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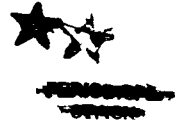
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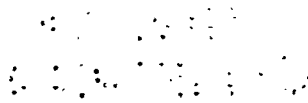
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THE ARCHITECTURAL RECORD

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- January:* A Humorous Fountain in Munich—A New Type of Open Air School.
February: Sculpture and Architectural Design—Architectural Competitions.
March: The First Garden City in France—Ingenious Repairs to Strasburg Cathedral—An Exposition of Art for Children—The Hotel Biron a National Monument.
April: Rough Texture Brick in a Large Composition—An Authentic Restoration of a Fine Old Residence—Glass Houses—The Lincoln of the People—The Yale Bowl and the Palmer Stadium.
May: A Seashore Cottage at Nantucket—A Bank, Monumental and Beautiful—A Layman on Builders and Planning.
June: A Water Color Sketch in Terra Cotta—England's Imminent Italian Revival—A Venial Professional Transgression—The Arch of Constantine.



GALLERY IN THE FINE ARTS BUILDING
(PERMANENT)—SAN DIEGO EXPOSITION.
Cram, Goodhue & Ferguson, Architects.

Expositions are peculiarly complex and involve dealings among many individuals and committees. There are always a good many architects interested in the whole or a part of the design, and a great deal of confusion usually exists in the public mind in this connection.

OF THE ARCHITECT'S PART IN EXPOSITIONS.

In a world's fair, buildings representative of foreign nations are ordinarily designed by foreign architects; in a national fair the State buildings are ordinarily designed by architects from the States represented, while in a State fair there are architects of the immediate locality and others from various parts of the State. And in all expositions, international, national or State, there is always a consulting or directing board of architects, or an individual architectural director of high professional standing and ability. In addition there is a supervising landscape architect, in consultation with the architectural heads, and also, as in the Chicago World's Fair, an eminent painter to direct and apportion all mural decoration, and an equally eminent scul-

tor to execute the same function with regard to sculpture.

It is thus apparent that in press accounts of any exposition there is considerable confusion, since the whole scheme may be the conception of one directing architectural mind, or of several in consultation, while individual buildings are (or should be) specifically credited to individual architects who have designed them. Too great care cannot therefore be taken in making clear the authorship of such buildings as are conspicuously successful, or in giving credit where credit is due on all parts of the work and on the scheme in general.

Thus, in the case of the exposition at San Diego, the function of advisory and consulting architect was vested, as an individual, in Bertram G. Goodhue, of the then existing firm of Cram, Goodhue and Ferguson, who, in addition to consulting supervision and actual work on the layout of the exposition and on the greater number of its buildings, personally designed as a member of his firm the California State Building and the Fine Arts Building, which, with the bridge over the Cabrillo cañon, designed by the Director of Works, are permanent structures.

Mr. Goodhue's representative on the work was Mr. Carleton M. Winslow, to whom was entrusted the greater part of the detail of the temporary buildings, the actual construction of all but the two permanent buildings being carried out by the Division of Works under its director, Mr. Frank P. Allen, to whom should be credited also the details of the planting, as distinct from the general landscape layout.

OF THE NATURE AND INTENT OF THE EXPOSITION AT SAN DIEGO.

San Diego is a city growing toward an eighty thousand population, enjoys a remarkably salubrious climate and has a fine harbor which is the first port of call north of the Panama Canal. It is about one hundred and twenty-five miles south of Los Angeles and about five hundred miles south of San Francisco.

Strictly speaking, the San Diego Exposition, officially called the Panama-California Exposition, is not an international



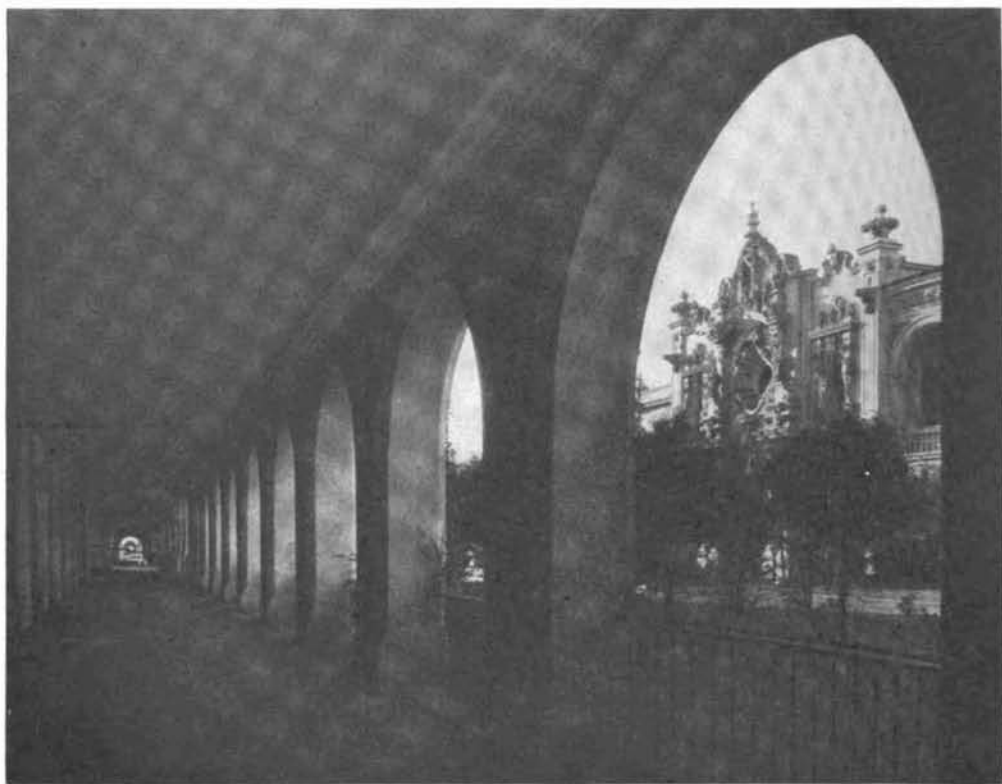
THE MAIN GATEWAY, ENTERING THE
GROUNDS—SAN DIEGO EXPOSITION. CRAM,
GOODHUE & FERGUSON, ARCHITECTS.
Ornament and Figures Modelled by Piccirilli Brothers.



