

BALBOA PARK

PALISADES REHABILITATION



1935 CALIFORNIA PACIFIC INTERNATIONAL EXPOSITION

PAN AMERICAN PLAZA

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"The dominant consideration must be the public...originality and the spectacular are essential in order to catch and hold the attention." Architect Richard S. Requa, 1935

**"Reimagine the Palisades"
San Diego Mayor Kevin Faulconer, 2019**



The Committee of One Hundred, working since 1967 to preserve Balboa Park's historic architecture, gardens and public spaces, for the past 3 years has been working to rehabilitate the Palisades beginning with the Automotive Museum tile murals, the Gymnasium entrance floor and bronze relief above, including Maya ornamental panels, and the Federal Building entry reverse painted mural, the new home to Comic-Con Museum.

Early in 2018, C100 began exploring with stakeholders, the rehabilitation of the entire Palisades and what would be required for the removal of 280 parking spaces including 18 accessible spaces.....and the POSSIBILITIES:

They could include restoration of the Plaza de America, also known as the Pan American Plaza, the Firestone Singing Fountain, kiosks and cactus garden.

This book was first conceived in 2018 as a guidebook for me to quickly reference the history and the rapidly unfolding story of the Palisades, reawaken public interest, and share the story with people and organizations who are interested to help.

Robert Thiele, Project Architect
April 2019

For more information visit : www.c100.org



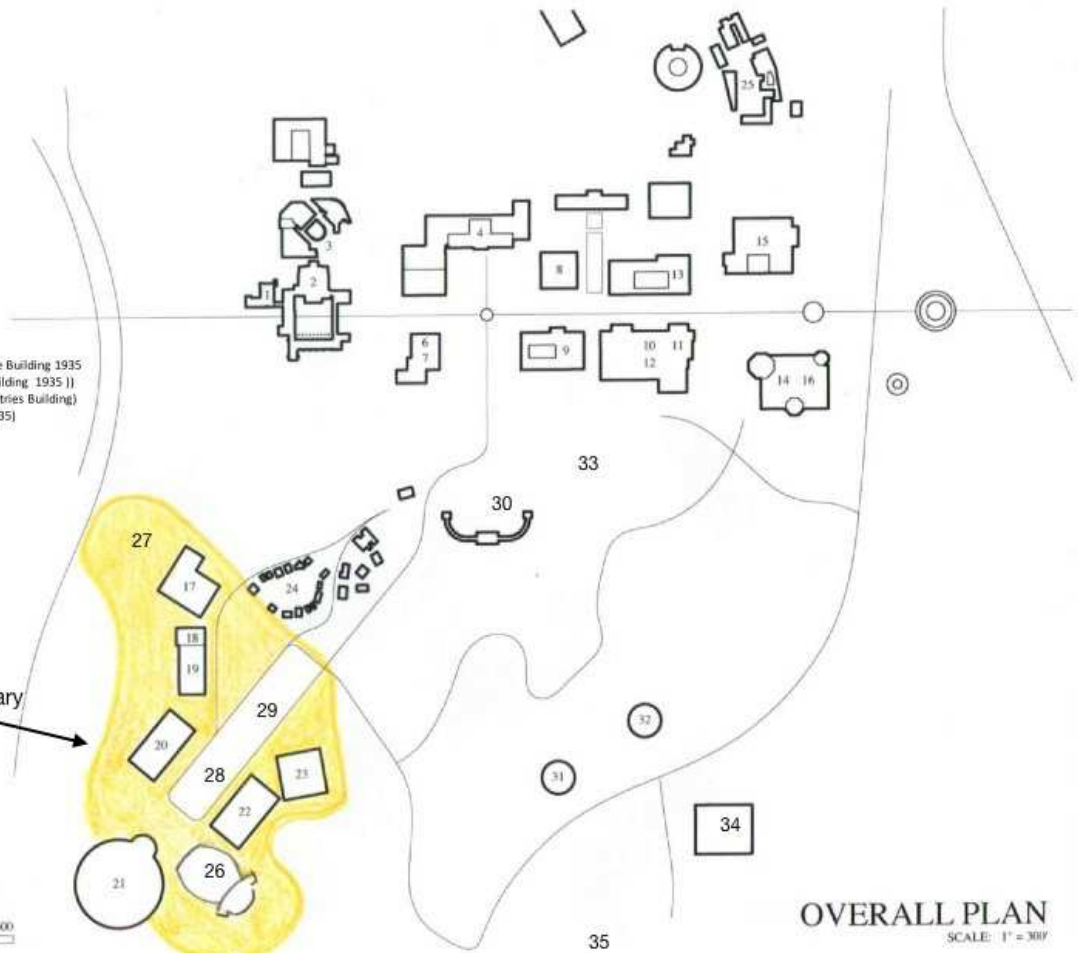
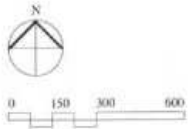
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Project Boundary
yellow

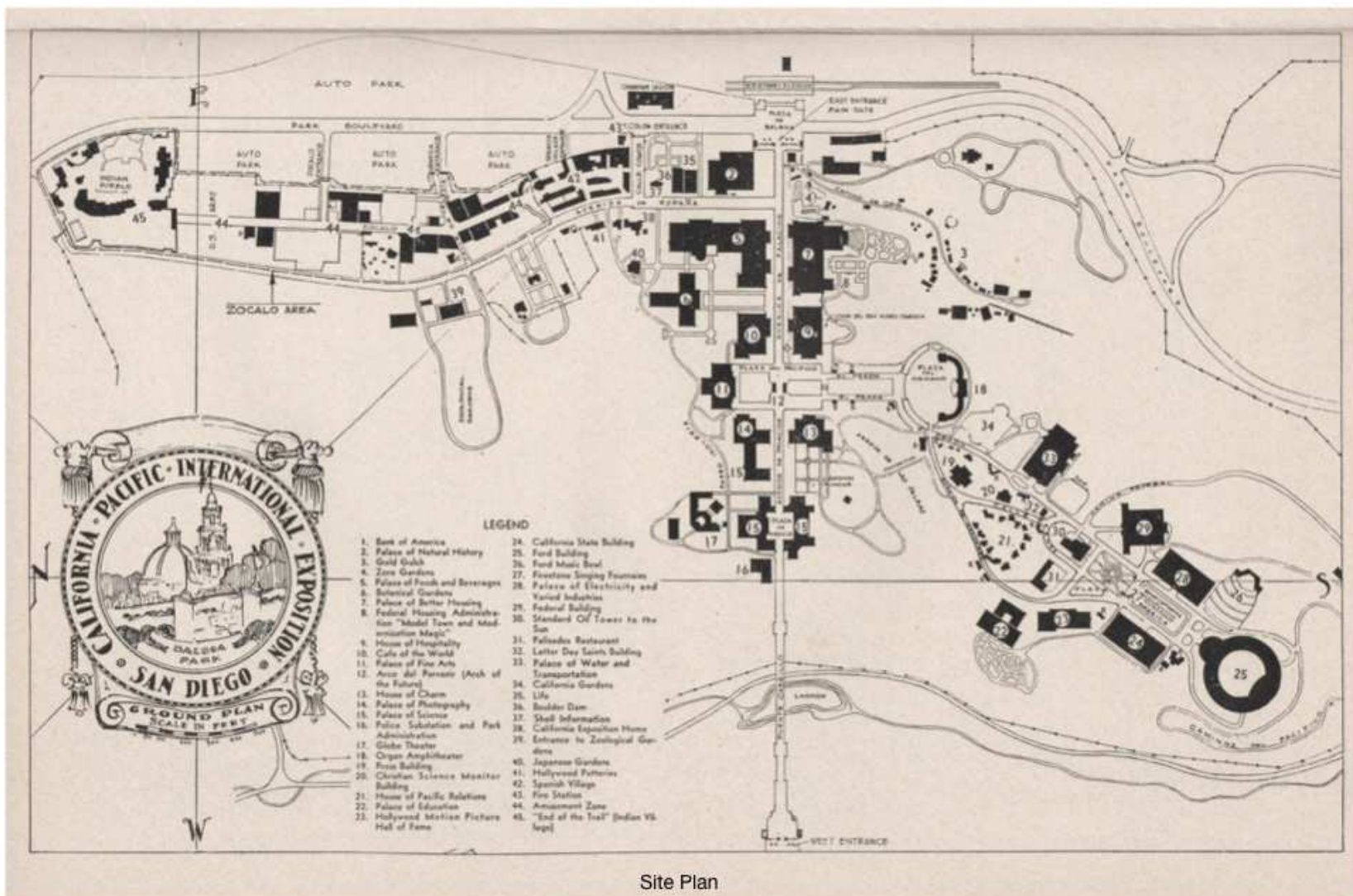


OVERALL PLAN
SCALE: 1" = 300'

BALBOA PARK SAN DIEGO, CA.
OVERALL BUILDINGS PLAN
SHEET NO.
9-18-12

Palisades Rehabilitation Project

Robert Thiele, Architect
Committee of 100



1935 Exposition Plan Guidebook

Preface

This is a story, a guidebook and reference manual for the rehabilitation of the Palisades, Pan American Plaza, Firestone Singing Fountain and the gardens and buildings from the 1935 California Pacific International Exposition

This collection of projects, photos, documents, drawings and digital models are designed to illustrate the resources available in the re-awakening of the Palisades, the POSSIBILITIES with the removal of cars and the reintroduction of People to the Park.

Our goal in this project is to bring together the Balboa Park community to collectively participate in the rehabilitation of the Palisades and the Pan American Plaza's historic singing fountain as a newly energized destination in the park.

Our process is to celebrate the people and organizations along the way, their ideas and resources as stewards of the park.

Robert Thiele, Project Architect



The Committee of One Hundred's Vision for the Palisades

By Mike Kelly, President, Committee of One Hundred

Two major buildings from the 1915 Panama-California Exposition had been lost early on—within twenty years. The 1960s saw two more buildings on the Plaza de Panama fall to wreckers. Devastated by that loss and worried about the next to fall, preservationists formed The Committee of One Hundred in 1967. Our focus was on the four remaining temporary exposition buildings from 1915. Since then all four have been reconstructed in permanent materials.

The Committee of One Hundred decided to expand our mission in 2012 to include the buildings, gardens and public spaces from the 1935-1936 California Pacific International Exposition. Our enlarged mission included the San Diego Museum of Art and the Natural History Museum (both built between expositions) along with Spanish Village, Zoro Garden, the International Cottages, and the entire Palisades. We turned our focus to the Palisades area, largely neglected by the city—and by us—for years. The Pan American Plaza remained a parking lot more than twenty years after the city had approved the 1989 Balboa Park Master Plan and 1992 Central Mesa Precise Plan, each having called for restoring the Palisades and removing cars from the Plaza. There had been restorations to the Federal Building (Comic-Con Museum) and the Ford Building (San Diego Air & Space Museum). The Starlight Bowl amphitheater had been abandoned for several years; the California State Building (San Diego Automotive Museum) and the Electricity & Varied Industries Building (Municipal Gym) had lost their ornamentation in the 1940s and '50s. With the support of the Automotive Museum staff and board, we decided to focus on that building as a first step in rehabilitation of the entire Palisades.

Our vision for the Palisades is clear: its buildings, gardens, and public spaces should look, as much as possible, like they did in 1935. The Starlight would once again become a magnet for events; drought-tolerant landscaping would resemble exposition plantings; the plaza would be an attractive place where people would want to gather, free of parked cars and traffic; and the centerpiece of it all would summon up the 1935 Firestone Singing/Dancing Fountain in a restored plaza with a state-of-the-art water show in the footprint of the original fountain. That vision begins to unfold in 2019.

Electricity & Varied Industries



Municipal Gym

San Diego History Center



San Diego History Center

March 2019

Balboa Park's Pan-American Plaza: Its Origins and Unfulfilled Promise

By Roger Showley, Vice President, Committee of One Hundred

Balboa Park hosted two expositions, the Panama-California in 1915-16 and the California Pacific in 1935-36, and what is today called Pan-American Plaza figured in both.

First, there was a model camp for the Marine Corps camp in what was originally referred to as the Palisades. It continued there through World War I until the marines moved in 1921 to the newly opened Marine Corps Base (now the recruit depot) on San Diego Bay.

For the second expo, which was organized and opened in eight months, planners restored and modified many of the original fair buildings along El Prado to other Spanish Colonial splendor and added new ones in the Palisades.

Expo architect Richard Requa wanted to complement Bertram Goodhue's 1915 designs with additional examples of New World architecture.

"To introduce an alien note would be a desecration of a beautifully conceived and executed plan," he wrote. "However, in building an exposition, the dominant consideration must be the public. It must always be borne in mind that an exposition is primarily a show, stimulating in appeal to the eye and the imagination, and that originality and the spectacular are essential in order to catch and hold the attention. No matter how perfectly one may express an architectural truth, if that expression lacks the dramatic, the unusual and the striking effect, it is doomed to failure."

Indian pueblos and Maya and Aztec civilizations in Central America were the inspirations for the new buildings in the only undeveloped land adjacent to the 1915 expo grounds, the Palisades.

If the Plaza de Panama was the ceremonial center of the first expo, the landscaped Plaza de America in the Palisades added a second.

It was bounded on the north by the 108-foot Tower to the Sun as part of Standard Oil's building that contained murals from national parks. To the south was the Firestone Singing Fountain, where the jets were synchronized with recorded music blaring from two large loud speakers hidden inside kiosk-like buildings. Around the plaza were exhibit buildings for the federal and state governments, electricity and various industries, women, and the Palisades restaurant. Between these buildings and the Spreckels Organ Pavilion were several new and repurposed buildings and attractions: the Education Building (now the Balboa Park Club), and Palisades Restaurant, the House of Pacific Relations collection of international cottages, California Gardens, and the Water and Transportation Palace.

Two other large structures completed the complex -- the Ford Building for the car company's demonstrations and its "Roads of the Pacific" driving attraction behind it. Immediately east was the 3,800-seat Ford Music Bowl, where concerts from visiting orchestras performed daily. The names and functions of many of the buildings were changed during the second year of the expo.

After the expo closed, the city moved in 1937 to replace the California Gardens, Plaza de America and Firestone Singing Fountain with parking lots. The Tower to the Sun, Palisades Restaurant and Water Palace were demolished and many of the decorative elements, including murals and reliefs on the remaining buildings, were removed. The Palisades was renamed Pan-American Plaza in 1938 and the buildings were assigned to various nonprofits and government offices and services.

