

INSIDE LIGHTS *on the* BUILDING *of* SAN DIEGO'S EXPOSITION: 1935



RICHARD S. REQUA

Edition limited to One Thousand Copies

"INSIDE LIGHTS ON THE BUILDING OF SAN DIEGO'S EXPOSITION: 1935"

By

RICHARD S. REQUA
A. I. A.

Director of Architecture of the Exposition

Foreword By

G. AUBREY DAVIDSON
Chairman of the Board of Directors
of the Exposition
President of the 1915-16 Exposition

For the second time in two decades, the City of San Diego staged an International Exposition in 1935.

Considering the size of this city, the geographical location, and the dark clouds that then obscured prosperity's horizon, it was an achievement of faith, courage, and enthusiasm unparalleled in the history of similar enterprises.

Of the seven million people who passed through the entrance turnstile of the California Pacific International Exposition during its brilliant run in San Diego, only those actively associated with its construction know the dramatic story behind this gigantic display; what chance incidents led up to its proposal; how the idea was conceived; who carried it through; how it was done; what obstacles were overcome; what hopes and disappointments were mingled in its creation. The exciting course of events, from the memorable day early in 1933, when the City Council issued its ultimatum "The old Exposition buildings must come down," to the breathless moment on the evening in May of 1935 when the President of the United States radiocast the signal, great electric switches closed, transforming with a click the somber shadows of buildings and foliage to an enchanting spectacle of color harmony and ethereal beauty—is a story as interesting and exciting as a novel of adventure.

Mr. Requa, who was an important member of the Exposition's construction organization, tells the story in this book in an intimate, forceful and entertaining style.

What the Critics Say
See Back Flap

What the Critics Say

"I have just finished reading your memories of building the San Diego Exposition. Romance, simplicity and beauty are in your words, in fact, the Fair and your word pictures are in perfect accord. It makes for completeness. Also reading your book gives me a deep heartache with, oh such pleasant memories that I had in visiting the Fair. It was so beautiful. Perhaps retrospection will add to them. To have created beauty is truly to have served man handsomely."—J. E. Stanton, Director of Color, Golden Gate International Exposition, San Francisco.

This book is a narrative that grips our interest, for Richard Requa has shared intimately the spirit of this race with time which worked large shifts of men day and night, who scarcely slept as the work rolled forward.—This volume has been assembled with rare taste and thoughtfulness.—The architectural history that is in this book will mean a great deal to many persons who appreciated the unity achieved when it was necessary to bridge the gap between the ultra-modern Ford Building and those precious buildings, designed by Bertram Goodhue for the 1915 Exposition, in Spanish Colonial Architecture."—Hazel Boyer Braun, The Evening Tribune, San Diego.

"Exposition Magic! That is the subtitle this reader would choose for a fascinating book by a San Diegan, Richard S. Requa's 'Inside Lights on the Building of San Diego's Exposition, 1935.' It vividly unfolds a drama of vision and of an achievement that seems almost magical—the complete building of a World's Fair within eight months. Even to San Diegans who were privileged to have an occasional entrance beyond those mysterious gates, closed to the public in construction days, Mr. Requa's book is a revelation. As Director of Architecture and Landscaping for the Exposition, Mr. Requa is qualified to give a first-hand account of this important part of San Diego's history. His book is vigorously written and holds the interest to the final page. Valuable, not only as a contribution to San Diego's historical literature, Mr. Requa's new book will serve as a souvenir to those throughout the world who have happy memories of San Diego's 1935-36 Exposition." — Naomi Baker, San Diego Union.

"A well-written book that will successfully hold the interest of thousands to whom the San Diego Exposition of 1935 is a romantic and beautiful memory." — Ritza Freeman Reardon.

Printed in San Diego
by Frye & Smith, Ltd.

INSIDE LIGHTS
on the BUILDING
of SAN DIEGO'S
EXPOSITION: 1935

RICHARD S. REQUA



FRANK G. BELCHER, President of the California Pacific International Exposition,—America's Exposition for 1935-36.

INSIDE LIGHTS ON THE BUILDING OF SAN DIEGO'S EXPOSITION, 1935

THE DRAMATIC STORY OF THE ORGANIZATION
PLANNING AND CONSTRUCTION OF THE
*CALIFORNIA PACIFIC INTERNATIONAL
EXPOSITION*

MAY 29 TO NOVEMBER 11, 1935

BY
RICHARD S. REQUA

A. I. A.
DIRECTOR OF ARCHITECTURE OF THE EXPOSITION
AUTHOR OF ARCHITECTURAL DETAILS
SPAIN AND THE MEDITERRANEAN AND
OLD WORLD INSPIRATION FOR
AMERICAN ARCHITECTURE

FOREWORD BY
G. AUBREY DAVIDSON
CHAIRMAN OF THE BOARD OF DIRECTORS
OF THE EXPOSITION
PRESIDENT OF THE 1915-16 EXPOSITION

ILLUSTRATIONS BY THE AUTHOR FROM PHOTOGRAPHS
TAKEN DURING THE EXPOSITION

COPYRIGHT, 1937, BY
RICHARD S. REQUA
SAN DIEGO

To
The Citizens and Friends
of San Diego
*whose faith, confidence and courage
inspired them to give liberally
of their substance, time and energy
to bring so speedily to a successful
realization, the dream of our
second International Exposition.*

SAN DIEGO'S FAITH—
AN INSPIRATION

SAN DIEGO created more than an exposition when it gave the world beautiful California Pacific International Exposition in 1935 and 1936. The "City by the Silver Gate," through its exposition, created an example in faith that marks a turning point in economical history of the West and the "Golden State."

San Diegans dared to have faith in the future when clouds still obscured prosperity's horizon, and it was that faith that broke down barriers of pessimism to build an exposition which today is recognized as yesterday's beginning of tomorrow's greater prosperity.

FRANK F. MERRIAM,
Governor of California.

CONTENTS

	Page
PREFACE	1
FOREWORD	5
HOW IT STARTED.....	28
THE ORGANIZATION	35
THE ARCHITECTURE	47
THE CONSTRUCTION	63
THE LANDSCAPING	87
EXTERIOR DECORATION AND NIGHT ILLUMINATION	112
THE MUSIC	131
CONCLUSION	143
GROUND PLAN OF EXPOSITION.....	151

ILLUSTRATIONS

	Page
Frank G. Belcher (Frontispiece)	
California Tower	11
Tower on the Palace of Better Housing.....	15
Patio and Tower, House of Hospitality.....	19
The Botanical Building	23
The Main Entrance to the Exposition.....	29
Garden Pergola and Fountain.....	33
Wall Fountain in Organ Plaza.....	41
The Plaza in the Palisades Addition.....	45
Palace of Electricity and Varied Industries.....	49
Main Entrance to the California State Building...	53
Entrance Portal to the Federal Building.....	57
Modeltown	61
Patio in the House of Hospitality.....	65
The Hollywood Hall of Fame.....	69
A Street in Gold Gulch.....	73
Patio in the Ford Building.....	77
Well and Exedra, Casa del Rey Moro Garden....	81
Casa del Rey Moro Garden.....	85
Fountain in the Alcazar Garden.....	89
A Stairway, Casa del Rey Moro Garden.....	93
A Vista in the Alcazar Garden.....	97
Palm Canyon Bridge.....	101
A Corner in the Alcazar Garden.....	105
Standard Oil Building.....	109
Entrance to Palace of Travel and Transportation.	113
The Spanish Village.....	117
Landscape Treatment, etc.....	121
Arco del Futuro (Arch of the Future).....	125
Night Illumination	129
The Ford Bowl.....	133
The Water Palace.....	137
The Persian Water Rug.....	141
The House of Pacific Relations.....	145
Reflection Pools	149

PREFACE

DURING more than a quarter century of strenuous activity in my profession, I have had many hopes, dreams and aspirations, the most cherished of which were associated with schemes for the development and beautification of our nature-blessed home city, San Diego. Happily many of my dreams are being realized, and it is a satisfaction to feel that at least, in a small way, I have been identified with their accomplishment.

One of our greatest natural assets is Balboa Park, fourteen hundred acres of picturesque mesas and canyons in the very heart of the city. It has been my great aspiration to have some part in the improvement of this uniquely situated recreational center. Such an opportunity came in 1933 when I became identified with the work of restoring the old Exposition buildings, and continued until the close of the recent Exposition. This experience will always stand forth in my memory more brilliantly than any other event in my life's activities. This is not due particularly, to actual accomplishments, but to the interesting and exciting incidents attending the seemingly incredible achievement of building a World's Fair in the space of eight months, and to my association with an organization which through boundless energy, grim determination and outstanding ability initiated and built a complete and highly successful Ex-

PREFACE

position without halt or hitch in less time than is usually taken to consider the first preliminary plans.

As time passes and memory dims, I have frequently been prompted to preserve in some permanent form the dramatic story with its many colorful and exciting episodes. Finally, this urge became so insistent, that during spare moments I have jotted down notes covering the principal events of that tumultuous construction period.

Recently, friends and former associates in the enterprise prevailed upon me to amplify and arrange these memorandums in book form for publication; illustrated with photographs of the noteworthy details. As the minor incidents give this story its chief interest, so did minor details of buildings and gardens contribute importantly to the charm of the Exposition.

This is not in any sense a guide book,—there is no longer a need for such a work; furthermore, I am not including figures or statistics as they are of no importance in the story nor of special interest to the general reader. Rather, it is a behind-the-scenes narrative of what took place during the all too few hectic months between the day, when definite orders were given to start work and the never to be forgotten date, May 29, 1935, when the turnstiles began clicking, and for the first time in history an exposition was presented to the public on its opening day complete and fully embellished, down to the "planting of the last petunia."

I would like to eulogize, individually, the organizations and citizens of California who aided in making this exposition dream a reality, and particularly the San Diego Chamber of

PREFACE

Commerce, civic societies, service clubs, city and county officials and residents of the community whose confidence and courage prompted them to contribute so generously to the enterprise during the period of this country's darkest depression; the Exposition's Board of Directors, who so staunchly stood by the organization and aided so materially to override the obstacles almost daily encountered; to the publicity department and the other department heads whose enthusiasm and devotion contributed immeasurably to the success of the undertaking; to the secretaries of the officials and the host of clerical workers who through their zeal and devotion refused to recognize office hours or rest periods; and finally to the great army of field superintendents and workmen through whose skill and industry the actual construction work was accomplished. These loyal supporters and co-workers deserve their full share of credit for the great success of the Exposition, but alas, space and the scope of this book will not permit their individual recognition.

The cooperation of the United States Government and its many agencies, as well as that of the State of California, merits particular mention, since, in addition to direct participation, their assistance was invaluable, through their Work Relief divisions, in the supplying of labor and materials for the erection of a number of the Exposition buildings, in addition to the general permanent improving of the grounds and Balboa Park. Indeed, the whole enterprise might not have been possible but for the willingness and encouragement of the Federal Government and the State and their supply of generous amounts of money for constructive

PREFACE

relief projects which contributed materially to its success.

I sincerely believe that the successful planning and building of this Exposition, in the brief period of eight months' time, was an achievement unparalleled in the history of all expositions or similar enterprises, and feel that it justly merits a permanent record of its accomplishment. I am proud indeed of my small part in it!

RICHARD REQUA.

June 1, 1937.

FOREWORD

IN 1909 the City of San Diego startled the nation by announcing its intention of staging a great Exposition in its fourteen-hundred-acre Park to commemorate the completion of the Panama Canal. This was spectacular news, indeed, and for a variety of reasons.

In the first place, the population of San Diego numbered at that time, only about thirty-five thousand. It was, therefore, the smallest city ever to propose a World's Fair.

Then, too, it was widely known that San Diego was still in the process of a slow recovery from the collapse of the boom of 1887. Actually, we were almost at a standstill, gripped by a severe economic inertia. It was, however, this very fact which had inspired the Chamber of Commerce to propose this gigantic undertaking. We agreed that something must be done to lift our city out of unwarranted obscurity, to stimulate business and to make the world San Diego conscious. We felt that we had here attractions which no other city could match—the world's most beautiful bay—and the world's most perfect climate. With the further distinction of being America's first Port of Call north of the Panama Canal.

How better, then, could we advertise these attractions than by a brilliantly staged Exposition, a display so original in conception, so striking in execution that it must rivet the at-

FOREWORD

tention of the nation and draw crowds of spectators from every section of the globe.

However, the most important consideration to be met was the fact that as soon as we announced our plans, San Francisco declared that that city had already announced an Exposition to take place the same year (1915). If they had announced it, we had not heard of it. But there it was—a very delicate situation indeed. How could we hope to compete with a city surpassing us so signally in wealth, population and prestige? We were advised by business men of the northern city to relinquish this fantastic plan, to shun the risk of an inevitable economic suicide.

Thus challenged, we doubled our determined efforts toward the accomplishment of our purpose. With perhaps more zeal than prudence, we attacked our problem, laid careful plans for this daring enterprise, and thanks to the wholehearted support of the loyal people of San Diego, carried them to a glorious consummation.

It later developed that our Exposition served to complement that of San Francisco, rather than to detract from it—with the result that a feeling of mutual esteem grew between the two cities and still exists today.

In organizing our Exposition of 1915 it became our policy to break away from all conventional forms as exemplified in former Expositions, both in this country and abroad. Hitherto, such an undertaking had presupposed the necessity for numerous huge buildings. We decided to feature smaller and fewer structures, designed with a view to achieving greater unity and artistry.

FOREWORD

Discarding the universally accepted "Classic" style, we decided upon the graceful and colorful Spanish-Colonial type of architecture. It was obviously that most adaptable to the character of the surrounding terrain and it carried a marked historical significance.

Under the brilliant direction of Mr. Bertram Goodhue of New York, America's foremost authority on Spanish-Colonial architecture, the now famous group of buildings was erected. The great California State Building, and the then Fine Arts Building, were designed by Mr. Goodhue and constructed under his personal supervision; while the other buildings, the work of his able associate, Carleton Winslow, reflect his inspired conception of the Spanish city in miniature.

Some years later one of the buildings, located at the north end of the Plaza, was torn down to make way for the permanent Fine Arts Gallery, which was designed in a style harmonizing with the general architectural scheme. William Templeton Johnson was the architect.

It became the tremendous task of Mr. Frank P. Allen, Director of Works, to convert the almost barren mesa land of the park into vistas of enchanting beauty. This was accomplished so completely and speedily as to merit the extravagant word—miraculous. Confronted by a very unfriendly soil condition, literally hundreds of pounds of dynamite were exploded in order to blast holes in which the trees and shrubs could be planted.

The opening of the gates of the Exposition took place on January 1st, 1915, and heralded an unqualified success for the project.

Millions of people of all nationalities visited

FOREWORD

this display and were enchanted by its old-world atmosphere. What it lacked in magnitude was more than compensated by a perfection of form and detail never before achieved in a spectacle of this nature.

Most striking of its many original features was the superb harmony of the landscaping with the architectural scheme; luxurious groupings of trees, plants, vines and flowers, mingling to lend an exquisitely natural effect to the ensemble.

But what of the effects of the Exposition upon the City of San Diego? These, it is agreed, were manifold. Along with cultural influences, social and economical benefits made themselves manifest not only during the actual "life" of the Fair and in the years that followed, but even during the period of its construction. Our population increased enormously. Many thousands who came merely to view the Exposition were so captivated by its charms and those of San Diego that they remained or returned to live permanently in our forward-moving city. Business was stimulated to an unprecedented degree. It was due to the visit of Josephus Daniels, then Secretary of the Navy, and his Assistant, Franklin D. Roosevelt (now President), during the progress of the Exposition, that San Diego was recognized as a potential Naval center and later selected to serve that high purpose.

But the story of the first San Diego Exposition does not end here. For it was to prove the inspiration for a later and more ambitious venture, one that was to emerge from another critical stage in the course of our civic destiny—to carry us triumphantly over another economic hurdle.

FOREWORD

The Exposition of 1935 represents the full flowering of the ideals which motivated our earlier effort.

In the building of this Exposition Mr. Richard Requa figured as the presiding architectural genius. The manner in which he interpreted Mr. Goodhue's architectural scheme in terms of a series of buildings representing a complete history of the Southwest, presents an eloquent testimonial to his great ability and artistry.

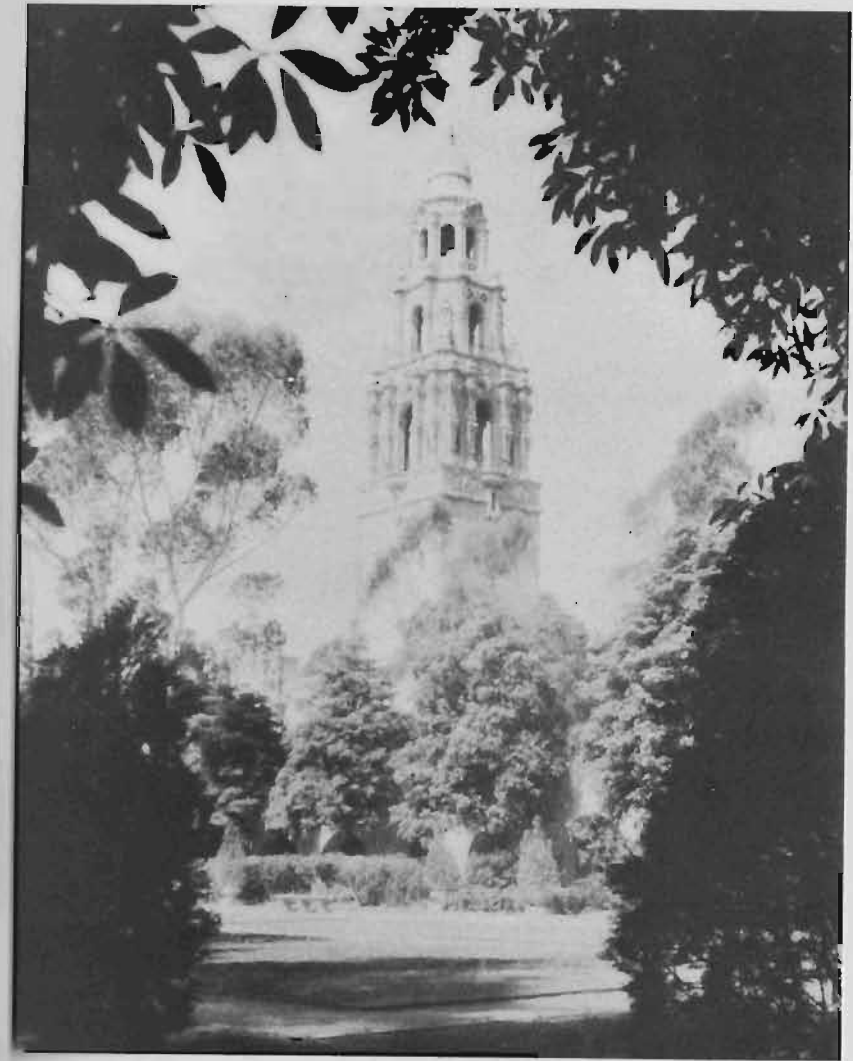
Of the incalculable benefits resulting from this second Exposition it can truly be said that the passing years serve only to demonstrate how fully the faith of the people of San Diego, who supported both these great civic gestures, has been justified.