THE CALIFORNIA STATE BUILDING (PERMANENT)—SAN DIEGO EXPOSITION. CRAM, GOODHUE & FERGUSON, ARCHITECTS.



ENTRANCE FRONT OF THE CALIFORNIA STATE BUILDING. CRAM, GOODHUE & FERGUSON, ARCHITECTS.



THE SOUTH FACADE OF THE VARIED INDUSTRIES BUILDING, FROM ONE OF THE "PORTALES" OR CLOISTERS ALONG THE PRADO.

Bertram G. Goodhue, Advisory and Consulting Architect.

affair, but an exposition intended rather to express and typify the history, resources, prosperity, industries and products, as well as the golden-lined future promise of the Southwest. "It is an attempt to embody the romance of old Spanish civilization, with its mixture of the spirit of adventure and the spirit of devotion, to build such a city as would have fulfilled the visions of Fray Junipero Serra as he toiled and dreamed while he planted missions from San Diego to Monterey."

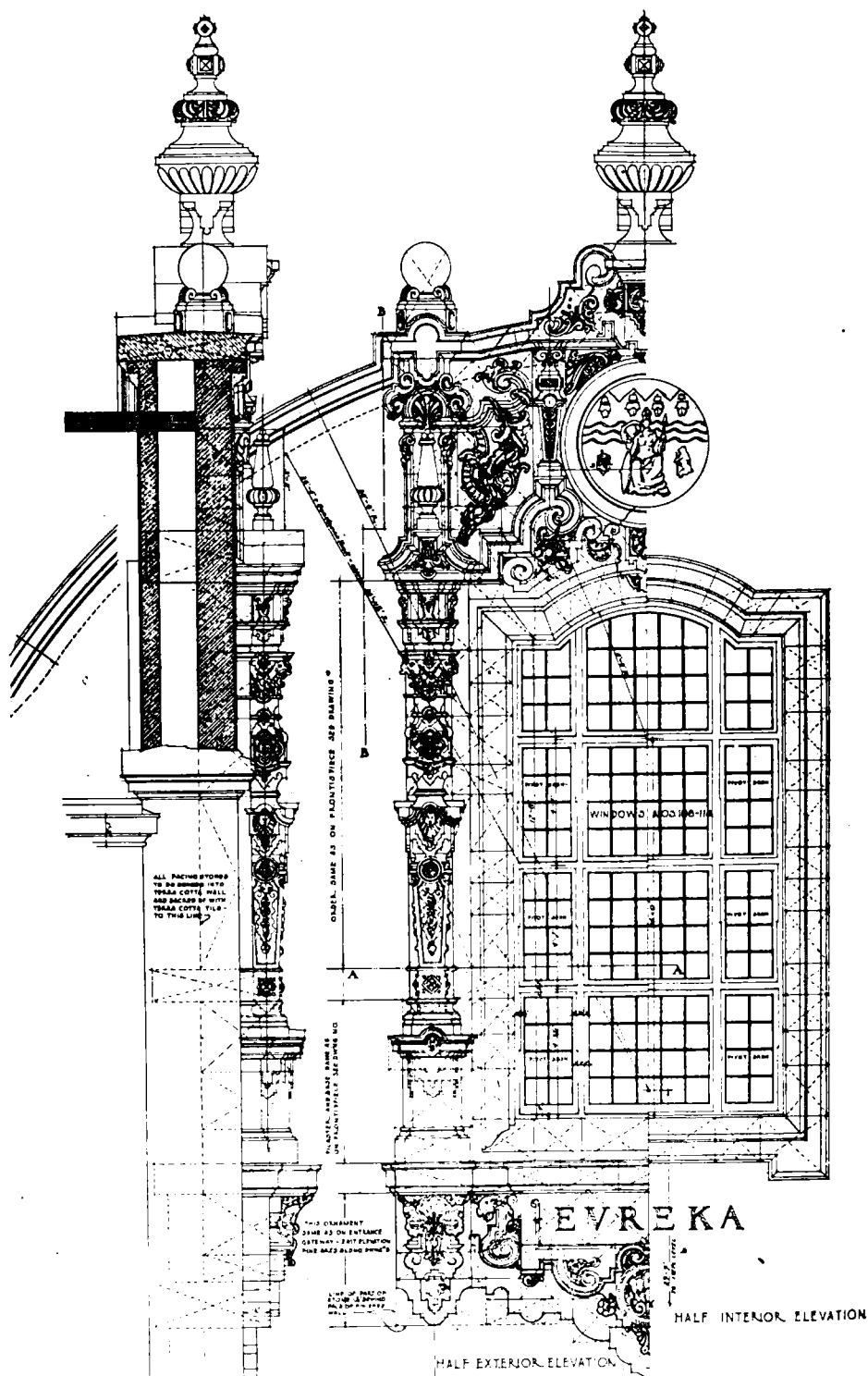
The enthusiasts who conceived the exposition, in the early stages of its organization, in the summer of 1909, decided not to copy either the forms or ideas of other big fairs, but to evolve an expression of their Southwest in architectural terms at once historically and locally appropriate, but in practical terms as well, in the nature of the exhibits, their scope and their serious purpose.