During World War II, the Palisades became part of a unit of the Naval Hospital, called Camp Kidd in honor of Admiral Isaac C. Kidd who died at Pearl Harbor. The Ford Building became a trade school for aircraft workers, Balboa Bowl was used for lectures and other recreational activities. Other buildings were filled with barracks.

After the war, some of the buildings were restored to post-expo users while others such as the Ford Building were used for storage or other city recreational and office uses until new museums took over. Ford Bowl became Starlight Bowl, where summer symphony concerts, Broadway musicals, pop concerts, graduations and other civic events took place.

But despite the provisions of the 1989 Balboa Park master plan, the parking lots have yet to be converted back to landscaped plazas and building restorations and reconstructions have only partly replicated the originals.



San Diego History Center



Spring 1935, Palisades under construction



The Palisades 1935

By Robert Thiele, Board Member Committee of One Hundred

Richard Requa's book, *Inside Lights on the Buildings of San Diego's Exposition :1935* is probably the best insight into the 1935-36 California Pacific International Exposition.

As the director of architecture for the 1935 exposition, Requa tells a back story of the design and construction of these large new buildings in the park in just a remarkable period of 8 months time. He wanted the buildings to reflect the architectural cultures of all of the Americas and not just the Spanish Colonial Revival style of the 1915 Panama-California Exposition Requa turned to pre-Columbian and native American architecture of the Southwest including the Indian pueblos, the Aztec culture of Mexico and the Maya culture of the Yucatan for inspiration.

Requa's approach to this was a plaza with two large exhibit buildings framing the plaza in an art-deco style with Maya ornament at cornice and above the entry. A 24-by-24-foot-long stepped cascading fountain that sang and danced centered the plaza that flared open at midpoint toward the north as if to receive the existing park.

Each plaza facing facade had ornamental relief panels attached to the exterior. The Federal Building has Maya Revival framing the entrance, the California State Building has Maya relief ornament as well as the Electricity and Varied Industries Building. Each building entrance was branded with large art works reflecting the use within that building for the exposition. The California State Building had large murals representing transportation, agriculture, scenic beauty and industry imitating tile painted on fiberboard. A large 16-by-20-foot bronze painted relief mural hung above the entrance to the Palace of Electricity and Varied Industries. An Aztec warrior was painted on glass above the entrance to the Federal Building. The reproduction relief is from the Palace of the Governor in Uxmal, Yucatan.

Ford Motor Company and Firestone were major exhibit sponsors on the plaza. Ford hired Walter Teague, an industrial designer, to design the Ford Building anchoring the south plaza end. The building resembles a stack of gears and a V-8 from the sky approach above to Lindberg Field. Ford underwrote music performances Ford Bowl. Firestone sponsored the Singing Fountain. The north end was anchored by the Standard Oil Building and the Palisades Cafe to the west.

Requa hired Juan Larrinaga, a Hollywood set designer and a team of artists to create the murals and ornament for all of the projects underway for the exposition. The Maya ornament remained on the buildings until 1947.

While previous exhibition buildings were designed as temporary, these wood frame stucco buildings were designed to commercial building standard. The murals were fiberboard and deteriorated quickly, probably within a few years. The ornament was removed in 1947 at the direction of architect Sam Hamill, assistant to Richard Requa. The Pan American Plaza has been a parking lot since 1938.



Today



The Projects

San Diego Automotive Museum (1935 California State Building)

tile murals & ornament

1935 photo



Municipal Gym (1935 Electricity and Varied Industries Building)

bronze panel & ornament
entrance floor



Comic-Con Museum (1935 Federal Building)

painted glass entrance panel



From *Insight Lights on the Building of San Diego Exposition: 1935*

In 1933 there was an outcry to preserve the buildings from the 1915 exposition led by Gertrude Gilbert a civic leader.

Walter Trepte a local contractor assisted with a cost estimate of rehabilitating that was one-quarter of what the city had estimated.

George Marston, champion of park planning and beautification, silenced all opposition to saving the park buildings.

Frank Drugan, a visitor to the park envisioned the 1935 exposition as an expansion opportunity. There was a sense that the country was emerging from the Great Depression. "People were restless for travel and entertainment."

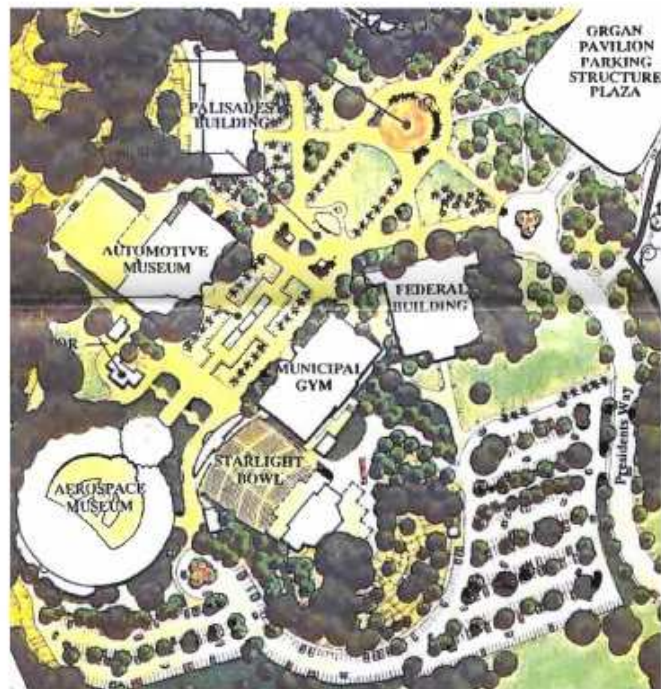
Frank Belcher, banker, G. Aubrey Davidson, developer, Zach Farmer, showman for 1932 Olympiad held in Los Angeles, all came together as exposition directors, raised the money.

— Richard Requa, Director of Architecture of the Exposition



In January 2018, the Committee of One Hundred began developing a program to bring about the rehabilitation of the existing Palisades buildings, gardens, fountains and plaza in the spirit of 1935, returning gardens with low water plantings, returning the missing Maya ornamentation and murals on the Automotive Museum (California State Building) and Gymnasium (Electricity and Varied Industries Building) and returning the reverse painted glass on the new Comic Con Museum, (Federal Building) previously Hall of Champions, and returning the Cactus Garden behind the Balboa Park Club.

Central Mesa Precise Plan 1992



Estrada Land Planning



Committee of One Hundred WORK PLAN

● 2015 - 2017

Re-create Tile Murals and Maya relief panels for the Automotive Museum
Create project narrative

● 2018

Assemble Palisades rehabilitation resource collection:

- Palisades boundary plan
- Singing Fountain and garden plan
- 3-D model of the Palisades rehabilitation project
- Develop cost and area estimates for:
 - Ornament reconstruction San Diego Automotive Museum
 - Ornament reconstruction and installation Municipal Gym
 - Reverse painted glass entrance Comic-Con Museum
 - Firestone Singing Fountain recreation
 - Gardens and landscaping rehabilitation

Develop public and Balboa Park institution outreach

Develop partnerships

Identify funding opportunities



inspire the next generation

WORK PLAN

2019 Palisades Rehabilitation

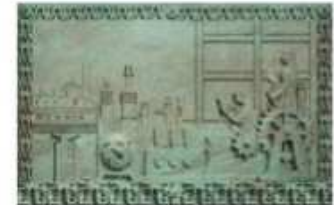
Automotive Museum

- Fabricate and install tile mural and lighting
- Fabricate and install Maya ornamental panels and obelisk lighting elements



Municipal Gym

- Create 16-by-24-foot bronze panel relief graphics & model
- Create Maya ornamental panel models and molds
- Rehabilitate exterior entrance floor surface



Palisades

- Program historic elements into digital model; fountain, kiosks, landscape, paths and plaza
- Propose site furniture: benches, tables, chairs, umbrellas, trash and recycling, bike racks, tram stop
- Encourage public and institution input for the Pan American Plaza activities that occur around the historic elements
- Develop financial plan for implementation
- Develop plan for restoration of the Cactus Garden behind the Balboa Park Club.
- Plant water-friendly gardens and plantings around buildings and in plaza

AUTOMOTIVE MUSEUM

ADMINISTRATIVE BUILDING & BARRACKS 1944

CALIFORNIA STATE BUILDING

1935



San Diego History Center

In 2015 the Committee of 100 selected the Automotive Museum (California State Building 1935) as the first project to undertake for rehabilitation in the Palisades. The temporary tile murals reflected (left to right) California transportation, scenic beauty, agriculture and industry. The very best image of the building in 1935 is this black and white photograph. No color photographs could be found. So the search for details began to reveal a story of people who built this exposition in 1935 and the ones that are taking the first steps for rehabilitating it now that I wanted to be remembered here.

Juan Bautista Larrinaga

1885-1947

Juan Larrinaga was not an architect, but his design sense helped shape many buildings at the 1935-36 California Pacific International Exposition in Balboa Park. Hired as exposition art director, Larrinaga was a design associate of lead architect Richard Requa. Larrinaga honed his skills in Hollywood, working as a technical artist on films such as "White Gold" (1927) and the venerable "King Kong" (1933), where he helped paint the skyline that was seen behind the Empire State Building during the film's climax.

Larrinaga's work on the exposition began in 1934 with the creation of dozens of renderings that guided the architectural designs and helped promote the fair. Exposition mainstays such as Gold Gulch, Midget City (renamed Midget Village), and Spanish Village were first envisioned by Larrinaga in these renderings. Design drawings from 1935 on file at the Central Library show that Larrinaga was responsible for the design of dozens of Spanish-style light fixtures throughout the park, primarily at Spanish Village and the House of Hospitality. To save time and money, many of the interior fixtures were constructed of Upson Board, a thick cardboard commonly used on Hollywood sets, attached to simple wood frames. The cardboard lanterns,



Loggia of the House of Hospitality. Courtesy David Marshall Collection



A street in Gold Gulch, a reproduction of a mining town in the days of '49.

sconces, and chandeliers were painted with a textured finish to simulate aged bronze - another Hollywood trick.

In addition to designing exhibits and light fixtures, Larrinaga was skilled at creating Spanish-style decorative stencil paintings that remain on display throughout much of the House of Hospitality. Stenciled beams, multi-colored spindle grilles, and ceiling murals add color and historic flair to various rooms, and can be seen today in the interior of The Prado restaurant, an adaptive re-use. One of Larrinaga's most recognized artistic creations is the "The March of Transportation" mural that remains in the circular exhibit hall of the San Diego Air & Space Museum. The mural was painted in 1936 for the second year of the exposition when the Ford Building was rechristened the Transportation Building. The 450-foot-long mural is 20 feet high and depicts human methods of transportation throughout history, including Larrinaga's vision of transportation's future. Larrinaga was assisted by painters Arthur Eneim and Albert McKiernan.

After his work at the 1935-36 California Pacific International Exposition, Larrinaga served as art director for the 1937-38 Great Lakes Exposition in Cleveland, Ohio. Larrinaga, who was born in Santa Antonia, Mexico on Jan. 19, 1885 died in Los Angeles on Nov. 3, 1947 at age 62.



Transportation



Scenic Beauty



Agriculture



Industry

digitally squared in Photoshop
By Rex Heftmann, Graphics Professor at San Diego Miramar College

November 12, 2015



Transportation



Scenic Beauty



Agriculture



Industry

Tinted in Photoshop
By Professor REX

Four Murals Get Places in State Building at Expo

Four beautiful murals, vividly depicting the march of progress in commerce, industry, agriculture and the scenic beauty and wonders of California, were hung yesterday in the huge semi-circular entrance of the California State building at the Exposition.

The murals are the work of Juan Larrinaga and are done in imitation mosaic work. Each mural is 9 by 18 feet.

With the murals for the State buildings completed and in their places, Larrinaga and his staff have started work on three panels, which will be hung in the Palace of Transportation. One of these panels will be devoted entirely to water transportation, while the other two will depict travel by air, rail, autos and trains. These panels will be completed and in place before the end of the week, Larrinaga said.

Arturo Eneim, an artist on Larrinaga's staff, is making still another gigantic panel which will be symbolic of electricity and the wheels of industry. This panel will be done in imitation bronze.



In November 2015 the search began for a tile artist who could interpret the stretched photograph into the line art, color glazes and tiles for the 8-by-18 foot tall murals.

“They appear to be highly graphic images that would have been done in the “cuerda seca” (slight embossed relief), majolica (metallic oxide brushwork on a white tin glaze base) or under-glaze (opposite of majolica) glazing technique both with a flat smooth surface.... The mural panels were made to imitate polychrome tiles from that period (e.g. cuerda seca tiles) and that the Maya relief ornaments were made to imitate bas relief tile (Batchelder style) is quite helpful (in terms of what to make) and explains why these ornaments were so temporary.”

Richard T. Keit
RTK Studios

Over the course of the next 2 years Mary Kennedy and Richard Keit put in more than 3,000 hours researching and creating the line art which they probably estimated at 300 hours.



