BERTRAM GOODHUE INDEX, AVERY LIBRARY, COLUMBIA UNIVERSITY

NOTE: The following is a representative example of correspondence to and from Bertram Grosvenor Goodhue that roughly correlates with his activities as Consulting Architect for San Diego's Panama-California Exposition. In addition, selections from magazine articles about the Exposition are included. A more complete file of Panama-California Exposition material can be obtained by consulting the "Amero Collection" in the San Diego Historical Society Research Archives. While, of necessity, photographs in the original articles have been omitted, the text of many of the articles is more readable in the present format than in copies at the Research Archives. I have taken the liberty of punctuating, or re-punctuating, some of the Goodhue letters. Whether this helps of hinders readers is up to them to decide.

Richard W. Amero

BGG to Frederick Law Olmsted, Jr., 1 pg., TCS Jan. 27, 1910

(Montes: Note 38 – Frederick went to New York City to ask Goodhue & the latter recounted the visit in the following letter: Bertram G. Goodhue (BGG) to FLO, 1-04-11, p. 3, JF 4052, OA, MDLC)

Box 1 Myron Hunt to Bertram G. Goodhue, 1 pg., TLS June 14, 1910

Box 1 Myron Hunt to Bertram G. Goodhue, 1 pg., TLS June 14, 1910

BGG to Myron Hunt, 3 pg., TCS July 22, 1910

(Olmsted Bros. approved as landscape architects of Exposition Dec. 9, 1910)

Frederick Law Olmsted, Jr. to BGG, 1 pg., TLS Dec. 21, 1910

I have your letter of the 19th and the illustrations. I am sending some of them to Norton.

It is my impression that nothing definite will be decided about the architects of the Panama hotel for several months. They have not even decided definitely whether it is to be built at all. About the San Diego matter, I have written to my brother, as I told you, and I am awaiting a reply as to the situation there.

Very truly yours,

Frederick Law Olmsted, Jr. to BGG, 1 pg., TLS Dec. 24, 1910

My hopes are shattered by a telegram from my brother in response to one from me inquiring about the chances for getting you in on the San Diego Exposition. He wires:

"No show for Goodhue"

Also, a letter from my brother received this morning, makes it apparent that there are a number of features about the situation in San Diego that will tend to make it no bed of roses from the designing point of view, whatever it may be horticulturally.

I need hardly say that I am greatly disappointed.

Very truly yours,

Montes: Note 40 – BGG to FLO, 1 p., JF 4051, CIA, MDLC) Dec. 28, 1910

I can't tell you how much I am grieved by your brother's telegram, the very curtness of which lends it force. I suppose it means that they have got some incapable local talent for the job, which was, I suppose, no more than could be expected, since human nature in California is very much like human nature everywhere, only perhaps more so. I am sorry too for the San Diegans because I consider myself quite a shark on the sort of stuff (Spanish Colonial style) they ought to have and am pretty familiar with California conditions.

I wrote the Bishop a letter after sending him a telegram. It is a shame to make a fool of him for I am sure that the minute he received the telegram, he began to work for me.

Thank you, however, for thinking of me.

Always yours,

1911 Washington Hotel, Colon, Panama Canal Zone

Joseph H. Johnson (Bishop) to BGG, 1 pg., TLS Jan. 2, 1911

I am devotedly attached . . . to Gill, who is by far the best architect in San Diego . . . I have frequently said to him that I thought he was a faddist . . . but should he be out of the way, I need hardly say that of all the men in the United States, you are the man to whom I would turn and for whom I would be pleased to use my influence.

Elmer Grey to BGG, 2 pgs., TLS Jan. 4. 1911

Oliver: Grey replied on January 4, 1911, that he had enlisted the help of his former partner Myron Hunt, and noted that two men were being considered for the position, John Galen Howard of Berkeley and Gill. Grey respected Howard's executive abilities but not his design capability and he felt that Gill hadn't "a broad enough outlook."

Your letter of December 26th came to hand this morning. With regard to the position in San Diego, I just learned this morning what you probably already know --- that the other two men after the post are John Galen Howard and Architect Irving Gill, of San Diego. I have considerable respect for Mr. Howard's competency for such a position --- not on account of his designing ability but on account of his reputation as an executive and diplomat. But Mr. Gill --- I like the man personally but he seems to me to be not at all a big enough man for the position. Mr. Hunt, to whom I have just telephoned regarding the matter, agrees with me. I haven't any strings on the situation whatever but Mr. Hunt thinks he might have. He is going to telephone to a man in San Diego who may be a good one and ask him whether he wishes my professional advice on the subject, in which case he will give it to him.

Now I am going to offer you some information which may be of infinitesimal value, and may be worthless. The Bishop thinks a good deal of Mr. Gill. He has spoken to me about him twice (not in connection with the post however). My idea of the man is that he is one who puts his whole soul into his work and that this is what impressed the Bishop, but that he hasn't a broad enough outlook for such a position as the Exhibition one.

If you don't build the church in Santa Barbara, who will?

A Happy New Year to you.

Yours truly,
Signed: Elmer Grey

P.S. (later): Hunt's San Diego friend has just wired him asking whether you were in Los Angeles. In reply Hunt wired saying you were in New York and sending him by mail a portion of the letter you wrote me.

Olmsted Brothers to BGG, 1 pg. Jan. 4, 1911

Dear Sir:

We have received today the following telegram from Mr. John C. Olmsted.

"May get Goodhue employed. Wire his next visit to Los Angeles."

Will you therefore notify us in advance of your next visit to Los Angeles Mr. John C. Olmsted is still in San Diego, California (U. S. Grant Hotel) and as he will probably be there some weeks longer, you might, in case of an early visit to Los Angeles, wish to wire him direct. In that case, please advise this office also.

Yours very truly,

Signed: Olmsted Brothers

(January 5, 1911 - Frank P. Allen, Jr. appointed Director of Works.)

BGG to Frederick Law Olmsted, Jr., 3 pgs. Jan. 5, 1911

My dear Olmstead:

I have just dictated a night telegram, which like all such things only adumbrates the facts.

Late last night I was overjoyed at being called up by your brother, who was in the Pennsylvania station, just about taking a train to Pittsburg, and who told me that you had telegraphed him.

I may as well confess I was put on tenterhooks of anticipation that your brother first talked over the San Diego matter with me and plunged into equal despair when the first information came that there was no considering me came from you.

As no doubt your brother has already written you, just after I first talked with him, I, with his permission, sent a telegram and letter to my great and good friend, the Bishop of the Diocese of Los Angeles. Bishop Johnson would be a good man in any community. Added to this, he has a school in San Diego. Both in my telegram to him and in the letter with which I followed it, I explained the case as fully as I could and asked him bluntly to support me if he felt that in his conscience he could.

California, or to be more exact, Montecito, Cal., as you may or may not know, I regard as a sort of second home --- at any rate, I have a small pied-a-terre there in the

shape of ten acres of land on the Pacific slope of the Santa Ynez mountains, quite worthless for agricultural purposes but, as it happens, the most wonderful site in the world for a castle in Spain, which I hope one day to erect.

I believe I am going to build a church at Santa Barbara and, of course, have a church, as yet only half finished, at South Pasadena, beside the Gillespie villa and gardens at Montecito, not to mention Bishop Johnson's own cathedral in Los Angeles.

I am sending you with this a copy of the ARCHITECTURAL RECORD, just out devoted to the work of C. G. & F. and call your attention to the illustrations on pages 14-15-16-20-21-22-75-77-80 and 81 and to the text on page 41, where Schuyler has made out a pretty strong case for me and given the best reasons why I may be regarded as a desirable man for the job.

Your brother tells me that the reason for your first discouraging message was that a local man, whose name I have forgotten, was being considered. Of course, I don't wish to wantonly supplant another architect, everything else being equal, and if his qualifications and ability are such as to insure that on its architectural side the Exhibition will be as successful as I have no doubt it will be in every other direction. I am prepared to withdraw as gracefully as may be. If, however, he is the usual type of local genius, it behooves the Committee to consider whether they gain anything by employing an architect known to be familiar with work of the kind they propose doing. Not only familiar, but I believe I may say without undue egoism, more familiar than any one else.

In the telegram just dictated I volunteered to come to California along with your brother and sister if in your opinion I would be justified in doing so/ There is, as you may or may not know, another opportunity which I am almost as anxious to take advantage of and which necessitates a trip of which California would only be one incident.

I can't tell you how much excitement the whole thing has caused and is causing me. From your brother's description the site and problem are both idea and the attitude of the Committee equally so.

With many thanks to you for the interest you have been good enough to take and your efforts in my behalf, believe me,

Very faithfully yours,

Charles D. Norton to Frederick Law Olmsted, Jr., 1 pg. Jan. 7, 1911

I am glad you sent me the illustrations of Mr. Goodhue's work. They are admirable. I never thought I should live long enough to see a modern and new Spanish church of the type that you sent to me. The garden, with the great flight of steps and the mountains in the background, is wonderful. If you ever find yourself in Washington with Mr. Goodhue you must bring him in to see me.

About the Panama Hotel matter, I will advise you later. Senator Root recommended John Carrere, who has done some Spanish-American hotels in Florida and is familiar with South American conditions, and Mr. Carrere's name has been mentioned to Colonel Goethals.

Sincerely yours,

NIGHT LETTERGRAM, Myron Hunt to BGG Jan. 8, 1911

Following up your letter to grey I telephoned Marston of San Diego adding my recommendation and giving him your address, have just returned from there, saw

Olmstead and constructing architect in charge Allen who is good man for place built Seattle outfit and strong for you your chances are very good shall be an institute convention when you arrive but get letter which I will leave behind for you with pointers.

NIGHT LETTER (handwritten), John C. Olmsted to BGG Jan. 9, 1911

Committee will delay decision until after twenty first. Allen left today returns February first would like you if engaged to stay two weeks to draw preliminary ground plan of buildings so grading can proceed argued your reputation good for publicity _____ Century and other magazines _____ Geo. Marston that they will publish articles by you about Exposition architecture.

Frederick Law Olmsted, Jr. to Charles P Norton, Secretary to the President, Washington, D. C. Jan. 10, 1911

I am glad you liked the illustrations of Goodhue's work. No architect I am acquainted with seems to have so well entered into the spirit of Spanish-American architecture, and since I wrote you I have come upon a confirmation of my opinion in Montgomery Schuyler's article on the works of Goodhue's firm, in the January Architectural Record. I am venturing to send you a copy and urge you to read page 41, which is very much to the point in regard to any Panama possibilities.

In so praising Goodhue I would not reflect upon my very good friends Carrrere and Hastings. I greatly admire the Ponce de Leon Hotel at St. Augustine, and to a less

degree the one across the street from it (I forget the name); but, while they are based on Spanish motives, their atmosphere is not really that of Latin-American architecture. Moreover the Ponce de Leon was work of Carrere and Hastings' salad days, when they were fresh from school, and the mature development of their powers has led them in wholly different directions. I have no doubt that they would do a capital hotel at Panama, that it would be an appropriate, logical solution of the architectural problem, and a work of art, but I should rather expect it to be reminiscent of Paris more than Havana and Cartagena.

Very truly yours,

Frederick Law Olmsted, Jr. to BGG Jan. 10, 1911

You may be interested in the enclosed correspondence. Norton's letter is pleasant reading even if nothing comes of it.

Sincerely yours,

BGG to Nells (Gillespie ?), incomplete, 2 pgs. Jan. 11, 1911

I note from a letter of Harry's that you are or were in Annapolis, but as I don't known your exact address, I am sending this in Eldredge's care, feeling quite sure that it will finally reach you.

I have owned you a letter for a long time but somehow felt that coming into your office in Chicago, which I did do at the end of last May, could take the place of writing as your typewriter promised to see that my card was forwarded to you.

Then, I was on my way to Duluth, where we have a Church to build and where I got in some good trout fishing. Now, I am writing because I am on the verge of starting for California, and both going and coming, I suppose, will be in Chicago. I haven't much hope of seeing you on my way out but am wondering whether you won't be there when I come through again which will be about the first of February or a few days later.

The reason for the hurried trip to California is the San Diego-Panama Exhibition, the Architectural Directorship of which I stand a great deal more than a good chance of getting. Rick Olmsted, who is their landscape architect, having recommended me strongly to the Committee, they have demanded my presence and I feel about as certain as can be that the job is mine. Just how much it will amount to in a financial way, I don't know but, from Olmsted's description, the artistic possibilities are quite ideal and the chance for

fame great. As you may or may not know, I have a Cathedral to do in Los Angeles and it begins to look as if C. G. & F. would have a branch office there in the near future.

All roads to California lead through Chicago more or less, but I have still another reason for going through, namely we are one of three firms invited and paid in a competition limited to twelve architects for the new buildings and general arrangement of the grounds, etc. of the Northwestern University at Evanston. I don't remember that I saw this when I was there with you but it was apparently a beautiful site and again I feel we have an excellent chance of success, so though I have not definitely accepted the invitation yet, I feel pretty certain that I shall.

Have you seen the current number (January of the 'Architectural Record'? If you haven't, but [sic] a copy of it at the nearest news-stand. It is filled with pictures of C. G. & F.'s work from the beginning with a running commentary by Montgomery Schuyler. In both pictures and text, I believe, I have come into my own at last.

By the way, to go back to San Diego, don't you own property there and haven't you some influential friend or friends in the matter of the Exhibition that you could write to about me? . . . . .

BGG to Frederick Law Olmsted, Jr., 4 pgs. Jan. 13, 1911

I have just sent a telegram to Brookline asking what line you are going out on Perhaps I can make out and, as my past experience inclines me to believe, the Santa Fe train leaving at eight o'clock in the evening is far and away the best method of going across the continent, and I hope that your telegram will say that you have gotten sleeping accommodations on this line.

At any rate, I must know because I should hate to find myself going via Ogden labeled "merchandise" for lack of a berth while you were whirling pleasantly over the Santa Fe. I hope to get a telegram back from you today because of the difficulty of getting a berth between here and Chicago at the last minute.

Since you were here last I had a letter from the Bishop of Los Angeles which explains his silence. It seems he is "devotedly attached to Mr. Irving J. Gill" but were Mr. Gill to be out of the way, he is good enough to say he knows of no one to whom he would turn quicker or anyone he would be more pleased to use his influence for than B. G. G., all of his letter very nice. So much for California.

For Panama, you are piling up a tremendous debt of gratitude against me, and spite of the fact that Mr. Root has recommended John Carrere, I feel that it is not unlikely that, arriving at home from California, I would find myself well justified, after going to

Washington, in jumping on a boat to Panama. Mr. Root, I know, is very pleasantly disposed to my firm. Carson can be counted upon to recommend me to Colonel Goethals and , of course, _____ Taft to the President. All in all, it is the greatest of pities that we couldn't have adhered to the original scheme and gone from San Diego to Panama. But Carrere is a hard man to beat and I am almost afraid he will have clinched the job by the time I get back from California.

What do you think of writing Mr. Root? At any rate, I am sending him a copy of the 'Architectural Record.'

You still think me an awful hog but there is still another matter that I was told about yesterday by the Rector in Santa Barbara over which I am licking my chops a little though there is nothing in it financially. It seems that the Government is to build a $100,000 Federal Building , which means, I fancy, mostly Post Office, on State Street, Santa Barbara. Whether the architects have been selected by the Treasury Department or not I don't know, but Mr. ____, the rector, says there is a terrible to do about it in Santa Barbara and the Chamber of Commerce has requested permission that the local genius be permitted to submit competitive plans without pay. One of them in fact (who is a ___ if there ever was one) has already prepared said plans. It seems to me that here again my "Travels and Studies in Spanish America" might come into play. At any rate, there isn't a soul out there knows that such a building ought to be in such a town as Santa Barbara nor do I believe that any of those architects likely to be selected in Washington will be any better. You know, however, and I know that a two-story building, rather low in effect, with

portales running along the front, and the second story, a range of windows, the whole overhanging the sidewalk or not as the Building Law will permit is the proper thing. At any rate, this is so in Mexico and anything else would look out of place in Santa Barbara, so, when I come back, with your permission, I am going to have a try at Washington.

It probably isn't worth my while to take the 20th Century in hope of catching you at Rochester since we both would be too sleepy to talk at eleven o'clock, which is the time you will board the train, but I will look out for you in S. D.

Always yours,

P.S. (handwritten): Telegram just received. Thank you – am getting ticket straight to Chicago first thing in the morning.

P.S. May I write direct to Mr. Norton and tell him you have mentioned the matter of the Panama Hotel to me and that I feel I can safely refer to Colonel Carson, Horace Taft, and in all probability, Mr. Root himself as well?

(San Diego Union, Jan. 24, 1911, 7: Goodhue visited city.)

(San Diego Union, Jan. 28, 1911: Goodhue engaged to give the general designs for the buildings; also the composite for the whole group.)

San Diego Union, January 28, 1911, 10:3-4. George W. Marston interview: Bertram Goodhue hired as project architect in an advisory capacity January 27; to give general designs for the buildings and the composite for the whole group. He will have the deciding voice in all questions of design and artistic effect. He will give the complete plans and specifications for the most important buildings. Irving Gill will assist in amplifying plans and making drawings for Exposition buildings; Frederick L. Olmsted, architectural engineer, lauds Goodhue.

January 29, 1911. Mexicali captured by Magonista Liberal Party insurgents.

January 30, 1911. Memorandum of Agreement made and entered into this 30th January 1911 by Bertram Grosvenor Goodhue, Architect of the City of New York, party of the first part, and the Panama-California Exposition, a corporation duly organized and existing under the laws of the State of California:

Goodhue to design either an Auditorium or Art Building; Gill to design one of the above; Other buildings to be designed by Goodhue, Gill or "the division of works" of the Panama-California Exposition Corporation.

Frederick Law Olmsted, Jr. to BGG, 1 pg., TLS	Jan. 4, 1911
BGG to Frederick Law Olmsted, Jr., 3 pgs., TCS	Jan. 5, 1911
Myron Hunt to BGG,1 pg., telegram	Jan. 9, 1911
John Charles Olmsted to BGG, 1 pg., telegram	Jan. 9, 1911
Frederick Law Olmsted, Jr. to BGG, 1 pg., TLS	Jan. 10, 1911
BGG to Elmer Grey, 1 pg., TCS	Jan. 11, 1911
BGG to Frederick Law Olmsted, Jr., 4 pgs., TCS	Jan. 13, 1911
BGG to Elmer Grey, 1 pg., TCS	Feb. 3, 1911
Olmsted Brothers. to BGG, 1 pg., TLS	Feb. 8, 1911

At the request of Mr. Dawson we are sending you herewith a copy of the list of names adopted for the Panama-California Exposition, also a copy of the article appearing in the San Diego Union, Jan. 2, 1911. Under separate cover we are sending you one map of San Diego and two prints of the proposed layout of the Exposition.

Yours very truly,

Elmer Grey to BGG Feb. 15, 1911

BGG to J. _. Gillespie, London, England, 2 pgs. Feb. 15, 1911

I got back from California just the other day and have at last come to your letter in the pile of those demanding answers, which I find on my desk.

I went, saw, and conquered in the case of the San Diego Exhibition with the result that I am Advisor, Architect thereto. Not only this but have had my expenses paid to and fro for the next four years.

"Rick" Olmsted was with me all the time out there and we went all over your place with Compton. Olmsted's criticisms, which I am too busy to attempt to give you here, I hope you will some day hear from his own lips. They were not, however, so drastic as I had feared and he is almost as crazy about the valley as I am, so much so that I have hopes of roping him into my mountain-side real estate proposition, in fact, making a sort of stock company out of it, the stock being limited to Olmsted and myself.

It is altogether too soon for me to say whether I shall feel warranted in taking Lydia, the kids and the governess to California this summer or not, but things are happening rapidly so I probably can write more definitely in the near future.

Between you and me, while the valley of Montecito is, of course, as beautiful as ever, I think that Man (?) has grown a shade vile since my last summer there. This information is, of course, in strict confidence.

Since you went away, I got hold of quite a lot of photographs of the Liverpool work so the information supplied your friend, the editor of the architectural paper, was quite erroneous. As a matter of fact, I am afraid from a critical letter I wrote Archdeacon Madden that I have gotten myself in a pack of trouble with no less a person than Scott himself. It was on the strength of the magazine you sent, however, that I wrote my letter to

the Archdeacon, and I still maintain that if the picture was any ways right, I was right too in what I said.

Lydia would send her best regards if she knew of my writing.

Always yours,

Frederick Law Olmsted, Jr. to BGG, 2 pgs., ALS	Feb. 18, 1911
BGG to Frederick Law Olmsted, Jr., 1 pg., TCS	Feb. 20, 1911
BGG to Frederick Law Olmsted, Jr., 2 pgs., TCS	Mar. 7, 1911

The copy of your brother's letter to you that you sent on here is giving me a good deal of worry. I don't see that the power to determine which building shall be, or shall not be, fireproofed lies with the Committee at all.

I am perfectly prepared to lay the thing down if I have to do what a lot of ignoramuses dictates and have telegraphed your brother that I must be consulted in such matters.

Do you remember telling me about a book called "Sachischenschlosse." I have had someone trying to look it up and the nearest I can get is the following: "Saxon Memorial Seats and Palaces: by Haneole & Gerlett, with views, plans of grounds and situation, German text and seventy-two heliotypes. If this is the book, I know where it can be had and will buy it forthwith.

Here is the title of the book on German lettering about which I told you: "Monumental _____, 1100-1812 by Wilhelm Neimar (?), Vienna, published by Gerladi & Schenk.

Thank you for the information about the check.

Very faithfully yours,

BGG to Frederick Law Olmsted, Jr., 1 pg., TLC	Mar. 20, 1911
BGG to Frederick Law Olmsted, Jr., 2 pgs., TCS	Mar. 24, 1911
John Charles Olmsted to BGG, 1 pg.	Mar. 27, 1911

My dear Goodhue: *I thank you heartily for your considerate and tactful letter of 20th and for the blue print of your sketch block plan.*

I saw the letter hastily only and left it with Mr. Allen at his request.

It seems to me that it is essential that you should come here at once to discuss requirements with the Buildings and Grounds Committee so as to arrive quickly at conclusions.

Mr. Allen has been here since early in the month, has his office and surveying forces organized as is ready to go to work.

Bids for the million dollar loan are to be opened today and the people want the money spent without delay.

In my judgment it will be impossible for you to give the committee satisfaction at long range. You should be here to explain and justify your ideas to the Committee and to learn from them just what the limitations are.

We do not want to advance detailed grading plans at once so actual grading plans can begin as soon as possible, but we should prefer to make these plans with the full benefit of your plans and advice.

I am confident it will be too slow if you stay in New York and attempt to meet the wishes of the Committee by correspondence and by sending plans back and forth until the estimates show that the plans can be carried out for the amount of money available.

Since you left the State has authorized a permanent state exhibition building, which the Committee, I understand, wish located in the row fronting on El Camino Real.

Yours faithfully,

BGG to Frederick Law Olmsted, Jr., 2 pgs., TCS Mar. 28, 1911

Here are a couple of blueprints for another scheme for San Diego --- duplicates of those I have just mailed to your brother.

As I wrote him from a practical point of view I think they are better that the first but I am not at all sure whether the grouping and massing will be satisfactory in effect, especially after the temporary buildings are done away with.

Allen has written two letters screaming for me to be in San Diego on the 15th. I am telegraphing him tonight that I can't reach until the 21st. This on the supposition I get through in four days with Col. Goethals, catch the boat leaving Colon for New Orleans on the 13th, and going from there straight to San Diego.

As for the Colon affair, I can't tell you how delighted I am that you are going to be there at the same time: for as I wrote you before, it seems to me that your services, if anything are more needed than mine. I will, therefore, venture to incur Mrs. Olmsted's undying hatred by stealing you away to the men's smoking room for a hour or so to go over the plans which Mr. Dickinson handed me the other day, tell her _____ that but for this one offense, I promise to be as silent and unseen as anyone could be all the way to the boat, if necessary retiring to the steering to accomplish this result.

Very faithfully yours,

(SDET, April 20, 1911, 18:2: Goodhue to arrive tomorrow.)

BGG to John C. Olmsted, Job File 4051, Library of Congress. May 26, 1911,

John Charles Olmsted to BGG, 1 pg., TCS Mar. 27, 1911

BGG to Elmer Grey, 1 pg., TCS May 31, 1911

John Charles Olmsted to BGG, 4 pgs., JF4051, OA, MDLC June 2, 1911

Montes – "Those who favor an electric railway up through the middle of the park and an exposition site in connection with that up on the central mesa don't want to pay up (on their stock subscription pledges) until the site has been agreed upon."

John Charles Olmsted to George W. Marston, 6 pgs., JF4051, CIA, MDLC

June 3, 1911

Montes: "I do wish you could devise some means of making Allen and Goodhue shut up."

Elmer Grey to BGG, 1 pg., TLS June 5. 1911

BGG to Elmer Grey, 1 pg., TCS June 12, 1911

BGG to Joseph (Bishop) Johnson, 2 pgs, TCS June 20, 1911

The San Diego Fair is in rather a parlous state for a variety of reasons, but I don't think that the outcome will be as bad as some people seem to think, I expect that my man Winslow, therefore, will be in San Diego for the next few years until the matter is definitely straightened out. I, of course, am not starting him.

Very faithfully yours,

BGG to Elmer Grey, 1 pg., TCS June 23, 1911

John Charles Olmsted to George W. Marston, 13 pgs., F-4-B6, GMC, SDHS

July 7, 1911

Montes: This letter was Olmsted's report to Marston on a meeting he had on July 5, 1911 with Col. Collier who came to see him at his office in Brooklyn, Mass.

BGG to John Charles Olmsted, , Olmsted Collection, Job File 4051, Library of Congress

July 28, 1911

Amero: As the Spreckels' interests wanted to run a train through the park, Olmsted was convinced they were the "invisible hand" behind plans to relocate the exposition.

BGG to John Charles Olmsted, Aug. 3, 1911, Job File 4051, Library of Congress

Amero: Goodhue realized he had secured his position through the intercession of the Olmsteds and that he would work with them on other projects, he, therefore, offered to resign.

BGG to John Charles Olmsted, Aug. 20,. 1911, Job File 4051, Library of Congress

"Since you told me that you regarded building as a disfigurement . . . and I in my turn said that to use landscape architecture was merely the proper means of letting down from pure artifice, i.e., architecture, to pure nature in natural landscape --- I have felt the difference in our points of view was so great as to be irreconcilable."

(Sep. 1, 1911 . . . Olmsted Brothers resign.)

(SDU, Sep. 3, 1911, 16:3 – Goodhue will arrive this week.)

Frederick Law Olmsted, Jr. to BGG, 1 pg., telegram Sep. 5, 1911

NIGHT LETTER: Be*rtram Goodhue, care Mr. Gillespie, Santa Barbara, Calif.*

I am extremely sorry after inducing you to go into San Diego work to abandon you there but I agree absolutely with my brother's position. Chairman of park commission who supported our opinion to the end has asked reconsideration of our resignation will await his letter but I see no possibility of our continuing when our opinion is disregarded on a point we hold vital.

Frederick Law Olmsted

(SDU, Sep. 6, 1911, 7:1-7 – Carleton M. Winslow arrived yesterday.)

Frederick Law Olmsted, Jr. to BGG, 1 pg., telegram Sep. 8, 1911

NIGHT LETTER: *Bertram Goodhue, care Mr. Gillespie, Santa Barbara, Calif.*

I cannot advise my brother as you ask because I think he is absolutely right to resign. I know and am sorry that you do not at all appreciate the basis of our opposition

to the central location. A principle of design is involved which I would not sacrifice for the sake of all the jobs in California.

Frederick Law Olmsted

Frederick Law Olmsted, Jr. to BGG, 3 pgs., TLS Sep. 14, 1911

"I don't know in any American public park of any effect that could compete with the bridge, the permanent buildings and the mall terminated by the statue of Balboa."

Dear Olmstead [sic]

Though your brother has, I know, been bombarded with telegrams of late, and though you and I have exchanged several ourselves, I had not given up hope that your brother might be induced to withdraw his resignation until I went to San Diego day before yesterday.

As Blossom will tell you, I had some talk with him about it, even though he was on the edge of leaving, and the matter, of course, came up at the meeting of the committee. Everyone at the meeting expressed his regret , and, of course, in varying degrees, but Mr.

Marston and Mr. Wangenheim, of course, more strongly than the others. As for me, the state of affairs has caused me really great personal distress. I feel that so far as my having anything to do with the work is concerned, my personal reputation counted for practically nothing and your recommendation of me as everything. I would give anything to have been able to back up your brother's opinion with my own, but, of course, neither then nor now you, nor anyone else, would expect me to do this in defiance of my own judgment. What I did do was to recognize that the final word lay with him. When I first arrived in San Diego with you and the site was shown me, you remember that I raised no question as to its suitability, or suggested any other. When, however, Allen suggested the site now chosen, I at once stated that from my point of view it was far better. This opinion, of course, I did reiterate, always, however, pointing out that the matter was one that in the present case could not be considered within my province. The first decision of the committee to change the site was made without any assistance from me, or indeed any knowledge on my part of its possibility. In fact, only a few days before the meeting at which the change was decided upon was held, I had made and sent down a revision of Plan 53-C that I think was an improvement in several directions over any that has so far been submitted. With his plan I sent a letter to Allen in which, I believe, I did state that it seemed to me about the best I could do on that location, but it was evident to me that the Fair would slop over in several different directions, and that this opinion was correct is, it seems to me proved by the fact that if the permanent buildings, and three or four others on the last plan be deleted, the Fair, even assuming its central features to be on the original site, would spread over until it covered almost the same ground that it is now expected to use.

As for the violation of principle upon which your brother took his stand, I have turned the matter over and over in my mind without being able to accept his and your point of view. If the first principle of park design is to produce the effect of wilderness in the midst of a city, in other words to deceived those walking through it into the belief that they are somewhere where they are not, then one could readily argue against the soundness of artistic principle involved, at least, so it seems to me.

However, all this is beside the mark. You and I have been friends for a great many years. I have enjoyed the friendship, and we have worked together in perfect harmony. I cannot help feeling that your brother, and possibly you, will feel me responsible for what has happened. Looking at the matter from a purely selfish standpoint, this is the one thing that counts. If I had known, or even suspected, that the thing would have come to such a pass, believe me, I would never had anything to do with it, and I would resign now if I thought such a course would be of any value to your brother or anyone else. Indeed, your brother will tell you the several times I have offered to do this in letters to him, though, of course, for very different reasons. If, however, you think there is any advantage in my resigning, even now, I will gladly enough do so. What I value is your friendship, and this even more, to quote from your last telegram, "than all the jobs in California" or anywhere else. When one gets to be pass forty, the making of friends is not the easy matter it is in

earlier years, and the losing of one a thing not to be permitted if it can be helped. For myself, I would let any number of questions of principle go by the board rather than let one friend leave me. It may be that I am borrowing trouble, and that you comprehend and are allowing for everything I have been talking about. Assuming that this is so, please give my best regards to your brother, to Dawson, and, of course, to Mrs. Olmsted, who I feel sure I can count upon to be my advocate --- the devil's advocate, if you please --- in the present case.

Always yours,

Frederick Law Olmsted, Jr. to BGG, 2 pgs., TLS Sep. 27, 1911

I don't see why the San Diego episode should interfere with our friendship, because for all we regret your attitude, both I and my brother absolve you of any unfriendliness or unfairness in the matter.

1ST page. *Dear Goodhue*

Your letter came just as I was leaving Brookline last week, and though I started to answer it from New York I never got a chance to finish it till now.

If you were now to resign, merely out of friendship for me, regardless of your own well-known convictions as to the site, I cannot see that it would do any good whatever, and it would certainly harm the Exposition very greatly to lose you.

I don't see why the San Diego episode should interfere with our friendship; because, for all we regret your attitude, both I and my brother absolve you of any unfriendliness or unfairness in the matter.

Even from the standpoint of professional things that fact is not altered that you and I are very much in accord . . . .

BGG to Frederick Law Olmsted, Jr., 2 pgs., TCS Oct. 17, 1911

Frederick Law Olmsted, Jr. to BGG, 1 pg., TLS Oct. 18, 1911

Elmer Grey to BGG, 3 pgs., ALS Nov. 8, 1911

Frederick Law Olmsted, Jr. to BGG, 1 pg., TLS Nov. 21, 1911

BGG to John Charles Olmsted, 2 pgs., TCS Nov. 24, 1911

Mr. Washburn's notes on his experience in Mexico are interesting and so are the reproductions from his plates; its seems to me that I have met him but I cannot remember how or when, but my greatest pleasure is that they should be sent to me at your request.

Since the unfortunate contretemps at San Diego, I have written your brother several times and received as many replies but have had no word from you until now. No matter what our difference of opinion may be, I think we are bound to find ourselves frequently in close association, for I know at least two cases, one practically certain, and the other somewhat tentative, where my work will depend for its surroundings upon Olmsted Brothers. One of these cases is Baltimore Cathedral, and I am most grateful to you both for the recommendation you made that the project for making the proposed street --- that bounds the property on the north ____ ---- be changed into a narrow street to be set further to the north sufficiently to add about 100 feet to the cathedral property. This is going to make all the difference in the world to what I have to do, and you can readily imagine how correspondingly grateful I am.

Very faithfully yours,

BGG to Frederick Law Olmsted, Jr., 2 pgs., TLS Nov. 27, 1911

San Diego Union, V-6:1-7. Gill named as assistant Jan. 1, 1912

George W. Marston to John Charles Olmsted, 2 pgs., JF4051, OA, MDLC
Jan. 5, 1912

Montes: *"I sometimes think that I might have done more to avert the damage (to the central site). While this is true, I still believe that the greatest possible exertion I might have put forth would have been unsuccessful. The other side was too strong for us, and this is continually confirmed by the later decision, not only of our exposition managers, but by the Chamber of Commerce and other organizations."*

BGG to Willis Polk, Merchants Exchange Building, San Francisco Jan. 16, 1912

NIGHT LETTER: *Are you not the czar architecturally. Your idea we could have worked together to the advantage of both shows, absolutely correct, and I shall be keenly disappointed if narrower view prevails. Personally have heard of no envy or malice on San Diego's part and if Collier is taking this attitude greatly regret the fact.*

Willis Polk to BGG (Cram, Goodhue & Ferguson, NY) Jan. 16, 1912

NIGHT LETTER: *Your telegram received the president of the Exposition appointed Henry Bacon, Thomas Hastings and McKim, Mead and White on the exposition*

architectural board. Their [sic] remains to be made two more appointments. I strongly urged your appointment and no doubt it would have been made had Collier and the San Diego crowd been less active in promoting their affair to the detriment of ours. I understand that it was finally thought that your connection with the San Diego Fair would if you were appointed to our board be used against us. Personally I think this is poor judgment and rotten politics. In any event it is a source of great disappointment to me.

Park Commission Minutes, Mar. 29, 1912, Frank P. Allen revised plans for bridge; Wangenheim said BGG should approve

San Diego Sun, May 17, 1912, 6:3-4. Balboa Park to be Most Remarkable in America; horticultural features of Exposition greatest appeal; architect Bertram Goodhue praises work already done on grounds; arrived yesterday from New York office; conferred with Frank P. Allen.

"Of course, I am interested in the success of the building features of the exposition," said the architect, "and all of the structures are being designed with the greatest care to fit the landscape, the surroundings and the traditions.

"But there is another side to this exposition which I think will make even a greater appeal. At least to eastern people - I refer to the horticultural features. The man or woman who gazes at skyscrapers and immense blocks of brick and steel seven days a week yearns for the sight of the graceful palm. The palm suggests the quiet and restfulness of the 'manana' lands, where the fierce strife of the twentieth century, with the overcrowded conditions of metropolitan life, does not enter.

"San Diego knows as well as I do that the exposition at San Francisco cannot have growing palms because they haven't the climate for palms. I might add that the Italian cypresses in Southern California, thanks to the mild, all-year climate, do twice as well as in their native land.

"The easterners will wish to see also the bougainvillea, rare tapestry of your walls, and the gorgeous purple carpets of mesembryanthemum covering your lawns."

Mr. Goodhue stated that one feature of the exposition impressed him more than any other, and that is "permanence."

"When the gates are closed, December 31, 1915, San Diego will have something left - a permanent park without a rival in North America. This park will stand with the great triumphs of foreign lands, the Villa Borghese of Rome, the Boboli Gardens of Florence; the wonderfully beautiful public gardens of India, known as the place garden at Jeypore; and the garden at Agra, which forms a setting to the priceless jewel, Taj Mahal. I am quite

familiar with these, and I do not hesitate to say that San Diego will be able to offer tourists from any part of the world something that will appeal to the most highly cultivated tastes."

San Diego Union, May 25, 1912, 9:3-4. Plan for building to house exhibit of Southern California Counties at Panama-California Exposition; Director of Works Frank P. Allen completed plans of Spanish-Colonial design in harmony with the architecture of other buildings; plans practically the same as those brought here by C. L. Wilson, representative of the Commission; Bertram G. Goodhue, who arrived here a few days ago from New York, added arcade.

San Diego Sun, May 29, 1912, 4:6. Exposition Architect and His Ideas: First appearances are like the initial bite of an apple --- you can tell pretty well from that simple mouthful whether or not you're going to like the rest of it.

The world's first look at the Panama-California exposition on opening day, January 1, 1915, is going to be rewarded with such artistic and interesting composition that only the whole apple will satisfy, according to the plans of B. G. Goodhue, consulting architect to the exposition company.

It is "Bertram Grosvenor Goodhue," in "Who's Who," and the list of accomplishments that follows occupies twenty-three and one-half lines. Mr. Goodhue is a member of the firm of Cram, Goodhue and Ferguson, New York architects, and one of the largest firms in the country. He has traveled all over the world, taken a horseback ride through Persia, knows Mexico from grandees to brigands almost as well as he knows New York, has written books and scores of magazine articles, has drawn plans for more church edifices than probably any other man in the country, and is considered one of the greatest living authorities on Spanish-Colonial architecture.

The combination of all these things might easily have spelled arrogance, but in Goodhue it has resulted in making the man one of the most companionable mortals alive. He is armed with a thoroughly American sense of humor, the typical New York habit of being continually "on the job," a wide knowledge of men, matters and materials, and the sometimes unusual quality of being willing to consider other people's opinions.

To this man is entrusted full authority to accept or reject the plans offered by any country, state or society, for the buildings within the exposition grounds. He personally supervises the drawings of all the buildings belonging to the company, and has the power to deny entrance to anything that will spoil the general effect. It is directly up to Goodhue to make this exposition unique, in that every building will be carried out in the same style of architecture, the Spanish Colonial, and will bear a definite relation to every other building, thus offering a harmonious whole, impossible to obtain under any other system.

"It is this way," and the architect swept the dishes on the café table out of the way, drew a pencil from his pocket, and began to sketch a plan of the exposition grounds on the tablecloth. "Here is the main entrance and the bridge across the canyon at Laurel Street. Whether the visitor looks at the exposition grounds from this entrance or from any other point, uniformity is to be the keynote and nothing is to disturb the general harmonious outline.

"The group of permanent buildings at the east end of the bridge is naturally my pet work, and the structures are going to be the very best I can make them. The walls of the tower, for instance," and he indicated with his pencil a point on tablecloth drawing, "These walls are to be nine feet thick, built to last indefinitely. This tower and the big dome of the auditorium, also one of the permanent group, will be large enough to be seen for forty miles.

"The architectural idea of the exposition is Spanish Colonial. That is the very best of the Mexican buildings, better in some instances than the original Spanish itself. The mission architecture, so well know here, is much the same, having been derived by the old monks from the real Spanish Colonial and carried out as well as indifferent tools and uneducated Indians could do.

The Concessions

"Even the concessions must conform in a general way to the whole scheme. Such things as scenic railways must be built in canyons. In other words, go down as far as they like, but not up, for the perspective must be kept in harmony."

"We can't have the biggest fair naturally, but we're going to have the most distinctive, architecturally and horticulturally that was ever built."

Park Commissioners - Minutes, June 7, 1912. Samuel T. Black, new member of Board; Frank J. Belcher, Jr., term expired. . . . Franchise with San Diego Interurban Railroad discussed. . . . Board authorized construction of bridge across Pound Canyon along the lines to be approved by Frank P. Allen, Exposition engineer, and, if possible, by Bertram G. Goodhue; cost not to exceed $150,000.

August 23, 1912, Board of Park Commissioners, Correspondence, Box 1, San Diego Public Library, File Board of Park Commissioners - 1912: Letter, Frank P. Allen, Jr. to Julius Wangeheim . . . Received plans for Goodhue bridge . . . If it runs too high and it is decided to build small arch bridge, will probably commence construction in September . . . Plans for Botanical Building will probably be finished by last of September.

San Diego Union, September 14, 1912, 10:3. Buildings and Grounds Committee accepts two Fair Building designs: Designs and plans for the Electricity Building, as drawn by architect Bertram G. Goodhue, were presented and approved; the monster Botanical Building, which will consist of a lath house 600 feet square and 58 feet high, was shown in detailed design and approved. This is also the work of Architect Goodhue

San Diego Sun, September 16, 1912, 9:7-8. Construction work on Fair will be rushed; Buildings and Grounds Committee instructs Frank P. Allen to begin work on a 7-arch bridge; bids for 3-arch bridge designed by B. Goodhue were rejected as they did not come within the $150,000 limit nor conform to design; designs for Electricity Building and Botanical Building approved; Botanical Building to be largest lath house ever constructed, 600 feet square and 53 feet high.

Githens, Alfred Morton, "Recent American Group Plans," *The Brickbuilder*, Vol. 21. No. 10. Oct. 1912

Editor's Note: --- In this article, and the two which will follow, Mr. Githens continues the series on "The Group Plan" begun in THE BRICKBUILDER, July 1906. The initial articles discussed the subject generally under the headings, "The Theory of Composition" (July, 1906) and "The Elemental Types of Composition" (September 1906). Beginning in the September, 1907 issue and continuing in October, Hospital Groups were treated, followed by the Group Plan for Universities, Colleges and Schools in the December 1907, issue.

1. FAIRS AND EXPOSITONS

DRAWINGS: Block Plan: Alaska-Yukon Pacific Exposition; Howard & Galloway, Olmsted Brothers, Architects.

> Situated on strip of land between two lakes; city of Seattle adjoining to the north; entrance at head of *open court* or *telescope*, forming main composition; around it, lesser buildings of the Fair are grouped. Curved buildings of agriculture and manufactures arranged at the foot to accentuate the opening; lanes cut through the great pines southeast toward Mount Rainier on the horizon, and east and south over the lakes.

Group Plan – Pan-American Exposition

I. Dominant compound *Open Court*, or *telescope*; head at electric tower, foot at Bridge of Honor.
II. At head, *closed court*, formed by railroad station, arcades, and electric tower.
III. At foot, *Open Court* or *telescope*, in direction opposite to that of dominant composition; Bridge of Honor forms foot of this as of dominant. Principal entrances are at head of dominant composition, as in Seattle Fair.

Pan-American Exposition, Buffalo, Carrere & Hastings, Architects.

> A dominant and two minor compositions, intimately connected by means of a building common to both. Principal entrances are at head of dominant composition, as in Seattle Fair.

New York Fair, Syracuse, Green & Wicks, Architects

A pure example of the *unsymmetrical composition on two axes*, incorporating all buildings in a single individual composition.

Farm-station and race-course are extraneous.

Block Plan: Tennessee State Fair, Nashville, Ludlow & Peabody, Architect

Higher portions of ground hatched with vertical lines. Two entrances demanded, A and B. Music and Lecture Hall with tower surrounding buildings, follows in composition the principle of *pyramid*. In detail there are four separate compositions.

I. Principal approach (from B, *closed avenue*, terminating in terraced steps which form entrance to
II. Central Group, and *asymmetrical composition on two axes*, the major axis extending for Music and Lecture Hall to Coliseum and the minor axis terminating in terraced steps to higher garden on the left.
III. *Closed Court* of unusual form, with circulation across center.
IV. *Open Court* or *U*, with no relation to the rest.

Tennessee State Fair, Nashville, Ludow & Peabody, Architects

Situated at junction of three shallow valleys with small hillock at center of their intersection. Two race-courses, grandstand, and two near-by buildings were already constructed. Central hillock chosen for dominant building, the Music and Lecture Hall (c.f. St. Louis Exposition). Interesting treatment of slopes; existing court widened to form lagoon at end of large race-course, pool for swimming races, and formal basin in central court. In general, combination of formal and natural treatment particularly interesting.

Panama-California Exposition, San Diego, Calif., Cram, Goodhue & Ferguson, Architects

Entrance: Showing causeway, entrance gate and flanking churchlike California State Building. Central portion of Exposition omitted on this drawing.

Block Plan of Central Group: Situated on a spur of land at side of a canyon; entrance at causeway leading from the city "A"; railroad station at "B"; a city plan: long streets, arcades, rows of trees, open plazas. Interesting treatment of each vista; outside of group irregular, conforming more or less with the contours of the canyon side.

The past five years seem to have produced no radical changes in the development of the group plan here. Former influences have continued; effects of the Paris system are more evident since all the college courses and the various Ateliers take the teaching of the Ecole des Beaux Arts as their model. Four of the younger men have developed outside its influence, and therefore during the next few years the French ideals will naturally be acknowledged here as they seem to be the civilized world over, except in England and the Teutonic countries.

Modern English ideals are confused. The Secession movement of Austria and Germany, though of great promise, seems sometimes, like the French School, forgetful that a plan is not merely a decorative arrangement on a sheet of paper, that the extended work is more important than the project, the end more important than the means.

Characteristic of the Paris ideal is a certain bigness and simplicity, evidenced in a desire to include all the buildings of a plan in one great composition rather than a series of smaller arrangements of varied form, more or less closely knit together. A single great impression to the beholder of size and symmetry is preferred to his sustained interest in passing from group to group; and the variety of the picturesque and unexpected. This ideal was impressed on the American students there, and on their return at once accepted by this country, for grandeur seems a quality appreciated by the American people.

The Court of Honor at the Chicago Fair received immediate acclaim. It was a bold course for the designers to have taken, this manifestation of staff and plaster of an architectural character which in Europe had been applied only to the most dignified and permanent of monumental buildings. The Court of Honor must be taken as a picture rather than the serious answer to an architectural problem; a model, an illustrated lecture to the people on architectural dignity. The civic center of Cleveland, the MacMillan Plan for the City of Washington, the projected Fulton and Perry memorials, those have been the people's response.

From this point of view, the censure of certain architects has been unjust, the criticism that the buildings of the Chicago Fair were not constructive, did not express their material nor their temporary nature; nor that they were built to house exhibits of manufactures, to promote sales, and to show, in an amusing way, the mechanical and agricultural progress of the preceding twenty years.

Later fairs, however, have been influenced by these criticisms. Formality is retained, but without such seriousness; rigid lines have given away to curves, at times to the sensuousness of most elaborate curvature. Following the French ideal, there has been a tendency toward the unity of one great composition of a recognized form. The Pan-American at Buffalo and the Alaska-Yukon-Pacific Fairs are each grouped around an *open court* such as in preceding articles we have called the *telescope*; it is the composition of the Champs de Mars group of the last Paris Exposition, with the Pont Alexandre III and the Grand and Petit Palais. The New York State Fair at Syracuse is an example of one *asymmetrical composition on two axes*, and noteworthy in that it shows the successful placing of every building in the single composition; no one could be moved without its loss being immediately felt. The designers have employed every unit to aid toward a single prodigious impression.

The proposed Nashville Fair is entirely different; two race-tracks hemmed it in; a central hillock divided the site; part of the group was required at once, and the rest for

some future time. Results have been fortunate, whereas the entire New York State Fair is seen at the first glance and nothing left for exploration, the Nashville, on the other hand, leads one on from interest to interest, never with the stupendous impression of space as at the New York State Fair, but with always something fresh and unexpected. The French influence is evident in the central domed Concert Hall, with its Chateau d'Eau and its Trocadero-like colonnade, and elsewhere in sweeping curve and terrace, forecourt, avenue, parterre, a pool.

Of an entirely different character is the proposed Panama Exposition at San Diego. The problem is new; the sunlight severe, and the locality and its traditions suggest an expression utterly different from the others. This the authors have found in their idealized Latin city with its narrow entrance causeway and arched gate with flanking churchlike mass, its long street arcaded to shelter sidewalks from a burning sun, and great central plaza. There is not trace of French influence; the ground-plan as a decorative drawing shoes that. Nor is it in any way suggestive of Paris or a French project. Paris walks in the full sunlight of broad avenues and boulevards, so spacious themselves that the Places give little contrast. The Place d'Etoile is enormous, but the Avenue d' Champs Elysees is so broad that one scarcely realizes it when the Place is reached.

In Rome, however, out of the shadows of narrow streets and alleys between huge palaces, one emerges on the Piazza Colonna de Spagna or Barberini, a vivid contrast is felt, the shadow intensifies the sunlight, and the sunlight the shadow; a contrast which Paris sacrifices for space for greater traffic.

Now as Rome is to Paris, so is this to other exhibition plans. Its long street and shadowed arcade contrast with its great plazas; the plan is not arranged as a unit, an organism, subject to definite laws of composition, but is more in the nature of a well-arranged city. There is something interesting to see at the end of each street or arcade, and adequate climax to each vista. Here and there, unexpectedly seen through some archway, is sunny "patio" with its fountain, as through a Roman palace doorway one has a passing glimpse of cortile and old sarcophagus with jet of water from an antique lion's head. It is all totally different in spirit from the other fairs.

An interesting problem is that of a fair, for the author may express any character he wills. He may be gay or serious, frivolous or stately, conventional, original, utilitarian, or even somewhat sentimental.

Box 2 Frederick Law Olmsted, Jr. to BGG, 2 pgs., TCS Mar. 28, 1913

San Diego Union, June 21, 1913, 1:5. Supervising architect Bertram Goodhue here from New York office; will visit Fair grounds with Carleton M. Winslow, his assistant; is pleased with progress made.; some lemons at northern fair, but real beauty here, promise;

wonderland of flowers to grace San Diego exposition in 1915, says architect; San Franciscans far behind in construction work.

"While the people of the East will go to San Francisco to see piles of machinery, lemons, oranges or grapes, when they visit San Diego's fair, they will see a wonderland of beauty and flowers and trees. And, believe me, the construction work on the buildings is far ahead of what has been accomplished to the present in San Francisco."

This remark was made by Bertram G. Goodhue, supervising architect of the fair buildings, who is at the U. S. Grant Hotel on one of his flying trips to the west coast from his office in New York.

"How are things going at the fair grounds?," he was asked.

"Surprised and delighted," came back the answer like a flash. "Everything will be ready for the opening, I think there is no doubt about that. Of course, I am only the architect and of the question of finances I have nothing to day. But I and my assistant, C. M. Winslow, who is on the job all the time, dreamed a dream of beauty here that will last even if the stucco on the buildings in Balboa Park, where some of the exposition buildings are now half-completed, are torn down and forgotten."

Goodhue and Winslow will pay a visit to the exposition grounds today.

San Diego Union, June 23, 1913, 18:2. California Building plans are changed; bids all above appropriations; no further delays are expected.

Plans for the California Building are being changed by architect Bertram G. Goodhue, so that the contract work can be awarded to the lowest bidder and the work rushed. The bids submitted some time ago were all above the amount of the appropriations made by the park board for the building, $250,000. The lowest bid, which was submitted by the Wurster Construction Company, $272,000.

Every effort is being made by those in charge of the business affairs to open the doors promptly at midnight, January 1, 1915.

It is believed that if there are no further delays, the big fair will be opened on time

BGG to Mrs. Robert Cameron Rogers, Mission Canon, Santa Barbara, 3 pgs.

July 8, 1913

Please forgive the typewriting, but, returning home just the other day, I found such an enormous pile of correspondence awaiting me that I cannot permit myself the luxury or decency, or whatever you call it, of writing by hand.

And before I get back --- indeed, all the time I was in California I was just as busy as I am now so that although I told Mrs. Cutter I would make a point of seeing you or at least talking over the telephone in Los Angeles, and took down your address there with this purpose in view, I failed utterly in carrying out my desire, for the Bishop took me in hand at once and left me not a moment in which to breathe, much less telephone. To be sure, I did start for the telephone in my room at the Van Nuys to call you but before reaching it recollected that you would scarcely thank me for disturbing you at 11:30 at night.

No doubt Mrs. Cutter will have told you that I kept my word to her and gave her the greater part of a morning; but what she will hardly have told you is that it would be impossible for me to do anything for her at this distance. Of course, it would be done, but equally, of course, I could not afford to do it. People seem to have a strange sense of proportion in matters architectural. I have been both amused and aggravated by it these many years but cannot allow myself to become a victim to any theory that conflicts with the hard business facts.

Mrs. Cutter proposed, I found, to spend $3,000 or at the most $4,000, or including everything --- architect's commission and all --- $5,000. Now the most I could possibly charge on $4,500 would be $450, not enough in fact to pay for one trip there, nor enough to pay for the cost of getting out the drawings. The expense of running this office alone

(not to mention the one in Boston) is approximately $1,000 a week, and I cannot afford to pay such men as those whose salaries represent the greater part of this sum on other than remunerative work, no mater how deeply I may sympathize with a client or how attractive the opportunity offered.

I tried to make this clear to Mrs. Cutter, gave her some good advice, and asked her to take up the matter with Carleton M. Winslow, my representative in San Diego. Mr. Winslow is a thoroughly equipped architect, in fact I think I can say the best architect on the Pacific Coast; not only this but a gentleman and an honest man as well. Furthermore, deeply interested and thoroughly up on the subject of Spanish Colonial and 'Mission' architecture. I had a little talk with him in San Diego and he would be glad to undertake the work for Mrs. Cutter. If this arrangement goes through, I have no doubt she will be eminently satisfied with the result and every reason to believe that her house as remodeled and despite its slight cost will be one of the very best in Santa Barbara.

It was a great disappointment to me to miss seeing you, for you are one of the few people in your part of the world that I count genuinely as a friend. I saw most of the others

even in the short time that I was there and was surprised and delighted to find that no scandals --- at least none of any moment --- seemed to have reared their heads since I was last there.

Please remember that we are among the first to be notified when you come to New York and believe me

Very faithfully yours.

