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The Buildings for the Panama-California Exposition San Diego, California

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Advisory and Consulting Architect to the Panama-California Exposition, San Diego, 1915

THE Panama-California Exposition, which is the official title of the celebration more popularly known as the "San Diego Exposition," inaugurated in 1909, has been developed with unusual far-sightedness on the part of its promoters. They were first unusually fortunate in selecting a site so naturally interesting as Balboa Park, a fourteen-hundred acre tract of land, for the Exposition grounds. This site, only ten minutes' distance from the business section of the city, stands three hundred feet above the sea-level, dominating the city and the bay, an ideal site for both park and exposition purposes. The light on the dome of the California State Building, five hundred feet above sea-level, will be visible for one hundred miles at sea. It was determined, at the very start, to make the construction of the various buildings as nearly durable as was possible, so that the

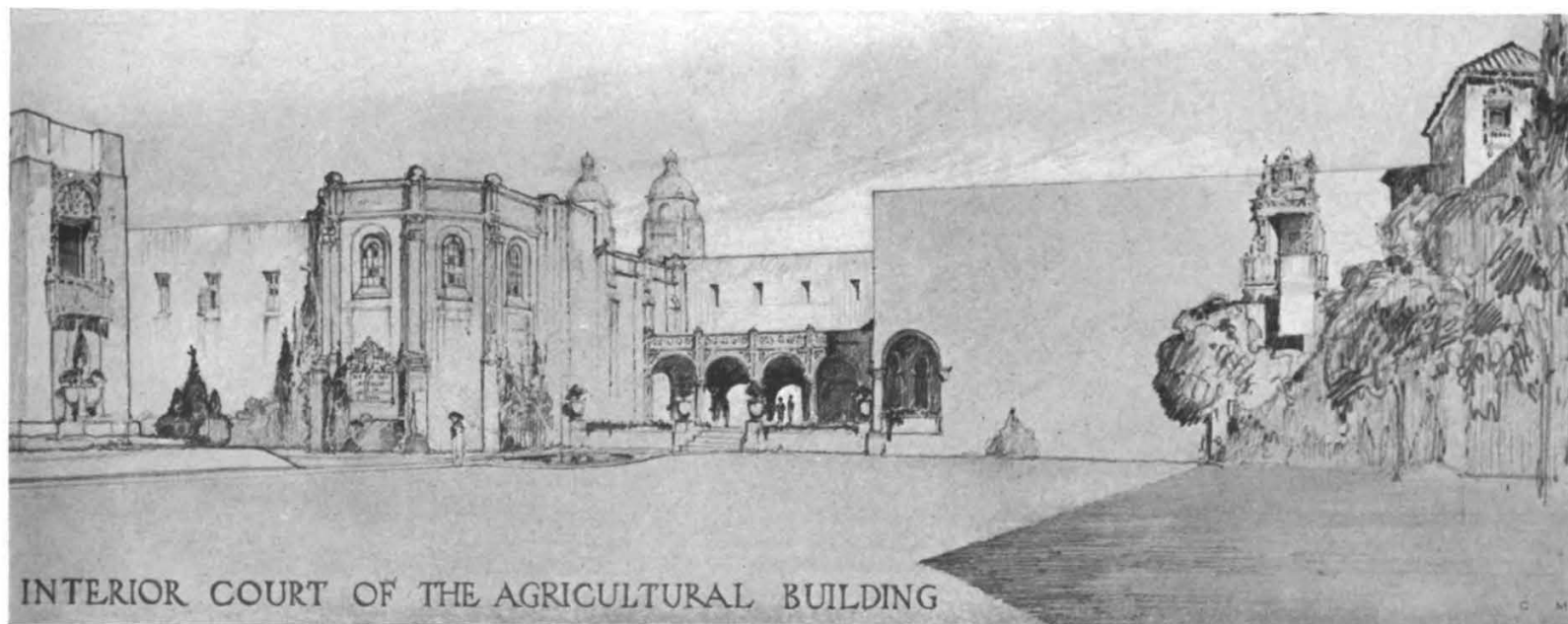


Preliminary Sketch, Administration and California State Buildings

entire tract would remain as a park and show-place to benefit permanently the community.

This, of course, particularly applies to the natural development of the tract; while the buildings, besides conforming to one characteristic and appropriate style of architecture, are also, generally, being so constructed and designed that, being built of durable materials, they can later be utilized as museums, art galleries, auditoriums, etc. The California State Building, for instance, will remain as a State Institution for the dissemination of information on California and her natural and business resources, and so is built of reinforced concrete, that it may safely be used as a depository for historically valuable and rare material.

The principal approach to the grounds is across a big seven-arched bridge over a ravine through which flows a water-course of considerable size. Be-



INTERIOR COURT OF THE AGRICULTURAL BUILDING

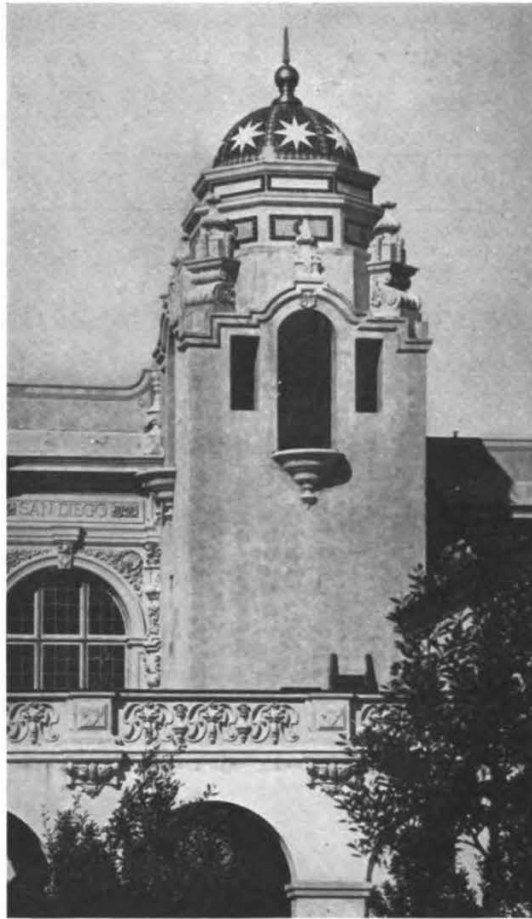
Preliminary Sketch, Interior Court of the Agricultural Building