RTK Studio, Ojai, California

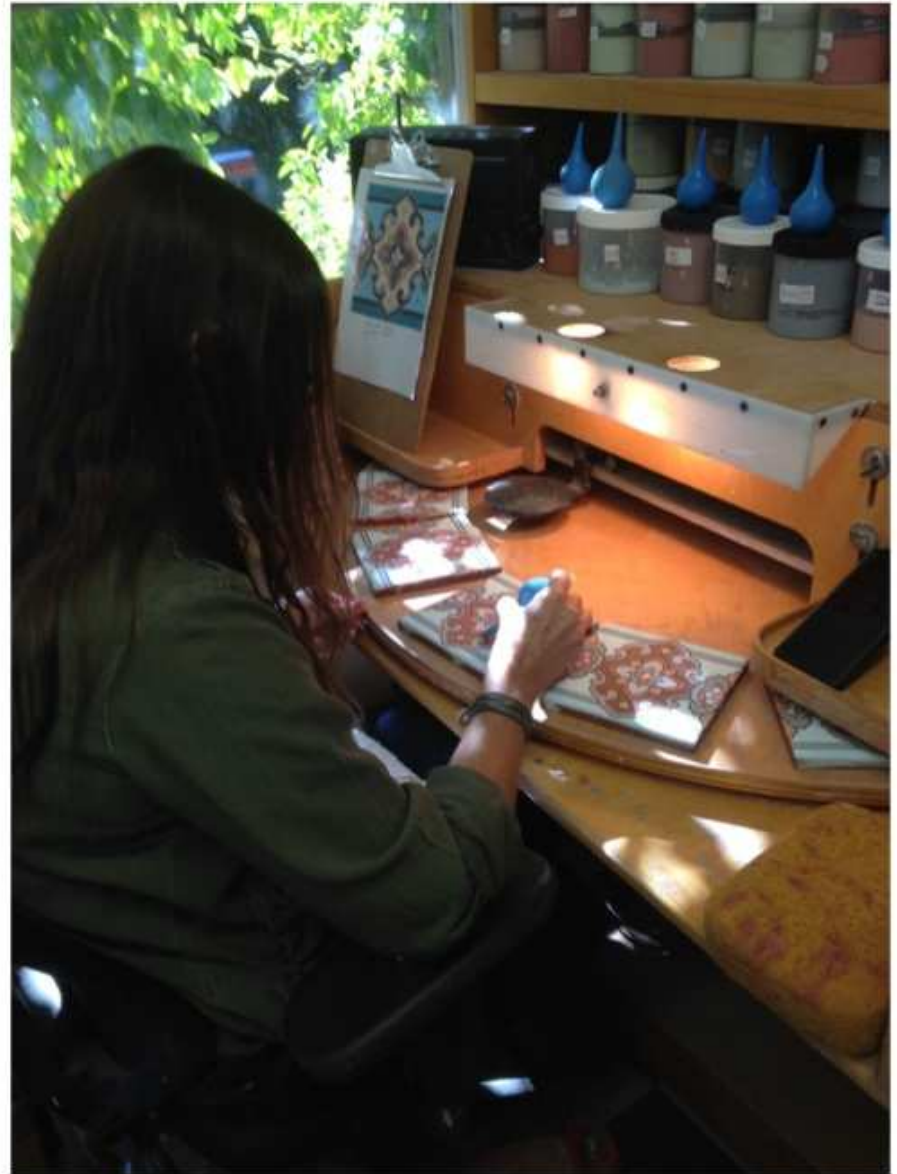


Richard Keit and Mary Kennedy showing Mike Kelly their work



Mary Kennedy reviewing the stretched drawings

The process of building the artwork and mixing the pigments for the color and glaze for the new tile is more involved than one might think.



Here's some technical information about our tile glazes:

Developed over the past 40 years, the glazes we will be working with are composed primarily of silica and alumina as are all natural clays. Roughly speaking, clays range from 65% silica/35% alumina to 55% silica/45% alumina while durable glazes are essentially a Silica based glass with minimal percentages of Alumina to allow the glaze to conform and therefore adhere to the various coefficients of thermal expansion and contraction of fired clays. Our titanium-borosilicate glazes are opaque by design as they are applied to a red clay body that would muddy the colors of a translucent glaze formula.

These glazes bases (the body of the glaze not counting metallic oxides and carbonates that provide the colors) have evolved over time into complicated formulas that average around 20 components not including the metallic colorants. These glazes are fired to approximately 2,000 degrees F over a period of 36 hours slowly melting into a glass and creating an interface layer of glaze and clay that permanently adheres the two. Silica is the main ingredient of both the clay and glaze. Titanium and boron combined with silica add considerable hardening strength to the surface. In addition, Titanium adds opacity and surface texture while boron boosts colors in the blue to green spectrum.

These glazes have been formulated to endure decades of foot traffic on floors including many high traffic public building entrances. Of course no-one will be walking on these tiles, but this family of glazes are all the more resistant to wind driven particles and rigorous surface cleaning techniques because of their extremely high resistance to abrasion.

Ceramic glazes are completely inorganic in composition and so almost all ceramic-glass forming glazes, with the exception of low temperature fired enamels and Bristol glazes (which depend on zinc oxide as it's main fluxing component), are immune to the ultra violet rays of the sun that quickly breakdown and bleach out organic materials such as vinyl fabrics, painted surfaces, wood stains, and the like.

We have many outdoor installations in public areas that are more than three decades old at this point and none show any sign of color deterioration.

While our glazes are hard as granite, the one threat to any colored glazed surface (to which our glazes are quite resistant) is the use of highly acidic materials to clean hard water calcium deposits on fountain and pool tiles without neutralizing the acid quickly after. Even the errant acid etching of the surface of our tiles is reversible by polishing the etched surface (which we have supervised a few times over the years), as our glazing technique utilizes "full bodied" glazes (meaning though and through color) that are fired to an approximately 1/16th" thick as compared to typical brush glazing techniques such as Majolica which fire to the thickness of a piece of paper with an even thinner layer of the colorants on top of the white glaze.

Richard Keit and Mary Kennedy
RTK Studios



YinMn Blue



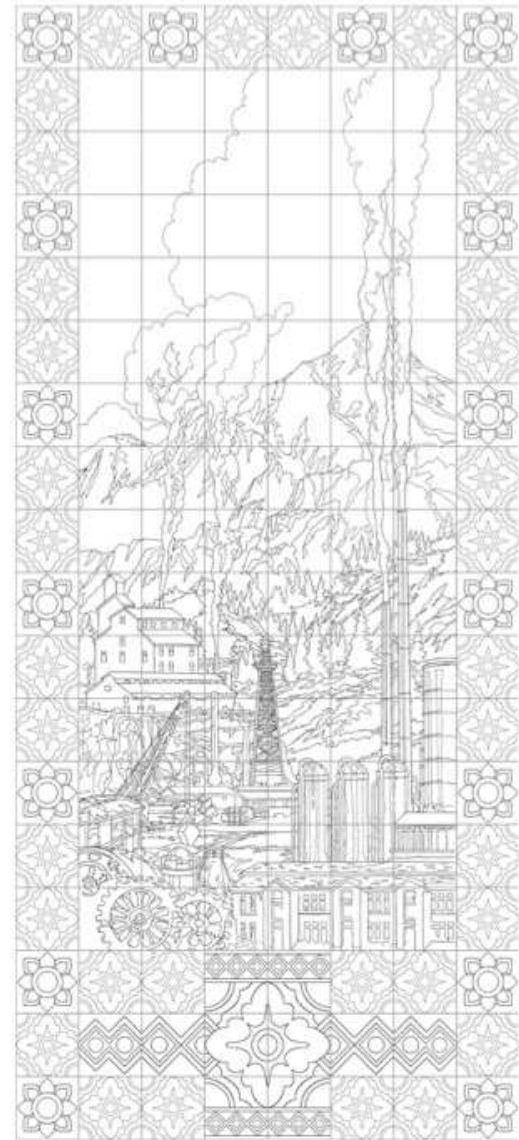
Step #1) 1/4 scale blow up of original artwork showing outlined object shapes and shade areas. (cut this image in half to fit in my luggage on an airplane, needed to help Mom in NoDak after being in the hospital)



Step #2) Back side of blow up (reverse image) showing clearer line work (drawing #2) using a light table to see through paper.) Wish I could eliminate this step but the front side lines are too muddled and the shadows are interfering (ie, i can't see them)



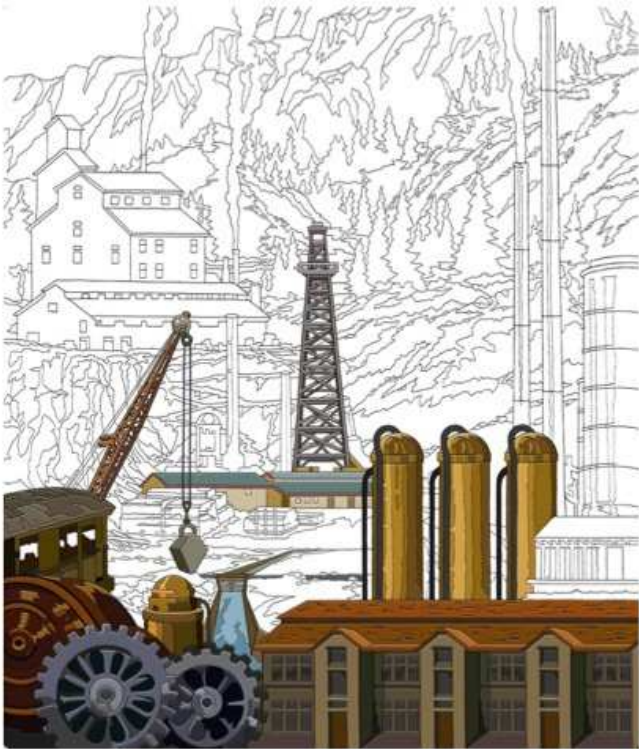
Step #3) Using a see-through vellum type paper on top of reverse image, I can now perfect the lines (camera ready) and create objects out of the unknown with help from google search references. The finished line art is scanned into digital format using a large scale scanner, reversed back to original view and ready to be flood filled on the computer using PaintShopPro. Filters will be applied to create the effects that the ceramic glazes will have in mimicing the original painted mural and lines diminished Transform into banners for hanging/fundraising and Viola!!



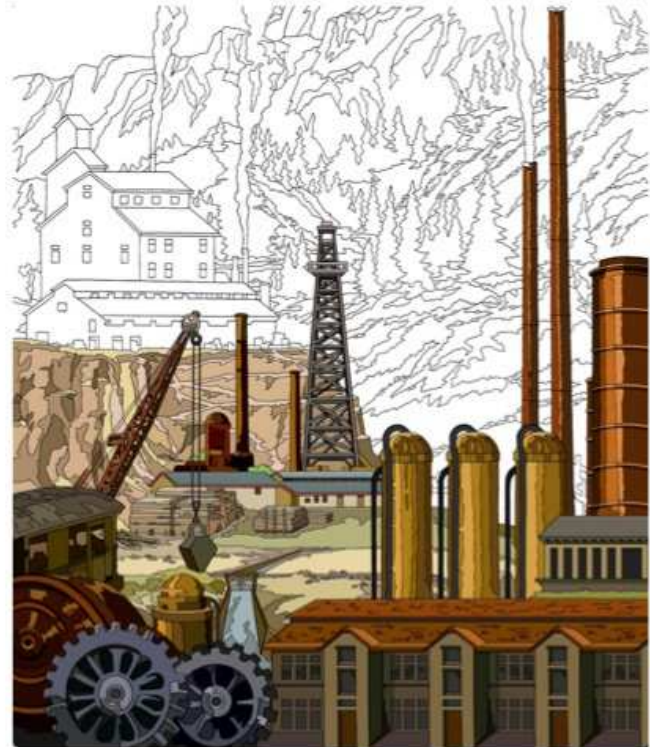


Transportation

2017



Industry



2017



After two years the line art is complete and the tile graphics have pigment assignments the border colors are reviewed by Historic Resources Board.

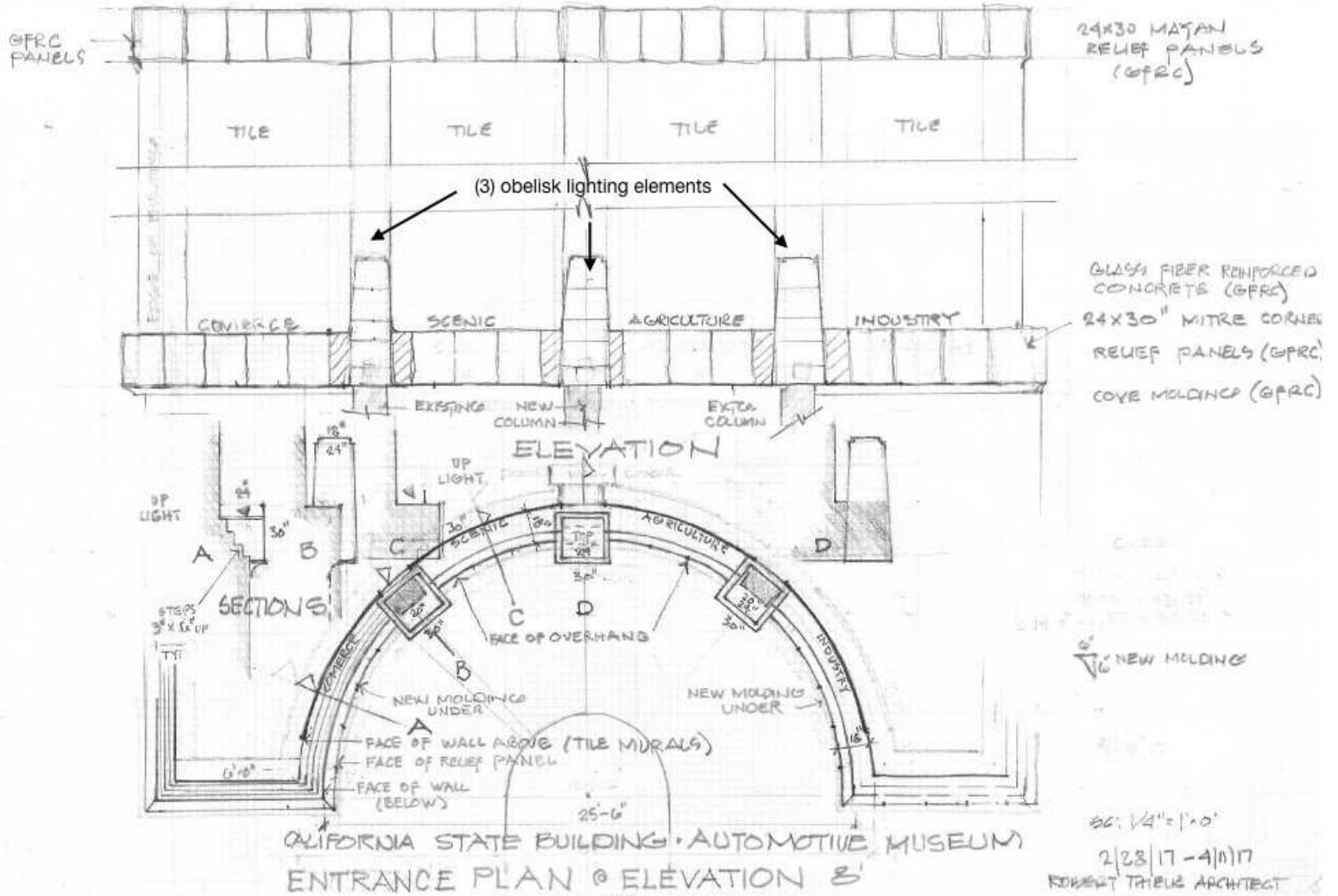
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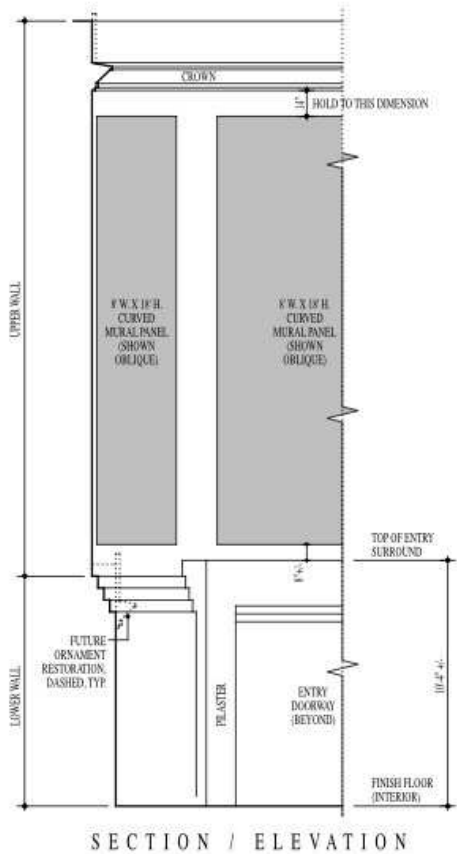


Optional border colors reviewed and selected.

