

PH0065587

NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY - NOMINATION FORM

(Type all entries - complete applicable sections)

STATE:	CALIFORNIA
COUNTY:	SAN DIEGO
FOR NPS USE ONLY	
ENTRY DATE:	MAY 17 1974

1. NAME

COMMON:  
California Quadrangle (Exposed)

AND/OR HISTORIC:

2. LOCATION

STREET AND NUMBER:  
None (Balboa Park - El Prado Area)

CITY OR TOWN:  
San Diego

CONGRESSIONAL DISTRICT:  
41st

STATE:  
California

CODE:  
06

COUNTY:  
San Diego

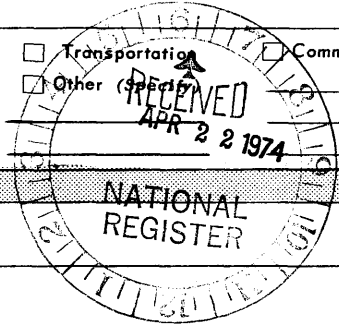
CODE:  
073

3. CLASSIFICATION

CATEGORY (Check One)	OWNERSHIP	STATUS	ACCESSIBLE TO THE PUBLIC
<input type="checkbox"/> District <input type="checkbox"/> Site <input type="checkbox"/> Object	<input checked="" type="checkbox"/> Building <input type="checkbox"/> Structure <input type="checkbox"/> Public Acquisition: <input type="checkbox"/> In Process <input type="checkbox"/> Being Considered	<input checked="" type="checkbox"/> Occupied <input type="checkbox"/> Unoccupied <input type="checkbox"/> Preservation work in progress	Yes: <input checked="" type="checkbox"/> Restricted <input type="checkbox"/> Unrestricted <input type="checkbox"/> No

PRESENT USE (Check One or More as Appropriate)

<input type="checkbox"/> Agricultural	<input type="checkbox"/> Government	<input type="checkbox"/> Park	<input type="checkbox"/> Transportation	<input type="checkbox"/> Comments
<input type="checkbox"/> Commercial	<input type="checkbox"/> Industrial	<input type="checkbox"/> Private Residence	<input type="checkbox"/> Other (Specify)	
<input checked="" type="checkbox"/> Educational	<input type="checkbox"/> Military	<input type="checkbox"/> Religious		
<input type="checkbox"/> Entertainment	<input checked="" type="checkbox"/> Museum	<input checked="" type="checkbox"/> Scientific		



4. OWNER OF PROPERTY

OWNER'S NAME:  
CITY OF SAN DIEGO

STREET AND NUMBER:  
202 "C" Street

CITY OR TOWN:  
San Diego

STATE:  
CALIFORNIA

CODE:  
06

5. LOCATION OF LEGAL DESCRIPTION

COURTHOUSE, REGISTRY OF DEEDS, ETC.:  
County Recorder's Office

STREET AND NUMBER:  
1222 First Street

CITY OR TOWN:  
San Diego

STATE:  
California

CODE:  
06

6. REPRESENTATION IN EXISTING SURVEYS

TITLE OF SURVEY:  
City of San Diego Historical Site Board Register #1

DATE OF SURVEY:  
9/7/67

DEPOSITORY FOR SURVEY RECORDS:  
City Administration Building - Planning Dept.

STREET AND NUMBER:  
202 "C" Street

CITY OR TOWN:  
San Diego

STATE:  
California

CODE:  
06

SEE INSTRUCTIONS

STATE:	CALIFORNIA
COUNTY:	SAN DIEGO
ENTRY NUMBER:	MAY 17 1974
DATE:	

FOR NPS USE ONLY

## 7 DESCRIPTION

CONDITION	(Check One)					
	<input type="checkbox"/> Excellent	<input type="checkbox"/> Good	<input checked="" type="checkbox"/> Fair	<input type="checkbox"/> Deteriorated	<input type="checkbox"/> Ruins	<input type="checkbox"/> Unexposed
	(Check One)			(Check One)		
	<input type="checkbox"/> Altered	<input checked="" type="checkbox"/> Unaltered		<input type="checkbox"/> Moved	<input checked="" type="checkbox"/> Original Site	

DESCRIBE THE PRESENT AND ORIGINAL (if known) PHYSICAL APPEARANCE

The California Quadrangle Complex consists of the following buildings and structures:

- The Administration Building
- Structure walls of the Quadrangle connecting the California and Fine Arts Buildings
- Fine Arts Building
- California Building

#### Administration Building

Approaching the California Quadrangle complex over the Cabrillo Bridge of El Prado (as Laurel Street is called within Balboa Park), the Administration Building stands, like a guardhouse, to the north of the West Gate. Set in a mass of trees and shrubs, with ornate emphasis upon the doorway, it has the plain character of the typical Spanish-Moorish residence. The building is lower in design than the ones to the east, and this has the effect of softening the abruptness which otherwise would be apparent in approaching the California Building. The windows, in contrast to the doorway, seem just as if cut out with a knife. The main door is enlivened by well-scaled ornamentation, full of variety of scrolls, arabesques, and dolphins. Immediately to the east looms the majestic great dome and tower of the California Building. It was the first of the 1915 Exposition to be completed and was the headquarters for the Panama-California Exposition. It currently stands empty.

#### The California Quadrangle

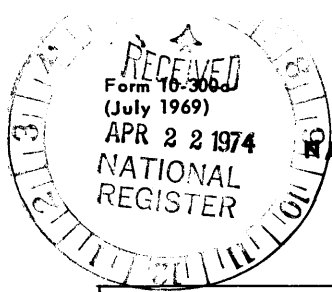
One enters the Quadrangle from the West Gate, the principal ceremonial entrance to the site. It is, in a certain sense, a part of the Fine Arts Building which was erected by the City of San Diego, which fact has been marked by the coat-of-arms of the City at the crown of the arch. A deep archway is flanked by engaged Doric orders supporting a rich, fructrated entablature enclosing, in the spandrels, beautiful figures symbolizing the Atlantic and Pacific Oceans joining waters together in commemoration of the opening of the Panama Canal. These figures are the work of Furio Piccirilli.

The Plaza de California occupies the interior of the California Quadrangle and is bounded on the north by the facade of the California Building with the portales of the Fine Arts Building opposite. The two-storey flanking wings connecting those two buildings on the east and west sides are pierced by the two arched gateways on the axis of the Puente Cabrillo and El Prado.

The portales of the Plaza de California are one of its most essential characteristics. No other feature recalls more Continental charm. Their sturdiness reminds the visitor of Genoa or the Mexican city of Celaya.

At the northeast corner of the Plaza de Panama the portales lead through an archway to the Jardins del Eucalyptus, so called, apparently, from the thick hedge of fine trees surrounding it.

SEE INSTRUCTIONS



UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
INVENTORY - NOMINATION FORM

(Continuation Sheet)

STATE		CALIFORNIA
COUNTY		SAN DIEGO
FOR NPS USE ONLY		
ENTRY NUMBER	DATE	
	MAY 17 1974	

(Number all entries)

Item 7. Description - page 2.

Fine Arts Building

On the south side of the California Quadrangle is the Fine Arts Building which was constructed for the 1915 Exposition and was originally the home of San Diego's first art gallery. Although a sharp contrast in height and simplicity, the two buildings (Fine Arts and California Building) harmonize perfectly. In this low building the windows are portholes, and it is roofed with vigas (wooden logs) in early Mission style. This building now houses the Chapel of St. Francis, and exhibits from the Museum of Man. The Chapel is expressed on the exterior by a charming Carmelite belfry containing a century-old Spanish bell brought from Gibraltar. The sturdy buttresses of the south facade recall those of the Mission San Gabriel.

One of the most impressive views is from the balcony near the main entrance to the Fine Arts Building. Here the sheer impressiveness of the Puente Cabrillo is seen to good advantage as well as the rich planting of the adjoining canyons.

The architects of the Fine Arts Building were Bertram Grosvenor Goodhue and Carleton Monroe Winslow.

The California Building

The California Building, in the Spanish architectural tradition, is highly ornamented. This is the most prominent building in the Quadrangle. Over the years, the ornamentation and the anchorage which holds it to the building have deteriorated to the extent that pieces have begun to fall off at various locations around the structure. Scaffolding and planks have been erected to protect automobile traffic under the east and west arches along El Prado, and pedestrian traffic around the south facade or main entrance to the building.

The building, built for the 1915 Exposition, is constructed of permanent materials -- reinforced concrete and hollow tile. The general color of the building is of soft warm gray relieved by the sage green woodwork of the windows, the bright brown of the principal doorway, and the rich colors of the high glazed tile -- blue, green, yellow, jet black, and white. The ironwork is a deeper green.

