecture that will stimulate the development of appropriate styles in America."

Requa built his own residences in Mission Hills and Loma Portal. Many of his buildings have become architectural and historic landmarks, such as the Torrey



The Persian Water Rug Fountain.



Federal Building. *Photo courtesy David Marshall Collection*



Spanish Village. *Photo courtesy David Marshall Collection*



House of Hospitality – patio and tower.

Pines Lodge. He was active in community affairs including the Chamber of Commerce and San Diego Symphony Board. Following his death from a heart attack in his office in June 1941, the San Diego Symphony dedicated its opening summer season concert in his honor.



Palace of Electricity and Varied Industries – main entrance.

“Early in October our Exposition ship was afloat, but what a tempestuous voyage lay ahead of this sturdy craft none of us knew or cared. The important thing was – we were afloat and ready to set sail. Anchors aweigh!”

Richard Requa, Inside Lights on the Building of San Diego's Exposition: 1935

Milton P. Sessions

1901-1995

Like his renowned aunt Kate Sessions, Milton Sessions was an outstanding horticulturist, landscape gardener and nurseryman who made a contribution to the development of Balboa Park. For the 1935 Exposition, Sessions, who served as Parks Commissioner during that time, was responsible for planting the rubber, pepper and fern trees in the patio of the Ford Building.

Italian cypress and eucalyptus were part of the original lush landscape and the largest plant specimens – full grown boxed trees in 10' diameter tapered boxes – a practice not typical in those days, were planted in the patio. Trees up to 40 years old were boxed and brought in from the backcountry.

Sessions also oversaw the plantings along the 2,800-foot Roads of the Pacific. It was Sessions' job to plant the side of the roadway behind the Ford Building with native plants representing terrains in different countries. One portion of the road, which was used to test-drive Fords, represented the Royal Road of the Inca with flagstones and Peruvian plants. The Gold Road used cobblestones and the Yuma Road used wood ties from the original plank road. It took three months to build the Roads of the Pacific. "We didn't spare the horses to do anything within our power," said Sessions in a video interview with horticulturalist Kathy Puplava.

Sessions grew up in the nursery business. His father, Frank Sessions, and Aunt Kate operated several nurseries at various times in San Diego. Still in business today, although not Sessions owned, is Mission Hills Nursery. By 1921, Milton had established a nursery in San Diego, and at the age of 28, he traveled to Europe and then Mexico for ideas and photographs. He was inspired by Mediterranean and Spanish styles incorporating tile, water, and tropical plants into his designs.

In 1929, he opened the Spanish Studio in Old Town for retail and pottery. The studio, designed by Richard Requa, still stands today as a retail space in Old Town San Diego State Historic Park. From 1929 to 1939, Milton served as Parks Commissioner and reviewed and approved "all the doings" of Balboa Park. Landscape contracting was a major business in this important period of San Diego growth, and from 1940 to 1958 Sessions also ran a La Jolla Nursery, focusing on La Jolla and Rancho Santa Fe clients.



The plaza in the Palisades addition to the Exposition.

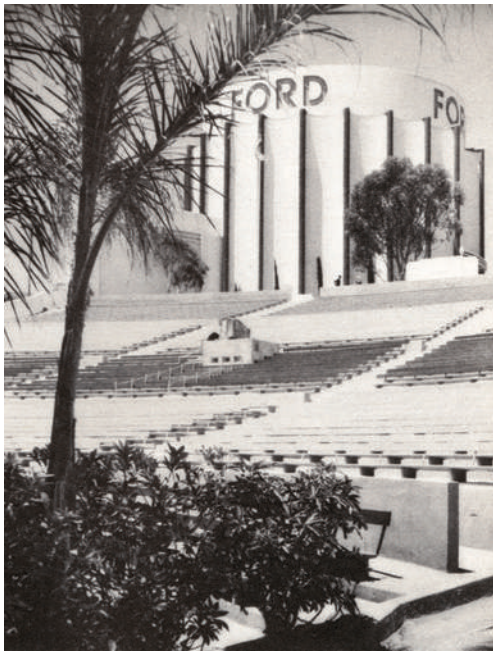
Sessions also published newsletters and articles for the San Diego Sun that are still pertinent today. And the classic *Western Garden Book*, published by Sunset Publishers and still in print today, used Milton as a reference to verify plants for the area, and for pen and ink drawings.