The committee set about devising an affair of their own which should be distinctly different not only from the subsequently projected Panama-Pacific Exposition only five hundred miles away at San Francisco, but from any other exposition of the past.

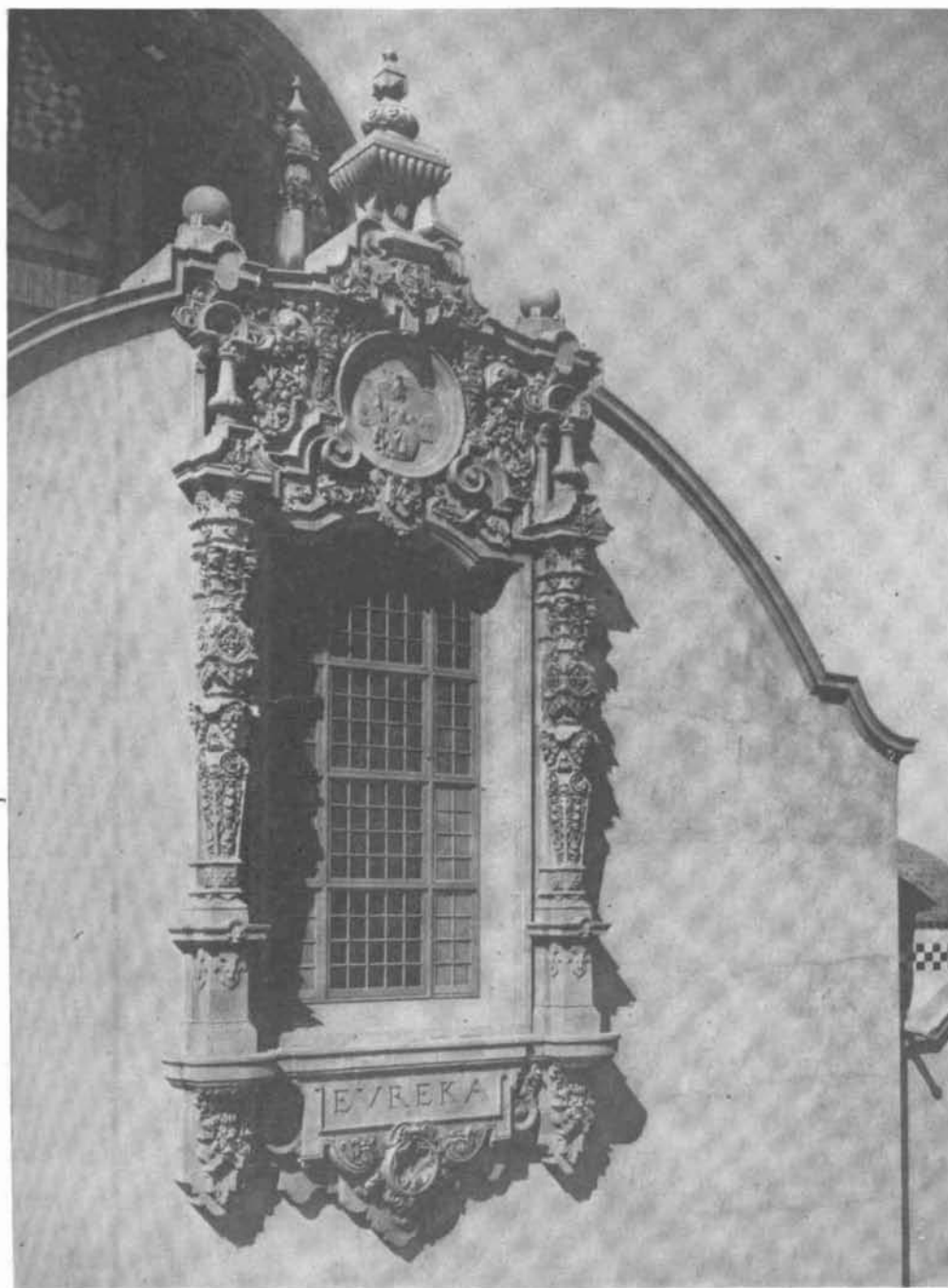
Realizing California to be one of the mightiest States of the Union, and further that its prosperity and importance are due to diverse conditions existing in different sections of the State, it was decided to present not only industrial exhibits, but horticultural and agricultural exhibits of the greatest economic significance. Thus, instead of piles of fruit in a "Horticultural Hall," there are actual planted orchards of oranges, lemons, grapefruit, comquats, tangerines and other citrus fruits, made possible by the climatic advantages of Southern California. Tea-plants, planted and grown in this country, are among the exhibits, hav-



DETAIL OF ENTRANCE TO CALIFORNIA STATE
BUILDING (PERMANENT)—SAN DIEGO EXPOSITION.
CRAM, GOODHUE & FERGUSON, ARCHITECTS.
Ornament and Figures Modelled by Piccirilli Brothers.



DETAIL OF EAST AND WEST WINDOWS.
CALIFORNIA STATE BUILDING. CRAM,
GOODHUE & FERGUSON, ARCHITECTS.



DETAIL OF WINDOW—CALIFORNIA STATE BUILD-
ING. CRAM, GOODHUE & FERGUSON, ARCHITECTS.



COMMERCE AND INDUSTRIES BUILDING, ACROSS THE LAGOON OF FLOWERS, SAN DIEGO EXPOSITION.

Bertram G. Goodhue, Advisory and Consulting Architect.

ing been brought over from Sir Thomas Lipton's estates in Ceylon, to prove in a new way the possibilities of the Southwest for agricultural development.