Competing with the tower or campaniolo, the richly ornamented frontispiece is almost always the principal architectural element of Spanish and Mexican buildings. The frontispiece of the California Building is no exception to this general rule and its importance is accentuated by its striking contrast with the plain, plastered walls adjoining. The frontispiece forms an historical hall of fame for eminent names connected with San Diego, expressed in statues of much beauty, the sculptured work of Furio and Attilio Piccirilli. At the top is Father Junipero Serra; below, busts of Charles V and Phillip II of Spain; at either side of the window, Juan Rodriguez Cabrillo, the first white man to step on the western coast of the United States, in 1542, and the Spanish navigator, Viscaïno. Occupying the lowliest niches are the Franciscan, Father

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

(Continuation Sheet)

STATE	
CALIFORNIA	
COUNTY	
SAN DIEGO	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE
	MAY 17 1974

(Number all entries)

Item 7. Description - page 3.

Jayme, first martyr of the Mission period, and Father de la Ascension, the Carmelite historiographer who accompanied Viscaino. Immediately above them are busts of Vancouver, the first English navigator to enter the harbor of San Diego, and Portola, the first Spanish Governor of California.

The California Building, with its rich frontispiece, is as wild with broken lines of mouldings and crowded ornamentation as any cathedral front of Old Mexico. Next to the frontispiece, at one corner of the dome, rises the tower of the California Building.

The tower is exactly 200 feet high from the pavement to the top of the weather vane. The lower portion is absolutely plain, pierced with a few small windows. The upper part consists of three belfry stories surmounted by a bell-shaped tile dome encircled with a cincture and completed with a great wrought iron weathervane in the form of a Spanish ship. The Churrigueresque and the use of colored tile is especially interesting, sparingly used in the first story, increasing in quantity as it ascends, and culminating in the dome with extraordinary richness and effectiveness.

The view from the gardens at the rear of the building reveals perfectly the fine composition of the structure. Low-domed pavilions fill the angles formed by the transepts which together with the half dome of the apse are covered with colored tile worked in geometric patterns. Around the tiled base of the great central dome runs the quotation in black on a white background, "Terram Frumenti Hordei, Ac Vinarum, In Qua Ficus et Malo granata et Oliveta Nascuntur, Terram Olei Ac Mellis" from the Vulgate of St. Jerome, translated: "A land of wheat and barley, and vines, and fig trees, and pomegranates; a land of oil olive, and honey", a motto singularly appropriate to Southern California. All glazed tiles, designed by the architect of the building (Goodhue), are the work of Walter Nordhoff at his potteries in National City, San Diego, after studying ancient Spanish and Moorish ceramics.

The transept windows are barrel vaulted with the vaults showing from the outside instead of being covered with supervaulting or roofs. Galleries are placed in these transepts above which are large mullioned windows ornamented on the exterior with rich Churrigueresque frames. Above the windows are conventionalized or heraldicized seals of the State in delicate relief, while below is the motto, "Eureka". Other coats-of-arms appropriate to the building are worked into the frontispiece -- Mexico, Spain and Portugal being represented, with that of the United States at the point of honor above the statue of Serra. The ornament of the California Building was modeled by Horatio and Thomas Piccirilli, the stonework being executed in San Diego.

## SIGNIFICANCE

PERIOD (Check One or More as Appropriate)

- Pre-Columbian |  16th Century |  18th Century |  20th Century  
 15th Century |  17th Century |  19th Century

SPECIFIC DATE(S) (If Applicable and Known) 1915 Panama-California International Exposition

AREAS OF SIGNIFICANCE (Check One or More as Appropriate)

- |  |   |   |   |
|--|---|---|---|
| <input type="checkbox"/> Aboriginal              | <input checked="" type="checkbox"/> Education | <input type="checkbox"/> Political                | <input type="checkbox"/> Urban Planning             |
| <input type="checkbox"/> Prehistoric             | <input type="checkbox"/> Engineering          | <input checked="" type="checkbox"/> Religion/Phi- | <input checked="" type="checkbox"/> Other (Specify) |
| <input type="checkbox"/> Historic                | <input type="checkbox"/> Industry             | losophy   | Exposition Bldg.                                    |
| <input type="checkbox"/> Agriculture             | <input type="checkbox"/> Invention            | <input checked="" type="checkbox"/> Science       | _____   |
| <input checked="" type="checkbox"/> Architecture | <input type="checkbox"/> Landscape            | <input type="checkbox"/> Sculpture                | _____   |
| <input checked="" type="checkbox"/> Art          | Architecture                                  | <input type="checkbox"/> Social/Human-            | _____   |
| <input type="checkbox"/> Commerce                | <input type="checkbox"/> Literature           | itarian   | _____   |
| <input type="checkbox"/> Communications          | <input type="checkbox"/> Military             | <input type="checkbox"/> Theater                  | _____   |
| <input type="checkbox"/> Conservation            | <input type="checkbox"/> Music                | <input type="checkbox"/> Transportation           | _____   |