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neath this great Cabrillo Bridge the stream has been widened to make a small lagoon, which reflects the arches, towers, and dome of the California permanent group. The Exposition end of this bridge is spanned by a florid gateway, through which one passes into a small plaza, bounded at the right by the Fine Arts Building and at the left by the permanent State Exhibition Building, the two principal structures providing the artistic and architectural key to the entire Exposition development; and it is these two buildings and their details that are particularly shown on the plates of this issue. Being the first portion of the Exposition to be seen from the long approach along Laurel Avenue, this group is most important in striking the architectural key-note for the architecture of the Exposition. This small plaza has its arcaded cloisters, providing those deep shadow-reveals characteristic of much Spanish work, so effective in contrast to the dazzling sunlight of a southern clime, and almost equally grateful in providing pleasant relief from the heat of the noon-day sun in Southern California. The general scheme of the Exposition is shown in the small sketch-plan reproduced herewith, which suggests something of the natural contours of the site; and the effectiveness

of the long vista from the entrance gateway to the crowning focal point provided at the end of the avenue, at the other end of the Exposition grounds, by the heroic statue of Balboa. It displays as well the arrangement of the principal buildings in a series of disconnected, yet related, plazas maintained throughout the Exposition group.

The climate of San Diego will make it possible to surround the buildings with a luxuriant growth of tropical vegetation and turn the entire Exposition grounds into an horticultural exhibit

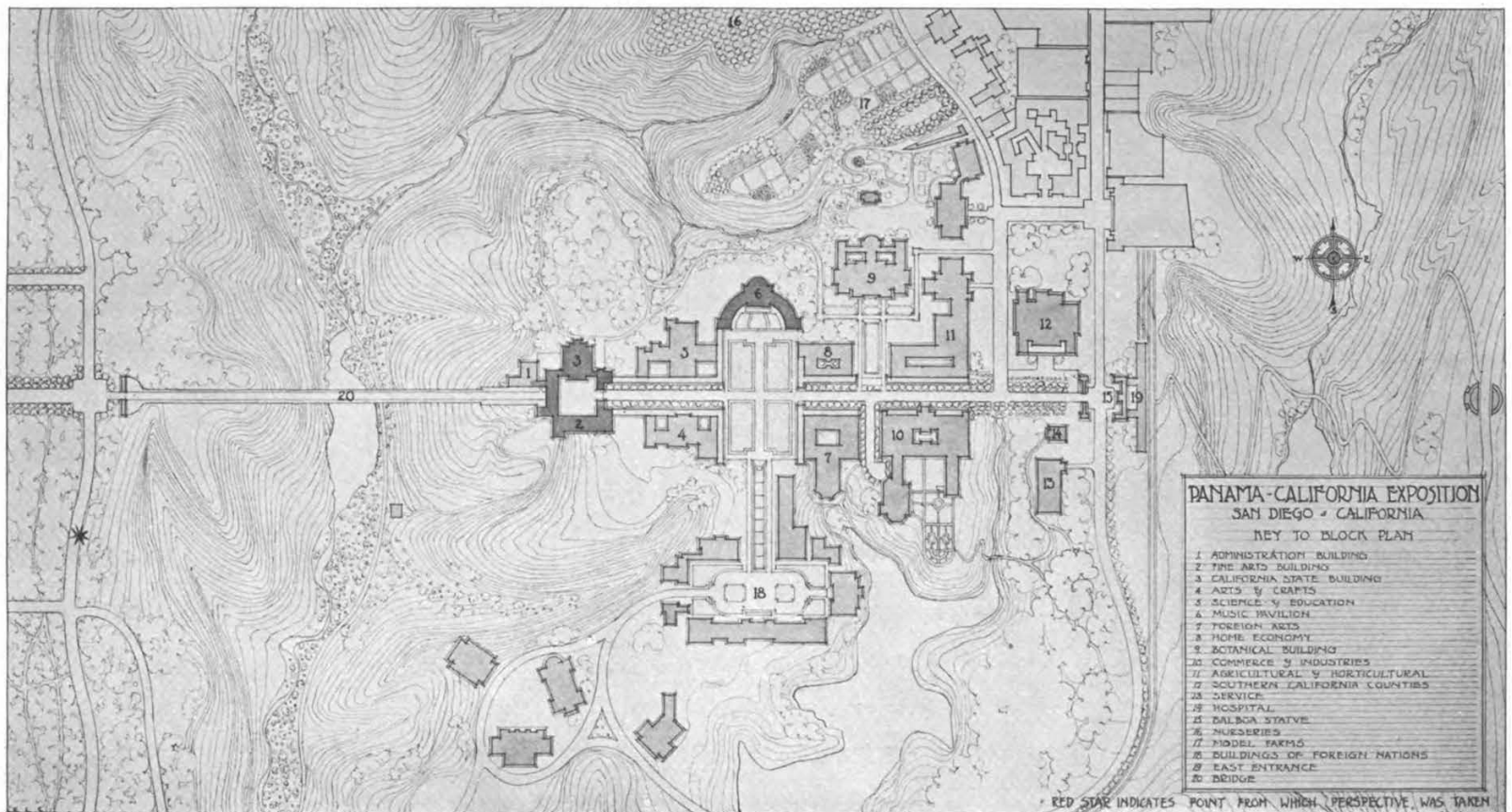


Tower on Southern California Building

of unusual variety and great extent. In one portion, that section devoted to Southern California, it is proposed, for instance, to have seven hundred orange trees of bearing-age as an exhibit of one of the principal products of the State.