BGG to C. Matlack Price, 2 pgs., TCS July 29, 1913

BGG to Frederick Law Olmsted, Jr., 1 pg., TCS Aug. 20, 1913

January 2, 1914, Letter, Carleton Monroe Winslow to Board of Park Commissioners . . . Goodhue to procure reredos and other furniture for the [St. Francis] chapel in Mexico.

Gentlemen:- Under date of the 27th of December 1913, I have received a letter from Messrs. Cram, Goodhue & Ferguson, from which I quote as follows:-

"We are pleased to learn that a portion of the money saved on the Fine Arts Building is to be expended in extra decoration. Mr. Goodhue has already started to make arrangements to procure the reredos and other furniture for the Chapel in Mexico. The $3,000 should be expended as follows:

The floors of the two stair halls should be tiled in same manner as the Chapel. A dado in colored glazed tile, about three feet, should be run around the ground floor of the West staircase and the ceiling should be decorated with a rich wooden ceiling. For this we have started already to make sketches. If any money remains, it should be used in placing a wall fountain in the East staircase hall on the axis of the doorway to the main exhibition hall, ground floor."

In this connection, I have requested Messrs. Brown & DeCew Construction Company, Contractors, to submit an estimate for the extra floor tile work called for. I assume that the tile-dado work mentioned will be figured upon here in San Diego.

Quoting again: "Also please let us know whether our acceptance of the bid on lighting fixtures has been confirmed." In the firm's night letter of 18th of December, Mr. Goodhue writes, "As Caldwell's lighting fixtures for both buildings come within allowance, have accepted same. Please have this confirmed."

If your board has not already done so, will you kindly have communicated to either Messrs. Cram, Goodhue & Ferguson or myself the confirmation requested.

Very faithfully yours,

(Signed) Carleton M. Winslow

BGG to Rev. Thomas J. Conaty, Cathedral Rectory, Los Angeles, Cal. Aug. 25, 1913

In the 'Times' the other day I noticed a very interesting little article to the effect that the Marquis (?) Inclan intends asking the King of Spain to aid in the restoration of the old missions in California.

As this subject not only strikes me as important, beside lying very near may own heart, and as so many of the missions lie within your jurisdiction, I am making bold, on the strength of my professional position, and the fact which you doubtless will have forgotten, that I had the honour of meeting you some years ago in Santa Barbara, when you were being entertained by my friend Mr. Gillespie (whose house I built) --- to back up the Spanish gentleman's suggestion.

I was much grieved a couple of years ago on visiting in the Santa Ynez Valley to observe the ruinous condition of the bell turret, and expressed myself pretty strongly to the priest in charge. Since then, I believe, the turret has been rebuilt; but from the photographs I have seen, I could almost wish the work of restoration could have been put in proper hands. By "proper" I mean, of course, and very naturally the hands of a professional and sympathetic connoisseur of such matters.

Santa Barbara, with which I am very familiar is, of course, sound and weatherproof, but certain of the restorations even in that --- the most beautiful of all

missions --- leave much to be desired. San Juan Capistrano and San Diego are frankly ruinous.

At the present time I have in hand the original but small World's Fair at San Diego and have built many buildings in the 'Mission' style or the allied one, known as Spanish Colonial, in Cuba and Panama as well as California; I am not, however, bespeaking that your interest in the matter be turned toward me, but merely to suggest that in case something comes of the movement, and I _____ certainly hope it may, that in the person of my local representative in California, Mr. Carleton M. Winslow, 3759 Eighth Street, you will find precisely the sympathetic expert I think you will agree with me is needed.

With many apologies for venturing to trespass upon your time, and with the assurance, Sir, that I would not have done so had I not felt the matter of extreme importance, not only to the most beautiful portion of the world, but to the Church as well, I am,

Very faithfully yours,

Board of Park Commissioners Minutes, January 9, 1914. Mr. Winslow instructed to notify Mr. Goodhue that the $2,000 appropriation for hardware for the Fine Arts Building included the cost of the bell. .

January 30, 1914, Letter, Bertram Goodhue to J. P. Pendleton, Secretary, Board of Park Commissioners, Panama-California Exposition Papers, San Diego Public Library. Wants to find genuine old bell for Fine Arts Building; Brown & DeCew Construction Co. have contract for tile work, flooring and decoration of Fine Arts Building.

1914 New York City Building, Panama-Pacific International Exposition, San Francisco, California

1914-1918 Company town plan and individual buildings including housing, Tyrone, NM

Box 3 Frederick Law Olmsted, Jr. to Bertram G. Goodhue, TCS

Carleton M. Winslow to Board of Park Commissioners Jan 2, 1914

Under date of the 27th of December 1913, I have received a letter from Messrs. Cram, Goodhue & Ferguson, from which I quote as follows:

> *"We are pleased to learn that a portion of the money saved on the Fine Arts Building is to be expended in extra decoration. Mr. Goodhue has already started to make arrangements to procure the reredos and other furniture for the Chapel in Mexico. The $3,000 should be expended as follows:*
>
> *The floors of the two stair halls should be tiled in same manner as the Chapel. A dado in colored glazed tile about three feet should be run around the ground floor of the West staircase and the ceiling should be decorated with a rich wooden ceiling. For this we have started already to make sketches. If any money remains, it should be used in placing a wall fountain in the East staircase hall on the axis of the doorway to the main exhibition hall, ground floor."*

In this connection I have requested Messrs. Brown & DeCew Construction Company, Contractors, to submit an estimate for the extra floor tile called for I assume that the tile-dado work mentioned will be figured upon here in San Diego.

Quoting again: "Also please let us know whether our acceptance of the big on lighting fixtures has been confirmed." In the firm's night letter of 18th of December, Mr. Goodhue writes: "As Caldwell's lighting fixtures for both buildings comes within allowances, have accepted same. Please have this confirmed."

If your board has not already done so, will you kindly have communicated to Messrs. Cram, Goodhue & Ferguson or myself the confirmation requested?

Very faithfully yours,

Olmsted, Frederick Law, Jr. 1914 Jan 05
Olmsted, Frederick Law, Jr. to Bertram Grosvenor Goodhue. — 1 page; TLS

BGG to __ R. Martin, Hispanic Society, New York City, 1 pg. Jan. 13, 1914

My dear Mr. Martin:

I have no doubt you have got many more letters after your name than I, and I would like to pile them on here, if I only knew them, to get even with you. I certainly never use mine though I do find the clothes that go with them very useful in case of cornerstone laying, etc.

Thank you or rather your subordinate for supply Mr. Stein with the Bourbon Spanish arms which is precisely what we wanted.

There is going to be, by the way, a large picture (by Birch Long) of the San Diego Fair at the League exhibition that I am sure you will be interested in seeing if you manage to get to this Exhibition, few people do however.

I am afraid Mr. Stein may have somewhat misled you in insisting on a quotation from Serra for the dome. This was merely a suggestion and not at all a sine-qua-non. As I have just said in the draughting room, perhaps a quotation from the Bible (in Latin of course) dealing with land flowing with milk and honey, grapes of Eschol, and the like would flatter the Californians that this applied even more to them than any promised land, and might be a better solution of the difficulty than anything else. However, another draughtsman, Mr. Anthony (who unlike Mr. Stein has the advantage or not as you see fit of being an ardent R.C.) is going up to the Intercession tomorrow to classify and measure

Dr. Gates; relics, and I have asked him to go over and bother you for a little while before coming back to the office, which bother I am sure you will forgive if you consider the difficulty I am in.

Your reference to the 'Mexican Memories' has caused cold chills to run down my back. I have a copy of this youthful indiscretion of mine almost completely hidden on one of the upper shelves of my library, but I did not suspect that anybody else in the world remembered its existence any longer. Don't for heaven's sake tell me that a copy of this is in the Hispanic Society's Library, of, if it is, perhaps I had better come up and make a search for Serra's phrase myself, in which case, please don't have your attendants watch me too closely.

With many thanks for the trouble you have been put to, believe me,

Very faithfully yours,

BGG to Henry G. Vaughan, 1 pg., TCS	Jan. 17, 1914
Henry G. Vaughan, 2 pgs., ALS	Jan. 19, 1914
BGG to Frederick Law Olmsted, Jr., 2 pgs., TCS	Jan. 30, 1914
Bertram G. Goodhue to Carleton M. Winslow, 5 pgs., TCS	Feb. 18, 1914
Elmer Gray to George Wharton James, 2 pgs., TCS	Feb. 28, 1914
"The Buildings for the Panama-California Exposition, San Diego, California," *The Architectural Review*, Vol. 3, No. 4, pp. 45-47	Apr 1914

Bertram G. Goodhue, Advisory & Consulting Architect

NOTE: Sketches and drawings were not included with this copy in the "Amero Collection," San Diego Historical Society Research Archives.

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 sea level,

dominating the city and the bay, an ideal site for both park and exposition purposes. The light of 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 entire tract would remain as a park and showplace to benefit permanently the community.

This, of course, 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 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 watercourse of considerable size. Beneath 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 the bridge is spanned by a florid gateway, through which one passes into a small plaza, bounded on the right by the Exhibition building and on 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 corridors, providing those deep shadow-reveals characteristic of much Spanish work, so effective in contrast to the dazzling sun of a southern clime, and almost equally grateful in providing pleasant relief from the heat of the noonday 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 agricultural exhibit 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 at 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 particularly fortunate selection as Mr. Goodhue has long been familiar and sympathetic to 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 Spanish-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 nearby adjacent cities of Mexico --- and developed an even more typical North American expression in the old missions established 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 skyline 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 skyline, 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 photographs of the Tower, from the Southern California Building, cleverly carried out in colored concrete 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 its grounds. The principal buildings have all been inspired by Spanish or Mexican

precedent. The Home Economy structure follows the lines of the Conde d'Heras; the Arts and Crafts Building was adapted from the Sanctuario de Guadalupe at Guadalajara, 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 Queretaro, Mexico; and the tiled dome of the California State Building is similar to the dome of the Cathedral at Oaxaca.

April 3, 1914, Letter, Bertram G. Goodhue, U. S. Grant Hotel, San Diego, Cal., to John Forward, Jr., Union Tile & Trust Company, San Diego, Cal. . . . Panama-California Exposition, Box 3, Folder 1, San Diego Public Library.

My dear Mr. Forward:

You will remember I spoke to you the other day regarding what seems, to me at least, a matter of considerable importance.

The original allowance for the Fine Arts Building was $150,000, this to include, of course, the architect's commissions. This sum was afterwards reduced, and though the haziness involved led me astray, I thought that the building, as finally worked out in its

original form, could be built for very nearly, if not quite, the allowance definitely fixed upon, of $125,000. Coming here last June, I found that, in the opinion of the Director of Works, an opinion based no doubt upon careful calculation, the building could be expected to cost, with the architect's commissions, well over $140,000. At a meeting held immediately before my starting East, Col. Collier proposed that I make a complete new set of working drawings and specifications for a building to cost, including the architect's commissions, $125,000; --- that he personally was in favor of ruling that in case I failed to have such a set of plans and specifications back here within six weeks from the date of the meeting, the project be abandoned and I think no payment to be made me therefore.

After considerable natural hesitation and resentment, I finally acceded to this scheme, --- performed my part of the agreement faithfully and well, so faithfully and well as it transpired that the new set of plans and specifications were let to a general contractor of $91,500, or thereabouts. To this sum has been added $3,000 for what both I and, I believe, the Park Board hold necessary to make the building what it should be as to its interior. There has also been made an allowance, not yet expended, of $5,000 for the interior furnishing of the little Mission chapel, strictly speaking no chargeable against the building. These two items, with the contract price, making a total of --- say --- $100,00 [sic]. In other words, I have saved the Park Board in the actual cost of the building, or rather the Park Board and the Exhibition itself, since my commissions are paid by the latter, $25,000.

But to do this necessitated a very considerable expense on my part, and the time allowed, six weeks, was all too short in which to do the work, so that a large force of men worked overtime.

The cost to me of making this second set of drawings was $3,811.95. My purpose in writing this letter is to ask you and your fellow members of the Park Board if, in your opinion, this amount should not be allowed me, for it is now evident that the estimates prepared on the first set of drawings were quite incorrect, and that the original building could have been built, including the architect's commissions, for the $125,000 originally allowed, and that the responsibility involved cannot by any manner of reason be laid at my door.

Trusting, sir, that you and the other members of the Park Board, and those in authority of the Exhibition Executive Board, will see the matter in the same light as I --- indeed believing that it cannot be viewed in no other light, I remain

Very faithfully yours,

(Signed) Bertram G. Goodhue.

April 4, 1914, Letter, Bertram Goodhue to John Forward, Jr., The California Limited: Santa Fe, En Route.
. . . handwritten

My dear Mr. Forward

In my letter to you of yesterday – written directly on the typewriter from hasty dictation – I made a misstatement which I wish to correct.

The figure that terminates the first paragraph on the second page includes my assumed commission of approximately $7000.00, which, of course, it should not.

Will you be good enough, therefore, to cross out the $25,000.00 and put, in its place, $18,000.00.

Regretting the error, which arose from the fact that I was dictating hastily before leaving for my train --- and the necessity of imposing upon you the task of puzzling our my own handwriting --- always illegible enough but doubly so on a moving train, I remain,

Very faithfully yours,

(Signed) Bertram G. Goodhue

(2 West 47 St.,

April 6, 1914, Letter, John F. Forward, Jr., San Diego, Calif., to Bertram G. Goodhue, New York City.

Dear Mr. Goodhue:-

I acknowledge receipt of yours of April 3rd and April 4th, 1914, relating to the Architect's fee on the Fine Arts Building in Balboa Park. I believe all of the matters you mention were conducted by the Board of Directors of the Panama-California Exposition and not by the Park Board, hence I do not feel that I am well enough acquainted with the situation at this time to commit myself. I will take the matter up within the next few days with Mr. F. J. Belcher, Chairman of the Executive Board of out Exposition, in order that I may get their side of the story. I do not see how anything can be done in the matter at this time. It seems to me it should go over to the end of the year and then be taken up along with the other questions pertaining to extra allowances. As stated, I will consult with Mr. Belcher and advise you further during the week.

Yours very truly,

President,
BOARD OF PARK COMMISSIONERS.

April 16, 1914, Letter, Bertram Goodhue, New York, to John F. Forward, San Diego.

Dear Mr. Forward:

Of course the whole question of an architect's compensation for abandoned plans and specifications is unusual and one demanding special consideration.

In the case of the Fine Arts Building, however, it is not distinctly proved that had the abandoned plans been figured upon by contractors, the cost of the building would have proved sufficiently below the allotted cost for the building to have been begun forthwith, thus saving at least two months time, perhaps more, as well as, naturally, providing San Diego with a larger and better building than the one now being erected from the second set of plans.

The original motion to abandon the first set and to direct me to prepare a second set in a given space of time came from Col. Collier. If he is now in San Diego, I trust you will bring this letter to his attention, for I am quite sure I can count upon his support.

You are quite right in supposing that this motion of Col. Collier's was made at a meeting of the Exposition Directors, though, as I remember it, members of both the Park Board and the State Commission were present.

You will forgive me for differing with you in thinking that something can be done at this time, for the fact remains that between the sum authorized and the sum now being expended, there is a difference of about $18,000, so that to pay me the $3811.95 I ask for entails no hardship to anybody in San Diego, while the withholding of this sum from me

seems at least from my point of view to be a serious injustice, as well as hardship, to your architect.

There is at present owing me on various accounts in connection with my work on the Fair about $15,000 and I am beginning very distinctly to feel pinched in consequence.

Trusting that Mr. Belcher and Col. Collier will confirm my view, and that you will see it in the same light, I remain,

Very faithfully yours,

(Signed) Bertram G. Goodhue.

Carleton M. Winslow to Board of Park Commissioners, Panama-California Exposition Papers, San Diego Public Library April 27, 1914

Goodhue has picked up two altar candlesticks and a cross at an auction which he is having re-gilt and re-antiqued for chapel; has ordered old Spanish bell from S. E. Benoliel & Co. in Gibraltar for turret at cost of $75.00. Light reflectors for Fine Arts Building, cost $234.00. Aviary Building.

Claim of Piccirilli Brothers to Board of Park Commissioners, San Diego May 13, 1914

Claim of Piccirilli Brothers (Ferruccio, Attilio, Furio, Thomas, Horace & Getulio) for principal and interest and price of materials used in erection and construction of Fine Arts Building.

Claimants employed by Tracy Brick & Art Stone Company, Incorporated of San Diego.

Amount claimed $3,250 became due March 11, 1914 for all models on east and west gates and two interior balconies for the Fine Arts Building.

Materials furnished and delivered between February 18 and March 11, 1914.

Work prosecuted under the jurisdiction and supervision of Commission for Fine Arts Building under a contract awarded by said Park Board to Brown & DeCew Construction Company.

That the materials furnished and supplied as aforesaid by these claimants were part of the materials required to be furnished by a contract entered into between Brown & DeCew and said Tracy Brick & Art Stone Company, and that said materials were

part of the materials required to be furnished by the contract awarded the Park Board for the Fine Arts Building to Wurster Construction Company.

Sworn to by Getulio Piccirilli, 13th day May, 1914.

BGG to Myron Hunt, 1 pg., TCS May 27, 1914

May 27, 1914, Letter, Carleton M. Winslow to Board of Park Commissioners.

Gentlemen:

Under date of May 20th I have received a letter from Mr. Goodhue in which he says as follows:

"On December 20th of last year we received a telegram from you as follows:

'Answering your night letter of the 18th, we have obtained approval of Park and Board for you application for $5,000 for chapel and $3,000 for stairway decorations. Confirmation in writing will follow.'

No such confirmation has ever been received so won't you please have an official confirmation signed and sent to me.

I ask this because I have already begun buying certain items and have lines out for many more. The other day I succeeded in picking up at auction there two altar candlesticks and a cross, absolutely genuine antiques, and very beautiful in the Spanish sort of fashion. These I am having re-gilt and re-antiqued, and they will be sent out either when finished or when wanted.

I have also ordered from Benoliel in Gibraltar an old Spanish bell big enough for the turret at a cost of $75.00, not including freight, which will add, of course, quite a little bit more, but which is certainly better than the cracked mission bell I saw at Albuquerque, for which they wanted something like $600.

Your letter to me, dated 14th March, 1914 is practically a confirmation of this appropriation of $8,000, but may I request you to confirm the telegram of 20th December, 1913, either to Mr. Goodhue or myself?

Yours very truly,

(Signed) Carleton M. Winslow.

Park Commissioners Minutes, May 29, 1914. C. L. Hyde awarded contract for excavating and F. O. Engstrum Co. contract for general construction of Stadium. . . . Secretary instructed to send Mr. Winslow a confirmation of action of the Board, December 19, 1913, whereby an additional $8,000 was appropriated for the Fine Arts Building.

BGG to Charles Harris Whitaker, 1 pg., TCS Jun. 24, 1914

BGG to C. Matlack Price, 1 pg., TCS June 30, 1914

July 18, 1914, Letter, Carleton M. Winslow, San Diego, Calif., to Bertram G. Goodhue, New York City, 1 pg..

Dear Mr. Goodhue:

Concerning your fee for work upon the Fine Arts building, Panama-California Exposition, I brought up the subject as yesterday's regular meeting of the Park Board who put the matter in the hands of the Secretary, Mr. Pendleton, with directions for him to confer with me today, and report the matter back to the Board. We find conditions as follows:-

On November 10th of last year the Board paid over to the Exposition $3,000.00, which presumably was paid over to you on the 12th of the same month, under claim #11,940.

Presumably this has not been paid as you sent in a bill on March 20th, 1914, to the Exposition for $4,109.85 --- 4-1/2 percent on the contract price, $91,330.00 on account.

Messrs. Brown and DeCew Construction Company at this time are being paid their bill in full. Including their extras, it amounts to $97,184.33. This includes $4,745.10 for work under the special appropriation to you of $8,000.00 for Chapel fittings, etc., leaving a balance yet to be spent of $3,254.90. Upon this basis the final cost of the building will be $100,439.23, and your fee at the rate of 6 percent amounts to $6,026.35 (Six Thousand Twenty Six Dollars and Thirty Five Cents.)

I would recommend that you make out this bill to the Exposition, mentioning the item of $3,000.00, and that you send a copy of the bill and communication to the Park Board.

Very faithfully yours,

(Signed) Carleton M. Winslow.

Park Commissioners Minutes, July 24, 1914. Board given an additional $7,500 by Exposition to spend on park improvement; plaza and slopes on 6th Street to be improved

with funds. . . . Secretary reported that, according to bills already paid, the architect's fee due Mr. Goodhue was $6,026.35.

Park Commissioners Minutes, July 31, 1914. Secretary instructed to draw a voucher for $3,026.53 (?) in favor of Panama-California Exposition as balance in full to Bertram G. Goodhue for architectural fees on the Fine Arts Building.

BGG to Frederick Law Olmsted, Jr,, 1 pg., TCS Sept. 23, 1914

San Diego Examiner, October 9, 1914. In the construction of the California Building, C. M. Winslow said that all the ideas of architect Goodhue were carried out to the letter and P. Tritch represented the state commission in seeing that all structural parts of the building were properly assembled.

Watson, Mark S., "Permanent Buildings of Rare Architectural Beauty Will Mark Coming of Exposition at San Diego," *The Architect and Engineer of California Pacific Coast States,* Vol. 39, No. 1 Nov 1914

PHOTOGRAPHS: Fray Junipero Serra; Outer and inner elevation of entrance gateway connecting permanent California State and Fine Arts Buildings, Panama-California Exposition, San Diego . . . Cram, Goodhue & Ferguson Architects; Bertram Grosvenor Goodhue, Advisory and Consulting Architect to the Exposition.

Probably no single feature of California outside the majestic natural wonders of the state, has attracted more interest than the old Spanish missions which stretch all the way from San Diego de Alcala to San Francisco de Solano. Probably no other spirit of architecture is so completely in harmony with the California landscape. Certainly none is associated more definitely with the rare old Spanish traditions which still live in California's life of the present day, and yet there has been a singular neglect of the

Spanish-Colonial type of building in the construction of new buildings along the coast. This circumstance was fully realized by the management of the San Diego Exposition five years ago when plans were being made for the buildings which should stand on top of the lofty mesa which looks down over the sea and looks over the canyons to the mountains. The Exposition might have gone ahead and erected buildings of Greek or Roman type, or other conventional types which have appeared at all world's fairs of the past. Beyond a doubt the result would have been beautiful, for all buildings are beautiful when they are set

in the gorgeous landscape which is possible in California as a whole, and in Southern California in particular. Beautiful the result would have been, but nothing would have

been created. Consequently the Exposition adapted a different plan and is creative in that it has brought about a genuine renaissance of a very great appeal to the romantic tendencies which linger in the most prosaic.

The impression of the architects who have seen the Exposition in the city at the far Southwest, is that there has been revived an art which should have been revived decades ago, but which, now, re-created is destined to take on new life and strength and to last for many years to come.

The visitor comes up to the edge of Balboa Park from the wharves or the railway station, passing en route buildings typical of a busy twentieth century city; the rattle of street cars and the hum of modern industry fills the way. He bursts through a grove of palms and finds himself at the end of the quarter mile Puente de Cabrillo, whose seven arches rise from the depths of a pool 135 feet below in the canyon. He crosses this impressive viaduct and comes to the great stone gateway: not spick and span as though it had been built especially for this occasion, but softened by the sandblast and chipped here and there to bring about the appearance of antiquity; it is just such a gate as might have stood at the portal of a city of old Spain of two or three or four centuries ago. He passes through the gateway and immediately the hum and bustle of the twentieth century tidewater city die away. At one side is an impressive cathedral copies in many essential details from the magnificent cathedral at Oaxaca, Mexico. At the other side is a plain old mission of the California type, and right away is noticed one of the extraordinary features of this Spanish-Colonial architecture for the ornate cathedral faces squarely into the somber old mission and yet there is no clashing or discord. This probably is true of any other school of architecture. Down El Prado the visitor walks between rows of black acacia set in verdant lawns; one each side beyond the lawns is a thick hedge of poinsettia, its crimson flashing brilliantly against the green of the coprosma and the other shrubs. Just beyond the hedge rise the long Spanish arches, which line the arcade stretching from La Puerta del Oesta clear along the Prado. Here is another old mission of the California type, and over across the canyon a mission of the older New Mexico type, quite as much Indian as Spanish. Down this way is a building of the pure municipal type seen today in all

Spanish-American cities. Here is a rustic residence, and there an urban palace. A great building with colored cornice introduces its interesting Moorish feature. Another building at the end of the Isthmus --- the name given to San Diego's amusement street like the Pike and Midway of previous years --- introduces the Moorish arabesque and minaret and other features which have been adopted in some measure in Spanish-America itself. Everything is Spanish-Colonial and yet there is variety sufficient to lend fresh charm to the view. There are openings in the long arcades which lead into quiet patios whose calm is broken only by the plashing of a fountain of Pan. There are rose-covered gateways leading into pergolas which dot the broad lawns adjoining the buildings and stretching back to the brink

of the canyons. There are curious exedras in the botanical gardens; there are stone balconies looking over the gulches which have been planted with a mighty variety of semi-tropical plants. These canyons furnish a most important feature of the general landscape. One reason for the extraordinary results which San Diego has brought about with a limited amount of money, is that Balboa Park as it was when the Exposition started, supplied a site which is quite incomparable in Exposition work. The great mesa occupying the center of the 1400 acre park is cut by deep ravines whose contour furnishes admirable opportunity for the development of the most appealing treatments. The canyons, to be sure, like the mesa, a matter of four years ago were of hard-baked adobe in which there grew nothing except cactus and sage and chaparral. By the liberal use of dynamite, by plowing and harrowing and incessant watering, these canyons have been made to bloom into a succession of great gardens which probably have no peer anywhere in the country.

The height of the bridge has been accentuated by the use of Italian and Monterey cypress. Beyond the zone where these trees are used, is a wealth of eucalyptus and acacia. Some of the trees are the varieties which bear the brilliant crimson and golden blooms. The end of one canyon has been devoted entirely to a variety of palms; also there are palms used extensively elsewhere in the canyon treatment. The brilliant canna and the soft grays of the acacia Baileyana and some of the rarer grasses have been used to add further color.

Not only was San Diego endowed at the outset with this admirable site for the exposition which could not have been bought for millions, but also it was endowed with the quite invaluable gift of climate, a climate which is the same the year around; it knows no frost nor torrid heat, and it shows the most amazing riot of hundreds of varieties of trees and shrubs and clambering vines and small blooming plants. Over all the arcades sweeps this display of vines, with the purple bougainvillea used extensively in the plaza, and the brick red bougainvillea used dominantly along El Prado; with roses used in this patio, clematis in that, and jasmine and honeysuckle elsewhere. The effect of this floral display is of great importance. Probably no other single feature at the Exposition is of more importance. It must be remembered that the majority of visitors to San Diego in 1915 will be Northerners and Easterners who have no conception of the glories of Southern California's climate and the amazing heights of beauty to which the California flora mount.

There is another point which impresses mightily the architect and engineer who likes to see full value received. There has been little at previous world's fairs more genuinely depressing than the sight the day after the fair closed when the tearing down of the buildings began. The structures at San Diego have been built to stay --- that is, those structures which are entitled to permanency. The smallest buildings along the Isthmus being erected purely for amusement, will be torn down immediately, but all other buildings will stand for many years to come. The great West quadrangle, for example, dominated by the California State Building, is built entirely of steel and concrete and will be used in years to come to house the museum exhibits which have been donated to the Exposition

with the definite understanding that they would remain as long as the building itself stands. The wealth of rare flowers in the Botanical Building is assembled for permanent use as that building, too, is of steel and concrete. The administration building, the fires station, the hospital and other service buildings are for permanent park use. The great music pavilion which stands at the lower end of the Plaza de Panama is of this same steel and concrete construction and becomes the property of the city immediately after the Exposition Company is terminated. All of the other buildings are of staff and plaster, but these perishable materials are placed on a firm backing of metal lath. Furthermore, the entire absence of frost and sudden changes of temperature and gales and drenching rains from this particular section of the San Diego valley makes certain a much greater degree or permanency than would be possible anywhere else. The life of these buildings is figured at from twenty to thirty years with proper treatment of the staff each year. The great Puente de Cabrillo, which cost approximately $250,000, is also, of course, of permanent construction and is of genuine interest from a purely engineering standpoint as the first example of reinforced concrete construction of the cantilever unit type on a scale approximating anything of this sort. It has attracted considerable interest from railway engineers, who find it a solution to the difficult problem of bridging streams which are seasonably turbulent. It is recognized that his construction makes it possible for an extra heavy downpour of water to carry away a single pier and leave the other piers intact. This means that temporary tracks can be laid across the gap, and then service can be continued while the reconstruction of the missing unit is in progress.

With the exception of the West quadrangle, which was the work of the architectural firm of Cram, Goodhue & Ferguson of New York and Boston, the designing of the Exposition Beautiful was the work of Frank P. Allen, Jr., who figured importantly in the Seattle Exposition. The supplementary features which have been introduced by the Exposition management to carry out the Spanish ideas are in a rare spirit of harmony. For example, not only are the buildings purely Spanish, but the guards and attendants at the Exposition throughout 1915 are attired as conquistadores and caballeros; the bandsmen are dressed in Spanish uniform; the dancing girls who will appear in the Plaza de Panama and at different points along El Prado, are Spanish dancing girls in the bright costumes of old Spain, presenting the dances of the Spanish capital of two centuries ago. Some of the fiestas which will rank as special events, are the fiestas of the Spanish-American countries.

Thus in the field of special events are the religious ceremonies of the Aztecs and Toltecs, and the other ancient red races. These displays then figure as more than special events because they are inseparably associated with the architecture itself. Very little is left to the imagination of the visitor save the feat of transporting himself backward three or four centuries and realizing that this magic city on the mesa is the city which was dreamed of by Cabrillo four centuries ago, and by the succession of conquistadors who followed after.

It is an Exposition Beautiful in appearance and in spirit alike.

The Philistine: A Periodical of Protest Nov. 1914

A Little Journey to San Diego

The San Diego Exposition is not a world's fair. It is more than that. It is a story told in wood, marble, granite, concrete, embellished with the witchery of flowers and fruits, festooned with rare skill, all woven with the warp and woof of genius into an exquisite fabric. And the title of the story should be *The Conquering of the Desert*.

In this story there are five complete chapters.

First, the Tale of the Aztecs, Incas and Mayas --- the people whom we have every reason to believe founded our first civilization. Their story is told in rocks, relics, inscriptions, skeletons, implements, and in song, legend, folklore and tradition.

Second, we get the actual living Indians, as here revealed in houses, homes, gardens, kivas, and the manifold duties of these Children of the Desert played out in unconscious manner right before our eyes.

Third, we have the Spanish Missions. A prosperous, happy period prevails: the Missions grow great, powerful and then fade from out vision, leaving only broken ruins --- pathetic fragments.

To collect, from out the past, pieces of this phenomenon of fate and give us again the Mission with its sacred bells, its orderly industry, its wise economy, its art, and all its pulsing activities in myriad forms, this is a part of this unique Exposition.

The fourth chapter is the modern one --- the picture of what is being done here and now by applying love, labor and water to land, so that the desert indeed is being made to blossom like the rose.

The fifth chapter is the ideal city of the future, when beauty and business blend, and science and labor join hands. And the net result is the San Diego Exposition, probably the most beautiful Exposition ever constructed by human hands.

The great civilizations, dead and turned to dust --- Egypt, Assyria, Greece and Rome --- were on the Twenty-eighth parallel. Time turned a furrow that buried them.

For a thousand years the world slept; then came the new civilization --- the civilization of Europe, of Great Britain, of America --- the civilization of the Forty-second parallel.

Fate decreed that the first permanent settlement in America should be on the Atlantic, and where so far as we know civilized man had never before found a footing. But in the Southwest there existed, five thousand, ten thousand, twenty thousand years before a civilization great, proud and powerful.

This is proved by the skulls that are found --- skulls that reveal fully as much brain power as the civilized man of today possesses.

Then there are implements, tools, ornaments, that bespeak sentiment, romance, ingenuity, skill, animation, high endeavor.

Long before the days when Egypt ruled the world, America had a civilization great as that over which Rameses held proud sway, and which Moses beheld, fifteen hundred years before Christ, crumbling into ruins.

At San Diego is shown the evolution of man. It is pictured how he once existed, as he now exists, and a tangible example is shown of what he will yet be.

It is a strange thing that the “Dry Country” should have so long been regarded as barren and forbidding.

The fallacy arose from man’s inability to cope with Nature. He did not know how to apply love and labor to land, adding by engineering genius the necessary amount of moisture and letting God’s sunshine do the rest.

San Diego is not in competition with San Francisco. It has a peculiar mission of its own. This mission is to discover the past, and reveal the present of the American Southwest to the peoples of the world.

The exhibition grounds are framed in a park of one thousand four hundred acres, belonging to the city. That is to say, here are six hundred acres set down right in the middle of a fourteen-hundred acre park.

The approaches to the exposition grounds are thru this park. Thus the park is a frame of wreath, of vines, flowers and trees --- strange and curious, such as the beholder can see nowhere else in such profusion in the whole round world.

Around the Exposition Grounds there are no shops, stores, factories, hotels, residences. You just behold this wondrous world of foliage and flowers filling the valleys, crowning the hills, with the interspersed spaces carpeted with greenery.

The setting is ingenious, highly artistic, in rare good taste, and is an object-lesson unforgettable. You behold this wealth of beauty before you enter the Exposition Grounds, and thus is your mood prepared for further miracles.

You pass into the Exposition thru a courtyard where on one side is a church, a replica of some classic of Colonial Spain at her best, historically accurate, rarely beautiful, and your adjectives already being exhausted you repeat to yourself extracts from the *Essay on Silence*.

On the other side of the court way are the long cloistered walls of a monastery. Monks clad in cowl and horsehair robe, with rope girdle, or amice-tired and stoled with the sacred tippet, pass to and fro on errand bent, or solemnly conduct the visitor.

Passing thru the portals, past the church and the monastery, you find yourself in a city gay with color, bright with beauty. Dancing girls now and then appear, clad in the gay garb of ancient Spain, illustrating their native steps with dignity and grace. Music is heard --- the soft tinkle of guitar, or perhaps a concert is being given in an open space.

This ideal city is paved, not with good intentions, but with tile, brick, and concrete. There is no dust. Along each street is a cloistered walk, so visitors who wish to avoid the warm rays of the gorgeous sun may do so. Then along all these miles of cool cloisters are seats where the pilgrim may rest --- seats and yet again seats that beckon and invite.

Then there are shady nooks that lure, where tables are prepared so one may write to the folks at home, or where we may rest and muse, and pack the silence with thoughts that are beyond speech.

No warning signs appear. The negative is never used. This whole exhibition is an affirmation. Children and grown-ups who wish to walk over the soft yielding turf may do so to their heart's content. That people will not destroy their own property is assumed.

This place is yours to enjoy, to use, to inspire, to animate, to instruct. The fruits, flowers, shrubbery here are safe --- it is a world of ladies and gentlemen, each one realizing that he is not only beholding a show, but that he is part of it. This is a world of friends. He who giveth most receiveth most.

Guides garbed in gay costumes of Spain or Mexico, or clad in the subdued dress of monasteries or nunneries, pass by. If you wish their services, they are yours for the asking. Every guest is a distinguished guest. Courtesy, kindness, good-cheer, everywhere prevail. These costumed guides meet every train and steamboat, night and day, during the entire year of the Exposition.

Downtown at the depots are Bureaus of Information that supply without charge, names and addresses of rooming houses and hotels, with accurate specific rates as to rooms and accommodations. All of the principal hotels have now filed with the Exposition managers a list of their rooms with rates. Moreover, they have each given bonds that no charge for accommodations will be made beyond the rates recorded.

Meals on the Exposition Grounds will be thirty-five cents --- and do not forget that this is the land of plenty, not merely a land of promise, and here to pass back for a re- helping is considered complimentary.

Let no one miss San Diego for fear of high prices. It is a part of the great Exposition to prove to the visitor that one can live luxuriously here at moderate cost. The Exposition itself has a Tent City, where rooms are just a dollar a day, with hot and cold water in every tent, and every delightful convenience at hand.

Rest rooms and comfort stations are numerous. The pay lavatory has no place here. Sanitation and scientific hygiene express themselves on every hand. Matrons in uniform look after the wants of women and children. Drinking fountains are everywhere.

The tipping habit is tabu. The new time is at hand, and to bestow a kindness and extend a courtesy is the constant endeavor. That smile on the fine face of the Director General is contagious. Thus do we get an Exposition with a soul, a gathering of the clans for diversion, instruction and sweet communion.

The whole place is an art gallery, a school, a playground, a campus, a college, a panorama of the days agone and a prophecy of the things yet to be.

Here at San Diego live two ex-Secretaries of the Treasury: one was in Cleveland's cabinet, and the other served under McKinley.

I knew these men twenty-five years ago, and time has touched them with only a velvet finger. I asked them the secret. "Sunshine" they replied, "just sunshine and the ocean breeze." They are representative types of a good many of the citizens of this remarkable little city. San Diego has doubled its population in five years' time. The last buildings built are the best. This reveals faith in the permanence of the city.

The opening of the Panama Canal gives an outlet for the products of the great Southwest. San Diego, by way of the Isthmus of Panama, is only three weeks from New York by slow-freight steamer, and four weeks from London.

In Colorado, Nevada, Utah, New Mexico, Arizona and California, only about one-sixth of the irrigated land is under plow. Forty acres of irrigated land are equal to one hundred sixty acres, say, in the Mississippi Valley. I saw many farms say of ten acres in California, on which a family of half a dozen were making a good living.

In Nineteen Hundred Fifteen all roads lead to California. Round-trip tickets will be sold from the East to San Francisco, South to Los Angeles. Every ticket sold will carry a San Diego coupon.

Among other exhibits at San Diego I saw a miniature farm of five acres planted to oranges, lemons, almonds, figs, pepper trees, eucalyptus, and a variety of vegetables, fruits and flowers that his country has to offer. It is not an imitation farm --- just the genuine thing.

You are told how long it has taken to produce these trees, the cost of maintenance, the original cost of the land, the expenditure for labor. The man and his wife who operate his little farm live on the premises, and it is their business to explain to interested visitors every detail of building and maintaining such a successful little ranch. What one man can do, thousands or millions of others can do.

Just to show the wealth of flowers, San Diego has flower girls giving away bouquets and blossoms galore to every visitor that passes by --- and these flowers are raised right here on the grounds before your eyes, clipped while the dew is on them.

The credit for the original San Diego idea must go to G. Aubrey Davidson. He is the Papa of the Preserve. His prophetic vision saw it first. The task then was to find the men who could materialize it. And while credit for the original idea must go to Mr. Davidson, it was Colonel D. C. Collier --- Charlie Collier --- who took up the idea and gave it concrete form. Collier is the typical Californian. He is big in body and big in brain, and he has a heart that matches both.

Collier secured the site, planned the buildings, laid out the grounds --- and incidentally spent a hundred thousand dollars of his own money in furthering the project.

Pressure of private business then compelled him to allow others to get under the burden. But all California honors Colonel Collier, the great original Conquistador.

The Director-General of the San Diego Exposition is H. O. Davis, born in Ohio, not of his own volition, evolved in Chicago into a manufacturer and an executive, transplanted by kind fate to California, becoming a Native Son by adoption. Transplanted products rule the world, said Leonardo.

Davis is just thirty-six, with a few becoming grey hairs, and lines of experience in his face. While he has a hirsute color scheme known as auburn, or red, as you please, the man is not red-headed. Davis is a judge of men, a lover of art, an organizer, humanitarian, a gazebo in ways and means, a post-graduate of the University of Hark Knocks. He has gone up against the game of life in many a hard scrimmage; he always likes the line hard, and more than that he always comes out triumphant.

Davis never says, "It can't be done," or "Whoever heard of doing such a thing as that?" Davis knows what he wants to do, and he does it. He is not handicapped either by plaster of Paris precedent or a board of directors, solemn as brass monkeys, who sit on the lid, stroke their whiskers, and mutter in monotone, "Oh, things are not what they used to be and the best of life is gone." There is a board of directors, but it is big enough to get the best out of a strong man, as Lincoln got the best out of Grant, by delegating him to supreme authority.

Every superior achievement is the result of one-man power. In agriculture, divided authority gave us a conglomerate --- Queen Elizabeth from and Mary Ann back --- likes, say, the modern city where every form and kind of building vagary is represented.

San Diego is keyed. In it there is a motif and a recurring theme. Also, there is forever and always the dominant sixth. It is a symphony in architectural efficiency and beauty.

In all former Expositions, while there was a supervising architect, each particular building was worked out by some one man according to his own sweet will --- this quite independent of the general scheme.

Architecture has been called "a frozen music." And much of the exposition architecture of the past looked as if it were chilled with fright. Also, in all of the

expositions that have been given for the last fifty years in America and Europe, there was an apostolic succession. Orthodoxy prevailed and each World's Fair was patterned after the one preceding, modified, sometimes sandpapered, but imitation always and ever.

In San Diego one architect drew the plans and this one man stood by and has personally superintended the completion of every building. This man had a definite idea as to what he was working out. With his inward vision, he saw the completed result, and today this whole Utopian conception looms large, beautiful, poised, self-sufficient, asking not even for your commendation. In it there is no apology. The work holds together. It has a oneness and a unity never before realized.

The Director of Works of the San Diego Exposition is Frank P. Allen, born in Michigan, and evolved in Chicago under the kindly tutelage of Burnham, Wright, and others of supreme genius; then transplanted to the kindly climate of California. Here his genius has bloomed and blossomed. But Allen is an artist, and is perforce filled with a noble discontent. After every achievement he hears the voice crying, "Arise and get thee hence, for this is not they rest."

An ideal accomplishment ceases to be one. Nevertheless, the San Diego Exposition is, to me, the Celestial City of Fine Minds --- the ideal made manifest, and materialized by the marriage of hand and brain. And the world will come here and pay its tribute of admiration to the skill and talent and genius of Frank. G. [sic] Allen, and the man will live in history as one who has planted a great white milestone of the path of progress.

Then there is another man who has builded himself a monument, and set a standard in well-doing that is bound to make his name deathless. That man is Jesse L. Nusbaum, born in Michigan, educated in Denver, graduated into the Desert, and given his Ph.D., his A.M. and his Phi Beta Kappa key from the Hopis and Zunis in joint council assembled. Nusbaum is an ethnologist, a naturalist, a man of mountain and plain, and a builder.

With the aid of the Indians, backed up by the Santa Fe Railroad Company and the kindly encouragement of Davis, he has reproduced here two cities of the Desert. One of these Indian habitations will house a hundred people. Tier on tier scrapes the sky, built of stone, wood, adobe, thatched after the manner of Indians of olden time. You reach it by ladders. The place is wild, weird, strange, and represents the rudimentary survival of a civilization fast becoming but a memory of things that were.

The business of this Exposition is to seize this relic of times gone by, to restore it, and give it to the people of the United States as a heritage in history, forever. Here we see the Indians, old and young; the babies; the youths; the strong, slim, sinewy men who run eighty miles before breakfast; the skilful, competent motherly women, suffragettes in well-doing, who have had the ballot for a thousand years all without argument or civilized militancy. We see how they weave their blankets, prepare there food, make their artistic ornaments, eat, sleep, work; and we see how they worship the Great Spirit, the Great Intelligence, in which we are bathed --- that is to use the pregnant phrase of Emerson.

We hear their music, listen to their songs, behold their graceful dances, and witness their religious ceremonials in the strange underground kivas --- those frat houses of mystery, devised a thousand centuries ago.

Some people can do things well, others can do them very well, a few do them superbly well, and now and again a man arises who does his work is such a masterly manner, that he eliminates competition, and sets himself apart as an adept and an authority. Such a man is Jesse L. Nusbaum, brother and lover of the red people, builder supremus, artist maximus, gentleman magnus, friend of humanity.

Frank J. Belcher, the watchdog of the treasury, is an individual dynamo. Belcher is a man of insight and a man of decision. He is a big factor in making this a Human Exposition. He stands for the children, the old folks, the plain people. And when it comes to the sinews of war, he is the final word. In California the word Belcher symbols sanity, safety and commonsense. Poets are plentiful, the genius abounds, but the man of commonsense is rare.

Accurate and authentic information about land values, shipping facilities, and general home conditions are on file and quickly accessible to every interested visitor. Colorado, Nevada, Arizona, New Mexico and California show county maps here with every plot of tillable land plainly marked, and with full descriptions of each particular tract. Thus a possible home seeker is told all about the where, when, how and how much, and on his way back home he can stop off and see for himself that the conditions are accurately described.

In all my knowledge of expositions and fairs I do not recall one where human service --- personal human service lifted to the plane of art --- a benefit to individual humanity right now, today, this minute, was the keynote. This is the one peculiar unique fact about San Diego --- it is a Human Exposition. Guides, guards, exhibitors, entertainers, are drilled and instructed to the fine art of kindness, courtesy and human service.

Three hundred years before Christ, Aristotle of Macedon, teacher of Alexander the Great, and in many ways the most efficient man that has ever lived, said this:

> "The land that will produce luscious fruits, beautiful flowers, useful cereals, will also produce a greater crop: that is, it will produce superior men and women, because man is a partner of all he sees and hears and grows thru what he does, and the victories over unkind Nature are his."

And, to me, the final results of the San Diego and San Francisco Expositions will be an improved race of men and women. Here in California, East and West, North and South, meet. Here the Occident joins hands with the Orient. Here the words of Isaiah the Prophet, uttered in Assyria eight hundred years before Christ, are fast becoming a fact:

> "The wilderness and the dry land shall be glad; and the desert shall rejoice, and blossom as the rose. In the wilderness shall waters break out, and streams in the desert. And the glowing sand shall become a pool, and the thirsty ground springs of water. No lion shall be there, nor shall any ravenous beast go up thereon, and sorrow and sighing shall flee away."
>
> Signed: Elbert Hubbard

"The Panama-California Exposition," *Construction Details*, Vol. 6, pp. 142-154
Nov. 1914

Bertram G. Goodhue, Advisory & Consulting Architect

NOTE: Illustrations were not reproduced at the time a copy of this article was placed in the "Amero Collection," San Diego Historical Society Research Archives.

The San Diego Exposition, or as it is more properly known, the Panama-California Exposition, is an epitome of the Southwest, linking the traditions of the past with aspirations for the future. It is an attempt to embody the romance of the 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.

At its conception the control of the entire architectural scheme was placed in the hands of Mr. Bertram G. Goodhue, of New York, whose work is so well known both individually and in his connection with the firm of Cram, Goodhue & Ferguson. No one is, perhaps, more familiar or more sympathetic with the fine old type of Spanish-Mexican architecture, which is the inspiration and the spirit of this exposition. Carleton Monroe Winslow, from the New York office, is supervising architect, in superintendence of the construction, and, in conjunction with Mr. Goodhue, has designed the temporary buildings.

Balboa Park, close to the business section of San Diego, is an ideal location for such an exposition. It is four hundred acres in extent, and three hundred feet above sea level, dominating the city and the bay. "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."

The small block plan reproduced shows the general scheme of the exposition and suggests something of the contours of the site and the effectiveness of the long vista from the entrance gateway at the west to the heroic statue of Balboa, which crowns the focal point of the avenue at the eastern entrance of the grounds.

The entire west group are permanent buildings of steel and reinforced concrete construction, built as a permanent museum of ancient American tribal life. The California State building, the most important building of the group, is built on the lines of an old

Spanish cathedral with a tiled dome modeled on that of the cathedral at Oaxaca. It will remain a state institution, housing permanent exhibits relative to the interests of the state, both industrial and historical.

The principal approach to the exposition is from the waterfront at the west across the picturesque seven-arch bridge, a quarter of a mile in length over the Canyon Cabrillo. The natural course of the waterway, one hundred and thirty-five feet below, has been widened into a small lagoon, which reflects the arches, and the towers and dome of the California permanent group. A little distance from the bridge begins the jungle of palm, eucalyptus and acacia trees, a typical color scheme of green with occasional flashes of crimson and gold.

The entrance end of the bridge is spanned by a memorial arch, through which the visitor passes into a small plaza. At one side of the plaza, rising from a succession of broad stone steps, stands a typical old Spanish cathedral, with a wonderfully intricate frontispiece, with a great tiled dome of curious design, and a lofty tower, the California State building. Across the little plaza, connected on both sides by a tiled cloister, is the Fine Arts building, a quiet mission of the California type with plain Spanish arches, and within it little chapel and shrine, such as are found in the old missions along El Camino Real.

As it is the first portion to be seen from the long approach on Laurel avenue, this group is most important in striking the architectural keynote of the exposition. The arcaded cloisters of the Plaza give those deep shadowed reveals, characteristic of much Spanish work and so effective in the dazzling sunlight of a southern clime. From the Plaza you pass into the Prado, lined with trees and flowers. On either side long cloisters extend through the full length of the Prado to the east entrance.

"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 Conde d'Heras; the Arts and Crafts building was adapted from the Sanctuario de Guadalupe at Guadalajara, 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 Queretaro, Mexico." This type of architecture has a peculiar appropriateness to exposition design, permitting, as it does, large plain surfaces of smooth unadorned plaster , broken by irregularly disposed and often elaborately decorated door, window and balcony openings. Its skyline is diversified, and the most brilliant color decoration in tiled surfaces has Spanish, Moorish and Mexican precedent.

The use of color with concrete has been very cleverly carried out; notably in the tower of the Southern California building and in some of the patios, where, in lieu of the

more expensive tile work of the permanent buildings, the effect is given by colored concrete tile designed to represent old Spanish tile, and shows how inexpensively these effects are obtained.

The landscape and horticultural work has been carried out with the idea of permanence. Four years ago Balboa Park was a great stretch of sand and sage brush, almost a desert. It has been turned into a luxuriant tropical garden. The exhibits of fruit are living exhibits; great orchards of typical southern California fruits, in blossom and in fruit; five-acre ranches, demonstrating the work and life possible to the vast stretches of land which are being reclaimed from the desert.

In a northern climate the great exposition buildings of staff and plaster were lost with the coming of the cold season. In the climate of San Diego, where there is neither frost nor extreme heat, engineers say that these materials will last in excellent condition for a considerable time, perhaps as much as twenty-five or thirty years, possibly longer.

BGG to unidentified recipient, 7 pgs. (page 1 missing) Nov. 18, 1914

There is still another matter troubling me, too long to tell except in the briefest possible fashion.

Between the San Diego Fair and their architect exists a contract, copy of which I have here. This contract provides for the payment of 6% for the designs of the 'permanent buildings,' these to be done in this office by "Cram, Goodhue & Ferguson." It also provides for my appointment as "Advisory Architect" at a salary of $250 a month, the consulting architect to pay his own traveling expenses. It also provides for the payment to the consulting architect of $3,000 for expenses incurred in connection with drawings for the work done in this office. I am finding it increasingly difficult to collect from them though my monthly salary cheque does come fairly frequently.

The Fair now owes me two, and I claim three, different sums beside the balance of my salary, which last ceases to be due after the first of January.

First, $4,891.87, the balance due on the California State Building, one of the 'permanent buildings.' Since this building is in the hands of a Committee of three honourable gentlemen, and the funds are advanced by the State, there is little doubt but that I shall receive this in time.

Second. The $3,000 office drawing account. The payment of any or all of this is questioned in San Diego though for what reason I cannot quite make out. In one letter the treasurer states: that they had countercharges against me though what the nature of such countercharges may be I do not know. Certainly the terms of the contract make no provision for anything of the sort. I have already notified them of our actual expenses in

this office under this head (not counting, that is, the money spent in designing drawing of the permanent buildings) that amount to $3,171.24, and am awaiting their answer.

Third. $3,811.95 for making an abandoned set of working drawings and specifications for the Fine Arts Building, the second of the 'permanent buildings.'

To the first two, I am, it seems to me, clearly entitled by the terms of the contract and by law. The third is very frankly a different matter and came about in the following way. Omitting any reference to various complications, different prices named, etc., the sum of $125,000 was allotted for this building, which sum was to include not only the cost of the building but also the architect's commission at 6%. A year ago last June, or thereabouts, I went to San Diego, having sent the working drawings and specifications for the Fine Arts Building out in advance. When I reached there I found that the various committees held that the building was impossible since according to their 'Director of Works' Mr. Frank P. Allen, the building could not be erected for anything like the sum allowed; that in fact it was his opinion, arrived at only after careful computation, that the building could not be built for less than $135,000, not including architect's commission.

At a meeting, which was I fancy rather irregular, the attendance being drawn from the two separate committees, the matter was taken up and Col. Collier, the original President and promoter of the Fair, rising to his feet, stated that since the Director of Works had given his opinion (as above) that he moved that I be directed to prepare a whole new set of working drawings and specifications for this building; that unless these plans and specifications were in San Diego ready for estimating by six weeks from that day, and unless the building proved buildable, including the architect's commission, for the sum of $125,000, that the whole project of the building be abandoned and the architect receive no commission therefore. You can imagine that my natural protest was very vigorously made but Col. Collier's resolution was seconded and passed. I then, as dramatically as I could, arose and accepted the resolution, and got Mr. Winslow (who I had sent out to the Fair to head the draughting office for me) to present his resignation, which was promptly accepted by Mr. Allen. Quite as promptly I appointed him my personal representative, and as such, responsible only to me and irremovable by anybody. I pointed out that this would probably lead to some friction, that it would be desirable to have Mr. Winslow come back to New York with me to work on the new set of drawings, to which they all agreed. In six weeks Winslow returned to San Diego with the working drawings and specifications. The already existent feeling against Allen having intensified in the meantime, Winslow obtained estimates from reliable builders, one of which, that of Brown & Decew Company's amounting to $91,350 was accepted.

The building is now built and satisfactory to all concerned. I claim that inasmuch as Allen's opinion of the probable cost of the first plans having been ;proved wholly, if not maliciously, incorrect, and the Fair having saved about $18,000 by the operation, that they should reimburse me to the extent of the <u>actual cost</u>, i. e. $3,811.95, for the first set of

drawings, which, as events now prove, it was absolutely and wholly unnecessary to re-draw.

As you can readily see, this is distinctly an extra-legal claim and could not, I think, be maintained in the courts: That I should be mulcted in the sum of $3,811.95 gives no doubt a very poignant pleasure to Allen and two or three other officers, even probably produces a pleasant glow of satisfaction in the collective breast of San Diego. You know the Western attitude toward Eastern money; but there are people --- and influential ones --- there who are disposed to recognize my claim, and may yet be powerful enough to make their opinion felt.