G. AUBREY DAVIDSON,
President 1915-16 Expositions,
Chairman, Board of Directors
1935-36 Exposition.

PROLOGUE

OF the seven million people who visited the California Pacific International Exposition during its brilliant run in San Diego, who frequented its noisy Midway, lingered in the cool shadows of its portales, viewed its stately buildings and sauntered through its inviting gardens, few know the dramatic story behind this gigantic display; what chance incidents led up to its proposal; how the idea was conceived; who carried it through; how it was done; what obstacles were overcome; what hopes and disappointments were mingled in its creation. The exciting course of events, from the memorable day early in 1933, when the City Council issued its ultimatum "the old Exposition buildings must come down," to the breathless moment on the evening in May of 1935 when the President of the United States radiocast the signal, great electric switches closed, transforming with a click the sombre shadows of buildings and foliage to an enchanting spectacle of color-harmony and ethereal beauty—is a story in itself.

In the planning and construction of the 1915 Exposition, it was understood that the temporary buildings would be razed at the conclusion of the Fair, leaving only the two permanent structures, the California State Building with its world famous tower and the small building opposite, housing the Fine Arts display, form-



CALIFORNIA TOWER, the most impressive architectural attraction of the 1915-16 Exposition, and the predominating feature of the architectural display of the 1935-36 Exposition.

PROLOGUE

ing with its connecting arcade, the California Plaza. These buildings were to be used as museums, libraries and administrative units. But, when the show was over and the time for the demolition was at hand, a storm of public protest arose. San Diego would not tolerate the ruthless destruction of this beautiful monument to its civic pride. So the temporary buildings remained, closed and unoccupied, to silently blend their stately contours with the arboreal beauties of the Park.

During the Great War, these buildings again came into use, but served a purpose more practical than cultural, being hastily converted into a temporary Naval Training Station, which quartered local officers and men of this branch of the Service until a permanent station was completed. It is amusing to speculate upon the paradox presented by this picture. Uncle Sam's embryo Gobs shouting across the peaceful plazas, hammocks swung in ecclesiastic halls, shadowy arcades echoing the broken rythm of thousands of martial feet as men hurried out to Formation, vaulted ceilings flinging back the syncopation of the "hot" tunes of the day, sung or whistled by those stalwart heroes-to-be. Tumult, uproar, laughter and sharply voiced commands. The grim accoutrements of War thrust against a background of mellow quietude, drowsy and sundrenched. Later these vigorous hordes in blue were transferred to the permanent Station and the Park settled back to its accustomed calm.

By 1922, the marks of time became obtrusively evident on the staff embellished facades of the temporary buildings. The elements, temperate though they are in this climate, working

PROLOGUE

steadily and relentlessly, not only combined to dull the beauty of these flimsy structures, but to disintegrate their very foundations. A fund was raised, sufficient for temporary surface restoration and foundation repairs. When these were completed, the park once more took on new life; thousands of visitors from all parts of the world came to stroll in the sun-checked shadows of this reproduction of a Spanish city. But the elements, rain, wind and sunshine above ground, and decay and fungi below, began again their destructive activities.

In the Spring of 1933, following the winter rains, these venerable structures presented a sorry appearance. Foundations of buildings and arcades were almost entirely decomposed; towers and facades were tilting forward drunkenly; and whole sections of cornices and parapets had broken away and dropped into the shrubbery at their base. Large areas of the stuccoed walls had fallen, exposing the skeletons of temporary construction behind. The danger to the public had become so apparent that spaces were roped off around the crumbling sections and the City Council ordered an investigation to be made by the Building Department. Then came the inspectors to examine the time-ravaged surfaces and dig down into the foundation debris. The condition was appalling. The Building Department promptly condemned the buildings, and recommended their demolition because restoration seemed impracticable and too costly. Of this, the City Fathers heartily approved. So—farewell majestic towers, graceful arcades and spectacular facades of wood, plaster and paint. Farewell dream city of Spanish America. Farewell? The beauty-loving citi-



TOWER ON THE PALACE OF
BETTER HOUSING, now framed
in the luxuriant landscaping planted
for the 1915 Exposition.

PROLOGUE

zenry of San Diego did not, or would not concede it. Cast down these exalted palaces that had made Balboa Park the show place of the West; sweep to oblivion these monuments to the courage of men who had dared, in the period of the City's struggling adolescence to risk enormous sums, expending great effort to focus, here, the attention of the world? Yet, what could be done about it? The buildings were wrecks, seemingly beyond all reasonable hope of repair, therefore, the task of rehabilitation appeared to be a hopeless one.

As might be expected, a furore of discussion shook the City. The Council, Chamber of Commerce and newspapers were bombarded with letters; the pros and cons aired their views and suggested their remedies. Many insisted that the buildings had long outlived their usefulness and should be torn down. Even well intentioned citizens argued that the buildings were termite-infested, full of rats and a menace to the Park.

I have a scrapbook of the published letters, quite a sizable volume. As I glance over the clippings, I find that one disgruntled observer presented a novel angle to the controversy when he wrote to the effect that he wondered if we were yet sufficiently civilized to deserve such beautiful buildings and parks, and added: "Perhaps, it would be better, as long as we cling to such a hopeless economic order, to turn our attention to jails, asylums and bread lines." A thought provoking attitude to say the least. All sorts of schemes were proposed to raise money and make use of the buildings, from artists' studios to garages for parking cars.

As ever in a crisis, a champion rose to the occasion, a devotee to the cause with the earn-

PROLOGUE

estness and courage to win in spite of all contrary arguments and obstacles.

Miss Gertrude Gilbert, a cultured and energetic woman, a civic leader in the city, finally led the restoration forces to victory. Miss Gilbert had been in charge of musical programs during the 1915 Exposition, and since then has been actively interested in preserving the Park Buildings. She read with care every rambling missive that found its way into print; she listened to endless controversies in shops and drawing rooms, in clubs and public gathering places. In an open letter to the press written (so she fondly hoped) to end all letters, Miss Gilbert made the first really constructive suggestion when she stated: "The people of San Diego should consider seriously what the loss of the Park buildings will mean to the City before they allow these architectural gems to be destroyed and the city deprived of its one real asset to physical beauty. Once they are down, they can never be replaced, but as long as they remain standing, even in a state of temporary preservation, there is always a chance of their permanent rehabilitation. Much has been written but until some organization takes a definite stand and starts a 'save the buildings in the Park' campaign in earnest, no progress will be made beyond the writing of articles. If only the Chamber of Commerce, Rotary, Kiwanis, Lions or some civic club, or all of them together would start the ball rolling and give those who are sympathetic a rallying point, I am sure there are thousands of San Diegans who would subscribe to the plan financially."

Miss Gilbert took a deep breath and waited. Nothing happened beyond the appearance, in



PATIO AND TOWER, HOUSE OF HOSPITALITY, a building of the 1915 Exposition with the interior remodeled and enclosing this delightful Mexican garden feature.

PROLOGUE

the newspapers, of a few more wrangling letters. Now Miss Gilbert saw the futility of words,—realized the need for action. This indefatigable and persistent lady proceeded to contact the most likely supporter, the Chamber of Commerce. She telephoned to David Millan, its President, presented a well worded argument and when Mr. Millan signified that he was wholly in accord with her ideas, asked him to get busy on the matter. He did.

The assembly call was sounded and members met to hear the plan. Miss Gilbert did not mince words; she was too deeply stirred for polite argument. She appealed to all of their sensibilities from pride to cupidity. In a voice vibrant with emotion she likened the destruction of the beautiful buildings in the Park to the decease of a dearly beloved, allowed to die for want of a life-saving operation because it wasn't convenient to raise money to pay the surgeon.

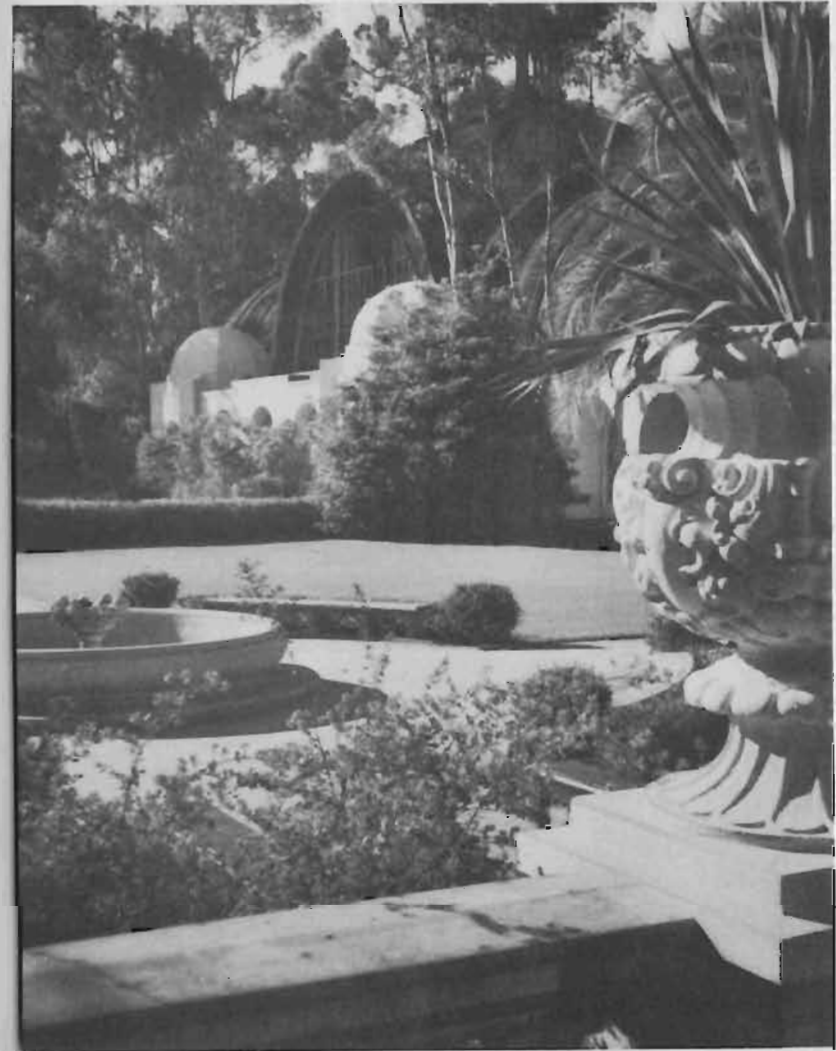
The assemblage was properly moved but still not wholly convinced. What were they to do about it? The City officials had estimated the cost of even temporary repairs to be more than a quarter of a million dollars. Where and how could such a sum be raised? The good lady means well, they thought, but she is too optimistic, and perhaps, too sentimental. However, she must be humored . . . and she must be convinced of the futility of her plan. They would have another investigation made,—and it devolved upon me to make it.

One week's time was given to make the examination and prepare a report with an estimate of the cost of saving the buildings. The task seemed hopeless, but I called to my assistance Walter Trepte, an experienced contractor, and

PROLOGUE

we went to work. Fortunately, there was available a list of quantities prepared by the City investigators, so we were saved the time of taking measurements. We were further aided by experts in such various classes of work as plastering, staff work, roofing, painting, etc. After a week of strenuous effort, we sat down to compile our figures. The result astonished us. Surely, there must be some mistake. We checked and rechecked but the sum remained always the same. For one-quarter of the city's estimate the buildings could be restored. Not, it is true, in the *complete* manner they recommended but sufficient to make the buildings safe and as presentable as when first constructed. The wood sills of the foundations would be replaced with footings of concrete; the tilted towers and facades would be jacked back to plumb; plain and ornamental plaster work would be patched and replaced where necessary; all buildings would be covered with new long life roofing; and all exterior surfaces finished in pleasing tints with waterproofing paints. With reasonable attention to repainting and repairs as needed, the buildings would last indefinitely, or until they could be replaced with permanent structures.

The report was received by the committee with general expressions of surprise and elation, but there still were members who questioned the advisability of prolonging the life of buildings that had "long outlived their usefulness and purpose." At this critical juncture, George Marston, the champion of city planning and park beautification, rose to the occasion. In his gentle but forceful manner Mr. Marston silenced all opposition and the committee unanimously



THE BOTANICAL BUILDING
OF THE 1915 EXPOSITION, now
a subordinate though harmonious
element of a spectacular landscape
attraction in the park.

PROLOGUE

voted to save the Park Buildings. But how to quickly provide the funds for the restoration? The City Fathers were in no mood for delay. They had their duty to perform, their definite responsibility for public safety. Quick action was imperative.

The Federal Government, through the Reconstruction Finance Corporation, was about to launch a nation-wide Work Relief program. It was suggested that through the local representative, the late Jerome Pendleton, the Government be appealed to for assistance in this crisis. Mr. Pendleton was wholly receptive to the project and advised that if a third of the estimated expense could be raised by popular subscription, he believed the Government could be interested in supplying the balance. No time was lost in acting upon this suggestion. A large committee was then organized, composed of civic leaders and representatives of all the clubs in the city interested in public welfare. Under the leadership of the Chamber of Commerce, a campaign for funds was launched. The newspapers and radio stations generously aided in broadcasting the appeal. Hundreds of volunteer workers devoted their time to personal solicitations and numerous benefit entertainments were given. The War veterans, who had been assigned one of the important buildings of the Exposition group, as a War Memorial Building, took an active part in the campaign, under the able leadership of Harry Foster. Mr. Foster not only devoted his entire time to the raising of funds but later to the restoration work that followed. He was also in charge of the Relief Labor Department during the Exposition.

An impressive incident from the 1915 Expo-

PROLOGUE

sition was frequently related during the campaign and proved effective in winning supporters to the cause. G. Aubrey Davidson, President of the earlier Exposition, was conducting through the grounds a distinguished visitor, Count Salazar, Consul General of Spain. He viewed the Park and buildings in contemplative silence. Then, as they were walking back across Cabrillo Bridge, which spans the deep canyon leading to the main entrance, he paused, and glancing back at the towers, domes and parapets gleaming above the tree tops, said: "Mr. Davidson, we have buildings in Spain just as beautiful, we have gardens just as fine, but nowhere in my country have I seen such a perfect blending of the two. You have *out-Spained Spain!*"

No sooner was the committee organized than the "Save the Park Buildings" campaign was under way. Within the month the necessary quota was raised and Miss Gilbert's supposedly impractical and sentimental dream was being materialized. The rest was mostly uneventful routine work, an anticlimax upon which I shall touch but briefly.

A restoration committee was appointed composed of W. L. Van Schaick, Chairman, Miss Gilbert (of course), Fred L. Annable, John Morley, Superintendent of Parks and other city officials. Mr. Van Schaick and Mr. Annable continued their active service throughout the Exposition, the former in the interests of landscaping and beautification of grounds, the latter as a member of the Buildings and Grounds Committee. The R.F.C. soon accepted the project and once more the serenity of Balboa Park was broken by refurbishing activity.

PROLOGUE

Although the buildings had been standing less than two decades, they had become, through the intervening years, truly venerable structures to the citizens of San Diego. 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 to the original forms.

The success of the reconstruction work was due in no small measure to the ability, experience and ingenuity of Moritz Trepte. Mr. Trepte is a retired building contractor who had grown up with San Diego and has to his credit the construction of many fine buildings in this city. He was prevailed upon to take active charge of the work, and he was responsible for the thorough and efficient manner in which it was done.

This may appear somewhat superfluous as a chapter in the story of our Exposition but it is the prologue to the stirring drama without which there could have been no presentation.

Except for the pertinacity of a public-spirited woman and the quick rallying of loyal citizens to the cause, our idealized Spanish city in Balboa Park would indeed be today no more than the memory of a dearly beloved, whose only evidence of existence would be the rough foundation sites of the buildings, outlined by trees and shrubs of their former base planting the empty sites clothed perhaps with temporary verdure to hide the nakedness of the bare terrain. How then, could there have been a 1935 Exposition?

HOW IT STARTED

BY spring of 1934, thanks to an indulgent winter, the work of renovation was nearing completion. At last, the buildings were seated, firm and square on concrete footings. Plaster and paint had worked their miracles of rejuvenation and visitors were flocking to the Park in rapidly increasing numbers to marvel at the success of the restoration program. A genie with magic wand would hardly have performed a feat more astonishing.

Among the sightseers of the time, there came to our city a cultured gentleman possessing the enthusiasm and vision of a true promoter. His name, destined to become a familiar one to San Diegans in a short time, was Frank Drugan. He viewed the rehabilitated buildings with the eye of an artist as well as a business man. Why, thought he, does San Diego recreate the beauty of her old Exposition and yet consider no adequate use of the buildings? Why not capitalize on this unique and beautiful display? Why not hold another Exposition? He reasoned that now was the psychological time. There were distinct signs of an upward turn in the general depression. People were restless for travel and entertainment. The great Century of Progress Fair in Chicago was running its second year and at the closing of the show in November many of the exhibitors might easily be induced to ship their displays to San Diego.



THE MAIN ENTRANCE TO THE EXPOSITION, as seen through the east arcade of the entrance plaza.

HOW IT STARTED

Comparatively few people on the West Coast would have an opportunity to visit the Chicago Fair.

The idea seemed so feasible, he decided to broach it to influential men of the City. These good gentlemen were aghast. What? Another Exposition? A gigantic venture which would entail the expenditure of thousands, even millions of dollars? This, while San Diego was still staggering under the blows of world depression? This, when it was barely possible to raise the money to save the buildings? Why, man, it's preposterous!