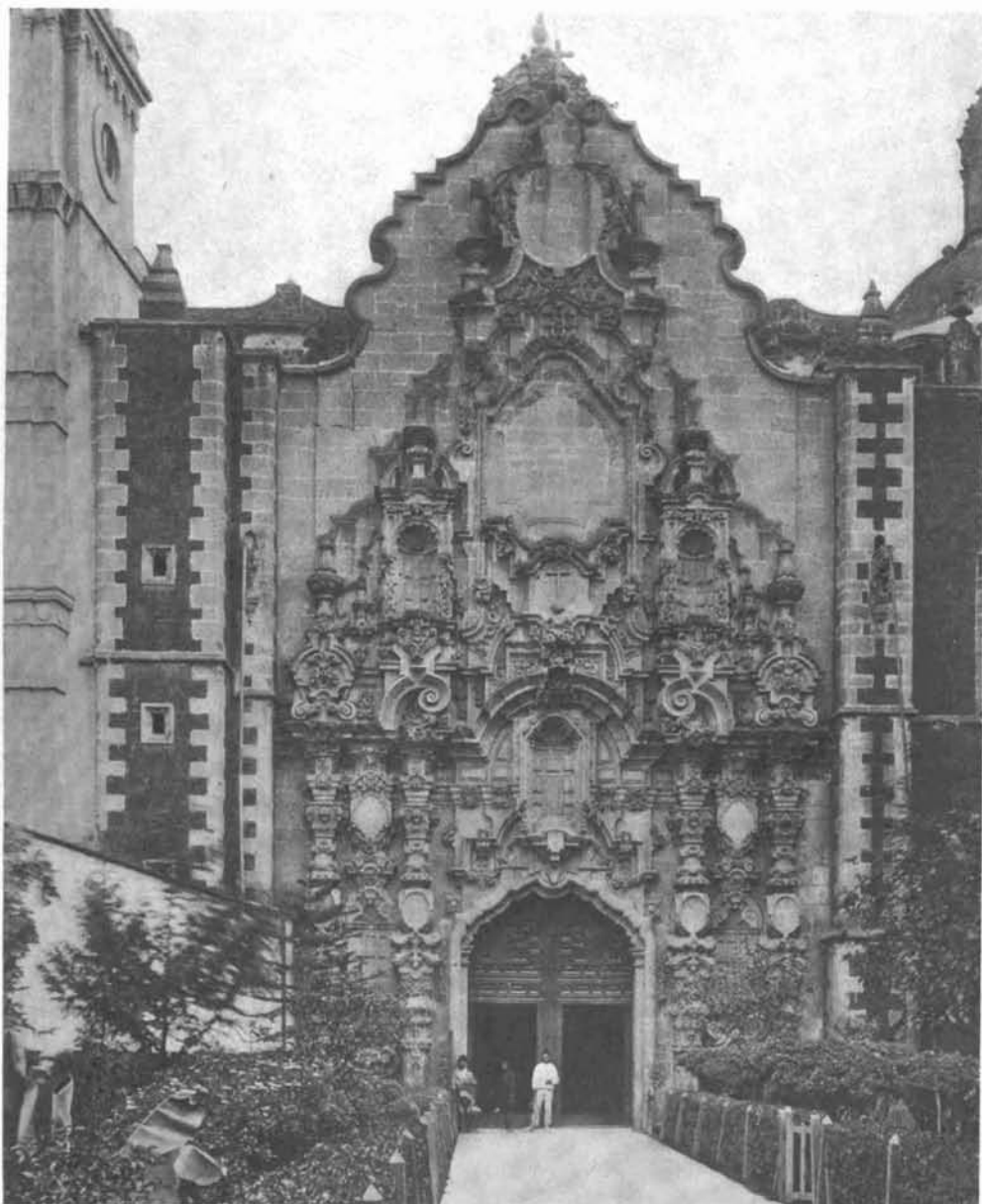
The San Diego Exposition, therefore, is not to be confused for a moment with the contemporaneous exposition at San Francisco, either in its intent or nature. Not only is it local, but intensively so, and a spontaneous expression of the prosperity and ambition of a certain section of the United States.

ARCHITECTURAL STYLE AT THE SAN DIEGO EXPOSITION.

The architectural style selected for the exposition at San Diego is one which is as generally unfamiliar in this country

as it is historically and logically appropriate in its use here.

It is the architecture of the early Spanish colonists in Mexico—an architecture not so austere or necessarily primitive as the early missions of the Pacific Coast, but a style as complex and rich as the Baroque of Europe. Mexico is rich in examples of the style, variously known in its developments as Churrigueresco and Plateresco. There are many plain wall surfaces and ample instances of large architectural conceptions, but it is in the matter of detail that this Spanish Colonial style is distinctively remarkable. Doorways and windows especially were enriched in a manner paralleled in no other sort of design. Like the Baroque



BALVANERA CHAPEL, CHURCH OF SAN FRANCISCO, CITY OF MEXICO.

(From "The Spanish Colonial Architecture of Mexico," by Sylvester Baxter. Millet, Boston.)

architecture of Europe, it is composed upon many forms basically of the Renaissance, but (also like the Baroque) it is the spirit of Renaissance gone mad. It is a riot of motives, all related but apparently in a sort of architectural crazy-quilt. Columns and pilasters are divert-

ed in a hundred different ways between base and capital, yet retain their character. Broken pediments, curves, twists, flutes, scallops—theoretically a sort of architectural buffoonery, yet actually a style of strange and peculiar delight.