Yesterday morning Dawson, one of the firm of Olmsted Brothers, landscape architects,(who, incidentally were abominably treated in San Diego and cheated out of a number of thousands of dollars on the occasion of their _____ retreat from the seat of operations) came in to see me about another matter, and looked at some of the correspondence. He pointed out what I had already noticed myself, a strong tendency on the part of those writing me from San Diego to put off the whole matter until after the opening of the Fair, and insisted that this was because of a law suit of any kind before the opening of the Fair would be quite fatal in its results. If this is so, and I have a leg to stand on, hadn't we better take it up?

As an example of the way they treat me, won't you buy a copy of the November number of that filthy little sheet called the 'Philistine.' According to Winslow's last letter, Hubbard was lately in San Diego closely button-holed by the enemy and this article--- undoubtedly paid for --- is the result. I am thinking of writing out that if the credit for all the buildings is going to be wholly taken away from me, at any rate, the money is not --- or something of the kind.

As soon as I receive the Treasurer's answer to my last letter, I will communicate with you again. In the meantime, think it over.

Very faithfully yours.

P.S. On reading the letter over I think I will enclose a copy of the Treasurer's last letter and my reply thereto. Perhaps you will think that in my reply I have abandoned my fortification.

"The Big Fair Ready at San Diego With Many Special Features," *Santa Fe Magazine*, Vol. 9, No. 1 Dec. 1914

PHOTOGRAPH: A Corner in the Santa Fe Concession: "The Painted Desert," the $250,000 exhibit of the Santa Fe System at the San Diego Exposition is ready for the opening of the great fair. It is one of the most remarkable reproductions ever attempted.

Thrilling dramatic episodes taken from the religious ceremonials of the ancient Aztecs and Toltecs and other mighty races of redmen of the past will be reproduced

throughout next year by a large cast of actors, supported by musicians, dancers and a chorus, at the San Diego Exposition. None of these ceremonials has been held for several centuries, and a few of them are traced back through five thousand years to a period where the mists of antiquity conceals all knowledge of the dead nations.

This is the awaited announcement of the exposition in the far southwest as to its program of special events. There will, of course, be the usual state days and special events of that character, but a statement of the more spectacular features has been delayed until all contracts should have been signed. The ceremonials, as reproduced after centuries of neglect, are based on careful studies made in scientific libraries during the last year and on research made by the explorers whom the exposition with the Smithsonian Institution and the School of American Archaeology, sent into Central and South America two years ago.

"Only a few students have the faintest idea of the rich beauty of these old people's mythology," said H. O. Davis, director-general of the exposition, in commenting on the innovation. "The great body of readers, even readers above average, know nothing of Quetzalcoatl or Huitzilopochtli or the other brilliant names in Aztec religion. Ignorance is just as deep as it is about the extraordinary heights quite as great attained by these redmen's contemporizes in Greece or Rome or Egypt. We know pitifully nothing about the engineering feats of the Incas, but I think we will know more.

"One purpose of the San Diego Exposition is to present information about South America and Central America as well as about the American west. The Panama Canal, whose opening will be celebrated both at San Francisco's and San Diego's expositions, is bound to open up our western continent to the world, commercially and industrially and economically. We want to help out, too, in the realm of more poetic things. The display of Indian arts, ancient and modern, at the Exposition Beautiful is the most complete thing of the sort ever essayed. There was never anything comparable to it in scope, in interest, in scientific accuracy. It is being supplemented by this series of pageants --- sixty-three are in our present list --- quite as important in an educational way as in the way of entertainment. We have insisted on accuracy in costumes, in dance steps, in incidental music, in every detail. We have not succeeded in obtaining candidates for the role of victims in the scenes of sacrifice to Huitzilopochtli, however, and I hear the removal of the hearts and other neat little features of the sort will have to be omitted."

The pageants will start on the opening night, New Year's Eve, and will be given every Saturday afternoon and evening and at special midweek events. All will take place in the great plaza, which is flanked by the old mission buildings, palaces and other Spanish structures, all covered with a riotous growth of vines and flowers and shrubbery, which make up the "Spanish city" on the mesa where the exposition is situated.

. . . . .

The heaviest movement of exhibits that has been noticed up to date started when nearly a sold trainload arrived in San Diego in one haul. The bulk of the exhibits were for displays in the buildings of the various states and valleys, erected along La Via de los Estados, on the lower plateau of the exposition grounds. On the same day a steamer landed in the Harbor of the Sun, carrying the forestry exhibit of the State of Washington, collected by the university of that state. An immense amount of agricultural machinery, for use in the outdoor demonstration work of the great farming display, also is on the grounds.

The exhibits were fairly well installed by December 1, a full month in advance of the opening date, leaving the entire month of December for the final improvement work. During this month the grounds will be closed to the public in order to facilitate the labors of the employees, now numbering close to two thousand men. Work on the main buildings is now complete, as it is also on the state and country groups and on the structures along the Alameda. The Isthmus (the amusement street) is well advanced, with the entire frontage of five thousand feet taken by concessionaries. . . . .

Two hundred "electriquettes" have been ordered, for delivery on Christmas Day, one week before the opening. This device, propelled by a low-speed electric motor, so simple of control that the ten-year-old daughter of one of the exposition officials operated it without previous practice, will be the only vehicle allowed on the grounds. It cannot go more rapidly than three miles an hour on a down grade and can be stopped within three feet by an emergency brake operated by either of the two passengers it will hold. The "bay electric" was devised to make unnecessary the laborious push-chair of previous world's fairs. . . . . .

The cost of the Japanese exhibits at San Diego Exposition is now estimated by S. Watanabe, who is in complete charge, at $250,000. Some of the finest ivories he has placed in a gigantic case of carved cherry, with inlaid wood, which he values at $10,000. This stands in the center of the industrial display in the Foreign and Domestic Arts Building. A more typical display is that of the Japanese pavilion and tea garden, placed in the rear of the botanical gardens, overlooking one of the canons.

The approach to the pavilion is over the "Bridge of Long Life," spanning a shallow pool about which is a dense copse of wisteria, hollywood and curious little Japanese trees and ferns with an occasional splash of color. The paths to the canon are lined with fragrant flowers and the open pavilion itself is a mass of floral decoration. Some of the expert wood carvings of Japan appear here as well.

The third of the Japanese exhibits is placed on the Isthmus and takes the form of a concession, introducing quaint Japanese games and a small theater. Watanabe looks on this as the most important exhibit which the orient has sent to the occidental world.

. . . . . .

Training of the two thousand pigeons which nest about the towers of the Plaza de Panama, the main court at San Diego, has been begun in earnest, and a score or more of the birds are now so tame that they alight on the shoulders and wrists of any casual visitor who looks as though he had grain or breadcrumbs for distribution. Even the gold fish several thousand strong in the Laguna de las Flores and the nearby lagunitas have learned to swarm about an iron piping which the trainer, Jose Miraflores, raps as a warning that refreshments are coming.

Magic Spanish City at San Diego. Out West Magazine, New Series, Vol. VIII, p. p. 291-306. December, 1914.

Woehlke, Walter V. Nueva España by the Silver Gate. Sunset, The Pacific Monthly, vol. XXXII, p. 119-32. December, 1914.

PHOTOGRAPHS: (1.) The dome and tower of the California Building are the landmarks of the Exposition. The many-storied tower is boldly ornamented with tiles of blue, black and yellow, and girdled with balconies of glistening bronze. The tiled dome is so vivid in color that its hues are discernible from the distant bay. The massive walls of the buildings, like unto the parapet of a fortified city, rise out of fragrant groves of golden acacia and rose-red oleanders, with the purple bougainvillea scaling beleaguered heights.

(2.) The wonderfully effective, beautifully rich style of architecture which resulted from the efforts of the treasure-gathering Colonial in New Spain to surpass the splendor of the mother country was chosen as the Exposition model and reproduced at San Diego upon a ridge which overlooks the city, the glinting bay, the blue sea. In keeping with this richness of ornamentation, the Exposition palaces are set within a wealth of year-long bloom and verdure of which the creators of past expositions never dared to dream.

(3.) Against the softly resplendent facades of the Spanish palaces are silhouetted the drooping branches of the same date palm over which He rode into Jerusalem. You who enter these courts in the sunshine of a January morning, lift your eyes to the flower-hung belfries the cathedral towers against the unclouded sky; give thanks unto Him by whose grace a rampart of peace was builded round the Nation. Whose benediction lies upon the clans as they gather upon the Pacific shore, far from the roar of battle.

(4.) By the Taos pueblo in the "Painted Desert," a three-hundred thousand dollar concession on the "Isthmus," a worthy descendant of the "Midway" at Chicago. This street of thrills is half a mile long and fitted on both sides with novel amusement devices.

(5.) Four century plants were the pride of the gardener's heart at the St. Louis exposition. At San Diego no one has taken the trouble to count them. The rich cornices of the palaces, brave with crimson and gold and terra-cotta, are reflected in a floral mirror.

(6.) View books of previous expositions show blank bare walls of unbroken white, an utter lack of green cover except along the base, monotonous clumps of puny bushes, no leafy shade.

(7.) A corner of the model bungalow on the five-acre farm. The actual purpose of the Panama-California Exposition is to show that there is room in the southwest for 700,000 new farms and to show that by selective demonstration while the real-estate booster is gagged and muted. In this day of unsatisfied land hunger and ever rising food prices, such a purpose is a service to the nation.

(8.) The greatest lath house ever built encloses the myriad specimens of purely tropical plants, even no not entirely shutting the tender growth away from an open-air that admits of the most wonderful outdoor garden in the history of expositions.

(9) Whosoever loves trees and flowers will find it hard to leave this exposition.

(10. San Diego has selected the architectural jewels which were created during the most sumptuous epoch of the Spanish Main and has set them in a garden of tropical luxuriance.

(11.) Instead of unrelated buildings scattered over the exposition grounds, these Old World and the New palaces have been arranged with infinite care along the calles and plazas and prados to create the illusion of a Spanish city. Everything is in harmony with this purpose. Nueva Espana lies creamy-white with cupolas of blue and gold, of black and yellow, with swarms of pigeons fluttering from a hundred towers.

(12.) The base of the cathedral tower of the California Building is absolutely plain, massive as the strength of Lord, simple as the strains of the Angelus. In the center of the façade is a gigantic sculptural panel telling the story of the California missions.

(13.) The tower appears at the end of countless vistas, framed in innumerable arches, the dominant motif.

The great St. Louis exposition did not make running expenses. When Buffalo closed the doors of its show, the State of New York had to cover a heavy deficit. The management of the Jamestown fair could not pay its debts; its affairs are still in the hands of a receiver. New Orleans has not yet returned to the United States Treasury the money it borrowed to make its exposition go.

These sobering facts confronted San Diego four years ago when the wave of enthusiasm had passed; leaving in the hands of the committee signed pledges for contributions aggregating several million dollars. "Can we do it," they asked one another.

Viewed from a distance, say from Chicago or St. Louis, the attempt to hold a twelve-months exposition in the lower left-hand corner of the country, in a small city facing the empty Pacific and abutting on the line that separates bull from prize fights, seemed preposterous. Like the project itself, the very name San Diego, confusingly similar to the American pronunciation of the Cuban Santiago, had an outlandish flavor. San Diego was almost unknown east of the Rockies, in truth, polo players the world over knew well the lightning-fast Coronado field; battalions of Army and Navy people built homes in the lemon groves overlooking the bay, interlocking directors, malefactors of great wealth, corn kings from Dubuque and wheat barons from Kansas and Dakota appeared every winter in large flocks of private cars, but the mass of the people, the filling between the upper and the nether crust, knew as much about San Diego as it did about Louvain or Lemberg. The aggregate geographical knowledge of the New Jersey legislature, for instance, was so limited that it placed San Diego right alongside San Francisco, while in fact the two cities are as far apart as Chicago and Buffalo. And San Diego was at the end of a branch line, hitched to the country's steel arteries of trade by a single track.

The wise men of the East opined that San Diego had bitten off more than it could chew.

San Diego, having the money safely in hand, courageously reviewed the situation.

It admitted that St. Louis, Jamestown, Buffalo had been financial failures. But San Diego advanced the counter-proposition that the two expositions held on the Pacific coast had been brilliantly successful from every standpoint. Portland cleared a handsome amount above its running expenses, and Oregon dates its awakening, its rejuvenation from the Portland fair; Seattle started with a debt of $600,000 before the gates were opened. The debt was paid out of the receipts and enough was left over to pay the stockholders a dividend. Seattle had, with a radius of 150 miles, approximately 600,000 people to draw from; within a like circle San Diego had 850,000 souls and their pocketbooks at its disposal.

Pondering upon these things, San Diego cheered up considerably. Its confidence grew when it began to calculate the drawing power of that novel journey, a trip through the Panama Canal. And it became supremely confident of potential success when it dwelt on the magnetic pull of the triple attractions of 1915: the great world exposition at San Francisco; its own Panama-California exposition and the everlasting exposition that reaches from the glaciers and geysers of the north to the sequoias, the waterfalls, and the Grand Canyon of the south.

But the success of the San Diego exposition was *potential* only. A bare hook catches no trout even in the best pool. A mere exposition would not draw the crowds. To win out, to attract visitors in droves, to draw them through the gates again and again, San

Diego must offer something entirely new, startling original, must build an exposition of surpassing charm and beauty.

Nueva Espana by the Silver Gate was San Diego's solution to the problem.

Moorish architects, Moorish craftsmen designed and executed the immortal palaces of Old Spain. When Ferdinand and Isabelle had driven the Saracens from Iberia and confiscated the Moorish treasure, they added the rich ornamentation, the bizarre elements of the French baroque to the Moorish groundwork of the new palaces. In New Spain, in the treasure house of the Americas, the nouveau riche Colonials, anxious to surpass the mother country in the splendor of their mansions, increased the wealth of the ornamentation. This wonderfully effective, beautifully rich style of architecture was chosen as the dominant note of the exposition. The mansions, the palaces, the cathedrals and public buildings of Cartagena, of Monterey, of Mexico City, of New Spain's most resplendent capitals, were selected as models and reproduced along the brow of the ridge that overlooks the city, the glinting bay, the blue sea. Six California districts, realizing the artistic value of a finished, complete picture, allowed the exposition to design their buildings and to place them so that they formed integral parts of a harmonious ensemble.

San Diego has not erected groups of unrelated buildings scattered here and there over the grounds. San Diego has built a city, not an exposition. It has selected the architectural jewels created during the most sumptuous epoch on the Spanish Main, adapted them to its purposes and arranged them with minute care along the *calles* and *plazas* and *prados* to create a perfect illusion. Even the hospital and the quarters of the fire department were made to serve as harmonious parts of the Spanish city.

The focal point of the remarkable picture lies just beyond the main entrance, beyond the audacious hundred-foot high arches of the white bridge thrown across a deep canyon. Like unto the parapet of a fortified city, so the massive walls of the buildings rise from the far slope of the canyon, barring the way except there, at the end of the bridge, a noble arch gives access to a rectangular court of austere simplicity, one side filled by a tile-floor chapel, ascetic in its stern lack of adornment. On the opposite side looms the bulk of the exposition's dominant structure, of California's own building.

It is a cathedral of a design so startling, so extraordinary that, standing alone, it would be an oddity. The square base of the detached tower, the sides of the façade, rise to the cornice absolutely plain, devoid of the tiniest ornamentation, massive as the strength of the Lord, simple as the strains of the Angelus. And in the center of the façade, reaching

around the wide doors from the ground to the peak of the pitched roof, there rises a gigantic sculptural panel telling the history of the California Missions in such a riotous display of carved detail that the contrast almost hurts the wondering eye.

But the contrast does not cease with the façade. Above the square base rises a many-storied tower as boldly ornamental as the base is plain, inset with tiles of blue, black and yellow, girdled with balconies of glistening bronze, surmounted by a golden sphere that carries Coronado's galleon as a weather-vane.

The roof of the nave has still another surprise, a tiled dome so vivid in color that the tiles are discernible from the bay, many miles distant. The dome and the tower are the landmarks of the exposition. They dominate the picture, appear at the end of green vistas, are framed in numberless arches and give the visitor the *motif* as he enters.

Beyond this pile of concrete and steel lies secular Hispanola, the creamy-white Spanish city with the cupolas of blue and gold, black and yellow, with its swarms of pigeons fluttering from a hundred towers.

At previous expositions, the buildings plainly revealed what they were, naked ribs of staff gazed unashamedly through holes in the plaster even before the lights were turned on, a week after the noble columns of Carrara marble displayed the two-by-fours of their skeletons and revealed their origin.

Not so in San Diego's exposition. Except for the trained eye, it is almost impossible to detect where the steel-and-concrete work ceases and the temporary construction begins. The illusion of permanence and solidity is complete to the finest detail. So solidly have these structures been built, so carefully has the plaster been put on the metal lath that they will last longer, show fewer traces of deterioration than the average California apartment house.

There is less discernible difference between the real roof tile and the plaster imitation. IT was a difficult problem to wipe out the difference, but the builders solved it. After numberless experiments they oiled the plaster tiles, gave them a coat of zinc, finished them off with common brick ground into dust and lo! the thing was done. In both permanent and temporary structures the *patios*, the enclosed courts, are paved with heavy brownish tiles, though the difference in cost between the real thing and the make-believe is astonishing, neither eye nor foot can tell one from another.

Laying aside for the moment the beauty and unity of design, the attention to detail, the solidity of construction, there is still another important factor that adds life, color and character to the picture.

Refresh your memory. Resurrect the view-books of the Chicago, the St. Louis, the Buffalo, the Omaha expositions. Scan the pictures closely. Note the blank, bare walls of unbroken white, the utter lack of a green cover except along the very base; note the monotonous clumps of puny bushes, the utter lack of shade, of sizeable trees. It could not be done. Nature was shackled; the best, most expensive efforts of the landscaper gardener

were dwarfed to insign ficance by the ponderous masses of architecture in a climate that put plant life to sleep from September to April.

In San Diego plant growth rarely ceases. Eucalypts rise from the seed to a height of fifty feet in less than five years; walnut saplings add twelve feet to their stature in a season; out of the castor bean a shade will grow in two years; nasturtiums and geraniums become weeds, calla lilies and daisies are used as hedges.

San Diego's is the first exposition able to give the landscape architect an unrestricted opportunity to produce results.

Four century plants were the pride of the St. Louis exposition gardeners' heart; at San Diego no one took the trouble to count them. A single poinsettia flower is worth a dollar in New York on Christmas day; at San Diego thousands of the crimson blossoms are now standing out vividly against the background of creamy walls. Chicago's flower lovers are now putting earmuffs of their prized azaleas and oleanders; at San Diego man-high jungles of the glorious shrubs fling their perfume joyously into the gentle wind. Red clusters of the pepper berries are swaying in the lacy foliage, broad banana leaves with wine-red midribs, the graceful fronds of the *cocos plumose*, the broad fans of the Canary Island palm, the drooping branches of the same date palm over which He road into Jerusalem are silhouetted sharply against the smiling sky, against the softly resplendent facades of the Spanish palaces.

And the odors! Ten thousand flowering acacias are now bursting into flaming, odoriferous bloom, by-and-by the heavy perfume of the orange blossoms will pervade the exotic city; from January to January each month will have its attar of roses, its own perfume, its special wealth of blossoms. And every month the grass will be green, the air soft and cool; every month thrush, mocker, linnet, finch and oriole will be singing in the trees, in the foliage of a dozen hues whose colors fill the canyons and arroyos between the palaces. Never has there been such an exposition, one vast botanical garden, the finest, fairest specimens of plant life growing and thriving in the open air.

Here is a list of the plant varieties used in the exposition grounds, that will interest every garden enthusiast:

One hundred and thirteen varieties of trees and ornamental shrubs; fifty-seven varieties of palms, sixty-three varieties of conifers; one hundred and eight varieties of climbers and vines, including sixteen varieties of climbing roses, one hundred and forty-five varieties of

bulbs, of bedding and herbaceous plants; thirty-three varieties of ferns; sixteen varieties of bamboo and ornamental grasses; eleven varieties of cacti and agaves.

This enumeration does not include the annual and perennial flowers, nor does it include the specimens of purely tropical plants housed in the greatest lath house ever built, whose

façade, reflected in the water lily pool, gazes down over the lagoon to the silver bay. Whosoever loves flowers and trees will find it hard to leave San Diego's exposition.

Were the wise men of the East right? Or did San Diego succeed in creating an exposition that strikes a new note, that is different?

Still another factor differentiates San Diego's venture from past expositions. This factor is the fair's avowed purpose.

San Diego is not spending three million dollars for glory. Remember, no exposition has ever returned the investment to the contributors. San Diego has spent its money --- the city has raised more money per capita than any other exposition ever held --- for an educational advertising campaign. Like every other office community worth a tinker's dam San Diego wants more business. It is holding its exposition not to take business away from other cities, but to create new business.

New business does not fall from the sky. Quite the reverse; it grows out of the soil. There is lots of soil in the Southwest, from Colorado to the Mexican line and westward, but so far comparatively little business has grown out of it. Heretofore, the Southwest has been considered a kind of a national sand pile especially designed for invalids, *pueblo* Indians, cowpunchers and prospectors, a parched waste aggravated by copper smelters and punctuated by an occasional green oasis.

It is the purpose of San Diego's exposition to prove that in this territory there is room for more than 700,000 new farms, for a new farm population of more than five million souls.

If it costs each soul only two hundred dollars to keep the body fed, clothed, housed and amused for a year, there would be a new trade of a billion dollars per annum.

San Diego wants that billion a year. To create this trade is the principal constructive purpose of the exposition.

Please don't turn pale and tremble. The exposition has gagged and muzzled the deadly booster; real estate dealers are barred. San Diego does not want to *sell* land, it does want, though, to point out where the vacant land is, how much irrigation water is available for it, what can of produce can be raised on the land, its distance from the nearest railroad town, school, post office and church, its elevation, its rainfall and the nature of its soil.

The new gospel of the West, the presentation of cold, hard facts about its lands and the results of the land's cultivation, is finding the highest expression at San Diego.

Is this an unworthy purpose? Is it unethical, in this day of gnawing , unsatisfied land hunger, of ever rising food prices, of swarming tenements and bread riots, to set up a

guide post showing the way to the Southwest's empty acres, to hold an exposition which will help to create seven hundred thousand farms out of sagebrush and cactus wastes? Isn't it rather a service to the entire nation, this definite practical effort to visualize for the benefit of a million visitors the opportunities awaiting the farmer in every valley of the Southwest, this least known, most misunderstood quarter of the United States?

That sounds as the booster had succeeded in removing the gag. He hasn't, though. The booster deals largely in superheated generalities. San Diego's exposition is insisting upon facts, facts, facts, upon evidence sifted, strained and sifted again, upon data as comprehensive, as authentic and trustworthy as repeated sifting and straining can make them. The booster may be recognized even below the horizon by the spouting geyser of his superlatives. San Diego's exposition has interdicted even the odious comparative. It deals exclusively in positive facts, in graphic, striking exhibits which concentrate before the studious visitor's eyes, all the essential features of a given territory. The San Diego exposition, through its novel original manner of compiling , condensing and presenting in graphic form the largest available mass of information about the Far West, is rendering a service of inestimable value to the entire nation. Concentrated in the space of a dozen buildings it presents a true picture of the Pacific Slope, a birdseye view on a scale large enough to admit every essential detail. So thoroughly does it visualize the vast area that an attentive journey through the exposition buildings is the equivalent of a ten-thousand-mile trip of investigation through the territory. Knowing the character of the exhibits prepared by the various states and their sub-divisions, knowing the spirit of practical purposeful altruism infused into the exposition by its management, I made this state advisedly.

Through its exposition San Diego aims to fill the empty acres of the Southwest and, as a necessary consequence, to fill its own bay, its wharves, sidetracks and warehouses with the trade of the new population. Frankly, openly San Diego avows this constructive purpose, but it also insists that this purpose cannot be attained unless the visitor is supplied only with unadulterated truth, unless he is convinced that the birdseye view presented for his consideration is genuine, with the high lights and the shadows, the bogs and the hopelessly dry spots in their right places. San Diego's exposition believes in the efficacy of Truth and the Square Deal, therefore, it has insisted not only upon a rigid supervision and censorship of every constructive exhibit, but it has, in addition, taken extraordinary measures for every visitor's comfort and well-being, measures not confined to the exposition grounds. The exposition management exercises direct supervision over all steps taken to receive the visitors, to inform them of the available accommodations, over the transportation to the hotels and apartment houses, over the rates charged and the services

rendered. No visitor is to leave San Diego with a complaint on his lips and rain in his heart; that is the object of the exposition management.

The constructive note, though, is only one voice in the great construction chorus; did it sing alone would be monotonous. San Diego's show does not lack the variety that is

the spice of life, war news and expositions. Though the exhibits in a score of buildings erected by the Western states and their subdivisions are devoted to the constructive campaign, the splendid palaces erected with the exposition's own funds present a different picture.

Industry, commerce, trade, art, education, science, achievements and processes in every branch of human endeavor are on parade in the resplendent palaces; the number and variety of the outdoor exhibits is greater, thanks to San Diego's climate, than at the largest of past expositions. Even the gigantic organ, a gift of John D. Spreckels, stands outdoors under the blue sky.

Nor has the Street of Thrills been neglected. It is half a mile long and filled on both sides with novel amusement devices. The quality and size of these attractions may be judged from the fact that the railroad which built the wonderful "Painted Desert," a reproduction of a Zuni pueblo, expected to spend a hundred thousand dollars; before the task was done the cost of the exhibit had reached three hundred thousand dollars. There'll be no lack of clean fun on the "Isthmus" when the gates are thrown open at one minute past twelve New Year's morning.

And when you, gentle reader, walk across the bridge on a soft January morning, when you scent the odor of a million flowers, when you see the brilliant humming birds, shimmering winged jewels, dart through the soft air, lift your eyes to the cathedral's tower, let there be a prayer on your lips as you approach the white walls of New Spain. Tarry a moment in the solemn quadrangle, step into the still chapel, incline your head, and there, in the cool half-light of the cloister, give thanks unto Him by Whose grace a rampart of peace was builded around the nation. Whose benediction lies upon the clans as they gather on the Pacific shore, far from the roar of battle..

Davis & McCoy, Attorneys, San Diego, to BGG, New York City, 1 pg. Dec. 2, 1914

Mr. Winslow and I have had a number of conferences recently with regard to matters which I understand he has taken up with you direct. I am writing now merely to assure you that I am deeply interested in the present situation, and because of our warm associations, have been on the lookout for the last year or so, anticipating that events would shape themselves as they already have, or as indications seem to point that they will

in the near future. As you know, I feel very deeply in regard to the splendid work which you have done for our Exposition, and I want to see proper recognition given you for your efforts. It is not necessary for me to go into this matter in detail by letter as I believe Mr. Winslow has already communicated with you. However, I want you to feel that you can call upon me at anytime to aid Mr. Winslow in representing your interests in San Diego, and because of my friendship for you, I volunteer any assistance which I may be able to render. Therefore, do not hesitate to call upon me at anytime you feel that I can be of help.

With kind regards, I beg to remain,
Very sincerely yours,

Signed: William Jefferson. Davis

BGG to Jefferson Davis, Central Mortgage Building, San Diego, Calif., 2 pgs.
Dec. 12, 1914

I am in receipt of your letter of December 2nd and wish to express my thanks to you for the sympathetic attitude taken therein. That things --- to quote your guarded and legal expression --- "have shaped themselves as they already have, or as indications seem to point that they will in the near future" is no great surprise to me either.

The whole mix-up seems to me perfectly footless; but that the 'Philistine' and the 'San Diego Union' should have acclaimed the Director of Works as the architect isn't anything more serious than a screaming joke. Of course, I am sorry to find a disposition on the part of some one --- or ones --- to withhold the credit --- or discredit --- of the designs of the buildings from me and my representative, Mr. Winslow. There are some features in the way of arcades and things in the buildings that I should feel most unhappy about if the credit --- or discredit --- were not accorded the man they belong to, namely, the Director of Works. Facing the Botanical Building at the opposite end of the court is an arcade which both Winslow and I certainly wash our hands off as promptly as we possibly can; but that I shall take any strong action is I think most unlikely, and this would be true even if the 'Philistine' article were taken at its face value by everybody. As it is, the architects of this country cannot be so easily fooled; the best of them will know the difference between my work and Winslow's. Later on (though I don't know how much later) I shall be in San Diego when I would like to have a talk with you, but the only reason for my taking legal action would be my inability to collect the money legally due me. I think now that there is no disposition on my client's part to avoid such obligation.

There is one item which is frankly an extra-legal one that they refuse at the present moment to pay, but in spite of my experience I still hope to convince my client that while the obligation to pay me may not be legal, it is, at any rate, a moral and ethical one.

With many thanks to you for your letter and looking forward to our talk together.

Very faithfully yours.

Elmer Grey to George Wharton James, Out West Magazine, 2 pgs. Dec. 16, 1914

I have recently glanced through your new book 'California' and among other things have noted your views regarding modern California architecture. Of course, you are entitled to those views --- nobody will deny that. But I would like to ask you: What would you think of a man who was thoroughly honest in his dealings with his fellowmen, but who was so painfully lacking in tact and diplomacy, as to be regardless of the manner in which his views were imparted; in other words who had scarcely any appreciation of the niceties of life? Would not such a man be sadly lacking? Now to my mind in much that way is Mr. Gill's architecture lacking. To say the least it is unrefined. It does not evidence and endeavor to be honest, but the merest tyro in architecture should be equal to that; whereas it is lacking in some of the most important amenities of architecture. There is value in plain surfaces, for example, as Mr. Gill contends, but the equal value of carefully studied broken surfaces, which so often are required as a foil to plain surfaces, he seems scarcely able to appreciate. Were the great cathedrals of Europe, the manor houses of England, or the chateaux of France possessed only of such qualities as his work possesses they would be poor work indeed. It is not merely such qualities which we are lamenting the loss of in Belgium. It is much more than that.

Fortunately your high praise is not likely to strike a responsive chord among many, for much of his work which has been executed has not been popular. I have read and also been told that his buildings at Torrance, for example, are scarcely rentable; but it is regrettable nevertheless that in a book as pretentious as yours, and written by one who undoubtedly is on the whole familiar with his subject, a not so false should have been struck. It is a note which no one wishes publicly to reply to, because no one wishes to be a public knocker; but as one who has himself given some study to California architecture, and whose critical opinions have been regarded highly by leading magazine editors, I cannot refrain from entering a private word of protest. That my views are also shared by others who are discriminating critics I am sure, for I have heard them express themselves upon the subject.

Greene & Greene, Robert Farquhar, Arthur Kelly, Bertram Goodhue, a number of other architects whom I could name and who have put a distinctive stamp upon California architecture, have done so much better than the man whose work you praise that it is a pity that this fact could not have been realized by one who was looking for facts.

Yours truly.

Murphy, J. C. San Diego's Evolutionary Exposition. Collier's, Vol. LIV, p. 920-2. December 5, 1914.

December 17, 1914, Letter, Carleton Monroe Winslow, Architect, 422 U. S. Grant Hotel Building, San Diego, Calif. to the Honorable Board of Park Commissioners, San Diego, Calif.

Enclosed please find a bill for a portion of the Chapel fittings, Fine Arts Building, received from Mr. Goodhue to be forwarded to you.

With this bill is a most interesting letter from Mr. Goodhue concerning these articles purchased and the decorating of the Chapel in general. I quote as follows:-

> "The other day I succeeded in buying absolutely the most perfect thing in the way of oil paintings to hang up in the chapel that could be imagined, namely, a picture of Our Lady of Guadeloupe, with little scenes around the central figure relating to the legend; --- painted in Mexico in 1771. Pictures of just this sort while familiar enough are by no means so common, and I have never seen such a better one than this. I got it at a private sale at the Anderson Galleries, and since the Park Board seems interested to know just how the allowance is being spent, I enclose my catalogue, the number of the picture being #21. With the altar, pulpit and communicants rail in your hands, I think there is nothing more I need to pick up here, so I am enclosing receipted bills bought for everything with the feeling that after all I have done about as well --- here in New York as I could have in Mexico.
>
> "There is just one more item I have not been able to find, namely a little holy water stoop. Couldn't you get something of the sort out there" Failing any other way, why not get an Indian to make one out of onyx, --- not a big thing with a pedestal, but a little one set in the wall. The set of stations is, of course, imperative, so if you despair of getting anything, let me know and I will get a set of engraved ones from Neziger, dip it in coffee, and put on mildew stain with blue paint."

When we are through with this chapel, it will, undoubtedly, be one of the most interesting and quaint places in the Exposition.

Very sincerely yours,

(Signed) Carleton M. Winslow

Enc.

BGG, Los Angeles, Calif. To Elmer Grey, 2 pgs. Dec. 29, 1914

The other day I received I judge from you --- a copy of a letter of yours addressed to Mr. George Wharton James.

I am rather sorry that you should have written him as you did, and the fact that you toss me a bouquet doesn't change my individual viewpoint, which, to be sure, is after all only one of an infinite number, all different.

As for Gill, while I don't, by any means, coincide with all his views, and not at all with his theory that ornament is unnecessary, I do think he has produced some of the most thoughtful work done in the California of today, and that for the average architect, his theories are far safer to follow than mine, or even perhaps yours.

You and I are old acquaintances so I know you will forgive my sassing you back in this fashion. I know your for a capable architect and a kind and generous-hearted chap, so I know you will forgive this expression of my regret that you should have taken the author of a book to task.

I have found California neither very square nor very appreciative in its dealings with me, but surely you have made too great a success to be nettled by praise given to anyone else.

There is just a chance that I may come to California in the near future, in which case, I will as always look you up.

With all best wishes for a Happy and Prosperous New Year, believe me,

Always faithfully yours.

December 22, 1914, Letter, Carleton Monroe Winslow, 422 U. S. Grant Building, San Diego, Calif. to the Board of Park Commissioners of San Diego, Calif.

Gentlemen:

I beg to present the following report concerning the extra furnishings for the Chapel, Fine Arts Building, Panama-California Exposition.

Today I have been carefully over the matter with Mr. Pendleton and it is partly at his insistence that I make an official report at this time. It is as follows:

	Original appropriation	$8,000.00
18 Jul. '14	Amount available	3,254.90
19 Oct.	Misc. bills paid	575.31
"	Balance available	2,679.59
	Plus allowance saved on hardware	55.11
	Total balance available	2,734.70

Bills paid to date are as follows:

1 Bell, Benoliel	$75.00
Howell El. Co.	28.50
H. W. Jones-Manville Co.	234.00
Piccirilli, fountain	142.48
Drayage	.75
Customs, etc.	44.83
Drayage, etc., El. Fix.	50.50
	576.06

Bills to be paid are as follows:

Candlesticks, etc.	75.52
Metal work, fountain	90.64
Misc. painting, statuary	139.50
Altar and pulpit	220.50
	535.16

Total	1111.22	
Balance		1623.48

I regret to report that this balance is not sufficient to meet the needs yet to be done. According to a letter from Mr. Goodhue, dated 24th November, 1914, the reredos for the altar, which he is assembling from Mexican antiques, will cost $2,000. This he has already contracted for some time ago, not realizing, like myself, that the incidentals were seriously eating into the available funds.

Reredos	$2000.00
Other necessities and possible expenses	
Possible freight, etc.	150.00
Four benches	75.00
Painting of altar, pulpit	200.00
Total	2425.00

Subtracted from the balance of $1,623.48 this leaves a possible deficit of 801.52, which
for the proper completion of this Chapel I feel to be most necessary. I would respectfully request that $1,000.00 be reserved for this purpose, out of which, undoubtedly, $200.00 can be saved. I beg to call attention to the fact that some of the items paid for out of the fund were not directly in the line of furnishings for the Chapel and Halls, items amounting to over $300.00. Mr. Goodhue and myself have given much extra and especial time to this thing, trying to make it the most unique and wholly successful incident in the Exposition.

Mr. Goodhue, to help along the success of the Chapel, has presented to the Park Board a painting, an "Ecce Homo," which he bought in Mexico in 1900, which will be received with the other furnishings.

Very faithfully yours,

(Signed) Carleton

BGG to Clarence Stein, 1 pg., TCS Dec. 28, 1914

Box ? BGG to Elmer Grey (on Irving Gill) Dec. 29, 1914

> *Oliver: . . . while I don't . . . coincide with all his views, and not at all with his theory that ornament is unnecessary, I do think that he has produced some of the most thoughtful work done in the California of today, and that for the average architect, this theories are far safer to follow than mine, or even perhaps yours.*

1915-1916 Herbert Coppell House, Mi Sueno, Pasadena, California

1915-1917 Campus Plan for the California Institute of Technology

1915-1918 Henry Dater House, Dias Felices, Montecito, California

Edward Hungerford, "San Diego and its Exhibition" A PERMANENT PROJECT UNIQUE IN DESIGN AND CHARACTER – ITS VARIOUS BUILDINGS AND FEATURES – THE ATTRACTIONS OF THE CITY AND ITS ENVIRONS," Travel, Vol. 24, No. 3, pp. 9-13, 3-5. JANUARY 1915

Photographs copyrighted by Panama-California Exposition.

Photographs: The Bridge of Cabrillo; A Cloistered Patio; Façade of the Home Economy Building: The exhibits of this building will be devoted to the newest devices and appliances in domestic economy and management; The Horticultural Building: In the foreground are the botanical gardens. The building is of special interest in that an open work roof has been substituted for the usual glass construction,; Portal to the California State Building: The figures surrounding the doorway are of men prominent in the early civil and religious history of the State.; The Taos Pueblo of the Painted Desert reproduced within the grounds of the exposition.; The San Joaquin Valley Building: The San Diego exposition is not primarily a show, it tells a story --- the story of the great industries of the State, whether agricultural or manufacturing, here to be demonstrated in every process of growth or construction. It is a cultural project in its highest sense.; A Courtyard With Its Tower: It is indeed fortunate that these exquisite towered and cloistered walls are not to vanish

with the close of the exposition.; The Central Thoroughfare of the Exposition: The Prado, named after the famous street in Madrid, runs through the heart of the exposition. Everywhere, in the gray concrete of the buildings, in the flourishing trees, in the paved streets, there is a satisfying sense of permanency and dignity, while the tiles and mosaics lend a happy touch of color.; The Plaza in the City: For beauty and dignity San Diego can hold her own with many a larger town that lies to the north and east of her.; Along Coronado Beach: Here is to be found in the most brilliant of settings every attraction and amusement a beach can afford.

On the sweep of one of the loveliest harbors in all this world you will find it --- San Diego, the most southwesterly of all the cities of our land. At first glance upon the map it may not seem of easy approach. It is isolated from the through routes of travel, with a single railroad link leading down to it from Los Angeles. But it also happens that that very link of branch railroad belongs to one of the largest and most progressive of American systems, so that the train service in and out of the southwest corner of the U. S. A. is quite beyond all cavil. And you will find the 125-mile journey down from Los Angeles filled with a changing interest for almost every mile of the way. The straggling suburbs of a town ambitious for metropolitanism, give way to orchards of oranges, of lemons and of walnuts; orchards made to spring from the desert by the wizard touch of irrigation; orchards immaculate; orchards as carefully reared as a child; orchards whose value already begins to rise town a fabulous sum. After all these come the open ranches.

Up around San Francisco and Los Angeles, a man will plant a nine-room bungalow in a quarter-acre lot in the suburbs and call it a "ranch." California, which is unusually fertile in radical legislation, ought to be able to devise a statute to stop that sort of thing. To the Eastern mind at least , a ranch means a sweep of land, such a holding of the earth's surface as to make the old phrasing of farm or plantations seem utterly inadequate. And by the same token the Eastern mind is sure to rise to the ranches one sees from the car window as he goes whirling down from Los Angeles to San Diego. Here is one typical of many another: It has some eighteen or twenty-thousand acres within its boundaries and it stretches for a dozen miles at least along the railroad track. With the modern intent upon specialization it grows beans --- nothing but beans. It is an inspiration to the *frijole* industry and a source of supply to New England --- three thousand miles to the East. The next ranch grows beets. There are many beet-sugar factories in Southern California. Both of these farmers ship their crops by the trainload, dumping them into great hopper-cars which are places on sidings devised for the purpose.

After the farms a glimpse at a passing station of the ruins of what was once the greatest of all the California missions --- San Juan Capistrano --- and then, a breath of real joy --- the open sea. For twenty miles or more the railroad runs along the sandy beach of the Pacific, and a stout-armed man might thrust a pebble from the observation platform into the surf. On the one side of the train is the unlimited sweep of the ocean, upon the other sheer cliffs, as high and abrupt as the Palisades opposite the city of New York.

These sheer cliffs set memory afire. You begin to think of Richard Henry Dana and how he once told of the ranchmen who came to the top of the cliffs and threw their bullock hides over to the waiting ships below. This is the very spot, these cliffs, the very cliffs. The conductor assures you of that.

Before you reach San Diego the train will have swept away from the edge of the Pacific, will have tugged and chugged its way through a fascinating bit of mountain canon, then --- almost at the very end of its four hours of toil --- you will have caught a glimpse of salt water once again --- the so-called "false harbor," a shallow land-locked pool with the glistening open seas beyond. In another instant comes the "true harbor," lined with piers, with ships riding easily at anchor and a broad fairway out to the open sea. After that the rush and confusion of the terminal station, but you are not apt to be too hurried to notice that it resembles a great mission church in its fabric and in its fashioning. The railroad that holds the key to San Diego turns it with delicacy and with taste.

Before you are a dozen feet away from the fine new railroad station and up the broad main street of the town, you realize that you are in a very "real town." Hotels have sprung up, seemingly over night --- one of two of them large enough and complete enough to hold their own upon Broadway --- there are restaurants galore, and in a variety more than a little reminiscent of San Francisco. The entire business heart of the town has an appearance crisp and fresh and new, as if it had grown up over night, and yet it has been builded to stay. For solidity and for dignity San Diego already can hold her own with many and many a larger town that lies to the north and east of her.

"How large a population?," you begin to ask.

That depends upon how interested you are in buying land within her vicinage. The smart real estate operator who begins to be cognizant of your presence before you are in the place more than two or three days will tell you it is from sixty to eighty thousand --- growing nearer eighty thousand all the while. He will tell you many things. He will tell you that San Diego has the finest harbor on the Pacific Coast --- which is almost literally true --- that two or three important systems are pushing their rails toward the harbor --- which is not quite so literally true --- and that the city, whose charms he speaks so eloquently, is soon to become on the great manufacturing centers of the land --- which probably is not true at all. Manufacturing, as the north and east of the United States may know it, has never thrived upon the Pacific coast. There are many reasons for this. The most compelling of them is the high cost of labor. This is why commercial California has looked forward so eagerly to the completion of the Panama Canal. It has expected that with the great ditch in full use, ships would sail from Hamburg and Trieste and Genoa direct to its ports, loaded with immigrants ready to work. The war will probably prove a sad blow to such expectations. When it is finally over Europe will need all of its men and immigration will fall to a thin stream at the best. It is hardly likely now that the Panama

Canal will bring any real or immediate relief to the complicated labor conditions as they exist.

Your accomplished --- and prolific --- San Diego real-estater does not let so little a matter as a world-wide war and its effect upon economic conditions trouble him. The railroads *are* coming over the mountains and the factories *are* going to spring up along the harbor side. The city, with a commendable municipal pride, has already begun to place that harbor side in order. Its beginning is a municipal pier, for the construction of which it recently raised a million dollars. The facility with which San Diego seems to raise money is, as we will see in a moment, one of the astounding things about the place.

"We have nearly eighty thousand folks today," says your real-estater, as he whirls you around the big and sprawling town in his automobile. "Next year we will have a hundred thousand, the year after that a hundred and twenty-five. In ten years we will have half a million.

You halt the city's progress for half a moment.

"What are the half million going to do with themselves?" you ask in your cold-blooded and unsympathetic Eastern way.

Your real estater is not feared. He slacks the speed of his car and smiles cheerily at you.

"You forget --- the factories, the manufacturing, the wholesaling. We are going to be one of the great commerce hubs of the world."

Now it's your turn to look at him. He may smile yet this is no smiling matter at heart. Behind that smile he is deadly serious. The smile is a glowing mask --- the mask of optimism.

Now you are coming closer home. No matter whether San Diego ever will or will not be a hub of commerce, she is today a hub of optimism. She has caught enough optimism for every one of her sixty to eighty thousand inhabitants, and a reserve stock for not only half a million, but a million more

Come closer home. Optimism does not linger in dark alleys or thrive in dark, cold climates. Optimism is a child of sunshine --- the sort of patient and ever ready sunshine that the Californian knows as climate. Now we have arrived. Climate is the thing. Climate progresses as you dip south along the West Coast. They do not talk about it up in Oregon and Washington, except to tell you that it probably will not rain *next* week. Even San Francisco possesses a sort of climate modesty. She has her frailties, of which she herself is conscious. It is only when you get to Los Angeles that the climate becomes a

grand sweet song, without a single discordant note. And San Diego raises that song to a symphony.

Climate is the one thing about which San Diego can talk about and absolutely cannot exaggerate. To go down there in the middle of summer --- a city so far south as to be about in the same latitude as Savannah, Ga. --- and find blue skies and air as crisp and bracing as one might hope to find in the Maine woods; to go there again in the middle of winter and fact exactly the same climate --- the grass and trees, the brilliant red foliage of the tropical flowers, the warmth and beauty of the sunlight --- there can be no exaggerations on such a topic. No wonder that San Diego is optimistic.

It was optimism, plus climate, plus a generous supply of that special American quality, that may be described colloquially as "pure nerve," that has just completed San Diego's crowning glory --- the Panama-California Exposition. It stands on a rolling hillside back of the town --- the harbor in its deep, translucent tones of blue, sweeps the distance, with half the skyline formed by the clear-cut horizon of the Pacific; the other half by the shadowy Sierras. In closer distance the growing town and foothills, threaded by deep canyons. Indeed, it is over one of the deepest of these that one gains access to the exposition, by a great arched bridge of concrete. The roadway on the top of this structure leads straight to the fair buildings, through a tower and deep gate, as one would have approached a fortified town in old Spain. There are other towers, the domed mass of what appears to be a great cathedral rising behind the walled and turreted building at the city's gate --- a faint foretaste of the glories that are hidden behind those very walls.

No exposition has had a more impressive or unusual approach. And few of them --- not even the architecturally successful shows at Buffalo, at Chicago or at San Francisco --- have shown more unity or real beauty in the scheme of all their buildings. While each is cousin to the others, each is still different, and as you look at each you ought to begin to feel that if it had been wrought in a far-land overseas it would be a shrine to lead beauty-loving Americans far from their doorsteps. Yet in the passing of a twelve-month, not one, but a whole group of these architectural monuments have been wrought by an enterprising town which wished to bring itself to the attention of the land. For a twelvemonth these exquisite creations of an architectural brain ---- old Spain transplanted in young America --- will give keenest delight to every man whose mind has begun to understand taste and real beauty. Then a twelvemonth more and ---

"Cows grazing again on the top of the hillside," you interrupt. "The chance stroller finding here and there a bit of broken staff in the long grass."

You remember. Perhaps you went out in the suburbs of Buffalo in the summer of 1904 and found not a vestige left of the wonder city that two years before was the Pan-American Exposition and the theater of one of our great national tragedies. But in regard to San Diego you are wrong.

"A city park," perhaps you venture. The exposition grounds in 1916, and for many years thereafter are to be a city park for San Diego --- a city park whose most distinguishing feature is to be a high-arched bridge terminating in a city gate set in a high wall, above which rises the mass of a domed cathedral, towers and turrets --- faint foretasters of the glories hidden behind the high wall.

For the chief buildings of the exposition, the architect's loving fancies wrought into mass and a bit of color, into tower and turret, the twist of an outer stair or the turn of a cornice, the frame of a window or the placing of a door, are not to pass with the closing of the show at the very end of the year 1915. Unlike other expositions, the most beautiful of the buildings of the San Diego fair have not been wrought of stucco over wood, but have been poured in solid concrete. Some of the large exhibit structures for which there obviously would be little use after next year have been builded of wood and stucco. But the lovely entrance group, with its individual plaza and its domed cathedral --- a unit in itself --- have been wrought in the most enduring of building material that man has yet devised. And a thousand years hence the San Diegan of that day should be able to lead his children over the bridge and through the gate and tell him of the fabled exposition of 1915.

Most expositions are born in the brain of one man. San Diego is no exception to that rule. In its case the man is Col. C. P. Collier, "Col. Collier" to most Californians. "Charlie Collier" to every native son of the southwest corner of the U. S. A. To tenderfeet from the East, Col. Collier is an endless joy and satisfaction. In dress, in figure, in manner he is the typical Westerner as we of the Atlantic seaboard like to know him. We have plenty of typical Southerners in New York, "professional Southerners" we are sometimes pleased to call them, but for typical Westerners --- from riding spurs to sombreros --- we have had to find our satisfaction in the "movies."

But Col. C. P. Collier, of San Diego, is no "movie hero" turning from one role to another. He is a real, upstanding sort of a man: real in every sense of his world, genuine in his affections and his sympathies --- the man whose ingenious mind one night dreamed of an exposition city rising on a hilltop back of his town --- a hilltop bare of everything save sage-brush and chaparral --- and who began the next morning to make his dream come true.

For five years Collier went around about the land urging his fair; for at least three of those years men laughed at his enthusiasms. It was an absurd idea. Expositions cost money, millions and millions of dollars; a little town like San Diego could not afford to buy a corner of a third-rate exposition. It would be useless to go to either the State of the Federal Government for aid. Besides, there was a still more important exposition to commemorate the opening of the Panama Canal. It has succeeded in wresting this national honor away fro the only other important claimant --- New Orleans. It had raised all the available exposition money in sight.

"You're crazy," they told Collier, after they had ceased laughing at him.

Perhaps Collier was crazy. Any man may be crazy to try and make concrete reality out of a dream. But Collier's craziness was of a practical sort; contagious, too. Before he was done the contagion had spread. San Diego was mad, exposition mad. But its madness was also practical. And it is still mad --- so mad that it has builded a five-million dollar exposition and paid for it. This last is of itself a record in the history of expositions. Most of them have not been paid for, even up to the day they closed their doors for the final time and the dreary period of dismantling began, while the bills were pouring in.

The San Diego Exposition was not only builded and paid for in advance of its opening, but along in September last it actually found itself in possession of a comfortable cash surplus in its treasury --- a cash surplus that H. O. Davis immediately proceeded to spend in buying advertising space to make the fair better known to the land --- thereby establishing another record in expositions which generally have been known as pretty good "grafters" of free advertising space.

This brings Davis into attention. He is worthy of attention. For if Col. C. P. Collier was the dreamer of the Panama-California Exposition, H. O. Davis has been its creator. He is not even a business man. He is a farmer. He will tell you that himself. Yet he is the red-headed, shrewd-headed executive that took a big enterprise, so big that it almost looked at one time as if it would swamp exposition-mad San Diego, and made a success of it, even in advance of the hour of the opening of its doors.

To understand Davis, one must understand the exposition; must look with understanding eyes even into those shells of concrete and see the fundamental idea that brought them into being. And one must begin without bias as to the exposition situation in California this year. San Francisco is to have an exposition, too --- a very wonderful exposition and a very beautiful show. There has been some jealousy shown between those two rival fairs out on the west coast; and, as is the case with all jealousy, useless hard feeling aroused. As a matter of real and actual fact, there should be no jealousy between San Francisco and San Diego. Any sane student of this situation will see quickly that their fairs are not competitors, but that one is supplementary to the other.

For each is as different from the other as it is possible for one exposition to be different from another. They are different in location, the Panama-Pacific hugging the very shore of the Golden Gate; different in color, the San Francisco exposition brilliant in its gay colorings, while San Diego is generally in the soft grays of concrete, relieved a wee bit by bright mosaics of tile; entirely different in the story that each seeks to tell.

The Panama-California Exposition --- San Diego's blessed dream come true --- is to tell a story of achievement, of creation by showing achievement and creation step by step. It is to be a process exposition. The fruits of California are to be shown, not grouped up in miniature pyramids, as in the old-time county fairs, but in actual growth. To do this has meant the placing aside of whose acres in small plantations, not merely of oranges and of lemons, but of other fruits as well as vegetables. These demonstration farms have given opportunity for the service exhibition of agricultural machinery and the like. Truly here is a "process show." And if you tire of the agricultural "processes" you can turn quite easily to the great exhibit halls and see manufactured goods in the stages of construction. You can watch the progress of a pair of silk socks from almost the very hour that the worm sheds his coat up to the time when the finished product goes into its gaily labeled box with a certificate for six months of good conduct testing alongside it.

This is the Davis idea. He has a feeling --- in newspaper offices one might call it "news sense" --- that many folk like "to see the wheels go round." He thinks that we have passed the time when exposition visitors enthuse over triumphal arches of canned corn or the Federal capitol of Washington reproduced in blanc-mange.

There are many other fascinations at the southwest corner of the U. S. A. beside this new great lion. On the broad sand spit much grassed and bearing the rarest of tropical trees and exotic plants, that protects the crescent harbor from the sea, is a wonderful hotel, a little old-fashioned and fantastic in its architecture and yet planned and conducted with a rare degree of thoughtfulness for the comfort of its guests. From the rooms of this hotel that face the sea one looks down into the breakers. There is a gentle beach stretching far to the south and losing itself in the blue haze around the base of the mountains of old Mexico. It is an inviting beach for bathers, and yet a bather must be a good swimmer to use it in any real degree of safety.

For there are other than humans who enjoy that shelf of sandy beach. Somewhere in the shallows rests the stingaree and the stingaree has a sort of natural resentment to having the human foot implanted in his back. Nature has given him a way of showing that resentment. Shaped something like a banjo or a frying-pan, he has plenty of back and in the middle of his handle --- if one may still think of the frying-pan --- there stands a jagged needle. The points of this sword lie flat when they enter the human leg, in expression of resentment. When they come out they are strictly on the job, standing straight out, and they cause a wound tremendously painful and tremendously hard to heal.