Mindful of San Diego's spirit in putting over the 1915 Exposition, Mr. Drugan was undaunted. He presented the proposition to the Chamber of Commerce, where it was referred to Roy Hegg, Chairman of the San Diegans, a committee of the Chamber devoted to the tourists' interest in the city. Roy received the idea with enthusiasm and discussed it with his committee. Financing seemed an unsurmountable obstacle . . . yet, perhaps it could be done. Mr. Drugan was invited to explain the scheme to the Board of Directors, who were eventually sufficiently impressed to appoint a committee to visit the Park and inspect the buildings. Upon the strength of their report the Chamber decided to go on record as favoring the project.

It was at this juncture that a rising young business man in San Diego, who was destined to play the leading role in this stirring drama, entered the picture. Frank G. Belcher, trained in banking, his father and ancestors bankers before him, was profoundly interested in San Diego's destiny. It is not surprising to learn that through his guidance and influence the

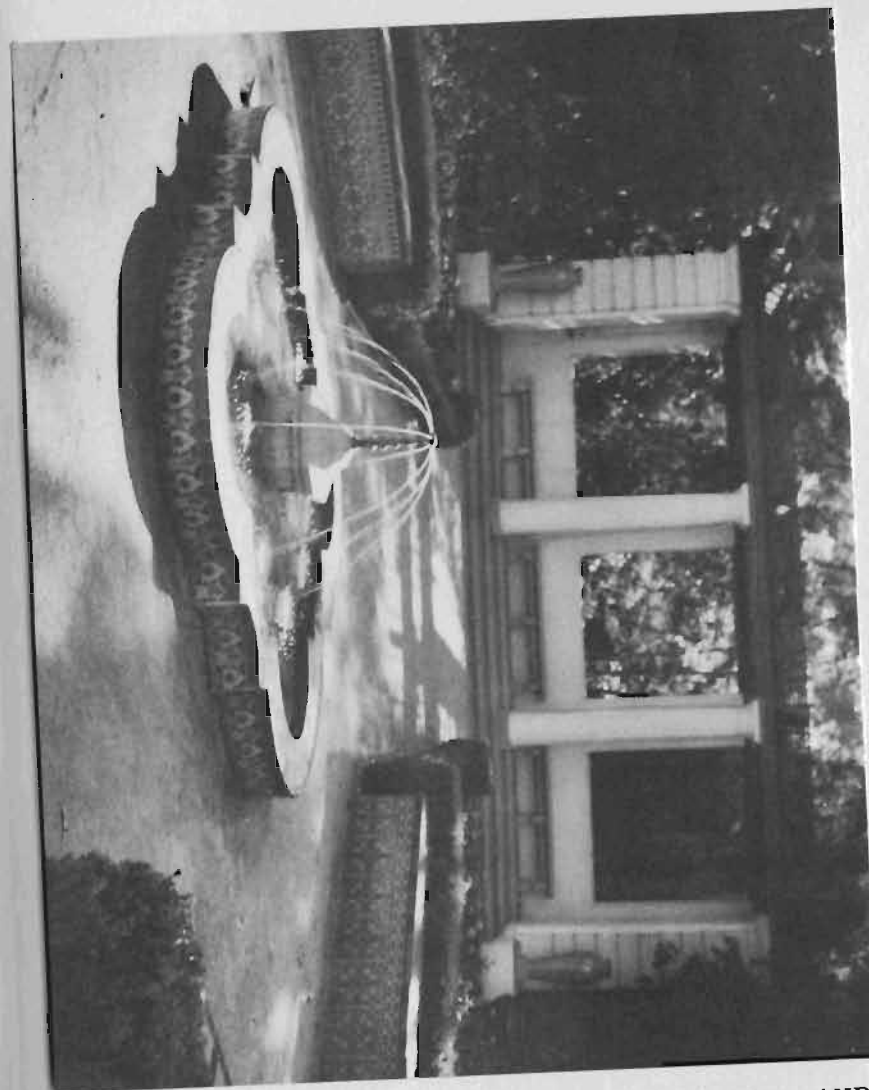
HOW IT STARTED

proposed Exposition was soon moving on the road to realization.

After numerous private meetings, a sponsor's fund was subscribed and the general fund raising campaign was started. The financing of the Exposition was really accomplished with phenomenal speed when one considers the apprehensive atmosphere that clouded those dark days. San Diego will long remember the wild excitement that prevailed at the dinner marking the end of the campaign, September 19, 1934, when it was broadcast to the world that the quota had not only been raised but oversubscribed more than 100%. Spontaneous was the public approval when the announcement of the undertaking was spread across the headlines of the press.

There were, of course, some dissenters, the ultra conservatives, who muttered over their breakfast coffee, "It can't be done." But we did not hear. We were too busy. The clatter of typewriters, the clanging of hammers, the grinding of concrete mixers and the roar of motor trucks drowned out the cries of the malcontents and the chicken-hearted.

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!



GARDEN PERGOLA AND FOUNTAIN, in one of the new garden features of the Exposition.

THE ORGANIZATION

AS in any undertaking of this scope and magnitude, the first and most important step was the selection of the executives, the chief and department heads to plan and direct the work. To start an Exposition and carry it forward steadily, efficiently and thoroughly organized to full completion during the period of a single California rainy season, calls for the highest type of leadership and administrative ability. Men were needed who were experts in their fields of endeavor; who could meet the exigencies of the task without fear or hesitation. Such men were found and mustered into service.

The Exposition's Board of Directors was fortunate in prevailing upon Frank G. Belcher, the man whose ability and capacity for leadership was demonstrated during the money-raising campaign, to assume the arduous duties and responsibilities of President. Far from being the figurehead this office often implies in such a venture, Mr. Belcher quickly proved himself the man for the office. Young, energetic, of magnetic personality, possessed of unusual powers of imagination and discernment, he had that rare faculty of unerring judgment in selecting the men best fitted to direct each particular department. Frank was a tireless worker. He devoted his entire time to the project, attending every meeting that his multitudinous duties would permit, thereby keeping directly in touch

THE ORGANIZATION

with every phase of the vast planning and construction program. Maintaining an unflagging interest throughout the whole course of the Exposition's development, he met every situation squarely, surmounting obstacles in his smooth, undeviating stride.

Next in order in the Executive Organization came the Chairman of the Board of Directors. G. Aubrey Davidson was induced to accept this important office, as well as that of Chairman of the Buildings and Grounds Committee. Mr. Davidson had not only suggested the first Exposition and had been influential in its financing and construction but also he served as its President during the two years of its sensational run, —1915-1916.

In his dual capacity, Mr. Davidson brought to the organization all of the valuable experience he had gained during the years of affiliation with the previous Exposition. His was the guidance of a seasoned trouper; he could sense the tough spots ahead and suggest the course that would lead us safely through them. He knew all of the shortcomings of the previous fair and where changes and improvements could be made. His advice and suggestions to me while preparing the preliminary plans and working out the practical details were invaluable.

The responsibility for building and completing the big show on time fell upon the capable shoulders of Zack Farmer, Managing Director of the Exposition. Zack is a master showman, having enjoyed a spectacular career in the organization and construction of giant enterprises of national and international character, outstanding among which was the Tenth Olym-

THE ORGANIZATION

piad, held at Los Angeles in 1932, of which he was Managing Director. His success has been due to the dynamic force of his personality, his frank, straight-from-the-shoulder manner, his ability to deal with any and all types of people, literally forcing harmony and cooperation among his co-workers. He had neither time nor the inclination to trifle with petty diplomacy but he didn't seem to need it. Zack was a driver, but he knew the limits of strength and endurance and never expected the impossible. His was the job to get things done—and he did it.

As a team mate with Zack, was selected J. David Larsen. Dave has quite a different personality, possessing in addition to marked executive ability, unlimited patience and tact. These characteristics were so firmly inherent in the man, that no situation could arise, trying or upsetting enough to ruffle his almost unbelievable calm. To me, he was like a father-confessor to whom I might and often did go with my troubles, being assured that they would be given conscientious attention and consideration. Even when deep in the maze of figures for financial reports, Dave always took time to iron out administration difficulties when they arose.

The Director of works was H. O. Davis. He too had been identified with the handling of large scale public displays and had figured prominently in the executive setup of the 1915 Exposition. He is an able and experienced show builder. H.O.'s versatility was to me a constant source of amazement. No question ever arose on the work to which he could not quickly give an intelligent answer, no problem, however intricate, that he could not readily solve. He seemed to be an expert on everything from mixing paint

THE ORGANIZATION

to laying pavement. He conceived the wonderfully successful night illumination scheme; he personally supervised the landscaping of the new buildings. His understanding and appreciation of architecture greatly facilitated my work. He recognized the importance of even the smallest detail in the embellishment of the display, taking a personal interest in matters which are usually overlooked by men directing large construction projects. H. O. is a man of few words, but a quick, intuitive thinker. When he made a decision, it was a worthy one and seldom called for a change or revision.

Assistant Director of Works was H. H. Barter to whom was assigned the actual supervision of the construction work and the installation of exhibits. Barter was the man who "dug in" and did the dirty work, the gruelling job of making sure that every detail receiving the final O.K. was carried out economically to a satisfactory completion. His is an analytical mind in the fullest sense of the word. He was so conscientious in the discharge of his duties that he not only insisted upon the full details of every construction problem, but would usually make his own calculations. Ofttimes, he would have engineering work redesigned until he was completely satisfied in respect to the important factors of strength and economy.

As an instance of the thoroughness of his investigations; when I submitted the plans for the Ford Bowl, Barter was not satisfied with the standard measurements of seats used in other similar Music Bowls, so he had constructed a number of sample benches of various heights and seat pitches. Then he asked everybody in the executive offices, from the President to the

THE ORGANIZATION

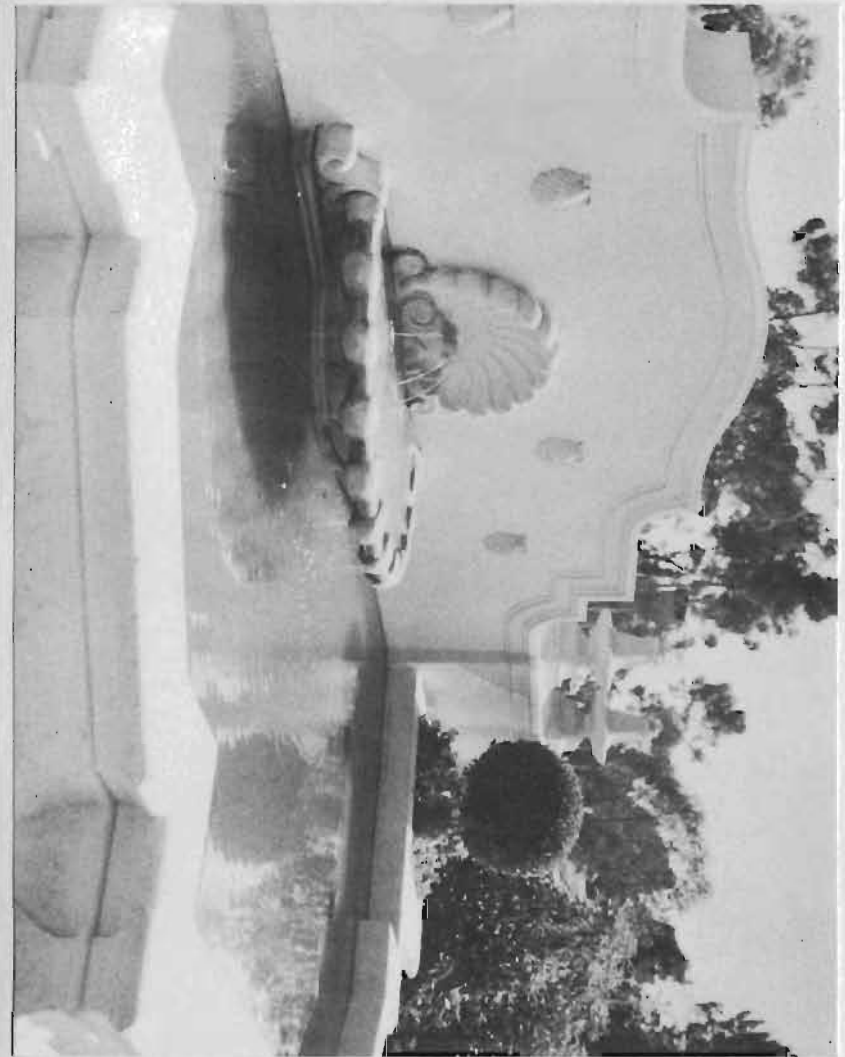
stenographers, to try the seats and indicate the one they considered the most comfortable. From the opinions thus obtained, he made his decision. Barter frequently tried the patience of those of us who were working so feverishly and unremittingly, by his deliberate manner and consideration of detail, but we always gave him the time he needed . . . we had to! When Barter said a thing was O.K., it *was* O.K.

The Director of Exhibits was a man named Tupper, Waldo Tupper. "Tup," as he was familiarly known, was the acknowledged humorist of the group, but he was the bane of my existence. Exhibitors were ever making unusual demands and it was Tup who had to conciliate and satisfy them. Buildings were too narrow or too wide, or the proper aisle spaces had not been provided. Columns were too close together, or too far apart, or, exhibitors decided that they wanted them entirely eliminated. It developed that doors were seldom located to suit them and lights were usually in the wrong place. Tup was the goat but a cheerful one. He had to reconcile differences between the plans and the exhibitors' demands, and he usually worked it out, thanks to his diplomacy and unfailing good nature, to the satisfaction of all parties concerned. His brilliant, yet practical imagination, so constantly overflowing with new schemes and ideas, seemed to work best late in the afternoon, when he would rush up to the architectural office about 5 P.M. with a clever idea which had to be worked out so that he could have the sketch of it early the following morning. With a few words of flattery and a joke or two, he usually had his way and the drawings would be ready when he needed them.

THE ORGANIZATION

My job was Director of Architecture and I was responsible for the general ground plan, the design of the new exhibit buildings with their surrounding landscaping, the new architectural gardens, the remodeling of the old buildings, where required, and the interior and exterior decorations. The success of this work was due in no small measure to the advice and the splendid cooperation of the President, Frank G. Belcher, to the Chairman of the Board of Directors, G. A. Davidson and to other chiefs of the construction organization.

Of invaluable assistance in my work was Juan Larrinaga, an artist of marvelous ability and diversity of talents. He could do everything in art and decoration from executing the preliminary colored sketches and models to building and placing the ornamentation on new exhibition palaces. Of Mexican ancestry, his was a natural talent, developed in the Hollywood motion picture studios to a great versatility and technical accuracy. With materials, such as wall board and translucent paper, he designed and constructed the ingenious lighting fixtures used throughout the buildings, imitating iron and other metals so faithfully that they deceived experts. Never have I found a man more cooperative in my work. Juan would accomplish a task with the speed and artistry of a man inspired. The work seemed to flow from his brushes. Personal convenience was never a consideration with him. He would work all night, if given an idea or a rough sketch, turning in, the next morning, a finished color drawing complete in every detail. A lovable personality, he brought a freshness and enthusiasm to his work



WALL FOUNTAIN IN ORGAN PLAZA, reproduced from a fountain in the Paseo de la Reforma, Mexico City.

THE ORGANIZATION

that was a constant source of inspiration to me and to all who collaborated with him.

I cannot pass the architectural department without paying tribute to my structural engineer, J. H. Davies. Working at top speed from twelve to eighteen hours a day, on structures of all sizes and types, with unusual problems continually occurring and entire buildings having to be redesigned at a moment's notice, his office was a particularly trying one. It required a man with patience, industry, experience and skill. Davies was that man.

It will, perhaps, have been noticed that in referring to these department heads, I use single names or initials. Ours was that sort of an organization. Zack used to say, "You haven't any rank and forget your titles. We are all working together to one end and we haven't time to kowtow to any one." We were, indeed, working at break-neck speed, conferring frequently, discussing our own and each other's problems with perfect frankness, and it is not surprising that all formality was speedily eliminated. Realizing the necessity for frequent exchange of ideas and strict coordination of work, Zack had decreed that we spend one night a week in general "pow-pow." Construction department heads were obligated to attend these meetings which frequently lasted until three or four o'clock in the morning. During these prolonged sessions we poured out our woes and listened to the cries of distress from our fellow-sufferers. Here was the clearing house for our numerous and mutual griefs. Here we discoursed, planned, argued, joked and arbitrated. Here we learned to look at the project as a whole, to comprehend and appreciate the complete picture. This was,

THE ORGANIZATION

I believe, one great secret of our success, the fact that through this group airing of our difficulties, our ideas and our aims, we were able to bring a gigantic venture, involving a multiplicity of details to such a speedy and harmonious completion. Every item of special importance in the work to be done before the opening day was brought up for our joint consideration. We sat around in easy attitudes, cussed and discussed them, took them apart, saw what they were worth and reached a decision with an astonishingly small amount of dissatisfaction, hurt feelings or stubbed toes.

In these meetings we soon learned to express our thoughts in the raw . . . we were too earnest for rhetoric or polite conversation. We simply thought out loud, and when we were at a loss for a word or expression, Zack instantly supplied it from his extensive vocabulary or Tup illustrated the point with a story. These conferences were certainly "not for ladies," but they did tap hidden sources of courage and energy that built the Exposition.



THE PLAZA IN THE PALISADES ADDITION TO THE EXPOSITION, a charming arrangement of fountains, flowers and lawns.

THE ARCHITECTURE

IN the inauguration of any large building project, many months are given to the preparation of the plans. This is particularly true where extensive ground improvements have to be made and a number of buildings of varying size and character have to be located, planned and designed. But not with our Exposition. In the first place, the time usually required for preparing the sketches and drawings would have been longer than the time actually available to complete the entire Fair. Then, too, it was impossible to know in advance what the requirements would be. Exhibitors and other participants throughout the world had to be solicited and time frequently required for consultation with Directors and stockholders of potential exhibiting organizations before decisions could be made and arrangements perfected for the displays. In fact, the first of May, with the opening day less than a month away, found us still arranging and re-arranging buildings, and starting plans for additional structures.

It was imperative that planning and construction be carried on concurrently. Even from the beginning, buildings had to be laid out and started from hastily prepared foundation plans while the design and use of the superstructure was still undetermined. Fortunately, before intensive work started, while the organization was being perfected and construction crews

THE ARCHITECTURE

assembled, there was a short interval that could be exclusively devoted to the general plan and architectural scheme for the new exhibit buildings.