Curiously enough, for so great a mas-



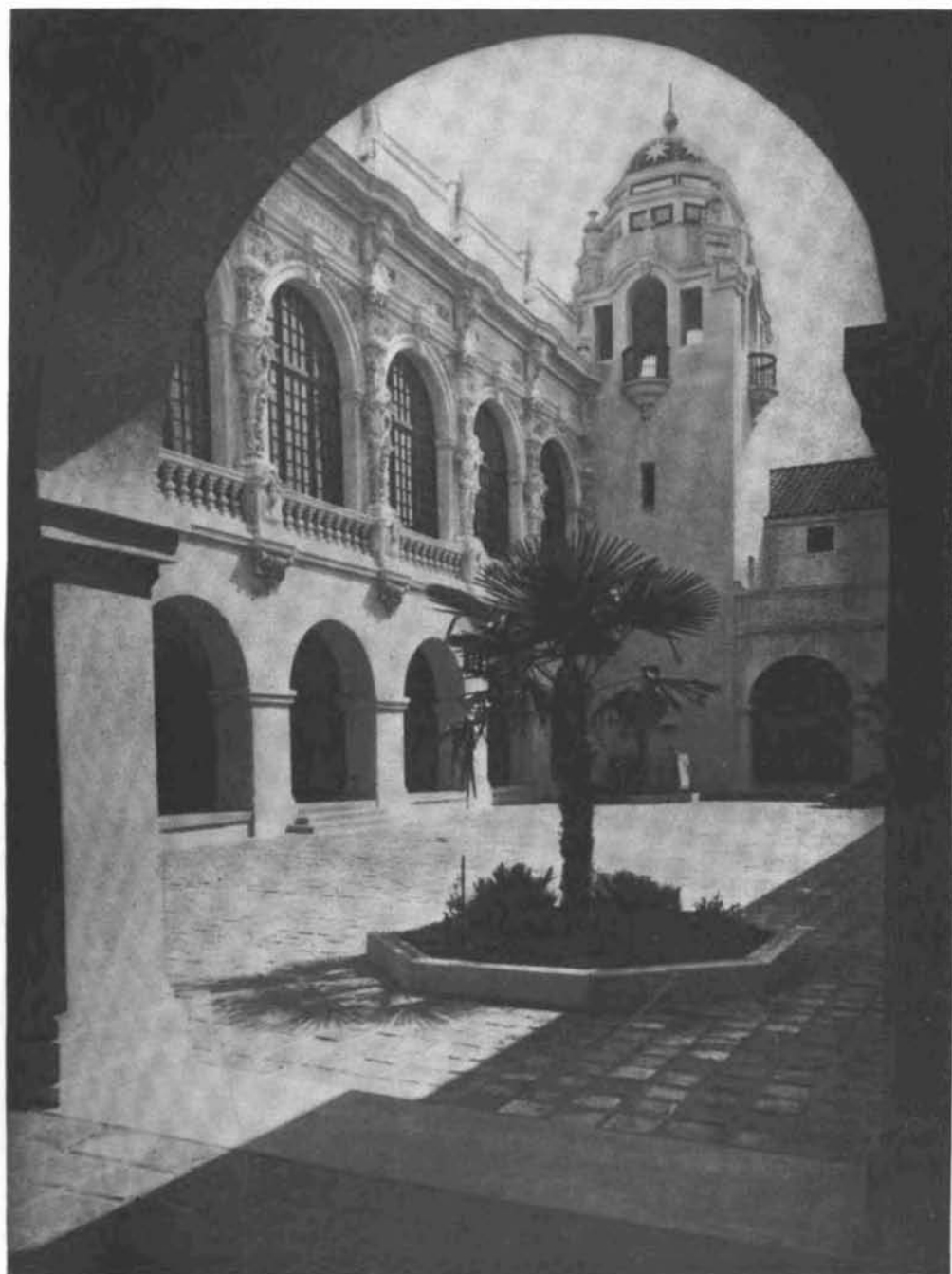
CHURCH OF SAN DIEGO, GUANAJUATO, MEXICO.

(From "The Spanish Colonial Architecture of Mexico," by Sylvester Baxter. Millet, Boston.)

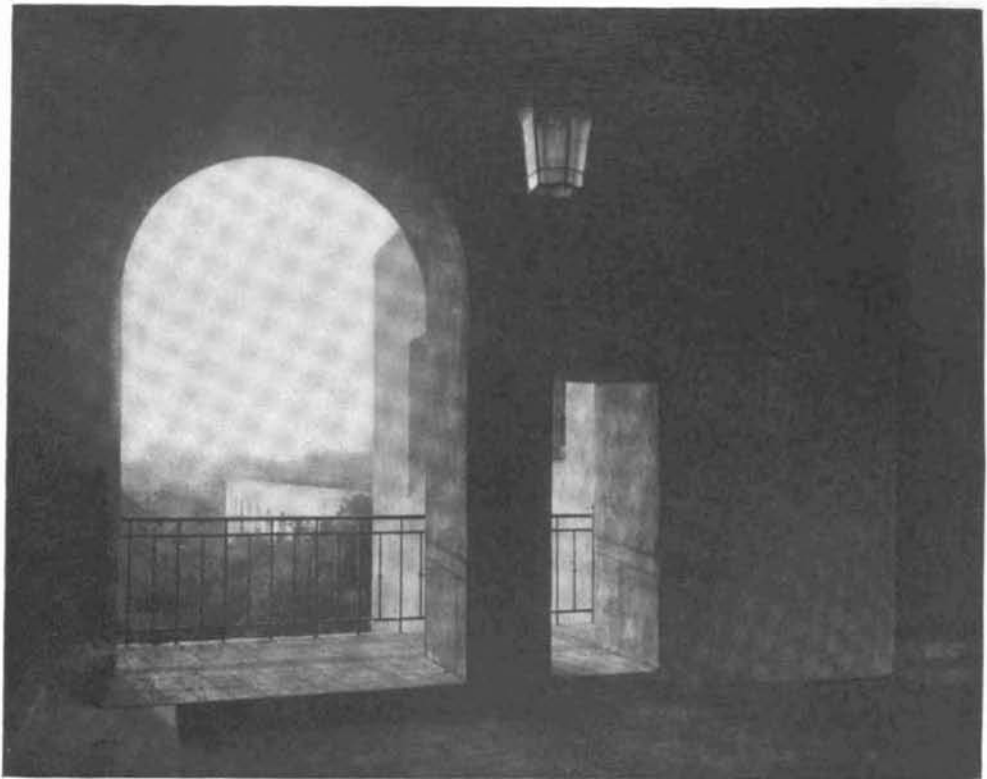
ter of Gothic forms and feeling, Mr. Goodhue has long been an enthusiastic and painstaking student of Spanish Colonial architecture, having twice visited Mexico and collaborated extensively on that remarkable work which unfortunately exists only in a limited edition—

"The Spanish Colonial Architecture of Mexico," by Sylvester Baxter, published in 1902.