STATEMENT OF SIGNIFICANCE

The Administration Building was the first building to be completed of the 1915 Panama-California Exposition. It was designed by Carleton Monroe Winslow, Sr. Fred P. Allen had charge of the construction.

The Quadrangle walls connect the two main buildings (California and Fine Arts) and become an integral part of the entire complex. The architects were Bertram Grosvenor Goodhue and Carleton Monroe Winslow, Sr.

The Fine Arts Building houses the Chapel of St. Francis and the "Wonder of Life" exhibit which depicts the child to age five. When completed, the exhibit will cover the entire life cycle from conception to old age. The Chapel was named for, and dedicated to, Father Serra. All other authorities call it "St. Francis Chapel".

A truly religious atmosphere pervades this little chapel; of stark simplicity, the center of interest is the beautiful frontispiece while the other few furnishings are simple and appear genuine. Like the great frontispiece of the California Building, the Great Altar presents sculptured figures of religious historical interest. The most prominent statue in the center is that of Our Lady and Child. At the left stands the somber figure of St. Francis Xavier, patron of the Jesuits and introduced to commemorate the Missions in Arizona and their founders. At the right is the statue of an unknown secular priest or saint commemorating the work of the church in California. The two heads above are of Santa Isabel (St. Elizabeth) of Hungary, identified by the crown; and on the other side, Santa Clara of Assisi, founder of the Second Order of Franciscans, and friend of San Francisco. The heads of the two bishops below are those of San Buenaventura, Bishop of Abano, and San Luis, Bishop of Tolosa (St. Louis or Toulouse), both Franciscans and patrons of California Missions.

At the right of the Altar hangs a bas relief of San Francisco. On the west wall is an ancient wooden statue of Spanish origin of San Antonia of Padua, to whom one of the Franciscan Missions was dedicated. The wrought iron lectern, in the center front, is of Spanish Gothic design with faded red and gold tassels. On the wall hangs an "Ecco Homo" painted by an unknown artist. This was found in Mexico City by Bertram Goodhue and presented to the Exposition, together with the crucifix and candlesticks on the altar. These last are Spanish Renaissance design, carved in wood, gilded and painted. Opposite the altar is a little gallery and an inscription on its main beam

SEE INSTRUCTIONS

**9. MAJOR BIBLIOGRAPHICAL REFERENCES**

"The Romance of Balboa Park" by Florence Christman  
 "AIA Guide", edited by John Henderson

**10. GEOGRAPHICAL DATA**

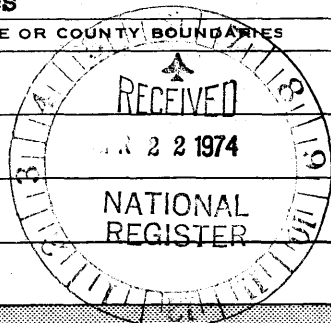
LATITUDE AND LONGITUDE COORDINATES DEFINING A RECTANGLE LOCATING THE PROPERTY			O R	LATITUDE AND LONGITUDE COORDINATES DEFINING THE CENTER POINT OF A PROPERTY OF LESS THAN TEN ACRES		
CORNER	LATITUDE	LONGITUDE		LATITUDE	LONGITUDE	
	Degrees Minutes Seconds	Degrees Minutes Seconds		Degrees Minutes Seconds	Degrees Minutes Seconds	
NW	° ' "	° ' "		32° 43' 52"	117° 09' 05"	
NE	° ' "	° ' "				
SE	° ' "	° ' "				
SW	° ' "	° ' "				