It is not often that an Exposition is undertaken in such a forehanded way that it permits of developing a completely related architectural scheme. Something of this sort was true of the East Indian Exposition in England; but no instance is recalled in this country, since the Court of Honor of the World's Fair at Chicago, where such consistency has been attempted or maintained. Certainly, there does not come to mind a single case where the entire development of such an exposition group has been placed in the hands of one designer. At the San Diego Exposition Mr. Bertram G. Goodhue was requested to control the entire architectural scheme,—at least so far as it applied to the principal structures to be erected,—a peculiarly fortunate selection, as Mr. Goodhue has long been familiar and sympathetic with the type of architecture that was deemed most appropriate for these buildings; ever since the time, years ago, when he accompanied Sylvester Baxter to Mexico to discover and collect material for an exhaustive illustrated work on the Span-

ish-Mexican architecture of that country; and he has, since that period, occasionally employed this type of design with peculiar sympathy and success,—including especially two or three churches in Cuba, the Canal Hotel at Luzon, and a brilliantly designed Renaissance house at Rye, New York. One of the obvious reasons for selecting this architectural type for the San Diego Exposition buildings was that it had already found a local habitat in the nearly adjacent cities of Mexico — and developed an even more typical North-American expression in the old missions established



Block plan, Panama-California Exposition, San Diego, Cal.



Don Sebastian Viscaïno



Coat of Arms, State of California, East Gateway, Permanent Exposition Group



Fray Junipero Serra

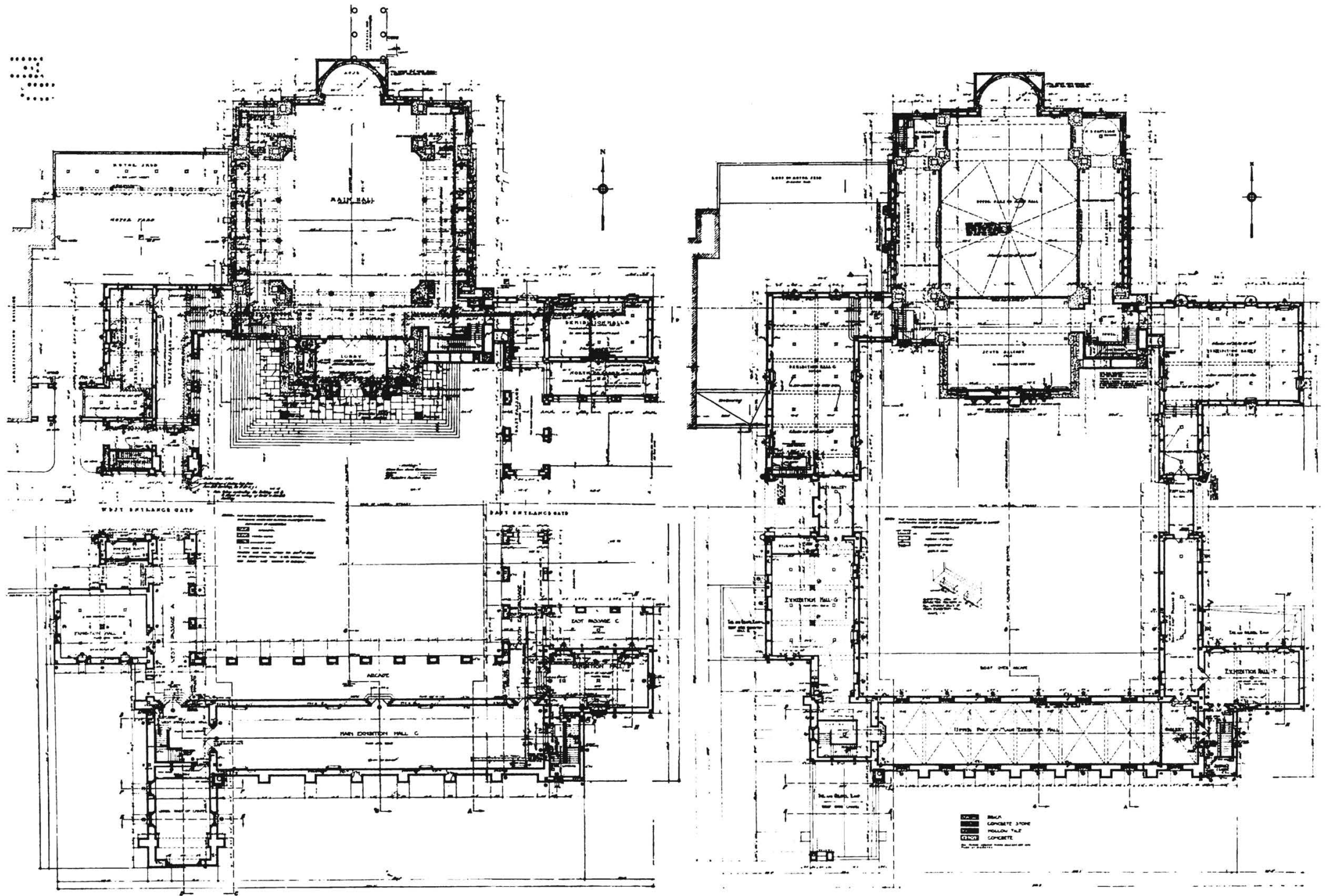
along the *Camino Real* of California. This type of architecture has, too, a peculiar appropriateness to exposition design, permitting, as it does, of large, plain surfaces of smooth, unadorned plaster, broken by irregularly disposed and often elaborately decorated door, window, and balcony openings. Its sky-line may be appropriately diversified with domes, towers, and turrets of the most brilliantly available color decoration in tiled surfaces, of which Spain, Mexico, Madeira, and the African Mediterranean coast supply thousands of precedents. For once no reliance is to be placed upon classical arcades or a uniform cornice line; and instead is substituted irregularity of sky-line, brilliant contrasts of sunlit and deeply shadowed areas, boldly modeled ornamental units and glowing color,—all interspersed with and broken by the luxuriant vegetation so bountifully provided by nature.