Walter Dorwin Teague, Sr.

1883-1960

Walter Dorwin Teague, Sr., who designed the Ford Building for the 1935 Exposition, is considered one of the top four industrial designers in American history. Teague's career was founded in the 1910s on work in printed typography and advertising, most famously for a concept called "Teague Borders." The borders were abstractions of Renaissance- and Baroque-style picture frames for magazine and newspaper ads, versions of which were used by countless others from the 1920s through the mid 1960s. In 1930, Teague's revolutionary design for the Marmon V-16 automobile attracted widespread attention, perhaps Ford's.

The Ford Building could be considered a form of advertising as well, with its shape driven by symbolic reference to the transmission of a Ford automobile. The building and its displays, which showed assembly-line functions used in creating the cars, were the most popular attractions of the 1935 Expo. Visitors were also able to experience miniature tours in the latest Ford cars on roads behind the building.



The Ford Building and Ford Bowl.

The Ford Building, on the National Register of Historic Places since 1973, is one of the few buildings in San Diego designed by an industrial designer. Teague worked from his New York offices on design projects nationwide.

The firm, which is still in business today and is known simply as Teague, was noted for work on updated visual aspects of cameras, radios, food packaging, and gas stations. Along with his associates, including his son, Walter Dorwin Teague, Jr., Teague designed a number



Courtyard of the Ford Building. *Courtesy David Marshall Collection*

of exhibits for the 1939 New York World's Fair and the 1939 Golden Gate (San Francisco) International Exposition. One exposition building for National Cash Register was shaped like a huge cash register. Exposition designs were done for Texaco and U.S. Steel, as well as Ford.

For about 30 years, San Diego's Ford Building was used as a scenery construction shop for Starlight Theatre and other venues. The Starlight, an open-air theater next to the Ford Building, featured twice-daily classical music concerts during the 1935 Expo and was also sponsored by Ford.

Today the Ford Building, deemed by many as eligible as a world heritage site, houses the San Diego Air & Space Museum. The museum, once known as the Aerospace Museum, moved into the building after a 1978 fire destroyed the Electric Building, the museum's previous home in Balboa Park.

The Ford Building was the influence for the recently (2010) illegally demolished City Ford dealership building at Park Boulevard and Broadway. In turn, Teague got his inspiration from architect Albert Kahn's Ford Building for the 1933 Chicago Century of Progress Exposition. Working drawings for the Ford Building were prepared by architects Richard Requa and Louis Bodmer, and their staff, as Teague was too busy despite having about 100 workers in his office at the time.

Names and Milestones of El Prado Buildings

Casa del Prado

- 1913 Agriculture Building (during construction)
- 1914 Varied Industries and Food Products Building
- 1916 Foreign and Domestic Products Building
- 1917-1919 U.S. Naval Training Station barracks during WWI
- 1919 County Fair Building (Industrial Building)
- 1935 Palace of Food and Beverage
- 1941-1943 U.S. Navy use for USO during WWII
- 1952-1954 San Diego Public Library
- 1960s North Exhibit Hall
- 1969 Demolished
- 1971 Casa del Prado (reconstructed)

Casa de Balboa

- 1913 Domestic Liberal Arts Building (pre-exposition)
- 1913 Commerce and Industries Building
- 1916 Canadian Building
- 1917-1919 U.S. Naval Training Station barracks during WWI
- 1935 Palace of Better Housing
- 1941-1944 U.S. Army use during WWII
- 1944-1946 U.S. Naval Hospital use during WWII
- 1950s Electric Building
- 1978 Destroyed by fire
- 1982 Casa de Balboa (reconstructed)

House of Charm

- 1913 Mining Building (pre-exposition)
- 1915 Indian Arts Building (Arts & Crafts Building)
- 1916 Russia and Brazil Building
- 1917-1919 U.S. Naval Training Station use during WWI
- 1931 Visual Education Building
- 1935 Palace of Parent and Child/House of Charm
- 1936 Palace of International Arts/House of Charm
- 1937 House of Charm
- 1950 Alcazar Building (proposed name)
- 1951 House of Charm
- 1994 Demolished
- 1996 House of Charm (reconstructed)