When the former San Diego Fair opened its gates to an expectant public gaze in 1915, there was presented, for the first time, an idealized conception of a Spanish Colonial City of the seventeenth and eighteenth centuries. Following the suggestion of the architect, the late Bertram Goodhue, here was exemplified all of the grace and extravagance of detail of architectural styles developed in Mexico during that Vice-Regal period. The exquisite harmony of the ensemble was tremendously appealing and contributed mightily to the success of the Exposition. This architectural treatment was particularly well adapted for Exposition purposes because of the exuberance of the decoration concentrated at portals and other focal points, leaving large expanses of plain, unornamented wall masses which provided background for spectacular landscaping effects. Of special interest also, was the fact that this was the historic architecture of the Southwest . . . and the styles of Mexico and Spain are admirably suited to the climate and topography of this locality.

In the Exposition group the endeavor had been to provide examples of all of the interesting styles used during the period of Spanish rule in America, from the plain, austere Mission style as demonstrated in the House of Charm, through the more striking Churrigueresque of the California Building and tower to the flamboyance of the Spanish Barroque used in the ornamentation of the Palace of Foods and Beverages. In other words, the buildings of the



PALACE OF ELECTRICITY
AND VARIED INDUSTRIES,
main entrance, a modern develop-
ment of prehistoric American archi-
tecture.

THE ARCHITECTURE

1915 Exposition presented a fascinating and more or less complete story of monumental architecture in Southwestern America from the time of its discovery to the end of Spanish domination.

In considering the general architectural scheme for the 1935 Exposition, I was determined that this original and inspired idea of Mr. Goodhue's must be carried on. The buildings should further illustrate the architectural story of the Southwest. To introduce an alien note would be a desecration of a beautifully conceived and executed plan.

However, in building an Exposition, the dominant consideration must be the Public. It must always be borne in mind that an Exposition is primarily a show, stimulating in appeal to the eye and the imagination, and that originality and the spectacular are essential in order to catch and hold the attention. No matter how perfectly one may express an architectural truth, if that expression lacks the dramatic, the unusual and the striking effect . . . it is doomed to failure.

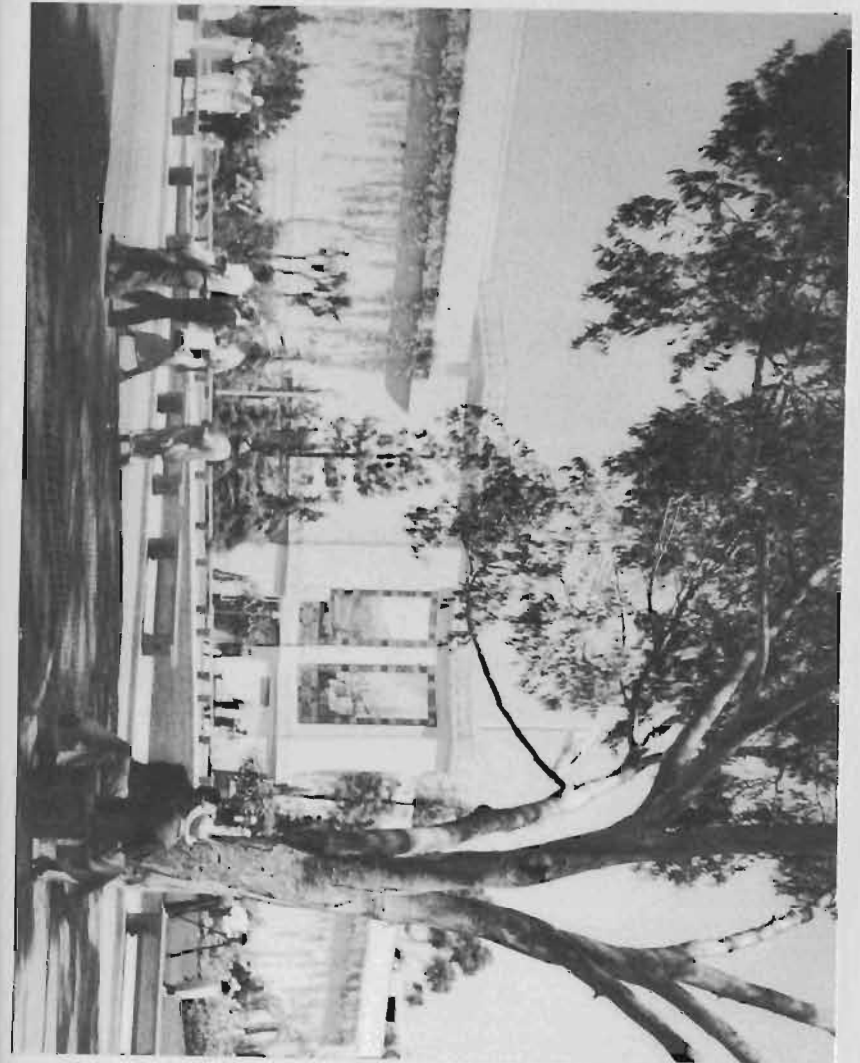
In my search for a style that would combine novelty, beauty and authenticity and yet remain in historical harmony with the old buildings, I turned, for ideas and inspiration, to the prehistoric and native architecture of the Southwest, studying the Indian Pueblos and the architecture developed to such a wonderful state of perfection in Mexico and Yucatan by those mysterious early inhabitants, the Aztecs and the Mayas. It is interesting to consider that while Imperial Rome was expressing its highest cultural achievements, putting its indelible marks upon history in the form of edifices of

THE ARCHITECTURE

supreme magnificence, a great civilization existed on this side of the Atlantic, in the country of the Mayas. Architectural relics of the great cities of Uxmal, Mayapan and Chicken Itza tell a powerful, though incomplete story of this race which developed a superb civilization destined to be cut off at its height by some inexplicable catastrophe and to remain, for centuries, dead to the cognizance of the world. The rebirth of this art is inevitable and whatever may be done to foster it will be a step well taken, for surely this great classical architecture, the only true American style cries out for life.

One of the surprising and impressive facts I learned from this study was that the principal elements or fundamental features of our so-called Modern styles of architecture had all been admirably employed in the creation of the prehistoric buildings of America. There is striking similarity in the arrangement of masses and the use of horizontal lines; in the employment of geometrical design in the ornamentation, and in its application in a few well selected spots, particularly for doorways, friezes and parapets. As a result of this study, I determined to enlarge upon the idea originated for the former Exposition and provide a more complete history of the architecture of the Southwest, from prehistoric times down to the modern trend of today.

To provide for expansion of the 1915 Exposition plan, the only land available was a plateau or mesa contiguous with the original plot and extending in a direction southwest of the Spreckels organ which is located at the southern terminus of the cross axis of the original plan.



MAIN ENTRANCE TO THE CALIFORNIA STATE BUILDING, showing the colored panels above depicting the principal industries of the State.

THE ARCHITECTURE

This area is known as the Palisades, and it was here that the important new elements in the architectural scheme were located.

The central portion of this mesa was laid out and graded for a spacious Plaza in the characteristic manner of the Latin American Cities, around which were later located the new large exhibit palaces as plans for them were developed. These buildings were arranged in an order to exemplify the architectural progression from prehistoric to modern times.

Occupying sites on the west side of the north section of the Plaza were the Palace of Education, Hollywood Hall of Fame and Palisades Restaurant, all reminiscent of the early Indian Pueblo architecture of Southwestern United States.

Opposite, on the east side was located another group of three buildings, the Palace of Water and Transportation, the Standard Oil Building and the Federal Building, all of which followed, as faithfully as was practical in design and ornamentation, the Mayan and Aztec styles.

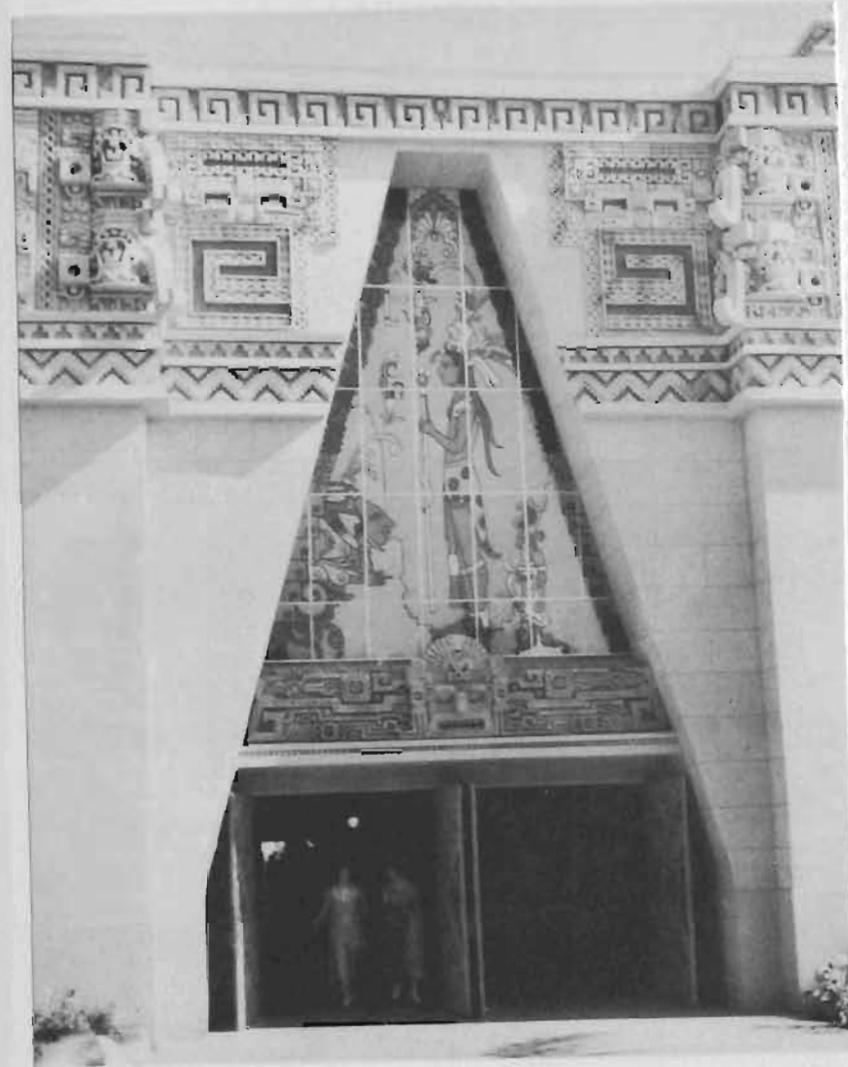
The next two buildings facing the south section of the Plaza were the California State Building on the west and the Palace of Electricity and Varied Industries on the east side. Architecturally, they demonstrated the close relationship between the ancient Maya and the twentieth century modern treatment of masses and ornamentation, or a progression from ancient to modern.

The final element in the scheme was the Ford Building, stretching across the south end of the Plaza, its every line and detail carefully worked out to exemplify the latest ideas in

THE ARCHITECTURE

modern industrial architecture. It possesses a distinctly California atmosphere, however, due to the landscape treatment of the exterior and the great central patio completely enclosed by the walls of the building. Besides its interesting fountain and pools, in this patio were displayed a choice variety of rare plants from tropical or semi-tropical sections of the world, which thrive so luxuriantly in Southern California. Here, as in no other Exposition, it was possible to display products of the exhibitor during the entire run of the Fair without protection from the weather.

The Federal Building, the most outstanding of the prehistoric group, may be described as a free interpretation of the great Palace of the Governor in Uxmal, Yucatan. This palace has been called, and justly so, the most remarkable building in ancient America. It is certainly the finest single Maya structure remaining in existence today. For our purposes, modifications had to be made in the reproduction of the design, and the structure adapted to modern exposition needs, but the main features have been retained, such as the great triangular entrance portal with its pylons and broad frieze treatment supported on plain walls of rectangular blocks. The design and treatment of the glass panel over the main entrance was suggested by decorative figures done in stucco on the interior walls of a building in Mayapan. By means of back lighting this panel, we were able to reproduce the effect of glowing colors which are still in evidence in these monuments of antiquity. The stone used for the exterior facing and decoration of the Mayan buildings was of a rich, brown color, very beautifully and harmoniously



ENTRANCE PORTAL TO THE FEDERAL BUILDING, a splendid example of Mayan architecture and decoration, reproduced from the Palace of the Governor in Uxmal, Yucatan.

THE ARCHITECTURE
polychromed. This warmth and beauty of tone we endeavored to reproduce, conforming very closely to the famous original.

While the 1915 Exposition presented splendid examples of the monumental architecture of the Spanish Colonial days, it contained nothing to exemplify the simple and unpretentious type of building which was, perhaps, more completely expressive of the masses and their civilization. Such were the shops, and dwellings of the humbler citizens, not ostentatious but none the less interesting in the naive expression of native art.

We therefore provided examples of this more intimate phase of the picture of the times in the Spanish Village and in the group of cottages forming the House of Pacific Relations.

This latter group, slightly off the beaten path between the old Exposition buildings and the Palisades development, possessed a charm and atmosphere of tranquility and hospitality in keeping with the idea of its originator, Frank Drugan. Here were housed the official representatives of the Latin American Republics and other nations of the world.

Taking advantage of our benign climate and abundance of sunshine, it was possible to supply color and adornment to the new buildings through the use of living plants and foliage augmenting the architectural decorations. Trees, vines, shrubs, fruits and flowers mingled their hues in harmonious profusion, a glowing vivid, everchanging pattern of natural beauty flung against backgrounds of unadorned wall masses. This abundant greenery with multi-colored blooms not only rose from the foundations of the buildings but fell from the parapets

THE ARCHITECTURE

and cornices like the famed hanging gardens of Babylon.

Prominent among the architectural displays in the Fair was "Modeltown." This was a unique exhibit, highly educational in character, sponsored by the National Housing Administration of the United States Government.

Modeltown occupied an extensive area south of the Palace of Better Housing, an irregular expanse of lawn bordered by tall eucalyptus trees and flowering shrubs. The space was divided into miniature blocks representing the plan of a small city. Filling these blocks were platforms raised to a height of approximately two and a half feet so that a better view of the exhibits could be obtained.

On these platforms were arranged small scale models of houses, in naturalistic settings of lawns, dwarf trees and diminutive shrubs. There was a total of one hundred and twenty buildings, all designed by prominent architects of California, carefully built to scale and finished down to the smallest detail of exterior trim. They represented homes, in a great variety of sizes and styles, suitable, not only for California but for every section of the United States. In a frame provided on the platform, in front of each house, was a floor plan suggesting an arrangement for the interior.

Modeltown was an important adjunct to the Fair. It was an exhibit in which the spectacular architecture of the Exposition was resolved into forms and details appropriate for general use. It demonstrated how the charm and beauty of the palaces and gardens can be developed in the improvement of cities and in the building of homes.



MODEL TOWN, a unique exhibit of miniature homes, by the National Housing Administration of the Federal Government.

THE CONSTRUCTION

NO motion picture director ever called "Action!" for a scene in a Western Thriller, even after numerous rehearsals, and had the action begin more spontaneously and proceed more smoothly than did the construction work when the order to start was given. Almost on the instant, the Exposition grounds teemed with life and activity, like the sudden invasion of an army drilled and instructed for every maneuver. There was exhibited in the field the same zeal, earnestness and cooperative spirit that characterized the executive work in the office.

From the very beginning, there seemed to be some element of pure magic working with us, some mysterious force that aided in overcoming difficulties, working out solutions for our problems and supplying skill and energy to the workmen. Let a particularly formidable hazard arise to block progress and lo! . . . a little departmental mumbo jumbo, a twist of the organization's wrist and presto! . . . the thing was gone. Obstacles vanished and desired objectives materialized with a wave of the hand. It seemed as swift and complete an operation as that. Not that obstructions were swept away without considerable effort. Time and again the capacity of the organization was tried to the utmost. Delays, annoyances and impediments sprang up with the disconcerting unexpectedness of incidents of a nightmare, but always the quick-

THE CONSTRUCTION

functioning "collective action" of our department heads, the trigger-fast response of field superintendents and workmen met the "enemy," squashed him flat, kicked him out of the way. And the work rolled steadily on to its triumphant conclusion.

Well I remember the conferences called quickly at any and all hours of the day and night to work out problems; and the evening meetings of construction bosses in the office of the Director of Works to discuss and carefully lay out each detail of the work for the following day. There could be no blunders, no lost motion. Every second counted, and, although the job seemed impossible of accomplishment, I never heard a doubt expressed by official or workman but that the Exposition would be completed by the opening day. We all had that much confidence, faith and determination.

Ask Frank Belcher to name what he considers the toughest problem of the whole undertaking and his reply will be, "They were all tough, but the toughest was the fight against time. The working hours were terrific; sixteen to eighteen hours a day. Just remember that the actual construction of many of the new buildings was not started until March or later, less than three months before the opening day. As I recall, by the middle of April, there were 8,000 men on the grounds, working in shifts the full twenty-four hours. It just didn't seem possible that we could get the thing shaped up in time for the scheduled opening, but it had to be done. We all pulled together. We went at it with something of the same spirit we used to inject into our school athletics in days gone by. The Park was



PATIO IN THE HOUSE OF HOSPITALITY, a delightful garden retreat, with the atmosphere of Spain and Latin America.

THE CONSTRUCTION

closed to the public, our offices were set up in the end of one of the buildings and we went to it. We forgot everything but the Exposition. There were no holidays, no rest periods;—Saturdays and Sundays were just two more nameless days to give to this vitally important job!"

Reminiscing along these lines, Frank will grow voluble, will recapture something of the adventurous spirit that he brought, with such happy results, to his leadership of the project. He will tell, for instance, of how Davis, "the imperturbable H.O." would meet his worried query as to how this or that item in the construction program was progressing with a slightly raised eyebrow, and the non-committal reply, "You told me Frank, just when that job had to be finished. That's when it will be finished." And so it was.

There was a very large part of our work which was not evident to the eye in viewing the completed Exposition. All additional areas to the original ground plan had to be graded; bumps removed and hollows filled. Often blasting had to be resorted to in order to loosen the underlying hard-pan. Preliminary preparations had to be made for later landscaping, after the buildings were erected. And then there were the services, sewers, water, gas, electricity, telephone and drainage pipes. All these had to be laid out and installed in advance of construction. Frequently small changes in plans would necessitate complete re-laying of these services. Entirely new services had to be installed for all of the old buildings. Much of the conduit for night illumination could not be placed until buildings were completed and landscaping done. At times, whole sections of the grounds

THE CONSTRUCTION

would be so cut up with excavations and trenches as to resemble the scarred surface of a battlefield.