The modeling of Spanish Renaissance ornamentation is easy, once the general composition is determined, as this style adapts itself readily to many flowing decorative embellishments covering the field around and between the more important architectural motives with which the ornament is utilized. The two or three reproductions of modeled details and subjects for statuary groups indicate how well this part of the work is being executed;

while the photograph of the Tower, from the Southern California Building, cleverly carried out in concrete colored in imitation of Spanish tile, indicates how inexpensively some of the effects are being obtained; as well as how much more successful should be the principal buildings, where far superior workmanship is being required. The two or three preliminary pencil studies, and the views of work in progress that are here reproduced, in addition to these plates of working drawings, are submitted as suggesting the attractiveness of the architectural groupings that will be found around this exposition and in its grounds. The principal buildings have all been inspired by Spanish or Mission precedent. The Home Economy structure follows the lines of the Mexican hacienda of the Condé d' Heras; the Arts and Crafts Building was adapted from the Sanctuario de Guadalupe at Guadalupe, Mexico,—one of the earliest buildings, upon which many of the Mexican missions were modeled; the State and Education Building resembles the Cathedral at Puebla, Mexico; the building for Agriculture and Horticulture, the largest of the group, was suggested by the great 18th-century monastery at Querétaro, Mexico, and the tiled dome of the California State Building is similar to the dome of the Cathedral at Oaxaca.



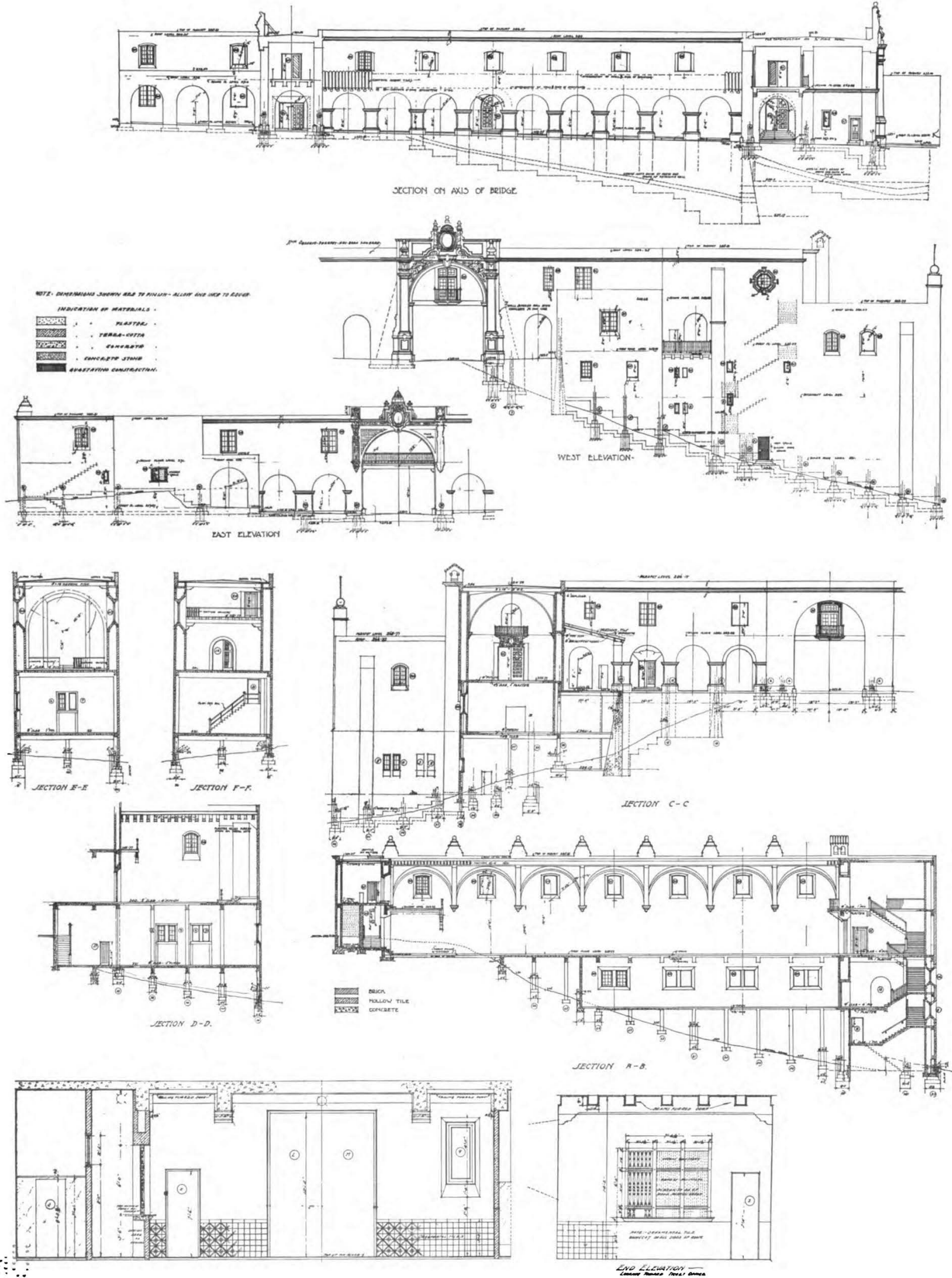
General View, San Diego Exposition Buildings and Bridge Approach, from Water-Color Drawing by Jules Guerin



FIRST AND SECOND FLOOR PLANS, PERMANENT CALIFORNIA STATE AND FINE ARTS BUILDINGS, PANAMA-CALIFORNIA EXPOSITION, SAN DIEGO, CAL., 1915

Cram, Goodhue & Ferguson, Architects, New York City

Bertram Grosvenor Goodhue, Advisory and Consulting Architect to the Exposition



ELEVATIONS AND SECTIONS, PERMANENT FINE ARTS BUILDING, PANAMA-CALIFORNIA EXPOSITION, SAN DIEGO, CAL., 1915
 Cram, Goodhue & Ferguson, Architects, New York City
 Bertram Grosvenor Goodhue, Advisory and Consulting Architect to the Exposition