House of Hospitality

- 1913 Foreign Liberal Arts Building (pre-exposition)
- 1913 Foreign and Domestic Arts Building
- 1913 Foreign Arts Building
- 1917-1919 U.S. Naval Training Station use during WWI
- 1935 House of Hospitality (remodeled by Requa)
- 1941-1946 housed Navy nurses during WWII
- 1995 Dismantled
- 1997 House of Hospitality (reconstructed)

Home Economy Building

- 1913 Electricity Building (pre-exposition)
- 1913 Home Science Building (pre-exposition)
- 1915 Home Economy Building
- 1916 Pan-Pacific Building
- 1917-1919 U.S. Navy YMCA during WWI
- 1924 American Legion Building
- 1935 Cafe of the World
- 1937 American Legion Building
- 1941-1946 U.S. Navy commissary during WWII
- 1947 American Legion War Memorial Building
- 1963 Demolished (replaced by Timken 1965)
- 1992 East El Prado Arcade (reconstructed)

Science and Education Building

- 1913 Machinery Building (pre-exposition)
- 1913 Arts and Crafts (pre-exposition)
- 1913 Science and Education Building or Science of Man Building
- 1917-1919 U.S. Navy lectures, classes, entertainment during WWI
- 1935 Palace of Photography
- 1936 Medical Arts Building
- 1939 Veterans of Foreign Wars Building
- 1941-1946 U.S. Navy use
- 1947 Veterans of Foreign Wars Building
- 1964 Demolished (replaced by west wing, Fine Arts Gallery 1966)
- 2005 West El Prado Arcade (reconstructed)

Southern California Counties Building (Southern Counties Building)

- 1914 Southern California Counties Building
- 1917-1919 U.S. Naval Training Station use during WWI
- 1921 Civic Auditorium
- 1925 Destroyed by fire November 26
- 1933 Natural History Museum constructed on site

San Joaquin County Building

- 1933 Demolished

Sacramento Valley Building

- 1914 Sacramento Valley Building
- 1916 United States Government Building
- 1917 Archery Building (Joseph Jessop Collection)
- 1917-1919 U.S. Naval Training Station use during WWI
- 1923 Demolished (replaced by Fine Arts Gallery 1926)

Administration Building

- 1912 Administration Building (first exposition building completed)

Compiled by Michael Kelly, president of the Committee of One Hundred

Acknowledgments

Balboa Park Exposition Designers 1915-1935: The Making of the Dream City committee and biography writers

Heather Crane, *Chairperson*

Andrew Bowen

Nancy Carol Carter

Erik Hanson

Amy Hoffman

Michael Kelly

David Marshall

David Swarens

San Diego Chapter of the American Institute of Architects

Historic Preservation Committee

Committee of One Hundred

San Diego Public Library Collection

Panama-California Exposition Digital Archive



All 1915 images unless otherwise noted are from *The Architecture and the Gardens of the San Diego Exposition; 1916*. Published by Paul Elder. Courtesy Coons Collection.

All 1935 images unless otherwise noted are from *Inside Lights on the Building of San Diego's Exposition: 1935*. Self Published; Richard Requa (1937). Courtesy Coons Collection.

All portrait images unless otherwise noted are from the Library of Congress, the San Diego Union Tribune, and private collections.



Exhibition Curators

Heather Crane, *Chairperson*

Ashley Christensen

Alana Coons

Sandé Lollis

David Krimmell

Martina Schimitschek

2014-2015 SOHO Board of Directors

Jaye MacAskill, *President*
David Goldberg, *Vice-President*
Jessica McGee, *Treasurer*
John Eisenhart, *Secretary*
Milford Wayne Donaldson
Erik Hanson
Paul Johnson

Nancy Moors
Scott Sandel
Sandor Shapery
Kiley Wallace
Elizabeth Weems
David Swarens, *Alternate*
Bruce Coons, *Executive Director*



This Exhibition was made possible through the sponsorship of:

Kim Grant Design, Inc.
San Diego Chapter of the American Institute of Architects
Nancy Carol Carter
Committee of One Hundred
Heritage Architecture & Planning
IS Architecture
Johnson & Johnson Architecture
KPA Associates, Inc.
Save Our Heritage Organisation
Commission for Arts and Culture, City of San Diego





Save Our Heritage Organisation
2476 San Diego Avenue
San Diego CA 92110
(619) 297-9327
www.sohosandiego.org