If we could have known in advance what the definite requirements were to be, our work would have been greatly simplified. But, as this was not possible, we simply had to face the situation and work out the problems as they arose. Early in the proceedings, I laid out a plot plan of the entire grounds, showing the location of all the buildings. Blue prints were made and delivered to all department heads. From then on, until almost the opening day of the Exposition, daily corrections, additions and changes had to be made, new prints struck off and distributed. It was almost like a newspaper or stock market report. Each day the officials studied the late edition of the plan to see what changes had been made during the preceding twenty-four hours. Buildings were moved about on paper like pawns in a game of chess. Buildings were designed that were never built, and many others were built that had not been considered in our preliminary plans. Some buildings were planned and erected for one purpose and then suddenly had to be remodeled for other uses. Such an instance was the case of the building originally designed for Transportation. Special features in shape and ornamentation had been carefully worked out in keeping with the character of the proposed exhibits,—to suggest airplanes and prows of ships but almost at the last moment, it was found advisable to use the building for Electricity and Varied Industries, and to hastily design and construct a new building for Water and Transportation.



THE HOLLYWOOD HALL OF FAME, an interesting example of the Pueblo Indian architecture of the Southwest.

THE CONSTRUCTION

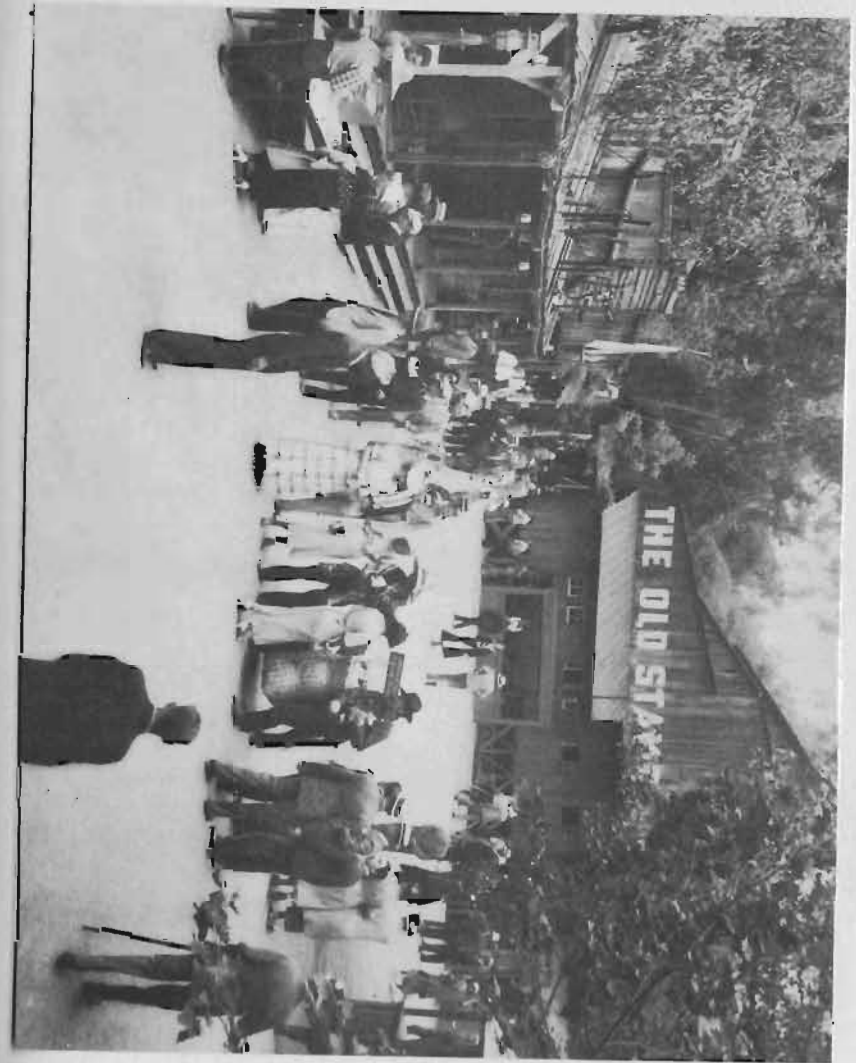
Then there were lesser troubles and annoyances, some of them even tending toward the ridiculous . . . as in the case of the picturesque Indian Village. The Health Authorities upon hearing that we planned to house a large group of Indian families in these buildings, indicated their total ignorance of the habits of our stalwart Redmen by insisting that certain Health Department regulations be strictly complied with. "See to it that sufficient shower baths are installed and proper beds and mattresses provided." Obediently, we acquiesced. Walls were ripped out to allow for pipe lines, cement floors were laid in the shower rooms. As for the beds . . . they were the last word in style and comfort. But, picture Chief Rain-in-the-Face snatching his forty winks on a Beauty-rest Inner-Spring. Better still, *try* to picture him sending up his hymn of salutation to his ancestors while standing under his morning shower. Despite our efforts to cater to their comfort, the copper-hued braves and their families slept on the floors and peered into the shower chambers with sullen suspicion. There is, indeed, not a single authenticated record of any of the Indians having used the showers for the purpose for which they were built during the entire period of the Exposition.

Motion picture technique was used extensively in the decorative finish of many of the buildings. It was astonishing how rapidly and authentically the effect of weathering was achieved whenever it was needed to add character to a structure. This was most perfectly illustrated in connection with the show feature known as, Gold Gulch. Here was reproduced in all its colorful detail, a thriving mining town

THE CONSTRUCTION

of those roaring days that began in '49. In its construction, shacks and buildings were transformed in the short space of twenty-four hours from the appearance of stark newness to one of time and weather-worn dilapidation. It is amusing to recall the activities of Harry Oliver, the veteran prospector who supervised the detail work of this feature. Before the job was half finished he had the workmen decked out in old-time miner's outfits and sporting ragged beards. In fact, they became so thoroughly imbued with the spirit of the setting that I dare say they actually hoped to find gleaming nuggets in the earth they shovelled so energetically and tirelessly. As Sheriff of this busy community, Oliver must have handed out some tall stories, liberally spiked with hokum . . . but it kept them happy . . . and busy.

Only once did I see the heads of our organization falter and stagger as from a knockout blow in a prize fight; but in the short interval between rounds they recovered their wind, leaped back into the fray and laid out the adversary. This was in connection with the erection of the Ford Building. It was not until February that the Ford Company signed for space in the Exposition. Their building was to be a huge one with steel frame work resting on a heavy foundation of reinforced concrete. The chiefs went into a huddle. Could the plans be drawn and the building be completed a week before the opening date, as the Ford Company had stipulated? Four months, under ordinary circumstances, would be too short a time to even do the actual construction work, and an equal amount of time would be the minimum required for preparing the plans and specifica-



A STREET IN GOLD GULCH, a reproduction of a mining town in the days of "49."

THE CONSTRUCTION

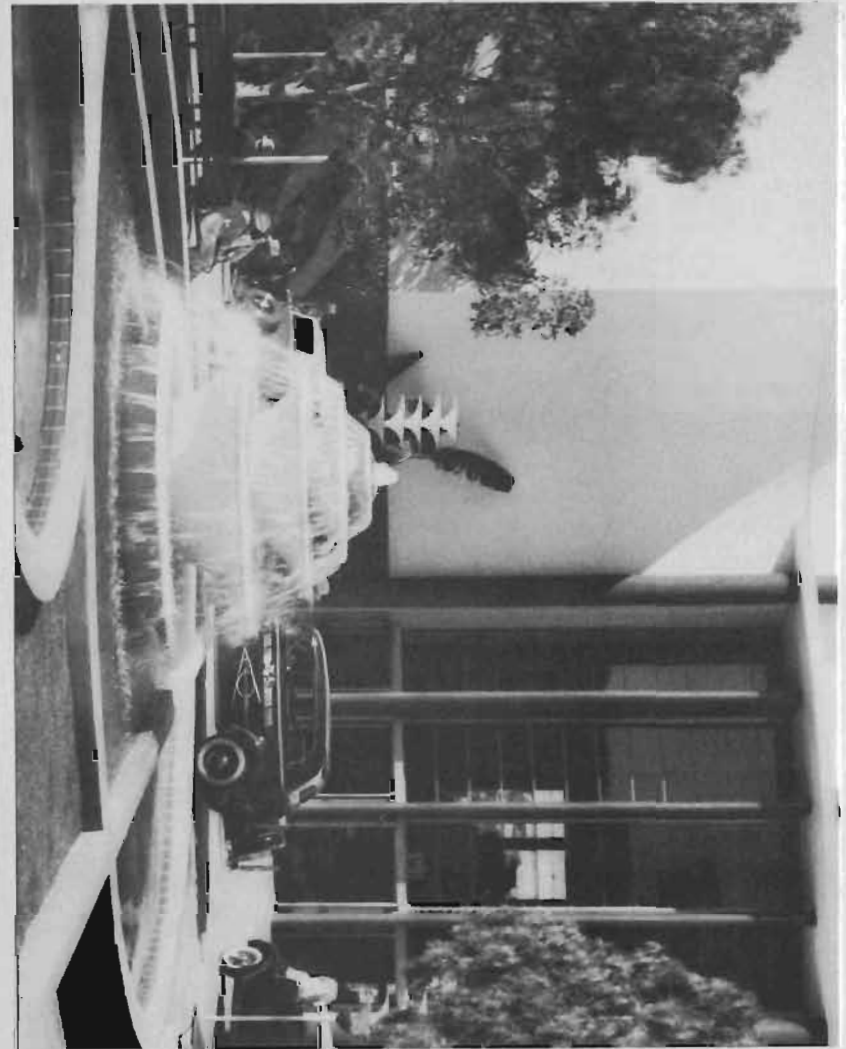
tions. By this time, however, we were so used to doing the seemingly impossible that our unanimous vote was to go to it. I prepared a time schedule carefully worked out for the completion of the drawings and the various stages of construction. If this schedule could be adhered to, the building would be ready when required. Everything was working smoothly, the foundation plans were completed and the foundation work was going on while we were rushing through the drawings for the great superstructure. Then, one day, just after we had put the finishing touches on the seemingly endless sheets of drawings and specifications, came the bomb shell! It was during the noon hour but fortunately none of us had gone out for lunch. Over the long distance phone came orders from the Ford Company, that the tower must be considerably reduced in height and the interior of the building re-arranged! This, perhaps, may not sound very alarming to the reader, but to us it carried the tone of a death knell. It meant entirely re-drawing the plans, practically starting again from scratch. More than a month of our precious time had been lost. Well, I wonder if any of the department heads knew what they did during the rest of the afternoon. I, for one, had an overwhelming desire to wander off into a peaceful glade in the Park, fall asleep and forget it all.

But our faith had not deserted us, we staged a quick come-back. That evening there was another "gathering of the clan." Frank calmed our overwrought nerves and restored our courage, and Zack fired us with renewed fervor and enthusiasm. We went back to our work with a more than ever dogged determination that

THE CONSTRUCTION

nothing on earth could shake. Since then I have believed in miracles. *The building was completed on time.*

While we were working in the architectural department with the frenzy of "demons possessed" on the revised Ford plans, word came from G. A. Davidson in Washington, that the appropriation bill had passed for a Federal Building at our Exposition, and further, it had been agreed with the Government that the building was to be of reinforced concrete or other permanent construction. Frank shook his head when he received the news but Zack was more emphatic. "There's a limit to everything," he said, "and we have certainly reached ours now. We might stretch this limit once more and include another building but it will have to be of temporary construction." But, Mr. Davidson said "No," and so said I. "Why man!", shouted Zack to me, "don't you realize that the curtain goes up on this show in two months and we're certainly not going to be still tinkering with the scenery after the performance starts. Remember, you have that Ford Building on your neck and you'll have plenty of squirming to do to get out from under that!" But I was persistent, I was believing in miracles, and one building more or less to the quantity of work we were already handling couldn't make much difference. My structural engineer said that he could get out his drawings and we found a contractor who would agree to complete the building in the time available. So Zack grudgingly relented and gave permission to tackle the job, although he was still dubious regarding the outcome. Did we complete the building on time? Well, the best answer is to relate an incident of



PATIO IN THE FORD BUILDING, a modern version of an oriental garden, with a pleasing combination of fountain and pools as its central features.

THE CONSTRUCTION

the opening day of the Exposition. In his speech dedicating the Federal Building, the Secretary of Commerce Daniel C. Roper, who represented the President, stated that he believed this was the first occasion, in the history of Expositions in America, when a Federal Building was ready and dedicated on the opening day of the Fair.

As I listened with, I hope, becoming modesty, to this tribute, I wondered what that same dignitary would have thought if he had seen what was going on in front of that impressive facade some few hours before. Will I ever forget that "night before?" As I inspected the work at the close of the last working day, I noted with no little satisfaction that every detail was completed, except the great glass panels over the main entrance doors, the installation of which had purposely been delayed until that last evening to prevent possibility of breakage. Now, I was waiting there for the glaziers to appear for this final operation. Soon, a crew of glass setters arrived. They looked up at the light metal frames of the great opening, then glanced down at the delicate panes of painted glass. They shook their heads and departed. They were too weary from days and nights of almost continuous work. They were too weak to even climb a ladder, to say nothing of attempting to set glass from a perilous position near the top rungs. Frantically, we called for another crew. In due time, the men arrived from work on a nearby building, but they too passed up the job, with an even firmer refusal. Finally, when a third crew of two men was sent over, we were desperate. No excuses would avail, they had to take the chance, and . . . I was still believing in miracles.

THE CONSTRUCTION

They slowly ascended the tall extension ladders, bearing between them one of the top-most glass panes. Would they drop it? Would it fit? Could they fasten it in place from such an insecure position on the ladders? We held our breath and waited . . . waited fully half an hour before it was finally set. Then followed the second panel, its handling and setting fraught with the same breath-taking suspense, and so on throughout the night. To add to our discomfort a light rain began falling about midnight . . . but slowly, carefully, steadily, without halt or falter the men worked on, moving like figures under a spell. Larringa, who designed and executed the panels supervised the proper order of placing in the frames. What would we do if one panel should slip and crash on the pavement below? There was no time to replace it, and we had definitely assured the management that the building would be entirely completed before the gates opened . . . and they would open in a few hours. At 5 a. m. the last glass was securely fastened into place; the workmen descended the ladders. We stood there a few moments in the early dawn, silently gazing at the glowing colors of the translucent glass. We were too weary, too overcome for utterance. Then, somnambulantlly we started for the gate to climb into our cars and hurry home for a few hours of well-earned rest. We were too exhausted even to think, but we were happy, yes, exultant. Our job was done and *it was completed on time.*

I know that under ordinary circumstances mortal man could not have stood up under such continued strain. This battle against time had been going on without surcease or respite since



WELL AND EXEDRA, IN THE
CASA DEL REY MORO GAR-
DEN, faithfully reproduced from the
famous original in Ronda, Spain.

THE CONSTRUCTION

the first grading was started, the first foundation laid out. The secret of our super-energy could be easily traced to its source . . . to the leadership of President Frank Belcher and Managing Director Zack Farmer. They looked ahead constantly, prepared us for the pitfalls likely to be encountered and inspired every man to meet his tasks with courage and perseverance.

I shall never forget the influence of the first general meeting of the entire organization; officials, superintendents, office crews and workmen, when Zack, from a landing on a stairway in the Palace of Better Housing, gave us the challenge, put the whole matter squarely up to us. "This job must go over and you are the ones and the only ones who can put it over. If you don't feel equal to it, the time to quit is right now. You must put aside every personal feeling of prejudice or jealousy. You must be prepared to sacrifice your personal comfort and convenience. You must give yourself to the work without a single reservation. *You must make this thing your religion!*"

And now, suddenly, the job was done, and after it came the inevitable let down. Even as we stood there on that memorable day, May 29, 1935, taking our bows, hearing ourselves lauded, seeing our handiwork admired by those thousands of enthusiastic first-day visitors, there was a secret feeling of regret tugging at our consciousness. Tomorrow? Well, tomorrow, there still would be a lot to do. But the great incentive was gone. We were no longer keyed up for great accomplishments. We need work no more miracles. The construction organization would soon disband. How we would

THE CONSTRUCTION

miss them, those friendly, earnest faces, that daily communion of devoted souls, and, above all, those strenuous but stimulating weekly "pow-wows!"

There was, however, tremendous satisfaction in knowing we had put the Exposition over and that it was destined for great success. That day, amid the cheering, flag-waving and back-slapping we knew that now were silenced forever the deprecations of those dissenters and skeptics who had said . . . "It can't be done."



CASA DEL REY MORO GARDEN, general view of the fountains and terraces, looking through the well head towards the loggia in the House of Hospitality.

THE LANDSCAPING

TIME, the relentless destroyer of Man's handiwork in wood, stone and stucco, is of double countenance, the kindlier side of which was turned upon the landscape features of the Park during the years that followed the 1915 Exposition.

While the stately buildings were aging and deteriorating, the trees and shrubs were maturing and approaching their full growth and loveliness, until ultimately those replicas of ancient palaces appeared to be actually growing out of their broad base of multi-hued verdure. Indeed, the landscaping had become the outstanding feature of the whole harmonious ensemble. This made apparent the fact that the planting of the trees, shrubs and vines for the first Exposition had been carefully planned for the future and not just for the duration of the Fair. This consideration of ultimate results influenced me in the planning of garden features for the new Exposition. Not only must they harmonize with the present planting but they should also be permanent additions to the Park enhancing the charm of the whole, through the years to come.