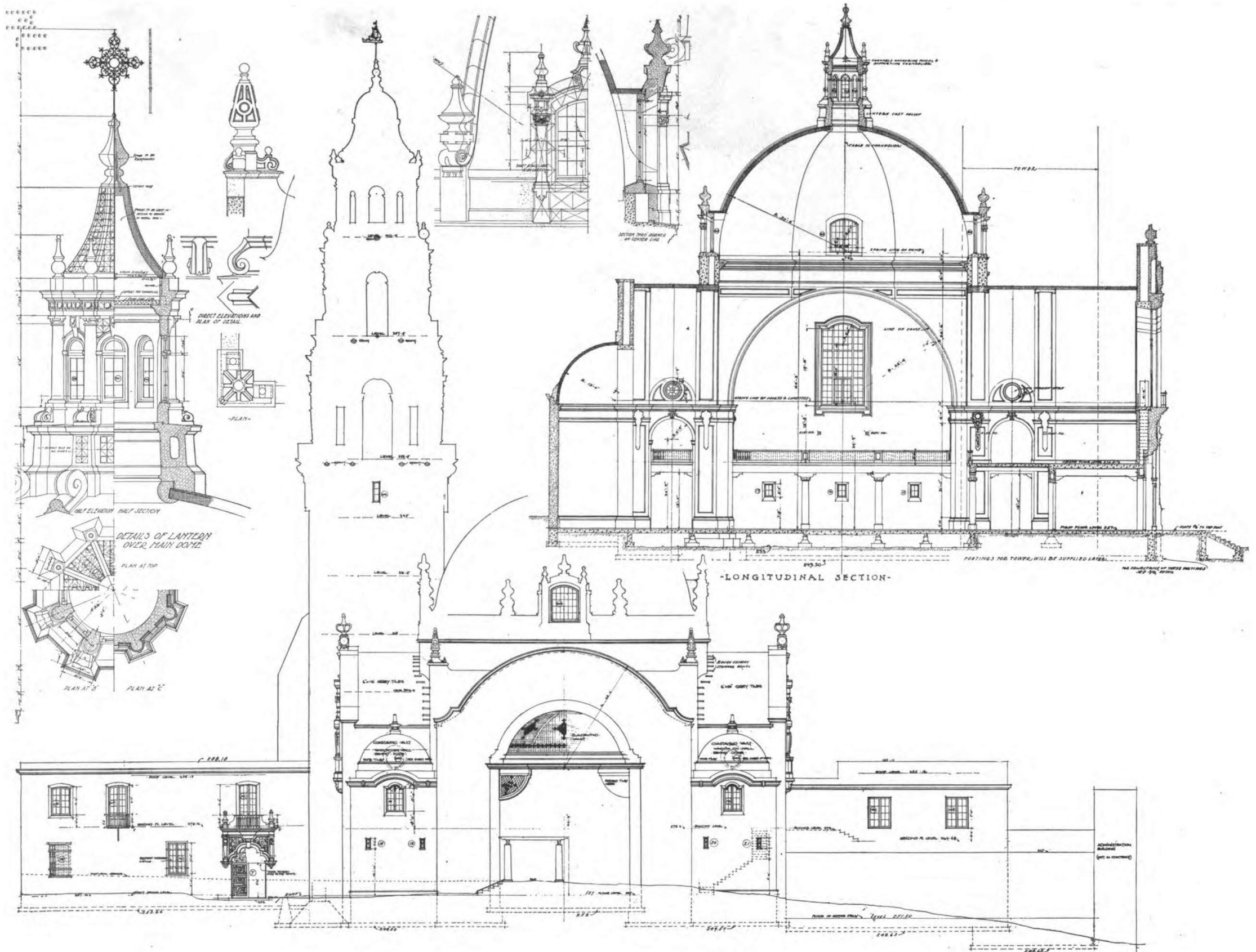
- WEST - ELEVATION -

SECTION "C-C"

SOUTH AND WEST ELEVATIONS, PERMANENT CALIFORNIA STATE BUILDING, PANAMA-CALIFORNIA EXPOSITION, SAN DIEGO, CAL., 1915

Cram, Goodhue & Ferguson, Architects, New York City

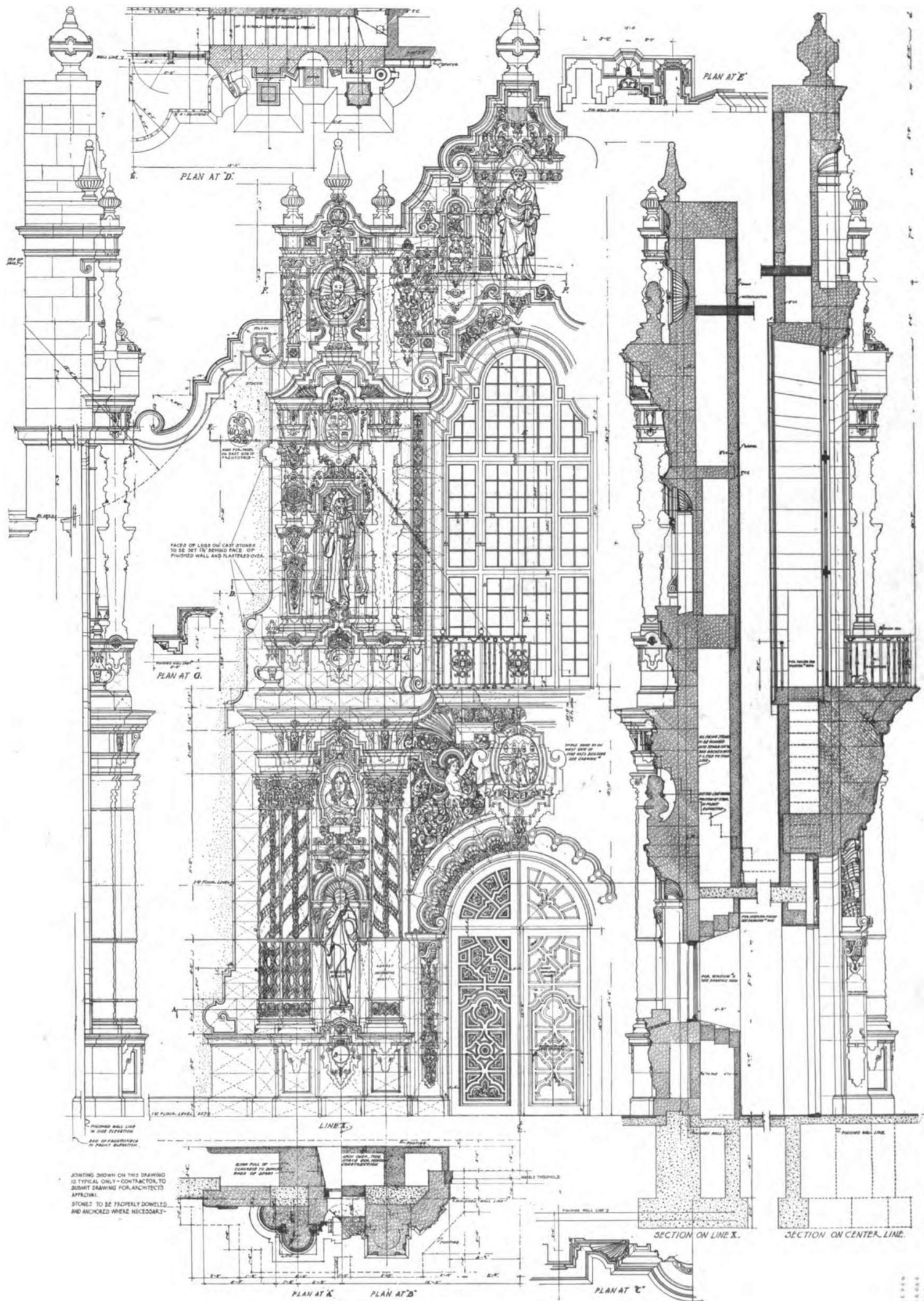
Bertram Grosvenor Goodhue, Advisory and Consulting Architect to the Exposition