But Coronado beach long ago outwitted the stingaree and made preparation for the timid bather by giving him as fine a pool as one might find in a week's journey anywhere. It is one of the particular fascinations of that most delectable shore spot. There are other fascinations along the same shore --- one of the best known of them is La Jolla, which is reached by a funny little anaemic railroad. La Jolla revels in strange caves and exquisite scenery. Then there is the trip to Tia Juana --- "Aunt Jane" in plain English --- which is religiously taken by every tourist who wants to write home and say that he has been in a

"foreign land," and is ready to prove it by means of sundry postcards sent to the hometown under Mexican postage. Some folk, who are wiser, pass by Tia Juana, which expresses no interest save the purely sentimental one of having crossed the international border, and they show their sentiment in making a trip back to the town to the early settlement and the fine old ranch house that is asserted to be the home of Ramona. Such assertions are purely traditional, however. They are part of the folklore of that corner of our land.

Perhaps no one single side trip from San Diego is of greater interest to the average tourist than Point Loma. Point Loma is, in reality, a sort of American Gibraltar, a modern fortress with modern guns designed for the efficient protection of a valuable and strategic harbor. But to the tourist who is only ordinary well-informed it is the capital and headquarters of the most interesting group of folk that America has known since the days of the Brook Farm and the early economic successes of the Shakers. Point Loma to his is Mrs. Katherine Tingley and the colony of Theosophists that she has assembled there. On a site superbly located, with the high mountains in background upon one side and the eternal restful beauty of the open sea upon the other, Mrs. Tingley has builded her colony, schools, workshops, homes --- all culminating in a great temple of strange East Indian architecture, whose glass dome is a shining landmark under the cloudless skies of Southern California.

There are stout fences around the colony, stern admonitions against trespass are posted every few feet along the high road --- even the ubiquitous camera is firmly barred. But visitors, under certain reasonable and ordinary restrictions, are welcomed to the place, "notwithstanding representations to the contrary," as an extremely sensitive signboard on an approach to the colony puts it. They are not often admitted to the schools, but that is stated to be because of the interruptions that constant callers would make upon their work.

"In fact, we ourselves only see our children two hours a week, on Sunday afternoons," your guide tells you. You look at him in a bit of astonishment. He is a slim, gentlemanly fellow in his smooth-fitting khaki suit --- you could hardly call it a uniform, even though all the men of the colony wear it ---and his home is a lovely cottage down under the slope of a gentle hill.

This seems strange to you --- particularly if you are a woman, who can hardly spare her children for four or five hours at school each day --- yet it is a part of the gentle but inexorable discipline of the place. It is part of the discipline, too, that the children, instead of being taught to receive constant gifts from their parents, are educated into making such love tokens. There are many of the unusual rules at Point Loma that seem most sensible, but it would be hard to make many mothers believe that but for two hours of intercourse with their children in seven long days is one of these.

The most dramatic feature of Point Loma, however, is the one most readily shown even to chance visitors. It is the exquisite open-air theater, with its semi-circle of stone seats looking upon a perfect little Greek temple set upon a stage --- a stage whose back

scene was painted by the greatest of all scene painters, the master hand who put the changing blues and greens into the deep waters of the Pacific. Upon this open-air stage the boys and girls of all ages, who form the student body at Point Loma, present classical and Shakespearean drama. Almost invariably the hour chosen for beginning the play is just before sundown, and as the afternoon grows late San Diego rolls noisily up to the theater entrance in its motor cars. The big amphitheater is filled as the shadows grow long. And just as the red sun begins to dip behind the western horizon the trumpet sounds and the drama begins. Thereafter through oncoming dusk more and more torches blaze. And as San Diego finds its way out to its motor-cars once again it is apt to find itself asking if the wizard touch of electricity had only been given into their hands.

Box ? Elmer Grey to BGG (on Irving Gill), 1 pg. Jan. 4, 1915

Oliver: Grey disagreed, replying that he thought Gill's was "a dangerous kind of work," and resented" its evoking the admiration of such influential chaps as George Wharton James and Bertram Grosvenor Goodhue."

Yours of Dec. 29th received. I am writing you this just to show that there is no hard feeling, and also to let you know that you have not converted me. I think more of your architecture that I do of your critical opinions --- some of the latter of which are punk!

I was not nettled by the "praise given another" but at that give a dangerous kind of work. I think Gill's work is apt to do harm, not in itself, because the majority of opinion will form their own opinion of it, but through its evoking the admiration of such influential chaps as George Wharton James and Bertram Grosvenor Goodhue! People will think: "If that is what they consider good architecture, I prefer poor."

So you see that now I have it in for you as well as for James!

However, I wish you a Happy New Year and hope that soon you may see the light.

Cordially.

BGG to Russel Ray, Santa Barbara, Calif., 2 pgs. Jan. 6, 1915

Winslow has sent me your letter to him of the 30th of December together with its most interesting enclosure. Somehow or other, a 'weird' seems to hang over me to take away from me the credit or discredit of all my work. However, I cannot regard Allen as anything but a ruthless joke, and certainly don't propose taking any action.

To Winslow, of course, belongs a great deal of the credit, for the temporary work was designed and drawn by him and merely vised by me. The only part of the Fair for which credit belongs unequivocally to me is the permanent California State and Fine Arts Buildings.

The bridge you probably already know about. The credit --- or discredit -- for this very certainly belongs to Allen. There are, too, certain arcades, notably the one connecting the two buildings at the opposite end of the court from the Botanical Building, that must have been done under Allen's inspiration, for certainly neither Winslow nor anybody working under him could have produced anything so thoroughly bad.

I fancy the architects of the country understand matters, and know that the more important element in San Diego does. So I am not letting the thing worry me at all.

There is a chance that I will appear again soon in Santa Barbara. I have promised to make one visit to San Francisco on behalf of the little New York City building I am doing there. Of course, no visit to the Pacific Coast would be complete without taking in Santa Barbara.

With many thanks to you for your sympathetic attitude, and my sincerest regards to all my friends in Santa Barbara, believe me,

Very faithfully yours,

BGG to Russel Ray, Santa Barbara, 2 pgs. Jan. 20, 1915

What you write about the San Diego Fair is very pleasant to read. The whole thing has been a terrible cause of worry and vexation to me, and I don't think I want anymore world's fairs to design.

Nor, after all, is poor Allen having so good a time as he, no doubt, projected when he started his own publicity bureau. He is a man of considerable ability in certain directions and it is a pity that his ability doesn't take in ethics.

As things stand now I am expecting to bring my entire family out to the Coast this summer, going by way of the Isthmus and getting off the boat at San Diego. Waldron Gillespie and the Daters left a few days ago for Montecito, and if they are still there, we will, of course, stop with them. Of course, whether Gillespie is there or not will have considerable bearing on the length of our stay, but ____ at all on our coming, so I shall look forward to thanking you personally when I arrive. My plans take a long time to crystallize, but as I see things now, we will leave here about May 20th, reaching Santa Barbara about a month later. There is a hotel at Colon that I did for the Government that I suspect is pretty bad that I want to see, and also I am doing the little New York City

Building at San Francisco, so if we come back by the Canadian-Pacific, which I think we will now, I won't get back here to New York must before the first of August.

Please remember me to all my friends in your part of the world, and believe me,

Very faithfully yours.

BGG to Mrs. Ruth A. Baldwin, London, England, 4 pgs. Feb. 4, 1915

Remarkable to relate I am the least little bit ashamed of you, not personally you understand, but of your failure to comprehend the English. From a real native daughter of the Golden West one would expect such a lack of perspicacity, but you are from a cleaner and greener --- however, your letter was written apparently only a few days after reaching the shores of Albion, and I am perfectly confident that by now you have learned to appreciate your surroundings at their true worth. Or can it be that your surroundings as far as humans are concerned are made up of representatives of the moving picture industry, in which case you might be quite right in your expressed judgments, though from my very slight experience, confined, as you know, to only one member of the craft, I should venture to differ violently with you even here.

You see you have touched me on the raw; for I love our English cousins a great deal better than any of my real own that I can think of, and wish you could be having such an experience as mine of a year and a half ago, when the mere fact that I went across with some friends, one of whom had a mother who had married a Tory squire, got me into the most charming surroundings. To be sure, I do not much appreciate having a valet lay out my clothes for me, nor do I think that the big stone molasses jugs that they fill with hot water and put in the bottom of the bed does much to comfort one o'nights, or much to take away the terrible dampness of English sheets; but these are details, and I only wish that people here in America possessed the poise, the intellect and the charming quality of almost all the English I know.

Take the average businessman here and there. In New York, people run red-eyed from engagement to engagement, lunch at a trough or on the arm of their chair, and don't have time to be decently civil --- and really when all is said and done, do not accomplish much. The Englishman, from Prime Minister to cobbler, always has time to treat you civilly (being a man, to paraphrase Kitchener, not too civilly, as you suggest has been your lot in London) and withal accomplish as much or more than we.

If you were going around the world, the fartherest you went you would find this intensified until in the Straights settlements or Java, you are not allowed to draw on your letter of credit without having tea and _____, and things of that sort.

Don't for an instant believe in the blankness you encountered. I met a man at dinner the other night just back from the British War Office and actually from the trenches, who told me of his experience with Kitchener's secretary, a man that appeared, not only at first but throughout, one of the most idiotic in the world, but who is really known to be the cleverest, and whose manner was wholly assumed.

In London the fashionable poise is paretic [?] just as in New York it is flippant or in San Diego boosting. They don't any of them mean anything.

---- But I am sure that by now you have discovered that when you ask an Englishman of the better class a question, between their hems and haws he will give you the correct or, at least, a brilliant answer. I am sure than when you get back to California you will find that after more hems and haws and drawls, the Californian will give you any answer but the right one. If you could meet such a man as Max Beerbohm, you would promptly perform the feminine counterpart of taking off your hat to him. However, all this is quite beside the mark for I expect you may very likely be on your way to God's country, and the home of the brave and free, and all that sort of thing, again before this reaches the other side. When you do come, I hope you will confess that your first impression of the English was a mistaken one.

In the language of most of the official war dispatches, there is nothing to report here save that Frank Allen seems to be suffering from a sudden attack of furor publicitas, if that is what they call it, for in almost every mail my faithful clipping bureau delivers biographical or laudatory accounts of "the young architect of the San Diego Expo." I am getting old and fat and scant o'breath I think for somehow such things don't seem to trouble me as much as they would have a few years ago.

The pictures that are being sent to me from San Diego look pretty good though all the temporary buildings are absurdly over-decorated while F.P.A. seems to have hung tropical verdure over everything in a way I have never seen in Mexico or Spain. The only thing he seems to have forgotten is garlands of chickweed coming out of bird cages. I venture this on the spur of the moment but it seems rather a nice Allenesque touch. This letter is so long you will never read it so no more from

Yours very faithfully.

Price, C. Matlack. The Panama-California Exposition, San Diego. The Architectural Record, Vol. XXXVII, p. 29-51. March, 1915.

Photographs; Approach across the Cabrllo Bridge at the San Diego Exposition, Cram, Goodhue & Ferguson, Architects; Gallery in the Fine Arts Building (Permanent) San Diego Exposition, Cram, Goodhue & Ferguson, Architects; The Main Gateway Entering

the Grounds – San Diego Exposition, Cram, Goodhue & Ferguson, Architects, Ornament and figures modeled by the Piccirilli Brothers; The South Façade of the Varied Industries Building From One of the 'Portales' or Cloisters Along the Prado, Bertram G. Goodhue, Advisory and Consulting Architect; Detail of Entrance to California State Building (Permanent) – San Diego Exposition, Cram, Goodhue & Ferguson, Architects, Ornament and figures modeled by Piccirilli Brothers; Commerce and Industries Building Across the Lagoon of Flowers, San Diego Exposition, Bertram G. Goodhue, Advisory and Consulting Architect (* Note identification is mistaken as building is actually Varied Industries and Food Products); Balvanera Chapel, Church of San Francisco, City of Mexico (from "The Spanish Colonial Architecture of Mexico" by Sylvester Baxter, Millet, Boston); Church of San Diego, Guanajuato, Mexico (From "the Spanish Colonial Architecture of Mexico" by Sylvester Baxter, Millet, Boston); Patio in Southern California Counties Building, Bertram G. Goodhue, Advisory and Consulting Architect; Looking Our Along the Cabrillo Bridge

From a Loggia of the Fine Arts Building (Permanent) – San Diego Exposition, Cram, Goodhue & Ferguson, Architects; The San Joaquin Valley Building, Bertram G. Goodhue, Advisory and Consulting Architect; From the Botanical Building, Commerce and Industries Building to the Left, Foreign Arts Building to the Right; Bertram G. Goodhue, Advisory and Consulting Architect; The Arts and Crafts Building – San Diego Exposition, Bertram G. Goodhue, Advisory and Consulting Architect; An Arcade of the Commerce and Industries Building, San Diego Exposition, Designed by Director of Works; 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 Pueblo of Acoma, Rapp Brothers, Architects; The Botanical Building, San Diego Exposition, Bertram G. Goodhue, Advisory and Consulting Architect; Façade of the Commerce and Industries Building, San Diego Exposition, Bertram G. Goodhue, Advisory and Consulting Architect; The Commerce and Industries Building, Bertram G. Goodhue, Advisory and Consulting Architect.

In writing on any subject so large and so involved as an exposition, it becomes necessary carefully to separate the several considerations which are to be regarded a germane to a brief analysis.

There should be regarded the architectural nature of expositions in general and their style from the standpoint of general design, the architect's part, the history and nature of the exposition under discussion, the architectural style adopted for it, and the manner in which the intention, general and specific, was carried out.

Since an exposition, from its nature and purpose, is intended to attract, and , having attracted to offer pleasure and diversion its architecture should obviously be of a festive or cheerful nature, whether with or without color. Since an exposition, further, is intended to typify or express given traits, local or national, is architecture should be one selected essentially for the expression of such appropriateness. The "White City" of the Chicago's

World's Fair was successful because of its beauty rather than because of any specific appropriateness --- the buildings of the Pan-American and St. Louis fairs were unsuccessful because there was no basic idea of architectural appropriateness in their design, nor any conspicuous achievement of architectural beauty in their execution.

Expositions are peculiarly complex and massive 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 he 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 international director of high professional standing and ability. In addition, there is a superintending landscape architect in consultation with the architectural heads, and also, as in the Chicago's World's Fair an eminent painter to direct and apportion all mural decoration, and an equally eminent sculptor to execute the same function with regard to sculpture.

It is thus apparent that in press accounts of any exposition there is considerable collusion. 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) 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 & 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 canon, 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 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 in 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 all north of the Panama Canal. It is about one hundred and twenty-five miles south of Los Angeles and a about five hundred miles south of San Francisco.

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

Realizing that California is to be one of the mightiest States in the Union, and further that its prosperity and importance are due to diverse conditions existing in different sections of the State, it was desired 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 planned orchards of oranges, lemons, grapefruit, cumquats, tangerines and other fruits made possible by the climatic advantages of Southern California. Tea-plants, planted and grown in the country, are among the exhibits having been brought over from Sir Thomas Lipton's estate 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 in 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 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 architecture of Europe, it is composed upon many forms basically of the Renaissance, but (also like the Baroque) it is the spirit of the Renaissance gone mad. It is a riot of motives, all related but apparently in a sort of architectural crazy quilt. Columns and pilasters are diverted 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 master 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 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 literally 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 direct derivation. It was said, for example, that the tiled dome of the California State Building is a "copy" of the dome at 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 old buildings have been inspired by the 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 canon. 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 be further 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 architectural ability that is involved in city planning. There must be, primarily, certain axes, certain groups, a definite idea with regard to 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 location 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 canon, 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 feet above the Cabrillo canon 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 the 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.

Coming 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 kind within. The impression is one of dignity: then, perhaps, 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 covered with verdure and flowers.

The Permanent Buildings of the San Diego Exposition

In view of the painstaking architectural care which has been executed in 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 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 the State Building and the Fine Arts Building are of fireproof construction throughout so that they may be a safe repository of 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" in 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 a 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.

"Sidelights on the Panama-California Exposition," Santa Fe Magazine, Vol. 9 No. 4, pp. 25-27 Mar 1915

With the arrival of heavy delegations which had delayed western travel until able to find both California Expositions open, attendance at the San Diego Exposition has picked up rapidly. On St. Valentine's Day --- the second day of the Chinese New Year's celebration --- the attendance figures brought the total for a month and a half to over 250,000, a daily average of 5,500.

A considerable delegation from the San Diego Exposition, including officials and directors, attended the opening of the Panama-Pacific Exposition in San Francisco on February 20. This was a return of the courtesy of the northern visitors who attended the San Diego opening. Both expositions are exchanging special days at various times in the year.

The annual battleship practice of the Pacific fleet will take place off San Diego during the next three months, forming an important addition to the list of special attractions offered in the vicinity. The cruiser "San Diego" has been in port, with nine of the torpedo boats of the west coast fleet, and from time to time all other vessels of the fleet will assemble. The harbinger of the annual practice as the U.S. naval tug "Iroquois," which steamed into port after nine thousand miles of travel in two weeks, exclusive of service at towing targets for the maneuvers at Mare Island. The tug is to be used off San Diego for hauling small ship targets for the marksmen of the battleships at practice. San Diego and its Harbor of the Sun constitute the naval rendezvous of the southwest coast. The sailors and marines are almost constant attendants at the exposition and participate in all the parades, with the artillery, cavalry and infantry regularly stationed in Balboa Park and in the vicinity of San Diego. The Mexican border is eighteen miles to the south, and another large camp is maintained near the line.

Thousands of dollars worth of gold ore has been placed on display in the mineral exhibit in the New Mexico building at the San Diego Exposition. The gold specimens, which took first prize at the Chicago's World's Fair, are included in the display. A number of ores come from the Pinos Altos district of New Mexico, where according to the New Mexico Exposition Commission the richest strike since 1849 has been made. There are also in the

exhibit several large blocks of meerschaum from Magellan, New Mexico, where there is located the only commercially operated meerschaum deposit in America.

Company L of the First George Cavalry, known as the Governor's Light Horse _____ and the crack company of the state's militia will visit the San Diego Exposition in Ju___, according to word received from officials of the southern commonwealth. More than three hundred men, bringing with them horses and equipment, will make the trip in a special _____. Company L has been in existence for more than half a century and is known as one of the most aristocratic organizations in the ____ world. The members are direct descendants of the founders of the company.

Fishermen along the coast of Southern California are planning to add to the collection of exhibits at the San Diego Exposition a shark sucker, known far and wide among sailors as the laziest and most good-for-nothing fish in the seas, and generally recognized as a rare catch. This particular shark sucker was captured by fishermen on the sloop "Ask Me," which is in the harbor in San Diego, after a trip along the Mexican coast. Besides being lazy and useless, the shark sucker is the prize trap of the seven seas. By means of a vacuum cap attached to the back of his head, he fastens himself to any moving object and clings there for days and often weeks at a time, calmly loafing along while is unwilling carrier, if a fish, cures piscatorially to the aquatic heavens. The fishermen hope to display the "Ask Me's" catch at the great aquarium on the exposition grounds.

Complete in every detail, a 985-pound model of the "U. S. S. San Diego," flagship of the Pacific fleet, has been received in the San Diego Exposition and placed in the navy department's exhibit. The model, which is constructed of wood and steel, is an exact replica of the powerful cruiser, even in having the tiny oars securely lashed to the miniature lifeboats. Two other models of American war vessels also will be placed in the navy department's display.

Allen, Frank P., Jr., Director of Works at the Panama-California Exposition, San Diego, 1915; San Diego Exposition --- Development of Spanish Colonial Architecture, Fine Arts Journal Mar 1915

Photographs: One of the doorways of the Varied Industries Building; The Home Economy and Foreign Arts Building; From a loggia overlooking El Prado; Side view of

the Home Economy Building; The rich façade of the California State Building; In a mission patio; The tablet to Father Serra; La Puerta Grande and the California and Administration Building; Mission bells of the Indian Arts Building; "Clown Making Up" by John Sloan; "Po-Tse" by Robert Henri; Corner of Commerce and Industries Building;

Very little has been written about the development of architecture in the Spanish renaissance, dating from the expulsion of the Moors, and except in Spanish America little has been done to carry on that development, despite the extraordinary possibilities it contains. The information about it is confined mainly to scant mention in the course of writing --- whose main purpose has been the setting forth of special events in political and social Spanish history, with such suggestions as these events offered of the effect on architecture, sidelights as it were. It is pleasing to think that the Panama-California Exposition, which in many ways has sought vigorously for permanent values, has emphasized its contribution to architecture by the creative work in this interesting Spanish school. It is hardly possible that coming years will not witness a marked influence on building design, more particularly in the semi tropic sections with whose natural conditions the Spanish idea is in peculiar harmony.

At about the time Christopher Columbus was sailing across the Atlantic, to behold the new world and contribute enormous portion to the activities of humanity, an event of even greater importance was transpiring in the land from which he sailed. The final expulsion of the decadent Moors was taking place.

Spain had been controlled by this foreign people. There were several powerful Spanish principalities in whose fortified cities still struggled the remains of the earlier Spanish civilization, but the dominance of the Moors and the continued quarreling of the Spaniards, not only against the common foe but among themselves, had prevented anything resembling national unity. The marriage of Ferdinand and Isabella has brought together two powerful groups and made possible the massing of resources which alone could re-establish the effective unity of early days.

The invaders then were expelled. In spite of the embargo they managed to carry away with them a vast treasure in the form of everything movable, but behind them they left a vaster treasure in the form of resources which all their retainers could not carry, and this naturally fell into the hands of the church and crown of Spain and the favored nobles. Geographically, if not socially, there came about a fairly good distribution of a hitherto inaccessible storehouse hardly possible to estimate.

For a clear understanding of what followed it is best to know something of the people into whose hands was so suddenly thrust this wealth, to be followed in the next century and a half by a much greater amount, then undreamed.

The Spaniards had been living a hard life, barren of the luxuries of ordinary life and resultantly barren of indulgence in the fine arts. A people eking out a meager sustenance seldom produce a strikingly interesting school of architecture and the Spanish people proved no exception. In a few cities were some noteworthy examples of Gothic art,

but these were few. In the ordinary arts were easily traceable tendencies to the Romanesque and Byzantine. In the forging of arms and armor there was genuine

superlative merit, but almost no where else. Even the jewelry the Spanish smiths wrought was clumsy and of value intrinsically rather than for any artistic merit, with the sold gold tableware and even solid gold tables marking the progress made in art of this character, and of course existing only in a few well-defended palaces.

Here is a poor people suddenly endowed with wealth, a little later endowed with the wealth of the Aztec treasure houses transported bodily to Spain by the adventurers in the trains of Cortez and Pizarro and their lieutenants. A people without taste of any sort is presented with money sufficient to gratify the wildest desires.

The result was --- just about the result of sudden acquisition by any number of persons in any other country. It is not necessary to go back to fifteenth century Spain to discover a type of nouveau rich. There followed a riot of extravagance and as the patrons of architecture drew increasingly large revenue from Moors and American colonies there came an increasing flood of artists and artisans from France and Italy and Greece and the Orient, eager to contribute their artistic abilities for a consideration. The old Spain had not nourished its artists and importations were necessary.

Everything was ripe for the development of startling novelties. The later Gothic was passing and the renaissance was on the threshold. The creators were assembled from

all parts of the civilized world. Money was plentiful and display was wanted. Display, ornamentation, splendor were the watchwords, and the artists were forced to follow the dictates of their patrons. Their wares were designed to meet the market.

The Italians were the first in the field, and the result was that the earlier buildings of that period were essentially Italian. Many were entirely Italian save that they were in Spain. Then came the French, but that apparently was not found sufficiently elaborate. Remember that a people, like an individual, without taste, yearns first for display, for the impression that "it cost a lot of money," and again it is well to remember that this mental state was not and is not confined to Spain.

Yet with all this influence it was impossible to smother the genuine merit of the men who executed the work. As a whole the architecture was bad, but there were features of vital interest in the brilliant design and exquisite workmanship due to the genius of the builders, whether or not they worked with clenched teeth and sardonic grins.

The building progressed, and as soon as the half century flood of bullion from the despoiled red men diminished there came a great flood of wealth in the commerce of the settlers in the colonies. Spain grew enormously rich, and in the course of time, with the

advance of education, came a natural improvement in taste. By the middle of the seventeenth century the style had broadened and taken on the baroque and the rococo, borrowed from every school of architecture preceding, done in the characteristic florid

manner as the artist and patron saw fit. Then came the churrigueresque, which took its name from the architect Churriguero, who with his sons had done much to crystallize the dominant features of what was to become the nearest thing to a standard.

This is a hasty summary of the principal influence on the architecture of continental Spain. It is very far from a full explanation of the Spanish Colonial as develop in America, for into this entered other highly important factors.

In recognition of his services to the crown, Cortez was granted great tracts of land and great supplies of bullion. His lieutenants were given corresponding favors, and even

the common soldier reaped a colossal reward, made the more valuable by the privilege of using Indian labor.

These soldiers were not aristocrats. Even Cortez was a man of no rank and is not credited generally with a surplus of efficiency in any field save that of conquest. Inflated with the realization of their easily understood importance in Mexico and Peru, they returned to Spain to spend their later years, and their money, like the soldiers, loaded with money and barren of taste to use it. In their poverty days they had seen the exterior of a few noteworthy buildings, the interior of none. During their years of adventure across the

Atlantic there had been changes at home, and the streets which had been bleak were now filled with new structures of good size and designs and workmanship which stunned the returned warriors.

Immediately discovering an amazing opportunity for "dog and display," they settled down to copy the fine residences or build residences which should be gaudier than those they saw. There was no way save in building, in those days, to create much of a sensation as a splender [sic]. The introduction of the automobile and the yacht in recent years have simplified the matter.

But the attempt was a failure. Important as the adventurer had been in Mexico and Peru, he amounted to nothing in the haughty aristocracy of Castile and Aragon. It was natural that, with a good bit of heartbreak, he should return to the new land where he was respected for his force at arms and his money if for nothing else. It was natural, too, that he should take back with him a fairly vivid picture of the architecture which had impressed him so mightily, and a strong desire to duplicate it in his new home.

At first there were imported architects or builders. Later, as the viceroys' expenses became borne by the crown, or more often the colony, the viceroys brought architects from Spain and Italy, who made use of the Indians, who were very good stoneworkers and carpenters, but for the most part the new architecture of America, aiming at the Spanish idea, was designed by men who either had only a passing acquaintance with that architecture, so far as first-hand study was concerned, or who had never seen it. Almost without exception the builders were Indian who had never been to Spain.

It is worthy of mention that some of the architects again went to Spain, and today there are visible many buildings showing a decided Indian influence that is unmistakably due to the repeated migrations.

But the effect on the Spanish Colonial architecture's development is of more immediate concern. Able as the architects might have been, they could not reproduce the Spanish idea accurately without the aid of trained Spanish builders, who were

unobtainable. The most noticeable result was in detail, which the untrained Indian skipped over as hastily as he could. One of the best examples of this has been reproduced in the Foreign and Domestic Arts building, on the southwest corner of the Plaza de Panama, which in some ways is the most typical building on the grounds.

From a distance the building looks thoroughly Spanish. At close study one discerns the sloughing of detail. It is the precise effect which was sought, reproduction of the Spanish Colonial architecture exactly as it was wrought two or three centuries ago. In varying measure this is true of practically all the buildings on the grounds, a detailed

description of the idea of which would require pages of description, just as it required weeks of patient study in design.

The distinguishing feature of Spanish Colonial architecture? Briefly, it is Spanish design, and Spanish design of the best period, with Indian execution.

Imagine an intelligent farmer boy who has studied architecture from texts at his disposal. He loves the study, but has not the opportunity to carry it on at the Beaux Arts,

and is forced to take up the designs that appeal to him, and he sees them, without understanding fully technique, or relations, or much of anything in the purely scientific. He is forced to express his own individuality in detail.

Now that is not altogether unfortunate. There is a tendency in every art to overemphasize detail at the cost of spirit. What takes place in the farmer boy's work? He enters it with a swing and vigor and a dash that is seldom found in the Beaux Arts. He

puts his red blood into stone. He puts sunshine and salt air into inanimate clay. His enthusiasm transmits life to the materials with which he works.

There is a free handling of style with a crispness that can hardly come by other channels. Some of the best work has been done by revolutionists, intentional or otherwise, whether in architecture or painting or music or belles letters. In the practical as well as the fine arts, in economy, in government. Out of sources which appall the academician have come results which have founded new schools. This emphatically is true in the case under discussion.

To the northerner the Spanish Colonial style may seem ornate, objectionably so, and inappropriate. He is right in a measure. The style is unsuited to the north, but in the semi-tropics it is the best style extant, and its future is a big one. The numerous projections break the strong glare of the sun on a blank wall, affording a restful contrast of light and shadow. The fine detail gives a most agreeable texture to a spot which otherwise would be a direct or a reflected glare of the not semi-tropic sun. The style fairly breathes the luxuriance of palm and olive and acacia and the overwhelming splendor of the jungles, and it has more of freedom than any other style. With that spirit the architect can do positively anything he wishes, for he can draw on every architectural style and still keep within the Spanish Colonial --- for the reasons mentioned in the outline of the almost unlimited sources.

Take a trip someday to Guanajuato, in Mexico, and find the church of San Miguel. Look at it from a distance and you observe what appears to be a flawless example of Gothic architecture. On close study there is readily discerned the flat detail, with the Indian individuality that appears almost constantly. The architect of the church was Cetermeo Gutierrez, an almost illiterate Indian who had never been out of Mexico.

This is an extreme case, but it gives a fair idea of conditions and the method of handling ideas, and is an admirable sidelight on the development of the Spanish Colonial as a distinct school.

With the use of intelligence the architect of the Spanish school can build a whole city of infinite variety, yet a unit in design. The San Diego Exposition is a noteworthy

example of these possibilities, a magic Spanish city in itself. It must prove to be a stimulus toward more construction of this sort, and that prospect is as pleasing as it is interesting.

Faville, W. B. The Panama-California Exposition, San Diego, California. The American Architect, Vol. CVII, p. 177-80. March 17, 1915

Photographs: View Looking Toward the Sea; View of Exposition and Surrounding Country, Made From an Aeroplane; Ground Plan of Exposition.

The Panama-California Exposition of San Diego, California, celebrates the opening of the Panama Canal. It is erected by the interests of the southern portion of the State; and its exhibits are gathered from the adjacent states and counties of California, There are also exhibits from some of the South American countries and a few from across the water.

It is not a world exposition in any sense and does not compete with the larger exposition at San Francisco. The two may be described as complementary one to the other. It is, however, charming; small, almost to the point of holding within one's hand --- like a gem that can be examined and loved for its beauty, its color and its workmanship.

Built upon a mesa at the edge of the city of San Diego, it commands a panoramic view of the city, a wide expanse of San Diego Bay or the "Bay of the Sun" with Coronado, the "home of the tourist" just across --- while beyond, stretching to the horizon, is the ocean dotted with islands.

Behind the exposition stretches a plateau bordered by hills leading up into mountains. This is a land of endless sunshine and little rain; where the wind is never violent and where summer and winter go "hand in hand." It is a land where Ponce de Leon, had he searched, should have found that long looked for spring whose waters were to yield eternal youth.

Between the city and the mesa upon whose edge the exposition is built, runs a deep arroyo over which has been built a concrete approach some quarter of a mile in length, leading from the park in front of the cloistering houses of the city to the entrance arch of a court which forms the vestibule to the exposition. The court is dominated on one side by the dome of the California building, which with its campanile, suggests a Mexican cathedral.

The view as one approaches the entrance to the court is extremely effective and commanding, the dome and campanile with the gate forming a fine composition. It is the one "big strike" of the plan and without which the exposition scheme and effect would be quite lacking.

It suggests the approach to Toledo over the River Tagus by the Alcantara Bridge --- only here the sweeping arch of the Spanish bridge has been changed to many narrow arches which lose in grandeur when seen from below.

The dome of the California building and the top of the campanile are in tile --- strong in color of yellow and blue --- Mexican in sentiment and design, while on the opposite side of the court are vaulted rooms opening one into the other, simple and effective; these are connected by arcades, while tucked away in a corner is a small chapel, naïve and primitive.

Through this cloistered court one may traverse the main axis of the plan along which are arranged various buildings mostly Mexican and Spanish in sentiment, although one notes the mission types occasionally; they are generally good in design with comfortable wall spaces upon which the enriched detail of the openings set graciously.

The detail generally employed outside of the entrance court or Plaza de California is heavy. It carries an exaggerated scale and with no studied refinement, but it is brilliant in shadow effects against the wall surfaces.

There is one well-defined transverse axis which, crossing the main axis, creates the Plaza de Panama. This plaza is surrounded by arcaded buildings, the Sacramento County's building in the place of honor, while at the other end of the plaza is the music building in which the large organ is housed. This building is most unfortunate architecturally, and, more the pity, is permanent.

The strong and brilliant note of tile on the dome and campanile is echoed throughout the exposition by external portieres or awnings to many of the windows and openings. This use of color on portieres and banners plays a most important part in the color scheme of the exposition --- an arrangement only possible in a climate where the wind is ever gentle.

The wall texture of the buildings are in various forms of plaster and cement finish of a warm ivory tone against which the capable planting shows effectively.

Impressions which linger after a visit to the Panama-California Exposition at San Diego are --- the masterly stroke of the approach over the viaduct with the campanile and dome dominating the entrance court; the detail of the gateway to this court; the enriched entrance to the California building; the brilliant and dominate touch of color; the capable planting; the abundance of flowers, and the absence of nearly all figure sculpture in the exposition.

There is also an air of refinement pervading things in general which leaves "a good taste in the mouth," and one feels that it is an example of fine American judgment in the restraint that makes for good design.

Mr. Bertram G. Goodhue, the Architect who designed the California building and the buildings surrounding this court, and who also inspired the other work, is to be congratulated upon the part of the designing which he dominated and which adds so tremendously to the total effect. The balance of the architectural work has been designed and executed by a general designing staff under the supervision of Mr. Frank P. Allen, Jr., Director of Works.

The exposition embraces 615 acres of ground, much of which is devoted to parking. The directors have spent upon the exposition proper three and one-half million dollars --- to this sum five million dollars more have been added by concessionaires and exhibitors.

BGG to J. B. Millet, Boston, 2 pgs. Mar. 29, 1915

The 'Architectural Record' called me Saturday to say they had received a letter from you threatening them with a law suit for having reproduced in an article on the San Diego Fair by C. Matlack Price published in their issue for March two photographs from Mr. Baxter's "Spanish-Colonial Architecture in Mexico."

Since the fault, if fault it be, is wholly mine I volunteered to write you myself. Though I knew, of course, these photographs were copyrighted property, I had supposed that by giving credit it was always possible to reproduce them, providing this process did not extend, of course, to any considerable number. Furthermore, I felt, very possibly again through ignorance, that any such calling attention to Mr. Baxter's book would do it good rather than anything else.

The suggestion that these be reproduced came, I believe, from Mr. Price, but I must confess to having jumped at the idea. The reproductions throughout this article indeed are copyrighted by the Panama-California Exposition Company and so far as I can see they could take the same attitude as, according to the 'Record' have you.

Believe me, I am very sorry indeed if you feel that an injury has been done you or the book for the reproductions were made with precisely the opposite result in mind. Won't you, in view of all this, reassure the Record Company which is now very fidgety. At any rate, won't you write me about the matter now that I have made it clear than I am "particeps criminis."

Always faithfully yours.

"New Notes from the Beautiful Fair at San Diego," Santa Fe Magazine, Vol. 9, No. 5, pp. 35-39 Apr 1915

Admiral T. B. Benton of the Pacific Coast fleet is in general charge of the Army and Navy Field Day to be held on May 8 at the San Diego Exposition. Participating will be man from all the battleships in San Diego harbor, the First U.S. Calvary, the Thirteenth Artillery, and the Fourth U.S. Marines and probably the California National Guard. An imposing parade, probably larger than the army and navy parade of opening day, will precede the sports program and lead directly to the marine barracks in the exposition grounds.

The walls for the wall-scaling are, of course, installed at the barracks already, and the daily drills include the rapid digging of trenches and throwing up of earth fortifications, while the field for the track event has already been in use for track work and the spring training games of the Chicago White Sox and other teams participating at the exposition. There remain to be brought the spars from the ships for the aboard-ship frolics of the sailors in which the boxing matches on the horizontal spars are already a feature.

Roman riding and "monkey drill" are featured by the cavalry and novel exhibits by the guardsmen. The marines have furnished some of the most spectacular features of the exposition since the opening, their morning equipment drills at the barracks vying with the afternoon drills in the Plaza de Panama in popularity. Distinguished visitors from foreign lands, such as Admiral Dewa and Admiral Uriu of Japan, as well as prominent American officials, generally assist at the reviews.

Upwards of a billion dollars rolled into the San Diego Exposition grounds when the "Millionaire Special" arrived over the Santa Fe, loaded with bankers and commercial leaders from many sections of the country. It was the wealthiest single delegation that has appeared at the fair. Among the prominent members were George M. Reynolds, president of the Continental and Commercial National Bank of Chicago and its two affiliated state banks, James A. Patten, the wheat and cotton magnate of Chicago; August Busch of St. Louis; John N. Willys, the automobile manufacturer; David May of St. Louis; Owen Aldis of Chicago and Paris; Mrs. George M. Pullman of Chicago; John Cudahy of Kansas City; George B. Harris, chairman of the board of the Burlington; W. C. Brown, former president of the N. Y. C.; F. H. Green, former vice-president of the New York Central Lines; J. T. Clark of St. Paul; William Duncan of the Baltimore and Ohio; Judge E. T. Glennon of the New York Central; Nathan Strauss of New York; Louis E. Miller of Cincinnati; August Schvan, peace advocate of Sweden; and many bankers and railroad men almost as well known. Already in Coronado were 150 wealthy citizens from Minneapolis, including John Pillsbury and others, waiting for the celebration of Minnesota Day on March 29, many of them with their automobiles ready. Most of the wealthy tourists are spending several weeks in and about the exposition.

The New England Elks are the first general division of that order to complete plans for their thirty-day tour of the West and the California expositions in connection with the convention at Los Angeles in July. The San Diego Exposition has been informed that the big party will move to San Diego on July 15, immediately after the convention, at which fully 40,000 people are expected.

Two large delegations of newspaper men are scheduled for San Diego and the exposition, the California Press Association for the May outing, and the National Editorial Association for their July convention on the coast. "But we don't want a banquet," commented Secretary George Schlosser. "We're on a vacation."

Alanson Aley of Marion, Ohio, has just returned after "seeing" the San Diego Exposition, but not as other visitors see it, for Aley is blind. "I've been to a lot of other world's fairs,: he said, "but I'm sure that this is the most beautiful thing in the world for my wife tells me so. I think I can see the cathedral of California and the mission bells of the Indian Arts Building, and the pigeons circling above the towers across the plaza, just as clearly as you. Probably I can smell the sweet acacia and hear the bands and the organ a little better, for they tell me these senses are very acute in me."

Mrs. Aley is constantly with her husband, but after his stay of several weeks, he was so familiar with the grounds that he was able to guide her with amazing accuracy and describe to her in detail what he "saw."

Distressed parents who are shy one or two children have solved the mystery of finding them. They simply stroll to the upper end of the Plaza de Panama and discover the young hopefuls spending their nickels on grain to feed a few of the two thousand pigeons that depend on the visitors for their meals. Their confidence is well-placed for the birds are getting so fat that they have trouble in flying. On a single day the guards reported fully 7,000 photographs were made in that section of the grounds, tourists taking pictures of each other with pigeons alighting on the heads and shoulders of those who looked generous.

The entire band of Indians of the Painted Desert, the Santa Fe's wonderful concession at San Diego, assembled in the corral the other day, wagering all they had on Ko-Wa-Ta, champion sheep shearer of his tribe, who was matched against a white man using the latest shearing machine. They became more and more gloomy when the white man, at the end of an hour's test, had sheared twice as many sheep as Ko-Wa-Ta, but let out a roar of delight when the machine slipped and drew blood from the last sheep.

"No good," said Walter Eagle. "White man bum shearer. Pay up."

The contest was arranged largely for the purpose of supplying the Indians with new wool for their rug and blanket weaving, one of the most considerable industries on the

exposition grounds. The men and women, with the youngsters as helpers, do most of their weaving and pottery making on the roofs of pueblos of the Painted Desert and in the sand in front of the "hogans," the huts of the plains Indians.

The machine shearer is disconsolate. He says one of the Indians prodded the sheep, and made it kick so hard that the machine slipped.

A large collection of photographs of the San Diego Exposition will occupy an important position in the spring architectural exhibit at the Art Institute of Chicago, according to Charles I. Hutchinson, president of the institute and vice-president of the Corn Exchange National Bank, who has just returned east after a detailed study of the southwest country by automobile.

"The San Diego Exposition is the most beautiful architectural achievement I ever have seen," said Mr. Hutchinson. "In its field it is more beautiful than the Chicago fair, and it is hard to say more than that. The institute aims to bring to its visitors the best art the world produces, and we are very glad to making an extensive showing of the Exposition Beautiful."

Mr. Hutchinson went to San Diego for a short stay. He changes his _____ plans after one look at the exposition, then motored back to the north and returned with a number of banking and personal acquaintances to show them what he had "discovered." They made a very jolly party.

Santa Fe Gets Plaque

As a token of appreciation of the cooperation accorded the Panama-Pacific Exposition by the Santa Fe system, the directors of the exposition on March 18, presented the Santa Fe a beautiful bronze plaque at the ceremonial opening of the Santa Fe's great concession on the "Zone," representing in beautiful miniature the Grand Canon f Arizona.

The Santa Fe representatives were met at the Fillmore street entrance by Director Frank L. Brown, who escorted them to Festival Hall, where President Charles C. Moore greeted them.

Representing the Santa Fe were Messrs. A. G. Wells, general manager; L. L. Hubbard, general superintendent; H .P. Anewalt, general freight agent; W. A. Bissell, assistant traffic manager; H. K. Gregory, assistant general passenger agent; F. A. Bell, assistant freight agent; L. B. Jones, auditor; E. M. Harlow, master mechanic; J J. Byrne, assistant passenger traffic manager; S. L. Bean, mechanical superintendent; J. B. Duffy, general agent passenger department, and others.

Captain A. H. Payson, assistant to President Ripley, expressed on behalf of the management of the Santa Fe, the gratification of the road on being associated in the

success of such a laudatory project as the great exposition of San Francisco. In conclusion, Captain Payson remarked:

> Our being here is additional evidence --- which as a mater of fact is not needed --- of our appreciation of the energy and scope of the official management of the exposition. They have also illustrated the relative position of the railroad company to his community.
>
> I understand what the management went through in the way of preparation, and they might have relaxed a little in their efforts, but the instructions were to continue
>
> their efforts so that a successful beginning would come to a successful end, and so far as the Santa Fe system is concerned, our being here illustrates the fact that we recognize what has been done.
>
> We are citizens of California, we prosper with California's prosperity, and suffer with its adversity, and the mere fact that we are here shows we recognize it is our duty, so far as we consistently can, to number ourselves among the citizens of California and attend the exposition. We are citizens, hardworking, well meaning, and we are entitled to, although we do not always get, the same respect and encouragement accorded other well-meaning citizens.

Spectator at the San Diego Fair. The Outlook, Vol. CIX, p. 94-5. April 1, 1915.

J. B. Millet, Boston, to BGG, 1 pg. Apr. 1, 1915

I have yours of the 29th. I haven't threatened anybody with a law suit; I only wrote the Architectural Record to say that in order to save my rights I had to take the position that if anybody else was to make copies of those photographs without my permission, it might be due to the fact that the Architectural Record had set the example. If they had stated under the illustrations that the book was copyrighted by us, it would have prevented anyone else from doing the same thing, but as it stands now we might reasonably expect that other people would go ahead and do the same thing that the Architectural Record has done. If they do, I am in the position where I must say, as I have said to the Architectural Record, that I have got to "save my rights" for the present, but I want to say to you that I haven't the slightest idea of bringing any suit against them, and if I had, I would dismiss it at your request anyway.

I hope the above is all clear. If it isn't write me and let me know.

Yours very truly.

Carleton M. Winslow to J. A. Drummond, San Francisco, Calif., 1 pg. Apr. 5, 1915

I have received this morning a letter from Mr. Goodhue regarding the 'Pacific Coast Architect' special number, together with a copy of Mr. Stein's article and a list of Mr. Allen's selection of photographs and attributions.

I gather from Mr. Goodhue's letter that the copy of Stein's article is a duplicate of the one sent you and will, therefore, retain it for my own file. I have read the article carefully and find it exceedingly interesting. It seems to cover the ground historically and descriptively very well and entertainingly and the attributions seem fair and, in the case of Mr. Allen, most charitable. I see no reason why the article should not be published as it stands.

I, however, offer for your use, if you think it of interest, the information that the Southern California Counties Building was not built by the Division of Works but that the drawings were submitted for bids. The successful competitors were Messrs. John Simpson and Company of Los Angeles, who built the building.

After looking over the list of Allen's photographs and attributions I find that there is little to comment upon as Mr. Goodhue has reviewed them for you. I would suggest, however, that if you use any attribution under the picture of the New Mexico Building that it be made "Messrs. I. H. and W. H. Rapp, Architects, Trinidad, Colorado, and not "Messrs. Rapp Bros."

Very faithfully yours.

BGG to Royal Cortissoz, New York, 3 pgs. Apr. 8, 1915

Here are four letters of introduction. The one to Bruce Porter you probably won't need at all since Polk will know his whereabouts and insist on taking you over to see him. Anyhow, I am not worrying about San Francisco's missing through ignorance the glory of your presence.

In case you go to Santa Barbara --- and you must --- remember that Gillespie is one of my oldest and best friends and the man I went around the world with.

Mr. Coleman is a thoroughly nice chap --- though not so nice by a great deal as his wife. They both are respectable --- an unusual thing in Santa Barbara as you will probably discover --- and will, I am sure, want to take you around in their motor to see the local lions.

In San Diego Carleton Winslow is my personal representative. Since there is such a mix-up over the authorship of the Fair – a mix-up too that is likely to get worse instead of better so far as I can make out --- I would like to have you talk to Winslow about things. ---- On the other hand, don't for an instant think that I don't want you to hear the other

side. If you can get yourself properly introduced to F. P. Allen and can go around with him why I would like it even better than to have you go with Winslow.

As for hotels in Santa Barbara, there are no good ones unless you take the bull by the horns and draw out your complete bank account before you start, in which case, I suppose --- though I have never stopped there --- that the reconstructed Herter Mansion, which costs only $15.00 a day, or something like that, without meals, is really the best place. There is a rather charming and not at all expensive little place in Montecito proper. (Remember that Santa Barbara is a horrible town and Montecito the loveliest valley in the world.) This is called the Miramar, is right on the waterfront, and is in reality a boarding house rather than a hotel.

In San Diego the U. S. Grant Hotel is where I have nearly always stopped. Bad as it is, it is the best thing there unless you can afford to waste the time that will be needed to go and come from Coronado and this one isn't very much better.

One last word about hotels and I am done. Don't be misled while in Los Angeles by the meretricious glitter of the Alexander or the Angelus. Go right from the station to the Van Nuys. The Van Nuys is not new and doesn't glitter, but its restaurant is to my mind the best west of the Blackstone (in Chicago) and one of the very best in America; begin your dinner with real California oysters, and for fish eat sand dabs or California lobster, which is a little langouste and not a homard. There are other little local gastronomic touches but these are the really important ones.

I am writing all this on the chance that I may be so unlucky as not to find you at Delmonico's when I go there today. Good luck to you and the finest sort of time.

Always faithfully yours.

Box 4 BGG to Frederick Law Olmsted, Jr., 2 pgs., TCS Apr. 15, 1915

Irving Gill's prediction that Allen would eventually 'get my goat' has just been proved almost true for I received the other day from Allen, dated San Diego, March 29th, a letter that is absolutely the most insultingly false document that has ever come to me. I should say maliciously false if it did not bear all the marks of megalomania (See Encyclopedia). I have just sent a reply and since in it I have had to repeatedly employ your brother John's name, I am anxious to send copies of both Allen's letter and my reply to him.

Of course, I did disagree with your brother and did agree with Allen with regard to the respective merits of the two sides, but I am sure that if the occasion arises your brother

will be willing to write me that so far as my statements of matters --- with which he is familiar --- made in this letter are statements of fact.

Since both documents are of a highly personal nature I don't want to send them on without being sure they reach his hands, and I am not even sure he is in Brookline at the present moment, so if you will give me his address, I will send them to him by registered mail, or better yet if you will come in when you are next in New York I will turn them over to you.

The whole thing is disgusting but in its way diverting.

Please give my sincerest regards to your family and believe me

Always faithfully yours.

P.S. "You do not come around so often as you used to do."

ENGIINEERING NEWS, Vol. 73, No. 17, pp. 801-802 Apr 29, 1915

The Panama-California Exposition

Fig. 1. The California Building at the Panama-California Exposition, San Diego, Calif. (This is part of a permanent building to be used as a museum.)

Fig. 2. Commerce and Industries Building at the Panama- California Exposition, San Diego, Calif.

The Panama-California Exposition, now being held in San Diego, Calif., is not organized on an international basis or to rival the larger exposition at San Francisco. Its purpose is to promote the settlement and development of the Southwest, and its exhibits relate particularly to the products and resources of that territory. For instance, the machinery exhibit is confined to power, irrigating and agricultural machinery, which is shown in operation. The exposition was opened on January 1 and will close on December 31. It is managed by a corporation. Frank P. Allen, Jr. is Director of Works and Chief Engineer, and he prepared the general plan and design of the exposition. G. E. Taylor and T. E. Hunter were assistant engineers. A stock company was formed, to which the people of San Diego subscribed $1,150,000. The city voted two bond issues of $1,000,000 and $850,000, as the site is in a large city park, the money was voted for "park purposes." California and other Western states made appropriations for buildings and exhibits, and these, with the costs of various exhibits by individuals and corporations brought the total cost to about $8,000,000.

The site has an area of some 620 acres in a park of 1,400 acres, but much of this is in canons and hillsides, and the exposition proper covers a practically level mesa, or

elevated plain, of about 259 acres. The ten main buildings are as follows: 1. Botanical, 2. Commerce and Industries, 3. Fine Arts, 4. Food Products, 5. Foreign Arts, 6. Home

Economy, 7. Indian Arts, 8. Science and Education, 9. Tractors, 10. Varied Industries. These contain exhibit space of about 500,000 square feet. In addition there are seven state buildings and five for California counties. The California State Building and the Fine Arts Building were designed by Cram, Goodhue & Ferguson of New York. All the other buildings of the exhibition company and those of the several counties were designed by Mr.

Allen. The architectural style of the exhibition is Spanish-Colonial and is more ornate than in most buildings of this character, as will be seen by the accompanying illustrations. One group of buildings at the end of a bridge (Fig. 1) is of reinforced concrete construction and will form a permanent museum. The Botanical Building is also permanent. All the others are of wood and plaster construction with staff decoration.

There are separate storm and sanitary sewers. The storm sewers are discharged at frequent intervals into the many small canons surrounding the mesa upon which the exhibition is built, thus avoiding large pipe sizes. The sanitary sewers are connected to the city system through to outfalls on opposite sides of the grounds. Concrete pipes were used on both systems. The water supply is obtained from the city water system through two connections (16-in. and 12-in.) and is distributed through the grounds by means of 6.2 miles of cast-iron mains, to which are attached 30.6 miles of irrigating lines, varying from 2 to 4 in. in diameter.

The principal streets and avenues are paved with a 1-in. asphaltic wearing surface on a 2-1/2 in. bitulithic base. The pavement is laid directly on the ground without concrete foundation, and is giving good service. It stood up very well under the heavy-hauling of materials and exhibits. Electric current is purchased from the San Diego Consolidated Gas & Electric Co., which delivers it at a sub-station on the edge of the grounds. The exhibition company distributes the current through the grounds for its own uses as well as for the uses of concessionaires and exhibitors. Electric telephone and fire-alarm wires are carried underground in conduits, no pole lines being used on the grounds.

The bridge, permanent buildings, street and road work and drainage systems, and all planting and landscape work, constitute permanent improvements to the city park. Approximately 60 percent of the money expended in construction will be of permanent benefit to the park.

BGG to John Charles Olmsted, 3 pgs., TCS Apr. 30, 1915

Thank you for your letter which I found on my return from a week's fishing trip.

I am sending you copies of the documents in question, i.e. , a letter from Frank P. Allen to me dated March 29th, and a copy of my reply dated April 14th.

I don't need to ask you to regard these documents as absolutely confidential for though Allen no doubt had some advice --- however bad --- in writing his letter to me, and while I admit cheerfully that my lawyer aided in the preparation of my reply, the existence of both letters should, as a matter of strict propriety be known only to the two recipients). Of course, I don't mean by this that your brother or Mr. Dawson should not see them for I think they should, but there can be no question that you should and I should be very grateful to you for an expression of opinion on the accuracy of the statements made in my reply.

When you have finished with the letters, won't you either tear them up or return them to me?

Allen's letter was, is, and will always remain incomprehensible to me. It has so sincere a ring despite its insulting quality that I am almost ready to believe that he has convinced himself of the truth of the ridiculous statements made. As for me --- and Fairs --- never again.

There are a number of articles appearing in the magazines, with some of which I have had to do. The 'Pacific Coast Architect' will in the near future publish a special number on the Fair containing two such articles, one by Allen and one by Mr. Stein of this office. The latter I hope you will read carefully when it comes out for in it I have, to the best of my ability, seen to it that Mr. Stein has stated the exact facts and no more. Of course, there is mention of the first and final sites, but I think that you will feel that you have been carefully guarded everywhere.

I am delighted to gather from your letter that you are in much better shape than you were a year or so ago.

Our brother Rick is one of the nicest fellows in the world and he doesn't come to see me as often as I think he should.

I saw Brunner the other day at the Century and learned from him that your brother's absence was somewhat a matter of health, which I was very sorry indeed to learn.

With many thanks for the trouble I am imposing upon you, believe me,

Very faithfully yours.

BGG to Alfred Morton Githen, 1 pg., TCS Apr. 30, 1915

Pacific Coast Architect to BGG, 2 pgs. May 5, 1915

I beg to acknowledge receipt of your valued favor of April 29th, together with the article from Mr. Clarence Stein, which we think is indeed very good.

