

PH0352080

DATA SHEET

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

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RECEIVED JUL 13 1976

DATE ENTERED DEC 12 1976

**NATIONAL REGISTER OF HISTORIC PLACES
INVENTORY -- NOMINATION FORM**

SEE INSTRUCTIONS IN HOW TO COMPLETE NATIONAL REGISTER FORMS
TYPE ALL ENTRIES -- COMPLETE APPLICABLE SECTIONS

1 NAME

HISTORIC

** El Prado Complex

AND/OR COMMON

LOCATION

STREET & NUMBER

None (Balboa Park)

__NOT FOR PUBLICATION

CITY, TOWN

San Diego

CONGRESSIONAL DISTRICT

42nd

STATE

California

__ VICINITY OF

CODE

06

COUNTY

San Diego

CODE

073

CLASSIFICATION

CATEGORY	OWNERSHIP	STATUS	PRESENT USE	
<input checked="" type="checkbox"/> DISTRICT	<input checked="" type="checkbox"/> PUBLIC	<input checked="" type="checkbox"/> OCCUPIED	<input type="checkbox"/> AGRICULTURE	<input checked="" type="checkbox"/> MUSEUM
<input type="checkbox"/> BUILDING(S)	<input type="checkbox"/> PRIVATE	<input type="checkbox"/> UNOCCUPIED	<input type="checkbox"/> COMMERCIAL	<input checked="" type="checkbox"/> PARK
<input type="checkbox"/> STRUCTURE	<input type="checkbox"/> BOTH	<input type="checkbox"/> WORK IN PROGRESS	<input checked="" type="checkbox"/> EDUCATIONAL	<input type="checkbox"/> PRIVATE RESIDENCE
<input type="checkbox"/> SITE	PUBLIC ACQUISITION	ACCESSIBLE	<input checked="" type="checkbox"/> ENTERTAINMENT	<input type="checkbox"/> RELIGIOUS
<input type="checkbox"/> OBJECT	<input type="checkbox"/> IN PROCESS	<input checked="" type="checkbox"/> YES: RESTRICTED	<input type="checkbox"/> GOVERNMENT	<input checked="" type="checkbox"/> SCIENTIFIC
	<input type="checkbox"/> BEING CONSIDERED	<input type="checkbox"/> YES: UNRESTRICTED	<input type="checkbox"/> INDUSTRIAL	<input type="checkbox"/> TRANSPORTATION
		<input type="checkbox"/> NO	<input type="checkbox"/> MILITARY	<input type="checkbox"/> OTHER:

OWNER OF PROPERTY

NAME

CITY OF SAN DIEGO

STREET & NUMBER

202 "C" Street

CITY, TOWN

San Diego

__ VICINITY OF

STATE

California

LOCATION OF LEGAL DESCRIPTION

COURTHOUSE,
REGISTRY OF DEEDS, ETC.

County Recorder's Office

STREET & NUMBER

1222 First Street

CITY, TOWN

San Diego

STATE

California

6 REPRESENTATION IN EXISTING SURVEYS

TITLE

City of San Diego Historical Site Board Register #1

DATE

September 7, 1967

__FEDERAL __STATE __COUNTY LOCAL

DEPOSITORY FOR

SURVEY RECORDS City Administration Building - Planning Department

CITY, TOWN

San Diego

STATE

California

7 DESCRIPTION

CONDITION		CHECK ONE	CHECK ONE
<input type="checkbox"/> EXCELLENT	<input type="checkbox"/> DETERIORATED	<input checked="" type="checkbox"/> UNALTERED	<input checked="" type="checkbox"/> ORIGINAL SITE
<input type="checkbox"/> GOOD	<input type="checkbox"/> RUINS	<input type="checkbox"/> ALTERED	<input type="checkbox"/> MOVED DATE _____
<input checked="" type="checkbox"/> FAIR	<input type="checkbox"/> UNEXPOSED		

DESCRIBE THE PRESENT AND ORIGINAL (IF KNOWN) PHYSICAL APPEARANCE

The El Prado Complex consists of the following structures, buildings, gardens and plazas:

The Cabrillo Bridge (with approaches and guardhouses)

The House of Charm

The House of Hospitality

The Electrical Building

The Botanical Building

The Organ Pavilion

The Alcazar Gardens

The Plaza de Panama

The El Prado Arcade

The Fine Arts Gallery

The Casa del Prado (reconstruction)

The Natural History Museum

Cabrillo Bridge

The Cabrillo Bridge spans a deep canyon on the western edge of Balboa Park, extending Laurel Street into the park, where it becomes the central east-west avenue called El Prado. The bridge is constructed of reinforced concrete using cantilever design principles. With its approaches, it is 1,505 feet long and 110 feet above the canyon at the center. There is no moulding or ornamentation on the bridge, it is simply seven tall graceful arches.

The west approach to the bridge is marked by two red tile roofed stucco guardhouses, one on each side of the street. The roofs are capped by carved leaf clusters with finials. In addition, there are two large plain concrete planter urns, one on each side of the street. The bridge is lighted by 31 cast iron lamp posts of two lamps each, placed along the balustrade.

The east approach is marked by one large plain concrete planter urn on the south side of the street whereas the north side adjoins the first (Administration) building in the park.

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The Cabrillo Bridge was designed by Frank P. Allen, Jr. It was built for the 1915 Panama-California Exposition, where it served as the west entrance. It was designed to be permanent, and since 1915, it has served as the main entrance to Balboa Park.

House of Charm

The House of Charm is a two story building located on the southwest corner of the Plaza de Panama. It is designed in the relatively plain "mission" style, with very little elaborate ornamentation.

The main entrance to the House of Charm is on the east side of the building, facing onto the Plaza de Panama. The facade juts out from the side of the building, and is highlighted by two large engaged towers flanking the main doorway. The entrance is via an arch trimmed in plain moulding. Above this arch, in the second story, is a large framed window with a wrought iron balcony. Above that is a niche with a basin below and a shell tympanum above. Above each engaged tower is a bell gable of open-work "mission" style. The gable to the left of the entrance has two openings while the one on the right has three. The rest of the east side is relatively plain, with several recessed windows on the second level. Next to the windows on the second level are three octagonal blind "cannon" rainspouts, supported by lion's heads. There are two of these spouts on the south portion of the facade and one on the north portion. These are not functional.

The north side of the building is equally plain, with several recessed windows and three cannon-like spouts. The entrance on this side is, contrastingly, in the elaborate Spanish Baroque style. The central triumphal arch is flanked by two tall columns strung with spiraling grape vines rich with fruit. Above each column is an elaborate urn of rectangular body, with an angel's face on each of the four sides. Directly above the arch is a bust figure representing a saint. The saint is bearded, wears ceremonial robes and cap, and is holding a cross. To his sides are two angels and next to each angel is a garland cluster from which emanates a nude female figure with hands in the air. Above the saint is a window framed in geometric moulding, surrounded by a multitude of garland clusters.

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The whole entrance facade is topped by a broken pediment, in the middle of which is a blank ornate Spanish shield.

The west side of the building is mostly plain walls. The west entrance consists of an arch of plain rectangular moulding set between two engaged pilasters. The architrave is simple, with blank tablets. The whole is surrounded by several rows of simple moulding. Above the door is a recessed window flanked by two niches. The niches have a plain faceted basin at the base. Overall, the west side is occasionally marked by plain windows.

The south face is equally plain, highlighted by a small area of blind crenelation over the doorway.

The House of Charm was designed by Carleton Monroe Winslow. It was originally built as a temporary building for the 1915 Panama-California Exposition. It was saved from destruction and later used during the 1935 California Pacific International Exposition. At that time, a domed bell tower which stood on the west side of the building was removed. The building has had several names through the years: Mining Building (on plans during construction), Indian Arts Building (1915), Russia and Brazil Building (1916), and House of Charm (1935 to present).