Tile / Ornament Study

This is the first step taken before sending to the digital model maker.





1935

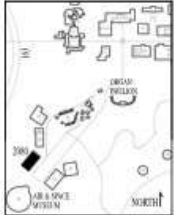


PLASTER

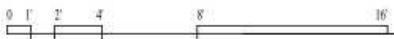
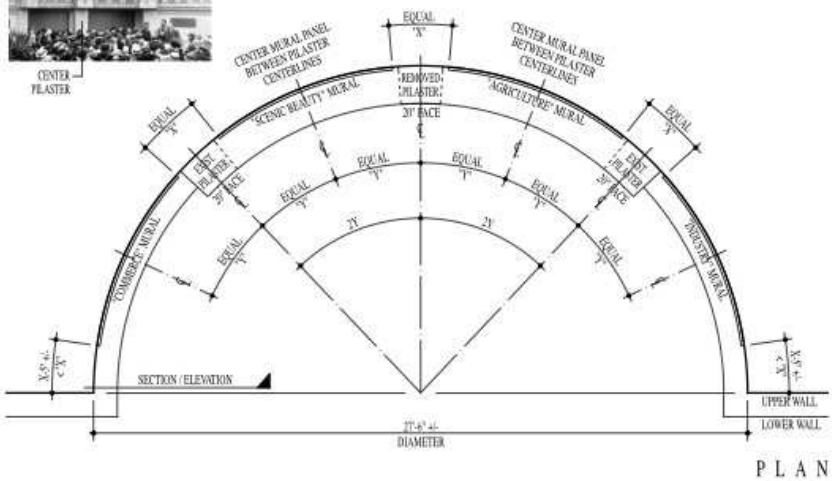
EXISTING



CENTER PLASTER



LOCATION MAP



MURAL PANEL LAYOUT

SCALE: 1/4" = 1'-0"

BALBOA PARK
 SAN DIEGO, CA.
 CALIFORNIA STATE BUILDING
 RICHARD REQUA, ARCHITECT
 CIRCA 1935
 SAN DIEGO
 AUTOMOTIVE MUSEUM
 2080 PAN AMERICAN PLAZA

SHEET NO.
1
 3-23-17

Robert Thiele, Architect
 Committee of 100



RESTORATION
VISUALIZATION

BALBOA PARK
SAN DIEGO, CA.

CALIFORNIA STATE BUILDING
RICHARD REQUA, ARCHITECT
CIRCA 1935

SAN DIEGO
AUTOMOTIVE MUSEUM
2080 PAN AMERICAN PLAZA

SHEET NO.

2

34-17

Robert Thiele, Architect
Committee of 100





December 3, 2017

San Diego Union Tribune

Jeanette Steele



Ron Roberts, County Supervisor

On December 3, 2017, Supervisor Ron Roberts dedicated the temporary murals installed on the San Diego Automotive Museum facade.

The County of San Diego has been very generous and supportive of the Committee of One Hundred Tile Project.

Maya Ornamental Panels

Richard Requa, envisioned a Palisades representing all of the styles of the Americas including the Maya, Aztec and native architecture of the southwest.

In 2017, the Committee of 100 began a study of the geometric sculptural relief panels that were above the entrance to the California State Building. The committee commissioned art consultant William Chandler to research color and history of the panels.

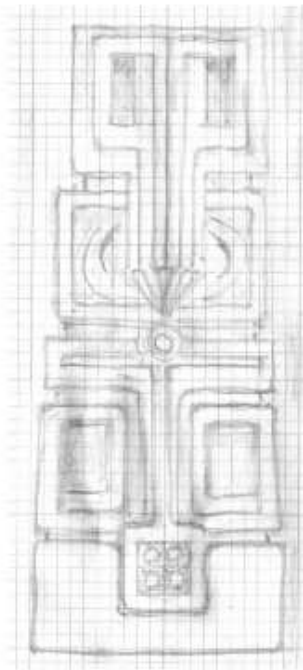
Exterior Ornamentation Production in 1935

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William Chandler, Chandler Consulting Services



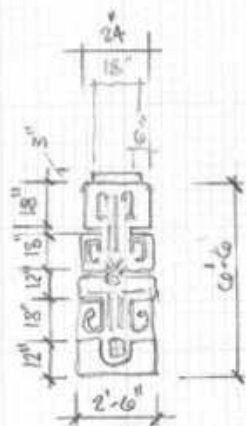
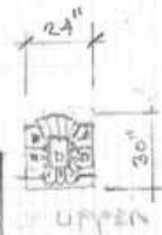
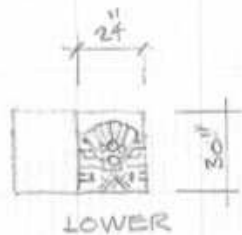
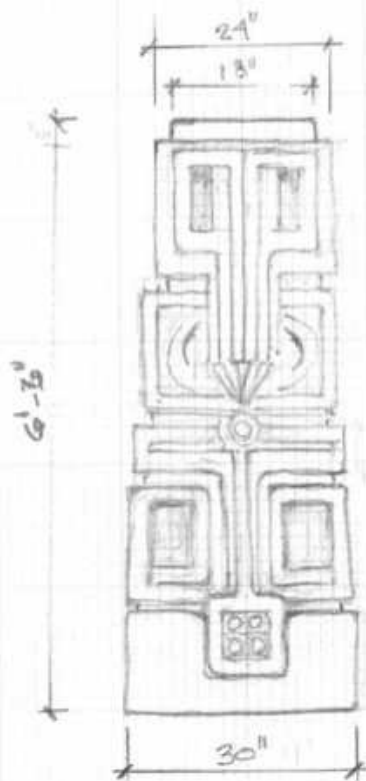
UPPER



LOWER

Drawings by: Robert Thiele

CALIFORNIA STATE BUILDING 1935
MAYAN RELIEF



ROBERT THIELE ARCHITECT
3/22/17 - 4/11/17

EXTERIOR DECORATION AND NIGHT ILLUMINATION

WHEN plans were started for the first new exhibit palaces, I was confronted with a serious problem, the exterior ornamentation. For dramatic appeal, exposition buildings must be decorated, and in a manner at least suggesting permanency. Stage-like scenery is taboo in fairs of such duration and international character. The usual cast plaster ornamentation was out of the question; there was not sufficient time for modeling and casting, particularly when most of the buildings had to be designed and erected within a three-months period.

As usual, when in such a dilemma, I appealed to Larrinaga. It was about four o'clock one afternoon when I discussed the problem with him. After a few moments' reflection, he asked, "Why not make the ornamentation of fibre wallboard?" "Wallboard?" said I, "it isn't thick enough, it can't be shaped into intricate ornamental forms and it would soon disintegrate in the weather." For reply, he requested a drawing showing a section of the decoration as designed for one of the buildings and when this was supplied, he asked me to return about ten the following morning. At the appointed hour, I entered his studio and there before me was a full-sized section of the ornament about five feet square, finished, colored and ready to be put in place. Long before I had prepared myself for surprises from Juan, but this was over-

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EXTERIOR DECORATION AND NIGHT ILLUMINATION

whelming. With his face beaming, he stood there watching my incredulous expression. Then after a few moments of suspense, he explained the procedure. It was like a magician revealing the secret of one of his mystifying tricks. He had first glued together sheets of wallboard to a thickness of three inches, then roughly cut out the design with a band saw, finishing up with file, chisel and sandpaper. The specimen was then thoroughly impregnated with a hardening and waterproofing solution, followed by a coating of cement paint in the desired tints. In the final process the ornamental panel was fastened to a sheet of wood ply-board, all finished and ready to be quickly placed upon a building. It had all been schemed out and completed between four o'clock one afternoon and ten the next morning. Obviously, there was no need for further discussion; Juan's magic had turned the trick. All of our new decoration was done by this method, much of it designed, and all of it made under his supervision.

There was another instance when he saved the day. I was very anxious to fill the large panels over the main entrance to the new exhibit palaces with brightly-colored murals representing subjects which, through the eye, would prepare the mind for the proper appreciation of the exhibits to be found within the buildings. To provide them Juan suggested another use for the wallboard,—cutting it into sections and painting it to simulate tile. This idea and modifications of it were used in the treatment over the entrances to all of the new exhibit buildings. The great plaque above the

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EXTERIOR DECORATION AND NIGHT ILLUMINATION

...portal of the Palace of Electricity and Varied Industries was made of wallboard built up to great thickness and the figures were actually carved out of the material, forming a very bold bas-relief. The final treatment of the plaque was a bronze coating antiqued to give the effect of weather-aging. Juan was of invaluable assistance to me in planning all of the details of decoration for the entire Exposition and he personally directed this work. As an example of his versatility, he made the preliminary designs for the Spanish Village and supervised all of the antiquing and ornamentation. *Inside Lights by Richard Requa*

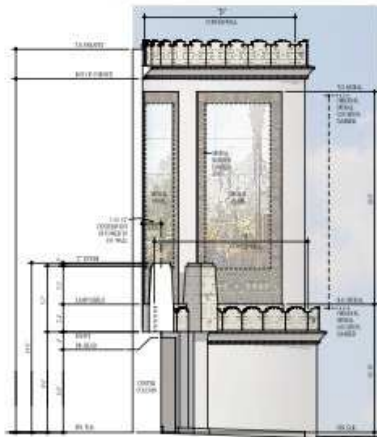
Michael Matson is a San Diego sculptor and fabricator of many Balboa Park ornament reconstructions.

With styrofoam and drywall mud he builds the form into a full size model, then creates a latex mold for casting a glass fiber reinforced concrete, light-weight panel that can be attached to a painted galvanized steel frame bolted to the existing wall at the entrance projection to the Automotive Museum.

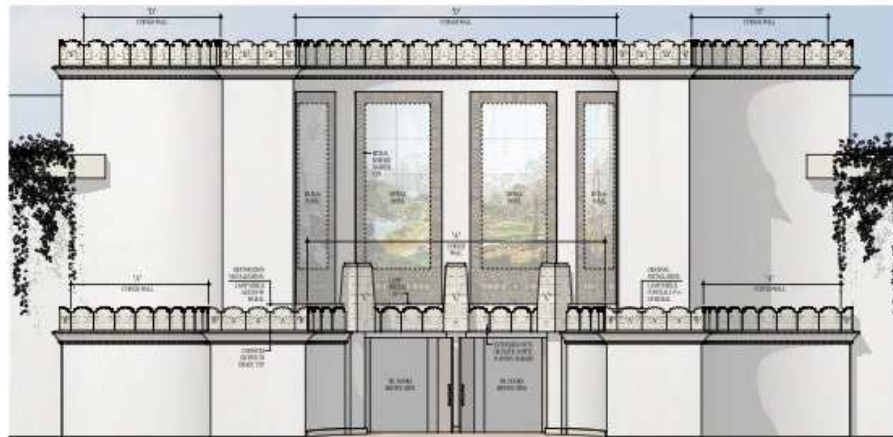


April 6, 2017

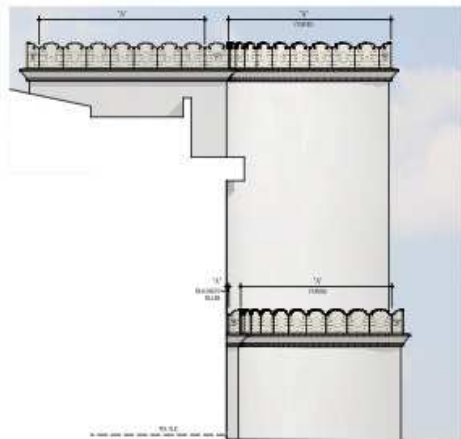




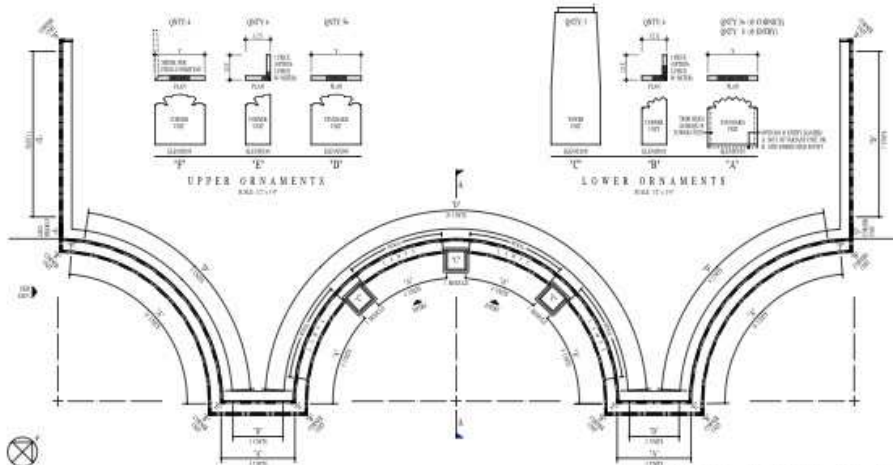
SECTION A
SCALE: 1/4" = 1'-0"