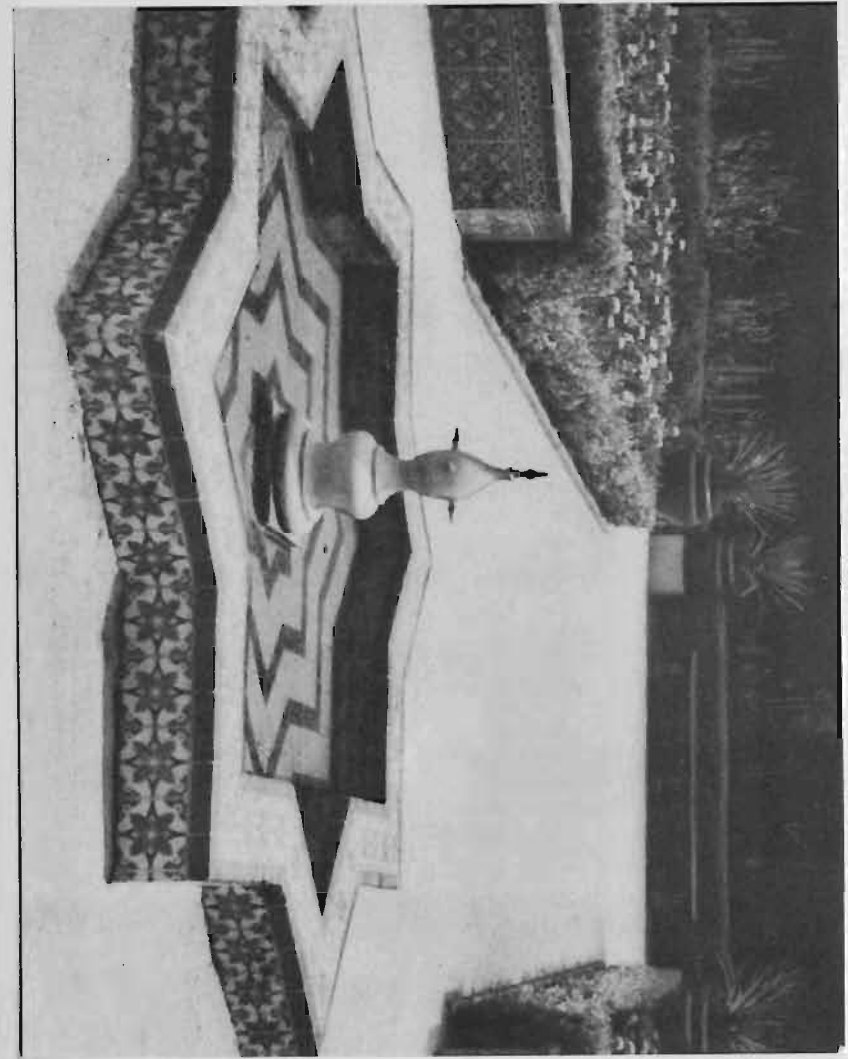
In my travels about the world, I had found three gardens of outstanding interest and beauty. They are all what I call architectural gardens. Gardens that were designed and built, not just graded and planted; gardens that were

THE LANDSCAPING

intimately associated with and really an integral part of the buildings that adjoined them; gardens that were really planned to be furnished and lived in, as an outdoor addition to the building—not merely an improvement of the plot surrounding the structure.

The finest of these is in a small town in Southern Spain, a few hours' journey by rail from Gibraltar. The train slowly winding through the rolling hills finally stops at a small station called Ronda (meaning Night Patrol). A bus takes you up a steep incline and suddenly there bursts into view one of the quaintest and most spectacularly situated towns in all Spain. The hill on which it stands is literally "cleft in twain" through its center by a mighty gorge called the Tajo. On its rim on either side cluster the picturesque white-walled and tile-roofed buildings of the village. One side of the gorge is called "New Town" for the reason that the buildings there have all been erected since the conquest of the Moors,—more than four centuries ago. Time is only relative in Spain. On the other side of the chasm is "Old Town" where, still standing and in fair repair, are palaces and homes built by the Moors during the seven centuries of their occupation of the peninsula. Many of the old palaces cling precariously to the rim and one wonders what mysterious force restrains them from tumbling headlong into the abyss below. Surely earthquakes cannot be common in this section.

Walking down the narrow street upon which these buildings face, one finally comes to the brow of the hill where it breaks sharply to the vega below. Here, at the end of the row, stands a stately palace, unusually well preserved. Join-



FOUNTAIN IN THE ALCAZAR GARDEN, one of the many features reproduced from the Alcazar Gardens in Seville, Spain.

THE LANDSCAPING

ing to it and following the road for some distance down the hill is a high stuccoed wall. Behind this screen of masonry lies the most exquisite garden I ever expect to see. Viewing it for the first time, there came instantly to mind the spontaneous feminine exclamation, "I hope to die before I see anything more lovely."

The building is known as the "Casa del Rey Moro" (House of the Moorish King), and is a well preserved relic of Moorish times. The garden, however, is a comparatively recent addition, the inspiration of a famous French garden architect.

The garden is really very small, made possible only by deep cutting and terracing down the steep hillside. It is triangular in shape and by the very ingenious arrangement of its three terraces, walls, walks, garden plots and accessories it gives the illusion of having a far greater area than actually exists. I was so profoundly impressed with this wonderful example of garden architecture that I made another pilgrimage there to study it two years later. Then I carefully photographed its every interesting detail and secured an accurate plan of its layout.

The second garden of outstanding merit, I found in Seville. It adjoins the Alcazar, the former residence of Spanish Kings when they sojourned in the city. This garden is of an entirely different character from the one just previously described. It covers a considerable area of level ground in the heart of that great city. It is divided into many small plots by massive walls and hedges. Entrance to these plots is gained through impressive arches in the style of the Renaissance. The flower beds are outlined with box hedges and at each intersection

THE LANDSCAPING

of the paths there is located a low fountain of unusual design. At the four corners of the intersection and fitting into the box hedge enclosures are masonry seats finished with polychrome tile. Pavilions, arcades, potted plants and background masses of trees contribute to the unusual charm of this lovely place. It is truly the finest public garden in Spain.

My third most interesting garden is really not a garden at all, but rather a patio. As it has been quaintly expressed, the building was turned inside out with the garden located in the center and the structure surrounding it. I found it in Guadalajara in Mexico. The building is now used as a museum and cultural center. The patio is impressive in size, arranged in the usual Spanish manner; fountain in the center surrounded by wide paved areas; the corners however, are left open and filled with palms and shrubs. The patio is enclosed by arcaded galleries, with iron railings across the arched openings. In one corner is a fine old well canopied with the lustrous green foliage of banana plants. The usual elements of a Spanish patio are there but have been so effectively arranged and treated as to give it a more delightful atmosphere than in any other I have seen.

It has been my dream to reproduce at least the essence of these three gardens in San Diego. How and where—was the great problem. There had to be the right environment, the harmonious setting of their originals.—I wonder if a kind Providence was not directing me toward the realization of my dream?

In the former Exposition, there was a splendid representation of Spanish and Spanish-Colonial buildings in the various styles devel-



A STAIRWAY TO THE MAIN
TERRACE AND PERGOLAS, in
the Casa del Rey Moro Garden.

THE LANDSCAPING

oped in that opulent period of, "The Golden Age" in Spanish history between the time of the discovery of America and the revolt of the colonies in the opening years of the 19th century. But, where were these gardens so intimately associated with all Spanish architecture? The 1915 Exposition contained not a single example of these colorful and important adjuncts to Spanish buildings. I was determined to supply this deficiency.

In restoring the old buildings, it was found advisable to remove a wing projecting southward from the building, now known as the House of Hospitality. When this was done, I was requested to design a garden treatment to cover the site. I shall always remember the sensation when I first inspected the cleared area. It was triangular in shape, it dropped away rapidly on three sides to a ravine below. It adjoined a typically Spanish building. Here, at last was the opportunity to realize the most cherished of my garden dreams! The site was similar in shape and area, the slope of the ground was identical, the background was as perfect as could be imagined. "The Casa del Rey Moro garden!" I shouted aloud in my excitement. Would the Exposition stand the expense? Could the organization appreciate the value of such a garden attraction? I hastily gathered together my photographs and presented the idea to Frank Belcher. There was no need for sales talk or persuasion, the photos told the story and Frank instantly caught the idea. "Work out the plans and estimate the cost, that garden is going in if we have to sacrifice a building," said he, with his customary directness. There is little more to relate. The garden was built complete

THE LANDSCAPING

in every detail as far as it was practicable to do so. No expense was spared on details, the fountain, grotto, pool, well, pergolas, terraces,—even the planting of that famous garden was reproduced as faithfully as could be done.

Following my success with the first garden, I turned my attention to the next likely spot for a Spanish garden creation—a flower-planted area near the west entrance of the original Exposition grounds. It had been known as the Montezuma Garden, inclosed on three sides by buildings and arcades and gave promise of interesting development. A brief study of its possibilities convinced me that here was the opportunity to reproduce the second garden of my dream. Here, already, were the principal elements and the surrounding environment. Not far distant rose the beautiful California tower, suggesting without too great a stretch of the imagination, the famed Giralda tower of Seville.

Once more I gathered together my photos and drawings and hied myself to the President's office. When I announced the object of my visit, Frank said, with an attempt at seriousness, "What, another garden?" (I knew he was as interested in gardens as I). "Remember Dick, this is an Exposition we're building, not just a garden show." He, nevertheless looked carefully through the pictures, listened to my brief explanation, and then concluded the interview with, "Well, go to it but bear in mind that gardens are an expense, and are not revenue producers." I needed no further encouragement. Within a week the transforming work was under way.

While expressing a more formal mood than the Casa del Rey Moro, the Alcazar Garden,



A VISTA IN THE ALCAZAR GARDEN, one of the most delightful garden features of the Exposition.

THE LANDSCAPING

stretches out in restful continuity, reminding one gently of the orderly pattern which might be brought into our own restless existence. High branching eucalypti, fringe the garden on the south side, and fling their shifting shadows across the mellow stone steps of the pergola and the geometrically designed flower beds with their glistening tiled central fountains. All the identifying characteristics of a section of the famous Alcazar Gardens in Seville are there, the archways, fountains and seats, all are faithfully reproduced from the originals even to the design and coloring of the tile. The greatest problem was finding the plants for the box hedges to outline the flower beds, but, as usual, the landscaping department produced them when required from some mysterious source.

My third garden, or patio, seemed to develop as a matter of course. The patio idea originated during the restoration period when the building, which was to become the House of Hospitality, was allocated to the Civic Auditorium Association, for a Woman's Building. The center of the building had been cut out and preparations made for a patio when the Exposition took it over. It was then completed according to the ideas I suggested, reproducing, at least in spirit, the patio of Guadalajara. The fountain surmounting the central pool representing a native Mexican woman was executed by our talented San Diego sculptor, Donal Hord.

Thus were added to the original historical group of Exposition buildings examples and reproductions of the three types of famous Spanish gardens, so intimately associated with the architecture, of that romantic country.

THE LANDSCAPING

Charming, sequestered spots they are, reflecting the Moorish influence, and featuring prominently the use of fountains and pools whose glistening surfaces and spraying jets catch and reflect the fascinating colors and images of sky and foliage. Enchanted retreats, as lovely by day when the sun warms their tiled terraces and pebbled walks as they are by night when the soft mysterious light of moon and stars touch them with shimmering silver.

Many other interesting and permanent landscape features were added to the Park during the construction of the 1935 Exposition. Several deserve special mention, such as the Persian Water Rug on the wall at the end of the path in the small garden between the House of Hospitality and the Palace of Better Housing; and also the fountain on the wall enclosing the organ Plaza, reproduced from a similar feature at the end of the Paseo de la Reforma near Chapultepec in Mexico City.

The Palm Canyon Bridge made available to the public for the first time one of the most unusual sights in the Park. A picturesque canyon leading almost to the main plaza had been planted to palms for the 1915 Exposition. These palms, watered by the overflow from the lily pools in front of the Botanical Building had, through the intervening years, grown to tropical luxuriance but were entirely hidden by the growth of trees along the canyon's rim. While traversing this bridge, which barely clears the topmost fronds of the giant palms, one has the curious sensation of walking on tree tops in a tropical jungle. From this rustic span may be glimpsed the Exposition towers and domes rising majestically out of a billowing sea of foliage



PALM CANYON BRIDGE, spanning the picturesque Palm Canyon; a spectacular feature of the night display.

THE LANDSCAPING

that stretches rustling and cool in all directions.

Another quiet retreat from the excitement and bustle of the Exposition throngs was the garden encircled by the cottages of the House of Pacific Relations. A refreshing expanse of lawn gently sloping to a pool, the placid waters of which reflected the naturalistic rock garden and forest trees of the background.

In addition to thousands of feet of planted boxes which were placed for decorative effects along the parapets of the new buildings, potted plants were used extensively throughout the grounds. Conservatively estimated, there were five thousand decorated boxes, terra cotta jars and flower pots placed on and around buildings and in the gardens as accenting notes of color, and to further carry out the Spanish landscaping scheme.

The gardens of the Exposition offered more than scenic effects, they represented one of the most complete botanical displays ever collected in one exhibition,—perhaps, one of the greatest international aspects of the Fair. Plants had been gathered from the “four corners of the earth,” from the northern and southernmost regions to the equator. It was a most convincing demonstration of the equable character of our climate. Pines mingled with palms, and heather with hibiscus. From swamp to desert came offerings for this comprehensive collection of plant life. One genus alone occupied a segregated district, the cacti. These reptiles of the plant world were spread out in grotesque and in true desert abundance on a sun-baked hillside south of the Palace of Education. Some tall, straight and defiant, others prostrate, writhing and twisting like myriads of serpents in sus-

THE LANDSCAPING

pendent animation under the spell of a snake charmer.

While the construction organization of the Exposition was beset with trials and difficulties in the mad race against time, the landscaping department was experiencing its own worries and tribulations. Plants cannot be built, they must grow, and nature refuses to be hurried, even for an exposition. At the last moment, for no explainable reason, they may suddenly droop and "give up the ghost." Hundreds of thousands of plants matured and ready had to be procured and then prepared for quick planting after the buildings were completed. Within the six months construction period nothing but small, fast-growing flowering plants could be developed from seeds or cuttings. The nurseries of the west were ransacked for trees, shrubs, vines and plants of suitable character and size. No definite landscape plan could be laid out until almost the last month prior to the opening of the Fair, and much of the general planting had to be done within the last week.

The former planting in the entire Exposition area had to be reorganized and many of the smaller specimens had to be replaced. Nurseries were unable to supply the large trees needed for the new work; most of these were generously donated by citizens from their San Diego gardens. A crew of men, experts in the mysteries of transplanting, was sent out to box the trees and supervise the transporting of them to the grounds. Anxious days followed their replanting, until we were sure they had safely withstood the shock.

One harrowing experience in connection with the landscaping occurred during the plant-



A CORNER IN THE ALCAZAR GARDEN. Terra Cotta jars and flower pots provided accenting notes of color and further carried out the Spanish landscaping scheme.

THE LANDSCAPING
ing of the great patio in the Ford Building. Four large specimens of pepper trees were required for the center treatment. They were so large they could not be brought in through any regular opening in the building. A portion of the rotunda had been left open for the purpose, but since the contract for the landscape work was not let until just before this opening had to be closed, there was no time to establish the trees before moving them into place. Four beautiful, full-grown specimens were hurriedly dug, their roots enclosed in huge boxes and moved into the patio. Almost, immediately, two of them showed signs of failing, their leaves withered and fell. We were assured by the experts that new leaves would clothe their stark limbs before the Exposition opened, which was less than a month away. But we couldn't take a chance on dead-appearing trees for the inaugural ceremonies. So two additional trees were ordered moved in the night before the tower opening was closed. Within three weeks the two denuded peppers possessed finer foliage than any of the other four. Consequently, two fine trees had to be cut up into cord wood sections and removed through the doorways of the building.

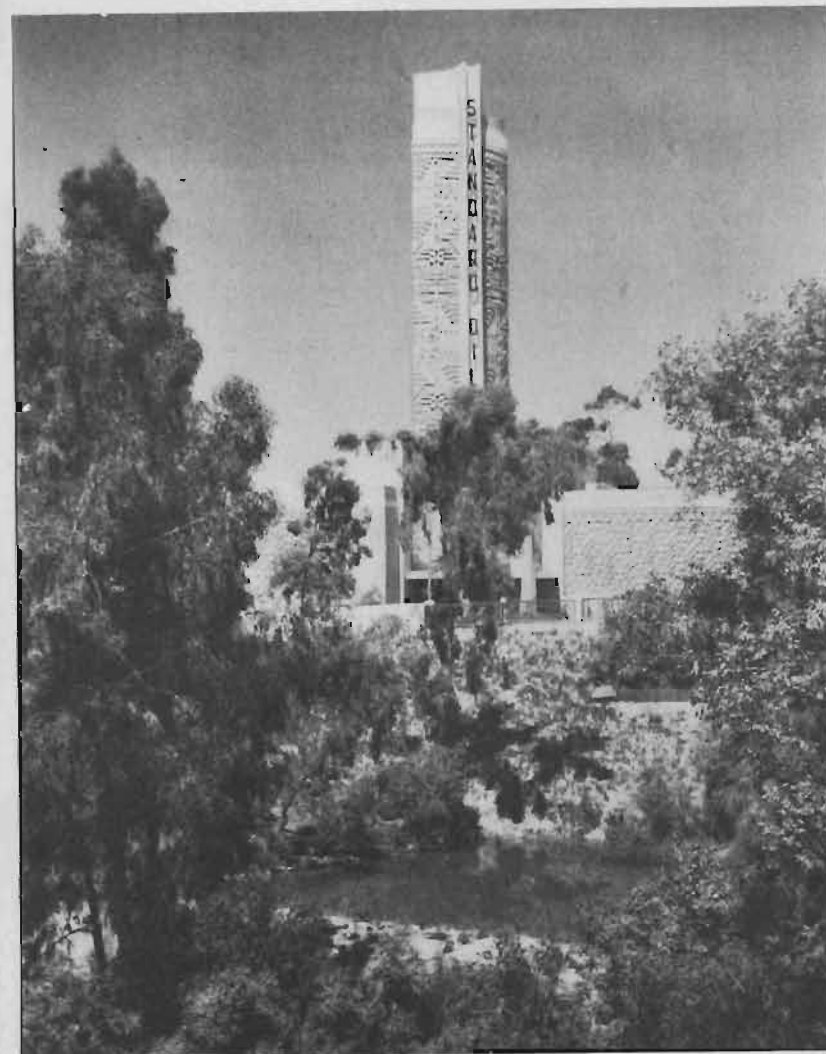
From the very beginning the work of landscaping was a bitter race with time, aggravated by the elements and constantly shifting plans for buildings and gardens. Due to the exigencies of the situation, our planting crews were working just one day ahead of themselves. Orders would arrive late in the afternoon and at seven the following morning material had to be on hand for the day's work. Weather conditions, constant changes in grade levels and the seem-

THE LANDSCAPING

ingly endless interruptions caused by laying and relaying of pipe and conduit lines, all combined into persistent disheartening of the crews and seemed to continually defeat their best laid plans. But the men had caught the Exposition spirit and nothing could alter their determination. They would, and did, complete their work on time.