House of Hospitality

The House of Hospitality is a two story building located on the southeast corner of the Plaza de Panama. It is based upon the highly ornamented Spanish Baroque style, with heavy emphasis on door and window moulding.

The northwest corner of the building is highlighted by a tall square tower, the upper part of which is covered with very elaborate detailed relief. There is a similar tower on the northeast corner of the building.

The west side is marked by an entrance via a triumphal arch-portal supported by garlanded pillars. Above the arch is a window framed by elaborate ornamentation including two twisting pilasters and spun finials. The window is capped by a broken pediment with a heraldic

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eagle in the center. To each side of the entrance is a shield surrounded by garlands and topped with an eagle's head. The shield on the left side shows the seal of Mexico, while the shield on the right side has an allegory representing Peru. In the second story, on each side of the entrance, are two windows framed in elaborate detail, including two fluted columns covered with garlands. These windows are capped with peaked pediments that merge into the elaborate cornice that surrounds the building at the top of the second story. The whole facade is topped by an arched pediment centered over the doorway, within which is a group of flags clustered behind a shield, a motif based on the seal of the Pan-American Union.

The north facade of the building matches exactly the west facade, except for the shield on each side of the entrance. Here, the shields show allegorical representations of various industries.

The west and north sides of the building are ringed by the continuation of the arcade that runs along the south side of El Prado.

The south side of the building is characterized by an open-air patio area and a series of terraces leading south into a garden. The first story of the south face is marked by four large arches reaching into the second level. These arches are supported by three tall rectangular pillars. The opening between the pillars creates the patio doorway leading to the first terrace. Here, the patio is flanked by two colonaded pergolas. In the center of the patio is a colorful tiled octagonal fountain. Stairs lead from this first terrace to a second terrace displaying a tiled niche fountain set in the terrace bank. Finally, a third terrace has a tiled wall fountain flowing out to a small lily pond. This terrace ends in a semi-circular apse centered with a wishing well.

The second story of the south side has an arcaded balcony formed by the four tall arches coming up from the first level. The southwest corner of the building is trimmed with a portion of the cornice from the elaborate west facade and a pergola is set at that corner, above the arcade.

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The east side of the House of Hospitality is relatively plain. The outstanding feature of this side is a tall bell gable of open "mission" style near the southeast corner of the building.

The interior of the House of Hospitality is an open two-story courtyard. Both stories are arcaded and supported by columns and pillars on each level. In the center is an octagonal tiled fountain displaying a statue. The statue is entitled An Aztec Woman of Tehuantepec by Donal Hord, showing a native woman from Mexico's southern region, sitting, holding a jar from which flows a stream of water which runs down into the pool. The courtyard is planted at the corners with flowers and trees.

The House of Hospitality was originally designed as a temporary building for the 1915 Panama-California Exposition. At that time, it was called the Foreign Arts Building and it had a south wing and no central open courtyard. The building was saved from destruction and, with alterations, was used during the 1935 California Pacific International Exposition, where it was called the House of Hospitality. The 1935 alterations were the removal of the south wing to make way for the patio and terraces, and the removal of the central part of the building where the courtyard now exists.

The original design is by Carleton Monroe Winslow, and the 1935 alterations are by Sam Hamill.

The south side of the building (patio) is occupied by the Cafe del Rey Moro, a private commercial business which leases that space from the City of San Diego.

Electrical Building

The Electrical Building is a two story building located on the south side of El Prado, just east of the House of Hospitality. The building is laid out on an east-west axis, with two pavilions extending out of the main (north) face.

The north face is highly decorated, with two main entrances, each within a pavilion, one near the northeast corner, the other near the northwest

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corner. The first story (street level) is lined by the extension of the El Prado arcade. The street side of the arcade is open, each arch supported by a rectangular pillar. The building side of the arcade joins into the building wall, creating a blind arcade. The arcade changes as it passes through both pavilions by becoming elaborately decorated vestibules trimmed with several rows of moulding.

The second story is highlighted by a row of windows that echo the arches of the arcade in the first story. Each window is elaborately framed with carved moulding, and topped by a floating scrolled pediment, with additional scroll work above. Centered below each window is a stylized vine leaf escutcheon. The pillars in the arcade of the first level are reflected as engaged Ionic pillasters, isolating each window. The second story's decoration scheme is drastically accelerated at the pavilions. Here, the windows become French Doors accompanied by small wrought iron balconies. The windows are topped by fancy scroll-like floating pediments and large arching scrolls. In addition, all accessory trim on the pavilions is much fancier than that on the rest of the facade. The continuous cornice-like architrave that rests on the engaged pillasters on the second level is made up of moulding around a band of blank tablets, each of which is centered on the windows. This cornice becomes quite elaborate where it passes through the two pavilions. Here, it displays shell-like scrolls, and the tablets are marked with floating dentils.

The top edge of the building is lined with an elaborate balustrade of open scroll work. The balustrade is accented by regularly spaced urns alternating with torch finials. This balustrade does not extend into the pavilions. Instead, the upper level of the pavilions is highlighted by full form figures of kneeling naked female atlanteans placed above each engaged pillaster. These, in turn, are alternated by bust torso figures of naked female caryatids centered over the windows. In between these figures runs a highly elaborate cornice, consisting of suspended overhanging urns, groups of leaf clusters and garlands, and tablets displaying gorgon heads surrounded by foliar and scroll moulding. Finally, each pavilion is roofed in red tile. Both pavilions are identical in decoration scheme.

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The northwest corner of the building is marked by a tall square tower. The tower projects above the second story of the building and is heavily decorated, with a window on each of the four sides. The windows are flanked by estipite columns adorned with garlands and leaf clusters. The central element of the columns is a four-sided oval blank medallion. These same columns are repeated as engaged pillasters at the corners of the tower. The architrave above the columns consists of several layers of moulding. Each window is topped by an arched pediment above the architrave. The pediment is filled with ornate scroll elements. This pediment is capped with a long ornate urn, with shorter, four-handled urns on pedestals over each corner of the tower.

The other three sides of the building are quite plain, in contrast to the north face. The east side of the building is characterized by a simple plain row of windows on the first story. The second story has two shallow pavilions, one at the northeast corner and one at about the middle of the facade. The pavilions are set apart by engaged block pillasters on the second story only. These pillasters do not reach into the first story. There are three windows on the pavilions, one on the northeast pavilion and two on the other. These windows are framed in block-like moulding with two layers of twisted moulding. Each window in the pavilions is topped by floating arched pediments capped with scrolls. The windows have a wrought iron balcony. Finally, the pavilions are trimmed with a cornice of several layers of plain heavy moulding and the roofs on the pavilions are lined with torches and urns. The rest of the east face, in between the pavilions, has five windows joined by a continuous wrought iron balcony. The windows are trimmed in the previously noted block-like moulding with two layers of twisted bands. The roof cornice is plain heavy moulding.

The south face is characterized by a central area flanked by two side projections. The central part has a double-arched doorway on the first level, along with several plain windows. The second level is marked by eight windows trimmed in block-like frame. Directly above these are eight smaller windows, each centered above the larger ones. These windows alternate in shape, circular and diamond, and are framed as the ones below. Each set of windows is isolated by engaged block pillasters on the second level only. The pillasters are capped above the roof line by pyramidal four-sided finials. The plain moulding

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cornice peaks slightly at each pilaster. The east wing of the south face is relatively plain, displaying several windows trimmed in block-like framing. At the roof line of the east wing, the corners are highlighted by four blank shields surrounded by garlands and scrolls. These shields are set within arching broken pediments. The west wing of the south face is likewise relatively plain and has several block-lined windows, in addition to some plain windows. The center of the wing has a large window that opens to a wrought iron balcony. The window is block-lined and adorned with two rows of twisted moulding. A small arcade skirts the southwest corner of the building.