UTM  
 11/425200  
 3621320  
 CD

APPROXIMATE ACREAGE OF NOMINATED PROPERTY: **2.65 acres**

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

STATE:	CODE	COUNTY	CODE



SEE INSTRUCTIONS

**11. FORM PREPARED BY**

NAME AND TITLE:  
**James A. Lester, Coordinator, Intergovernmental Relations/Manager's Office**

ORGANIZATION: **CITY OF SAN DIEGO** DATE: **1/31/74**

STREET AND NUMBER:  
**202 "C" Street, City Administration Building**

CITY OR TOWN: **San Diego** STATE: **California** CODE: **06**

**12. STATE LIAISON OFFICER CERTIFICATION NATIONAL REGISTER VERIFICATION**

As the designated State Liaison 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. The recommended level of significance of this nomination is:

National  State  Local

Name: [Signature]

Title: **State Historic Preservation Officer**

Date: **MAR 11 1974**

I hereby certify that this property is included in the National Register.

[Signature]  
 Director, Office of Archeology and Historic Preservation

Date: 5/17/74

ATTEST:

[Signature]  
 Acting Keeper of The National Register

Date: 5-18-74

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

(Continuation Sheet)

STATE <b>CALIFORNIA</b>	
COUNTY <b>SAN DIEGO</b>	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE
<b>MAY 17 1974</b>	

(Number all entries)

**Item 8. Significance - page 2.**

reads: "Sote Francisco-Pater Seraphice Missionum Altae Californiae Patrons, Ora pro nobis." or "Saint Francis, Seraphic Father of the Missions of Upper California, pray for us."

The Chapel of St. Francis has never been dedicated. It was used extensively for a chapel by the Navy during the Second World War. It is used today often for weddings, with no designation of sectarianism.

The architects of the Fine Arts Building were Bertram Grosvenor Goodhue and Carleton Monroe Winslow, Sr.

The California Building was constructed for the 1915 Panama-California Exposition in Balboa Park. It was designed by Carleton Monroe Winslow, Sr. and Bertram Grosvenor Goodhue. Bertram Goodhue, architect of national significance, came to San Diego from New York City after 1900 to master plan the Prado area and design the California Tower, a magnificent example of Spanish baroque reproduction, one of the most outstanding examples of this style to be found in North America. The 1915 Panama-California Exposition in Balboa Park celebrated the opening of the Panama Canal. Today it is the home of the Museum of Man.

The El Prado area of Balboa Park (location of the California Building) is #1 on declared historic sites, as designated by the local Historical Site Board. The California Building group and bridge form the keystone of the El Prado group.

The Museum of Man started out during the Exposition days.

In 1912, Dr. Edgar L. Hewett, Director of Exhibits, with Col. D.C. Collier, then president of the Panama-California Exposition, called on Orales Hrdlicka, Curator, Division of Physical Anthropology, U.S. National Museum, to plan what exhibits could be accomplished by January 1, 1915.

The Museum of Man became the first comprehensive exhibit in physical anthropology. The Smithsonian Institution undertook disbursement of funds allotted for the work, under the direction of Dr. Hrdlicka. Exhibits were housed in five connected rooms, and were to illustrate man's origin in the light of modern science, his relation to the rest of the animal kingdom, and in comparative manner, his life cycle and its variations. Visits were made to more important European museums to get authentic documents, photographs, and casts, with skeletal and other materials, and expeditions were made to ancient mounds, caves, and cemeteries.

The Exhibit consisted of:

Room I - Man's Evolution

Room II - Development of the Human Body

Room III - Man's Variation - Sexual, Groupal, Individual

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

(Continuation Sheet)

STATE <b>CALIFORNIA</b>	
COUNTY <b>SAN DIEGO</b>	
FOR NPS USE ONLY	
ENTRY NUMBER	DATE
<b>MAY 17 1974</b>	

(Number all entries)

Item 8. Significance - page 3.

Room IV - Man's End, or Death, illustrated in the main by Prehistoric American Pathology, Pre-Columbian Surgery

Room V - The Anthropological Laboratory forms a necessary complement to the permanent exhibits of this section.

In a publication entitled "A Descriptive Guidebook of the California-Pacific International Exposition at San Diego, California 1935" reference is made to the "Museum of Anthropology" and the "San Diego Museum" with the Jessop Archery Collection numbering 5,000 pieces.

Other Reference: "Inside Lights on the Buildings of San Diego Exposition: 1935" by Richard S. Requa, AIA - Copyright 1937 by Richard S. Requa, San Diego.