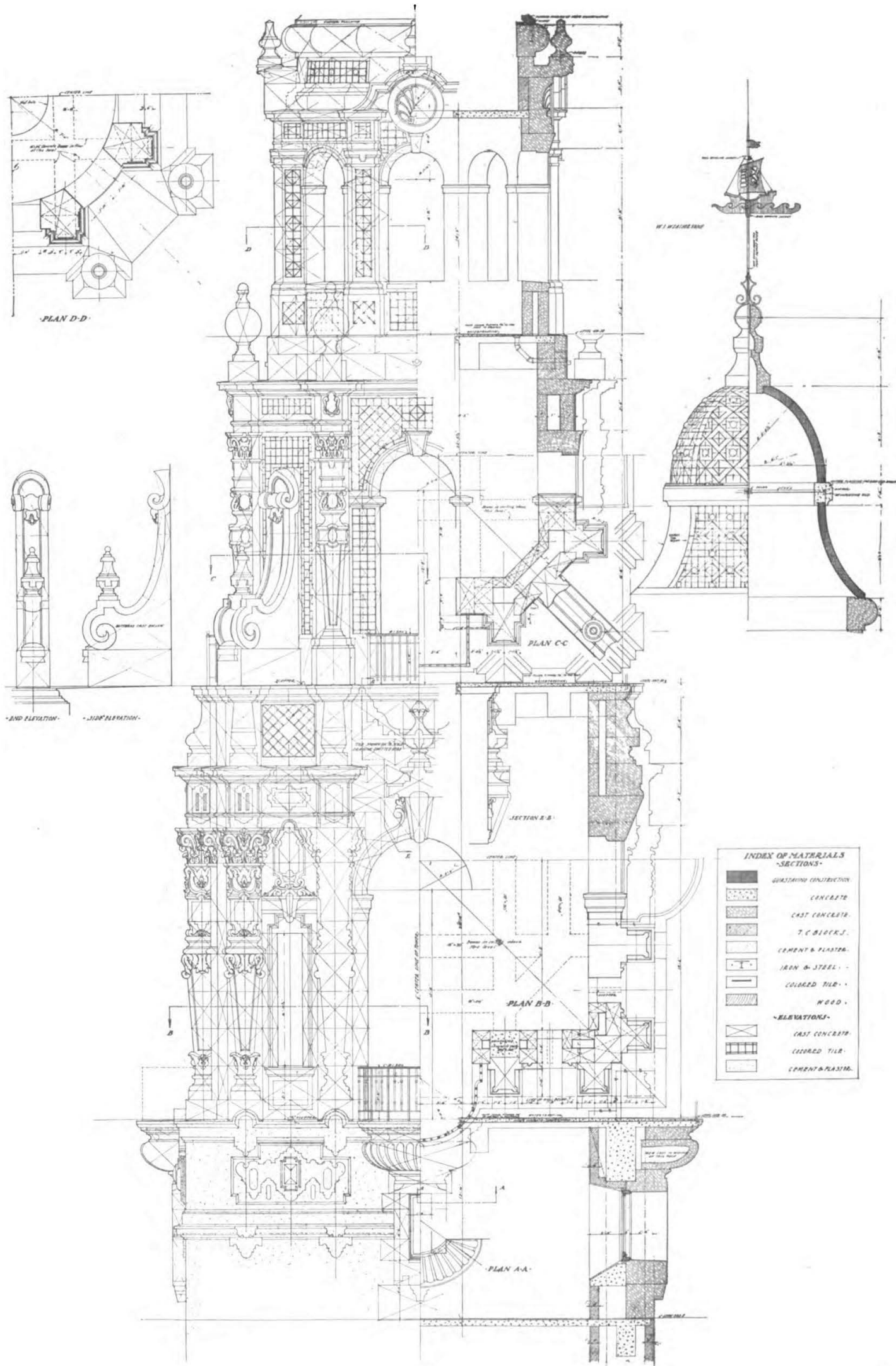
NORTH ELEVATION AND LONGITUDINAL SECTION, PERMANENT CALIFORNIA STATE BUILDING, PANAMA-CALIFORNIA EXPOSITION, SAN DIEGO, CAL., 1915