The west face of the building is plain at the first level. The previously described tower at the northwest corner of the building has, on the west face, an elaborate window and semi-circular wrought iron balcony set within the fancy decoration of the tower. At the southwest corner, the building angles to join the west wing of the south face. That area is highlighted by a shallow pavilion, set with engaged pilasters on the second level only. The pilasters are block-like and isolate a window trimmed in blocks and twist moulding. The window is topped by a floating arching pediment and scrolls. The window has a wrought iron balcony. The cornice is plain moulding along the roof line except at the pavilion, where it is topped by torches and urns. The central part of the west face is marked by five windows at the second level, each with individual wrought iron balconies and each trimmed in block with twist moulding.

The Electrical Building was designed by Frank P. Allen, Jr. It was originally built as a temporary building for the 1915 Panama-California Exposition. At that time it was called the Commerce and Industries Building. In 1916, the name was changed to the Canadian Building. The building was saved from destruction and during the 1935 California Pacific International Exposition it was called the Palace of Better Housing.

The elaborate Spanish Baroque design of the Electrical Building was inspired by the Casa Consistorial at Palma de Majorca, Spain.

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Botanical Building

The Botanical Building is a large lath covered structure housing an interesting collection of plants. The main portion of the building is built of redwood, supported by steel trusses painted to match the redwood. The overall shape of the building is that of a central dome of open-work lath, with two barrel vaults extending east and west, also of open-work lath. The central dome rests on four large steel arches covered in redwood. The dome is capped by an open cupola. On the south side of the dome is a stucco arcade of five arches containing the entrance. The doorways are in two outer arches and these arches are capped by octagonal domes. The three central arches are barred with turned redwood dowels.

The whole structure is enhanced by two reflecting pools in front of the building. Immediately next to the building is a smaller rectangular pool, called the Lagunita de Las Flores (Little Lake of the Flowers). Next to it is the larger oblong pool stretching all the way to El Prado, called the Laguna de Las Flores (Lake of the Flowers). These two pools are separated by a bridge-like balustraded walk. On each side of the walk are four ornate concrete planter urns (eight total), in addition to the two large plain concrete planter urns on each side of the entrance (four total).

The Botanical Building was designed by Carleton Monroe Winslow. It was built for the 1915 Panama-California Exposition. At that time, it had a northern wing which extended from the central dome. This wing was different from the east and west wings in that it was glass-covered. The building remained virtually intact into the 1935 California Pacific International Exposition, where it housed a botanical display. In 1954, extensive work was done to the building, among which was the removal of the glass-covered north wing and the removal of an engaged arcade that adorned the front side along both wings.

The balustraded walk in front was restored in 1965 through the benefaction of Mr. and Mrs. Robert M. Golden.

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Organ Pavilion

The Organ Pavilion is located south of the Plaza de Panama, along Pan American Road. It is a building over three stories tall, flanked on the east and west by two colonades, which curve out in front of the building (north side) forming a large atrium. An audience of over 2,000 people can be seated in the atrium. In front of the building is a concrete stage that is completely open-air, as is the atrium.

The central building contains the organ. The facade of the building is characterized by a huge arch in the center. To each side of the arch are two doorways, and next to those are two bronze plaques in pseudo-niches.

The central arch is made up of a large area of open tracery of quatrefoils and strapwork flowers. This open sculptural work houses the resonating chambers of the organ. Above and below the open-work is a fine band of small tracery followed on each side by an arched engaged column decorated with spiraling vines. To each side of the huge arch are doorways supported by engaged Corinthian pilasters decorated by elaborate garlands. These two doorways are highlighted by elaborate architraves decorated with garlands, shell motifs, gorgon's heads and small detailed moulding. The doorways are capped by an elaborate central sea shell motif, flanked by scrolls and leaf clusters. These central shell motifs are flanked by elaborate urns. These urns are lamps with flame-shaped glass fixtures. The long arching columns on each side of the openwork arch (described above) terminate as engaged Corinthian columns decorated with spiraling vines. These columns, in turn, flank the engaged Corinthian pilasters that support the afore described doorways. In this way, the huge central arch forms a unified central unit terminating into the two doorways.

To the side of the central arch unit are two bronze plaques, framed in elaborate pseudo-niches. Each plaque is framed in carved moulding, topped by a tympanum formed of the same moulding. Within the tympanum is a heraldic motif consisting of a downturned wreath, a pair of eagle wings and two upward pointing long trumpets. The tympanum is capped by a garland cluster. The niches are flanked by engaged Corinthian pilasters decorated

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pillasters decorated with garlands, exactly as those flanking the two doorways in the arch. The niches are topped by a continuation of the elaborate cornice-like architrave over the doorways, consisting of shells, garlands, gorgon's heads, etc. Above the architrave, centered over the niches, is an elaborate element consisting of successive curvetting cornices. The interior element centers around a quatrefoil exhibiting two angel's heads singing, facing each other. The outer element centers around a central sea shell with leaf clusters to the sides. This element is flanked by two urns which are functional lamps.

The outer parts of the facade are plain flat wall, contrasting with the highly elaborate arch and side niches.

The building is framed at all four corners by monumental engaged columns with spiraling vines. These are topped by Corinthian capitals, upon which is a winged angel blowing twin long trumpets.

At the top of the building is a continuous cornice formed of several levels of moulding, including elaborate carvings with elements such as sea shells, lyres, garlands, acanthus leaves and dentils. The four corners of the cornice are topped by urns, and the two central peaks (front and rear of building) are topped by a four-handled urn on scrolled pedestal.

The rear (south) side of the building has the same continuous cornice at the top edge, as on the front.

The facade is plain except for window treatment. The lowest level, which is sub-terranean on the front of the building and therefore not visible, consists of five windows and one doorway. All of these are undecorated. The first story consists of four main windows and two small ones. The four main windows are isolated by engaged Corinthian pillasters with garlands. The pillasters support a cornice-like architrave of shells, acanthus leaves, etc., similar to the larger cornice at the top of the building. In addition, there is a corniced arching pediment over the two outer windows, arching from above the architrave. A lyre is centered within each pediment.

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The second story consists of four windows, with the two central ones treated as a unit. Each window has a balustraded pseudo-balcony. Each of the three window units (central unit has two windows) is isolated with the same engaged pillasters as in the first story. Above the windows is a triptych-like curvetting cornice. The central part houses the seal of the State of California in an oval cartouche. The seal is topped by a shell-and-garland device and surrounded by various layers of plain curving moulding. The side panels are centered over the outer two windows. These panels are smaller, blank versions of the central one.

The east and west sides of the building are connected to the colonades. On these sides, on the second story, are two ornate doorways leading out onto the top of the colonades. The doorways consist of a central door flanked by side door-length windows. Each central door is flanked by engaged Corinthian pillasters decorated with garlands. The side windows are framed by carved moulding. The pillasters support an elaborate cornice-like architrave of alternating shells and garlands topped by a cornice of rosettes, each of which has a light bulb in the center. Above that, over the central door, is an arched pediment with similar rosette/light bulb cornice. A lyre is centered in the pediment. The whole central door is topped by elaborate curvetting cornice, encompassing an oval cartouche which functions as a vent. Above the cartouche is a shell and cluster device, and below it is a blank ribbon banner. Four lamps in the form of urns adorn this cornice.

The bronze plaque on the west side of the central arch on the front of the building reads as follows:

To the people of San Diego this pavilion and organ are presented and to them and the people of all the world this pavilion and organ are dedicated by John D. Spreckels and Adolph B. Spreckels, January First A.D. Nineteen Hundred and Fifteen. Harrison Albright Architect

The bronze plaque on the east side contains the text of the Deed giving the organ and pavilion.