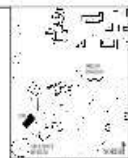
FRONT ELEVATION
SCALE: 1/4" = 1'-0"



SIDE ELEVATION
SCALE: 1/4" = 1'-0"



ORNAMENT PLAN
SCALE: 1/4" = 1'-0"



LOCATION MAP

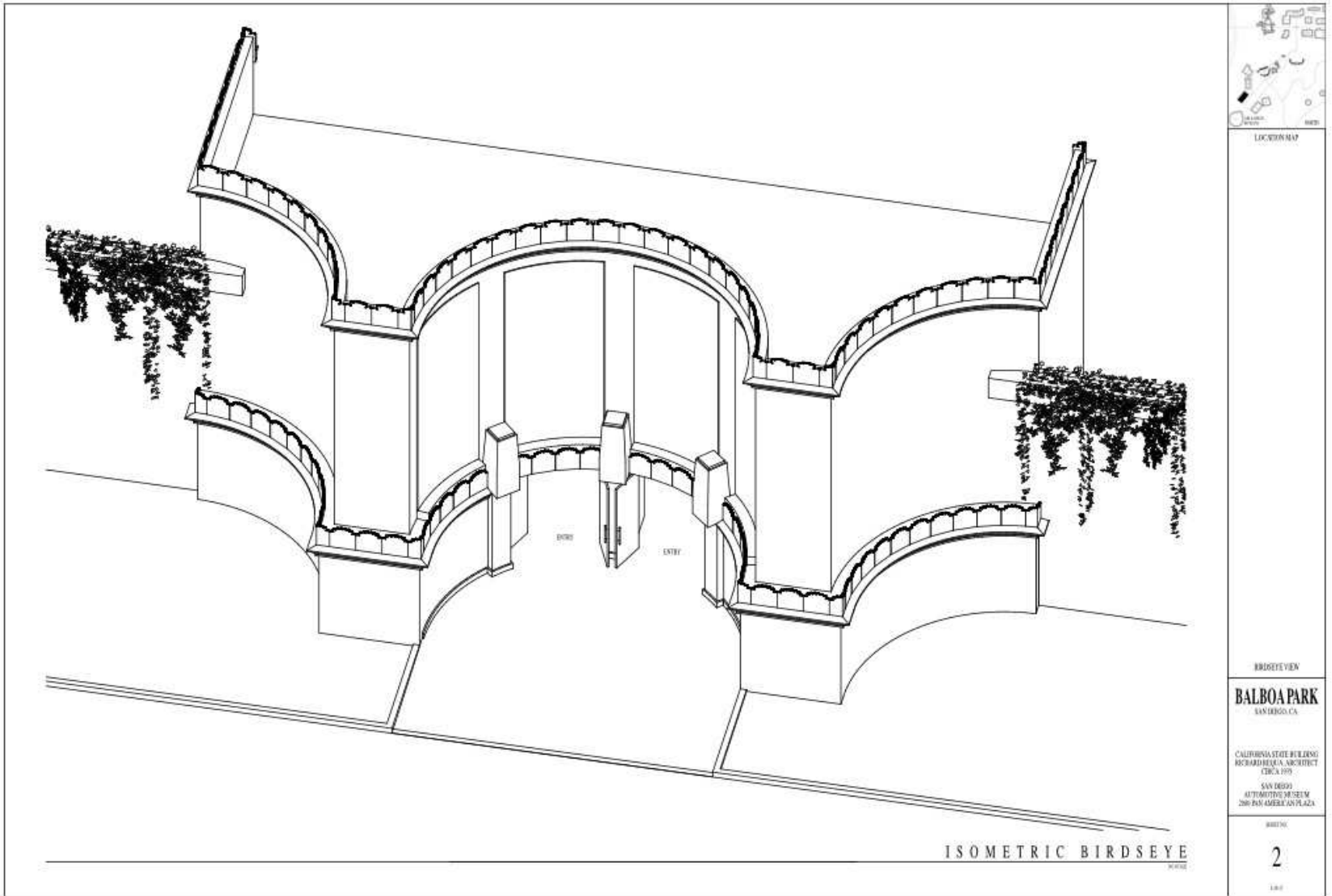
ORNAMENT LAYOUT

BALBOA PARK
SAN DIEGO, CA

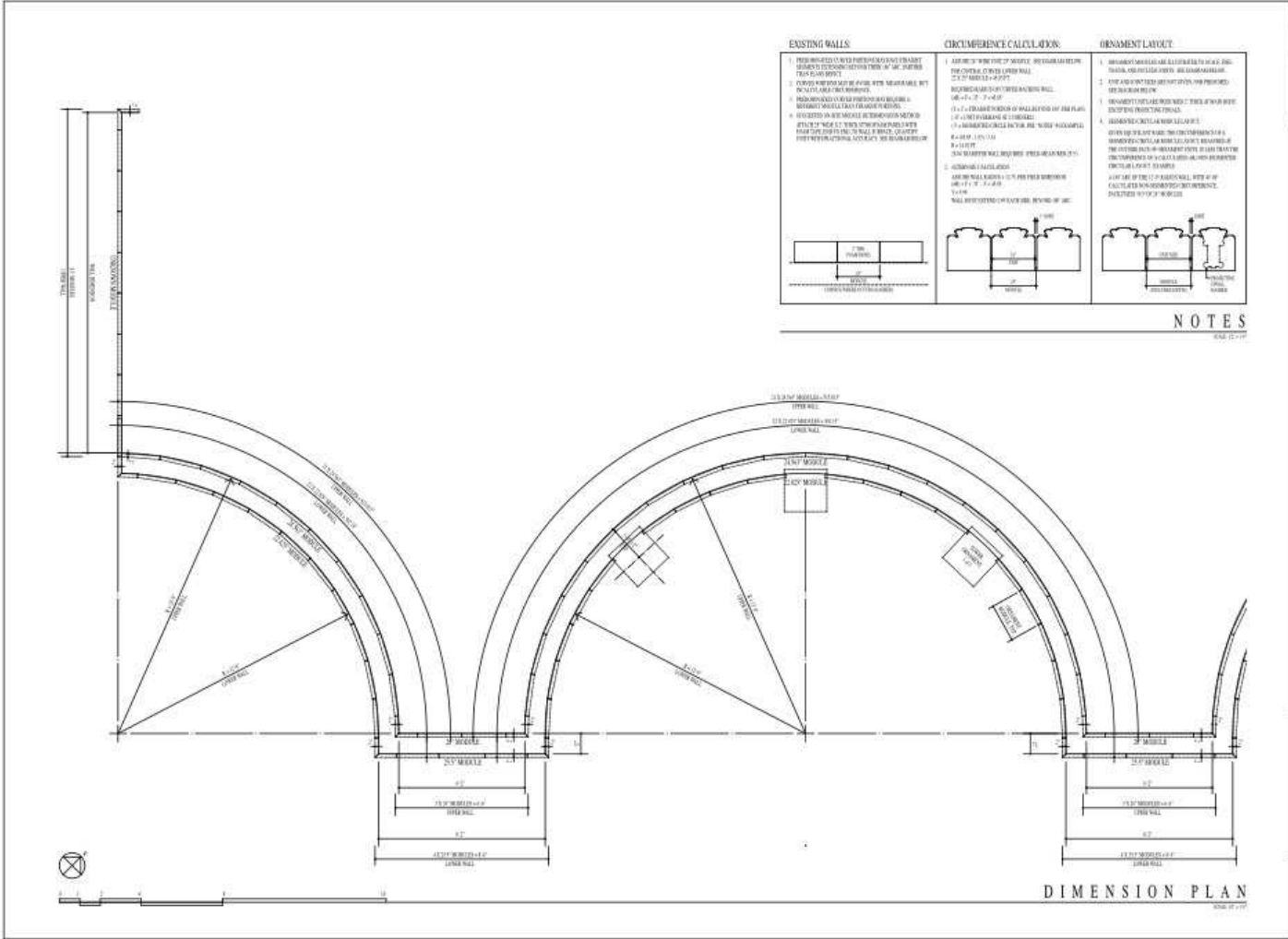
CALIFORNIA STATE BUILDING
RICHARD REQUA, ARCHITECT
CIRCULARS
SAN DIEGO
AUTOMATIC MUSEUM
3800 PANAMERICAN PLAZA

1

Robert Thiele, Architect
Committee of 100



Robert Thiele, Architect
Committee of 100



LOCATION MAP

REVISION PLAN NOTES

BALBOA PARK
SAN DIEGO, CA

CALIFORNIA STATE BUREAU OF ARCHITECTURAL ARCHITECTURE
CITY OF SAN DIEGO

SAN DIEGO MUSEUM
300 W. WASHINGTON AVENUE

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1-27

Committee of One Hundred
1649 El Prado, Suite 2
San Diego, CA 92101

February 12, 2018

Jeff Van Deerlin
Program Manager
Balboa and Mission Bay Parks
Park & Recreation
City of San Diego

Tile Mural Installation for the Automotive Museum

Dear Mr. Van Deerlin

The Committee of 100 is proposing the addition of 4 ceramic tile murals 8 x 18 feet in size to the existing exterior stucco wall above the entrance to the Automotive Museum.

The Committee of 100 engaged Anthony Court SE, to assist us by reviewing the existing structure. We cut and patched 6 holes through the existing interior wall finishes to observe the configuration and condition of the existing framing. We found that the framing generally follows the historical construction drawings provided by Charlie Daniels, Park Designer, and is generally solid and sound with no visible evidence of significant deterioration or water damage.

On February 6th, with the assistance of Patrick Heffernan, Facility Manager of the Automotive museum, we identified 6 areas where visual observation of the structure could confirm the design drawings and identify any signs of structural deterioration in the wall that would support the tile murals.

The curved exterior wall supporting the murals is a 2x6 wood frame structure with diagonal 1x6 solid sheathing on the exterior side covered with mineral paper, metal lath and plaster about 7/8" in thickness with a color coat in some locations and painted in some locations. The frame wall sits on a 3x6 plate anchored to a raised 4x8 concrete curb.

A recent problem with a water leak that was suspected to be at the top of the parapet and at the cornice only showed itself in the Utility Room below the Men's Bathroom and did not result in visible damage to the framing. The leak was not on the wall where the tile murals are going to be installed.

Each proposed tile weighs about 4 pounds and is 3/8" thick. With the addition of thin set mortar the weight will increase to about 5 pounds per square foot, a relatively minor increase compared to the current 20 pounds per square foot weight of the existing wall. Each tile mural will weigh about 720 pounds spread over 144 square feet. The curved solid sheathing provides excellent support for any tipping and contributes to the vertical support of the tile over the openings at the entrance doors.

Committee of One Hundred
1649 El Prado, Suite 2
San Diego, CA 92101

The roof parapet cap and crack at the cornice is the suspect source of leaking but not confirmed. Sunshine Supply advises pressure wash, fill cracks with Sikahyflex 150 and then cap with MiraFlex Membrane C, color to match existing stucco.

Attached are plans keyed to photographs of the 6 locations where observations were made.

In our opinion, the existing stucco wall is structurally sound and appears able to support the proposed tile installation above the entrance to the Automotive Museum. Please let us know if you have any questions or concerns or any objection to us proceeding with the tile installation on the existing wall.

Robert Thiele, Architect C26759
Board Member Committee of 100

cc. Anthony Court SE, A B Court and Associates
Mike Kelly, President, Committee of 100
Patrick Heffernan, Facility Manager for the Automotive Museum
Andre Hart, Building Maintenance Supervisor, Public Works Department, Facilities
Marie Wiggins – Area Manager II, Balboa Park
Susan Lowery-Mendoza – District Manager, Balboa Park Facilities



Letter to support structural integrity of wall to hold tile murals

CHANDLER ART CONSULTING SERVICES

Antiques and Art Appraisals

Art Preservation Consulting

16 February 2019

Michael Kelly
The Committee of One Hundred
1649 El Prado, Suite 2
San Diego, CA 92101
jmkelly@cox.net

RE: SD Automotive Museum,
1935-1936 Exterior Colors Research

Dear Michael:

Per your request, I have found physical evidence for the original exterior color scheme of the San Diego Automotive Museum in Balboa Park, under later non-historical paint layers on the building. The building was originally constructed in the early months of 1935 to house the State of California's exhibits in the California Pacific International Exposition, one of the completely new buildings constructed around the exposition's Plaza de America (now called the Palisades). With the exception of the entirely modernist Ford Building, the colors and ornamentation on the adjacent modernist-style exposition halls were intended to evoke indigenous New World architectural themes as a harmonious counterpoint to the Old World architectural styles of the refurbished 1915 exposition buildings on the Central Mesa. Under the direction of Exposition Architect Richard S. Requa, A.I.A. (1881-1941), the exterior color scheme and ornamentation for the most of the Palisades group was designed by Exposition Art Director Juan Bautista Larrinaga (1885-1947) and executed on-site by his assistants.

Exterior Ornamentation Production in 1935

Exterior ornamentation on the California State Building included the set of four faux-mosaic tile murals over the main entrance, depicting scenic, historical and industrial themes representative of California. The building's two tiers of upper wall cornices were embellished with geometric sculptural reliefs in continuous repeating patterns inspired by Pre-Columbian architectural ornaments on Mesoamerican stone temples. Although these reliefs deliberately resembled carved stone, the exposition's construction budget and time constraints dictated that they had to be very quickly produced in lightweight, far less durable materials.

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Serendipitously, several severely weathered but otherwise intact sections of the 1935 Federal Building's laminated and painted Canec cornice reliefs are preserved in the collection of the San Diego History Center. These were salvaged some decades ago when the rest of that building's original decorative reliefs was removed and discarded. These ornament samples enable us to better understand the design criteria that informed Larrinaga's process for the Palisades buildings, including the California State Building.