We have gone over the photographs and have made up the dummy of the illustrated section according to our idea and we think this is very nice but of course we find it necessary to use some of the photographs upon which there is a question about the proper architectural credit according to your letter. We are taking the matter up with Mr. Allen, advising him of your suggestion about leaving off the entire architectural credit in the illustrated section, which we do not think he would wish to consent to and in fact we do not think it advisable and are asking if we cannot supply the architectural credit on all of the illustrations on which there is no controversy ever. He does not make any question about your permanent group and there is also the Nevada and New Mexico Buildings, which should have their architectural credit.

Will you not agree to name the proper architectural credit on the photographs as you suggest, page 9, 10, 11, 12 and 14, where there is a possibility of disagreement as to the proper credit. Can we not leave off any credit whatsoever for these buildings? We think this is a far better plan as you will understand our book would not look proper to cut out and leave off the proper architectural credit throughout the entire illustrated section, but if it was left off a few photographs, it would not be noticeable to any great extent and we do not like to write an editorial that there is a disagreement about the architectural credit on any of the buildings. We hope you will look on the matter in this light considering the makeup of our publication.

(NOTE: Pencil notes on the margin of above paragraph are unreadable.)

Pacific Coast Architect, San Francisco, to BGG, 1 pg. May 5, 1915

We are very glad indeed to have your order for 50 copies of this number and we will also forward you a few extra over and above the number you mention and you will no doubt find good use for them. We quite often sell architects on the Pacific Coast from 50 to 100. Willis Polk had one time purchased 135 and requested more. Mr. Allen has also ordered a few copies.

In reference to the makeup of the illustrated section, we propose to start off with the detail view of the main entrance to the California Building and follow this up with Mr. Allen's suggestion on page 3 as page 2; Mr. Allen's page 7 as page 3; Mr. Allen's page 4 as page 4; Mr. Allen's page 1 as page 5; Mr. Allen's page 6 as page 6; Mr. Allen's page 8 as page 7; Mr. Allen's page 11 as page 8; Mr. Allen's page 10 as page 9; Mr. Allen's page 5 and one View of Parks and Gardens as page 10; New Mexico and Nevada Buildings as page 11; your photograph "The Prado from the Plaza de Panama" and a view of the Lily Pond as page 12; Mr. Allen's page 14 as page 13; your detail view of Southern Counties Building, Mr. Allen's page 12 as page 14; Mr. Allen's page 9, Southern

California Building, as page 15; as page 16, three photographs conveniently trimmed down, San Joaquin Valley Building, one View of Parks and Gardens and Mr. Allen's photograph #6007. The ground plan we would place somewhere in Mr. Stein's article.

I have not heard from Mr. Winslow as yet but presume his letter will appear in a day or so. We have no way of securing any additional advertising income from any source for this issue unless from the copies which you and Mr. Allen will purchase and we very heartily thank you for your order as you will understand our book is very expensive to publish and we certainly appreciate your cooperation.

Kindly advise us at once if we use the architectural credit where there is no contention, shall we use the name of Cram, Goodhue & Ferguson or shall we use the name of Bertram G. Goodhue, Consulting Advisory Architect. As we have given you the makeup of the illustrated section, kindly give us the correct name to use.

Very truly yours.

BGG to Constance Grosvenor Alexander, Wellesley, Mass., 2 pgs. May 13, 1915

Thank you for your letter of May 9th, which, however, I cannot pretend to answer for I am frantically busy apparently all the time now.

Lydia, poor girl, is at Atlantic City with a trained nurse having gone to pieces over a month ago. After three weeks in bed at home, the doctor decided to send her away and I am bound to admit that, judging from my view of her last week end, Atlantic City --- horrible and most foolish place as it is --- has done her lots of good. She expects to come back next Monday, but I am not quite positive as the least little exertion does her up completely.

We are proposing to leave in about two weeks for a month's trip West going around by the Canadian-Pacific and home by (probably) the Santa Fe. I promised the kiddies when I took on the San Diego Fair that I would take them out and I have got to

keep my promise; but for this, to tell the truth, I would try to get out of going for Fairs don't interest me much and being all alone in the world now I don't like the idea of leaving the office to run itself for so long.

It is useless to talk about the war I suppose. I am the most fanatical pro-Ally individual I know though apparently everyone feels the same way in lesser degree. Fortunately the war, which has hit so many other people financially and in a business way, doesn't seem to have changed the course of events for me at all though the number of friends I have fighting and about to fight brings it almost as close as though we were in it ourselves.

Two of my best men are sailing Saturday. I hate to see them go but wouldn't for worlds do anything to stop them. --- But don't you for a minute question the final outcome. Up and through the period of the taking of Antwerp I was pretty nervous but it has become clear to me since that a triumphant outcome for the Allies is inevitable.

When we come back from California between the 15th of July and the first of August we will go up to our little place in the country. I am trying in the meantime to build a little shack alongside to serve as a garage and farmer's cottage. It this isn't finished we are lost.

Ned is here looking better than I have seen him for years. You probably will see him soon in Boston for his orders take him, I believe, direct to Charlestown. However, with the man we have at the helm of the Navy Department, Ned says there is no telling what may happen. In fact he is not at all sure that we won't be brought into the war ourselves.

I am getting pretty good letters from Harry and hope that he will be able to weather the business storm which, since he is a purveyor of luxuries, pure and simple, is hitting him very hard.

Always your affectionate cousin.

J. A. Drummond, Pacific Coast Architect, to BGG, 2 pgs. May 14, 1915

I am just in receipt of your telegram of the 13th as follows:

> *"Impossible to consider suggestions made in your two letters just Received. Must ask you therefore not to print Mr. Stein's article or mention by name in the magazine in any way. Photographs I sent may however be reproduced but without architect's name accompanying titles. Please regard this as final."*

We are very much disappointed to receive this telegram but will however comply with its request and will publish another article in place of the one from Mr. Stein, but we shall use some of the photographs which you forwarded us and will certainly leave your name entirely out of the illustrated section, and, of course, as Mr. Stein's article is not included it will not be mentioned there and neither is it mentioned in Mr. Allen's article.

He has taken exception to your personal mention, which I particularly requested that he not take any personal reference in his article. Therefore, we think Mr. Allen has not done the proper thing in this respect, although we are not able to be a judge in any way regarding to whom the credit should be given on the architectural matters pertaining to this Exposition. This is a matter wholly between you and Mr. Allen. We are sorry and it is very unfortunate.

Kindly advise us promptly if you wish your order of 50 copies of this issue to stand and if we shall forward them to you or do you desire to cancel this. Kindly advise us before we go to press a we do not care to print 50 copies extra unless we have a place for them owing to the expense of getting out this publication.

You will understand it is not from a money-making proposition we are showing this Exposition as we will come out much less on the income than our last two Exposition numbers or any of the others, but we do not wish to slight Southern California nor the architecture at this Exposition and we trust that you will look upon the matter in this light.

With our best regards, we beg to remain,

Very truly yours.

John Charles Olmsted to BGG, 3 pgs., TCS May 18, 1915

Amero . . . *In a letter to John Olmsted, May 18, 1915, venting his displeasure with Frank P. Allen, Jr., Goodhue admitted that he transferred "bodily to the new site many of the features for the southern site, which in the old site crossed the canyon at an angle to the main axis [sic] in the new site became merely its continuation."*

My dear Goodhue:

I write in consequence of your telegram of yesterday to my brother, who is now in New York, to apologize for not sooner receiving your letter to me of April 30th.

At first I thought I would delay until I had a chance to consult with Mr. Blossom, and then after I had done so I thought it would perhaps be better to delay again until I

could consult with Mr. Dawson. He has been away on the Pacific Coast but I think he will be back in about ten days or two weeks.

Meanwhile I can say that I am exceedingly sorry you have got into a public controversy with Mr. Allen. Perhaps it was inevitable, but since you have referred to me, it seems to me it might perhaps have been wiser to have consulted me before you wrote instead of afterward.

As it is, I can only say now that my recollection of events in connection with the planning of the Exposition at San Diego is so vague and I have such inadequate records that I should be of no use whatever as a witness.

So far as my recollection, vague though it is, throws any light on the subject, I regret to say that it is not such as would bear out the claim which I understand you to make that the whole credit for the plan of the grounds is due to you and not to Mr. Allen. My impression is that Mr. Allen had worked out on paper with his own hands, privately and without the knowledge of any assistants in his office, a definite preliminary plan for the Exposition on the site where it was eventually built, and that he had this plan drawn out before you made your plans. My recollection is that he consulted me and showed me his plan and tried to persuade me to accept it and go with it before you made your plan.

Of course I may be wrong, since my memory is not reliable in this matter, but I do not see how I could have got that impression in my mind as strongly as it seems to be unless there had been a substantial foundation for it.

I have a still more dim recollection that Mr. Allen had actually published in a local newspaper his plan and a description of it before you took up the planning, but as to this I am not at all sure. However, I feel that it is important that you should inquire thoroughly into the matter before you make any public statement which may subsequently be proved by evidence to be without adequate foundation.

My sympathies as a designer are with you, as I am convinced that the value of your services as designer of the Exposition was uncommonly great, but I do wish you had submitted to me the proofs of Mr. Price's article and a copy of your letter to Mr. Allen of April 14th before you sent it, as I should have cautioned you to be more careful.

Very truly yours,

Signed: John C. Olmsted

BGG to J. C. Olmsted, 5 pgs., TCS May 21, 1915

At first reading your letter was a great disappointment, but reading it over again and again I am confident that your memory at least as far as the point I wish to make is concerned is at fault.

Very positively Allen did sketch some sort of a plan for the Fair on the present site; indeed, must have done so in order to be sure of his ground, but this was never published to the best of my knowledge and belief either in San Diego papers or elsewhere. On the other hand, I have here a great variety of tentative general plans made, some for the original site and some for the new one. As I said in my letter to Allen many of the features of the plan for the <u>original</u> site were transferred bodily to the new one, for instance, the bridge, which in the original site crossed the canyon at an angle to the main axis, in the new site became merely its continuation.

From the moment I arrived in San Diego I visualized a big bridge with the permanent buildings forming its termination; that is, the square enclosed by the permanent buildings and the long tree-lined avenue are, I hold, the essential features of the plan as built.

No doubt in making this plan I received aid from a dozen different directions, for instance, you, Allen, Blossom and our clients in San Diego; but that Allen determined this arrangement or even suggested it I wholly deny.

---- And such data as I possess here in the way of correspondence and drawings would seem to absolutely support my own remembrance. At any rate, I have here a tracing from a drawing made right here, initialed by Mr. Winslow as draughtsman (not tracer), and dated May 25th, 1911; in other words, over six months before Allen claimed to have sent any drawing to me.

However all this is beside the mark for I have "not got into a public controversy" with Mr. Allen, and have no intentions of doing so --- nor into a legal one either.

There is, as you know, more or less acrimonious correspondence going on. In reply to my reply (which you saw) I got a letter from him which together with my answer thereto I showed your brother day before yesterday. In this last letter of mine to Allen I did my best to close the correspondence, my note being as curt as possible and declining to go further into the matter. Your brother's opinion of Allen's letter he will no doubt express to you.

In a way the whole thing is not worth talking about. There is no doubt in anybody's mind but that I designed and had working drawings and specifications made here for the two permanent buildings and it is these that I am chiefly interested in. Nor would I have taken up the matter in any way but for the fact that I had been receiving clippings from newspapers, magazines, etc., since the opening of the Fair in which it was

claimed, frequently without any mention of either me or my firm, that Frank P. Allen was the architect of the Exposition and designed all the buildings, the most glittering example of this sort of thing being an article in that filthy little yellow sheet called the 'Philistine' by the late Elbert Hubbard, called "A little journey to San Diego." This article --- I am informed on the best of local authority --- was directly inspired by Allen and his 'pals.' ---

Had the whole thing been run decently and had the author of the first article interviewed me I should have made quite clear the value of the services of everyone concerned, valuing mine at whatever you please, on the architectural side those of Winslow's stand very high. All but four, I think, of the temporary buildings were designed by him and vised by me --- of course, the floor space was determined by Allen --- one other, the Southern Counties Building --- was designed by me personally at small scale when I happened to be in San Diego and worked up by Winslow. The other three, so far as I can make out, were designed --- or more properly modified by Allen --- after Winslow presented and had had accepted his resignation.

The 'Pacific Coast Architect' in the near future is gong to publish a special number dealing with the Fair. In this will appear and article (which I have already read in manuscript by Frank P. Allen) in the text of which he credits Cram, Goodhue & Ferguson with the two permanent buildings and makes no attribution whatsoever for the rest of the work. However, with this article he sent them, and they have announced to me that they were going to publish, a number of photographs, each with a title on the back to be printed as written. These titles in each case give the building's name and beneath it the architect according to Mr. Allen's theories.

The permanent buildings, i.e., the California State and the Fine Arts Buildings are credited to Cram, Goodhue & Ferguson. Under all the rest appears "Frank P. Allen, architect," with the single exception, as I remember it (the photographs have gone back to 'Pacific Coast Architect') of the Southern Counties Building, on which he has put "Frank P. Allen, architect, Bertram G. Goodhue, advisory and consulting architect."

I have telegraphed the editor of the 'Pacific Coast Architect' withdrawing from publication an article by Mr. Stein of this office had prepared for him to publish, and asking him to omit all architectural attributions in the titles of such photographs as this office has supplied. In other words, have left Allen to take credit in the titles for all the buildings with the exception of the permanent ones. As to whether the 'Pacific Coast Architect' will feel inclined to follow this program out exactly I don't know, but, at any rate, they cannot with my permission publish my name on anything.

------ So you see that I am not making a fight of the thing at all. My opinion of Fairs as an architectural opportunity and of San Diego as a town of unsullied public and private virtue is somewhat less than it was once, but no doubt I shall survive my disappointment.

Always faithfully yours.

Taylor, II. A. Camera-work at the Panama-California Exposition. Photo Era, Vol. XXXIV, p. 267-70. June, 1915.

Allen, Frank P., Jr., Director of Works, PACIFIC COAST ARCHITECT, Vol. 9, No. 6, pp. 218-237. June 1915

It is very difficult for anyone who has had much to do with the design of a large project to judge clearly the result or even describe it truthfully. In looking at the finished work, he will see not only what is actually there, but also that which he was trying to express and the feeling he attempted to put into it. His perspective is too close for him to know how far he has succeeded.

This is particularly true in our case where we have tried to produce by buildings and planting an "atmosphere" of another time and of a race foreign to most of our visitors. It has been said that "beauty is in the eye of the beholder." This certainly is true of atmosphere. If the beholder does not feel it, the whole picture becomes cold and colorless; it may hold his curiosity, but nothing more. But if the visitor is "simpatico" then the color and life are all there. For him the flowers bloom, the birds sing, the buildings carry him back to the age that produced them and romance waits in the next patio.

So I will not attempt to say what we have done, but rather what we have tried to do and our reasons for doing so.

The fact that California was first explored by Spaniards coming from Mexico, and later settled by Spanish people from the same colony, provides sufficient historical reason for giving the exposition a Spanish character. But the best reasons for using the Spanish-Colonial lie in the style itself. Spanish-Colonial is a very broad term, as it covers the architecture of the Spanish colonies --- particularly in America --- through a period of almost 300 years. The colonial architects of these three centuries took their material from almost all the styles that had preceded them, as well as from those that were contemporary. They also took a great deal from the Aztec and Maya buildings which were scattered throughout Mexico and Central America. The work that resulted ranges from carefully designed and beautifully detailed examples of Spanish Renaissance, through the ornate and whimsical extravagance of Churrigueresque and Plateresque, down to the simple lines and plain surfaces of the California mission buildings. Although differing so widely, the various phases of the general style have a structural unity which makes them complementary to each other, even in the most extreme cases. An illustration of this may be seen in the two exposition buildings designed by Mr. Goodhue. He has given the California Building a most elaborate and finely detailed frontispiece and opposed this with

the Fine Arts Building which has perfectly plain surfaces and is absolutely devoid of ornament. Yet the two parts make a perfect whole and each is the better for the other.

Thus Spanish Colonial is probably one of the best styles for exposition use. The buildings may show an unending variety so that the visitor finds a new picture in each vista: the half-concealed patios and gardens continually arouse his interest and admiration, while color is abundantly supplied by the red-tile roof, the multi-colored tiles of domes and towers, and gay awnings and hangings. Furthermore, the architect is enabled to design buildings that are well in the style, consort agreeably with their neighbors, play their part in the general picture and still stay within the limits of any reasonable appropriation, which last always secures the enthusiastic support of the finance committee.

The Exposition is in the center of Balboa Park, standing on a mesa which is 250 to 300 feet above the bay and overlooking the main part of the city, the bay, Point Loma, Coronado and the ocean. The principal approach is from the west over a bridge spanning a wide, deep canyon. Thus the Exposition can be seen in its entirety from two sides. From the main canyon on the west run several smaller ones that cut into the Exposition at many points and surround it on the south.

In preparing the general plan, we had several points to consider: the site with its canyon, the view from the city, and, most important of all, a comparatively small budget.

The last consideration determined the size of the Exposition and, to a great extent, the scale of the buildings.

In most of the large expositions the main group has been quite solidly built, with buildings comparatively close together and more or less symmetrical in plan. This arrangement was impossible with us because the funds available were insufficient to cover the space. Consequently, our buildings are symmetrical around the main axis only, are all irregular in plan and they are separated so that gardens and patios may be placed between them. The buildings are all connected by arcades which tend to make them count as groups rather than as individuals, and so increases the scale of the whole.

The same informal treatment produces many charming effects from the gardens and parks, and is of constant interest to the visitor. In leaving a building he may enter a formal flower garden ablaze with color. Leaving this by a walk with solid walls of living green, he comes into a park where he has the choice of several routes; he may enter an exhibit building or continue through the park, in which case he discovers new vies of the buildings he has left, and unsuspected vistas through the planting; and as he follows the path, he may stop to rest in a rose-covered pergola, in the cool shade of old trees or in the warm sun on the south.

These parks have been designed with as much care as the buildings and always with the object of holding the interest of the visitor. Long straight walks have been avoided; instead paths swing easily from one view to another; a view over the city and far out to sea; turning back, a glimpse of a building with a tower rising high above the trees and then the path swings around the rim of a canyon which is a jungle of palm and bamboo with all the rich bloom, giant ferns and rank undergrowth of the tropics. And these paths have no ends. They are joined to one another and to the main avenues in such a manner that once started you may make a tour of the whole ground without once turning back or running into a cul-de-sac.

The planting of the Exposition is fully as important as the buildings. The Southern California climate permits the use of such a wide-range of planting material that the landscape architect may choose any treatment from pine-clad highlands to tropical jungle. In our work, however, we have avoided the extremes, endeavoring to secure natural effects and escape any effect of artificiality. The canyons and their slopes are planted as the typical natural canyons of Southern California. In the bottom are groups of trees and meadows of wild flowers, bright with color. The pools and small watercourses are overhung with a heavier growth, while the slopes are covered with a dense chaparral which grows deeper and richer as it nears the buildings on the mesa.

And so we have tried with tower and dome, palm and vine, bright color and soft foliage to express not Spain nor Mexico, but Southern California as it is to whose who love

it. A land rich in color and strong in contrasts, demanding much and repaying more, where life requires the best that is in us and in return makes mere existence a delight. If this sound extravagant, remember that nature made most of this land a desert and only untiring effort and devotion have made the picture we see today.

With such an aim, it is impossible that we should wholly succeed, but also impossible that we should wholly fail; the result is truly in "the eye of the beholder," as he sees it so it will be to him.

THE ARCHITECT (Formerly PACIFIC COAST ARCHITECT), Vol. 9, No. 6, p. 218,
EDITORIAL June 1915

Political revolutions in Spain a century ago therefore produced the curious result of fastening upon our rich California a drab, colorless and inartistic architecture, which is the Franciscan's of a century ago, that represented a poverty almost insulting to God. The desires and prayers of all these monkish leaders were for means (artisans and money) with which to reproduce in California such Spanish-Colonial cathedrals as were built by the wealthy congregations of Mexico and South America. Spanish policies drove them from California too soon to realize their ideal.

THE ARCHITECT (Formerly PACIFIC COAST ARCHITECT), Vol. 9, No. 6, p. 237, unsigned: Tile on California Building manufactured by California Products Company of National City

At present the advertising value of a tasteful colorful exterior is enormous because of the rarity of such good taste. Later, the advertising value to a city itself, of such uniform color expression in all public buildings, will be equally great. Marble, which expresses only coldness, impermanence and unsuitability for our climate, has had its day. With these San Diego Exposition buildings has come the day of bright-colored, cleanly and permanent glazed-tile.

The INTERNATIONAL STUDIO, Vol. LV No. 220, Copyright 1914 by John Lane Company June 1915

THE SAN DIEGO AND SAN FRANCISCO EXPOSITIONS BY CHRISTIAN BRINTON

Editor's Note: --- It was Dr. Christian Brinton's wish to have the two expositions run concurrently in this issue but considerations of space have necessitated our reserving San Francisco for the month of July. This will enable us to illustrate the articles more fully. Other contributions by the same writer will follow in due course giving special heed to the paintings and statuary.

1. San Diego

Photographs: Across the Esplanade . . . Architect, Frank P. Allen, Jr.

View from the Laguna de Caballo . . . no attribution

Commerce & Industries Building . . . Architect, Frank P. Allen, Jr.

A Mission Patio, Southern Counties Building . . . no attribution

Façade of the California State Building . . . Architect, Bertram G. Goodhue

Entrance to Varied Industries Building . . . Architect, Frank P. Allen, Jr.

It must be confessed that the congenital weakness for hyperbole which obtains west of the Mississippi leads one to be cautious not alone of the Grand Canyon but of the eloquently exploited expositions at San Diego and San Francisco. Superlatives not unwarrantably make for suspicion, yet in none of these instances is there occasion for

due conservatism. Like the thumb-print of God pressed into the surface of the earth so that man may forever identify His handiwork, the Canyon transcends the possibilities of verbal or pictorial expression. Although by no means so ambitious as its competitor, or, rather, its complement, farther northward along the historic Camino Real the Panama-California Exposition has scant reason to fear competition with the Panama-Pacific. Restricted in area, yet rich in suggestion the San Diego Exposition is a synthesis of the spacious Southwest. It seems to have sprung spontaneously from the soil and the vivid race consciousness of those who inhabit this vast and fecund hinterland. Regional in the sense that the recent Baltic Exposition at Malmo and the Valencian Exposition of 1900 were regional, it is at once more concentrated and more characteristic than either of those memorable displays. Though you may have seen many expositions you have encountered none like this red-tiled, white-washed city set amid luxurious semi-tropical vegetation and flanked on one side by a deeply incised arroyo, and on the other by the azure expanse of the sea. On crossing the majestic Puente Cabrillo you enter the Plaza de California, or California Quadrangle, the architecture of which furnishes the keynote of the exposition. To the left is the California Building, which exemplifies the cathedral type, to the right is the Fine Arts Building, which conforms to the better-known Mission style. These structures are permanent, and are not only a credit to the exposition and the municipal authorities, but reveal in new and congenial light the varied talent of their designer, Mr. Bertram G. Goodhue. At San Diego you have in brief something that at once strikes a picturesque and appropriate note. The remaining buildings, with the exception of the Music Pavilion, are the creation of Mr. Frank P. Allen, Jr., all continue the Spanish-Colonial motif with conspicuous success. None of them is in the least out of harmony with the general ensemble, and there is not one that does not display uncommon capacity for the assimilation and adaptation of this singularly effective architectural style.

It is impossible not to respond to the seductive flavour and opulent fancy of such an offering as one confronts at Balboa Park. Climatic conditions royally concur in assisting the architect to the utmost. Almost every conceivable flower, plant and tree here attains unwonted magnificence. The sun is brilliant but does not burn, and the close proximity of the sea softens and freshens the atmosphere without undue preponderance of moisture. Proceed along the acacia-lined Prado which constitutes the main axis of the general plan, stroll under the cloisters, linger in the patios, or follow one of the countless *calcadas* or pathways skirting the crest of the hill and you will experience the sensation of being in the gardens of a typical Mexican mission. The mind indeed travels ever rather back --- back to the Alcazar of Seville, the Generalife, and to remote and colourful Byzantium. Unlike most of its predecessors, the San Diego Exposition does not convey an impression of impermanency. The luxuriance of the floral and arboreal accompaniments, of course, help to dispel any such feeling. Yet behind this is a distinct sense of inevitability which derives from the fact that here is something which is at one with the land and its people --- a visible expression of the collective soul of the Southwest.

It need scarcely be assumed, however, that this radiant city which smiles down from its green-capped acropolis came into being overnight, as it were. Behind this symphony of beauty is a background of solid endeavour and serious research along widely divergent lines. Mr. Goodhue's California Building is a successful adaptation to exposition exigencies of the impressive ornate cathedral at Oaxaca, Mexico. The New Mexico State Building, with its more severe silhouette and massive weathered beams protruding from the outside walls, is a free amplification of the famous adobe mission of the Indian pueblo of Acoma, the "sky city," dating from 1699. The essentially composite character of Spanish architecture is nowhere better illustrated than in these various structures, where you are confronted by turns with details Roman and Rococo, late Gothic and Renaissance, Classic and Churrigueresque. Still despite this manifest complexity of origin and inspiration, the ensemble achieves the effect of complete unity. The very flexibility of the style employed is its greatest asset when it comes to solving problems of such a nature. You, in short, witness here in San Diego, the actual revival of Spanish-Colonial architecture, and you will scarcely fail to agree that as a medium it is as perfectly adapted to the physical and social conditions of the Southwest as is the English-Colonial or Georgian to the needs of the East. Had the Panama-California Exposition accomplished nothing else, this rehabilitation of our Spanish-Colonial heritage would have amply justified its existence.

The same consistency of aim and idea which characterizes the architectural features of the exposition obtains in other fields of activity. It has been the intention of those in charge to show processes rather than products, and nowhere is this more significantly set forth than in the California Building, which enshrines examples of the stupendous plastic legacy of the Maya civilization, and in the Indian Arts Building, which is devoted to displays of the craftsmanship of the present-day Indians of the Southwest. To begin with the deep-rooted substratum of primitive effort which stretches back into dim antiquity and to follow its development down to modern days entails no small amount of labour and scholarship. For this task the exposition authorities were fortunate in securing the services of Dr. Edgar L. Hewett and a corps of competent assistants from the Smithsonian Institute, Washington. Dr. Hewett is one of that rapidly increasing number of scientists who feel the indissoluble connection between ethnology and aesthetics. Nothing finer has thus far been accomplished than his installation of the several exhibits in this particular section. The collections of pottery, rugs, baskets and domestic utensils, and the detailed series of drawings illustrating that graphic symbolism which is an inherent element in all aboriginal artistic expression, are as extensive as they are stimulating. On comparing these latter with the canvases devoted to native type and scene by Mr. Robert Henri, Mr. Joseph H. Sharp and others in the Fine Arts Building, one is forced to conclude that the capacity for pictorial representation has diminished rather than increased with the advent or our latter-day art schools and academies.

You can hardly expect perfection, even in such an exposition as that in San Diego, and it is in the choice of paintings for the same Fine Arts Building that one may point to a certain lapse from an otherwise consistently maintained standard. It is not that Mr. Henri and his coterie are not admirable artists. It is simply that they do not fit into what appears to be and in other respects manifestly is a carefully worked-out programme. San Diego is so rich in the fundamental sources of beauty and feeling that had there been no paintings on view one would have had scant cause to complain. The welcome absence of the customary flatulent and dropsical statuary, which is such a happy feature of the exterior arrangements, might well have been supplemented by the exclusion of the pretentious and sophisticated canvas.

Intensive rather than extensive in appeal, basing itself frankly upon local interest and looking with confidence toward the future, the Panama-California Exposition stands as a model of its kind. If this gleaming little city perched upon its green-crested mesa teaches anything, it teaches that the most precious things in life and in art are those that lie nearest the great eloquent heart of nature. The subtle process of interaction which forever goes silently on between man and his surroundings, the identity between that which one sees and feeds upon and that which one produces are facts which you find convincingly presented at the San Diego Exposition. It is more than a mere show-window of the Southwest. Alike in its architecture and its specific offerings it typifies the richness and romance not alone of New Spain but of immemorial America.

Willis Polk to John D. Spreckels, 1 pg. June 24, 1915

My friend Mr. Bertram G. Goodhue, who of course you know is one of the great architects of this country will be in San Diego very soon to see your Exposition, and the result of his work in the design thereof.

If you are in San Diego at that time I have asked Mr. Goodhue to make himself known to you personally which I understand he has heretofore failed to do. I don't want you to think for this reason that he is lacking in intelligence, on the contrary, I beg to assure you that it was his diffidence that restrained him from what he feared might be an intrusion on your good nature, not knowing you as well as I do. Of course he is unaware of the immense amount of good nature you possess. I am relying on you to receive Mr. Goodhue with the full honors and panoplies of war. If you should not be in San Diego at the time of Mr. Goodhue's visit will you kindly appoint a representative to do the honors on the occasion of this visit.

If my word is of any value I believe that the success of the San Diego Fair is largely due to the artistic expression of Mr. Goodhue's genius. As a matter of fact, I know that we San Francisco architects are already feeling the difference from an artistic point of

view, the comparisons of a technical nature among our shared profession being entirely to the disadvantage of the San Francisco in comparison with the San Diego Fair.

Very truly yours.

July 24, 1915, 7:1. Bertram Grosvenor Goodhue, supervising architect during construction of the Panama-California Exposition, was guest of honor at a luncheon given at the Cristobal Café for prominent San Diegans and members of the Board of Directors of the Exposition.

Goodhue has not been seen in San Diego for more than a year and he expressed himself as pleased with the architecture and landscape of the Fair.

During the first years of construction Goodhue furnished plans from which the finished product is the result. More definite plans were furnished by Carleton M. Winslow, who was sent West by Goodhue, to superintend the construction work. Goodhue expressed himself as pleased with the work accomplished by Winslow.

The New York man passed two days at the Exposition and will leave tonight for the East, promising to bring his family West for a longer visit before many weeks.

Those in attendance at the luncheon were Bertram G. Goodhue, Dr. Edgar L. Hewett, E. C. White, R. C. Allen, George W. Marston, Thomas O'Hallaran, Carl Forward, John Forward, Jr., George Burnham, W. A. Sloane, D. C. Collier, Julius Wangenheim, Reverent Willard B. Thorp, W. J. Bailey, Carleton M. Winslow..

At the Panama-California Exposition at San Diego. The Scientific American, vol. CXIII, p. 40, July 10, 1915.

Los Angeles Times, 11:5-6 July 28, 1915

TO PRESERVE THE OLD MISSIONS; ARCHITECT SUGGESTS NAMING STATE COMMISSION; Believes that Matter of Caring for "Our Greatest Asset" Should be in Hands of Men Qualified to Restore Without Changing --- Talk of New Cathedral Received

Preservation of the old missions in California by a State commission, whose power would be absolute, but at the same time working in conjunction with the Catholic bishops of the California dioceses is advocated by Bertram G. Goodhue, a prominent architect of New York, who has been visiting here. With his wife and their two children, Mr. Goodhue has been staying at the Van Nuys.

"The missions here are the greatest asset California has," said Mr. Goodhue. "And I think steps should be taken at once to see that they are properly taken care of. There is a wide difference of opinion as to who should look after them, who should see to the raising of money to preserve them, etc. I would suggest that a commission be appointed for that purpose, a sufficient amount of money be given it to carry on that great work and that none but the bishops be permitted to interfere with its work.

"There has been a big mistake in the manner the missions have been treated. For instance, they should all look as much as possible as they did when originally constructed, which they do not. Probably the best preserved of all is the one at Santa Barbara, but it has been too well preserved. It does not look enough like it did 125 years ago. On the other hand there are several of the missions that have gone to ruin and it will be difficult to restore them. It can be done, however, and if the proper care is taken in the selection of the commission such men can be secured who know what ought to be done and will do it."

One of the purposes of Mr. Goodhue's visit to California at this time was to confer with Bishop Johnson in reference to a new church edifice. For a long time Bishop Johnson and leaders of the church have had under consideration the razing of the present structure and erecting on the site one of the most magnificent church buildings in the West. Mr. Goodhue stated that plans for the structure are still unsettled and so far as he knows there will be no definite steps taken by the church at present.

In connection with the proposed building project there has been a rumor to the effect that the present site is to be sold for hotel purposes, the plan being to erect a million-

dollar hostelry there and then build a church edifice in some other section of the city. Mr. Goodhue said he had heard of the proposition, but is not in a position to speak authoritatively about it.

Mr. Goodhue was formerly a member of the architectural firm of Cram, Goodhue and Ferguson of New York, but for the past two years has been in business by himself. He assisted in the building of the finest churches in America, including the Saint Thomas Episcopal at Fifty-third street and Fifth avenue, New York. This church cost more than $1,000,000.

Mr. Goodhue was the advisor and consulting architect at San Diego during the erection of the exposition buildings there. He is widely known in Southern California as the architect who built the Gillespie home in Montecito, one of the real show places of the Southland.

Woehlke, Walter V., "The Battle Over the Gate Receipts," *Technical World*, Vol. 28. pp. 712-18 (incomplete) Aug. 1915

An exposition is like the Associated Charities. The contributors don't expect their money back. No matter how many millions it costs to build an exposition, the moment the gates are opened the emotionally donated capital investment is written off to profit and loss, to advertising, to the greater glory of the directors, to the benefit of mankind, to any convenient account covering a large, very empty hole in the ground. The daily expectation of the stockholders is that there be no assessment. And in this respect they are often disappointed.

Fifty percent of all expositions have been financial failures, have gone broke, have not made running expenses. Considering the donated, non-returnable capital, few lines of business enterprise can so dismal a record as the big fairs.

Take a reminiscent look at recent exposition history. Chicago, greatest of them all, did wonderfully well. The White City paid operating expenses and left enough to give stockholders about $47,000 of the twenty millions they had donated. The State of New York had the honor of paying the deficit when the gates of Buffalo's exposition closed. St. Louis developed an early and lasting deficit, the federal government had to use the financial pull-motor at Jamestown, Seattle and Portland succeeded in breaking even. And Omaha, large because its capital stock consisting of contributions totaling only $292,000, accomplished a miracle. When its fair closed, the directors found enough money in the treasury to enable them to pay the stockholders 98 percent of their donations. But the directors did not. Carried away by enthusiasm, they kept the exposition intact and reopened it the following spring. Still, wisdom has not entirely surrendered her throne. The kept the fair open the second season only until the first season profit was all gone. Then they abruptly banged the gates.

An exposition has two sources of revenue, to wit, gate receipts and percentages on the takings of the concessionaires. This leaves out of consideration the cash bonus paid by many concessionaires for the exclusive privilege of selling a certain article on the grounds. It is in these cash bonuses that the hope which springs eternal in the human breast, shows itself at its strongest. In that delirious period before an exposition opens, when everybody in the exposition city devises an infallible scheme to herd the visitors' dollars into his own corral, when the natives move to cheaper quarters to escape the rising rents, and wholesalers cannot fill the demand for cots and extra blankets, in this glorious period the prospective profit to be derived from the exclusive use of peanuts, portraits, pennants,

programs, or poodle pups, gives and increases like the Petrograd reports of the latest Russian victory. Men grow wild with the hope of sudden exposition wealth, they bid against one another, offer every penny that friends can spare for a golden monopoly. The peanut and ice cream concessions at the comparatively small San Diego exposition, for

instance, brought a bonus of $10,000 cash plus a quarter of the concessionaire's gross receipts. The view book and postcard concession at San Francisco is said to have been sold for $35,000 and a share of the revenue. The privilege of selling "hot dogs" of street commerce at San Diego brought $5,000 plus a percentage.

Still, not every golden opportunity is recognized by the exposition treasure seekers. The San Diego Exposition is enlivened by large swarms of pigeons. Six months prior to the opening a man was hired to tame these pigeons, to induce them to alight on the shoulders and arms, to feed out of his hand. He succeeded but the exposition found no one willing to sell pigeon feed on commission. The exposition today is still selling pigeon feed, small quantities of grain at a nickel a bag, and the monthly profit has been averaging $300.

However, by no means do all of the concessionaries realize their dreams so fully. Most of them find the gross rather short and the pulling hard.

Having paid the cash bonus, having induced members of the numerous tribe whose birthrate is one a minute to supply the bulk of the capital to install the concession, the concessionaire is confronted by the necessity of getting his money back in ten or twelve weeks. The exposition may last from ten to twelve months, but in the early and late months of the exposition period all hands tighten the belt and go without breakfast to cut expenses. In three short summer months the average big attraction must take in enough to repay the investment, show a profit and pay the exposition from 20 to 40 percent of the gross income besides.

Out of this situation arises the Great Percentage War.

Suppose a show takes in $300 a day. At the usual rate it will have to pay the Exposition $125. Of course, the showman hates to part with a quarter of his earnings. Therefore, he tries to get a reduction in the percentage. He goes and seeks the director of concessions, taking along a hard-luck story that would lure a quarter out of the pockets of a Russell Sage. If he operates at a loss, he multiplies the deficit by five, if he is making a profit, he trebles his ostensible operating expenses. He begs, pleads, cries, threatens to close up, storms, rants, and prays. If the chief of the concessions department knows his and the showman's business, if his granite heart remains flinty, the concessionaire departs to try another tack.

He practices the gentle art of stalling. When settlement day arrives and the collector calls for the exposition's share, the concessionaire has no cash, but a most

excellent excuse. No matter how often the collector calls, the showman's supply of brand new reasons for not paying never grows less, especially when he really intends to close and light out. When the Chicago Exposition closed, there stood on its books the sum of $572,000 in unpaid concessionaires' percentages. It is still standing there. At the Seattle

Exposition the management at first collected percentages once a week. It might have known better, but unfortunately every exposition is operated by men who have never run a fair before. However, the Seattle management learned rapidly. Before long it was collecting twice a week, early in summer it allowed the showmen to retain the money along twenty-four hours, and long before the fair closed, it insisted upon a daily settlement at 9 a.m.

Stalling, though, is but one feature of the Percentage War. Many concessionaries firmly believe that laws, treaties, contracts are mere scraps of paper on the grounds of an international exposition. They do not hesitate to doctor their books, to bribe cashiers and ticket takers, to tamper with turnstiles and cash registers, if, thereby, they can seemingly reduce their gross income and the exposition's share.

At San Francisco the concessionaire and showman cannot stall. Unless he pays a flat rate --- an advance --- for doing business on the grounds, he does not take in a single penny. Be it a restaurant, a side show, a novelty counter, or a thrilling ride, employees of the exposition, not of the concessionaire, receive all the money. Every night it is carried over to exposition headquarters, the exposition percentage is deducted and the balance turned over to the owner the next morning. The San Francisco Exposition now employs five hundred cashiers, trained and instructed at a special school, whose salaries are deducted from the daily receipts along with the exposition's percentage. And these four hundred cashiers are shifted every day.

It is exceedingly difficult to provide an adequate check upon the daily receipts, for instance, of the peanut vendors, the ice cream cone peddlers, and other hawkers. To be absolutely certain of the percentage the management of the San Diego Exposition built a large warehouse into which all commodities to be sold on a percentage have to be delivered. From this warehouse the concessionaires draw their daily supplies, paying the exposition's share of the receipts before the goods are sold. The San Diego Exposition makes and prints its own peanut bags. Without this precaution bags smaller than the stipulated size might be substituted, thereby depriving the exposition of its full pound of flesh. Even the ice cream cones and the skins of the frankfurters are carefully counted out to the concessionaires so that no part of a single nickel may escape the exposition officials.

The ceaseless struggle for the percentage, though, is tame and colorless compared with the ingenuity displayed by the opposing forces in the daily Battle of the Gate Receipts.

The "gate" is the exposition's most important source of revenue. Usually the admission money constitutes two-thirds of the total income. And the gateman's idea that an exposition is a profit-sharing institution has caused enormous losses in the past. It is estimated that almost a million dollars went into unauthorized pockets at Chicago. St.

Louis claims that more than half a million fell by the gate side, and at smaller fairs the loss has been in proportion.

Of course, no exposition has surrendered the booty without a fight. Elaborate systems of checking and supervision were installed. In the past, the double-check, or two-man system, was the most popular. One man sold the tickets from the roll and the second man saw that it was dropped into the box on the turnstile, which automatically registered the admission with every quarter turn.

The system was easy to beat. An understanding between the ticket seller and ticket taker, a knowledge of crowd psychology --- and the trick was turned. The gentleman had no trouble in obtaining all the tickets he wanted from the box. To keep the turnstile record straight, he waited until a crowd swarmed toward the gate and manipulated the turnstile so that two persons instead of one were squeezed into the gate between the revolving arms. The public never noticed the trick, nor did a slim man care if the turnstile jammed and he had to squeeze his way between the end of an arm and the wall, thus reducing the number of registered admissions by one.

For the ticket seller and the change maker with a hankering for the unearned increment, it was ridiculously easy to satisfy this hankering even without the ticket taker's cooperation. For the experienced hand it is child's play to shortchange distracted numbers of a pushing crowd. At one gate of the San Francisco Exposition on a dull morning, I saw in half an hour three women put down five-dollar gold pieces at the change maker's booth and rush off without their silver. When there are four or five people at a party and one man, anxious to join the others waiting at the gate, asks for change, he will rarely stop to count the money he receives. And when there are clamorous children along, when the family has to divide and march through separate gates, when the parent's attention is concentrated anxiously upon the devious paths of the little ones, the shortchange artist must feel ashamed to take the easy money.

Some of the St. Louis ticket sellers were ambitious. An extra profit of $10 or $20 a day did not satisfy them. They aspired to be financiers. So they established connections with someone having access to the storeroom in which the supply of tickets was kept. When the management after the close of the exposition investigated the left-over supply, it was discovered that scores of rolls had their hearts cut out, the shell remained, but two-thirds of the tickets had been neatly extracted from the inside. Someone had made thousands of dollars.

Seattle decided to make sure of victory before the Battle of the Gate began. So the management did away with tickets altogether and equipped gates with an electro-magnetic and mechanical triple check. The visitor dropped his half dollar into a slot, descending the coin at a certain place closed an electric circuit which allowed the guard to throw a lever,

thereby making it possible for the turnstile to revolve, and an automatic register in the shaft of the turnstile recorded the number of admissions as indicated by the revolutions.

At first the contraption baffled (Continued on Page 804).

BGG to Alfred Morton Githens, 1 pg., TCS Aug. 9, 1915

BGG to Russell C. Allen, 2 pgs., TCS Aug. 11, 1915

After leaving San Diego, it occurred to me that I had not properly thanked you for the copy of your letter to the California Cultivator and its editor's reply. Since the letter is the original and as you probably lack a copy of your own letter, I am venturing to keep copies of each before returning them in this.

As it happened I did not need to produce them during my interview with Mr. Spreckels. He, by the way, seemed rather hurried so I cut my interview shorter than I would otherwise have done.

It is evident that his love for Frank P. Allen is no greater than my own, and I think it certain that a chance word of his when lunching with Belcher and the others at the 'Cristobal' café was the direct cause of my getting the $3,000 cheque from Belcher. I did just touch on the subject of the $3,811.95 I maintain is morally, though perhaps not legally, due me for the first plan for the Fine Arts Building. Thanks to the re-drawing of these plans the Park Board (I think it was) saved about $20,000, and it certainly seems a pity, to me, that a little of this saving should not be used to reimburse me for money actually paid out. As a matter of fact, I understand I have come out exactly square on the whole operation; in other words, that all expenses have been paid and that I have given my services for four years for nothing. I know this isn't the sort of treatment you, Mr. Marston, Mr. O'Hallaran and certain others would accord me if the whole thing were in your hands, but doubt if everyone can be brought to see the matter as I am sure you do.

If you think it at all worthwhile, I will have a typewritten statement prepared giving the facts in the case for presentation to whoever it should be presented to, but, as I remember it, even your attitude as to his was rather discouraging.

We all go safely home and are all in very good shape indeed as a result of our journey though the trip across the continent was in spots almost unbearably hot.

My two kiddies are at their respective camps in Maine and Madame and I are country folk at out little farm in Ossining, and the trip is already a memory, albeit a very

pleasant one. Please give our best regards to Mrs. Allen and the rest of your family, and believe me,

Very faithfully yours

BGG to Christian Brinton (on Frank P. Allen, Jr.) Aug. 11, 1915

Amero . . . Writing to Christian Brinton, Goodhue, August 11, 1915, described Allen's anomalous situation:

"While it is true that, wholly unauthorized and in violation of both his [Frank P. Allen's] and my contract, he did design three of the temporary buildings, the rest were designed by my local representative, Carleton Monroe Winslow, submitted to and approved by me."

My dear Brinton: It is a long time since I have seen you. Too long in fact, for from an article of yours on the San Diego Exposition in the 'Studio,' a copy of which was sent to me by my faithful clipping agency, I gather that you have been traveling in bad company, for while you are good enough to toss me a bouquet for the design of the permanent buildings at San Diego, what immediately follows leads me to think you were button-holed, blind-folded and generally taken charge of in precisely the same fashion as the late unlamented Elbert Hubbard.

Frank P. Allen, Jr. was the "Director of Works<" and while it is true that wholly unauthorized and in violation of both his and my contract, he did design three of the temporary buildings, the rest were designed by my local representative, Carleton Monroe Winslow, submitted to and approved by me.

It is a small matter, and I don't want you to think I am looking for anymore credit that you were good enough to give. The misconception as to the authorship of these buildings, evidently carefully fostered by some person, or persons --- known or unknown --- does me no injury. My shoulders are broad enough to stand it and the integritous [?] people of San Diego --- there are not many such --- know as well as I a great deal better

than you about things. But it is a shame that Winslow should not have received the credit he deserves, for I sent him to San Diego _____ with the idea that he would establish himself on the Pacific Coast. He is one of the best architects for the kind of work proper to that part of the world I know and that this honour should be taken from him, as has been so continuously and consistently the case, is, it seems to me, the greatest of pities.

Please don't think I am peeved or grouchy or jealous or anything of the kind. I have just returned from the Pacific Coast myself where I find the cognoscenti are perfectly aware of the facts, and their treatment of me, what they said to me, how they entertained

me, and, above all, the new and important commissions given me proved that virtue is its own reward in this case if in no other.

Very faithfully yours.

BGG to Rev. St. John O'Sullivan, Mission San Juan Capistrano, 2 pgs. Aug. 13, 1915

I received in this morning's mail your letter of August 5th with its most interesting and encouraging photograph. Apparently you are beginning on your Mission --- which I agree with you in thinking --- is, or at any rate was, the most beautiful of all, the very process I have advocated for years.

Please accept for yourself and pass on, if you see fit to the Mexican brothers who are actually doing the work, my sincerest congratulations.

Just when I shall again visit your part of the world is problematical. I went out this time to fulfill a promise I made to my wife and children to show them the San Diego Fair. Incidentally, I have apparently collected a number of other important pieces of work in the Southwest so I shall surely be back some day when, if I can possibly manage it, rest assured I will pay you a visit.

I wonder if you know Mr. Carleton M. Winslow, who is my local representative at San Diego, and who, in fact, designed most of the temporary buildings under my supervision. Mr. Winslow is a charming fellow as well as an educated gentleman. From your point of view, I suppose he must be called a heretic, but, at any rate, he is extremely High Church Anglican, which is the next best thing I suppose, even though there is a great gulf fixed between the two branches of the faith. If at any time you are in need of advice or counsel, Mr. Winslow will, I am sure, be delighted to aid you by every means in his power.

Again, congratulating you or the beginning you have made, and on the results you will undoubtedly attain, I remain

Very faithfully yours.

BGG to Christian Brinton, West Chester, Pa., 8 pgs. Aug. 17, 1915

Crawford, p. 140 . . . Writing to a friend in 1915, he described the Spanish style as "without artistic pretentiousness – [it] is in fact a bad style. My work in it is at the best scarcely serious."

My dear Brinton: *If you were a "man of passion" you would, I feel sure, be strongly resentful at the way wool has --- that is if I am right --- been pulled over your eyes in the matter of San Diego.*

To begin with, I resent --- oh, as gently as any sucking dove --- your use of the word "superheated" as applied to my letter, for superheated it certainly was not. If I were a scientific person, say an astronomer, I would cite authorities to prove that a luminary of such small magnitude couldn't remain superheated for so long a period as a year, which is about the period that has elapsed since Frank P. Allen, Jr. first began, in the public press, his campaign of claiming all the work at San Diego Fair as the product of his artistic soul.

Four and a half years ago I was commissioned (the contract is in existence and a copy of it her for proof) to make the general plan, design the permanent buildings, and act as Advisory and Consulting Architect for the San Diego Fair. Following the acceptance of this offer and the signing of the contract, about four years ago, I sent as my personal representative to San Diego, Mr. Carleton Monroe Winslow. The architectural style selected was that advocated by me, i.e., the Spanish-Colonial as differentiated from the 'Mission' the local authorities had passed upon in their minds.

The general plan, though of course since departed from in a number of minor and even one of two major particulars, was prepared at this office under my supervision and direction. The permanent buildings, as you say in your 'Studio' article, were designed by me though the architect of record happened to be Cram, Goodhue & Ferguson. The temporary buildings, with the exception of --- I think –- three, were designed by Mr. Winslow, submitted to and approved by me after, in certain cases, some slight criticism.

Almost coincident with my contract the Fair authorities entered into one with Mr. Frank P. Allen, Jr. to act as Director of Works. His contract is as explicit as mine and his duties are clearly formulated. The chief among these was to act as contractor, that is to day he was to hire the labour, purchase materials and see to the actual construction of the buildings so designed. To his end a draughting office was opened, under his general direction to be sure, of which the head draughtsman was Mr. Winslow. About two years ago, the treatment accorded Mr. Winslow became unbearable. During one of my visits to San Diego, he presented his resignation, a document that was promptly accepted by Mr. Allen, after which period he (Mr. Winslow) remained on the spot to superintend the construction of the permanent buildings, which we found it advisable to let out by contract

rather than to turn over to Mr. Allen's tender mercies. I supposed until comparatively recently that Mr. Winslow's services were still available, but recently learned that --- I have just returned from a nine-weeks' absence on the Pacific Coast --- from the day of Mr. Winslow's resignation Mr. Allen used his organization and, no doubt, his data and drawings as well as designing three of the temporary buildings, i.e., the San

Joaquin Valley, the Sacramento Valley and, to a very large extent, the Commerce and Industries Buildings. In the case of this last, I say "to a very large extent" because I am

positive in my belief that studies of this building were prepared by Winslow and approved by me some years ago.

Mr. Allen's contract makes no mention of his acting in any sense of the word whatsoever as architect. His use of the word under pictures of buildings is a very frank and very German sort of action. The sort of thing a Belgian would recognize in a moment.

Please accept my regrets for having coupled you in the faintest possible fashion with such a little skunk as Elbert Hubbard, but, alas, Allen's method of dealing with you both is strikingly the same. Sometime ago, before that is the lamented 'accident' to the Lusitania, Mr. Hubbard paid a visit to San Diego. Here he was promptly button-holed, taken in charge by certain gentlemen --- just whom I don't know though I can readily suspect the names of one or two. He was taken around, shown what the aforesaid gentlemen wished him to see and, I have no doubt, roundly paid for the article which subsequently appeared in the classic pages of the 'Philistine,' entitled :A Little Journey to San Diego." A much bigger man, Mr. Franklin Adams of the 'Tribune,' also was, by some hocus pocus, led into the same trap, though, when his error was pointed out to him --- not by, and wholly unsolicited by me --- he promptly ate his words.

After all this I am afraid you will think that I am still superheated, but, believe me, you are quite wrong. The only heat I felt at all was on Winslow's account. He is one of the finest fellows in the world, struggling to make a name and fame for himself in California, and well-worthy of the commissions that have not, but I hope will be entrusted to him. That he should have slaved away, giving the product of his brain and pencil for years only to have Allen calmly assume the credit is, I think, something more than disgusting.

Allen, owing to a curious combination of circumstances, <u>did</u> select the sit. , John Olmsted, who made the original selection having made a very bad one, Allen suggested the present site when I --- despite my friendship for the Olmsteds ---found myself obliged to cordially support him. Allen <u>did</u> do the planting, which, though distinctly over-planted to my way of thinking, is, I must admit, the delight of the groundlings. And Allen, or rather the men under him, apparently <u>did</u>, in defiance of the terms of both his and my contract, design the three buildings I have mentioned.

This letter is not for publication, only to correct history --- so far as I found out, history in and around San Diego needs no correction for nobody is fooled, and Allen's best friends no longer speak to him --- and I write only to set you right.

The Spanish-Colonial style hasn't much artistic pretension --- is, in fact, a bad style. My work in it, at the best, is scarcely serious, but the permanent buildings are my

work, or rather, perhaps I should say in the interest of absolute veracity, the work of the men in this office, based on certain rough one-sixteenth inch scale drawings of the boss. And I should like to have had you see these permanent buildings by moonlight instead of --- as I take it --- never seeing them at all, ether by moonlight or otherwise.

One word more, this about the bridge, and I have done. My original design for the bridge was an affair quote like the Alcantara at Toledo; that is, with one enormous center arch, some 200' in diameter, two pylons (/) and two smaller arches. The sum allotted for the building of the bridge being $150,000, this design was pronounced altogether out of the question by Mr. Allen, who promptly prepared a design substantially like the one now executed. I called in at this juncture Mr. Mueser, the eminent engineer of Galveston Sea Wall and the Portland Bridge, who agreeing with my contention that mine was the cheaper of the two, prepared in collaboration with me, though somewhat hampered by Allen's demands, working drawings and specifications for the Alcantara type of design. Obtaining estimates, it was found that the lowest estimate from a reliable contractor for the Alcantara design was $157,000, whereupon Mr. Allen was told to proceed with his bridge. This design, the product I strongly suspect not of Mr. Allen's brain but that of his assistant, Mr. Hunter, a capable engineer, is the one, gentlemen, now before you, and its cost at last accounts and when still unfinished was upward of $250,000, one of the little ironies that have served to make San Diego believe I told the truth.

Now, my dear chap, please don't misunderstand this letter or me, and please take my word for it that I am not peeved or superheated or anything of the sort. There was a time when I was superheated, I confess it. But it was long before you, with your facile pen, loomed on the horizon.

We hear of you every now and then from Amy Weekes, even that you have entered the ranks of Benedicks.