The colonade is in two wings, one on the east side, the other on the

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west side of the central building. Each wing has thirty-two Corinthian columns of smooth shaft. Each colonade ends in three arches, a terminal arch and two side arches. Each of these arches is made up of two Corinthian columns and two Corinthian pillars with garland decorations. The pillars and columns support an arched architrave decorated with elaborate elements such as shells and garlands. Above that is a cornice of acanthus leaves and an elaborate keystone in the center of the arch. Above the pillars, on the cornice, is a gorgon's head centered on each pillar. The pediment on the arches is curved, containing elaborate garlands. Centered within the pediment is a cartouche flanked by two Phoenix birds. The cartouche on the terminal arch of each colonade is an angel's head blowing two long trumpets. The two side arches on each of the colonades exhibit a cartouche with a head of Pan playing the pan-pipes. The length of the colonades is made up of a continuous architrave of blank tablets flanked by rosettes. Above that is a continuous cornice of dentils and rosettes, each of which has a light bulb in the center of the flower. Above the cornice, centered on each column, is a gorgon's head. Along the top of the colonades is a continuous balustrade marked by piers centered over each column. On each pier is an urn.

The Organ Pavilion was designed by Harrison Albright. It was built for the 1915 PanamaCalifornia Exposition. John D. Spreckels and Adolph B. Spreckels donated the organ and pavilion to the people of San Diego. The organ and pavilion have remained virtually unchanged since 1915.

Alcazar Gardens

The Alcazar Gardens lie between the California Quadrangle and the House of Charm, on the south side of El Prado. The gardens are bounded on the north by El Prado, on the east by the House of Charm, on the south by the "Alcazar Gardens parking lot", and on the west by the California Quadrangle. The gardens are layed out in a rectangular form, with the east-west axis being longer. The El Prado edge of the garden is marked by the continuation of the El Prado arcade. Entry from this side is made through two open arches in the arcade, each at the corners of the garden (northwest and northeast corners). Entry can also be gained from the southern side of

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the garden, through two large arches that are capped by broken pediments and flanked by scrolls. The west end of the garden has an open semi-circular apse with benches.

The gardens are layed out with three long east-west aisles, and four shorter north-south aisles. The central east-west aisle is highlighted by two colorfully tiled fountains at the crossings of the interior north-south aisles. Around each of these two fountains are four low backless tiled benches (eight total).

The Alcazar Gardens were designed by Frank P. Allen, Jr. They were built for the 1915 Panama-California Exposition, where they were known as Los Jardines de Montezuma (Montezuma's Gardens). At that time, the semi-circular apse at the west end was topped by a pergola. Later, the gardens were re-designed for the 1935 California Pacific International Exposition, and were named the Alcazar Gardens. In 1962, restoration of the garden was sponsored by the San Diego Rotary Club.

Plaza de Panama

The Plaza de Panama is formed by the intersection of El Prado with Pan American Road, the central north-south avenue which begins at the Plaza de Panama and leads southward to the Organ Pavilion and into the Palisades Area. At present (1975) the Plaza de Panama is bordered on the north by the following buildings: The West-Wing addition to the Fine Arts Gallery (1966) occupies the northwest side, the Fine Arts Gallery (1925) occupies the north side, and the Timken Gallery (1965) which occupies the northeast side. The southern part of the plaza has the House of Charm (1915) on the southwest side, and the House of Hispitality (1915) on the southeast.

In addition, the southern edge of the plaza is formed by the continuation of the El Prado arcade. There, on a traffic island in the middle of Pan American Road, is a monumental statue of El Cid on horseback. The statue is the work of Anna Hyatt Huntington and it was made in 1930.

The Plaza de Panama was originally part of the ground plan for the 1915

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Panama-California Exposition. The buildings that originally ringed the plaza on the northern part were: Science of Man Building (demolished) on the northwest side, Sacramento Valley Building (demolished) on the north side, and the Home Economy Building (demolished) on the northeast side. The southern part of the plaza is essentially unchanged.

During the 1935 California Pacific International Exposition the plaza was called the Plaza del Pacifico, and the buildings were the same as in 1915 (described above) but under different names. The only exception was the Sacramento Valley Building which had been replaced by the Fine Arts Gallery in 1925.

El Prado Arcade

The south side of El Prado is lined by a continuous arcade that originates at the California Quadrangle, continues around the south side of the Plaza de Panama, and terminates at the northeast corner of the Electrical Building.

Starting with the California Quadrangle, the arcade forms the northern edge of the Alcazar Gardens, skirts the northeast corner of the House of Charm, continues along the east side of that building, corners to the east at the south-east corner of the same building and juts out to form the southern border of the Plaza de Panama. At this point, the arcade is interrupted by the crossing of Pan American Road, which is divided by a grass planted island into one lane going south and one lane going north. The continuation of the arcade across the traffic island is suggested by a ballustraded walkway. The arcade picks up again on the other side of Pan American Road where it leads to the southwest corner of the House of Hospitality. There it corners northward along the west face of that building, turns eastward at the northwest corner of the same building and continues along the north side of the Electrical Building. It terminates at the northeast corner of the Electrical Building.

Through most of the length of the arcade, it is a plain continuance, consisting of arches supported by rectangular pillars on the street side, and a similar blind arcade on the building side. The exceptions are as follows:

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At the northeast entrance to the Alcazar Gardens, there, on the street side, is a bell gable of open "mission" style, with two bell openings and one circular opening above.

In between the House of Hospitality and the Electrical Building the arcade incorporates an elaborate corridor. Here, five arches on both street and interior sides are supported by pairs of Corinthian columns. The arches are ribbed in multiple layers of moulding with blank medallions in the spandrels. The whole is enhanced by a red tile roof over this connecting corridor.

At several points in the arcade, where it terminates or where it corners, there is an elaborate triumphal arch motif topped by an arching pediment flanked by engaged Salomonic pillars or garlanded columns. In the center of the pediment is a cartouche showing some aspect of the history of San Diego. These cartouche motifs differ with location. At the eastern termination of the arcade, the cartouche shows a ship passing through the Panama Canal. On the east side of the corridor described above, the cartouche shows a figure of the explorer Balboa while the west side has a scene with Junipero Serra riding a donkey with the San Diego Mission in the background and Indian laborers in the field. The legend on this cartouche reads "SAN DIEGO 1769". The terminal arch at the northwest corner of the House of Hospitality has the same "SAN DIEGO 1769" scene, while the one directly across the plaza at the northeast corner of the House of Charm shows the ship in the canal. Finally, the two terminal arches on the southern border of the Plaza de Panama where Pan American Road breaks the arcade, have as follows: on the east side of the road is a figure of a monk holding a cross, with the words "JUNIPERO SERRA"; on the west side is a figure of the explorer Balboa.

The arcade adopts several decorative characteristics at the Electrical Building. Here, an urn is placed above every other pillar on the street side and an elaborate vestibule is created as the arcade passes through each pavilion.

The arcade that lines the southern side of El Prado was built for the

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1915 Panama-California Exposition. At that time, a similar arcade existed on the north side of El Prado, but was later demolished. Both were designed by Frank P. Allen, Jr.

The arcade is built of lath and cement plaster with a hollow center core. Various portions of the arcade have been repaired through the years, but its design remains essentially unchanged.

Fine Arts Gallery

The Fine Arts Gallery is located on the northern edge of the Plaza de Panama. It is a two story building with a central portion that juts out slightly forward from two side east-west wings.