Mr. Goodhue has found conspicuously successful expression in this style, to cite two examples, in his designs for the Pro-Cathedral at Havana, Cuba, and for the



PATIO IN SOUTHERN CALIFORNIA COUNTIES BUILDING. BERTRAM G. GOODHUE, ADVISORY AND CONSULTING ARCHITECT.



LOOKING OUT ALONG THE CABRILLO BRIDGE FROM A LOGGIA OF THE FINE ARTS BUILDING (PERMANENT)—SAN DIEGO EXPOSITION.

Cram, Goodhue & Ferguson, Architects.

Washington Hotel at Colon, C. Z., the eastern entrance to the great canal the completion of which the two Pacific Coast fairs are celebrating. By reason of his extensive studies, as well as his actual practice in the Spanish Colonial style, he was obviously and logically the architect best equipped and most able to carry out the buildings at the San Diego Exposition.

The impression, or "atmosphere," which it was desired to create here was that of "a Spanish City of flower-grown white surfaces, reflecting the sunlight and the history and the romance of Southern California."

Certainly no architectural style could so appropriately have been chosen to express literally these thoughts in terms at once historically apt and architecturally picturesque, and the heads of the exposition are further to be congratulated upon the success with which, for the most

part, the idea has been carried out, especially in the permanent structures.

While Mr. Goodhue drew liberally upon his extensive knowledge of examples of Spanish Colonial architecture in Mexico, no one of the buildings is directly based on the design of any building in Mexico, although several accounts of the exposition have given specific instances of distinct derivation. It was said, for example, that the tiled dome of the California State Building is a "copy" of the dome of the Cathedral at Oaxaca. The writer was shown by Mr. Goodhue an excellent photograph of this cathedral, and it was immediately apparent that such a statement regarding the California State Building was as inaccurate as it was palpably absurd. As well to say that it was based on St. Patrick's Cathedral. There are, to be sure, many cases in which parts of certain of the buildings have been inspired by the



THE SAN JOAQUIN VALLEY BUILD-
ING. BERTRAM G. GOODHUE, ADVIS-
ORY AND CONSULTING ARCHITECT.



POOL BY THE BOTANICAL BUILDING. COMMERCE AND INDUSTRIES BUILDING TO THE LEFT, HOME ECONOMY BUILDING TO THE RIGHT.

Bertram G. Goodhue, Advisory and Consulting Architect.

architecture of Mexico, and it is perfectly natural that this should be so, and fortunate that the work was done under the supervision of an architect so peculiarly equipped to work in the style familiarly, and with knowledge of its many colloquialisms.

While speaking of derivations, it is interesting to record the original conception of the bridge over the Cabrillo cañon. Inspired by the great Alcantara Bridge at Toledo in Spain, Mr. Goodhue originally designed a similar structure for San Diego, with three gigantic arches, of which the centre and by far the largest arch, laid out with twenty centres, would have had a span of two hundred feet. This was carefully worked out with the collaboration of Mr. Mueser, who built the sea wall at Galveston, Texas, but in sundry conferences the scheme was overruled on grounds of expense, in favor of the present bridge, of the aqueduct type, the cost of which, however, according to local rumor has far exceeded the amount allowed Mr. Goodhue.

Returning for a moment to the question of style—it was said the Spanish Colonial is appropriate because logically

and historically expressive in connection with the buildings of the San Diego Exposition. It may further be said to possess a wider appropriateness for exposition buildings in general, considered in regard to mass, color and detail.

In mass there is opportunity for a highly diversified and interesting skyline, broken by towers and turrets and domes. In color there is the sanction of precedent for the use of the most brilliantly colored tiles such as are found in the old buildings of Spain, Mexico, Madeira and the African coast of the Mediterranean—a legacy from the rich and mysterious art of the Moors. Further, color is introduced in the planting, where semi-tropical shrubs abound in a riot of color, and vines grow quickly to soften hard corners and diversify large expanses of plain wall surface.

In detail, the peculiarly ornate and rich treatment accorded by the Spanish Colonial style to doors, windows, and balconies, affords ample and unusually interesting architectural incident

OF THE LAYOUT OF THE SAN DIEGO EXPOSITION.

The planning of any exposition calls into play much the same sort of archi-



THE ARTS AND CRAFTS BUILDING—SAN DIEGO
EXPOSITION. BERTRAM G. GOODHUE, AD-
VISORY AND CONSULTING ARCHITECT.



AN ARCADE ON THE COMMERCE AND INDUSTRIES BUILDING, SAN DIEGO EXPOSITION.
Designed by the Division of Works.

tectural ability that is involved in city planning. There must be, primarily, certain axes, certain groups, a definite idea with regard to the approach, and a logical arrangement and disposition of the main buildings. Such a plan includes, also, the larger lakes or bodies of water, if any, while the actual planting resolves itself, comparatively, into a question of detail.