Aren't we going to be given the pleasure sometime of having you and your partner in life's joys and sorrows at our board?

Always faithfully yours.

BGG to Christian Brinton, West Chester, Pa,, 6 pgs. Aug. 23, 1915

After most Architects know who is responsible for the San Diego Fair even though you don't seem to, so what is the use of arguing the matter any further. Yet I am naturally sorry that your opinion, which I maintain is incorrect, should be going to appear in the permanent form of a book and that we could not first have talked the matter over face to face.

In the course of four year's work many complications arise to cloud the actual facts. So far as the San Diego problem is concerned the last four years have been extremely unpleasant; not the least of the unpleasantness being this little brush with you.

Had you, on the occasion of your visit to San Diego, met those who actually know, and are not unwilling to state, the facts in the case you would have, I am sure, formed a very different impression as to the Fair's architectural authorship. But from your mention of Winslow's " dismissal" I gather that it is useless for me to attempt to correct a point of view manifestly supplied you by Allen, for why otherwise should you speak of Winslow's "dismissal," a word so far not used in any of our letters? This on top of my distinct statement that "Winslow presented his resignation."

The editor of the 'California Cultivator' paid a visit to San Diego that resulted in an article in his paper precisely in accord with your's in the 'Studio' as regards the authorship. Mr. Russell C. Allen, a resident of San Diego, an official of the Fair and a reputable gentleman, promptly "called him down" and received an answer, and copies of these two documents I enclose --- the original article in the 'California Cultivator' never having been seen by me.

The 'Philistine,' for reasons perfectly well understood in San Diego, published "A Little Journey to the San Diego Fair" in which all the credit was given to Allen.

Franklin Adams made the same statement in the New York 'Tribune' (and doubtless elsewhere since the letter was syndicated) though he promptly published a correction when the truth of the matter was brought to his attention.

John D. Barry (I think it was) also made a similar statement, which has been left uncorrected.

The 'Pacific Coast Architect,' a journal published in San Francisco (but owned, I understand, by the N. & G. Taylor Roofing Tin interests) published, after a certain amount of correspondence with me, not unlike that of ours in character, an article on the San Diego Fair by F. P. Allen himself of which the letter-press was innocent enough but under everyone of the illustrations of which, with the exception of the Southern California Counties Building, this was supplemented by "Bertram G. Goodhue, Advisory and Consulting Architect," a concession to my feelings, I suppose, due to the fact that I

designed this building myself at 1/16" scale and my drawings, unless destroyed, should still be in existence.

I am not in the least blaming you for what you wrote. Considering that during your visit to San Diego you heard but one side --- indeed, had no knowledge that there was

more than one --- what you wrote for the 'Studio' was beyond cavil. No one expects you to "father architects' quarrels and recriminations," but having now had both sides presented to you, isn't espousing one side so very completely in print rather "fathering" something?

In your last letter occurs the following: "Allen, you say is a skunk and deserves no credit." I should like to have you point out to me where I have used such a phrase or anything like it. I very frankly dislike him and his ruthless methods, but I regard him as a man of distinct ability, and had he not deliberately overstepped the limits of decency and, it would appear, deliberately and craftily set about taking to himself the architectural credit --- or discredit --- for everything but the "Permanent Group" my sentiments and attitude toward him would have been quite another matter.

Since your last letter seems to question every statement of mine in my last to you, let me put the thing in the simplest possible terms and call the matter off.

I was appointed "Advisory and Consulting Architect." The General Plan of the Fair is my own. The Permanent Buildings were designed by me and all drawings for them made in this office, though, of course, and quite rightly, Cram, Goodhue & Ferguson are the architects of record. All the temporary buildings with the exception of the 'Sacramento Valley,' the 'San Joaquin Valley,' and the 'Commerce and Industries' were designed by Winslow and approved by me, though for the 'Southern Counties' Building, as it happens, I made the first sketch design myself at 1/16" scale. As Consulting and Advisory Architect, I am the only Architect recognized, or recognizable, by the Fair. Carleton M. Winslow, as my representative and subject to my criticism and approval, designed almost all the temporary buildings and, in this case, Allen had no legal or moral claim or title whatsoever to the position of Architect.

If after his letter you still doubt my honesty, for a confirmation of what I have written I should suggest your communicating with any or all the following gentlemen:

Mr. Russell C. Allen, Chula Vista (San Diego), Cal.
Mr. George W. Marston, San Diego, Cal.
Mr. John Forward, Jr., President of the Park Board
Mr. G. A. Davidson, President of the Exposition
Mr. Carleton M. Winslow, 423 Own [sic] Drug Building, San Diego.

Had you not in your 'Studio' article so utterly ignored Mr. Winslow I should have been perfectly content , and my taking the matter up with you is entirely on his account.

In your last paragraph you say that if there are any statements in the 'Studio' article which are contrary to fact, "please correct same at your earliest convenience, otherwise I am perfectly ready to stand by what I have written and let it, 'facile' as it is, go into book form. Frankly in this matter I care only for facts, but were any questions of

sentiment involved your two letters would assuredly tend to arouse sympathy for the young man you so persistently assail."

Am I assume from this that information supplied by Allen you regard as <u>facts</u> and any statement of mine as <u>contrary to fact</u>?

The sympathy in this case I cannot understand unless it is allied in some fashion with admiration for the bold --- that is so ruthlessly carrying out so ingeniously conceived a 'coup.' Mr. Allen has my sympathy, rest assured, as well as the sympathy of every right-minded man in San Diego, but for very different reasons; indeed, if I were his only victim I would feel very less strongly than I do.

Very faithfully yours.

BGG to Christian Brinton, 5 pgs. Aug. 24, 1915

On Monday, finding two perfectly incomprehensible letters from you, I sent you a telegram, a copy of which is enclosed, in which I made it clear that with regard to the matter at issue my only communications have been with you yet I have had no word from you since. I must confess myself completely mystified at the result of my letter to you of August 11th. This, which I intended to be a friendly through rather flippant note apparently offended you seriously, for which, believe me, I am very sorry. But even my letter of August 11th was not written with the idea of asking you to correct any statement made in your article in the 'Studio,' even though I felt and most seriously still do feel, that you were quite wrong in crediting Allen with everything at the San Diego Fair but the permanent buildings.

To be sure, after my usual footless fashion, I did speak of your "facile pen" but this was meant to be of a piece with your own reference to yourself as a "poor scribbler."

There remains the suggestion, and I think in my second letter, that you have never seen San Diego. When I wrote this I did not realize as fully as I do now that my first letter had provoked you. --- Furthermore, the first paragraph in my first letter, that of August 11th, ought to be enough to convince you that the statement was not intended to be taken seriously. Your answer, dated August 13th, announcing that your articles were "shortly to be published in book form" made me regret much more deeply that you and I had not had a chance to talk the thing over before your article was published, and that you had not met such officials in San Diego as I believe cold and would have given you a very different, and very much more accurate, information.

I only wish I could see you and talk the thing over with you, not now to correct anything you have written or that is to appear, but merely set myself straight with you and clear up this misunderstanding, for which ten minutes ought to be ample. If you are going to be here in New York and could come to this office I could show you data that I feel certain would suffice to make you see that there is something at least to be said for my point of view. I have in particular letters from officials dealing with the case. I am perfectly ready to have my statements proved or disapproved --- not by Allen and not by me; but by those on the spot and in authority.

However, this is of secondary importance now. The main things now are first, the misunderstand that has arisen between us, which I deeply regret, and am prepared to do anything in my power to put an end to, short of giving up my beliefs in favour of Mr. Allen's point of view and, second, the mysterious letter to the editor of the 'Studio,' a kink that seems to have coloured your last two letters. Yet, as I telegraphed you and now solemnly repeat, no letter, telegram, telephone message or conversation of any kind has passed between me and any person connected with the 'Studio' for years. My last dealings with the 'Studio' were, as I remember it, during the editorial days of my old friend, Gleeson White, when I did write an article for him on "Quebec as a Sketching Ground."

So won't you please promptly send me a copy of the letter I am supposed to have written to the 'Studio'? My first thought was to call them up, but realizing before I could take the receiver off the hook that this would be going over your head with a vengeance I immediately desisted and sent you a telegram instead.

Letter writing is not, as perhaps you may have already gathered, my forte; but have you not in criticizing my epistolary style overlooked the fact that however badly I brought to your attention a point of view regarding the architectural authorship of the Fair at San Diego, the existence of which you had not theretofore known; and our pleasant acquaintance warranted me, or so I supposed, in thinking that you would like to be set right, though let me reiterate, my first letter was not written with any intention of asking you to correct anything you had said in print.

You cannot ask me to permit the publication of my letters to you for they are purely personal documents. It must be remembered that, failing the production of a letter of mine to the editor of the 'Studio,' the matter is as privately personal between you and me as anything well could be. So I naturally assume that the question of making all the correspondence public will be given a very different complexion when you satisfied yourself that I wrote <u>no</u> letter to the editor of the 'Studio.'

Before my arrival in California this last time, the editor of the 'California Cultivator' paid a visit to San Diego that resulted in an article in his paper precisely in

accord, as regards the architectural authorship of the Fair, with yours in the 'Studio.' Mr. Russell C. Allen, the Chairman of the Building and Grounds Committee of the Fair, a

reputable gentleman and resident of San Diego, promptly wrote him a correction and received an answer. Copies of this correspondence I shall be very glad to show you; for the attributions given in Mr. Russell Allen's letter of correction are precisely correct from my point of view. Remember that at the time this correspondence took place I was thousands of miles away and had no knowledge of it in any way, shape or manner.

There is one paragraph in your letter of August 19th against which I must protest, though I am sure that by now, if you have re-read the correspondence, you will see
you misquoted me. I never called Allen by any such 'opprobrious epithet' as "skunk" nor did I ever say that "he deserves no credit." Please verify this for yourself.

Are you by of way of being in New York? And is the publication of the book so imminent that you cannot wait until we have talked the matter over? If you were in New York and could meet me I could show you some very enlightening documents that in justice to me I think you ought to see. Or, if you aren't going to be here, I'll come over to see you on either Friday of this week or Monday or Tuesday of next though I am so very busy now that I hate to leave the office.

Very faithfully yours.

"The Brazilian Exhibit at the Panama-California Exposition," *Pan-American Bulletin*, pp. 327-337. Sep. 1915

PHOTOGRAPHS: General exhibit of the Brazilian exhibit at the Panama-California Exposition; A part of the northern Brazil exhibit; Brazilian products at the Panama-California Exposition; Brazilian exhibit at the Panama-California Exposition; The Sao Paulo section of the Brazilian exhibit; Pan-American Day at the Panama-California Exposition; Director General Barrett visiting the Brazilian exhibit.

In the Commerce and Industries Building at the Panama-California Exposition, San Diego, Cal., may be seen an attractive and unique exhibit from the Republic of Brazil. It is in reality a private exhibit, and is there as a result of the perseverance and energy of one man, Dr. Eugenio Dahne, who is personally in charge and whose patriotic enterprise has succeeded in giving his country a creditable representation and one that is a splendid means of advertising to the world Brazil's inexhaustible natural resources.

Dr. Dahne was Commissioner General to the United States and Canada, representing the Minister of Agriculture, Industry and Commerce of Brazil, and when he found out that the effects of the European war would prevent the official participation of

his country in the exposition, he resigned his position and returned to Brazil with the purpose of enlisting the aid of some of the officials of a few of the more aggressive States and of private, commercial and industrial interests, in collecting and arranging an exhibit. The success of his undertaking is evidenced by the fact that now one of the most popular and attractive features of the exposition is the extensive Brazilian section. The following brief description will give some idea of the unusual and most interesting features of the exhibit.

The fundamental idea carried out in the arrangement of the exhibits is to impress the visitor with the manifold resources of Brazil, the great importance of many of them, and the increasing features and beauty of the country. Thus, commencing in the northern part of the country, the Amazon district, with its great rubber industry, is represented. This collection contains about 5 tons of samples of crude rubber, including large balls and sheets of "sernamby," blocks of "caoutchoue," and biscuits of manicoba and mangabeira. One case alone contains samples of 60 different varieties. Here are also displayed implements used by the rubber gatherers, crude rubber shoes, pouches and bags made by the natives, while a large collection of photographs explains the different methods of handling, gathering and preparing the rubber. As a fitting background and setting there has been arranged a lifelike scene of an Amazon jungle, flanked by the reproduction of the two-story native house of a rubber gatherer, which has been given the name of the "Roosevelt cabin." The outside walls of the cabin are bedecked with hunters' trophies, the heads and skins of Brazilian deer, wild boar, jaguar, wild cat, otter, skunk, stuffed monkeys, birds, and other animals, as well as collections of Indian bows, arrows, clubs, lances, etc.

The forestal resources of the country are shown in a collection of 18 small boxes made of different varieties of fine cabinet hardwoods of the Amazon valley, showing the beautiful grain and color highly polished. There is also a collection of samples of soft woods, some lighter than cork, for industrial purposes. Other cases contain the seeds of the different varieties of rubber trees and the seeds and bark of other trees and palms, as well as a variety of plants and shrubs.

Of edible nuts three interesting varieties are represented. A miniature plantation shows how the cocos palm is grown from the cocoanut, while a native basket contains several large, black hard-shelled fruits, about the size of an ordinary grapefruit, each of which contains a dozen or more of what are here known as "cream," or Brazil nuts, so popular in the United States. The most interesting, however, is the fruit of the "sapucaia" tree, a huge ball containing about a dozen large nuts similar in size and taste to the Brazil nuts. The lower part of this fruit is formed by a lid, the size of a saucer, which, when the fruit is green, fits tightly. When it is ripe, the lid shrinks and falls out, allowing the ripe nuts to fall to the ground.

Central Brazil is represented principally by the coffee industry, which predominates there. As the generous contribution of 1,500 bags of its finest coffee by the government of

the great coffee State, Sao Paulo, made this exhibit possible, that State occupies the greatest space. The rear wall of this booth is covered by three large panels, painted from photographs, showing almost in life size first, a coffee plantation of 800,000 trees; next a "picking coffee" scene; and finally, a scene depicting the loading of coffee for export at the Santos docks. A sign overhead gives some statistics which show that the State of Sao Paulo alone produces about 12,000,000 bags, or 1,500,000,000 pounds of coffee annually, representing two-thirds of all the coffee consumed in the world. On the floor are piled hundreds of bags of this coffee ready for roasting in a neat little coffee roaster. The best variety of pure Santos unblended coffee is roasted here daily, prepared in Brazilian fashion, and served in cups to the visitors free of any charge. So great has been the demand by the public that it has been found necessary to make several roasts a day.

The whole front of this section is occupied by a long counter, bags of coffee just as they are shipped from Santos filling the space underneath. Rustic trellises above the counter are covered with beautifully plumaged birds and butterflies, notable among which is the "quezal," or coffee bird, which feeds on coffee berries, while on the cornice stand cages containing marmoset monkeys, parrots, and beautiful birds. A plentiful collection of photographs of the fine buildings of Sao Paulo and of waterfalls and scenes of the interior give the visitor an idea of the beauty of the country and its industrial importance.

In the southern section the visitor is attracted first by the display of "mate," contributed by the government of the State of Parana. This is the universal home beverage used by high and low throughout southern Brazil, Uruguay, Argentina, and Chile. The young sprouts and leaves of a tree, the *flex paraquayensis*, which grows wild in the forests of Parana and Rio Grande de Sul, are collected in bundles and hung up to dry over a slow fire. They are then pounded into small particles, sifted, and packed, and afford one of the healthiest drinks known, calming the nerves and stimulating digestion. In the countries above named, where meat is the chief food, it supplies in a measure the place of vegetables as a digestive agent. The mate is also prepared at the booth and is served free to visitors.

Next comes the cacao bean, grown extensively in Bahia and Para. The exhibit shows the bean as it grows in the pods and also the finished product in the form of commercial cakes of chocolate, powdered cocoa, and samples of cocoa butter.

A drink that is unknown in the United States is represented by the "guarana." This is a bean or seed, which grows on a vine in the forests of the Amazon and Matto Grosse. The Indians roast this bean and pound it into a pulp, mixing it with water, and then molding it into sticks which are dried in the sun. On their expeditions through the forest they never go without these sticks and a grater which is made of the rough, bony tongue of the Pirarucu fish. Whenever they get thirsty they grate about a spoonful of powder from this stick into a gourd of water and drink the concoction. It tastes bitter like quinine, but is said to have medicinal value as a tonic and protective against fevers.

Coming to the food products, perhaps the most interesting is the manioc flour. The manioc is a root, somewhat like the sweet potato, with a high percentage of starch, but with a very poisonous juice containing a quantity of prussic acid. To prepare the flour, the roots are grated fine and the pulp is poured into a long basket tube, also shown in the exhibit. The upper end of the tube is then suspended from a post and a lever is passed through a noose in the lower end. By pulling down the lever the basket tube is contracted and the juice is forced out of the pulp. The dry pulp is then roasted in pans, and the flour put in reed baskets, lined with banana leaves. The manioc flour is universally used throughout Brazil as one of the important food articles, and is eaten with meats, fish, milk, etc. at every meal, being a substitute for white bread, especially among the lower classes. Besides the manioc flour, there are samples of tapioca, arrowroot, and all kinds of macaroni, spaghetti and noodles made from manioc flour.

Among the manufactured articles there are handsomely colored and fringed wool and silk ponchos; a table made of a variety of beautiful cabinet woods; hammocks made of a strong, fine, white fiber; bamboo, reed and grass mates; and an extensive variety of baskets, fans, sachets, etc., all of native make.

The show cases are filled with interesting curios, such as the armadillo, made up into baskets; the angel fish, flying fish, bait fish, bull fish and beautiful shells and corals; canes made of the backbones of sharks; and canes of tigerwood with whale-tooth handles; beautiful riding whips of raw horsehair; finely woven and silver-mounted; silver-mounted gourds and silver bombas for drinking mate; a collection of humming birds and beetles, made up into pins, brooches and ornaments; drinking cups of bitterwood, and many other curious and interesting things peculiar to Brazil. There are also many interesting books, maps, charts, and beautiful pictures and photographs showing the beauties of Rio de Janeiro and its magnificent harbor and many other places renowned for their scenic wonders. Taken in its entirety, the exhibit gives the visitor a good idea of the resources and possibilities of the largest of the South American Republics, and, as a medium of publicity, is going a great work for the country.

As an evidence of the merits of the various exhibits may be cited the following list of awards made by the jury of awards of the Panama-California Exposition: Grand prize to the Government of Sao Paulo for its coffee exhibit; grand prize to the Ministerium of Agriculture, Industry and Commerce of Brazil for its rubber exhibit; gold metal to Dr. Eugenio Dahne, in recognition of his efforts in assembling the Brazilian exhibit; gold medal to the State of Parana, for its exhibit of Herva mate; gold medal to Oliveira Santos & Col of Para, for their exhibit of guarana and the effervescent drink made therefrom; silver medal to Jorge Correa & Co. of Para, for their exhibit of cocoa and chocolate; silver medal to R. H. Murdock of Para, for his exhibit of samples of Brazilian wood; and silver medal to Borges Irmao of Rio de Janeiro, for exhibits of tobacco and cigars.

"San Diego Notes," *Santa Fe Magazine*, Vol. 9, No. 10, pp. 39-42 Sep 1915

With heavy attendance and liberal spending of money the San Diego Exposition was able at the end of July to have a big balance on the profit side of the ledger. Including July 1,264,561 people visited the exposition, and since then the crowds have been coming thicker than ever.

July's average daily attendance was 9,709 --- a much higher average than any previous month. The total for July exceeds that recorded in January, the previous high month, by just 120,710. This excess is almost equal to the total attendance of February. The attendance by month since the opening is as follows: January, 180,270; February 133,168; March 153,042; April 151,148; May 179,818; June 166,135; July 300,980.

While the month was featured by several special events which drew large crowds, the attendance for the days immediately following the celebration days was heavy, thus indicating to exposition officials that there as an influx of visitors continuing. The exposition information bureau has just compiled statistics which show that visitors are remaining longer in San Diego than they did during the first months of the exposition. The average visit of early sightseers was two days, but in June and July the average visit was lengthened to four days.

"*Safety First* will arrive in San Diego, the first port-of-call, in November."

This is the radiogram which Captain Cosgrove flashed from London, Conn., the other day to President G. A. Davidson of the San Diego Exposition. The message announces what will probably be the most unique winter trip on record.

At the wheel of *Safety First*, a small power schooner which displaces only eleven tons, Captain Cosgrove left the Atlantic seaboard on August 1. When the anchor of *Safety First* is dropped in San Diego Harbor, Captain Cosgrove will have completed the first important lap of the long trip which will circle the globe before it ends. From San Diego the daring skipper plans to visit the South Seas, Australia, the Orient, and will thence take the good ship through the Suez Canal to the east coast of the United States.

Ploughing up the placid Pacific, the flagship *Colorado* of the Pacific fleet, with Admiral Thomas B. Howard, returned a sea-weary battalion to San Diego and the San Diego Exposition for the rehabilitation of the marine barracks on the exposition grounds recently, when the battalion's daily drills again became a part of the special events.

This, the second battalion of the Fourth Regiment, United States Marine Corps, under command of Colonel Pendleton, had been taken to Mexican waters and there held in readiness for weeks to persuade the Yaqui Indians to cease molestation of Americans if necessary. The Yaqui chiefs had declared war on Germany, Ireland, the United States and about all the countries they had heard of, but decided if the cruiser *Coronado* was a sample of what might visit them they would call it off.

Admiral Howard since his return has transferred his flag to the big battleship *San Diego.*

An enterprising employee of the San Diego Exposition, who loves to delve into statistics and who has a head for "figgers," has just announced that the electriquettes at the exposition have traveled 143,086 miles since the exposition's opening. This fellow estimates that at the close of the exposition the little sightseeing cars will have saved visitors something like 300,000 miles. Although the speed of these cars would prohibit their use in an elopement, they are such a novelty that their popularity continues to increase. The speed, which is limited to two and one-half miles an hour, "under favorable conditions," urges many burlesque races between visitors.

A blind man visited the exposition some months ago and declared he derived as much pleasure from "sightseeing" as a person whose vision had not been destroyed. Now comes the armless man. The strangest part about his visit is that he arrived in an automobile which he had driven from Schenectady, New York. He is Albert Stevens and, when he pulled his machine up in front of the California Building, to receive the congratulations of President Davidson, the speedometer read 5,100 miles. On the run across the country, Stevens was accompanied by his wife, and many side trips were made.

As a result of an accident many years ago, Steven's left arm was amputated at the shoulder and the right one at the elbow. On his car Stevens had the gear-shifting levers and brakes arranged so that he could operate them with his feet. He steers the car with the stub of his right arm, the steering wheel having upright pegs into which the stub fits. Placing his half arm between the pegs, Stevens moves the upper part of his body so that he can steer the machine with ease.

BGG to Russell C. Allen, 2 pgs., TCS Sep. 10, 1915

The other day my friend, Harold Henderson, asked me to lunch with him by way of preparation for a trip he and Mrs. Henderson are making with a number of friends in a private car to the East coast --- about the same route as was followed by the Goodhue family.

In talking over things with him, particularly the San Diego Fair and Frank P. Allen's "delusions of grandeur" in a verbal fashion I marshaled my supporters for him. The minute I struck your name a smile of recognition went over his face and you will I am sure connect up with him in some fashion when he reaches San Diego. Please do for he is one of my oldest and best friends, and I know you will like him as much now as in the past.

As I have written Winslow, I have been having another little tiff about the work at San Diego. Apparently, if letters mean anything, I have come out with flying colours, but I won't be sure of complete victory until a shortly-to-be published book comes out and I read for myself the correction that I understand the author must make.

You will be glad to learn that I am very, very busy, more so than any other architect I know. I feel too that this success is in large measure due to your friendly --- and honest --- attitude.

I shall be coming to California again in the not very distant future and shall hope to see you though very possibly I shan't get to San Diego at all.

With my sincerest regards to your family in which Mrs. Goodhue would join if she knew of my writing, believe me

Very faithfully yours.

BGG to Christian Brinton, 1 pg. Sep. 14, 1915

Ever since your reassuring letter reached me I have been staying by hoping you might turn up --- but so far without result. Now that the 'brush' due to a misunderstanding is over there remains what I still feel confident is a misunderstanding on your part as to the actual architectural attribution and credit, or otherwise, connected therewith for the San Diego buildings. I have, as I think I wrote you, a number of interesting documents that I should like to have you see. I should also like to have you write letters to certain important individuals, officials and otherwise, in San Diego before definitely deciding the question at least either in Allen's favor or mine.

Very faithfully yours.

Post, Emily, "By Motor to the Fair," *Colliers*, Vol. 54, No. 12 (incomplete)
Sep 18, 1915

And So to San Diego

Says Los Angeles: "Whatever you do, don't call me "Angry Lees!"

Laboriously I wrote her name as she herself pronounced it, "Loss Ang-hell-less." With the piece of paper before me I can say it glibly enough, but in coming upon it unprepared my only hope is to mentally dive through it. Frist, get *hell* as the objective plunge fixed in mind, then start on *loss* (like a run-off); *Ang* (hit the springboard); *hell* (the dive); *less* (into the water).

I wonder is the cost of foodstuffs inordinately high? Are wages prohibitive? (I think I have heard they were.) Or is it merely a monopoly that allows the only good hotel in the place to charge hold-up prices? Nowhere before in the United States or Europe,

have I met with such soaring room rates. But the Mission Inn at Riverside is worth traveling miles to stop at; a hotel of pure delight in which the picturesqueness of an old mission, a most famous orange-groved country, is combined with modern comfort.

From Los Angeles to San Diego we drove along the edge of the ocean all the way. The coast was one long succession of big ocean-resort hotels (the Virginia at Long Beach especially inviting) on a boulevard that seemed too good to be true --- we had forgotten that there could be such a heavenly smoothness to drive over.

The fair at San Diego is a little Exposition Beautiful! The composite impression of it is a garden of dense shiny green in great mass and profusion against low one-storied buildings of gray white, no color except gray and green until you come into the central plaza filled with pigeons, as in St. Mark's in Venice, and see a blaze of orange and blue-striped awnings; stripes nearly a foot wide of blue, the color of laundry blue, and orange, the color of the most vivid fruit of that name that you can find! In curtains handing behind the balustrade of another building just around a corner the same sweep of vivid blue repeats again. Far at one end the climbing amber rose, and beyond some bougainvillea, that beautiful but most difficult vine to put anywhere. And Heavens! how things do grow out here! Some of the buildings are already covered to their roofs with vines and shrubs that we treasure at home in little pots. There were gardens and gardens of flowers, but separated and grouped so that there was no note of discord.

The San Diego Exposition was a pure delight. Its simplicity and faultless harmony of color brought out all the values startlingly. Against the unrelieved gray and green, the one barbaric splash of blue and orange actually thrilled.

A farmer (I suppose they call him a rancher out here) said he thought it a "homy" exposition. I doubt if the sentiment could be better expressed. It was first and foremost designed to show what could be accomplished in our own land of the West. Instead of putting reapers and harvesters in a large machinery hall, they demonstrated them on a model ranch, so that anyone likely to be interested in farm implements could see how they were used.

The Indian exhibits were very beautiful; they had a life-size model of the pueblo of Taos and innumerable miniature models of all the famous pueblos; examples of their arts and crafts can really be better seen at San Diego than any traveler, such as ourselves, can see in going to the reservations.

Otherwise there was a genuine simplicity about the exhibits; bottles of fruit in alcohol, sheaves of grain, arches of oranges, and school children's efforts in art.

The Kansas Building, of all, most appealed to me. The old Kansan (not that he was so old either!) in charge of it so loved his State and was so unaffectedly proud of it that we caught an infection of interest from him. We couldn't help it.

"Of course," he said, "I've only samples here, but there's nothing than can grow in the soil that we can't grow in Kansas! These people out here talk about beautiful California, the ever-blooming garden of California, and her mountain scenery, and what not. But for my taste give me a land that is as flat as the palm of your hand --- give me Kansas!"

An old woman came in while we were there. She poked all around, sniffed at the kaffir corn, at every variety of grain that could be stored in glass-fronted bins or ached into sheaves.

"Land sakes!" she said, "y'aint got nothin' in here but chickin feed. Ain't you got nothin' t'eat?" And out she switched again.

"I suppose that old woman'd like me to keep a nice crock of doughnuts ready to give her and a cup of tea mebbe. Chickin feed indeed! Well, when it comes to hens, I like the feathered kind; you can put them in a pot and boil 'em! Chickin feed! And it's a might fine chicken feed, I tell you, that a man can grow in the State of Kansas!"

Coronado Beach, the famous winter resort, is across the bay and reached by a ferry from San Diego. The chief diversion in San Diego seems to be moving pictures. The square on which the General Grant faces is lined with moving-picture palaces, two drug stores, and a funeral director's show window displaying the latest novelties in caskets. But the most striking feature of San Diego outside of her harbor is her school buildings, not Mission but Tudor in design, and very imposing.

When we left San Diego the weather was deliciously cool, but as we went inland it became hotter than anything I have ever imagined. It was a case of 116 in the shade, and there wasn't any shade!

Russell C. Allen, Sweetwater Fruit Co., to BGG, 1 pg., TLS Sep. 21, 1915

Your letters of Aug. 11th and Sept. 10th were duly received and I blush to think that you must think I am indifferent to their contents. I have tried on various occasions to get a meeting of those who would be interested in having justice done to you in the matter of the Fine Arts Building. The other day Mr. Marston, John Forward and I got together, talked the question over and decided to put it to Belcher. This we shall do as soon as occasion offers, Belcher being at present out of the city, I understand. I believe it would be well for you to send me the statement you speak of which would show the facts and figures of your contention.

I shall be delighted to see Harold Henderson again and look forward to his coming with pleasure. By the way, I met the bishop the other day and he tells me that he will not die in peace until he has a cathedral designed by you and by <u>no one else</u>.

With kind regards to Mrs. Goodhue and yourself in which Mrs. Allen joins me.

Yours very sincerely.

BGG to Christian Brinton, 2 pgs.. Sep. 22, 1915

For almost a month I have been looking forward to your promised visit to this office, and, since I understood when you last wrote that your coming was imminent, I have for the greater part of this period been worrying over your non-arrival. Now I am worrying on quite opposite grounds.

I start this evening on a moose-hunting trip to Canada that will keep me from the office until the 6th of October, and I am writing to stave off your visit, though the things, letters, etc I want to show you are increasing in volume.

Only the day before yesterday I received a letter from an architect, who is also the editor of a paper and who has just returned from San Diego, that indicates the point of the profession, at any rate.

Though I was totally unconscious of his visit and its intent, he has, I am glad to say --- and after interviews with various people who know --- arrived at what he believes to be the truth --- in which I especially agree with him. I have, however, written that I would personally not lift a finger to aid him in the preparation of the article he proposes publishing except to lay before him the very documents I want to lay before you.

If, as I suppose, your book dealing with the two Fairs is to appear this autumn it must be already 'in print' or else is shortly to be. I don't ask you to take any very stiff-necked attitude or to write anything highly controversial. I do, however, think that in the interest of truth, in my interest and in your own, your attributions should be correct, and I don't want you to write anything the truth of which you are not yourself convinced.

Very faithfully yours.

San Diego Union, 3:5-6 Sep. 28, 1915

Exposition Furnishes Inspiration For Model Arizona Mining Town, Architecture Captures Magnate

How far the invisible education effects of the California Exposition may be reaching out is indicated by a chance revelation made yesterday at a private dinner in San Diego when an instance was related of a wealthy mining man from Arizona , who has been

influenced to adopt the spirit of the architecture and grounds of the Exposition as a model for a new mining town.

The dinner guests were told how the mining man, having unlimited means at his command to carry out his hobby of creating a model town in place of the usual shacks characteristic at a mining town, had proceeded far with his plans, when he made a visit to the San Diego Exposition.

The quiet beauty of the landscape gardening and the graceful lines running through the group of buildings gripped him with an increasing firmness as he studied them day after day, until they had so taken possession of him that he wired his agents to stop all work and await instructions from him.

The relater of this incident said he had his information first hand and that the mining man had made arrangements to incorporate into his revised plans most of the leading ideas carried out in the Panama-California Exposition.

Another case brought out in the conversation was that of applying the idea of flocks of pigeons, such as are a leading feature of the Plaza de Panama, to a municipal square or plaza. A visitor from one of the middle western states when he saw the hundreds of pigeons circling in the air, exclaimed, "That's just we'll have for our new city square, we'll have pigeons."

Watson, Mark S. Fine Arts at the San Diego Exposition. Art and Progress, vol. VI, p. 446-55. October, 1915.

BGG To Russell C. Allen, 3 pgs., Oct. 8 – Oct. 11, 1915

Thank you very much for your letter of September 21st, which I found yesterday on my desk on my return from a moose-hunting expedition in Quebec --- very successful one too in that I got a beautiful pair of horns measuring 54".

What you write is most interesting and I am very grateful to you for the trouble you have taken and are taking.

I enclose a memorandum prepared by my bookkeeper that will give you the facts as figured out by a mathematical expert; but if armed with this paper your conference has any material result I shall be much surprised and more grateful.

As for the apportioning of the architectural credit for the Exhibition, there seems to be a slow but fairly sure movement in my favour, though this, of course, does not help Winslow nearly as much as I wish it would.

Winslow himself writes that John Barry, writer of the syndicate letters for the newspapers, who has proclaimed --- from his position on the house tops and very loudly --- that Allen designed the Fair entirely, has somewhat changed and that he is being supplied with corrective data.

I have just had a pretty acrimonious brush with another writing critic who having convinced now, I think, of the truth of my claims, has gone so far as to write that in his forthcoming book on the Exposition, he is going to withhold all architectural attributions whatsoever, leaving, however, his article in the 'Studio' crediting me with the permanent group and Allen with everything else, to stand as it is. Rather cold comfort, but an excellent illustration of the average critic's mental processes and physical acts.

If you and yours ever come back East, remember that 106 East 74th Street and Chappaqua Road, Ossining, are both sus casas ____, and with my best regards to you all, believe me

Very faithfully yours.

P.S. In a letter I wrote on April 3rd, 1914, to Mr. Forward I made my case with regard to the Fine Arts Building drawings quite clear, though at that time I had only a telegraph memoranda from my office of the actual cost an so could not present this in itemized form. If you will confer with Mr. Forward and show him this letter and its enclosed statement, I am sure, he, in his turn, will show the letter of mine to which I refer.

After all, it must be remembered that by the operation of the Fair was saved the difference between the $125,000 allowed and the $100,000 the building cost. It seems to me, as I hope it will to you all, that some portion of this saving should be credited to the one who spent his good money to obtain it for you.

BGG to Christian Brinton 2 pgs. Oct. 22, 1915

Several times since we parted in the street the other night, my mind has come back to the subject of our talk and of your book.

Consider the thing as I may and with all the sober second thought in the world, I must express my regret that a book over which you have taken considerable pains, a book dealing, as I understand it, with both the San Francisco and San Diego Expositions, should fail of completeness in the very important matter of the authority of the buildings with which the book deals.

You know my own feelings in the matter and that I don't care a rap whether my name is mentioned or not, but I cannot answer for all the other architects concerned. It is true that I should like to see some credit --- a good deal of credit in fact --- given to Winslow who deserves it; and even I, prejudiced though I may be, can find no reason why Mr. Allen should not be given the credit he deserves, and no more.

You have now seen for yourself the general plan dated May 26th, 1911, drawn in this office by Mr. Winslow under my direction that quite clearly establishes that the 'parti' that obtains in San Diego is the 'parti' set forth by me here.

You have my word for it that all the temporary buildings with the exception of the four were designed by Mr. Winslow, his designs being approved, criticized or corrected, as the case may have been, by me, and you are free to verify any of my statements to you by application to your friend (who I can also, I think, claim to be mine) Mr. Davidson. If you were to verify my statement your book could be made as complete as it should be. Personally, I think you ought.

Faithfully yours.

Apparently an undated note from Mr. Goodhue to an unidentified party.

If I do not hear from Mr. Brinton tomorrow morning, send him a telegram as follows:

"Apparently you intend to ignore my request for Studio letter, therefore, unless I hear from you tomorrow morning, I will take up the matter direct with the editor of the Studio."

Then in the morning go see the editor of the Studio, say to him that it has been claimed by Mr. Brinton that I had written a certain letter to the Studio and I would request a copy. I will then go on to tell him that I have opened up a correspondence of a personal nature with Mr. Brinton, who is my social acquaintance and has been at my house, attempting to set right the architectural attributions he made in the Studio regarding the San Diego Expos.

I will then point out to him where these attributions are false and I will further point out that in my correspondence with Mr. Britten all that I had attempted to do was to give the facts correctly, and had not requested that he make any correction. That for some reason unknown to me he had taken offense at my letter; basing his threat upon a letter I had supposed to have written to the Studio, he now says that he will publish the entire correspondence in the Studio; that Mr. Brinton's attitude is incomprehensible to me and finish up my interview a good deal upon what takes place.

If they are nasty and won't give me any information or any letter the say, "Very well, gentlemen, since no one will give me any satisfaction, I will have to see my lawyer."

If I cannot get any satisfaction I will communicate with Mr. Luce.

If I have a row with the Studio the first thing I must do is to get an advertising agency to let me know must when the Studio goes to press.

MacDonald, William, "The California Expositions," *The Nation*, Vol. 101, No. 262, pp. 490-492. Oct 21, 1915

There is probably no city in America which would have been so likely to diffuse, through every part of a great international exposition, its own peculiar spirit, atmosphere, and color as the city of San Francisco. From the rough, buoyant days of the first goldseekers, through all the years in which other wealth than gold has steadily come to the ascendant, San Francisco has remained, as it began, a place of distinction. Its great bay, one of the most superb in all the world; it steep hills opening to view the mountains and the sea; the semi-tropical vegetation of its gardens and parks; its parti-colored population drawn from the four corners of the globe; its eager, venturesome, business life; with the spending of money quickly made; the longtime corruption of its politics, punctuated by the fervid oratory of the sandlots or by short-lived spasms of reform; the mellowing tradition of its Spanish past, set with missions and priests and a Roman faith; the penetrating chill of its summer fogs and winds; the gorgeous sunsets of its Golden Gate; all these and more, recounted by writers, artists, travelers, or men of affairs, have combined to surround San Francisco with the halo of a city apart, a unique community of indefinable attractiveness, a place where life and the people who lived it, were different.

Such externals, however, were, after all, only the setting. What gave San Francisco its charm alike for the resident as for the casual visitor, was its pervading atmosphere of freedom. Accessible to the rest of the Union, for twenty years after the first influx of English-speaking population, only by mail-coach or pony express across the plains, or a tedious voyage of weeks by way of the Isthmus or Cape Horn, and still remote in important domains of thought and interest from some of the currents of American life, the men and women of the formative period were thrown back upon themselves. Largely free from the conventional restraints, and with no dominating social caste to bring them to book, they ordered their lives as they pleased. Personal and corporate conduct, if it so be that open lawlessness and public scandal were avoided, was largely unrestrained. No one asked the newcomer who he was or what he had been. It sufficed to know the name by which he wished to be called and the kind of work he could do. It was a society in which liberty was often license, in which money counted more than virtue, and in which the cup of pleasure was drunk and drained. What has only slowly been perceived, however; what for the older American East had as yet hardly been perceived at all, is that underneath this energetic pursuit of wealth, lavish expenditure, and moral relaxation lay a profound and strenuous concern for art, for music, for literature; for everything, in fact, which embodied

intellectual interest and the spirit of beauty. Around the bay of San Francisco has steadily grown up a distinctive and worthy literature. The annual plays of the Bohemian Club, quite apart from their romantic staging, embody some of the best dramatic and musical work done in the United States. Here, too, has developed a group of painters, sculptors, architects, illustrators, and designers whose work need not fear comparison with good work in similar fields anywhere. One knows but little of San Francisco who does not know the higher life, or who sees only its business "hustle," its open-handed spending or its brilliant cafes.

Naturally, this higher life of the intellect and the imagination, like the society in which it is set, has been throughout somewhat a life of unconventionality and even of revolt. Doubtless beauty, in whatever form it is expressed, has its sure foundation and its immutable laws, but its forms have found acceptance in the Pacific metropolis, rather because they were themselves beautiful than because they were sanctioned by time or tradition. The love of classic simplicity and nobleness which built a Greek theater at Berkeley is as sincere as is the passion for romance which developed the wonderful stage-setting of the Bohemian Club plays; but the Berkeley theater is lovely because it is an embodiment of beauty, not because it is Greek. And so with every other manifestation of beauty or of thought. The men and women who best typify the spirit of San Francisco have consciously sought, not simply ornamentation in _____ culture, but an adequate self-expression. Where historical forms have met the need, they have used historical forms; where such forms have failed to satisfy they have freely worked out novel, or at least unusual forms for themselves. For them, at least, the sea was not always purple; nor were the groves of olive, nor the rocks of marble, nor life itself an alternation of tragedy and comedy. To the keen light a prodigal wealth of color spread before them in the external world, life added the element and picturesqueness of romance, ___ to color and romance was added the resource of a free life outdoors. That the pursuit of self-expression has often been highly self-conscious, that the lines of effort have not always been successfully concealed and that the result has sometimes been bizarre, San Francisco itself would be the first to admit, for nowhere in America have artists so deliberately lived heatedly in order that they might speak vividly; but the ultimate aim, at least, has been always clear.

I have made these preliminary observations because, unless the local characteristics which they briefly summarize, are kept clear in mind, both the aim and the achievement of the Panama-Pacific International Exposition are almost certain to be misjudged, Of international expositions we have had a sufficiency, if not a surfeit; and there was unquestionably a widespread doubt whether another great show, especially in time of war, would be worthwhile. While, however, each previous exposition has had its distinctive features, all have possessed suggestive points in common. The occasion, broadly crossed by the demands and ambitions of local or national display, has been some anniversary which, though appealing to patriotism or to the historical sense, has stirred national pride rather than the imagination. The architecture of the vast and numerous buildings when not an attempt to reproduce, in unfamiliar surroundings, the principles or forms of some

familiar type, has represented a conscious effort to produce a novel structure, more or less elaborately decorated, assumed to be typical of a great international bazaar; while the exhibits, widely chosen and elaborately displayed, have aimed, as a rule, to give a comprehensive view of the progress of civilization, particularly in industrial directions.

At all of these points the San Francisco Exposition, taken as a whole, is different from its predecessors. Those who planned and executed it have two aims --- one practical and historical, the other symbolical. On the historical and practical side the Exposition commemorates the opening of the Panama Canal. No event in American history has appealed so powerfully to the imagination of the Pacific Coast as the construction of this great waterway. Beyond its significance as a great scientific achievement or a commercial aid, the Canal stands as a triumph of man over nature, a new linking of the East and West, a new step towards national unity, a new act of national expansion. Like the watershed that divides the streams in their courses, if marks off the old time from the new. And out of this appeal to the imagination sprang the symbolism. Here was to be displayed, not examples of what the world had already done, but the choicest of what it had accomplished during the decade in which the Canal was building, and the opening of the new time could be foreseen. Here were to be symbolized in one vast but unified group of buildings, avenues and gardens, the past, present and future of San Francisco, of California, and of the New World. In and about a Tower of Jewels, a Court of Abundance, a Court of the Four Seasons, a Court of the Universe, or an Avenue of Nations, were to be grouped memorials of all that had made the Pacific littoral what it was, and all that, in the new era here commemorated, should make it what it might be. Here, at gateways or fountains, on walls, cornices, friezes, tympani or pinnacles, was to be read the story of the West: the Indian, the buccaneer, the friar, the gold-seeker, the farmer, the mechanic, the discoverer, the soldier, and the pioneer; the canoe, the prairie schooner, and the locomotive, the wealth of forests, fields, and mines beckoning the workers of the East and South, of Asia and the islands of the sea. What of history was portrayed was to be accurate, of course, but it was to be history spiritualized, the everyday and commonplace made ideal. With their feet planted on the past, the designers of the Exposition, nevertheless looked towards the future. The western confines of the New World were their standpoint, but their outlook was towards a newer world beyond the setting sun.

It is significant that the architecture which sought to embody this symbolical conception should have found its inspiration so largely in the Orient and the Moorish Age of Spain. To California, simplicity in art would appear to make as scanty an appeal as does Stoicism in conduct or Puritanism in religion. What was sought, apparently, next to spaciousness and even vastness --- an indispensable condition, perhaps, of any exposition architecture --- was color and gorgeousness, a sensuous beauty at once mystical and commanding. If buildings and their setting could ever be made to produce an impression of limitless and voluptuous wealth, or frame the matter-of-fact achievements of man in rich and scintillating color, the Panama-Pacific Exposition attained that end. It was not barbaric, for it was distinctly harmonious, symmetrical, and carefully wrought, yet it was not pagan, for it was neither severe nor impersonal; and it was not Christian, for it spoke

no self-denial. Pleasure, ease, imagination, self-expression, and, most of all, unconventional freedom and unbounded ambition, were its keynotes.

Whether such an ideal is in itself worthy, or whether, if it is, its working-out in the present instance is on the whole successful, are questions of which volumes might be written. Critics for whom the art of the classical world or Christian Europe is the last word, or with whom historical evolution must needs proceed by slow and guarded steps, could not but be startled by the bold mixing of architectural types, the frank departure from narrowed precepts, and the prodigal overlay of decorative devices. The symbolism of some of the frescoes, figures and figure-groups seems at times far-fetched, and the brilliant Tower of Jewels is obviously too low. Studied attentively by aid of the printed descriptions, both the structures and their details may clearly be seen to embody the ideals they are said to embody; but it is also clear they might as easily, in some instances, typify something else or even nothing very definite at all. Something, too, would depend upon the physical point of view, for the high ridge of houses which forms the background of the Exposition on the south is not beautiful, and upon that part of the surroundings one does well to turn one's back.

In some other respects the success attained is certainly noteworthy. At no previous American exposition has the entire group of buildings given so marked an impression of artistic unity. Not only were the exposition buildings proper built, as has been said, with a central aim, but the national, State, and administrative structures were kept strictly in harmony with the general scheme. Whether in style, color, or position, no building has been allowed to obtrude. Everywhere, too, both within and without, there was a commendable absence of garish signs or advertisements. The unified color scheme, studiously worked out to accord with the characteristic lights, shadows, and atmospheric effects of the locality, was harmonious and impressive; while the electrical illumination at night turned grounds and buildings into a wonderland of beauty and gorgeousness. Nor should the remarkable floral scheme, with its succession of flowers from season to season, and its skillful use of masses of green to break the great wall spaces, fail of appreciative recognition.

In estimating the range and significance of the exhibits, one again must keep in mind the theory on which their acceptance was determined. With a few exceptions, and those mainly in the foreign arts exhibits, nothing, as has been said, was intended to be shown which had not been discovered or invented, of the process or application of which had not been substantially developed, within the last decade. Like the architectural and artistic scheme of buildings and grounds, the things shown were to be the latest words, the newest thought, the edge of day for the new world. Those, accordingly, who looked for comprehensive displays of progress in industry, science or art from early times were disappointed: the test of acceptance was today, which is being done now. The barest attempt at enumeration, however, even under these limitations, would be only a catalogue of ships. Speaking broadly, the predominant characteristic of the American exhibits was utility. The widely ramified uses of electricity, particularly for travel and communication,

and in domestic processes; the elaborate but economical processes of manufacture and mining; the endless variety of tools and instruments of precision; the control and transmission of steam and electrical power; the array of devices for facilitating business or insuring personal safety, were among the things that bulked largest in the exhibition halls. Not everything was insistently utilitarian, however. One of the striking impressions made by the industrial exhibits was the extent to which objects of utility, notably textiles and articles of domestic use were receiving artistic forms even where the cost was small. Some of the exhibits of pottery and gold and silver work were very rich, and there was a small but choice display of book-bindings and an alluring bookshop.

The Federal Government, though, contributing largely to the collections, had no building of its own, but scattered its numerous departmental exhibits throughout the Exposition halls and grounds. Never has the scientific and educational work of the Government and it widespread activities in agriculture, irrigation, public health and safety, and the production and encouragement of industry and commerce, been so amply and instructively displayed. Here, as elsewhere, extensive use was made of pictures, charts and models, the finest example of the last being a model of the Isthmus of Panama and the Canal. The anthropological exhibit was beyond praise. The educational exhibits proper, generously representative of State and city school systems, were an informative illustration of the diversified range and practical spirit of the modern school curriculum. Several religious sects prepared exhibits showing their material activities in missionary and educational lines, from tracts and pictures to railway chapel coaches; the enormous growth of organized philanthropy and schemes of social betterment was set forth in pictures, diagrams and models; while for those whose spiritual longings , attuned to the dominant note of the whole Exposition, demanded ampler fields, there were literary offerings in Christian Science, theosophy and "new thought" of several strains.

The war, as was to be expected, narrowed the range of foreign exhibits; nevertheless twenty-two foreign Governments were represented by buildings, Great Britain and Germany being the two most prominent exceptions, while thirty-one Governments altogether were represented either by buildings or by exhibits in the great departmental halls, or by both.. As a whole, the foreign displays made up in quality what they lacked in quantity. Selections here, like comparisons, can hardly be made without injustice, yet the most casual visitor could not fail to be struck by the exquisite beauty of the collection of fabrics, metal work, tapestries, and paintings sent by the Government of France, and housed in a building which reproduced the Palais de la Legion d'Honneur, the brilliant richness and variety of the Chinese and Japanese exhibits (the former, indeed, rather outshining the latter), both grouped in one of the main buildings; the solid industrial and commercial quality of the Netherlandish and Swedish offerings; of the economic and educational development shown in Argentina and Brazil. Germany, participating unofficially, caught the spirit of the Exposition with characteristic exactitude and thoroughness, sending a small but choice exhibit of its latest products in chemicals, dyestuffs, and photographic devices, and a specimen of mesothorium, one of the newest derivatives of radium, valued at $300,000. As a skillful advertisement of a country's resources, however, the admirably housed Canadian exhibit must receive the first place, as

the crowds which thronged it eloquently testified. The State and Territorial buildings, twenty-eight in number, with Massachusetts holding the place of honor at the head of the Avenue of Nations, were for the most part used only as social centres; but California, in addition, assembled a display of fruits and flowers which was a veritable orgy of richness and color.

In the great wealth of musical offerings which the managers of the Exposition provided, the most significant was the visit of the Boston Symphony Orchestra. San Francisco has never lacked good musicians, nor orchestral and ensemble organizations; and it has also done something to develop the resources of the orchestra for performances outdoors. But its instrumental performances, however great their ability, must seek a living mainly in the cafes, were music of a popular or highly modern sort naturally holds the chief place. In the concerts of the Boston Symphony Orchestra the music-lover of California had, for the first time on their own soil, the works of Beethoven, Bach, Mozart, and Haydn played as they should be played, and by artists whose interpretations could not but be accepted as authoritative. The generous recognition of what was to most who heard it a revelation of the beauties of classical music and of the possibilities of chaste and dignified rendering , augurs much for the future of musical art on the Pacific Coast.

Very many of the travelers who journeyed to San Francisco went on also to the Panama-California Exposition at San Diego; and the briefest survey of this year of Western splendor would be incomplete if it failed to pay honor to the beauty and enterprise which the latter exposition displayed. Like the Grand Canon of Arizona and the Grand Canon of the Yellowstone, something of the comparative impression depended upon which was seen first. Yet it may well be doubted if anyone who, whether in memory or in mere chronological sequence, exchanged the fogs and winds of San Francisco for the warmth and brightness of San Diego, will fail to recall the latter with peculiar satisfaction and delight. While the northern Exposition was vast and overpowering, the southern was compassed and friendly. Where the artists of the one sought and attained an eager, passionate brilliancy, those of the other strove, with equal success, for restfulness, devotion, and quiet charm. The one voiced exuberance and revolt; the other, while no less joyous, was delicate and self-contained. Nowhere has the Spanish mission architecture been employed so successfully on so large a scale; while the landscape gardening, thanks in part of the superior artistic possibilities of the site --- a high mesa overlooking the "Harbor of the Sun" --- was distinctly richer and more fascinating than that at San Francisco.

One's residual impression of a great exposition is likely to be compounded of two somewhat diverse elements: the probably effect of the display upon those who participated in it, and its significance as a kind of cross-section of national or international culture. Both directly and incidentally, I think, the effect in this instance may very possibly turn out to be considerable. For one thing, the transcontinental journey, to far the larger proportion of the thousands who made it, was little less than a new discovery of America. The traveler to whom the only beauty worth seeing has thus far been the Alps or Norway or

Greece, touched elbows with those to whom New England or Ohio or Kentucky had been almost the only known world; and to all alike the plains, the deserts, and the mountains revealed their wonders. Thousands made the journey, in whole or in large part, by automobile, and learned to their surprise that there were good roads, good hotels, cultivated people, and imposing scenery beyond the Mississippi. The novel types of architecture, the richness of a semi-tropical vegetation, the possibilities of life in the open air, and the picturesque reminders of a Spanish civilization indefinitely old, were full of suggestiveness for a more prosaic and formal East, as were the free, gracious and hearty social ways of a cosmopolitan community. The distinctly educational character of most of the exhibits, with their emphasis upon that which was newest or more highly perfected, made in itself a strong appeal. It was worthwhile to have given some hundreds of thousands of the American people, an enlarged vision of their own country and of the world's life and interests; for without vision the people perish.

The cultural significance is less easy to appreciate with certitude. With notable exceptions, like those of France and China, the exhibits at San Francisco gave an overwhelming impression of practicality; a practicality which was, indeed, enhancing. In every direction the physical comfort of life and developing on every hand the resources of nature for the betterment of man; but an overpowering practicality, nevertheless. Yet it was a practicality set in marvelous external beauty, and opening everywhere to the sun and the air. Whether the imagination which seized upon the occasion as marking the dividing line between an old America and a new, and strove to symbolize in concept by a daring union of Oriental and Occidental ideas, will turn out to have been well-grounded in the facts and tendencies of our national life, only time can show. Certain it is, however, that the San Francisco Exposition, in the whole scheme of its planning as well as in the details of its execution, has been a challenge to old forms, old methods, old standards, and old faiths. In Burke's phrase, it is the dissidence of dissent. One would fain hope that it prove, to whose who conceived it, as fruitful an inspiration to more permanent achievement as it is certain to retain to those who say it, a gracious memory.