The side wings are roofed in red tile, in contrast to the central facade. In addition, the wings are mostly plain flat wall while the central facade is highly ornate. Each wing is highlighted by a series of five windows on the first story. Each window is framed in elaborate stone-like cement decoration. Below the window is a mantel containing two tablets with scrolling vines around a ram's head. The windows are framed by engaged Corinthian pillasters, decorated with multiple urns, one above the other, spaced with angels, angel's heads, crossed cornucopias and mythical creatures. All these elements are interlaced with meandering vines and leaves. The architrave above the windows are made up of several rows of decorated moulding, starting at the bottom with a band of shield-and-dart moulding, a wide band of stylized flowers and leaves, and a small band of vine leaves. The architrave is topped by a plain cornice. This is topped by an arched pediment of acanthus leaves, which is flanked by spiral urns. Inside the pediment is a shield surrounded by meandering vines. Each of the shields on the five windows per wing display a different theme, showcasing the various arts. The five themes are: sculpture, metal working, weaving, painting and ceramics. The second level on the side wings is plain. At the upper edge of the building, a continuous cornice surrounds the building. At the top of the second level is a plain band of moulding. Above that,

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separated by a wide space, is a series of scalloped tympanums, within which is a single large sea shell. Triangular flower forms occupy the spaces in the spandrels between the tympanums. Above that is a small band of dentil, followed by a band of geometric forms, and finally a large band of acanthus leaves. This elaborate cornice goes completely around the building with the exception of the central facade. On the east side of the building, near the southeast corner is a doorway barred in wrought iron.

The central facade is dominated by an elaborate portal. The main doorway passes through an elaborate arch made up of elements such as urns, meandering vines and flowers, interlaced with motifs representing the arts (such as palettes, musical instruments, etc.) In the keystone is a shield showing an angel's face and a tablet bearing the date "1925". The tympanum is a large sea shell. In the spandrels are two round medallions with flowers in the center surrounded by a circular row of acanthus leaves and ringed by vines. All other space near the arch is covered by meandering vines, griffins, lions, angels and other similar elements. To each side of the central arch is a monumental engaged pilaster, covered by similar detail. To the side of the pilasters are two panels showing an urn with highly elaborate meandering vine motifs, containing angels, mythological creatures, etc. Above these panels are two more panels, one on each side, with the same design theme but each panel having a tablet showing a famous piece of sculpture: the panel on the east side shows Donatello's St. George, the one on the west is Michaelangelo's David. To the side of these panels are two more monumental engaged pilasters, one on each side. These are extremely ornate and form the outer edges of the facade.

On the second level, above the arch, are three niches. Each niche is framed in elaborate engaged pilasters decorated with the meandering vine motif, and each has a shell tympanum. The central niche, directly over the doorway, has a statue of Murillo, the one on the east side has Zurbaran, and the one on the west has Velasquez. To the side of these niches are two panels, one on each side. These contain figures of angels holding palette and brushes, below which is a tablet showing crossed Spanish swords, and below that Spanish ships in full

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sail. Each panel also has a round medallion with portraits of famous artists: the medallion on the east side shows El Greco, and the one on the west shows Ribera. As before, all other space on this level is filled with the meandering vine motif.

The third level of the facade has three shields centered above the niches of the second level. The central shield has the coat of arms of the United States of America, topped by an eagle. The shield on the east side displays the California seal, with a shell above showing a head in the center. The shield on the west is quadrupartite, with rampant lions in the diagonal parts, and a stone tower diagonally opposing a stone fort in the other diagonals. To each side of these shields are two meandering vine panels, one on each side. The third level is topped by a cornice consisting of a band of egg-and-dart moulding, above which is a band of dentils, and above that a band of flowers interspaced with lion's heads. The two monumental engaged pillasters which flank the arch are each capped by a kneeling angel atlantean figure. The two engaged pillasters separating the niches and shields are each capped by a singing atlantean angel. The two monumental engaged pillasters that form the outside edge of the facade have elaborate Corinthian capitals with the urn and vine motif supporting a bearded head. All other capitals are stylized Corinthian.

On the roof of the facade is a balustrade formed of panels displaying the elaborate urn-with-meandering-vine motif. The panels are supported by piers which are extensions of the pillasters in the facade. The piers are in the form of urn or torch finials. The large piers have a decorative band of angels in addition to the urn and leaf elements, while the smaller piers have urns, leaf clusters and torch elements. In the center of the balustrade is a large quadrupartite shield with a sun burst above. The upper left part has a ship, the upper right has wheat stacks, the lower left has flowers, and the lower right has a mission style bell gable on a tile roof.

The north side of the building displays a large window in the second level of the staircase, with a smaller window on each side.

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The east wing was extended in 1975. The modern wing adjoins the east side and corners around to the north side. Likewise, the west wing was extended in 1966. The new wing adjoins the west side, goes back around the northwest corner while another part comes out to form the west side of the Plaza de Panama. The west wing additions include an auditorium, a library and a sculpture garden.

The Fine Arts Gallery was designed by William Templeton Johnson and Robert W. Snyder. It was built in 1925. The building occupies the site of the Sacramento Valley Building from the 1915 Panama-California Exposition.

The Sacramento Valley Building had been designed as a temporary building and it was later demolished to make way for the Fine Arts Gallery. The intricate facade of the Fine Arts Gallery was inspired by the facade of the University of Salamanca, Spain.

Casa del Prado

The Casa del Prado is located on the north side of El Prado, across from the Electrical Building. It is made up of two parts, the main building on El Prado, and a second building in the form of a Mexican church, facing onto Village Place, an avenue which begins at the eastern end of El Prado and leads northward to Spanish Village. These two buildings are joined by an open arcaded courtyard.

The main building has a highly ornate south face characterized by two elaborate pavilions with a two-story arcaded balcony in between.

Each of the two pavilions has an elaborate facade over the doorways, and each is exactly alike. The facades have a large central arch flanked by two smaller arches. These side arches are topped by a large blank escutcheon surrounded by rinceaus of garlands. To each side of the escutcheon is a bust figure of an angel looking outward. The escutcheon forms the basin of an ornate balcony attached to the window above the arch. These windows are flanked by ornate estipite columns and topped by a scrolling rinceau. Another scrolling element is above the cornice.

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The central archway is supported by a pair of double engaged columns, decorated with spiraling grape vines heavy with fruit. Above the door is a blank oval medallion covered in drapery with a crown centered above. Above each pair of columns is a large pedestal of opposed downturned spirals topped by a four-sided rectangular urn. An angel's face appears on each side of the urn, and the urn is topped by a torch. Above the blank medallion, in the second story, is a round window set in a quatrefoil recess. The window is flanked by decorated engaged pilasters supporting a broken pediment. A sunburst displaying a cross in the center, is set within the broken pediment. Above the sunburst is a niche supported by draped columns, topped with a peaked pediment. To each side of the niche are large decorated urns. The facade is crowned with a curvetting cornice with a large urn in the center.

The balcony is between these two pavilions, and is roofed in red tile. The second story balcony is supported by fluted Ionic columns with additional garlands and angel faces in the capitals. In the spandrels, abstract gorgon heads are formed by scrolling rinceaus. The cornice above the arches is formed by a row of scrolling rinceaus, separated by embossed square tablets. A spiral shell-like element is centered in each garland cluster. An open balustrade stretches between each column.

The east side of the main building is highlighted by an ornate scultural group. The group consists of three niches separated by ornate engaged estipite columns covered with garlands and showing faces. The central niche is larger than the two side niches.

The side niches are trimmed in several layers of moulding and topped by small arching pediments flanked with scrolls. Each of the smaller niches has a flori-form base and a shell tympanum. The niche on the left holds a statue of a female figure wearing cuirass and holding a shield. The niche on the right holds a female figure holding an orb.

The larger central niche is trimmed in embossed moulding with garlands to each side. The base incorporates a round medallion showing a bearded portrait wearing a plumed hat.

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Above the niche is a blank tablet surrounded by scrolls and garlands. The tympanum is a large shell covered by a sunburst. The niche holds a statue of a female figure accompanied by a small boy and girl. All three hold various fruits and suggest an allegory of "Abundance".

Above the niches is a cornice of several layers of moulding with blank tablets. Above the cornice is a curvetting crown of three parts. The center is a large rectangular blank tablet covered with drapery and having a crown in the center. This unit is isolated by two engaged pillasters decorated with garlands, lion heads and urns. The two side panels show a circular garland cluster flanked by two more ornate engaged pillasters. On the top edge is a full figure of the Virgin, with urns lining the rest of the cornice.