Within the last two weeks of the working schedule, three acres of new sod were laid. This staggering feat was possible due to the fact that a highly specialized crew of sodders set about the job, using a system as perfect and smooth running as that employed in the assembling of an automobile.

Of all the major catastrophes that combined to impede the progress of the landscaping work, perhaps, the most disheartening was the cruel fate that overtook one of the most imposing of our planting features. A huge bed of calendulas was to have filled the mall between the Spreckels Organ and the statue of El Cid in the Plaza. As the men worked feverishly to set out these plants, they were cheered in their labors by the sweetly clear trilling of hundreds of canaries; lovely little yellow songbirds that swept over their heads in dizzy arabesques as their tiny, bright eyes followed the progress of the planting. Why were they so interested? Because, there is nothing more tempting to the rapacious appetite of these dear little creatures than the tender leaves of baby calendulas. Just as soon as the men had finished their work and departed with a thankful, "Well *that's* done!" . . . those "lovely little yellow songbirds" swooped down in hordes to their gluttonous work of destruction. Twenty-four hours later nothing remained



STANDARD OIL BUILDING, elaborately ornamented with designs from prehistoric palaces in Mexico and Yucatan.

THE LANDSCAPING
of this gallant display but earth-hidden roots. No time for regrets . . . no time to brandish fists at the replete songsters. The roots of the despoiled plants were ripped out to be replaced, in an unbelievably short time, by the old standby, the common but ever popular petunia. So this lowly plant came into its own. And, again, thousands of chirping songbirds looked on expectantly. But the hardy petunia holds no charms, gastronomically, for these winged creatures.

To the entire landscape organization, I take off my hat and salaam profusedly; also to the Park Department and its superintendent, John Morley; but particularly do I pay homage to the chiefs of the Exposition's landscape division, Wayne Van Schaick and Allen Perry who hustled the plants, from God knows where, who directed the work and rushed it through on time.

EXTERIOR DECORATION AND NIGHT ILLUMINATION

WHEN plans were started for the first new exhibit palaces, I was confronted with a serious problem, the exterior ornamentation. For dramatic appeal, exposition buildings must be decorated, and in a manner at least suggesting permanency. Stage-like scenery is taboo in fairs of such duration and international character. The usual cast plaster ornamentation was out of the question; there was not sufficient time for modeling and casting, particularly when most of the buildings had to be designed and erected within a three-months period.

As usual, when in such a dilemma, I appealed to Larrinaga. It was about four o'clock one afternoon when I discussed the problem with him. After a few moments' reflection, he asked, "Why not make the ornamentation of fibre wallboard?" "Wallboard?" said I, "it isn't thick enough, it can't be shaped into intricate ornamental forms and it would soon disintegrate in the weather." For reply, he requested a drawing showing a section of the decoration as designed for one of the buildings and when this was supplied, he asked me to return about ten the following morning. At the appointed hour, I entered his studio and there before me was a full-sized section of the ornament about five feet square, finished, colored and ready to be put in place. Long before I had prepared myself for surprises from Juan, but this was over-

[112]



ENTRANCE TO PALACE OF TRAVEL AND TRANSPORTATION; the colored murals in the panels above the doors indicated the character of exhibits to be found within.

[113]

EXTERIOR DECORATION AND NIGHT ILLUMINATION

whelming. With his face beaming, he stood there watching my incredulous expression. Then after a few moments of suspense, he explained the procedure. It was like a magician revealing the secret of one of his mystifying tricks. He had first glued together sheets of wallboard to a thickness of three inches, then roughly cut out the design with a band saw, finishing up with file, chisel and sandpaper. The specimen was then thoroughly impregnated with a hardening and waterproofing solution, followed by a coating of cement paint in the desired tints. In the final process the ornamental panel was fastened to a sheet of wood ply-board, all finished and ready to be quickly placed upon a building. It had all been schemed out and completed between four o'clock one afternoon and ten the next morning. Obviously, there was no need for further discussion; Juan's magic had turned the trick. All of our new decoration was done by this method, much of it designed, and all of it made under his supervision.

There was another instance when he saved the day. I was very anxious to fill the large panels over the main entrance to the new exhibit palaces with brightly-colored murals representing subjects which, through the eye, would prepare the mind for the proper appreciation of the exhibits to be found within the buildings. To provide them Juan suggested another use for the wallboard,—cutting it into sections and painting it to simulate tile. This idea and modifications of it were used in the treatment over the entrances to all of the new exhibit buildings. The great plaque above the

EXTERIOR DECORATION AND NIGHT ILLUMINATION

portal of the Palace of Electricity and Varied Industries was made of wallboard built up to great thickness and the figures were actually carved out of the material, forming a very bold bas-relief. The final treatment of the plaque was a bronze coating antiqued to give the effect of weather-aging. Juan was of invaluable assistance to me in planning all of the details of decoration for the entire Exposition and he personally directed this work. As an example of his versatility, he made the preliminary designs for the Spanish Village and supervised all of the antiquing and ornamentation.

To turn now to the wonderfully successful night illumination, I regret that I can claim no credit for the idea or its development. The originator was H. O. Davis, who personally took charge of all details of its installation, devoting many nights over a three months period to placing the lights and arranging the color schemes. Like most novel ideas and great inventions, this was born of desperate necessity and its story is one of the most absorbing of the Exposition's many exciting episodes.

When the question of night illumination was first considered, it was agreed that we wanted, in fact, we were in dire need of, an outstanding lighting effect which would be novel and also consistent with the architectural scheme. Naturally, we turned to lighting experts who had devised similar effects for projects of this character. Many of them came to San Diego and studied our plans, viewed the buildings, inspected the grounds. They conferred together and discussed the problem. They measured, they sketched, they figured



THE SPANISH VILLAGE; vista through the arch in one of its quaint streets.

EXTERIOR DECORATION AND NIGHT ILLUMINATION

and finally announced that they were ready to report. The ideas were marvelous—in their estimation. Incorporated in their scheme were all the latest innovations, all the newest tricks and gadgets. But could you imagine medieval palaces, Indian Pueblos and prehistoric castles emerging from the twilight, decked out in modern, bedizened evening gowns? And then the cost! It would have staggered the most extravagant motion picture producer accustomed to colossal expenditures! We were not just disappointed, we were “flabbergasted!” The experts sensed our reaction, so they quickly gathered up their catalogues, diagrams and data sheets and departed with the remark, “You had better forget the whole thing since you haven’t time, inclination or money to put on a ‘bang up’ modern lighting show. You can’t do anything worth while unless you are prepared to spend the sum we have estimated.”

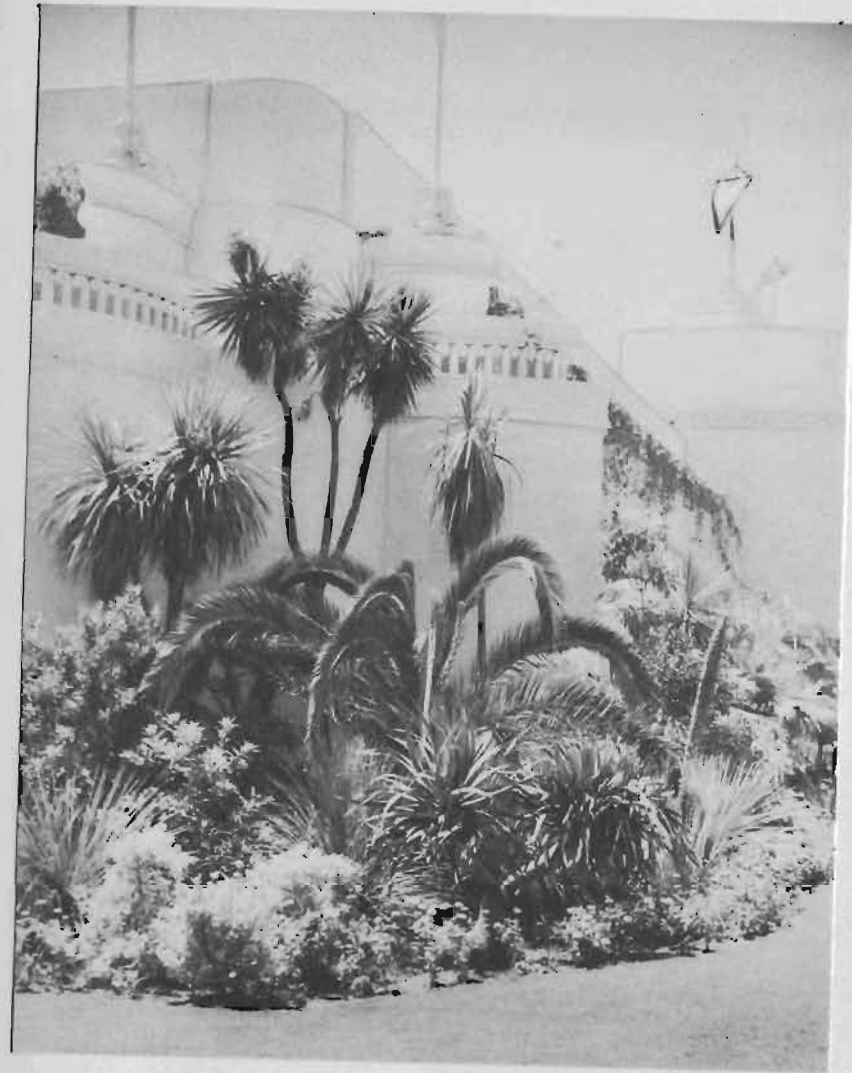
This was a direct challenge to our ingenuity and resourcefulness. We had often been told before that we couldn’t do a thing . . . and straightway we had done it. But I will admit that now we faced a “stumper.” H. O. who seemed to possess the ability to solve the most unusual and intricate problem, asked for time to study the situation, assuring us that an outstanding lighting scheme could be devised and at a fraction of the cost estimated by the experts. Harking back to the development of that optimistically given promise, I recall H.O.’s reminiscing remarks, “I told them that I could do it and then proceeded along the lines taken by all of us in similar situations. I went to bed wondering how the devil I *was* going to

EXTERIOR DECORATION AND NIGHT ILLUMINATION

do it . . . groped for a suggestion, an inspiration, racking my brain, but it just wouldn't come. Then one day, as I stood in the Plaza, not thinking of anything in particular, but gazing up at the warmly tinted buildings rising from the luxuriant foliage, the thing hit me right between the eyes! *Why not feature the landscaping instead of the buildings!* Project strong, colored lights from concealed sources, against the trees and plants and achieve an effect similar to the imaginative, fairy-like quality that distinguishes the work of that popular artist Maxfield Parrish." Painting the foliage with light would be novel, spectacular and consistent with the architectural scheme . . . if it could be done. Needless to say, we more than expressed our approval, we were intensely excited and overjoyed with the idea.

In this regard, I have since read the preface of a book describing the 1915 Exposition in which the author, Eugen Neuhaus, made the following observation, "The first glimpses one catches of its architectural aggregate, and particularly the tower, are like a vision of romance. I thought of Maxfield Parrish and the thought never left me." I know that the brilliant idea of Mr. Davis was not suggested by this writer's comment, but it indicates the atmosphere of romantic unreality that pervaded the grounds during the day and which his ingenious night illumination carried on with far greater charm and intensity through the evening hours.

But there were the inevitable obstacles to be dealt with and overcome. H.O.'s idea was sound enough artistically but technical difficulties arose at once to thwart the scheme. Lenses



LANDSCAPE TREATMENT OF
THE NEW EXHIBIT PALACES.
The trees and shrubs mingled their
forms and colors with vines hanging
from the parapets.

EXTERIOR DECORATION AND NIGHT ILLUMINATION

had not been developed to throw powerful beams of light the distances required for such lighting effects. Colored gelatine screens such as had previously been used for tinting the rays would quickly fade under the continuous heat of the strong lights. Manufacturers were appealed to and finally these difficulties were overcome by the development of a special colored glass lens which would withstand the intense heat and still retain the true color indefinitely.

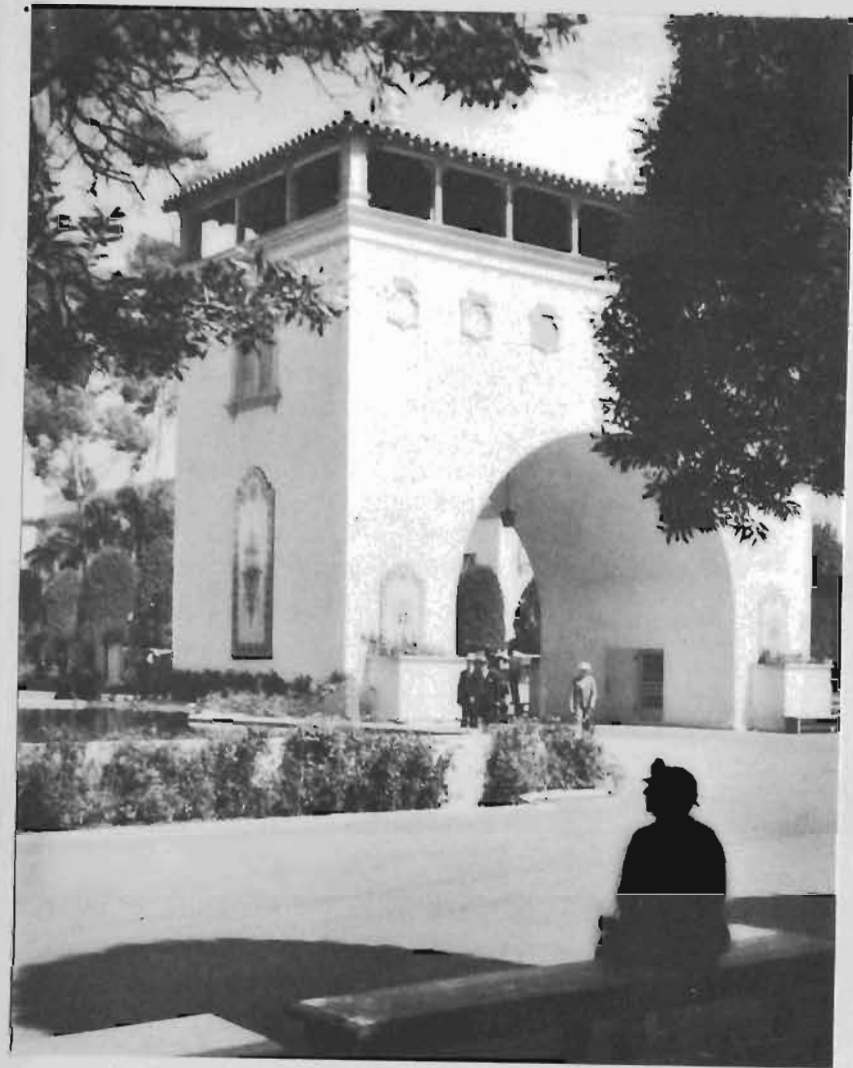
It was an intricate and trying job to conceal the light sources and to blend the beams together in order to produce the delicate tints desired. Every group of trees, each mass of shrubbery had to be separately considered. Close masses would throw disconcerting shadows into the background lighting. Some colors required more powerful lights than others. The modifying effects of colors thrown against the varying green of the foliage had to be corrected. Here was an ordeal which would try the patience of the most persevering enthusiast.

H.O. and his crew of electricians worked from sundown until dawn experimenting with lamp locations and effects and then, during the daylight hours, other crews took over the job of wiring and installation. H.O. was never satisfied with mediocre results, he would try out every possible combination of lights and effects, frequently working for a week at a time in localities which presented unusually intricate problems.

His ingenuity and resourcefulness received their severest test in devising a lighting scheme for the great central Plaza in which centered the activities of the 1915 Exposition. This ex-

EXTERIOR DECORATION AND NIGHT ILLUMINATION

tensive asphalt-paved area just could not be adequately nor effectively lighted. The great expanse of black pavement seemed to literally "eat up" any amount of light that could be projected on it. A structure of some sort was necessary in the center, to house and properly elevate the powerful flood lights; and also to accommodate a battery of loud speakers for the public address system which the "sound" engineers had declared could not practically be located in any other place. H.O. further conceived the brilliant idea of reflecting the images of surrounding buildings and tinted foliage from the surfaces of large, low pools in this Plaza. Thus overcoming the difficult problem of the great area of light absorbing asphalt. I quite agreed that all these things were desirable, and perhaps necessary features, but how to provide them without introducing a discordant note into the harmonious ensemble of surrounding buildings and gardens was the question. This was particularly true in connection with the structure called for in the center of the Plaza, at the intersection of the main and cross axes of the former Exposition plan. I tried every type of design in my repertoire and finally decided on a simple, rectangular structure with a broad, deep arch carried through its base and surmounted by an open loggia, suggested by a similar treatment I had seen in Spain. This was kept as low as possible so as not to be out of scale with the buildings and yet fulfill all the requirements for the lights and sound reproducers. The arch seemed particularly desirable as it carried the vista through to the end of the Avenida de los Palacios and gave an increased



ARCO DEL FUTURO (Arch of the Future), the structure in the center of the main plaza which housed night illumination equipment and speakers of the public address system.

EXTERIOR DECORATION AND NIGHT ILLUMINATION

charm and an illusion of greater length to this important main thoroughfare. Flanking the structure and filling the central portion of the Plaza on either side were the two large reflecting pools built above the pavement level. It was all a hurried development of a last minute idea, almost an afterthought, designed and built within the last two weeks before opening day. Would it be successful, would it fulfil the glowing promises made for it by H.O.? We anxiously watched and waited. The frame work was up, the concrete walls for the pools in place,—still no misgivings. Finally, the finishing touches were completed and the pools filled,—I stood off and viewed the combination from all sides,—I was in no way disappointed. But—what would the night effect be? H.O.'s predictions were more than fulfilled. Judging from the comments and delighted exclamations from millions of visitors, it was the supreme feature of the night show.