Letter to establish historic color for the San Diego Automotive Museum

443 Marietta Street • Chula Vista, CA 91910-2406 • (619) 207-7004 • will.cacs@cox.net

Page 2 of 6

16 February 2019

Committee of 100

San Diego Automotive Museum
1935-1936 Historical Exterior Colors Research Results

The vaulted brass roof system over the California State Building's main exhibition space is set back from the building's outer perimeter wall. The roof's north and south structural support walls contained banks of clerestory windows and louvered ventilation units, providing indirect natural daylight and passive air circulation for the building's interior. These features were screened from ground level view by the building's upper roof parapet, itself set back about two feet from the two-story lower wall. This setback contained planter boxes for flowering vines, as seen in photos taken during the exposition. This setback and the top of the roof parapet behind it were both embellished with laminated Canec cornice reliefs.

Wartime and Later Alterations

After the exposition closed, the vacant California State Building was used for storage and other purposes on an ad hoc basis until 1942, when most of Balboa Park and its buildings were leased from the City of San Diego by the U.S. Navy's 11th Naval District to serve as an emergency annex to Balboa Naval Hospital. As required by wartime blackout regulations, the building's clerestory windows and their framing were immediately painted over with opaque black roofing tar. The former State Building was used as a medical supplies warehouse for the Hospital Annex until 1947, when Balboa Park was finally returned to the City.

The dates of later modifications to the building were not researched for this report. The laminated Canec cornices and murals could have been removed as early as 1948, when extensive repairs of wartime damage to the Park buildings were funded by the U.S. Navy as part of their lease agreement obligations to the City.

Exploration and Discovery of Historical Paint Layers

Identification of the Automotive Museum's 1935 exterior color scheme required the removal of later non-historical layers of paint in order to expose and identify the original color choices. This unexpectedly turned out to be more difficult than I had previously experienced when examining buildings and other architectural features on the Central Mesa for the same purpose.

Although I was aware that the Automotive Museum building had probably been sandblasted during one or more episodes of repairs and remodeling after World War II, previous paint explorations in the Park led me to believe that less exposed exterior surfaces on rooftop features would probably retain extensive areas of uninterrupted paint sequences. That assumption proved incorrect, even though I did eventually succeed in finding some small areas on the roof structure that retained identifiable 1935 paint layers.

Significant structural changes to the building's original entrance facade were made in 1988, during the building's tenant improvements for the Automotive Museum. Additional repairs and changes to the building's roof structure were made more recently. The sum of those modifications included replacement of the original clerestory windows with new aluminum frame windows inserted into the original wood and stucco case frames. All but one of the original wood louver ventilators were also replaced. All surfaces of the parapet walls on the roof side appear to have been completely sandblasted and/or re-succoed. No traces of original paint layers were found inside the parapets or anywhere on the building's exterior walls.

Fortunately, the clerestory window wall surfaces were not treated so invasively, despite the replacement of the windows themselves. Excavation of the later paint layers on these features quickly revealed the 1942 layer of roofing tar used for the blackout. Only a few identifiable paint layers were found beneath the tar, as might be expected, given that the original paints were only seven years old when the blackout tar was added.

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16 February 2019

Committee of 100

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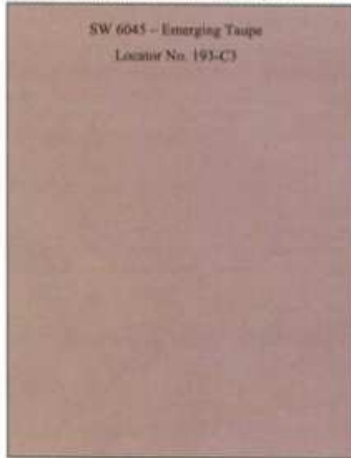
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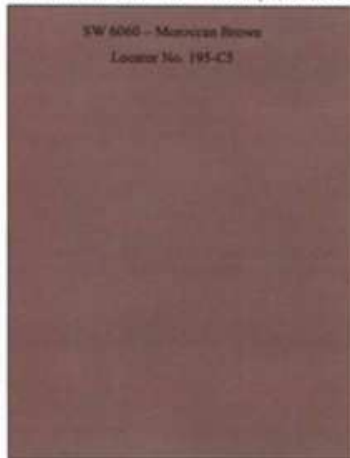
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San Diego Automotive Museum
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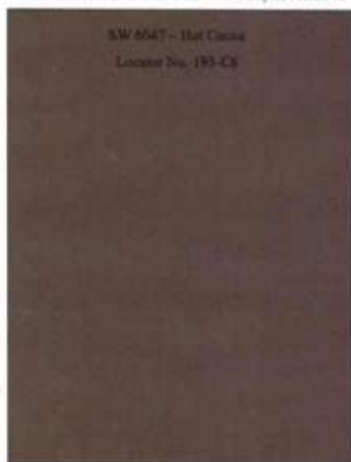
Auto Museum Ext. Wall Ornament Sample, Match 01



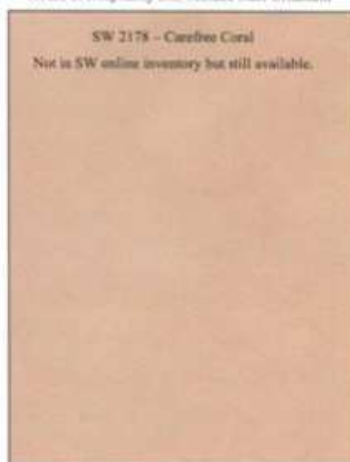
Auto Museum Ext. Wall Ornament Sample, Match 02



Auto Museum Ext. Wall Ornament Sample, Match 03



House of Hospitality Ext. Molded Staff Ornament

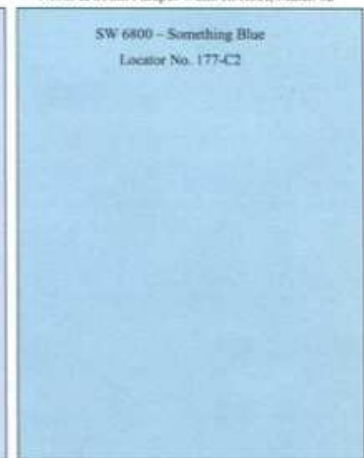


San Diego Automotive Museum
1935-1936 Historical Exterior Colors Research Results

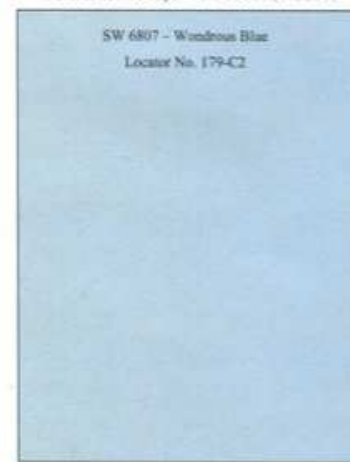
North & South Parapet Walls on Roof, Match 01



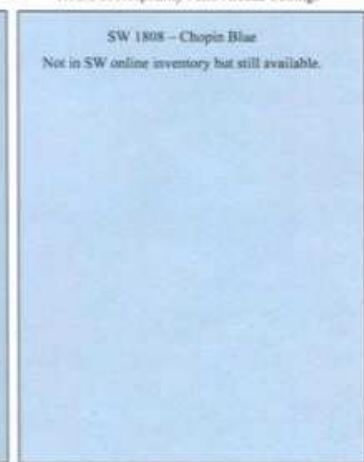
North & South Parapet Walls on Roof, Match 02

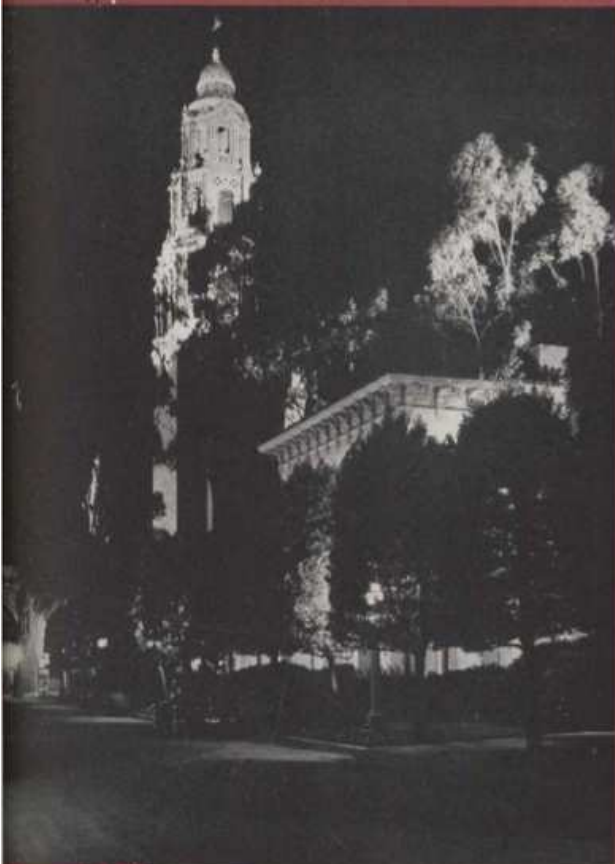


North & South Parapet Walls on Roof, Match 03



House of Hospitality Patio Arcade Ceilings





PLEASE WRITE TO
GENERAL ELECTRIC INSTITUTE

THE MAGAZINE OF

LIGHT

PUBLISHED BY GENERAL ELECTRIC

January, 1936



*Light
and Color at
the **SAN DIEGO
EXPOSITION***

By Alston Rodgers

EACH succeeding "World's Fair" or "International Exposition" seems to bring forth some outstanding contribution to the art and science of lighting. The forward-thinking spirit of these celebrations affords an opportunity for the artist, the designer, the architect, and the engineer to unleash imagination and work together for the advance of lighting technique and appreciation. Certainly the beautiful California-Pacific International Exposition of 1935 has strengthened the precedent in this field of creative lighting effort.

There were many who expected this exposition to carry forward the lighting schemes of Chicago's successful "Century of Progress" celebration with new structural forms combining lighting and color as an integral part of modern architec-

tural design. While there were several excellent examples of advanced structural lighting to be seen at the San Diego exposition, its significant contribution to lighting was artistic application of color lighting to settings of great natural and architectural beauty.

The black and white illustrations accompanying this article convey the idea that the buildings and grounds were delicately floodlighted. But colorless photography must leave to the imagination the impressions of a canyon full of palms and ferns turned by lighting into a picture of rare tints and luminous shadows; or of a formal garden from the courts of old Spain with its brilliant flowers and sparkling fountains or of the patio of a Spanish Renaissance palace with the delicate fronds of tropical plants and ferns seen in lacelike silhouette against warm amber-lighted walls. There

was not a trace of the common variety of colored lighting as seen in the past, where large areas were flooded indiscriminately with elementary reds, greens, and blues. Each scene was carefully studied from every vantage point, and an artistic lighting picture was built up with the lighting carefully controlled to create centers of interest and furnish harmonious backgrounds and settings. The careful selection and combination of pastel tints with a few brilliant primary highlights successfully avoided any suggestion of a "riot of color." By night each building, courtyard, patio, garden, and leafy glen became a separate luminous composition in color and shade.

Inspiration from the Setting

The semi-tropical verdure of Southern California in Balboa Park afforded an ideal background for the exposition. This park was the scene of the San Diego exposition of 1915, and it was during the recent renovation of the twenty-year-old group of permanent buildings from this fair that the idea of the present exposition was conceived. This group of stately Spanish and Spanish-Colonial palaces forming the Plaza del Pacifico is the center of the exposition. In planning new buildings and landscaping, it was decided that all structures and embellishments must be suited both historically and climatically to the Southwest. Consequently, many buildings of historic and prehistoric architecture, including the Pueblo, Aztec and Mayan, were found closely associated with buildings of extremely modern design, but all have been cleverly adapted to the climate and traditions of Southern California.

It was, of course, apparent from the outset that to make these elements of natural and man-made beauty present an outstanding spectacle by night, it would be necessary to decide upon some lighting scheme appropriate to the charm of the setting and consistent with the spirit of the exposition. Much credit goes to the Otto K. Olesen Illuminating Company, Ltd., of Hollywood, California, for the conception which eventuated.

How Mr. Olesen's lighting scheme was originated and carried out is an interesting story. It all began with a Maxfield Parrish painting on an Edison Mazda lamp calendar in Mr. Olesen's office. In common with most of the rest of us, he had always admired and marveled at the delicate colorings of flowers and foliage, the brilliant highlights, rich blue backgrounds and luminous shadows of the Parrish paintings. If only those colors could be reproduced with light on actual foliage and buildings! But why not? Of course it would require a great deal of experimenting with the effect of various hues of light on different types of surfaces, a great deal of work on the control, direction, and intensity of the light sources, and much care in the concealing of lighting equipment—but it could be done. With this inspiration he gathered together several more Maxfield Parrish calendars and approached the exposition authorities with the proposition that the lighting theme of the fair be an attempt to duplicate in light the artistic effects achieved in these popular paintings. This scheme appeared to be the most attractive and he was authorized to make a trial installation and give a practical demonstration of his proposal.

There followed many days and nights of careful experimenting with various types of lighting equipment and practically every conceivable combination of color media. Literally every tree, shrub, bed of flowers, and wall surface was worked on experimentally to determine what combination of colors and shadows would produce the sought-for results most successfully. Finally, he and his assistants succeeded in achieving the effect for which they were working and the trial installation in the courtyard and gardens of the old Horticultural Building was presented for inspection. That they were successful in painting an extremely lovely picture in light and color will be confirmed by any of the thousands who paused before this scene during the fair. Its success is also attested by the fact that he got the job of planning and executing all the decorative ex-

terior lighting. And, incidentally, a large private garden lighting job was also sold on the basis of this experimental installation.

Then came the real work, for now the installations must be of a permanent nature. In some respects the San Diego weather conditions were an asset because they permitted the use outdoors of lens spotlights, large open reflecting type spotlights and other stage and studio lighting equipment without much fear of harm by rain. However, the real problem came in procuring suitable color media that would withstand the rigorous conditions of fog, salt air, and intense, color-fading sunlight. The Southern California climate may be wonderful for tourists and vacationists, but it certainly plays havoc with color screens on lighting equipment.