The west side of the main building is relatively plain with several ornate windows occasionally accenting the walls.

The interior of the main building is a two story arcaded courtyard, supported by plain rectangular pillars. This courtyard houses the Panama California Sculpture Court, in memory of Frank F. Evenson. The sculpture consists of the original plaster works that adorned the original building, before reconstruction.

The southern side of the main building is lined by an arcade, echoing the continuous arcade that runs on the south side of El Prado. The cartouche on the east terminus of this small arcade shows a ship passing through the Panama Canal, while the cartouche on the west end shows the figure of Fr. Serra, with the words "Junipero Serra".

The church on Village Place faces east, and its facade is characterized by two massive square bell towers flanking an elaborate entrance.

The bell towers are three stories tall, ending with four adjoining arches supporting a blue and yellow tiled octagonal dome. Each dome is ribbed, with urns at the base of the ribs and an urn capping each dome. The arches below the dome are trimmed in plain moulding, and the pillars are offset by four rosebud finials at the corners.

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The facade has one large arch flanked by pairs of engaged columns decorated with spiraling grape vines, just like the facades on the main building. All other details of the facade is as the main building with two exceptions. Above the doorway there is a figure of a Saint, wearing ceremonial robes and cap. Two flying angels are at his sides. On the main building, this spot is occupied by a blank medallion, covered in drapery. In addition, the main building has three arches per facade, where the church has only the central arch.

The courtyard that connects the main building with the church is arcaded with plain arches, having only two bands of incisions. The pillars are plain rectangular ones.

The Casa del Prado is a reconstruction of the original building that was built for the 1915 Panama-California Exposition. At that time it was known as the Varied Industries Building. In 1935, during the California Pacific International Exposition, the building was called the Food and Beverage Building. In 1968, voters approved a bond issue to reconstruct the building. Additional money was raised by the Committee of 100 to replace the El Prado loggia which is now known as the Jeanette Pratt Loggia.

The new building is a 90% reconstruction of the old one. The notable difference is in the deletion of the church apse and of a small bell gable. The new building is of concrete. Casts were made from the original plaster decoration and these were redone in concrete. The originals are in the Panama California Sculpture Court inside the building.

Natural History Museum

The Natural History Museum is a three story concrete edifice located on the northeast corner of El Prado and Village Place. It is characterized by a central pavilion with adjoining eastwest wings, and a west wing addition extending northward.

The central pavilion is elevated by a large stairway leading to the front entrance. Entrance is through a large arch flanked

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by ornate stylized Corinthian columns. In the spandrels are two round medallions, each containing a facing head of a Bighorn Sheep. The columns are set on tall pedestals. The lower part of the shafts are decorated in relief, showing scenes containing various mythological creatures. The upper part of the shafts are fluted. Above each capital is a facing head of the American Bison. The columns support a cornice made up of a small band of acanthus leaves, followed by a band of dentils, and topped by several layers of classical moulding. Below the cornice is a band of stylized mythological creatures. Above the cornice is a peaked pediment made up of similar moulding, topped by a band of facing griffins. At the peak of the pediment is a double-headed spread eagle. To each side of the pediment is a pedestal supporting a large statue of an Egyptian cat.

The rest of the pavilion is plain facade. At the top of the third level is a continuous cornice of moulding supported by a band of alternating diamonds and curls. This cornice extends to the east-west wings. Above that is a small band of roof trim that extends only above the central pavilion.

The east and west wings are relatively plain. The first level is the basement level, and has only a series of plain windows. The second level is the main floor, and has a series of four plain rectangular windows on each wing. The third level is highlighted by a row of ten arching windows on each wing. The windows are isolated by engaged plain pillars that support the connected arches. At the base of each pillar and at the key of each arch is a curl. Below each window is a blue and gold tile panel. The cornice is the continuation of the pavilion cornice. At the roof level is an open-work carved balustrade of repeating pairs of stylized sea horses. The sides of each wing follows the same scheme as the fronts, except that at the third level are rows of three arching windows, without the tile panels.

The west wing addition follows the general decorative theme, with a long row of thirteen arching windows, without tile panels.

The rear of the building (north face) is plain, with large rectangular windows.

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The Natural History Museum was designed by William Templeton Johnson in 1931, and opened in 1933. The sculptural detail on the facade is the work of Arthur Putnam.

The site of the Natural History Museum was originally occupied by the Southern California Counties Building from the 1915 Panama-California Exposition. After the fair, the old building was renamed the Civic Auditorium. In December of 1925, the Civic Auditorium burned down. The site was marked for the new Natural History Museum which opened in January of 1933. In 1935, the building was called the Palace of Natural History during the California Pacific International Exposition. During World War II, the building was vacated and used as a hospital.

The Natural History Museum houses a superb collection, including the Klauber Rattlesnake Collection, the largest in the world. The building also houses the Klauber Herpetology Library, the largest collection of reptilian bibliography in the world..

8 SIGNIFICANCE

PERIOD	AREAS OF SIGNIFICANCE -- CHECK AND JUSTIFY BELOW			
<input type="checkbox"/> PREHISTORIC	<input type="checkbox"/> ARCHEOLOGY-PREHISTORIC	<input type="checkbox"/> COMMUNITY PLANNING	<input type="checkbox"/> LANDSCAPE ARCHITECTURE	<input type="checkbox"/> RELIGION
<input type="checkbox"/> 1400-1499	<input type="checkbox"/> ARCHEOLOGY-HISTORIC	<input type="checkbox"/> CONSERVATION	<input type="checkbox"/> LAW	<input type="checkbox"/> SCIENCE
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<input type="checkbox"/> 1700-1799	<input type="checkbox"/> ART	<input type="checkbox"/> ENGINEERING	<input type="checkbox"/> MUSIC	<input type="checkbox"/> THEATER
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<input checked="" type="checkbox"/> 1900-	<input type="checkbox"/> COMMUNICATIONS	<input type="checkbox"/> INDUSTRY	<input type="checkbox"/> POLITICS/GOVERNMENT	<input checked="" type="checkbox"/> OTHER (SPECIFY) National Exposition
		<input type="checkbox"/> INVENTION		

SPECIFIC DATES 1915 and 1935

BUILDER/ARCHITECT Bertram G. Goodhue, Carelton M.

STATEMENT OF SIGNIFICANCE

Winslow and others.

The El Prado Complex was built for the 1915 Panama-California Exposition. As Early as 1909, San Diego was planning to hold a gala celebration in honor of the opening of the Panama Canal. The site selected for this fair was a barren tract of 1,400 acres outside of the city's central area. This land had been set aside in 1871 for eventual use as a city park but it was not until 1909 that any permanent improvements were made. The tract was named Balboa Park in honor of the Spanish explorer who first crossed the Isthmus of Panama.

From the start, the planners of the Panama-California Exposition were looking to the future. The fair included several temporary buildings, but more important, several permanent buildings which would remain in the park long after the close of the exposition.

The chief architect for the project was Bertram G. Goodhue, with assistance from Carleton M. Winslow. Goodhue designed the California Building and Tower, now the San Diego Museum of Man. Winslow designed most of the temporary buildings, which were never demolished and are still in use. In addition, Frank P. Allen, Jr. designed the Cabrillo Bridge, the Arcade and other features of the park. Harrison Albright designed the Spreckels Organ Pavilion and William T. Johnson and Robert W. Snyder designed the Fine Arts Gallery (1925) and Johnson designed the Natural History Museum (1933).

In 1935, Balboa Park was the site of the California Pacific International Exposition, with most of the 1915 buildings being used again. Permanent buildings from the fair are to be found in other parts of Balboa Park.

The 1915 portion of Balboa Park (The El Prado Complex) still stands today, in testimony to the history and heritage of San Diego. It is not only San Diego's most famous landmark, it is also the part of San Diego most beloved by its citizens.