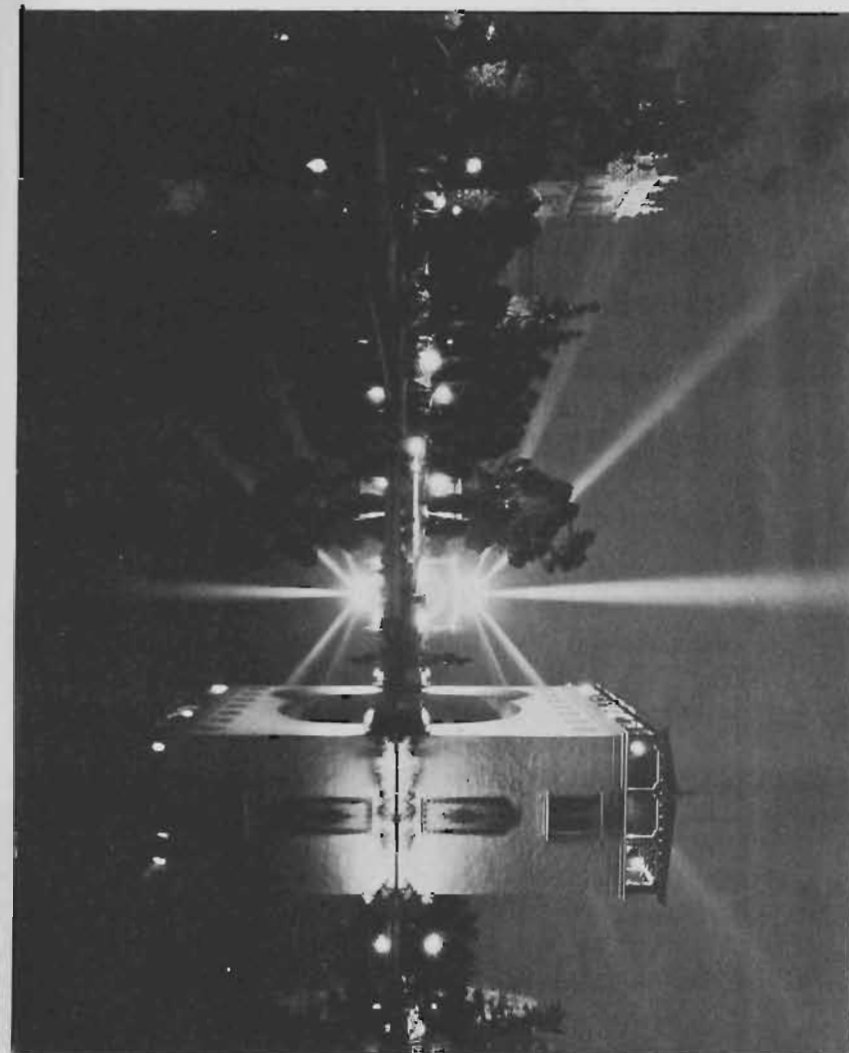
Immediately following the close of the Exposition, along with other special lighting equipment and accessory structures, the arch and pools were removed and the Plaza quickly restored to its former condition and use, an unbroken expanse of asphalt pavement serving only as an auto park for employees and visitors.

Another aggravating experience in connection with the lighting was the installation of the Electric Fountain in the upper lily pond in front of the Botanical Building. It was an elaborate and intricate mechanism, made to order for the purpose by an eastern electrical company. It was a rush order to be shipped by express but—it finally arrived just three days be-

EXTERIOR DECORATION AND NIGHT ILLUMINATION

fore the opening date. What were we to do? It was too late to remove the plants and empty the pond—yet we were determined to have it installed. There was just one way to do it, equip the crew of mechanics and electricians with bathing suits and make the installation under water. It was a new experience but the men, imbued with the Exposition spirit, consented to tackle the job. Not only by day but through the long chilly nights they worked in short shifts until 8 a. m. of the opening day, when the final tests showed the work complete and the fountain ready for operation.

H. O. Davis' chief exploit, the wonderfully successful night illumination scheme is now only a memory, but it is a memory of color, beauty and enchantment that will be retained vividly in the minds of every Exposition visitor long after other praiseworthy features of the Fair have been forgotten.



NIGHT ILLUMINATION, looking across the plaza pools toward the Spreckels Outdoor Organ. Photo courtesy John Sirigo.

THE MUSIC

IT may be wondered why, in a book dealing exclusively with the construction period of the Exposition, a chapter on Music should be included. It is for the reason that Spanish, and in fact all Mediterranean architecture, is ever associated in my mind with music. Wherever I have traveled in Spain or Spanish America, there has been music somewhere in the background, a voice, a guitar, a wandering group of musicians or a band. Music is a prime requisite in the life of all Latin people, it provides an atmosphere which fosters the very development as well as appreciation of their art and architecture.

Clearly I recall a trip I once made in Spain to Palos, the harbor from which Columbus set sail on the world's greatest voyage of discovery. On a slight elevation near this now insignificant port is an interesting old historic structure, the Monastery of La Rabida, where the famous navigator and his son stopped for a drink of water on their return from an unsuccessful trip to interest the King of Portugal in their audacious project. It was the Friar of this monastery who became so interested in Columbus' theories that he finally influenced Queen Isabella to pawn her jewels to finance the enterprise.

While standing near this quaint old building, I was vainly trying to associate it in my mind with those past events of such momentous

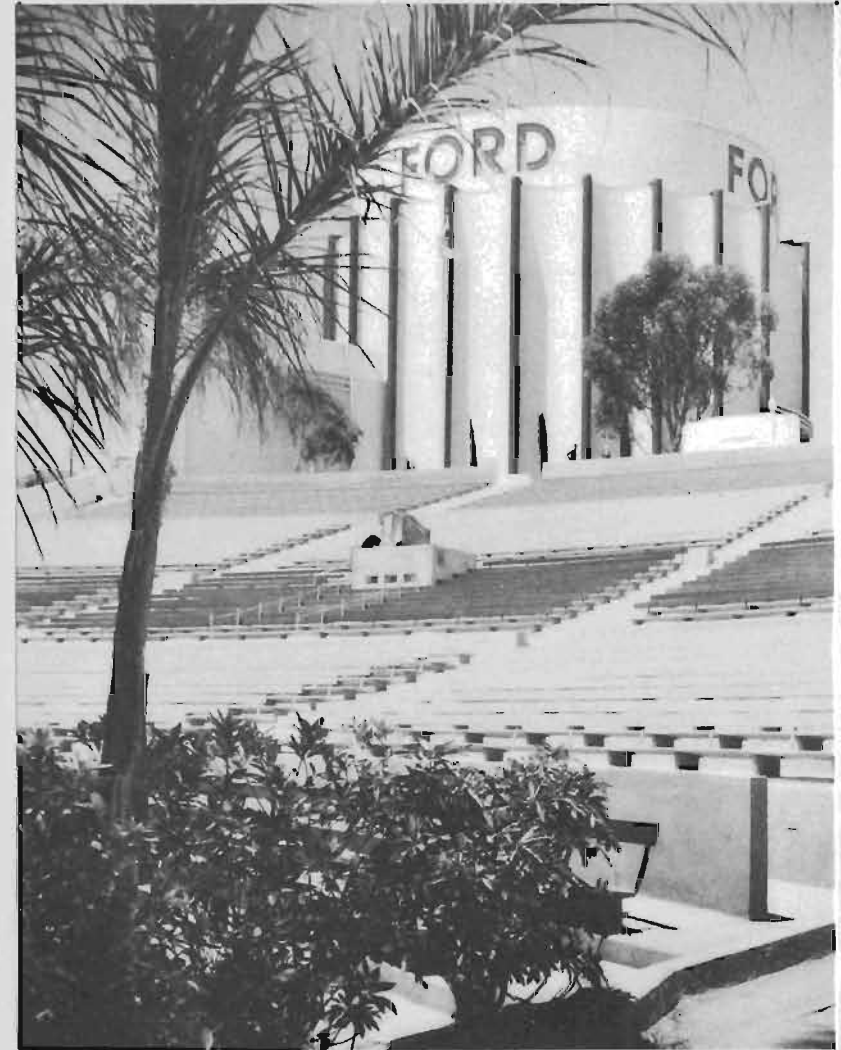
THE MUSIC

importance. Suddenly, there arose from the depths of the valley below, through the stone pines that covered the precipitous slopes, the voice of a shepherd boy, in a plaintive folk song of Andalusia. The effect was magical; instantly, as in a spell, I felt myself transported back through the centuries to the time of that historic episode. The music gave the same touch of enchantment to that scene as do colored lights to a stage setting.

Wherever I have journeyed in Spain, music has always enhanced the beauty of the scenes in the same measure that an accompaniment adds to the enjoyment of a song.

This need for music was recognized and supplied almost continuously throughout the day and evening at the Exposition in many varied forms. First to be considered among the great musical attractions was the series of splendid symphony concerts by the great symphony orchestras of the West held twice daily during the summer and early autumn in the Ford Bowl. The mention of the Bowl brings to mind another interesting episode in the building of the Exposition.

While laying out the Palisades addition to the Fair, I was confronted with a serious problem in the treatment of a ravine that cut deeply into the area near the southeast corner. It was too deep to fill, and it could not be spanned economically by a building. I was about to give up and be resigned to merely planting the depression in a naturalistic manner with available trees and shrubs, when word was received that representatives from the Ford Motor Company were on their way to San Diego to select a site for their exhibit building. Tentatively, they had



THE FORD BOWL, where the great symphony concerts were given during the Exposition.

THE MUSIC

already chosen a location on a point of land extending south from the organ. This seemed to be the logical site for them because the organ plaza offered the only opportunity for symphony concerts, which were to be a featured attraction in connection with their exhibit. I was determined, however, that the building should go to the southern end of the new Palisades area, as an important element in the architectural scheme. But where and how to provide for the symphonies? That was the "sticker." Then suddenly one day came an idea for the solution of the problem. Why not shape up the ravine and build a real music bowl? It would be contiguous to the building and would provide an ideal place for future summer concerts in San Diego. Rushing back to headquarters, I prevailed upon Frank, Zack and Dave to suspend their labors for a few minutes and accompany me to the south end of the grounds. There, at the head of the ravine, I detailed to them my plan. They all agreed it was a fine idea, and that the Bowl would be a splendid permanent addition to the Park, but again there was the ever recurring question, how about the expense? No project of such magnitude had been contemplated in the budget.—There was no time for consideration or delay, no time to consult the finance committee or call a meeting of the directors. A decision had to be made immediately because the Ford representatives would arrive within an hour. Frank, as usual, rose to the occasion, "We will make the proposition and if they accept we will find the money somewhere."

The Ford Bowl is the last word in open air music amphitheater construction. Under the guidance of an expert engineer in acoustics,

THE MUSIC

Vern D. Knudsen, who had gained valuable experience in working out the problems of sound reflection and distribution for the world-famous Hollywood Bowl, every detail of the vast bowl and shell was given the most exacting consideration. It was necessary to provide for the proper projection of the sound waves from the performers and reflecting shell to every seat in the amphitheater, and to prevent echoes and reverberations. As an illustration of the care used in the design, the risers of the concrete seats in each tier were accurately pitched at the proper angle to reflect the sound striking them to a point above the shell, and thus prevent echoes.

The location of the Bowl was ideal for the purpose. It faced southeast, protecting the audience from prevailing winds and the afternoon sun. It was sufficiently removed from the noise and confusion of the Exposition crowds to prevent disturbance. In the background, rising above the shell, was a tranquil vista across canyons and mesas of the Park stretching back to the dim outlines of the distant mountains.

The organ plaza, much enlarged and attractively landscaped, was another important center of music and entertainment during the Fair. An unusual musical treat was the daily concert given on the great Spreckels outdoor organ which had been entirely renovated and new effects added for the Exposition.

In addition to these two major and regular musical attractions there were bands, great choruses, and concerts by artists of national reputation appearing in the outdoor amphitheaters and in the auditorium of the House of Hospitality.



THE WATER PALACE; an impressive demonstration of water formed the decorative scheme of the main entrance.

THE MUSIC

The true atmosphere of Spain, Mexico, and South America was supplied by strolling musicians and dancers from these countries. Throughout the day and evening their violins, guitars and castanets enlivened the scenes with spirited and romantic tunes as they strolled through the gardens, arcades and plazas.

In the patio of the great Ford Building, daily concerts were given by a South American group whose tuneful native music never failed to thrill the daily throng of listeners.

One of the most interesting and unusual musical features was the Firestone Singing Fountains. They were a series of electric, color fountains, located in the center of the south section of the Palisades Plaza in an elongated rectangular pool. On each side of the center of the Plaza and facing the pool were the two giant speakers appropriately housed in Kiosks of modified Maya design harmonizing with the nearby exhibit palaces. By an ingenious mechanism and electrical devices, the music from the sound reproducing system automatically varied the water pressure and the color combinations of the under-water flood lights that tinted the fountain streams, according to the volume and tone of the music. Music was furnished from electrical recordings and, by remote control, from the symphony concerts in the Ford Bowl. This was also a last-minute installation, built and finished complete with all its many parts and intricate mechanism, within the last three weeks before the opening day, including the complete landscaping of the plaza area in which it was located.

A very popular feature on the program of daily events was the Retreat Ceremony, with

THE MUSIC

military band accompaniment. It was held each evening at sundown at the north end of the main plaza where the stars and stripes floated in the breeze during the daylight hours in front of the Palace of Fine Arts. The ceremony was conducted by a selected company of 160 men and musicians from the 30th Infantry of the United States Army, who were stationed on the grounds during the period of the fair.

The Globe Theater Players added additional interest and variety to the daily musical attractions with English folk music in the plaza and country dances on the village green in front of the theater.

Background music, in the intervals between regular musical programs, issued from the sound reproducers of a public address system, concealed in towers throughout the grounds. This system was controlled from the central Radio Studios located at the rear of the Palace of Better Housing. By careful planning each day, all musical programs throughout the Exposition were so perfectly coordinated as to time and location, that never was there any overlapping or conflict between them, and yet never was there any section of the grounds without at least some background music.

Thus, to the architecture, landscaping and night display of San Diego's 1935 Exposition was added in satisfying quantity, quality and variety, the fourth element to complete the ensemble—Music. It was a soul-exalting combination, a symphony of form, color and sound.



THE PERSIAN WATER RUG, one of the many ideas used to give an oriental touch of sparkle and color to the gardens.

CONCLUSION

AMERICA'S Exposition in San Diego ran through two highly successful seasons in 1935 and 1936. Now the big show is over, the curtain has long since been rung down, the lights extinguished, and the performers have turned to other pursuits. The temporary buildings and equipment have been removed, and the grounds restored to park-like conditions.

It is perhaps now time to take stock, to review the activities and accomplishments and possibly to determine whether the vast expenditures in time, energy and money were justified.

Regardless of the esthetic and cultural features advertised and displayed, an exposition is after all a commercial undertaking. Expositions represent the greatest type of promotional enterprise in the world. The principal objectives of an exposition or world's fair are, stimulation of business, encouragement of travel and growth in population all of which will result in increased general prosperity in the community in which it is held, the state and even the nation.

Expositions fall short of their duty and responsibilities, however, if they do not exert a definite uplifting influence. They should aim to educate as they entertain; inspire confidence and faith in enterprise and industry; stimulate the desire for art and beauty and promote

CONCLUSION

friendliness and understanding between nations. By glorifying achievement, an exposition can encourage initiative. There is no doubt that San Diego's Exposition attained its objectives and fulfilled its obligations.

From strictly a commercial standpoint, San Diego has no cause for disappointment. For the second time in two decades this community has indelibly impressed upon the nation and the world the scope of its wonderful resources and varied attractions as well as those of our State and The Great Southwest. Already, there has been evidenced here a marked increase in business activity and population. There is today exhibited amongst our citizens a renewed confidence and faith in our growth and prosperous destiny.

Other expositions have, perhaps, been more gigantic, more prodigious and awe-inspiring in their magnitude, but to my knowledge none of them could attribute their success in such a measure to cultural features displayed as could the San Diego Expositions of 1915 and 1935. No other exposition has used in the architecture of its buildings the historic styles of the region and which are so perfectly suited to the locality in which it was held. No other exposition has provided a landscape setting as varied and elaborate or so completely harmonious with its buildings. Never before has there been so complete and satisfying an expression of art and beauty, nor such a delightful display of color and decoration, and perfect blending of gardens and architecture.

As a result of the Exposition, Balboa Park has gained many valuable improvements and additions in buildings, gardens, fountains and



THE HOUSE OF PACIFIC RELATIONS; charming cottages of Spanish design surrounded this delightful garden.

CONCLUSION

general landscaping. Undoubtedly the most valuable new single contribution from a cultural standpoint is the Ford Bowl, where hereafter summer symphony concerts will be an important annual event.

Next is the Spreckels Organ Plaza with its increased size, improvements and facilities for outdoor entertainments and celebrations. The House of Pacific Relations and the Palace of Educations are to be maintained for their original purposes. The House of Hospitality has become the center of women's activities and headquarters for societies and clubs. Filling a long-felt need, the Spanish Village has been made the friendly cooperative center for local and visiting artists. The Press Building, rebuilt and improved is once more the home of the San Diego Floral Association. The members of the various photographic art societies now meet to discuss and display the results of their hobby in the Christian Science Monitor Building. The local Chapter of the American Institute of Architects and the State Association of Architects have their headquarters in the second story rooms and galleries of the Palace of Foods and Beverages. The Federal Building was planned for conversion into a public auditorium. Rapidly the other unoccupied buildings of the exposition are being assigned for appropriate and permanent use.

Not the least among many benefits resulting from the Exposition was the spontaneous desire stimulated in the minds of thousands of visitors for greater beauty and harmony in their own lives and surroundings. This is already being evidenced here in San Diego, by an awakened interest in civic improvements, and

CONCLUSION

in the general beautification of our city and its harbor district.

There is definitely exhibited a tendency in the design of homes towards better and more pleasing architecture, and in the elimination of pretentious and superfluous ornamentation. It is indeed gratifying to note the increased attention now being given to landscaping and to the general improvement of grounds surrounding the home.

So, once again as in the years succeeding the 1915 Fair, through out-door demonstration in an Exposition, the people of this community have become imbued with a desire for a more beautiful and more orderly planned city,—have been made to realize that the same charm and harmony expressed in the buildings and landscaping of the Exposition can be developed in their own homes and gardens.

To my mind, this result alone has fully justified all of the effort and expenditures. Through the object lessons of that magnificent display, we have learned that such beauty expressed in our city and in our homes will not only bring happiness and contentment but that also it will be an important dollars and cents asset to our community.



REFLECTION POOLS in the center of the main Plaza provided the feature attraction of the night illumination.