Solving the Color Problem

The obvious solution seemed to be in the use of colored glass plates, but in the first place, many of the necessary Maxfield Parrish colors could not be obtained in glass and even a smaller selection could be found in the heat-resisting glass necessary for the high intensity, concentrating units to be employed. As a starter, all available colors in Pyrex glass were obtained and then experiments were conducted to find the next best color materials of the other necessary hues. It was found that Transolene, a particularly tough and color-fast gelatinous color screen was quite serviceable, and this was used in many instances. However, some vital colors were available only in the common, flimsy gelatin sheets which simply would not stand up under the adverse conditions. Finally, a happy solution to this difficulty was discovered in a liquid known as "Wondersheen" which had been developed by a professor at the University of California in Berkeley. This liquid was originally intended for a number of protective uses including rustproofing, and the painting of ships' bottoms to preclude the growth of barnacles. It was found that the coating also protected colored gelatin from the effects of weather and retarded the

fading action due to sunlight. This treated gelatin was not as serviceable as the other screens, but by carefully locating the equipment to shade the color media from the direct rays of the sun during the daytime it was found to give quite satisfactory results.

Great care was taken in locating and concealing the lighting units to prevent glare and to hide the mechanical arrangements necessary for obtaining the effect. For the most part, the illumination was obtained by projecting powerful concentrated beams of light great distances from points completely out of the field of view, so that it was usually difficult and at times practically impossible for the observer to tell where the lighting effects were coming from. Approximately 1300 spotlights and floodlights were used in the exterior lighting. Most of the projectors were special Olesen "Sun-Lights" — an 18-inch open type spotlight with a parabolic mirror at the back accommodating 1000-watt to 2000-watt lamps and fitted with a frame for holding the color medium. Other control equipments used included G-E Handy Floodlights, G-E Exposition Floods, and wide angle projectors, and lens type units ranging from tiny baby spots to large long-range 2000-watt spotlights. Decorative garden houses, bird-houses, and pergolas were constructed to cover banks of these projectors, making them inconspicuous by day and concealing them by night. The large wall areas of most of the exposition buildings were illuminated by continuous lighting troughs concealed on the ground level behind low walls and shrubs or placed on long balconies and ledges running around the buildings about half way up the walls. These continuous troughs utilized 50-watt and 100-watt lamps on 12-inch centers, and they were formed of aluminum finished metal with a cover of amber Cel-o-glass protected by heavy wire screening across the open side. Altogether, nearly a mile of this striplight was employed.

In the old Plaza del Pacifico, the new Arch of the Future presented an inter-

esting example of the adaptations of architecture to meet the requirements of modern lighting. While the walls of the old buildings surrounding this Plaza were successfully illuminated by means of lightstrips, it was necessary to locate some high-powered projectors in the center of the Plaza to high-light the towers in soft color and to pick out the tops of the high trees behind the buildings to furnish the desired background and atmosphere. Consequently, this great arch was constructed particularly for the purpose of housing, beneath the pergola at its top, the 37, 2000-watt Olesen "Sun-Lights" and four 2000-watt long-range spotlights necessary to take care of this long-distance lighting job. The narrow shafts of light from these projectors picked out each individual tuft of foliage on every tall tree and artfully illuminated the towers and bits of architectural decoration in blended tones of pale green, amethyst, flesh pink, rich magenta, soft blue, rose and light straw. The window-like openings at the ends of the arch concealed loudspeakers for amplifying music and announcements. In each of the four great flower pots at the sides of the arch was hidden a 1000-watt G-E Exposition Floodlight with an amber Pyrex cover plate for lighting the front faces of the arch. The ends of the structure were illuminated by amber lightstrips concealed behind a border of shrubs at the edge of the pools.

The long shallow pools, filling almost

the entire Plaza, were constructed mainly for the purpose of mirroring the lighted trees and buildings at night. The bottoms of the pools were covered with gravel dyed in variegated colors to give interest to these large areas of water in the daytime.

An outstanding feature of the night display was the great Aurora Borealis mounted on top of the pavilion housing the huge outdoor organ. This apparatus consisted of a bank of seven 36-inch 150-ampere, high intensity arc searchlights mounted on a 16-foot revolving turntable rotated on ball bearings by a one horsepower motor. Large screens of Transolene were used to color the powerful shafts of light which formed the constantly changing Aurora across the sky.

The Water Palace and several other privately sponsored exhibit buildings incorporated clever lighting applications in their design. An article on the Ford Building and the Standard Oil Tower to the Sun will appear in the next issue.

During the period of the fair from July 31st to November 11th nearly 5,000,000 spectators visited the exposition. On November 11th, the originally planned closing date, the gates were closed and workmen immediately began refurbishing the fair for a "bigger and better" reopening on January 15, 1936.

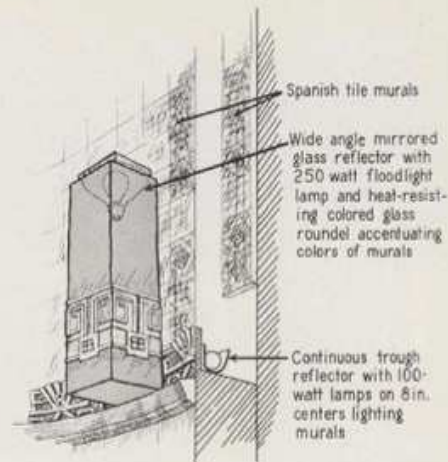
Note: The photographs were made particularly for this article by John Sirigo, official photographer, California Pacific International Exposition, San Diego.



★ The California State Building, although distinctly modern in design, showed a clever combination of Spanish, Aztec and Mayan motifs in its ornamentation. Over the entranceway, brightly colored scenes on tile depicted the story of California.

To illuminate these high murals, a ledge was built out below to conceal a continuous trough reflector as illustrated. In order to accentuate the predominant colorings of the pictorial panels, it was necessary to locate powerful sources of colored light further out from the wall on a level with the bottom of the panels. This was accomplished by designing three short, free-standing pylons set out from the ledge between the pictures. In the top of each was concealed a wide angle mirrored glass reflector, tipped slightly toward the murals and equipped with the proper color roundel to bring out the hues of the adjacent scenes.

A flood of amber light on the walls flanking the entrance was produced by two 1000-watt G-E Exposition Floodlights at each side, hidden behind tropical plants. On the ground, along the extending walls, were placed trough reflectors containing 50-watt lamps on 12-inch centers and covered with amber Cel-o-glass. In the long flower boxes, near the top of the walls, striplights with 25-watt green lamps added a pleasing color variation.



LED Floods with cut off shields

2700 Kelvin color range,
similar to historic light source
(probably incandescent)
Charlie Daniels 2018

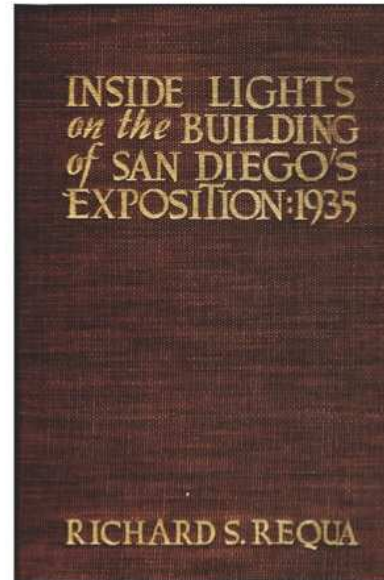




★ In the Plaza de America, the beautiful Firestone Singing Fountains were a continual source of enjoyment at night. Their constantly changing combinations of color and light varied with the volume and harmonies of music from loud-speakers at the end of the plaza.

The Palace of Electricity and Varied Industries, seen through the fountains, was another example of blended modern and ancient styles in architecture. The large bas relief plaque above the entrance was illuminated in a play of colored light and shadow from four 1000-watt G-E Exposition Floodlights, two with red and two with light blue cover plates. These were hidden on top of the marquee. From behind the plants at either side, two 1000-watt units projected light upward on each of the tall side elements. Concealed on the setback at the top, eight 500-watt wide angle floodlights illuminated the parapet above. Lighting under the marquee was from luminous glass panels set flush in the ceiling, and the outer walls were lighted in the same manner as those of the California State Building.

One of the outstanding attractions in this building was the General Electric House of Magic show presented on a revolving stage which brought the G-E Talking Kitchen before the audience at the end of the presentation.



THE MUSIC

"It may be wondered why, in a book dealing exclusively with the construction period of the Exposition, a chapter on Music should be included. It is for the reason that Spanish, and in fact all Mediterranean architecture, is ever associated in my mind with music. Wherever I have traveled in Spain or Spanish America, there has been music somewhere in the background, a voice, a guitar, a wandering group of musicians or a band. Music is a prime requisite in the life of all Latin people, it provides an atmosphere which fosters the very development as well as appreciation of their art and architecture." Richard S. Requa

(131)

THE MUSIC

The true atmosphere of Spain, Mexico, and South America was supplied by strolling musicians and dancers from these countries. Throughout the day and evening their violins, guitars and castanets enlivened the scenes with spirited and romantic tunes as they strolled through the gardens, arcades and plazas.

In the patio of the great Ford Building, daily concerts were given by a South American group whose tuneful native music never failed to thrill the daily throng of listeners.

One of the most interesting and unusual musical features was the Firestone Singing Fountains. They were a series of electric, color fountains, located in the center of the south section of the Palisades Plaza in an elongated rectangular pool. On each side of the center of the Plaza and facing the pool were the two giant speakers appropriately housed in Kiosks of modified Maya design harmonizing with the nearby exhibit palaces. By an ingenious mechanism and electrical devices, the music from the sound reproducing system automatically varied the water pressure and the color combinations of the under-water flood lights that tinted the fountain streams, according to the volume and tone of the music. Music was furnished from electrical recordings and, by remote control, from the symphony concerts in the Ford Bowl. This was also a last-minute installation, built and finished complete with all its many parts and intricate mechanism, within the last three weeks before the opening day, including the complete landscaping of the plaza area in which it was located.

A very popular feature on the program of daily events was the Retreat Ceremony, with

THE MUSIC

military band accompaniment. It was held each evening at sundown at the north end of the main plaza where the stars and stripes floated in the breeze during the daylight hours in front of the Palace of Fine Arts. The ceremony was conducted by a selected company of 160 men and musicians from the 30th Infantry of the United States Army, who were stationed on the grounds during the period of the fair.

The Globe Theater Players added additional interest and variety to the daily musical attractions with English folk music in the plaza and country dances on the village green in front of the theater.

Background music, in the intervals between regular musical programs, issued from the sound reproducers of a public address system, concealed in towers throughout the grounds. This system was controlled from the central Radio Studios located at the rear of the Palace of Better Housing. By careful planning each day, all musical programs throughout the Exposition were so perfectly coordinated as to time and location, that never was there any overlapping or conflict between them, and yet never was there any section of the grounds without at least some background music.

Thus, to the architecture, landscaping and night display of San Diego's 1935 Exposition was added in satisfying quantity, quality and variety, the fourth element to complete the ensemble—Music. It was a soul-exalting combination, a symphony of form, color and sound.

Pan American Plaza

2020



Phase One

Estrada Land Planning

Pan American Plaza

2022

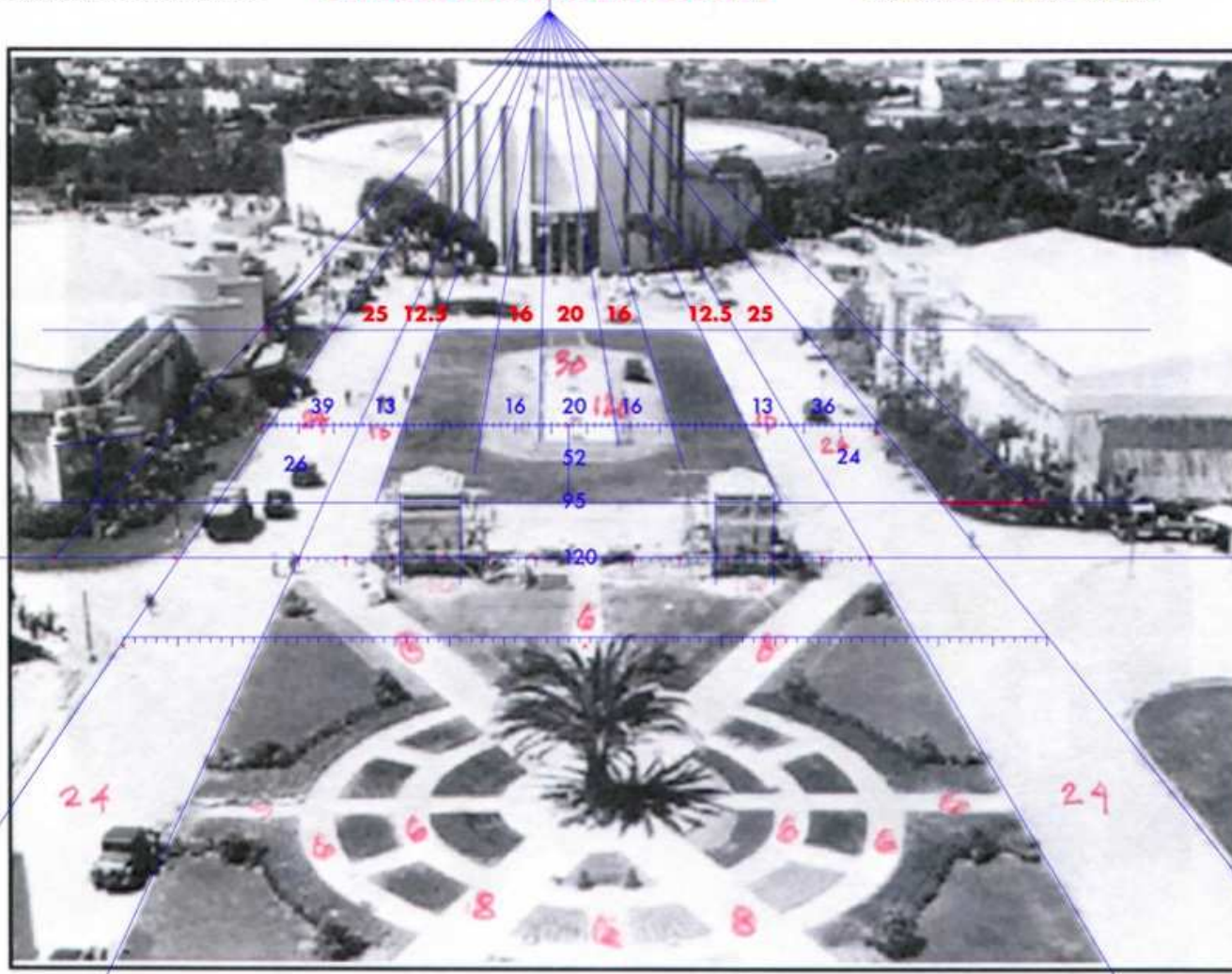


Phase Two

Creating the digital model from a photo

DIMENSIONS MODELED SHOW BOLD RED

Digital model changes in blue



1935 exposition under construction

A digital model of the Palisades buildings and Pan American Plaza was created from historic photos, historic drawings and field measurements. Future model developments will include historic colors.