9 MAJOR BIBLIOGRAPHICAL REFERENCES

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10 GEOGRAPHICAL DATA

ACREAGE OF NOMINATED PROPERTY 13

UTM REFERENCES

486-470

A	1	1	4	8	5	1	7	0	3	6	2	1	5	0	0
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090

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	ZONE		EASTING			NORTHING									

VERBAL BOUNDARY DESCRIPTION

485-170 500

LIST ALL STATES AND COUNTIES FOR PROPERTIES OVERLAPPING STATE OR COUNTY BOUNDARIES

STATE	CODE	COUNTY	CODE
STATE	CODE	COUNTY	CODE

11 FORM PREPARED BY

NAME / TITLE

(Mr.) Jean Stern, Historical Consultant

ORGANIZATION

Committee of 100

DATE

December 1, 1975

STREET & NUMBER

P. O. Box 6541

TELEPHONE

CITY OR TOWN

San Diego.

STATE

California 92106

12 STATE HISTORIC PRESERVATION OFFICER CERTIFICATION

THE EVALUATED SIGNIFICANCE OF THIS PROPERTY WITHIN THE STATE IS:

NATIONAL X STATE LOCAL

As the designated State Historic Preservation Officer for the National Historic Preservation Act of 1966 (Public Law 89-665), I hereby nominate this property for inclusion in the National Register and certify that it has been evaluated according to the criteria and procedures set forth by the National Park Service.

SIGNATURE

Herbert D. Dade

DATE

6/23/76

TITLE

State Historic Preservation Officer

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I HEREBY CERTIFY THAT THIS PROPERTY IS INCLUDED IN THE NATIONAL REGISTER

DIRECTOR, OFFICE OF ARCHEOLOGY AND HISTORIC PRESERVATION

ATTEST:

Chris Adams

DATE

12/12/76

DATE

12.3.76

KEEPER OF THE NATIONAL REGISTER

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

**NATIONAL REGISTER OF HISTORIC PLACES
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The Cabrillo Bridge serves as the main entrance to Balboa Park.

The House of Charm is presently occupied by the San Diego Art Institute, the San Diego Hall of Champions, and the San Diego Model Railroad Club.

The House of Hospitality is occupied by several civic groups and by the Cafe del Rey Moro.

The Electrical Building is occupied by the San Diego Aero Space Museum and Hall of Fame.

The Botanical Building houses a collection of rare plants.

The Organ Pavilion gives organ concerts weekly.

The Fine Arts Gallery houses a superb collection of paintings and sculpture, in addition to an active lecture and educational program.

The Casa del Prado houses several civic groups and the San Diego Youth Symphony and Ballet.

The Natural History Museum houses a superb collection as well as a world famous library on herpetology.

Other Buildings

There are three additional buildings that are within the area of the El Prado Complex which are not nominated to the National Register of Historic Places due to their recent age and architectural non-conformity.

The Timekin Art Gallery and the West Wing Additions to the Fine Arts Gallery are on the Plaza de Panama and are mentioned in Item 7 under the heading.

The Reuben H. Fleet Space Theater and Science Center was built in 1973, and is located directly across from the Natural History Museum.

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The Spanish Renaissance Style in California

Prior to 1915, the Spanish Renaissance style was alien to California, except for a few unrelated instances, such as the First Congregational Church in Riverside. Buildings such as this were isolated and never part of a unified movement to return California to its Hispanic heritage.

The 1915 Panama-California Exposition in San Diego, through the direction of Bertram Goodhue and Carleton Winslow, brought forth the realization that the Spanish Renaissance style was eminently suited for Southern California. The planning of the exposition as a coherent architectural unit made sudden and lasting impressions on the major architects who were convinced that this style was indeed the natural style for California.

As a result, a great outpouring of buildings for both public and private use were commissioned in the Spanish Renaissance style. Virtually every library, church, civic building and home built in the 1920's south of Santa Barbara or even Monterey, was inspired by the Spanish Renaissance style which had been introduced in San Diego at the 1915 Panama-California Exposition. The towns of Santa Barbara, Ojai, San Clemente and Rancho Santa Fe were designed and built in this style. Santa Barbara in particular, after a devastating earthquake in 1926, had its civic center completely rebuilt in Spanish Renaissance. Later, in the Works Progress Administration during the Great Depression of the 1930's, the style was extensively used for civic buildings throughout California, such as San Diego State University, as well as several libraries and post offices, many of which have since been demolished. Later still influences of the Spanish Renaissance style can be seen in the buildings of the University of San Diego.

Spanish Renaissance architecture has become synonymous with Southern California. This mode, substantially initiated in San Diego in 1915, is particularly appropriate to the California climate, materials, light quality, vegetation and life style. In addition, the style pays homage to the Spanish who settled the area in 1769, and indeed civilized the area.

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Additional references:

Architecture in Southern California, by David Gebhard and Robert Winter, Los Angeles County Museum of Art, 1965.

"Architecture in the Spanish Southwest", by Therese T. Whitcomb, in The Cross and the Sword, (edited by Jean Stern) Fine Arts Gallery of San Diego, 1976.

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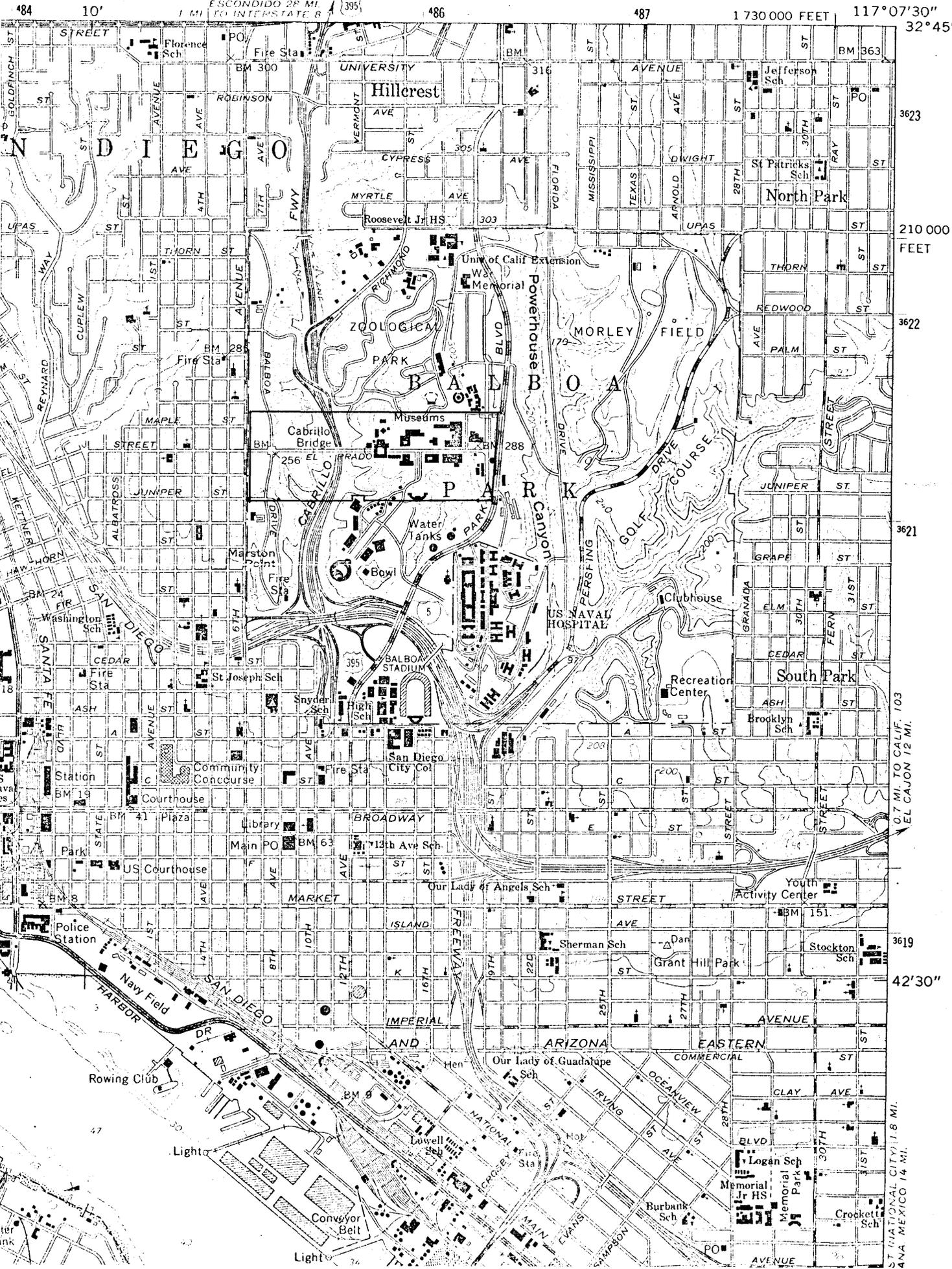
UTM: El Prado Complex, Balboa Park, San Diego