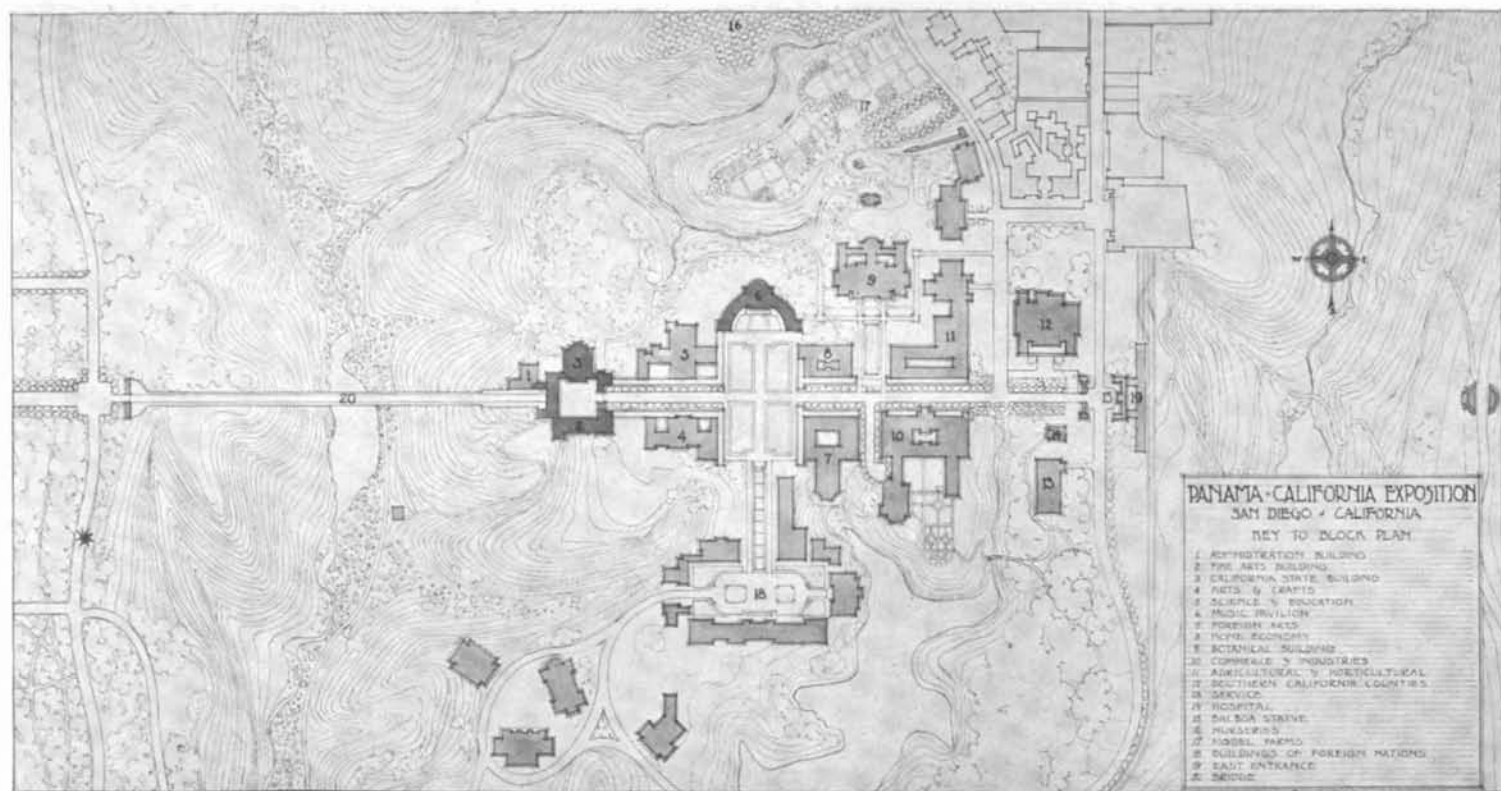
During the progress of the work on the San Diego Exposition, many changes in the locations of some of the buildings became necessary, though the main points of the plan as laid out by Mr. Goodhue, as advisory and consulting architect, were put into execution.

The tract selected for the Exposition is known as Balboa Park, and comprises 1,400 acres of land within ten minutes of the heart of the city of San Diego. This lies across a deep ravine, or cañon, and, as an approach, there

was conceived the great Spanish bridge—*El Puente Cabrillo*—a quarter of a mile long, and carrying a roadway on seven tall arches, a hundred and thirty-five feet above the Cabrillo cañon below.

It has been remarked that the distant appearance of the Exposition, from this avenue of approach, is that of an ancient fortified city of Spain, the tower and dome of its cathedral rising at the far end of the great bridge. Certainly the composition of these buildings and the bridge is one as picturesque in itself as it is unusual in comparison to the efforts of former expositions in the matter of approach.

Going from the city, the bridge leads directly to a monumental gateway, after the manner of a gate in an old "walled city," and this is carried out in a very fine sort of Spanish Renaissance, far more restrained than the more Baroque



THE ORIGINAL LAYOUT OF THE SAN
DIEGO EXPOSITION. BERTRAM G. GOODHUE,
ADVISORY AND CONSULTING ARCHITECT.



THE NEW MEXICO BUILDING, SAN DIEGO EXPOSITION, ARCHITECTURALLY BASED ON
THE PUEBLA OF ANCOMA.
Rapp Brothers, Architects.

kind within. The impression is one of dignity; then, perhaps, of romance.

Directly within the gate are the two permanent buildings (of which more later), flanking two sides of a small plaza. Through another portal, on axis with the entrance, stretches the Prado, or main avenue of the Exposition, a wide street planted luxuriantly with acacia and citrus trees and banks of poinsettias, the chosen flower of California. Along the Prado the sidewalks are cloistered under covered arcades—*portales*, they are called—a cool retreat from noonday sun, and a beautiful arrangement of sunlight and shadow.

Consulting the layout plan reproduced, the disposition of the transverse axes is apparent, and there is presented a compact and well arranged grouping of the main buildings, all placed with careful consideration, not only of the existing grades, but of the requirement of open spaces for growing agricultural and horticultural exhibits.