BGG to Mrs. Robert Cameron Rogers, Mission Canyon, Santa Barbara, Calif., 3 pgs.

Nov. 18, 1915

It is a shame to send a "machine-made" reply to your charming letter, but I know you will forgive me when I tell you that I am frantically busy, busier than I have ever been in my life before.

Thank you very much indeed for what you say about San Diego, though I am afraid it isn't as good as you think. The general impression as you approach from the East I do like very much myself, and when I was there I made a suggestion that seemed to appeal to the authorities (perhaps only though because of its cheapness) that on brilliant moonlight nights the electric lights be turned off. They were going to try this letting me know the

result; so far, however, I have heard nothing. However, I am sure that by moonlight from appoint a few hundred feet in either direction from the west end of the approach, the whole group dominated by the dome and tower of the permanent buildings and resting --- so to speak --- on the insubstantial shadow of the canyon would be well worth photographing if this could be done. In the years to come when the temporary buildings are all pulled down, the whole group a little venerable and out-at-elbows, and the trees and vines, a little bigger and more insistence, I am going back to San Diego incognito to have a look. If it is good then I will be satisfied but I have my awful fears.

How horrid of Henry Dater to quote me to Mrs. Peabody. I don't remember saying any such thing though I do remember telling Frank Underhill that I very much preferred his part of the Knapp gardens to anything else he had done. Of course, these are off-axis with the house, a mistake from my point of view, but he has cleverly obfuscated the beholder so that it doesn't matter much, and I must say that when you are in the garden the whole thing strikes me as very lovely indeed.

It is awfully good of you to wish that I could have had come of the things to do that are now going on in and around Santa Barbara, and so, given a proper client with a purse consonant with his desires, do I. But one never can tell, perhaps my opportunity will come sometime in the future.

With all that you say about the war I cordially agree. When I was in the East last spring I was discouraged to find how slight an impression the war had made anywhere in the United States, except here in our immediate vicinity. But don't you worry; it is certainly going to come up right in the end. Of course, the battle, murder, and sudden death part of it is frightful, but I am sure that in the end the result will be for the betterment of the world and the human race generally.

My old partner Cram has just written a very wonderful book on the subject, "The Heart of Europe." His point of view is that the war is due to the modern lack of religion, with which he seems to class, as part and parcel of its dreadfulness, modern scientific

progress and increasing luxury. I don't agree with him at all in this. In fact, believe that Christianity as at present constituted, and as it has been constituted for many, many centuries, has been a direct hindrance rather than help in furthering the Utopia to which we all are looking so longingly.

Again with many thanks for your letter and hoping to see you soon, either here or in California, and by the way, we regretted very much missing you when we were three, believe me.

Very faithfully yours.

Frederick Law Olmsted, Jr. to BGG, 1 pg. TLS Nov. 29, 1915

"Jottings from San Diego," *Santa Fe Magazine*, Vol. 9, No. 11 Oct 1915

PHOTOGRAPHS: Major General Goethals at the San Diego Exposition; Beverly Bayne crowned Queen of Movie Day.

The visit of Major-General Goethals was made an event of pronounced importance, centralized on Goethals Day, observed on September 13.

Exposition directors and San Diego officials and citizens combined in en effort to pay the fullest homage to the builder of the Panama Canal, the completion of which undertaking the exposition celebrates and the opening of which places San Diego in a coveted commercial position as the first United States port-of-call on the western coast.

The Panama Canal, its history and building, were the topics of an address delivered by Major-General Goethals to an immense crowd gathered at the great outdoor organ on the exposition grounds.

A special talk on the canal was granted to schoolchildren of the city in the afternoon, the canal builder addressing them from the top of the Gatun lock in the mammoth reproduction of the canal on the exposition Isthmus, the Panama Canal Extravaganza. The concession admitted schoolchildren free in the afternoon.

The exposition, in its effort to make the day one of educational advantage to the schoolchildren, opened its gates to them free of charge during the day.

Motion Picture Day, with a dozen or more playing companies and serious dramas about the grounds, drew an immense crowd and kept it highly amused. Hundreds of non-participating players from studios in Los Angeles and vicinity and San Diego, managers, directors and publicity men looked on.

A feature of the day's activity was the crowning of Francis X. Bushman and Beverly Bayne, of the Metro-Quality film, king and queen of Movie Day, President Davidson of the exposition performing the ceremony in a scene of regal setting. The kind and queen entered the grounds in a motor car at the head of a long parade of machines bearing stars of filmdom. Bushman and Miss Bayne were elected by popular ballot throughout southern California.

The movie stars were tendered an elaborate banquet in the evening and this was followed by a grand open-air ball on the Plaza de Panama, King Francis and Queen Beverly leading the grand march in a play of varicolored searchlights.

Of a large number of more noted organists who have appeared at the great $100,000 outdoor organ at the invitation of Dr. Stewart, official organist, Harold Gregson of London is the first of the foreign artists to appear.

Mr. Gregson is now giving a series of recitals at the organ, and is thoroughly pleasing large audiences. He is one of the younger men numbered among "celebrated organists" and was a pupil of Sir Walter Parratt, "Master of the King's Musick," and has appeared on numerous occasions before British nobility.

The history Liberty Bell, gloriously possessed and zealously guarded by the city of Philadelphia, will reach San Diego for an exhibition on its western tour early in November. Direct charge of the bell will be in the hands of the City of San Diego, through the city officials, that trust being reposed by the city council of Philadelphia.

Exceeding expectations, the August attendance at the Exposition reached a total of 229,604 according to a statement issued by the exposition management. The total represents a daily average attendance of 7,407 for the month.

Of great singers who have appeared at the San Diego Exposition, singing at the $100,000 outdoor organ, none, with the exception of Mme. Ernestine Schumann-Heink, whose home is near San Diego, have so delighted exposition audiences as three who have appeared recently.

Florencio Constantino, whom most music critics have acclaimed the rival of Caruso and destined to supplant him, sang to an audience that packed the spacious plaza fronting the organ pavilion and received thunderous applause.

Miss Alyee Loraine, the Parisian soprano, declared to be the most beautiful woman in France, scored a complete success in a delightfully varied program, proving her voice even in the open-air test is in now wise secondary to her beauty and personal magneticism, and Miss Eleanor Patterson, "America's Genuine Contralto," of whose "six-feet tall voice," a tribute inspired by her unusual height, covering three octaves, won new laurels under the same test.

Farmers of the Middle West will visit the San Diego Exposition in large numbers during the last half of October and early November, according to officials of the Santa Fe, who are arranging to bring them on special trains. Three of the trains are provided for, the first to leave Chicago on October 14.

The farmers from the interior will find much of great interest at the San Diego Exposition, which was designed especially to further agriculture in the Southwest and presents an eloquently silent demonstration of the possibilities of this section of the country by exhibits of growing orchards and gardens and the planting of the grounds, all of which have been brought to perfection in the short space of three years.

BGG to Frederick Law Olmsted, Jr., 3 pgs., TCS Dec. 2, 1915

(*The San Diego Garden Fair* by Eugen Neuhaus., March 19, 1916.)

1916-1917 Montecito Country Club, Santa Barbara, California

Edgar L. Hewett & William Templeton Johnson, "ARCHITECTURE OF THE EXPOSITION," *Papers of the School of American Archeology*, No. 32 1916

PHOTOGRAPHS: Plaza de Panama at San Diego

This gives some idea of the effective grouping of buildings at the Panama-California Exposition. The dome and tower of the California Building dominate the group just as the New Museum Building will dominate the Santa Fe Plaza. The Science and Education Building, in the foreground, occupies the same relative position architecturally, that the Palace of the Governors will at Santa Fe, upon the completion of the New Museum Building. Santa Fe's Plaza can be made as strikingly beautiful and harmonious as the Plaza de Panama at San Diego, especially if the proposed Federal Building in "Santa Fe" style should go where the Griffin Block is now located and the proposed tourist hotel on the site of the Fonda, while the buildings on the east side of the Plaza would make way for an extension of the public square to the Sanitarium and Cathedral grounds.

The New Mexico Building at San Diego
(Rapp & Rapp, Architects)

This structure, the most notable of the state buildings at the Panama-California Exposition, is a replica of the ancient Mission Church on the Rock at Acoma. The New Museum Building at Santa Fe will also be a replica of that ancient Mission but differing somewhat from the above building in elevation and arrangement.

A Lagoon at the Exposition

A lovely pool of water stretching from the Prado to the Botanical Building.

The site of the exposition is Balboa Park, a high, nearly level plateau, diversified by deep canyons, and lying less than a mile from the center of the town. It commands a superb view of the surrounding country, with range after range of mountains to the east and south stretching far down into Mexico, where the flat top of Table Mountain is easily recognized. The city and the bay below in the immediate foreground; then Coronado Beach and the Pacific Ocean, with the sharp outlines of the Mexican Coronado Islands on the horizon. Something of the historic and architectural setting of the exposition should be

set down before taking up those phases of special interest to the students of social life and customs of the changing peoples of the Southwest.

The early history of California, Arizona and New Mexico is linked indissolubly with that of Spain. Nearly a hundred years before the Pilgrims landed at Plymouth, Coronado and his little band of adventurers pushed up the Rio Grande valley, probably as far as Colorado. Cabrillo explored the coast of Lower California and sailed into San Diego bay. The Dominican and Franciscan fathers underwent frightful hardships in founding their missions in the barren wastes of Lower California; but from 1769, when the devout Serra and his fellow priests planted the great cross on the shores of San Diego bay, their troubles, except for raids by the Indians, were nearly over. In a few years twenty-three missions had been founded stretching from San Diego to the shores of San Francisco bay. The land fulfilled its promise and under the care of the Fathers brought forth crops in measure beyond their dreams --- a land which is aptly described on the base of the dome of the Calfornia State Building:

> "TERRAM FRUMENTI HORDEI AC VINEARUM IN QVA FICUS ET MALOGRANATA ET OLIVETA NASCUNTUR TERRAM OLEI AC MELLIS."
>
> (A land of corn, barley and vines, in which the fig, pomegranate and olive grow; a land of oil and honey. Deut. 8:8.)

With such a background, the choice of Spanish Renaissance architecture for the fair buildings was peculiarly appropriate, not only because of the historical associations and because the climate of southern California is in many respects similar to that in parts of Spain, but particularly because Spanish Renaissance architecture, with its gaiety and freedom, is wonderfully adapted to exposition buildings.

The spirit of the Renaissance which swept over Italy in the fifteenth and seventeenth centuries was slow in crossing the Pyrenees and entering Spain. In Italy the new architecture was restrained by the classic example of Rome, but in Spain it became the most fanciful style the world has ever known. It is an architecture of great plain wall surfaces, of profusely decorated doors and windows, of tiled domes, delicate wrought-iron work and elaborate balustrades. The Moorish love for concentration of ornament and lacy arabesques was a strong influence. All regard for classic proportions was thrown to the window: columns were twisted and grooved; cornices were contorted into every conceivable shape; ornament became the wildest profusion of gryphons and birds, scrolls and garlands, cherubs and masks --- everything that a vivid imagination could turn into sculpture; yet, with all its eccentricities, and unfamiliar as it is to most Americans, it is a style which is quite irresistible in its charm.

The main entrance to the exposition is reached by means of a magnificent concrete bridge spanning the Cabrillo Canyon, and at the end of this bridge there rises a Spanish city of the seventeenth century, its towers and domes glistening in the sun.

On the right, are grouped on the edge of the Canyon, the various state buildings, that of New Mexico taken from the archaic mission of Acoma, standing out among the others. On the left, in the background, there are the structures of the Isthmus, terminated by the Painted Desert, the very successful exhibit of the Santa Fe Railway. In the center rise the magnificent tower and dome of the California Quadrangle.

No one can view this noble group, built in imperishable concrete, without a feeling of profound obligation to the architect, Mr. Bertram G. Goodhue, and his able assistant, Mr. Carleton M. Winslow, under whose personal supervision it was constructed. The California Quadrangle furnished the artistic keynote to the Panama-California Exposition. It established a plane of lofty idealism for the Fair and for the future great city of San Diego. It will be the imperishable monument of the Exposition.

The Quadrangle comprises the buildings surrounding the Plaza de California, a paved square which is entered at the east end of the Puente de Cabrillo (Cabrillo Bridge) through the most imposing arch of the Exposition. This has been named the Ocean Gate, for the double reason that it faces the sea, lying to the west of the city, and that in its sculptural motive it represents symbolically the union of the Atlantic and Pacific Oceans by the completion of the Panama Canal, the event which the San Diego Exposition was designed to celebrate. The reclining figure on the left represents the Atlantic, that upon the right the Pacific. The waters of the two seas are being mingled. Between is seen the great seal of the city of San Diego.

The entrance to the Quadrangle from the east is by way of the Prado Gate, less pretentious and yet of strong architectural value. A minor entrance is under the arcade at the northeast corridor by way of the Garden Gate which opens from the Plaza into the gardens to the north and east of the Quadrangle.

The south side is occupied by the Fine Arts Building. It is in plain California Mission style. In front are to be seen the massive arched portales which are extended on the east and west sides to meet the wings of the California Building. The portales are roofed with vigas (wooden logs) in the early Mission style of New Mexico and California.

The Quadrangle contains numerous architectural details that will interest both layman and architect. The doorways at the entrances of the President's rooms, the room of the California State Commission, the office of the Director of the Exhibits in the Quadrangle, and the doors of the Fine Arts Building are worthy of notice.

The north side is occupied by the California State Building. It is the dominant architectural feature of the Exposition, and to be fully appreciated must be studied from many points of view. One of the most impressive is from under the portales of the Fine Arts Building. This view is particularly fine for close study of architectural details. A point of special interest is from the balconies of the New Mexico Building, from which the

full value of the tower and dome is appreciated. For certain historic features of the architecture no place is better than from the gardens northeast of the building. From here the arrangement of small domes is best seen. For the architectural relation of the Quadrangle to the Administration, Fine Arts and adjacent buildings on the Prado, one should study the illustrations here presented.

The California Building is a fine example of Spanish Renaissance architecture. The style is that of the eighteenth century cathedrals of Mexico and Central America. For its more remote genealogy one must go back to Spain, Italy and the Moorish lands.

Every lover of art will be interested in working out the archaeology of this magnificent building. Masterpieces of ecclesiastical architecture of the last fourteen centuries have furnished elements of utility and beauty, which are marvelously combined. For the immediate progenitor of the dome, see that of Taxco, most beautiful of all the churches of Old Mexico. For its remote ancestry we go back to the Duomo in Florence. The cluster of domes recalls St. Mark's in Venice and Santa Sophia in Constantinople. The use of inscriptions about the base of the dome is common in Spanish churches.

Prototypes of the tower are numerous in Spain, as for example in Cordova and Seville. A strikingly beautiful effect is obtained by the concentration of ornament at the summit of the tower and in the center of the façade, in marked contrast with the severely plain wall surfaces of the lower portion of the tower. The embellishment of tower and dome will tile in brilliant colors is a fine Oriental touch, which it is hoped will be extensively used in Southern California.

The main façade will repay careful study. The best place from which to see this is from under the portales on the south side of the Plaza. It has been said of this, "There is no finer Spanish Renaissance façade in existence." Statues of noted characters connected with the history of San Diego have been placed in the niches. At the top, in the place of honor, stands Fray Junipero Serra of the Order of St. Francis, Father-President of the missions in both Alta and Baja California, who arrived in San Diego in 1769. Immediately below, at the right as you enter the building is the statue of the Portuguese navigator, Juan Rodriguez Cabrillo, who discovered the Bay of San Diego in 1542. Above is the bust of his patron, Emperor Charles V of Spain. At the left is the statue of Don Sebastian Viscaino, who sailed into San Diego Bay on the tenth of November, 1602/ Above Viscaino is the bust of his patron, Philip III of Spain.

Below Cabrillo is the bust of Don Gaspar de Portola, the first Spanish governor of Southern California. Below Viscaino is that of George Vancouver, the English navigator who sailed into the harbor on the twenty-seventh of November, 1793, and made notes upon the condition of the Spanish settlement.

In the lower niche at the right is the statue of Fray Antonio de la Ascension, Carmelite historian and prior of the little band that accompanied Viscaino. At the lower

left is the statue of the Franciscan priest, Luis Jaume, who accompanied Father Serra, and who died at San Diego Mission at the hands of the Indians. He may be considered the first Christian martyr of California.

Immediately above Viscaino is the coat of arms of Spain, and above Cabrillo that of Mexico. The coat of arms of the State of California is seen over the main doorway, and the shield of the United States of America at the top of the façade above the statue of Father Serra.

One should not leave the Quadrangle without approaching the California Building and seeing the beautiful entrance, hand-carved in Philippine mahogany. Note the small doorway in the massive portal, the "Needle's Eye" of the ancient walled cities of the Orient, through which the belated traveler might, by unloading his camel, gain entrance to the city after nightfall. The heraldry of the doors will repay careful study.

The Prado, or main street of the Exposition, is purposely narrowed to crate the effect of a thoroughfare in one of the old Spanish cities in the days when broad roads were almost unknown. It is planted with black acacias and the vine-covered arcades which border it are a feature at the exposition.

Walking eastward along the Prado one finds on the right a charming little formal garden, a pleasing variation from the general planting scheme, which is naturalistic in its treatment. On the left should be noticed the Moorish tower of the Science and Education Building, the windows adapted from the Cathedral of Murcia in Spain, bearing a curious combination of North Italian and purely classic details.

The Plaza de Panama, at the junction of the two main axes of the Exposition, is a very good viewpoint for the general architectural effect of the Exposition. It is interesting to study the elements which enter into the composition and to realize that while the styles represented are widely divergent, the effect created is all in very wonderful harmony. At the south end of the secondary axis stands the Organ Pavilion, donated to the city by Mr. John D. Spreckels, beyond which there is a very beautiful view of the city and the ocean. At the other end of the axis is the Sacramento Building, with its simple outlines and noble arcade, under which the band plays every afternoon.

At the southwest corner of the Plaza lies the Indian Arts Building, its façade being a particularly happy representation of an Eighteenth Century California Mission. The bell towers are just enough different to be interesting and the little stair-case turrets at either side of the main tower are particularly happy in their proportions and delicate moldings. The two structures on the east side of the Plaza, Foreign Arts and Home Economy, are somewhat similar in mass but have widely divergent details. That of the northeast corner derives its inspiration from the famous Casa de Monterey at Salamanca and belongs to the earliest of Spanish Renaissance architecture, which was known as plateresque (from platero --- silversmith) --- from the delicacy and low-relief of the ornament customarily

employed by silversmiths. At a later period in Spain the ornament employed became much coarser and heavier and was called "Churrigueresque" in honor of the architect Churriguera, its best-known exponent. The difference in these two styles is very east to detect. The plateresque ornament on the building (Casa de Monterey) is delicate in detail, more florid on the Foreign Arts Building just to the south, and even more ponderous on the building of the San Joaquin Valley counties between this building and the Organ Plaza. The ornament of the Sacramento Building could, for instance, never be spoken of a plateresque.

In spite of these many differences in architectural treatment, the square is very noble. The bright colors of roofs and floating hangings, the flowering vines, the clever treatment of shrubbery, the soft colors of the buildings standing out against the matchless California sky, all make a picture not easily forgotten. One thinks of the Plaza of St. Mark's at Venice and wishes that its severity might be relieved by some of the pleasant coloring of the Plaza de Panama.

A few steps to the east and just back from the Prado, is the Botanical Building, a permanent structure and what might be called a glorified lath house. The problem in this climate for a conservatory is not to provide great warmth but simply to break up the rays of the sun so that the interior of the building may have a semi-shade. The Botanical Building faces a very effective stretch of ornamental water, the treatment of the pool directly in front of the center being beautifully carried out with planting of bamboo and lotus which give a really tropical effect. Inside are growing palms and semi-tropical plants which attain such perfection in the climate of Southern California. The planting of the gardens adjacent to the Botanical Building is one of the many clever touches of the landscape architect's art and something which many people are apt to pass by unnoticed.

The Southern California Counties Building, at the eastern end of the Prado, is a very successful combination of California Mission and Spanish Renaissance elements and is naturally the building in which San Diegans have great pride.

The architecture of the Isthmus speaks for itself and much of it is not in a whisper. However, no one should miss visiting the Painted Desert, the exhibit of the Santa Fe Railway at the northern extremity of the grounds. It is taken from the Indian pueblo of Taos of New Mexico and the designer --- Mr. J. E. Nusbaum --- has done a very remarkable piece of work in creating the atmosphere of an ancient pueblo with a few months' time. Here the Indians are at work at their usual occupations, some making pottery, others designing silverware, still others weaving baskets. There are buildings showing the favorite methods of construction of the Pueblo, Navajo and Apache Indians, and the whole exhibit is as careful a representation of the fast disappearing culture of the American Indians as it is possible to make it.

A short and very attractive walk may be taken through the grounds starting from the south side of the little formal garden at the east of the Fine Arts Building. Winding

paths lead one under vine-covered pergolas, through clusters of eucalyptus trees, between the branches of which one may catch occasional glimpses of the beautiful tower of the California Building. One soon encounters the inner end of one of the small canyons which diversify the park. Here, the planting is of particular beauty, with palms in the bottom of the canyon where there is the most water and native shrubs are climbing the sides. The end of the path leads one to the roadway going toward the Organ and the group of State buildings, of which that of New Mexico is particularly noteworthy because of its archaic Spanish-New Mexican architecture. One should step into the New Mexican [sic] Building and examine the roof of the chapel with its vigas (round beams) supported on carved corbels, the curious fireplaces and the fascinating little placita, one of the typical elements of Spanish houses.

Speaking of the Exposition architecture as a whole, it must be regarded as an eminently successful example of group planning and harmony, both in architecture and planting.

Koch, Felix J., "The Indians of the Painted Desert," *Overland Monthly,* Vol. 67, No. 1, pp. 70-74 Jan 1916

Photographs: The village cliffs in the distance; A drying platform of the Zunis; A squaw working a blanket pattern; Papoose and grandmother at differences over the week's wash.

PICTURESQUE? Well, if you can well imagine anything more picturesque than a great tribe of Indians, scattered among the colored sandstone rocks of the Painted Desert, plying all their native arts and crafts, playing the games the Red Men of the Southwest delighted in, who shall say how many centuries before the white man's coming, making blankets, making pottery --- Jack Roosa, who has just been down to see, would like to know where and how!

These Indians of the Painted Desert are the nearest approach to the real life of the Navajo and the Zuni it has ever been given to the great army of visitors to a world's fair to see. The Painted Desert is, of course, The Indian reservation at the big exposition down at San Diego, and though you drop in, down there, everyday of the year, you will find something new or strange, or unique, to interest.

Just those Zunis, for example --- they are such a fascinating lot for they would detain the veriest tyro to the studies of American native races. Old Captain Humfreville, who knows these Southwestern Indians best, perhaps, of any student of the folk-life, tells us some interesting facts, indeed, anent them.

"The Zunis are, of course, a part of the great Pueblo Indian race," he says.

"The Pueblos were scattered through New Mexico and Arizona, from earliest times; where they live in villages and follow the manners and customs of their ancestors. They've received their name from their custom of living in fixed places --- the world pueblo being from the Spanish for "village" or "town."

"They raise a small quantity of vegetables and grain, for their own use, and make excellent pottery, which they exchange for the necessities of life.

"Like the Navajos they are gentle in their nature, treat their animals with kindness, and do not uses horses or dogs for food. They are courteous to the strangers who enter their villages, and never make trouble when not interfered with.

"The Pueblos were long supposed to be Christians, but, in reality, they were heathen, if the number of their gods and goddesses were any indication of idolatry. It was difficult to obtain any account of their religion, and it is a question, therefore, whether decades past, they worshiped idols or not. They made and kept them in their dwellings and they did not appear to respect or fear them. They sell them for a few cents, or barter them for liquor, or any articles they may require. These gods are frequently made hollow, and the Indians sometimes put them to the use of holding liquor. It was long not uncommon to see a Pueblo enter a place where liquor was sold and present one of these hollow gods to be filled. At the first opportunity he would substitute himself for his little god and speedily become the liquor-holder. The gods were made as hideously ugly as possible, in order to ward off pain and disease; and if they failed to perform this duty, the Indian did not hesitate to smash them to pieces, if he could not sell them.

"The ruins and relics scattered throughout the Pueblo country indicate a population of great numbers in the past. Fragments of pottery are found in many localities in all this section, which embraces upwards of 10,000 square miles. Some foundations and walls of cities show that, at some remote period, thousands of people dwelt within them.

"The Pueblos had no written language, nor was there any tradition current among them as to the cause of their depleted numbers; or if there were, they would not impart it to others. There is no record of any branch of the Pueblos having settled elsewhere, so that large numbers of them must have perished near their present location."

Of the Pueblo tribes, the Captain states, the Zunis were always regarded in many respects the most advanced in the arts of civilized life. Their flocks and herds consisted of horses, burros, sheep, goats and cattle. They also raise chickens and other domestic fowl.

Their country is well adapted to raising sheep and goats, which are pastured largely upon the mountain sides, where they can remain without water for days at a time. The farms are cultivated by irrigation, and their crops receive much attention.

Like the Aztecs, the Zunis hold numerous festival and fete days which, clad in rich and varied costumes, they celebrate with processions and dances. They are reticent in speaking of their religious beliefs, but admit they worship the sun.

The government of the Zunis consists of a governor, or alcalde, or mayor; a number of caiques, or councilors, eleven of whom were elected annually, and a chief councilor, who was elected for life. They had also an officer known as the war-chief, but he had no influence in their councils, unless the tribe was threatened with danger.

In their domestic habits the Zunis send by Captain Humfreville, like those of the big San Diego fair, are more cleanly than any other Indian tribe of their vicinity. They have but little household furniture, nor is much required for their simple wants. They work, cook, sleep of their well-kept floors. Their women are usually busy weaving clothing, grinding grain, baking bread and in other household occupations.

"The traditional type of Indian," says the Captain, "seemed wanting among these people. All, including the women, smoke. They usually smoke cigarettes made from tobacco and rolled in thin husks of corn. Their pipes are crude, looking as though they were made of the coarsest kind of clay.

"The Zunis had a tradition that their gods brought them to an arid and sterile plain for a home, far removed from the ocean, and that their forefathers taught them prayers, whereby water could always be obtained. These prayers were addressed to the spirits dwelling in the ocean, the home of all water, and the source from which the blessing must come. They believed that in answer to these prayers, rain clouds were brought from the ocean by the spirits of their ancestors."

Quite as interesting as the Zunis, although perhaps better known to the traveler through the Southwest, are the Navajos of the Painted Desert. Somehow to the lay mind, the Navajos have become identified, always, with their glorious blankets; and visitors to the exposition find the Indian women weaving these even as they do at home.

Captain Humfreville, discussing these splendid textiles, states that from the wool and hair of sheep and goats, time immemorial, the Navajos made those blankets as well as wraps and other articles of wearing apparel, all of which are very serviceable, and some of them extremely handsome.

These fabrics the women weave by hand, and a very long time is often required to complete them, especially if the article is a blanket and intended to be ornamental, as well as useful.

"I have known them to work more than a year on one of these blankets," he tells us. "They were generally woven so close and the material twisted so hard that they were impervious to water. One of them could be taken by its four corners and filled with water, which it would hold without leaking. Indeed, the water would only seem to swell the threads and make the fabric closer and firmer."

These, though, are but a few of the products the Navajos are producing on the Desert. To tell of them all were an endless tale, well-nigh too long a story, at least --- that is to day, for pages such as these!

San Diego Union, 5:2-3. ON THE MARGIN by Yorick: The dire consequence of a misplaced tribute. May 7, 1916

Joe Sefton writes letter objecting to Yorick's giving Goodhue credit for Exposition:.

> To begin with, Mr. Goodhue did not conceive the general architectural style of the Exposition. The Spanish Colonial was selected by the Board almost as soon as the Exposition itself was conceived, and Mr. Goodhue was employed merely because we were told that he was the best authority on this particular style. In other words, the architectural style was first conceived and then Mr. Goodhue was employed to carry it out. If the idea was good, the credit belongs to Charlie Collier. And now as to the carrying out of the idea itself. Mr. Goodhue designed the California State Building and the Archaeological Building, the two permanent buildings at the east end of the bridge. * * * (The other buildings) were conceived, designed and built by Mr. F. P. Allen, Jr., who undertook this work at the
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> suggestion of the Board of Directors after Mr. Goodhue had failed to submit tentative sketches in time to complete the buildings for the opening. Mr. Allen undertook and carried this work to a successful conclusion without any increase in compensation. Furthermore, Mr. Olmsted, who was originally the landscape architect, and Mr. Goodhue both favored sticking the Exposition into the canyon back of the High school. It was only through the untiring efforts of Mr. Allen that it was finally located on the plateau where it now stands.
>
> Eugen Neuhaus, is assistant professor of decorative design at the University of California. He has written a book on the architecture of the Panama-California Exposition. . . . In this book (which is an authority until something better is offered) Mr. Neuhaus devotes more space and larger praise to the California Quadrangle than to all the other architectural features combined and on page 48 I find this explanatory and critical paragraph:
>
> It will be observed immediately on leaving the California Quadrangle that a somewhat different spirit pervades now in the architecture. One's attention is first drawn to the differences in texture and color of the buildings outside the California Quadrangle. The cement finish in the permanent group has a darker tone, while a certain smooth and light plaster of Paris quality seems to be the controlling note of the temporary buildings. But it is not this alone. The architecture, while it has the same constructive dignity as the California Cathedral, has not the refined reserve

that one so greatly admires in that building. This is particularly true of the ornamental detail. It will readily be seen that a decorative style of architectural ornamentation, such as the Baroque, can very easily become over-elaborate and loose, forgetting its true function of supporting the constructive forms of the buildings. *While Mr. Goodhue was the guiding mind of the (whole?) ensemble, it becomes very evident that other workers interpreted his ideas, and not always in the spirit of the reserve style of the master.* There is a great deal of variance in feeling and scale in the many buildings. They are not all equally successful.

Wherefore I am much puzzled; for if, as Friend Sefton says, Mr. Goodhue is not responsible for anything except the Quadrangle and the Archaeological building, he cannot be blamed for anything wrong with the "interpretation" of the other buildings. But if, as herein stated, he was "the guiding mind," there can be no excuse for him. In the matter of "conception," too, perhaps I used the wrong term: I said that Goodhue "conceived" the architecture of the Exposition; maybe I should have credited him with the "composition." Anyway, whatever it is, Friend Sefton says it was badly "interpreted." I am glad I didn't mix in with the Olmsted row; for I would have been almost certain to have argued in favor of "sticking" some of the Exposition at least "into the canyon back of the High school." --- I am that contrary; but I am glad for Mr. Goodhue's sake that it wasn't buried in that sunken garden; for if it had been so hidden, his *chef d'oeuvre*, the California Building, the masterpiece of the Exposition, would have been completely lost to view, however dear to the memory of those who took the trouble to climb down to it.

(Architecture & Gardens of the San Diego Fair, published in May 19, 1916.)

BGG to Charles A. Edsell, Arbuckles & Co., Pittsburg, Pa., 2 pgs. June 2, 1916

Your very pleasant letter of May 24th has been on my desk for some days though anything so very nice should have been answered at once. Please forgive my remissness.

What you have to say about San Diego is a genuine comfort to me, for as a commission it was one of the most unpleasant experiences I have ever had. Three is altogether too much politics and bickerings and jealousies and backbitings, in connection with world's fairs, no matter how small, to make me care to have anything to do with another.

Judging from my own experience the financial side of such things is well --- not financial at all. I came out just square and gained nothing for four years work except your letter and a number of similar ones. Possibly I ought to qualify this statement for I have at the present moment a great deal of California work that I suppose is directly or indirectly attributable to the fact that people are beginning to realize that I was the architect because three has been a very definite propaganda to take even this honour from me.

Just at the present moment I am trying to persuade the town to destroy all the 'temporary' buildings; leaving that is, the Bridge, the Permanent Group at its end, and for which I am to be held directly responsible; the Botanical Building, done by my representative, Mr. Winslow, under my direction; and the Organ Building, for which neither I nor Mr. Winslow care to claim the credit. If the town can be persuaded to do this and to properly plant and garden the spaces now occupied by the temporary buildings, San Diego ought to have a public park that will be a very splendid thing indeed. I am by no means sure, however, that my opinion is given much weight out there.

With many thanks to you for your letter --- appreciation of one's work is the pleasantest thing that can happen to an architect --- and trusting that you may some day find the opportunity of coming in to see me here, I am

Very faithfully yours.

Box 5 FLO, Jr to BGG, 1 pg., TLS June 5, 1916

BGG to Carleton M. Winslow, 1 pg., TCS Jun. 13, 1916

July 18, 1916, San Diego Union, II, 14:3-4. Willis Polk, noted designer, praises California Building architecture.

Goodhue's chief motif of the design of the Panama-California International Exposition --- the California Building, its tower an dome, and the quadrangle is, without the slightest doubt, the finest architectural expression in the whole world.

July 30, 1916, San Diego Union, 5:1. ON THE MARGIN, by Yorick: The romance of a heroic age is written by this architecture.

San Diegans who love their city, who have faith in its destiny, and glory in its inspiring traditions, will welcome two sumptuous volumes issued by the press of Paul Elder and Company of San Francisco descriptive of the salient architectural and garden features of the Panama-California Exposition, Historically San Diego is the genesis of all things Californian; the Panama-California Exposition is a culminating memorial of this history stretching across five generations from Junipero Serra to G. Aubrey Davidson --- a retrospect, a fulfillment and a promise. Or if we would go back to the beginning, we may trace the lineage of the city to the vague vision of Balboa when with eagle eyes he stared at the Pacific; or to the far-flung ambition of Cortez dreaming of empire on these mysterious shores of El Dorado; and we may date the reality coincident with the coming of Juan Rodriguez Cabrillo, more than three centuries before the American flag was raised at the Old Town of San Diego --- more than two centuries before Padre Serra planted the palms that mark the place where he founded the Mission of San Diego de Alcala.

Books That Tell the Story

The books published by the Elder company deal chiefly with the esthetic features of the San Diego Exposition. The volume entitled, "The San Diego Garden Fair," was written by Eugen Neuhaus, assistant professor of decorative design at the University of California, from personal impressions of the architecture, sculpture, horticulture, color scheme, and other esthetic aspects of the Exposition. The later publication, entitled "The Architecture and the Gardens of the San Diego Exposition" is a pictorial survey described by Carleton Monroe Winslow, together with an essay by Clarence S. Stein, with an introduction by Bertram Grosvenor Goodhue, advisory and consulting architect of the Exposition, and illustrated from photographs by Harold A. Taylor. Both works are authoritative, but the last named is explicitly so, and we are informed as to the designers and builders of each structure --- a phase of the great enterprise that has been but vaguely comprehended even in San Diego. We now know, for example, that the permanent buildings of the California Quadrangle, the California State building, and the Fine Arts building, were from the designs of Architect Goodhue; that the noble approach to the Exposition from the west, across the Puente Cabrillo, was designed and constructed by Frank P. Allen, Jr., director of works, who also designed and laid out the pergolas and

walks of the Montezuma Gardens; that the Administration building and the Foreign Arts building were designed by Carleton M. Winslow, as was the Serra Memorial at the end of the chapel apse of the Foreign and Domestic building, facing the Botanical Garden; that the landscape gardening is largely the work of John Morley, the superintendent of parks; that nearly all the decorative features were designed and modeled by the Piccirilli brothers,

New York sculptors; and that John Olmsted was the consulting landscape architect. Nothing has been omitted except the myriad detail which, after the general effect, engages the delighted attention of the observer, be he connoisseur, amateur, or uninstructed layman. But what the text cannot depict the Taylor photographs amply supply to the finest minutiae of line and form. Those pictures, of which there are sixty-nine in the volume of Architecture and thirty-two in the book of the Garden Fair, are more than admirable. Each little illustration is a little work of art which will serve as a fond recollection and cherished souvenir for this generation of San Diegans and all who have found their idea of rest and beauty amid the gardens and palaces of this unique Exposition; and when posterity shall look back to this event in the city's history, they will see it as we saw it, but mellowed and interpreted through an artist's vision.

BGG to C. J. Hall, British Club, Mexico City, 4 pgs. Aug. 25, 1916

Mr. Murchison has sent me over your letter addressed to him. I am sincerely distressed at the plight in which you find yourself and I am quite at a loss as to know what to say or how to advise you.

When I met you in Mexico I gathered that your practice was quite the best of anyone's and even now, since you are evidently not as unpopular as a citizen of the U.S.A. would be, I am not at all sure that even with conditions as they are you would not be wise to stay there, doing what you can to keep things going rather than to come up here. You are familiar with the land, and the language and both you and your wife must have many ties that even the revolution has not sufficed to break.

Had I anything definite or worthwhile to offer you, I would, of course, be delighted to do so; but everything on hand is already taken care of. And what few prospects I have for the future are not so tangible as I could wish. Were you here in New York I would be glad to do anything I could for you in the way of recommendations to other architects; but you must recognize that having been so long in Mexico will be a drawback to you in any event and anywhere.

Of course, if you do turn up, I will be glad to help in anyway possible, but even supposing you obtain a position of some sort, wouldn't you find it very difficult to transmit money to your family? And wouldn't you in any event wish to go back as soon as conditions in Mexico permitted?

I have the pleasantest memories of Mexico and often wish I could be there. Even in spite of the revolution I believe that American though I am I would be in no great danger. I have in fact often said that if Mr. Wilson had sent me instead of Lind I might have straightened the whole thing out. Anyhow, I am sure that I could have done better than s Scandinavian farmer who, according to all accounts, cocked his elbow a good deal oftener than he should.

Assuming that this letter won't be censored I may say that I am disgusted with the Administration's whole course. I believe nice Mexicans to be just as nice as nice Americans, and a great deal nice than ninety percent of us. Had I been President I would have recognized Huerta instead of killing him with a broken heart. And instead of sending our troops into Mexico should have kept them on the border. But all this is beside the mark, being of no consequence.

In the Southwest and in California I am what they call out there a Greaser architect, that is, my work is all Spanish Colonial in style or at any rate in feeling; but every bit of it is already designed. As for the supervision, that is looked after by Mr. Carleton Monroe Winslow of San Diego, a graduate of this office, who I sent out originally to look after the Fair for me; but who has since gone into practice for himself with very fair success; yet is not so successful but that he is not glad to look after my own commissions for me.

I should advise your writing him (his address is 422 Owl Building, San Diego, Cal.) for he might be able to tell you of something that would be far more sympathetic than anything in New York could be. Indeed, the more I think of it the more I think you would do better in California than you would in the East. There is quite a good deal of building going on, and the grade is getting steadily better in the southern part of the state. If, after writing Mr. Winslow, you decide to make your way to El Paso and so to Los Angeles, you are perfectly free to use my name which (spare my blushes) would, I think, be found to be of considerable value since all that part of the world is still quite crazy about the San Diego Fair.

I know that this will seem a very unsatisfactory sort of letter to you, but you will realize the position I am in and also that I stand ready to do everything that lies in my power to aid you.

Deeply regretting the trouble in which you find yourself through no fault of your own, and trusting that your difficulties will soon be over, believe me,

Very faithfully yours.

BGG to Russell C. Allen, Chula Vista, Cal., 1 pg., TCS Oct. 11, 1916

This is to introduce to you Mr. Clarence Stein of my office who, having worked good and hard almost without vacations the past two or three years, is now taking a well earned rest. No doubt he would rather have gone to Europe; but it being difficult under present conditions, he has decided to see what he can of the buildings we have built on the West coast, with most of which he has had a very close and intimate connection.

The frontispiece of the California Building, for example, was three quartered and full sized by him.

My fondness for San Diego, as you know, is not marked; but I am sure you will be as glad to meet him as he will be to meet you.

With my sincerest regards to you all, believe me,

Very faithfully yours.

BGG to Clarence Stein, Palace Hotel, San Francisco, Cal., 5 pgs., TCS
Oct. 11, 1916

St. Bartholomew's has by no means yet ceased from troubling. I wish now I hadn't said I would make rough sketches for another scheme. As soon as I can get hold of

Mr. Lane, however, I am going to have a long hard talk with him in an attempt to force him back to the original drawings.

First with St. Bartholomew's and the Le Brun Scholarship, which are now settling up, I have not really proper time in which to write either you or the notes of introduction you sent. However, I will make a stab at it and everything will go forward in the envelope.

I felt rather guilty I letting you go off with so little fanfare of trumpets, etc., but I hope you will understand that this wasn't because of any lack of affection for you.

I hope you are the kind that can put worries behind. I am when the vacation is long and attractive enough to warrant the process; but not my little pleasant trips to Martha's Vineyard.

I am enclosing various letters send to Willis Polk in San Francisco. (Polk is a very old and tried friend of mine and as you probably know as well as I one of the best architects in San Francisco, indeed the best. I warn you, however, against putting in an evening with him because while it would be very amusing it might be very wet.) Seth

Keeney is the chief of the Building Committee of the Santa Barbara Country Club, a nice chap and one that I am sure will be glad to see you. As for Gillespie and Dater, you know them and the note is, therefore, the slightest sort of thing. Russell Allen is the only cultivated gentleman and one of the three honest men in San Diego. Unfortunately he does not live in the town but on his ranch at Chula Vista, some twelve or fifteen miles south. However, I know will Winslow will be able to get hold of him for you. I only wish I had his initials and proper address; but I am sure you can find him at the Museum Office in the Governor's Palace.

As for what to see, this isn't so easy. Polk will be able to tell you everything about San Francisco. If you feel yourself strong enough, and he shows any inclination thereto, I should really advise your examining the underworld a little, or perhaps I should say under the sidewalk, for the San Francisco cabarets are the most amusing on this side of the water.

My own experience with big trees does not lead me to insist on your seeing them. However, Polk will be able to tell you the best grove. I suppose you want to take in as many as possible of the Missions, but here again any Californian can advise you better than I. After all, the one at Santa Barbara, which you will certainly see, is not the best, though rather over-restored by the German priest in charge. San Juan Capistrano was, of course, by all odds the best of the lot but this is now a ruin, and it is difficult to stop over a train at that particular point between Los Angeles and San Diego.

Arriving at Santa Barbara, go direct to the Santa Barbara Club where I will have a card awaiting you as well as at the Country Club down in Montecito. As soon as you get yourself established at the Club I would call up Dater and Gillespie and ask at the Club if Mr. Keeney isn't about. There isn't much to see in Santa Barbara proper; indeed, to tell the truth, it is a very ugly town, the only items of interest being the Mission and one or two of the old houses which you will have to go off the main street to find. Cab service is very reasonable beside which nearly everybody will probably want to drive you around in his or her car --- take hers.

Montecito, which begins about three miles from Santa Barbara, is, however, full of interest though I still maintain that the only architectural item that possesses any poetry at all is the Gillespie house.

With the various introductions you have and with Winslow, who no doubt will be looking out for your every interest, you ought to be able to put in several days very comfortably and very pleasantly. If you can, I would waste my railroad ticket from Santa Barbara to Los Angeles and go by motor. It is quite likely somebody will be driving down that will be glad to have you along, or you can do it in two or three hours in a jitney. If you could go in somebody's private car over the Casitas Pass you would get quite a new experience in American scenery besides seeing the Mission of San Buenaventura (locally

called 'Ventura' just as San Bernardino is called 'Berdoo,' Los Angeles, 'Los,' and San Francisco, 'Frisco.'

Los Angeles is just a town with nothing to see of any architectural interest whatsoever. I did not enclose a letter to Farcuhar, Myron Hunt or Elmer Grey, or any of those people because Winslow can arrange this for you much better than I; but you will want to see the Coppell House and the Chemical Building at Throop Institute. On second thought, I will add another letter of introduction to Mr. Scherer, Throop's president.

At San Diego, I don't think you will care to see much of anything but the Fair. The only other things of architectural interest are Winslow's and he will see to it that you see them. It isn't vital to present the letter to Russell Allen. I don't think he will entertain you; but I am sure he would be glad to meet you.

In Albuquerque you will have time, or Mrs. Goodhue and I had at any rate, to see the old Plaza. Take a carriage at the hotel, which is part and parcel of the station, and drive around for say an hour. In through the crowds of tourists and Indians selling baskets, etc., there is a little museum at the station, which one of the attendants will let you into if you speak very nicely to him.

At Tyrone you will be able to look out for yourself; but going back from there you will have a day theoretically at Albuquerque when the only thing to do is to go by train to Lamy where you change for a train to Santa Fe, about forty minutes up into the mountains.

If by then you have not used up all your time and Neussbaum [sic] asks you I should certainly make a horseback expedition in which to see some of the prehistoric ruins. I didn't myself but have regretted it ever since.

I hope sincerely you will have a thoroughly good time. You certainly deserve it and as I said before leaving do not hurry back until you get good and ready.

Always faithfully yours.

P.S. On second thought, I won't put in a letter to Harry Dater because you saw him just the other day and he is expecting you

Carleton Monroe Winslow to Dr. Edgar L. Hewett, Director San Diego Museum, Balboa Park, San Diego, Calif., 7 pgs/ Feb. 20, 1917

It has been in my mind to put in writing what, after much thought, seems to be the logical disposition of the Exposition Buildings and grounds now that the fair has closed and especially this disposition in relation to the Museum Association.

In the interest of brevity, even with the possibility of losing emphasis in a matter which I feel very strongly and earnestly, I will write the following in as few words as possible.

First, I think it is clear to anyone who has given careful thought to the matter, that the temporary buildings, having now fulfilled the purpose for which they were built should go. This good work has been commenced in the Isthmus and should proceed with as much rapidity as possible until everyone of this class of the whole group has been razed and the premises cleared and restored to their natural condition.

The same is true of the State and County Building group and I hear, with regret, that the demolition of these buildings has not yet been begun. I understand that these buildings have been turned over to the government to be used as barracks for a term of years, and that one reason for this action was that it would assist the laudable purpose of keeping the troops, with their payroll, in the community. This reason for keeping the buildings in the park is wrong for it is certain that the troops <u>will</u> stay in San Diego and satisfactory quarters could be found for them elsewhere, and most emphatically a public city park is not an appropriate nor satisfactory place for them.

As to the temporary buildings of the Exposition, all of them, viewed in the light of logical park improvement, should go, leaving the permanent California Quadrangle group, as was the original intention, the only or rather the main exception. The other exceptions are the Santa Fe Indian Village at the North end of the park and the Botanical Building,

(both of which are of permanent construction and for obvious reasons should be retained), the Service Building, the Organ Pavilion, the Administration Building and the two buildings flanking the California Quadrangle to the East, all of which I will touch upon.

The Santa Fe exhibit is educational and entertaining and is naturally retained as picturesque and valuable park improvement. It is clearly of interest to the whole public.

The retention of the permanently constructed Botanical Building is necessary and the reasons obvious. It is the work room and show place of the Park Board.

The Service Building is practically necessary and not unsightly.

The Organ Pavilion is, in the abstract, a permanent feature of the park. It's [sic] location, during the Fair, as part of the exposition group and tied in by temporary, adjoining buildings, was good enough, though not ideal. Standing alone --- I say it most respectfully --- it will be unsightly in the extreme. May personal relations with its architect are most cordial and I would be glad indeed to have him equally frank with me in similar circumstances, when I say that I consider then [sic] building is not successful, either in regard to the site or design. The front of the Organ should face the South and the City. This would bring the sun to the backs of the audience and into the face of the performers.

The building is too ornate and not in harmony with the architectural character that the park should surely have. The building should be at the head of the large plaza instead of at its foot, perfecting the future architectural park of the park arrangement.

"But what of the cost?," the generous donor of this fine gift may say. This question should be met squarely, bravely, honestly and generously, and the change made.

As to the Indian Arts, the Science of Man, and the Administration Buildings, these should be retained, not because of a desire to keep any of the temporary buildings as such, but simply as an extensive and necessary part of the California Quadrangle.

The Museum Association is the only project which should have a permanent home in the park. Its work is the only one in which the buildings of the Quadrangle are appropriate. The precedent established by the New York City Park Board, concerning the Metropolitan Museum Association in Central Park, should be followed. Granting this, the California Building and the Fine Arts Building are not adequate to the needs of the Association, and it is obvious that the Indian Arts and Science of Man Buildings should be used by the Association, until such time when buildings identical in site and plan can be substituted.

In the opinion of the writer an architectural framing of the larger plaza would be a logical and beautiful park improvement and should consist of arcades or portals around it, and built into the East front of the two buildings mentioned and also tied into the Organ Pavilion on the North.

An important bearing upon the subject of the demolition of the temporary buildings is their present and future condition. This is a matter of considerable speculation. Their two weakest points are the staff work and the foundations. The staff ornament and mouldings will soon go to pieces. This is clearly to be seen throughout the Exposition. The foundations may last satisfactorily for, possibly two to four years more.

To make the Indian Arts and the Science of Man Buildings satisfactory for a longer term of years, it will be necessary to shore up the outside walls and to put in concrete foundations of the future permanent extension of the Quadrangle and to remove the staff decoration, covering the void spaces with expanded metal lath and plaster. In my opinion this would make the buildings usable for a long term of years. The present imitation roofing tile could be removed and replaced with mission tile. This work would not be wasted as it would form part of the future permanent building. The buildings could be made fireproof by taking out the present electric wiring and replacing in conduit what little wiring is found necessary. General illumination in buildings of this sort would not be a necessity. The floors could be covered with linoleum, which is reasonable [sic] fireproof and sightly; in any event the floors should be protected.

The cost of making these changes would be small and the work to be done does not present any mechanical difficulties.

The Administration Building should be retained because it is the only building with office facilities in the park. It has permanent foundations and its practical position is obviously good. The writer has always believed that architecturally it helped the permanent group from the West. Its fenestration is not good, but the windows have quite disappeared in the planting which surrounds it. Its only weak point is the staff entrance ornamentation which is not necessary to the appearance of the building and which could be removed and repaired with plain plastering at small cost.

The writer wishes to reiterate with emphasis that the Science of Man Building and Indian Arts Building should be retained only because they are a necessary extension of the California Quadrangle and because their repair would be in the nature of permanent park improvement and reasonably inexpensive.

Everything else of a temporary nature should most emphatically go and this conclusion has been reached after the question has been viewed from every angle, sentimental, educational, artistic and economical.

February 25, 1917, San Diego Union, 4:4. Letter from George W. Marston about Carleton M. Winslow.

Editor, San Diego Union: It has recently been reported in the daily press that the city auditing committee has severely criticized the board of park commissioners for employing C. M. Winslow as an architect for park building. The chairman of the committee, according to reports, expressed great indignation that the park commissioners should select a Los Angeles architect to design a "bird cage," etc.

We desire to state the simple facts of the matter.

The former board of park commissioners considered Mr. Winslow as their advisor and designer for architectural work. For about four years he was Mr. Goodhue's representative in the planning of Exposition buildings and was also the superintendent of construction of the California and Fine Arts buildings. Owing to the close relationship between Exposition and park organizations, it was very natural that Mr. Winslow should be selected for distinctly park architectural service.

Mr. Winslow, with his family, lived in San Diego nearly five years and only recently removed to Los Angeles. His last work for the park --- plans for a bird house, or aviary and bear pit --- was done in 1916 while he was a resident of San Diego, his bill, therefore, was $95, which the present park commissioners approved, although the work was ordered by a former board.

In brief, the present board has never employed any architect, the former board never employed a Los Angeles architect, the criticized bill was properly authorized and properly allowed.

George W. Marston,
President, Board of Park Commissioners

September 9, 1917, San Diego Union, 6:8. Architect views brigade post site; discusses plans for Marine Corps advance base station with commander, Brigadier General J. H. Pendleton.

After a visit of a few hours in the city yesterday, architect Bertram G. Goodhue of New York, who has just returned from a successful professional trip to Honolulu, declared he has spent "a short and busy, but pleasant and profitable day."

He had been appointed consulting architect by the Bureau of Yards and Docks of the Navy Department in connection with the building on Dutch Flats and contiguous

territory of the Marine Corps advance base station, for which Congress recently made liberal appropriation.

Sylvester Baxter to BGG, 4 pgs., ALS Nov. 7, 1917

Sylvester Baxter to BGG, 4 pgs., ALS May 23, 1917

BGG to Sylvester Baxter, 2 pgs., TCS Jun. 28, 1917

Clarence Stein to BGG, 4 pgs., ALS Oct. 27, 1917

1918 United States Marine Corps Base, San Diego, California

1918 United States Naval Air Station, San Diego, California

BGG to J. Waldron Gillespie, Santa Barbara, Cal., 5 pgs. Mar. 20, 1918

It was only yesterday that I dictated a letter to Harry that is being mailed today in which I said I would write you later, but for some reason or another there seems to have come a lull this afternoon so I am doing it now.

Winslow sent me photographs of the Country Club, not very satisfactory ones in that they were mainly of the exterior which looks frightfully bald and will until

Underhill plants it --- plants it out perhaps. Two were of the big central lounge and one, for what reason I can't imagine, of the little reading room. What shows in the photographs looks pretty good but it's frightfully bald still and your letter is a better description than anything pictorial. Everybody has written very nice things and apparently the only serious criticism is on the part of the ladies of the facilities connected with their retiring room next the entrance. As I have just written Mr. Davidson, I personally agree with the criticisms in this particular matter and have sent him a possible revision that will help things enormously if the Club will raise the necessary money. The truth is the committee, being wholly masculine, thought that everybody would go downstairs to the locker rooms to leave their things, etc. I think I remember emitting a feeble protest and being overruled. (*Handwritten note: I just unearthed a sketch plan on which I noted at a committee meeting in Sta. Barbara "our toilet and our bath" --- a pretty conclusive alibi for me.) However, I am not 'unused to sorrow' and can stand a good deal of lambasting.*

Since writing you last we have pretty well straightened out our plans for the summer and propose leaving here about June 20th, stopping for a couple of weeks fishing at a ranch in Wyoming, reaching Santa Barbara sometime before the middle of July and

staying until the first of September. By then the Club will have gotten over being a nine-days wonder and Harry Dater will be so pleased with his house that he'll be fit to live with --- I don't mean life with but in the neighborhood thereof. San Ysidro is all I can afford. Apparently his house Is really pretty satisfactory even though, he tells me, the tile are laid absolutely smooth and true in spite of my appeal to his contractors to do just the very opposite. It's wonderful to have you like it and I can't imagine what should make the 'doors of the main rooms look as though they might have been taken from a Hudson River mansion of the worst period" unless this means --- and a horrible feeling comes over me that it does mean --- that the painter and grainer let himself loose on the graining, until the doors look more like Italian walnut than the real thing would. (Handwritten insert: The ¾" details look very good to me.) Mr. Guastavino was here this morning and agreed that you were probably right in your criticism of the blue tiles in the pool, but you will remember that this tile cost, all of it, less than $1.00 per ft. and so can't be expected to quite reflect the blue sky of Isfahan.