	Zone	Easting	Northing
A	11	486380	3621510
B	11	486380	3621090
C	11	485160	3621090
D	11	485160	3621510

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THE CALIFORNIA BUILDING

BALBOA PARK

SAN DIEGO, CALIFORNIA

TRACING THE LINEAGE OF AN ARCHITECTURAL MONUMENT

by

Samuel W. Hamill, F.A.I.A.



Prepared specifically for National Register of Historic
Places Inventory-Nomination Form, City of San Diego,
California.

THE CALIFORNIA BUILDING

Balboa Park
San Diego, California



Tracing the Lineage of an Architectural Monument

Who is not delighted to thumb through the family album and note resemblances between ancestors and present family members? In architectural monuments the same resemblances and keys to lineage exist. The revealing marks of lineage are followed by the architectural historian, the anthropologist, the student of civilizations, and perhaps even the armchair traveler. Fortunately, if a few guideposts are marked, most of us can enjoy the record of the grand handiworks of man.

Structures, for shelter or other use, for memorial monuments, for cities or other grand scale constructions, are tangible and durable records. As is the case with the "blood lines" of living things, whether they be persons, livestock or what not, the present example, the California Building, refers back to and speaks of its antecedents. If it speaks with sufficient power, it may even speak prophetically of its progeny. The architectural example has in this sense a "past" and also may help mold the future. The preservation of historic monuments is thus a high endeavor. It is the preservation of the record of civilization, no less.

The California Building and associated structures of the 1915 Panama California Exposition located in Balboa Park, San Diego, California, speak eloquently of the past and hopefully of the future. It is for its preservation as



a historic monument, a record for the future, that this account is dedicated. The exposition of 1915 celebrated the completion, in that year, of another structure of worldwide importance, the Panama Canal, linking the Pacific and Atlantic Oceans. Symbolically, the canal joined two cultures. The California Building is an inspired and sensitive conception which memorializes the flowering of that marriage of the two cultures, the Old World and the New World. The building is a distinguished architectural monument, drawing upon the best which the past may offer, and extending to us a glimpse into a future of enlightenment, understanding, and cultural enrichment.

Centuries earlier at Tepotzotlan, Mexico, some twenty-five miles north of the City of Mexico, was erected the Monastery of San Martin de Tepotzotlan (1582 to 1767). Guided by a succession of the most illustrious architects of Spain and the New World, native artisans working in stone masonry erected and carved a complex of buildings which have now been rehabilitated by the Mexican government under the Institute Nacional de Historia e Antropologia (I.N.H.A.) and serve as a museum of the religious architecture of the vice-regal period. The architecture of the main church, Templo de San Francisco de Javier, is baroque, more specifically of the style known as Churrigueresque. It is obvious that this great structure captivated the architect who was to create our California Building. While not minimizing the influence of other Mexican buildings on the design, it must be acknowledged that Tepotzotlan is the great, great, and many times great grandfather of our California Building.

Credit must be given the native Indian workman who, clothed in loincloth and sandals, left his imprint for all time on this and other New World monuments. Designs which were spawned by the Spanish Renaissance were translated into the



vigorous outpouring of the native workman and created what is more appropriately called Mexican Colonial rather than Spanish Colonial architecture. Visual comparison of the entrance facades of the California Building and the main church of Tepotzotlan is left to the reader.

Grandfather and grandson have much in common. Each of these buildings, Tepotzotlan and the California Building, is best approached from a distance at a slow walking pace. At Tepotzotlan one crosses the large paved plaza, and in San Diego one crosses the magnificent Cabrillo Bridge. One enjoys the configuration of tower, building masses and dome, and appreciates the play of sunlight and shadow on the carved ornament so lavishly employed in the principal architectural features. By contrast with these areas of rich ornament, one notices the restraint in other parts of the structure where only the simple geometric forms of the building remain. At the approach to the California Building, the Cabrillo Bridge is notable for this restraint. Though often compared to the famous Roman and medieval bridges of Spain, it bears a closer resemblance to the great Acueducto de Tembleque near Cempoala and Ciudad Sahagun, Mexico. This Mexican example employs the same simple form of Roman arch and is comparable in height, though much greater in length due to the width of the valley spanned.

Both Tepotzotlan and the California Building function as museums. Tepotzotlan houses the national collection of religious art of the vice-regal period, an appropriate function following centuries of use as a religious monastery. Our California Building started as a museum in 1915, housing an anthropological collection, primarily of man in the New World. This collection, assembled by Dr. Edgar L. Hewett, still provides the central core of a



The California Building

4.

great museum, now called the Museum of Man, which has grown over the years as knowledge of man in the New World has dramatically unfolded. There can be little doubt that the influence, inspiration, and encouragement provided by the Museum of Man has helped sustain those intellectuals in Mexico who have now created in their new Museo de Antropologia in Mexico City the most perfect example the world has seen of such a museum.

It has been noted that the California Building is, architecturally speaking, the keystone of the great group of buildings of the El Prado area of Balboa Park. Similarly, the Museum of Man is the oldest and the keystone of that great group of museums and scientific institutions which now occupy the buildings of Balboa Park and the El Prado area. The importance of this is observed when one notes the proliferation of these seats of intellectual development, a proliferation paralleling on a lesser scale the great Smithsonian Institution of Washington, D.C. In one case, the San Diego Zoological Society and its exhibits exceed what the Smithsonian can offer, the so-called "Zoo" being rated first in the United States, if not in the world.

As I direct the reader's attention to the appended reference material, by recognized authorities in the field, permit me to draw attention to the quotation which circles the base of the great dome of the California Building. This is executed in colored tile and quotes in Latin, from the Vulgate of St. Jerome: "Terram Frumenti Hordei, ac Vinarum, in qua Ficus et Malo granata et Oliveta Nascuntur, Terram Olei ac Mellis" which translates, "A land of wheat, and barley, and vines, and fig-trees, and pomegranates; a land of olive oil and honey." This was the report of the Israelite spies as they returned from the Land of Canaan. The State of California in its motto verifies that we have found our own promised land -- "Eureka", which translates, "I have found it".

Samuel W. Hamill, F.A.I.A.

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pps. 20 through 65 inclusive
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Recommendation re Museum of Man, page 40
General recommendation pps. 10 and 11 paragraph 19

Book - Master Plan for Balboa Park
by Harlow Bartholomew & Associates 1960
pps. 40 and 41, sketch and para. 2

Book - Tepetzotlan, Art and Color in Mexico, Vol. 1
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- Book - Tepetzotlan by Artes de Mexico
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- Bulletin - Museum of Man, April-May 1968
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Facade of the California Building, same author
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- Book - Gold in the Sun, 1965
by Richard Pourade, Historian and Editor Emeritus, San Diego Union
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- The Theme, the Promotion and the Designers of the Exposition
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Cabrillo Bridge,
by Bertram Grosvenor Goodhue