In the matter of planting it is to be said that the sort adopted for the Exposition is not in exact historic keeping

with the buildings, but of a nature more modern and more characteristic of the planting of private grounds in California today.

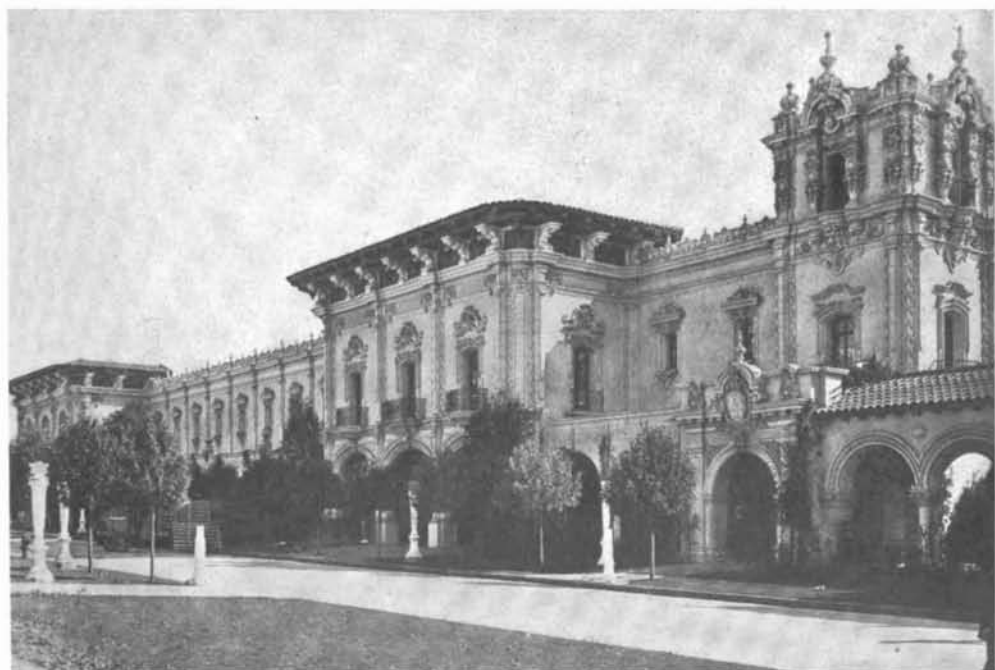
In the Spanish Colonial house, or in the house of Spain itself (if one recalls Seymour Hayden's remarkable etching, "Grim Spain"), the exterior appearance was that of a fortress in a desert. Its walls rose abruptly from the bare ground, devoid of shrubs, vines or flowers, and the windows in the outer walls were small, set high and protected by iron grilles. Such vines or flowers as were cultivated were only in the *patio*, or inner court. So austere an idea of planting, however, could hardly be regarded as wise in designing an exposition, no matter how actually true to fact; so the grounds at San Diego are laid out with lawns and a profusion of flowering shrubs, while the walls of the buildings along the Prado are mostly covered with verdure and flowers.

THE PERMANENT BUILDINGS OF THE SAN DIEGO EXPOSITION.

In view of the painstaking architectural care which has been exercised in



THE BOTANICAL BUILDING, SAN DIEGO EXPOSITION.
Bertram G. Goodhue, Advisory and Consulting Architect.



FACADE OF THE COMMERCE AND INDUSTRIES BUILDING, SAN DIEGO EXPOSITION.
Bertram G. Goodhue, Advisory and Consulting Architect.



THE COMMERCE AND INDUSTRIES
BUILDING. BERTRAM G. GOODHUE, AD-
VISORY AND CONSULTING ARCHITECT.

the design of the main buildings of the San Diego Exposition, and the high degree of architectural attainment manifested in their execution, it is fortunate that the entire exposition is not to be the "City of a Dream," but that two structures are to be permanent.

These are the California State Building and the Fine Arts Building, flanking the plaza at the entrance from the Cabrillo Bridge.

It is intended that the California State Building shall be maintained as a State institution for the dissemination of information on the natural resources of California, aptly suggested in the Biblical text that runs, in tile, around the drum of the dome. The passage, taken from the Latin of the Vulgate, reads in the English version, "A land of wheat and barley, and vines and fig trees, and pomegranates; a land of oil, olives and honey"—actually no exaggeration; a legend the applicability of which will be upheld with ardor by every Native Son of the Golden West.

Both this State building and the Fine Arts Building are of fireproof construction throughout so that they may be a safe repository for historically valuable archives and exhibits. Since the grounds, at the termination of the Exposition, will be developed into a city park, the bridge is, of course, another permanent structure, so that there will not be such complete regret as was, no

doubt, felt by many architects and others at the demolition of the beautiful "White City" of Chicago, in 1894.

Of the three structures destined to remain after the Exposition is done with, the Cabrillo Bridge, the Fine Arts Building and the California State Building, the last is, perhaps, the most remarkable. The details of the doorway to this building, and of its windows, will remain as monuments of an unusually sympathetic and conscientious study of the style in which they are executed, while the dome and tower are no less excellent in their execution.

To any unfamiliar with the Churrigueresco and Plateresco development of the Spanish Colonial style, the detail of the doorway and windows of the California State Building might, perhaps, appear over-ornate. It would be difficult, however, if not impossible, to exaggerate the profusion of forms which occur in work of this style, and in this article there are included photographs of two actual examples in Mexico, characteristic and typical.

It was from such monuments, as specific examples of the style, and with critical understanding and fine architectural sympathy that Mr. Goodhue stamped upon the architecture of the San Diego Exposition a character essentially American, locally and generally appropriate and thoroughly unique in the design of exposition buildings.