Cram, Goodhue & Ferguson, Architects, New York City

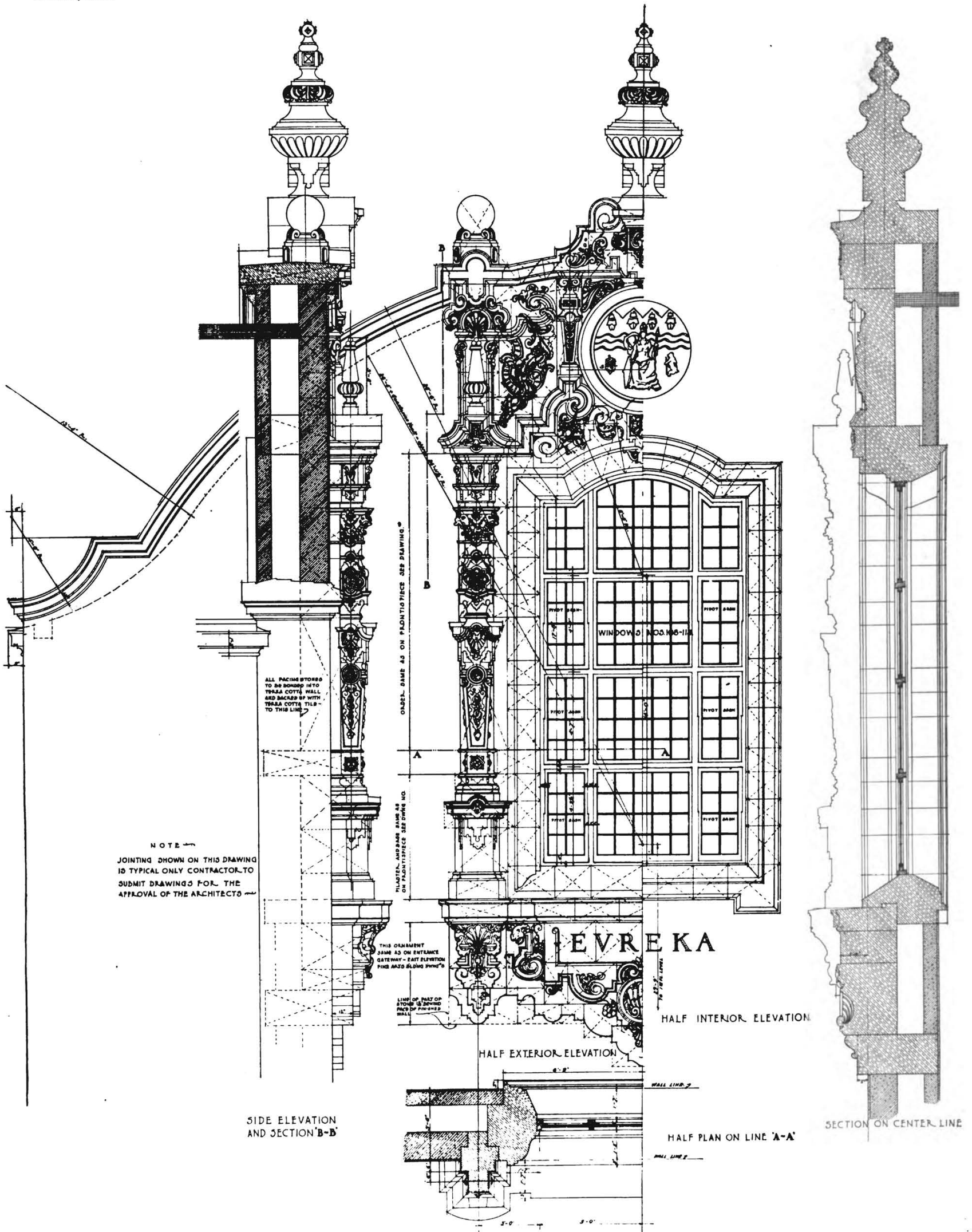
Bertram Grosvenor Goodhue, Advisory and Consulting Architect to the Exposition