As for the Dining Room of the Club, I disclaim any responsibility whatsoever. I had the whole thing all worked out --- a very nice painted ceiling and the sending of a man out from here to antique --- not water colour tint --- the walls. Nor can I see any reason why the curtains should have been bright yellow except that you have a particularly sulphurous taste in such things. And it will look a good deal better when the two chandeliers are put up which they probably are by now. I am sorry that the unwashed (my secretary hasn't the equipment on her machine for the Greek equivalent) say that the Club isn't 'cozy' but remember what coziness did to the next-to-the-last Club House. As an admirer of coziness I wonder if it is this quality that prompted Mrs. Vail's criticism of the Ladies' Room --- she ought to know. I agree with you about the curtains of the upper

windows seeming superfluous, but of course they are not, for to let the sun's rays come through would be pretty dreadful.

All that you tell me about California sounds most attractive. Even poor decrepit old Harry's rejuvenation is an index of what the climate can do. In this connection, by the way, did I ever tell you about my friend at the Palace Hotel and the rheumatic old gentleman. The tile sounds like a story from 'Arabian Nights' but I can't tell it before my secretary.

Ah, what a fine thing that Grannier should have a job. Tell him that his distant cousin, the librarian of the Grolier Club, was frightfully smashed up in a trolley car accident last summer (and her Mother killed), is back again at the club and almost well once more.

I got a crazy letter from Harry the other day telling me that his heating apparatus would not heat the house and that in a storm every window flooded the interior of the house with water. Applying immediately to his contractors, I received a delightfully acid reply telling me that the heating apparatus would heat all right if the chatelaine would

only burn fuel instead of an adulterated distillate while, as for the windows, now fixed thanks to a _____, only three leaked and that every slightly though every other house in the valley was soaked. I tremble for El Fleurdis in such conditions and would not be surprised to hear that your roof had entirely fallen in.

Since I wrote you last I have achieved another Governmental job in San Diego, making the second. The first is a Marine Base and this second an aviation field, both strictly workaday propositions, but not unamusing in spite of it. Especially the Aviation Buildings where we have to have doors over 100 ft. wide, a stable to keep a balloon in and various similar problems that did not trouble the architects of old. I am glad to be doing work for the Government not only because this seems to justify my being out of uniform but also because it makes more certain --- and less expensive --- my visit to California.

The Honolulu people I have about given up as a bad job. Clearly I made my designs too plain for them. The Corinthian taste developed by the grandchildren of Connecticut missionaries is something awful and the transition from a "cozy" grass house to a post-centennial bungalow is, after all, a perfectly natural one.

I had been talking now for some time without telling you really anything. As a matter of fact, there's nothing to tell and here in the East we can't fall back on the climate like you Californians. I will say, however, that there's the tang in the air that comes about now and makes me want to go down on the docks and smell the strange cargoes, or, better yet, sneak upstairs to look over my fishing tackle.

Hugo is coming home to us from St. Paul's in a couple of weeks. We'd leave earlier for California if it was not that his school doesn't let out until June 20th. Frances is going to Miss Walker's School at Sinebury, Connecticut next autumn and Lydia and I, in consequence, are going to live in a small apartment if we can find one at a decent price. My belief in the Bolsheviki's running amuck remains as strong as ever and I am going to keep two suits of dirty old blue jeans, one here at the office to get in and one at the apartment to get here in, when the time comes. My secretary laughs, but she's a heedless little thing and doesn't know how bad conditions really are.

Goodbye and God bless you.

Always yours.

Architectural Review, V. 6, No. 3: "The New Mining Community of Tyrone, NM"; pp. 59-62 Mar. 1918

Architectural Forum, V. 28. No. 4: "Tyrone, NM, the Development of Phelps-Dodge Corporation, p. 131 April 1918

Architecture, V. 37, No. 6: "The Architecture of the Small House," pp. 145-47 June 1918

BGG to Clarence Stein, 4 pgs., TCS Nov. 11, 1918

Box ? BGG to C. Peale Anderson Nov. 12, 1918

> *Oliver . . . "Flying, by the way, has my whole heart. I went up . . . in San Diego last summer to view the site . . . for the Aviation Group. We sailed over [the] San Diego Fair and for a long time afterward this killed all taste of architecture in me. The tower which you will remember was quite "some tower" looked like the end of a pencil, rather a small pencil at that, while the other buildings looked like rabbits' hutches or dog houses."*

BGG to George W. Horsefield February 1919

Crawford, p, 140 . . . (Tyrone, NM) . . . Tyrone's architecture represents a new stage in Goodhue's development. Goodhue ornamented the church with an elaborate dome and tower and detailed the store and office building in the square with heavy cornices and moldings, but otherwise abandoned the Churrigueresque ornament he had used profusely at San Diego. Instead, he designed a series of stripped-down classical buildings that he described as "without an ounce of ornament anywhere, nothing but plaster walls with tile or flat parapeted roofs."

BGG to Wallace Gillpatrick, U.S. Grant Hotel, San Diego, Calif., 2 pgs. Mar. 18, 1919

Dear Gill: *One of the first things in the basket on my desk was an article in the Tribune that I was planning to send you with a letter. Now yours of March 12th comes to start me going. We were very sorry to miss you the last day, but as I remember it even if you had come I would not have been very available. This traveling around and trying to combine pleasure with business is a very difficult matter. Next summer we will have more time and hope to get you up to visit us at our hacienda at Montecito.*

What you say about the Exposition buildings is awfully good to read but for my part I am still hoping --- rather against hope to be sure--- that they will tear down all the temporary ones now that the Government is getting out. My scheme is to house Mr. Hewitt's ethnological exhibits in the Fine Arts Building. Of course this won't be big enough but the thing to do I am convinced is to build low and perfectly simple fireproof wings against this building and even against the California Building opposite, and then to garden the space now occupied by the temporary buildings, a thing which Mr. Morley

could do beautifully and which, when done, would give San Diego one of the finest public gardens in the world.

With you I somewhat resent the presence of the Aztec and Maya gods and goddesses in the California Building which, it seems to me is absolutely ideal for an auditorium or would be if they would let me make it good acoustically --- a thing perfectly easy of accomplishment now. But Hewett who is a great man in his way has little or no sense of architecture and I am tired of trying to make San Diego or any fractional part thereof see the thing in the right light. "Where there is no vision the people perish."

The enclosed article is one of the most hopeful things I have seen yet, though you will be better able to judge de Bekker's qualifications than I. What he says marches with what you told me in Los Angeles. I haven't yet had a chance to talk to Mondragon about it but will and may add a postscript to this letter which must now end as a cleric is in the other room with an appointment to see me.

Let us hear from you and how you are getting on and what's happening to the play you told me about 'and everything'. Lydia is about recovered from having her tonsils out and has been at home since Saturday and would send messages if she knew of my writing.

Always yours.

July 20, 1919, San Diego Union, 13:1-3. New houses at Naval Air Station here picturesque Spanish features; designed by Bertram Goodhue, New York architect; erected by Lange and Bergstrom; 17 buildings to house officers, men and equipment; construction cost $1,250,000 (feature article).

1920 House, La Cabana, for Bertram Goodhue, Montecito, California

January 1, 1920, San Diego Union, 6:8. Naval Hospital will be built in Balboa Park.

One of the finest and most modern hospitals planned by the navy department will be established in beautiful Balboa park within a short time. More than $1,000,000 for this hospital is now available. And additional $1,000,000 is expected to be appropriated from

funds which originally were to have been expended for hospital construction in France. The end of the war made these later built hospital unnecessary.

The buildings for the magnificent San Diego naval hospital were designed by Bertram Goodhue, famous New York architect. The plans and specifications were drawn up under the supervision of Comdr. F. W. Southworth, project manager of hospitals, bureau of yards and docks, navy department.

February 8, 1920, San Diego Union, 8:3-4. Camp plan of Throop College of Technology at Pasadena outlined last night by President Scherer; plan prepared by Bertram Goodhue (illus.)

\June 7, 1921, San Diego Union, 4:1. EDITORIAL: The Civic Auditorium

The Balboa Park auditorium now in process of construction under the direction of the Civic Center and about 20 cultural organizations will add an essential element to the progressive enterprises underway in this community.

The building chosen for the purpose is the Southern Counties building of the San Diego, California exposition, one of the handsomest structures in the park, and, at the same time, amply commodious for all purposes to which it will be devoted. Two paramount objects will be achieved in this enterprise --- the permanent preservation of a beautiful architectural conception and adequate provision for the accommodation of assemblies of any magnitude. Seldom has this combination of the artistic and the thoroughly practical been so felicitously effected. The Southern Counties building was designed in composite replica of every phase of the Spanish Colonial order of architecture. Its facades, interiors, corridors, towers, arches, roofs and portals are reproduced from originals of some of the most famous structures in the world included within the Renaissance and Moorish forms; these decorative features have a lineage in direct descent from the architectural arabesque art of the Alhambra and the Escorial through the cathedral forms and their modern modifications in Colonial America, some of which was the product of the genius of native Americans in Mexico and South America. Never before has the experiment of this composition been attempted, and the praise for its successful accomplishment must be awarded to Goodhue, who conceived the general plan in the hope that future generations of California architects might find in it a basis form upon which to build a true California order of their constructive art. In view of all the circumstances involved I this uniquely artistic result it would have been a vandal act to destroy this magnificent building.

October 30, 1921, San Diego Union, 4:1. EDITORIAL: An Asset of Beauty

Among other things the citizens of San Diego have planted a wonderful park on the mesa overlooking the city, and for what they supposed at the time was only a temporary

use, they provided a cluster of structures that for beauty of architecture are unrivaled. These exposition buildings were designed by Bertram Goodhue, the highest authority in the world on Spanish-Colonial architecture --- artist, poet, lover of medieval romance as he visioned it in the facades of the cathedrals of old Seville, in the towers of Compostela, in the arabesques of the Alhambra, and in the composite Spanish-Indian architecture of Mexican churches and palaces of the vice-regal period of Spanish domination of America.

. . . If the park treasures are to be preserved, it must be through the public spirit and civic pride of the citizenship of San Diego.

December 19, 1921, San Diego Union, 4:1. EDITORIAL: Capitalizing Beauty

. . . the Committee of the Paris Salon asked Bertram Goodhue, the architect who designed the buildings in Balboa Park, to exhibit photographs and drawings of these structures in the American architects' section of the salon this year. Thus San Diego achieves international fame in the great art center of the world. What can be accomplished with our artificial beauty can be even more readily accomplished with our natural attractions.

Amero . . . *"I am certain," Goodhue was quoted as saying in the Architectural Record, August 1922, " that were the temporary work to be removed, the various sites properly parked and planted with formal parkways, allees, fountains and pools, the resulting garden would in time be one of the finest, perhaps, on this side of the water."*

March 27, 1922, Letter, Executive Secretary, Board of Park Commissioners to Bertram Goodhue.

Mr. Bertram G. Goodhue,
#2 West 47th St.
New York City.

My dear Mr. Goodhue:

The exposition buildings present a problem of such magnitude that we are taking the liberty of writing to you, in the hope that you will feel sufficient interest to generously help the Park Board solve it.

The question as to whether or not the buildings should be saved or demolished is ably answered by George W. Marston, in the enclosed newspaper clipping. We know it is entirely contrary to your convictions that the buildings should be retained, but they <u>have</u> been retained and now the people refuse to part with them.

Furthermore, the task of taking down the buildings and properly laying out the grounds would be one of great magnitude and expense, and it would take many years to make the grounds attractive again. The citizens of San Diego have raised more than $100,000 to save the buildings, if only for a few years. In the meantime, perhaps some plan can be devised whereby at least some of the buildings can be replaced by permanent structures.

Before placing our problem before you in concrete form, I should like to outline briefly the present status of the buildings.

Building No. 1 In excellent shape and is used as quarters for the Park Board, and for some other purposes. (1915, Administration Building)

Buildings Nos. 2 and 3 are permanent.

Buildings Nos. 4 and 5 Used by the San Diego Museum Society and in pretty bad condition, especially No. 5 (1915, Indian Arts); Building No. 4 (1915, Science of Man).

Building No. 6 Is in pretty good condition outwardly. It is now closed, having been used for various unimportant purposes from time to time.

Building No. 7 Is in fair shape. It has been closed most of the time since the Exposition closed.

Building No. 8 Has been used for several years by the Natural History Society, who have installed and maintained a very extensive exhibit. Over 3,000 people visited the building last Sunday, although there was nothing unusual going on. Enough money has been spent on the building to make it usable, but the exterior looks very shabby. (1915, Foreign Arts)

Building No. 9 Is in pretty good shape outwardly. No doubt it needs a new foundation badly. (1915, Commerce and Industries)

Building No. 10 Has been largely used for motor exhibitions, County Fairs, Industrial Shows, etc. It needs a large expenditure of money to put it in shape to last a few years longer. (1915, Varied Industries and Food Products)

Building No. 11 Permanent and now very attractive indeed. (1915, Botanical)

Building No. 12 This building has been restored by the ladies of San Diego for used as a Civic Auditorium. From $15,000 to $20,000 has been spent on it, and more is being constantly spent, now, especially on the exterior. The work was started last May and met with such encouragement that the ultimate outcome was never in doubt. The building is in constant demand for large balls, and will soon be in use for conventions, etc. The success of the movement to restore and use the building undoubtedly is responsible to a considerable degree for the determination of the people to save the others. (1915, Southern California Counties)

Buildings 16 and 17 Are in very bad shape, having been used all during the war by the Marines.

The buildings mentioned above are the only ones which need to be discussed. The others are either unimportant, or have been already condemned.

It is perhaps needless to say that all buildings north of Building No. 28 on the Isthmus, with the exception of the Indian Village, have been wrecked.

Our principal problems are the following:

First, Shall be try to save all the main buildings or shall we put our money in some of them and allow the others to go? If so, which?

Second. What would be the best treatment of areas where buildings are removed?

Third, Would it be wiser to spend out money mostly on foundations, retaining walls, roofs, side walls, plastering, staff work or painting?

Fourth, How about arcades, pergolas and other minor walks?

Fifth, As it is evident that the people are determined that the buildings shall remain standing, what would be the best purposes to which to devote them? It is assumed that it would be better for many reasons to use the buildings as much as possible, rather than to keep them permanently closed.

It is our intention to have, in the near future, a thorough survey made of all the buildings mentioned above, with estimates in detail of the cost of restoration.

The people of San Diego appreciate more each year the wonderful "Dream City" which you created in Balboa Park, and would esteem it a great favor if you would give us the benefit of your valuable advice and suggestions.

Sincerely yours,

BOARD OF PARK COMMISSIONERS

by

Executive Secretary.

April 4, 1922, Letter, Bertram Grosvenor Goodhue, Architect, to T. N. Faulconer, Esq., Board of Park Commissioners, Balboa Park, San Diego, Cal.

My dear Mr. Faulconer:

I am in receipt of your letter of March 27th for which I am glad to express my thanks, even though the question you ask me seems to be already settled.

My opinion as to what should be done to the temporary fair buildings, or at least to most of such is well known. However, please permit me to reiterate it here. In my opinion, the only buildings or structures of any kind that should be permitted to remain in Balboa Park are the following:

The bridge, #2, 3, the organ building, the Botanical Building (11) and such pergolas, pavilions, etc. as form necessary items of the gardening and parking system. Building #1, the Administration Building, entirely nullifies the dignity and impressiveness of the California Building (3). I pointed this out when #1 was first projected. The fact that this building was for strictly utilitarian purposes necessitated the presence of a great number of windows, this giving it a restless and, to my mind, in view of the scale of the California Building, an impertinent appearance. However, it site is probably strategically the correct one and I believe a new building that would be fireproof, dignified and in harmony with the California Building could well take its place. As for the other buildings on the "Prado" and the "Plaza de Panama" up to an including #12, these are all mere stage scenery. Their windows come where they look well and have no reference to anything within. They are, structurally, of the flimsiest sort and should come down.

Of course, it is quite true that the needs of the San Diego Museum Society should be met; but this could be done without any tremendous expense by building a lower and simpler building on the site of #4 with, possibly, a still lower and still simpler U-shaped addition to #2, which would extend around three sides of a little garden between #2 and #5. In this way the resultant pile, i. e. #1 modified, #2, #3, #4 modified, and a substitute for #5, would form an impressive whole, would have the advantage of bringing everything together and make everything, as it certainly should be, fireproof. I am sure that Dr. Hewett would approve the principle of all this. As for the present #5, 6, 7, 8, 9, 10, 12 and 27, they are now crumbling, disintegrating and altogether unlovely structures, structures that lack any of the venerability of age and present only its pathos, and the space they occupy could readily be made into one of the most beautiful pubic gardens in the new world. I have the utmost confidence that were this process placed in the hands of Mr. Morley, it would not be a matter of "many years" but that in, say, two the beauty of the result would be apparent to even the most hardened sentimentalist.

A very convincing answer to that overwhelming body of citizens who would preserve the buildings comes to me, a quotation, and not of my own making, to wit, "There's nothing in majorities: how about Noah?"

With no hope whatsoever that the suggestions I have outlined above will be followed or that my opinion or that of any other expert will be regarded as of any value, let me close by reminding you that at the time I was first called in to act as Consulting Architect for the Panama-California Fair, I asked for and received a definite promise from the Building Committee that the temporary buildings should come down when they had served their purpose.

I should be very glad indeed if you would give this letter of mine the widest publicity. For Mr. Marston as a man and as a citizen I have the highest respect; but for the appeal he makes in print my sentiment is distinctly the reverse.

Very faithfully yours,

(Signed) Bertram G. Goodhue.

Copy to C. M. Winslow
" " Geo. W. Marston
" " Olmsted Bros.

May 31, 1922, Letter, Bertram Grosvenor Goodhue, Architect, to J. W. Sefton, Esq., Sefton Investment Company, San Diego, California.

Dear Mr. Sefton:

Although it is my firm conviction that anything you may write me or anything I may reply to you will make no difference in the final result, I am grateful to you for your letter of May 22nd and the stand you take in it.

Reading your letter very carefully and several times over, so far as I can see, your point of view is exactly the same as my own. This point of view I have repeatedly expressed in writing to various people in San Diego, notably to Mr. Marston. I have volunteered to make a revision of the plot plan of the Fair, showing how very simple a matter it would be to park the spaces now occupied by the rapidly disintegrating, shabby and altogether disgusting looking buildings, and

indicating in "block" proper fireproof continuations (wings and what not) in which could be housed safely, conveniently and beautifully, the various collections now in the possession of the City. That I should be glad to make such a drawing without cost to the City remains as true as hitherto, providing that the scheme were

accepted --- something of which I have no doubt whatsoever --- I should, of course, be made architect for the fireproof additions, which I believe should be very simple in character indeed; though again, I think it extremely improbably [sic] that this would occur.

One thing you can be certain of; in this way and in this way only, the City of San Diego would have at the least possible cost, one of the finest, if not the finest public gardens in America. Furthermore, that in this way and in this way only, would the cost of fireproof housing for your collections be reduced to the minimum. It is idle for an architect to guess at any such time as the present; but I believe you can count on forty cents a cu [sic} foot as a fair average price.

However, I have talked this over with so many people that, while I am delighted to find you sympathetic and in harmony with my views, I think it is probably quite idle to express them again in this fashion.

Believe me

Very faithfully yours,

(Signed) Bertram G. Goodhue.

Carl C. Dorland to Joseph W. Sefton, Jr. (George W. Marston Papers, Collection 219, Box 2, File 31, San Diego Historical Society Research Library). June 9, 1922,

I return herewith Mr. Goodhue's letter of May 31st which you left with me. I took it up with the intention of writing a replay, and I find that his views are so at

diversity with mine that I feel it would be a waste of time to write to him and of his time to read what I would write, and I am sure that neither of us would change our opinion.

However, I am very glad to have seen his letter, as it has been suggested, and I think I have backed the suggestion that he would be the man to be employed to lay out a permanent plan for use to build to for the future, but after reading his letter, I am satisfied that he is not at all the man we should have, assuming that we want any kind of beautifying buildings in the park. His interest, as I understand it, is purely in developing a public garden. My interest is in building in our garden, in an artistic way, a group of buildings for art and cultural purposes, and I would, myself, much prefer to employ some architect who was in sympathy with this idea.

However, if you and I cannot agree in all matters connected herewith, I am strong for the Natural History Museum, and would like to see one that is ornate and

of beautiful structure, rather than Mr. Goodhue's building that would be "very simple in character" indeed.

March 22, 1923, San Diego Union, 4:3-4. Lincoln Rogers, architect, makes reply on naval buildings.

My attention has been drawn to a letter in your issue of March 20, signed "Norman M. Smith," appended to which is a correction which I personally requested you to make prior to my knowledge of the article to which said letter refers.

Without any desire on my part to do any injustice to Commander Smith himself, or any of his naval or civil officer force, or to detract from such credit as may be due to them individually or collectively, the actual facts relative to the designing of the various groups of government buildings in this district, irrespective of the statements contained to the contrary in said letter, are as follows:

The naval air station and marine barracks were designed by Bertram Goodhue of New York, an architect of national reputation, and his work was carried out during the period when I was stationed at the Bureau of Yards and Docks at Washington, D. C., where the naval hospital group, as well as the additions thereto, were also designed.

As regards the very positive reference as to the period of my service in the department being "less than two years," as the letter implies, I may state that my period of service covered from the early part of 1917, when the United States entered the war, until my resignation from the service, July 1922.

At the close of the war, when I planned to return to my practice of architecture and also to resume my duties as architect to the Catskill aqueduct in New York (from which I was called by the navy department), I was prevailed upon by the department, much against my will, to continue on active duty at the Bureau of Yards and Docks at Washington, for the explicit purpose of designing the naval training station at San Diego and the plans for this, as well as those for other buildings in connection therewith, were approved at the department at Washington, D. C. Later on I was directed to proceed to San Diego to supervise their construction and my traveling orders from the navy department so read.
This letter is written to keep the record straight in the public mind, and the facts contained herein can be confirmed in the office of the commandant of this district.

Lincoln Rogers.

April 25, 1924, San Diego Union, 7:5. Bertram Goodhue, San Diego exposition architect,

dies; victim of heart attack.

May 11, 1924, San Diego Union, 20:2-3. Los Angeles library directors mourn death of Bertram G. Goodhue.

Los Angeles Public Library constructed in 1926

Architect Bertram Grosvenor Goodhue designed the original Los Angeles Central Library to mimic the architecture of ancient Egypt. The central tower is topped with a tiled mosaic pyramid with suns on either side with a hand holding a torch representing the "Light of Learning" at the apex. Other elements include sphinxes, snakes, and celestial mosaics. It has similarities to the Nebraska State Capitol in Lincoln, Nebraska, also designed by Goodhue and which also featured sculpture by the architectural sculptor Lee Lawrie.

April 25, 1933, San Diego Union, II. 3:1-2. Letter from Octavie G. Page pleading for conservation of park's personality.

> Editor: This is a plea to save the unique personality of our park and to save it for strictly recreational and cultural purposes. With the permission of the **San Diego Evening Tribune**, I am lifting part of my Saturday evening column for this purpose.
>
> The request of George F. Otto, of the Park Board, for expression of opinion regarding the park buildings has not brought the response it should have, mainly for two reasons: one being that the general public is rather in the dark concerning the possible financing of park buildings, and the other is the discouraging hesitancy of so many people to express publicly opinions they nevertheless feel strongly. This I have gathered from talking with them.
>
> In the first place most of them do not know that of the $150,000 spent on repairs 11 years ago, no less than $100,000 was given in private subscription by people who cared that much. Many more are unaware, despite publicity, that the new Natural History Museum was a gift of Miss Ellen B. Scripps.
>
> Very few have given thought to the possibilities of the Woolwine-Maloney racing bill, now awaiting the governor's signature, which promises a million or more dollars a year to be used for state and county fairs. This may not become a law but, again, may we not look with hope toward the $500,000,000 just appropriated for distribution through the R. F. C.? Especially considering the statement by one of its members (See Friday's **Union**) that the corporation "does not make rules governing the administration of funds made available . . . "

> Bertram Goodhue regarded those as temporary buildings. With the modesty of geniuses he could not foresee that they would so win the affection of the San Diego people that they would remain, nor that for 18 years after he planned them they would draw admiring visitors from all over the world. He could not foresee to what extent these buildings were to serve in useful activities in future years when he would no longer be with us, nor that as their replacing fell into other hands than those than planned the exposition, the newer, permanent buildings should consistently decrease in individuality and romantic appeal. Many cities have art galleries, many have museums, but not another city on the face of the earth has such a bewitching jewel of a community conceived by Bertram Goodhue, with that baffling quality of romance that apparently only he could give it.

May 12, 1933, San Diego Union, 1:7-8, 2:6. Commerce Chamber acts to save park buildings.

Definite action toward restoring the buildings lining the Prado of Balboa Park was taken yesterday by a special committee appointed by R. N. Millan, president of the Chamber of Commerce, and composed of W. Templeton Johnson, Richard Requa, Miss Bess Gilbert, George Otto. F. L. Annable and Wheeler J. Bailey, with Wynne L. Van Schaick as chairman.

Johnson said architects of the exposition buildings, Bertram Goodhue and Frank Allen, did not design the structures to last more than a few years. "No one every dreamed the buildings would last as long as they did," said Johnson. He suggested that the building used for several years to house the county fair could be torn down and the area used for auto parking. He expressed the belief that the arcades should be retained as a shield to the buildings even if some of the structures were demolished.

It was the consensus, however, of the entire committee that measures should be taken to retain the present perspective of the park. In furtherance of this decision, Van Schaick appointed a special committee composed of Johnson, Requa and Bailey and a building constructor to make an investigation to ascertain the probable cost of rehabilitating the buildings lining the Prado and Plaza by cutting down the size of the structures, leaving the front intact. This special committee will report its findings to the Chamber of Commerce Thursday afternoon.

Destruction of any of the present park buildings, even though they constitute in their present condition a serious menace to park patrons, would tend to destroy the uniformity of the park and, therefore, much of its tourist appeal and charm, according to Miss Gilbert. She frowned on the suggestion that the San Joaquin Building be razed and an auditorium erected in its place. "The park plaza is no place for a convention hall," she said.

It was divulged at the meeting yesterday there is a possibility that two wings may be added to the Art Gallery and that these wings eventually would replace the two buildings on each side of the plaza.

June 29, 1933, George W. Marston, Radio, KFSD, Grant Hotel.

> I am asked to speak about the Balboa Park buildings. These buildings were designed by the most capable architect of the Spanish style that the western world has produced, Bertram Goodhue, a men whose genius has adorned many of out cities. But nowhere else did he have the opportunity of letting his art play upon a whole avenue of buildings. This Spanish prado and plaza are radiant with the gleams of Goodhue's genius. The very exuberance of the style and the profuse ornamentation seem adapted to the place. The architecture has the gay abandon that fitted so well into the joyous scenes of our Garden Fair. And in all the years since 1915 this part of Balboa Park has retained its fiesta character. As time goes by we love it more and more.
>
> It is simply shocking to think of the destruction of this wonderful treasure place. Just imagine the desolation of it. It's like the burning of libraries and the breaking of costly sculptures. The more I think of it the more incredible it seems that the art loving people of San Diego can allow it to be done.
>
> Let me mention a few of the practical values that belong to these buildings. Several of them afford excellent housing to educational and social organizations. It is a great benefit to have our cultural societies grouped in one convenient center. This has made our park a kind of university. The unity of the group, the harmony of landscape and architecture, the singular beauty of the ensemble, have given our city a distinction that is a major attraction for tourists. There is something so unique and fine about it all that it is thought by many to be the most valuable drawing asset of San Diego.
>
> Besides this, there is the great value of a center for festivals, parades, celebrations, etc. Take down these buildings and the dignity of the setting is lost.
>
> Then this whole group of buildings adds immensely to the general character of the park. It gives the park a kind of nobility and contributes a certain human interest, too, in having these habitations in the midst of nature's growth. But for the buildings comparatively few would visit the park.
>
> You may say that the museums, the art gallery and the organ will still remain. That is true, but the destruction of the intervening buildings and arched corridors breaks

down the essential unity and beauty of the whole design. It virtually wipes out the fairest treasure that San Diego has had to show to the world. It destroys most wantonly a value that is also of constant service and enjoyment to ourselves.

It is said that all this space now occupied by structures can be beautifully laid out in gardens. Very true. But I venture to say that this will cost nearly as much as the restoration of the buildings. Aside from the irretrievable loss of our incomparable architecture, do we want more park area just now? And, granting that time would bring attractive garden spaces, what about the next five years? As a practical building of parks, I have to say that the first year would be one of chaos, a dismal pile of debris, a waste stretch of raw land. For two or three years more a new planted area of crude and unfinished appearance compared with the older portions of the park. Scarcely in ten years would this new planting be fully satisfactory.

Now the question comes to us, is it at all necessary, is it inevitable that these buildings go down and out? Certainly not. Competent architects, builders and experts have examined the buildings carefully, estimated every cost, and have reported that it is entirely feasible to put the buildings in good condition at a very moderate cost. In round numbers the materials will cost $23,000 and the labor will be $47,000, making a total of $70,000. As the labor cost will be provided by the Federal Government, there is only $23,000 to be raised by the community. In comparison with the values to be saved this is a slight sum. But it comes at a time when campaigns for money are not welcome. Shall we then let those beautiful buildings be razed and carted off to the dump? The committee says "No, we will ask our citizens to give the money to save this legacy of the Exposition and to afford employment to our artisans." The start has been made already. The committee is organized. Volunteer workers will make a canvass, get up benefit entertainments and devote themselves to this cause.

I beg to appeal to the whole community to support this committee. It would lessen their work if you would voluntarily send a contribution to their office.

Let me say in closing that I do not know of any material object that is just now of such importance to San Diego, considering the relative cost required and the great value to be gained. The matter s so vital to the integrity of Balboa Park and the self respect and dignity of the city that I most earnestly urge all who are hearing me this evening to give it attention, cooperation and assistance.

June 30, 1933, San Diego Union, 4:1. EDITORIAL: The Park Buildings.

We can retain the Balboa Park buildings, intact, useful and beautiful, for only a little more money than it would cost to raze them and landscape the gaps.

San Diego Union, August 19, 1934, 5:1. Memorial to architect Bertram Goodhue should be placed on park grounds to remind visitors he designed buildings.

San Diego Evening Tribune, April 1961: DESIGN DEBATE: Start Urged on Park Plan

San Diegans apparently coming around to the idea that Balboa Park needs to tidy up a bit.

Everyone seems to be taking a renewed interest in the 93-year old park, which many visit only when relatives come to town and want to see the San Diego Zoo.

A favorable interest in some of the improvements suggested in a proposed master plan was indicated recently in the first of a series of public hearings before the City Planning Commission and the City Council.

The next hearing will be at 2 p.m., May 13 before the Planning Commission.

Since the first hearing a proposal that all decisions on park roads be made by voters rather than by the City Council was rejected in the city election.

The focal point of the next hearing may well be on the style of architecture for new buildings to replace those slated for destruction.

City officials believe some type of rejuvenation must be started soon since the proposed master plan calls for improvements to be made during 25 years.

They believe improvements are overdue.

Apparently Bertram G. Goodhue, supervising architect of the 1915 exposition buildings along El Prado, had the same idea 44 years ago.

Asked to comment about the temporary buildings in 1917, Goodhue said:

"The trouble with the temporary buildings is not that they are not wholly designed by me, but they were not very carefully designed by anybody connected therewith.

"It is good to know that you think my work in Balboa Park will stand as a monument to my architectural intelligence and skill.

"My architectural 'intelligence and skill' are equal to producing a great deal better and more lasting effect than is true of what is now slowly but nonetheless certainly turning shabby.

"The outstanding buildings were built in the flimsiest fashion and designed merely to produce a temporary effect. There is altogether too much ornamental detail --- put on for the benefit of the tourist --- and none of it very carefully studied.

"The quality possessed by the temporary buildings is purely fictitious, their shape is really no shape at all, and such features as tower, loggia, overhanging balconies, etc., were put on for purely pictorial effect and to serve no useful purpose.

"The temporary buildings are no great triumph of architecture."

Several of his structures, including the California Tower, were designed as permanent. The master plan recommends they remain.

Until 1920, in a series of letters, Goodhue advised that the "town would be committing the greatest of blunders" if his advice to tear down the temporary buildings was not followed.

He advised that new buildings "should be made of the simplest possible type, practically if not wholly, without ornament; but of solid fireproof construction and mainly lighted from skylights."

The master plan recommends simply that future buildings blend with existing Spanish architecture.

April 11, 1961, San Diego Union, 'Misunderstandings' About Park Cited

Mrs. A. V. Mayrhofer to Editor: *There is much controversy over the proposed roads in Balboa Park and many misunderstandings.*

We of the Balboa Park Protective Association do not advocate retaining out beautiful Plaza as a parking area. Reflecting pools and fountains would improve and beautify it.

However, we are opposed to closing entirely the area to automobiles. An access road from the east entrance, making a sharp right turn at the Plaza entrance could lead around to the front door of the Fine Arts Building, where passengers can be discharged, and a road from the west, making a sharp right turn, will allow passengers to be discharged conveniently at the Organ Pavilion.

We must not lose sight of the fact that many who enjoy Balboa Park are aged, crippled, and families with small children. Also, people who arrive in formal attire for social functions would find it awkward if we would be blessed with rain.

San Diego, as we all know, is a haven for elderly retired people, many of whom bravely count their pennies and try to live graciously. The long walks would exclude these park lovers.

It has been said that some sort of conveyance could be provided to carry visitors from place to place. Many of our senior citizens and families with small children would find the expense the straw that would halt their enjoyable times in the park.

As for through traffic, tunnels are the answer to that need, as so ably outlined by Philip Martin in a recent letter.

I remember the long exhausting treks we made during the 1935 Exposition, and earnestly hope that walks that would tax the endurance to the exclusion of other pleasures our park offers will never be forced upon us again. I am sure that all San Diego citizens have the best interest of the park at heart, but in our diligence for BESTS, let us not overlook the convenience and best interest of Mr. and Mrs. Citizen.

September 15, 1961: City Council finds Timken-Putnam wing in harmony with Balboa Park Master Plan

Lost World in the LA Public Library

The architect of the Los Angeles Public Library, Bertram Goodhue, is famous again. Eighty years after his premature death, Goodhue is seen as the last architect of his breed before the deluge of Modernism, the master of neglected

glories and lost possibilities. The critic Carter Wiseman recently called him the most underrated American architect: "Goodhue was on the track of an authentically American architecture, one based in European traditions but expressive of the special energy that was the mark of (this) country." Somewhere else Wiseman calls Goodhue's Nebraska Capitol, "A tantalizing vision of a future that might have been."

Since the LA library is Goodhue's masterwork, you should be able to find lost possibility written all over it. That's what I came looking for. That's what I found.

Goodhue's Career

The hero of this piece is a Connecticut church builder who rose through the ranks, not with the customary ticket from the Ecole des Beaux Arts, but from sheer talent. He was known for his gorgeous renderings and illustrations, he designed typefaces and wrote poetry, and was known for his artistic versatility. Once he had expanded his own practice away from the Gothic churches built by him partnership Cram and Goodhue, to both coasts, he broke through to national prominence and an AIA Gold Medal with a series of masterful public buildings. Then he died. He died at 55, which is like a golfer dying at 35.

In photos Goodhue appears sensitive and as comfortable in a high white collar as Tom Wolfe. Goodhue's other major work from the 1910's and 20's includes:

The Physics Building and master plan for Caltech in Pasadena
St. Thomas' Episcopal Church on Fifth Avenue in Manhattan
The National Academy of Sciences Building in Washington
The US Military Academy Cadet Chapel at West Point
The Church of the Intercession, New York
And two buildings for the 1915 Exposition in Balboa Park, San Diego,
the California tower (now the Museum of Man) and the Hospitality House

But the LA Library is most comparable to Goodhue's other masterwork, the Nebraska State Capitol building in Lincoln. The Nebraska capitol is a surprise, virtually jumping off the prairie floor, four hundred feet of great muted deco colors and vertical decoration and a gold dome. It's a dramatic departure from the conventional capitol design, with a central tower instead of a domed rotunda. Goodhue considered the traditional design trite.

The Capitol was started in 1922 and finished ten years after, with the library started and finished in between. Though the Capitol is far larger, the fundamental design approach is the same for both buildings. They stand together as a dual, final statement.

So why did Goodhue fall into neglect? Modernism has something to do with it. Goodhue was seen as clinging to a departed set of values, and also difficult to classify. Neither the Library nor the Capitol are built in any recognizable style. I see both of them as energetic collisions of Egyptian, Mission, Romanesque volumes, some movie-studio thrown in, with a dose of retrofuturistic art deco. Goodhue's originality didn't do Goodhue's reputation any good, since architectural historians tend to talk in stylistic categories, and Goodhue was something of a stylistic chameleon to begin with. They call him a borrower. Even now Goodhue is being rediscovered for the wrong reasons.

The Collaboration

The LA Library is an astonishingly collaborative building. It showcases subsidiary arts - the statuary, the murals, the chandelier, the tile work, and the landscaping - far more generously than any other building I remember. Unlike a modern office tower, where the percent-for-art gesture gets commissioned as an afterthought and quarantined in an unused plaza, the art in this Library is thematically unified, various, beautiful, and thoroughly integrated into the identity of the building. They are the things you remember first. The effect of the rotunda space is all about the colors, the space, the forms, and the images all working together.

This is typical. Goodhue was multitalented in his own right and had a deep appreciation for those subsidiary arts. Goodhue, like Charles Rennie Mackintosh, would have been capable of finishing the whole thing in his own shop. Instead, he'd developed a team of steady collaborators in the teens and

twenties, and he brought the best here. Goodhue was happier as conductor than soloist:

I should like to be merely one of the three people to produce a building, i.e., architect, painter, sculptor. . . I should like to do the plan and the massing of the building; then. . . turn the ornament (whether sculpture or not makes no difference) over to a perfectly qualified sculptor, and the color and surface direction (mural pictures or not as the case may be) to an equally qualified painter.

The work of the German-born sculptor **Lee Lawrie** is as important to the feel of the building as anything else. Lawrie is responsible for the exterior figures and sculptural ornament, the Statue of Civilization and her two Sphinx guardians, and for the execution of the cast bronze chandelier. Lawrie's work is also on the Nebraska State Capitol, in the St. Thomas, the National Academy of Sciences, and Rockefeller Center. Off-topic but irresistible: Lawrie also did the sculpture for what is now the Philadelphia Museum of Art in 1926, and his stone embellishments for that building include representations of The Seven Ages of Man, the Perils of Land, Sea, and Air on the Earth's Four Great Continents, the pelican of charity, the opossum of protection, and the squirrel of frugality.

These are Lawrie's sculpted heads of da Vinci and Justinian, of course, but it was Goodhue's notion to place those heads conspicuously on the tops of the exterior piers, and allowing the blurring of building structure and sculptural form. They're integral rather than applied; organically presented, inseparable from the building's fabric and impact.

My favorite example is on the Chicago Board of Trade Building, where two statues flank a clock, where the statues appear to be struggling out of the stonework as manifestations of some internal spirit.

Goodhue had met the University of Nebraska Professor of Philosophy **Hartley Burr Alexander** while planning the Nebraska Capitol.
Alexander volunteered himself to identify the soul of the building. He also took on "the scholarly compiling of the inscription and symbolism" of the Library (according to the American Historical Building Survey of 1969) and is presumably responsible for the theme 'The Light of Learning". For the Nebraska Capitol he chose the theme "Spirit of the Law as shown in History,", which tells you a lot about his style right there. Like Lawrie, Alexander also went on to work on Rockefeller Center.

Along with the architects, this effect of this building also belongs to **Dean Cornwell** (the rotunda murals), **Julian Garnsey** (the ceilings, the painted mosaics and the Ivanhoe murals), **Albert Herter** (the California murals), and **Charles Kassler II** (the spectacularly odd and destroyed Buffalo Hunt frieze). There's another member of the Goodhue repertory company not represented in the library: **Hildreth Meiere**, who worked on the mosaics of St. Bartholomew's Church in New York, the dome of the National Academy of Sciences, and the Nebraska
capitol.

So let me point out a couple of things: the use of a true collaborative team, a certain willingness on Goodhue's part to stand aside and allow his design to showcase other work, and the inherent balancing act. Outside, those Lawrie sculptures comprise a real conversation with the Goodhue massing. Inside, the murals are beautifully defended and presented. The whole library is balanced in tone between graceful good humor and seriousness. The art's well coordinated too. In lesser hands this might have been a train wreck.

Goodhue died in New York in April 1924. In November 1931, Raymond Hood said, "There has been entirely too much talk about the collaboration of architect, painter and sculptor; nowadays, the collaborators are the architects, the engineer,

and the plumber." Hood's remark carries weight because Hood had the commission for Rockefeller Plaza, and buildings for the 1933 Chicago World's Fair, at that time. Hood's remark stings because Hood had hired Lee Lawrie for both of those buildings. (The extra little twist: Raymond Hood had worked in the offices of Cram and Goodhue.)

The Topopsychology

The entry sequences of the Capitol and the Library are similar. Although both their entries are well-marked, the first few steps inside each building are a puzzling let-down, a long low-ceilinged tunnel-corridor which leads into the underground heart of the building, and a not-so-obvious way upstairs to the major spaces. This psychological delay might be intentionally dramatic, or it might not be.

When you talk about topopsychology and human spatial preferences, you're no longer talking about science. In fact you're leaning dangerously

towards the unjustifiable assertions of feng shui. Nevertheless there are a handful of spatial preferences that are predictable enough to talk about sensibly. People try to identify the centers and edges of things. People tend to associate 'up' as more valued and more divine than 'down', and a bias towards right-handedness prevails as a worldwide cultural pattern (except, for some reason, among the ancient Chinese). And there are reliable relationships between ceiling height and social distance, with higher ceilings in rooms that feel more public.

People seek the centers of things and Goodhue satisfies that urge completely. Both the Library and Capitol are satisfyingly centric. The Nebraska Capitol is even more so, because you could say that the locus of every American state is its state capital, and the locus of that city is normally its downtown capitol building, and Goodhue allows the visitor to experience the middle of the building, and its city, as a point marked on the floor in a symmetrical room, which also happens to be the largest space in the structure. The Capitol owns the dead center of Nebraska. You could make the case that the Library owns the dead center of LA. It would be fun to hang out on the margins of the Library's rotunda and watch how people choose to experience the center.

The ceiling in the rotunda is dizzyingly high. Again, typical. This rotunda draws comparison to the 14th floor observation deck and dome of the Capitol. As a church architect Goodhue knew how to express a grand idea. From that perspective it's interesting to notice how the darker stylized outlines in Cornwell's murals visually echo stained-glass church windows.

Heights come with their own mysteries. One's eyes are irresistibly drawn upwards. It's like glancing at a bonfire or a television set or a naked person, you really can't help but look. Whether you stand there and wonder how they change bulbs, or look up and hope it won't collapse, or you just stand there and absorb the dread of being in a huge empty volume, it reliably induces a sense of wonder. It's a ceremonial space that wordlessly suggests larger populations and civic ideals. This is the venue where city meets citizen.

Its height makes it an undeniably public room. Ceiling heights and the resulting room acoustics always suggest appropriate social distances between people. And, after walking through the other original rooms, creating low ceilings and intimacy may not have been Goodhue's strong point. I regret not having felt the original rhythm of the building, and I wonder if the spaces once naturally scaled down, towards the east and the former children's room, which has a pleasing low ceiling. I think they probably didn't. Many of the working spaces of the Nebraska Capitol - the Governor's reception room for instance - have 17-, 20-, 22-foot high ceilings and feel too high. You rattle around in those rooms. Some of the spaces in the Museum of Man in San Diego are also uncomfortably high.

It's not that Goodhue was necessarily a master of spatial psychology, or that this grammar-of-rooms is unique. But the Library's spaces are clearly designed to lead the visitor through an experience. At some point during the subsequent history of modernism, architects began to turn their attention towards the visual appearance of their buildings (from across the street or from 5000 feet up or from some other unlikely point of view) rather than how those buildings feel inside.

The Message

The library is a building that seems animated by some internal spirit. And that spirit wants to *speak*.

What is it struggling to say? Well, it has something to do with the faces of Herodotus, Virgil, Socrates, Justinian, daVinci and Copernicus emerging from its piers, and something to do with California history presented as a romantic pageant, and something to do with high ideals and civic virtues and the continuity of history. This is a building equipped with six powerful ancient patrons outside, a spooky goddess with two black attack dogs inside, a fairy-tale narrative, and a celestial map of its own place in the universe.

The cultural value of the message is dubious, these days. You could certainly get a whiff of WASP distortion from Cornwell's murals. There's room to question the depiction of California's settlement as a stately and pleasant adventure, with just enough deprivation to make a good picture. The Native American dress is

insultingly inauthentic, and you could go on for half an hour about the cultural meaning of what's being presented.

Those questions are welcome. For my money, though, it's less about the specific *content* of the message than the willingness of the builders to encode social values and leave us a building that's legible, readable, as meaningful as an open book. This is a building that exerts positive social values.

Its willingness to speak, I think, is the most beautiful and mysterious aspect of the building.

Unfortunately, by contrast, the Nebraska Capitol is a building that won't shut up. Art historian Annabel Jane Wharton said, "Politics are embodied in the built environment just as they are in texts and movies," and the Capitol is probably the least-subtle example on the planet. Where the Library's total effect seems earnest but good humored, airy, even, the Nebraska capitol is festooned with heavy-handed symbolism, excruciating Midwestern earnestness, and straight-up corn. Forgive me for saying so. One look at Hartley Burr Alexander's photograph and you might see a man who Speaks in Capitals and whose Strivings towards Nobility might have Benefited from Pruning by the (then-deceased) architect.

Humane Design

All other criticism aside, I remember the Nebraska Capitol most vividly for its colors. Its exterior colors - not the conventional bleached-white courthouse look -
are chosen and coordinated in a way that reminds me that the palette of most modern buildings and homes is pretty anemic. If the exterior is pleasant, the interior artwork and mosaic work are brilliant in both senses of the word, shiny and angular and avant-garde. The Capitol's a stiff on the outside but it's amazingly sensual on the inside.

The use of **color** in the Library is more selective than the Capitol, more restrained, but it's there in the murals, the painted mosaics and the stenciled ceilings. Along with the two buildings in Balboa Park, which are otherwise completely dissimilar, the Library displays multicolored tile at its highest point almost like an emblem. Concern for color in buildings is part of humane design. And sensitivity to color is something you don't see any more at all. (Look at the Getty.) Retailers and casino owners have known for a long time that human

reaction to space is primarily emotional, and that those emotions are tied to the fleeting impressions we collect in the first few moments. Mostly we perceive colors in those moments.

In 1922 the use of **ornament** on major American buildings was about to vanish for 60 years. The mere use of a single non-essential element on their buildings would later become, weirdly, scandalous events in the careers of Mies (a mere I-beam on the Seagram's building) and Philip Johnson (a Chippendale crown).

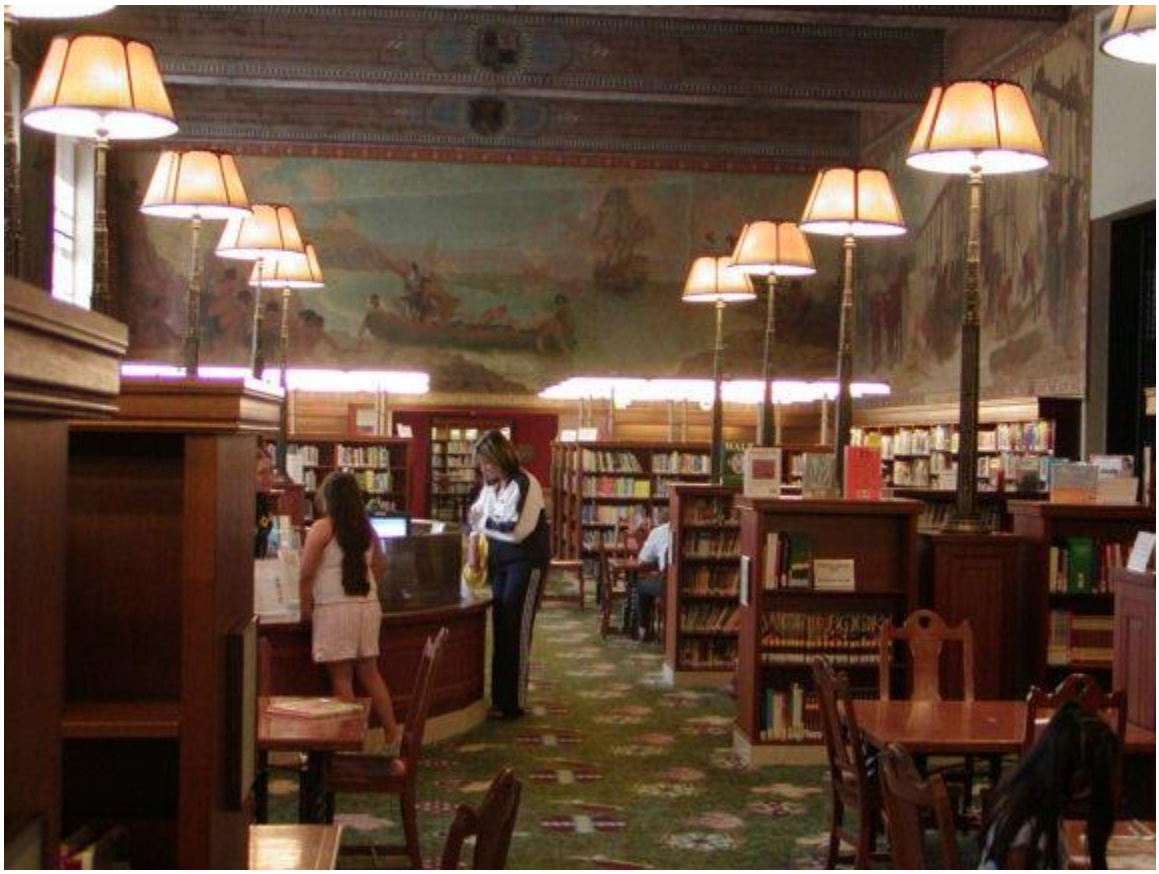
Based on the relatively small amount of decoration on the Library and the Capitol, Carter Wiseman sees them both as proto-Modern:

One can sense in these buildings the virtual inevitability of the next phase in the design evolution: the total disappearance of ornament as it had been used for centuries. But Goodhue did not move fast enough…(he) appeared by contrast with the Europeans, who had started their journey earlier, to be hopelessly timid, and was soon cast aside.

Well. I couldn't disagree more. I don't see Goodhue as the first modernist. You
can't see Goodhue's work clearly if you only consider its physical appearance. On the contrary, Goodhue is the best of the last generation of architects who understood that a building is to be spatially experienced, not simply looked at.

Ornament is necessary to create a humane spatial experience. Ornament contains a set of useful strategies for articulating the identity of the building, signaling its use, defining its relationship to the rest of the community, sculpting the behavior of the users (where they walk and how fast they walk and where they sit and how long they sit), and their felt social distances. People are more social in the presence of ornament. The Modernists walked away from all of these tools. The Library is a powerful example of what the Modernists lost when they outlawed ornament.

Take a moment and mentally strip the LA Library of its decoration, if you can imagine that. It loses its civic identity, its grace and its social message. It turns into a bus station.



There's a principle of visual/spatial density at work in the library's **relationship to the street**, although it's no special virtue of Goodhue's. In 1922 architects and
engineers assumed their outsides would be experienced at walking speed, about 3 MPH. We now live in environments designed to cruised at 30 MPH. Old buildings built to pedestrian scale tend to be narrower, deeper, more ornamented, more visually intricate, and carefully interfaced to the sidewalk. Buildings put up after, say, 1940, are smooth and shallow, legible at a glance, simplified to the point of being featureless, and presented outward. Window displays vanished and shop signs got bigger letters and fewer words.

All this is reducible to math. The human eye can distinguish about 3 objects or features per second. A driver passing a 100-foot length of department store at 30 mph (44 fps) can effectively perceive about six or seven features, if he's looking carefully, which he shouldn't be. A pedestrian walking past the same frontage has time to absorb 68 features. There's such a big difference between the perceptual capacity of a driver and a pedestrian that to the man in the street, a building like the nearby Bonaventure provides so few features, such a small level of visual arousal, that it makes itself hard to see even when you are next to it. The eye scans right over a non-feature. Nothing to see and no reason to stay. On the other hand, to a driver, the spectacle of Justinian emerging from stone slips past undetected.

The library, needless to say, has a beautiful relationship to the street.

There's also a simple relationship between **visual density**, which is the measurable number of visual details per square inch, and the attention a certain space will command. Just as people will reliably slow down in front of mirrors to check themselves out, a trick that mall managers know very well, people are reliably drawn by the complex abundance of ordered information. Visual complexity is an effective way to manage how spaces are used.

Color, ornament, visual density, and pedestrian scale - all this sounds like an argument for more pleasure. Not that pleasure's such a bad thing. But the issue is less about taste than creating a humane user experience. The rise of Modernism brought a set of design characteristics to buildings that still prevail today: anti-color, anti-ornament, radically simplified and auto-oriented. Whether the discarding of centuries of building craft was inevitable or not, it was all discarded anyway. When citizens of Los Angeles come to the locus of the most famously un-centered and automotive city in the world, not only do they find a beautiful and enriching institution at the center, but one that's physically built around their needs.

This library is one of the last in America that was born fully colorful, fully complex, fully exuberant, fully human, and a great example of what remains possible.

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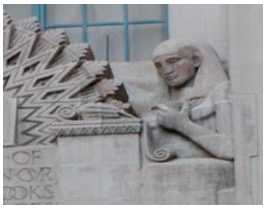

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