FRONTISPIECE AT ENTRANCE, PERMANENT CALIFORNIA STATE BUILDING, PANAMA-CALIFORNIA EXPOSITION, SAN DIEGO, CAL., 1915
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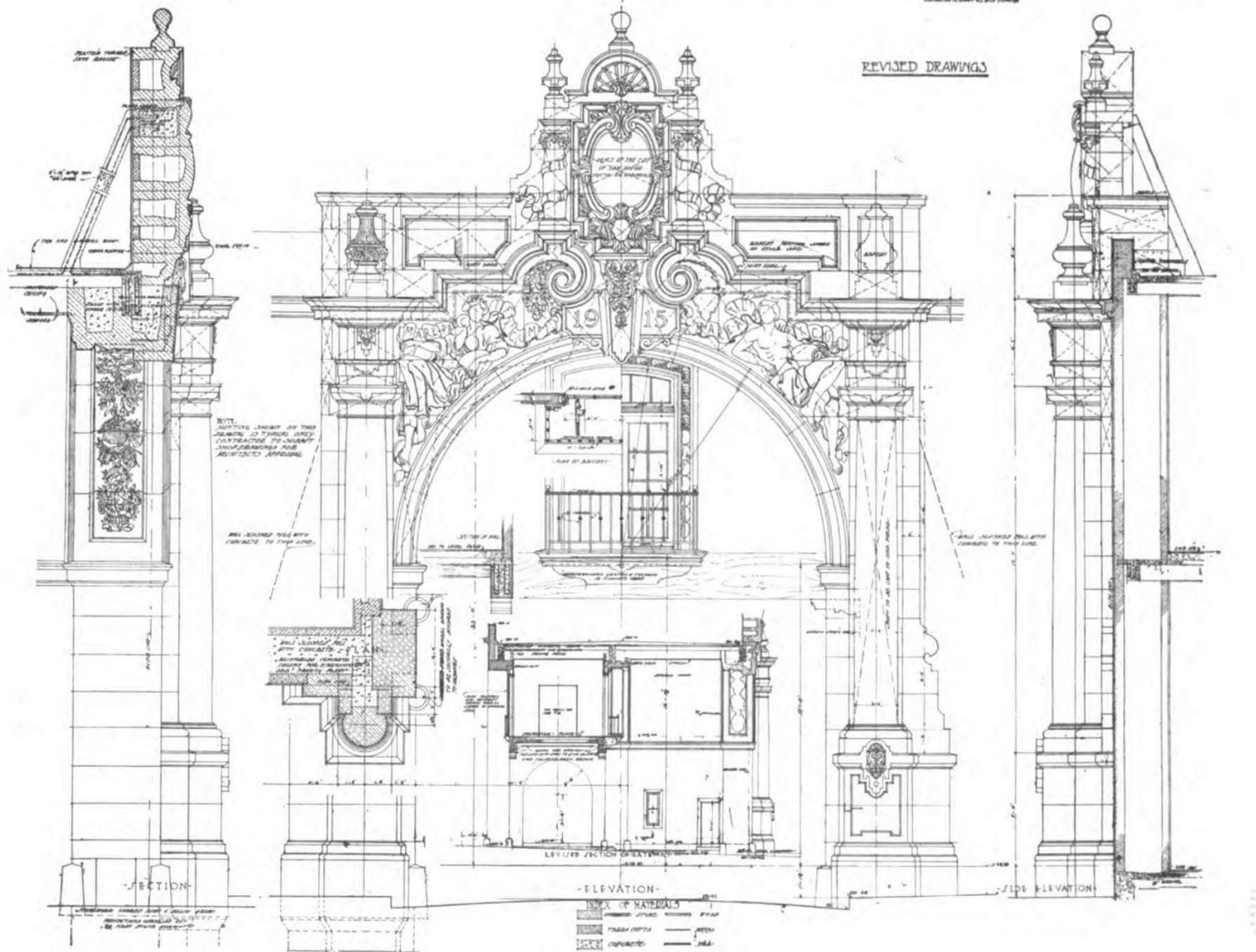
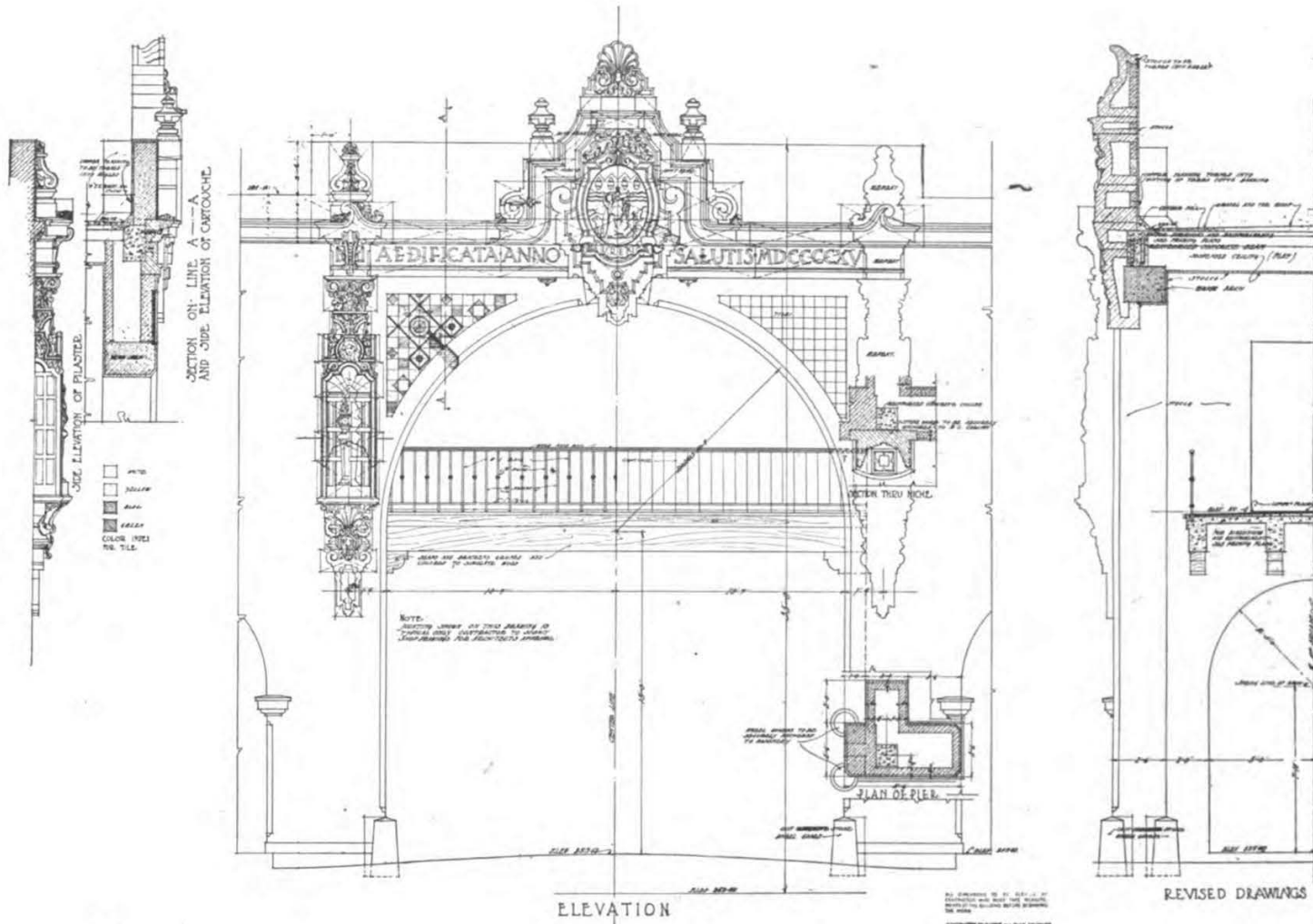
SCALE DETAIL OF UPPER PORTION OF TOWER, PERMANENT CALIFORNIA STATE BLDG., PANAMA-CALIFORNIA EXPOSITION, SAN DIEGO, CAL., 1915
 Cram, Goodhue & Ferguson, Architects, New York City
 Bertram Grosvenor Goodhue, Advisory and Consulting Architect to the Exposition



DETAIL OF EAST AND WEST WINDOWS, PERMANENT CALIFORNIA STATE BUILDING, PANAMA-CALIFORNIA EXPOSITION, SAN DIEGO, CAL., 1915

Cram, Goodhue & Ferguson, Architects, New York City

Bertram Grosvenor Goodhue, Advisory and Consulting Architect to the Exposition



OUTER AND INNER ELEVATION OF ENTRANCE GATEWAY CONNECTING PERMANENT CALIFORNIA STATE AND FINE ARTS BUILDINGS, PANAMA-CALIFORNIA EXPOSITION, SAN DIEGO, CAL., 1915

Cram, Goodhue & Ferguson, Architects, New York City

Bertram Grosvenor Goodhue, Advisory and Consulting Architect to the Exposition