California Pacific International Exposition, 1935

Pan American Plaza

Robert Thiele, Architect
Committee of 100

Model : June 2018

GATHERING COMMUNITY SUPPORT



Vicki Estrada, Landscape Architect



Balboa Park Committee Chair

2018



Downtown Cultural Partnership



FRED



Save Starlight

2018

Gathering community support meetings

- Comic-Con Museum
- Friends of Balboa Park
- Balboa Park Conservancy
- San Diego Air & Space Museum
- San Diego Automotive Museum
- San Diego Park & Recreation Department
- Save Our Heritage Organization
- Downtown Cultural Partnership
- Council District 3 Office
- Mayor's Office
- State Representative Office
- State Senator Office



Balboa Park Conservancy



Mayor's Office

Palace of Electricity and Varied Industry Municipal Gym



San Diego History Center

In 2018 the Committee of One Hundred began to study the ornament and detail on what is today the Municipal Gym. First, the entrance floor could be restored and the relief above the entrance could be recreated in a bronze finish.

Electricity and Varied Industries Building 1935 - 1936



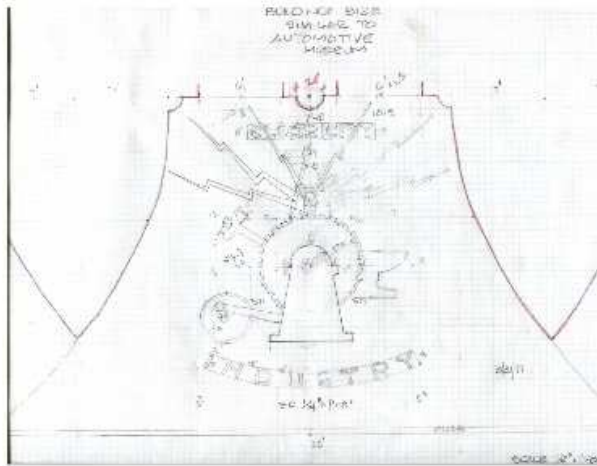
Rehabilitation of the 16-by-24-foot bronze colored mural over entry and restoring the entry floor and Maya relief panels.

"Arturo Eneim, an artist on Juan Larrinaga's staff is making still another gigantic panel which will be symbolic of electricity and the wheels of industry. This panel will be done in bronze." San Diego Union, May 22, 1935

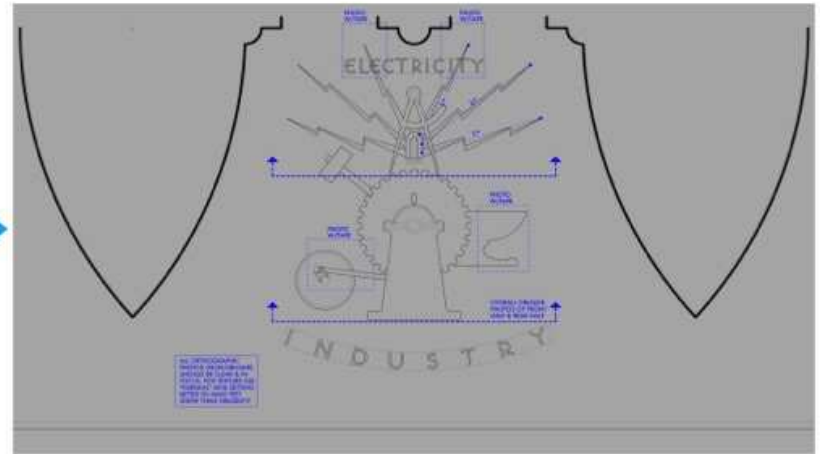
Electricity and Varied Industries Building 1935 - 1936



Clean existing entrance floor to Municipal Gym.



Create measured graphic.



Transfer graphic to a digital file.

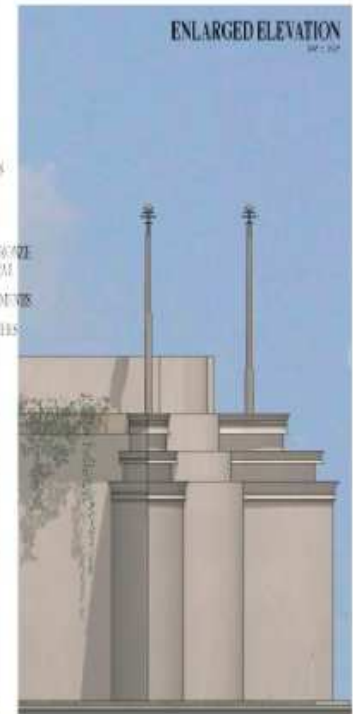
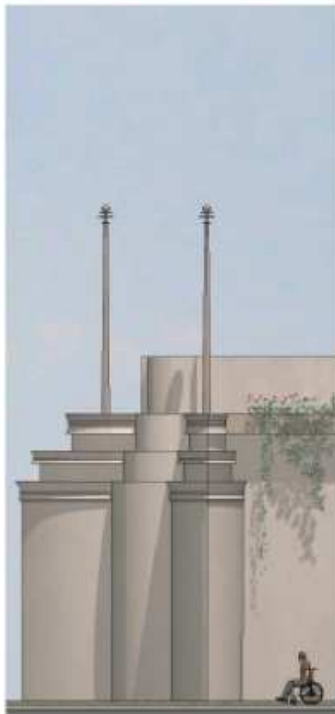


Create digital file and transfer into a digital model

Develop entry floor graphics for Municipal Gym







ENLARGED ELEVATION
SP-101

FLAGMAST

22' X 10' 6" SIZE
RELIEF PANEL

GENUINE MARBLE

NINE PLAINES



PAN AMERICAN PLAZA ELEVATION
SP-102

BALDWIN PARK
ARCHITECTS
SUNNYVALE, CA
1997-2014

Municipal Gym

December 2018

Robert Thiele, Architect
Committee of 100

Socialable SW 6359



Western Reserve Beige SW 2052



BALDWIN PARK
 MAKING THE
 BEST OF
 EVERYTHING
 1911 - 2011

Municipal Gym

December 2018

Robert Thiele, Architect
 Committee of 100

Socialable SW 6359



Western Reserve Beige SW 2052

Federal Building Comic-Con Museum

The Federal Building was constructed in 9 weeks in 1935 with concrete walls and steel roof trusses, by M.H. Golden Contractor. 30,000 square feet
Today, 68,000 square feet
and extensively reconstructed in 1991
and the exterior facade was restored.

The Committee of One Hundred would like to see the historic Aztec warrior projected or painted on the glass above the entrance.



San Diego History Center

Comic-Con Museum

Federal Building 1935 -1936



The Committee of One Hundred hopes to restore the Aztec artwork for the reverse painted glass above the entry. Historic photo, right.



San Diego History Center





Photo illustration of restored painting

"The pseudo corbel arch of the Federal Building was filled by a window with mullions on which had been painted a mural of a standing Maya priest in profile holding a ceremonial staff and receiving the submission of a crouching Indian. The standing priest was copied from the bas relief of a Maya priest on the rear wall of an altar in the Temple of the Sun, Palenque (Totten, plate 25)."
 Richard Amero, park historian



Victor Ochoa, Artist

4442

FORD EXPOSITION BUILDING AND FIRESTONE SINGING FOUNTAIN



AMERICA'S EXPOSITION, SAN DIEGO, CALIFORNIA

SA-40127

4435

PALACE OF ELECTRICITY AND VARIED INDUSTRIES



AMERICA'S EXPOSITION, SAN DIEGO, CALIFORNIA

SA-40144

4431

CALIFORNIA STATE BUILDING



AMERICA'S EXPOSITION, SAN DIEGO, CALIFORNIA

SA-40133

4439

CALIFORNIA STATE BUILDING



AMERICA'S EXPOSITION, SAN DIEGO, CALIFORNIA

SA-40140

Starlight Bowl

Ford Music Bowl 1935 1936



Reimagine the Starlight Bowl

Save Starlight is planning to reopen the facility for events, beginning with small stage performances and the reopening of the concession and ticketing booth building. <http://www.savestarlight.org/>

"When, I was a child in the 1950s, my parents brought me here to the Starlight Bowl for a play, a concert or speech, rally or some other event at this outdoor theater, where planes and then jets would roar above: The actors, musicians or speaker would freeze in place until the plane had passed and then resume exactly where they left off..... amazing."
Robert Thiele



"Bringing back Starlight's concessions with a new twist! - better and healthier food options."
Save Starlight <http://www.savestarlight.org/>



Ford Bowl



1935

Ford Bowl



Today



https://youtu.be/5y_MH64joV0

Photos by Jordan Liles 2015

"Undoubtedly our most valuable new single contribution for the 1935 exposition from a cultural standpoint is the music bowl, where here-after symphony concerts will be an important annual event."
 Richard Requa, Director of Architecture, 1935-1936 California International Exposition, San Diego



San Diego Air & Space Museum

Ford Building 1935 - 1936

Restored in 1978



San Diego History Center

The Ford Motor Company hired industrial designer Walter Dorwin Teague to design the Ford Building.

"The Ford Building in San Diego is the last of its kind. Not only is the iconic Streamline Moderne building unique to Balboa Park, it is unique to the world. As the last surviving world exposition exhibit hall built by the Ford Motor Company, the building represents an era of great optimism- despite being built at a time when the country was in the throes of the Great Depression...."

Wheels To Wings: San Diego's Ford Building, David Marshall, AIA, Heritage Architecture & Planning



Reimagine the Palisades

The Committee of One Hundred and WET are exploring the design of a water feature in the footprint of the Firestone Singing Fountain.

We live in a coastal desert. How can WET create a water feature that reflects our respect for water, celebrates our sunshine and imagines our potential?



WATER

FIRE

LIGHT

MUSIC

DANCE



Mike Kelly exploring the arc of axisymmetric laminar water

In February 2018, Committee of One Hundred board members visited WET in Sun Valley, California to explore their experience, expertise and the unique features that WET creates for each of its fountain designs, such as The Fountains of Bellagio in Las Vegas and The Dubai Fountain in the UAE and, as we discovered, all over the world.

WET's founder, Mark Fuller in 1976 discovered the means to generate arcs of axisymmetric laminar water and has turned his talents to creating water features that sing, dance, breath fire and inspire.





EXPERIENCE WATER EXPERIENCE WET

In an increasingly digital world we more than ever crave the authenticity of real human connection. WET unleashes the magic of water and nature's other elements to create shared experiences of movement, light, and emotion that reconnect us with our world, with our senses, and with each other.

WET works with developers, architects, leaders and visionaries to create and re-imagine environments for human experiences. WET's expansive features are context driven, responsive to their environments and the needs and desires of their clients, patrons and visitors. Its creative force of talent ranges from artists to physicists, from architects to choreographers.

They imagine each project as if it were WET's first, shaping it to its specific environment and community. WET's involvement in and commitment to each project begins at the moment of conceptualization and remains through life-long maintenance. When you are seeking a people magnet, attraction that will pull people into your project and pull your project into the spotlight, then seek WET.

WET

1986 Waterscape for Allied Bank, Dallas

1987 Los Angeles Music Center Fountain

1988 Restoration of Prometheus Fountain Rockefeller Center

**1988 Restoration of Philip Johnson's Garden Fountain, New York
Museum of Modern Art**

1988 Seta Ohashi Exhibition, Sakaide City, Japan

1991 Gas Company Tower Interior Waterscape, Los Angeles

1998 The Fountains at Bellagio

2002 Olympic Cauldron in Salt Lake City

2004 Water Expression Fountain, Brooklyn Museum

2008 The Fanfare at San Pedro Gateway

2009 The Dubai Fountain at The Burj

2011 The Oprah

FANFARE AT SAN PEDRO GATEWAY

PORT OF LOS ANGELES, CALIFORNIA
COMPLETED JULY 2008



At the doorstep of the Port of Los Angeles, the harbor-enlivening *Fanfare* employs 58 choreographed water jets to build a dramatic entryway for visitors, whether they arrive by ship, by foot, or by Harbor Boulevard trolley. An arc of Canary Island palm trees punctuates the length of the water, while wooden benches provide both a place to rest and an intimate view of the liquid stage.

Visitors are pulled into the core of the feature via a sunken pathway, where they are enveloped on all sides by jets that move to an eclectic mix of classical, popular, and movie soundtrack music. *O Sole Mio* by Luciano Pavarotti, *Marijana* by John Duda Tamburitzas, and *Lara's Theme* from the movie *Doctor Zhivago*, are among the pieces *Fanfare* performs.

A short walk or trolley ride away is the Second Street feature at Harbor Boulevard which is, by contrast interactive—one might even say immersive. There is no boundary between people and water and visitors may get as wet as they like in jets that leap playfully from the pavement.

WET worked with landscape architects EDAW to fashion this new setting for greater Los Angeles, a setting that invites exploration of the boundary between land and sea, between recreation and commerce, and between the community and its relationship with its environment.

SAKURA

OKADA MANILA, PHILIPPINES
COMPLETED JANUARY 2018



Promise, the Fountain at Okada Manila, is an iridescent centerpiece that transforms the casino resort into a global icon. When visitors arrive, they find the casino circles an expansive lake with a flower resting below the water's surface. Music begins to play and the flower unfolds in a dazzling display of water and colored light.

Feathery water expressions open above the lake, twisting and twirling like ballerinas. Blooming water snaps to the rhythm, seeming to appear and vanish. The energetic water show and vibrant displays of color rivals the crowd's enthusiasm. As the songs quicken, jets of water race outwards across the lake in graceful, sweeping arcs, forming liquid petals that blossom mid-air. Just when it seems the water will overtake and drench the audience, the jets tear back towards the center of the lake where torrents of water erupt, flooding the night sky in a wash of magenta light. The echoes of each water burst mix with the crescendos of the music, a physical sensation felt within the body of every audience member.

The explosive finale of every performance at Okada Manila leaves an audience enraptured by the theatre of natural elements, harnessed by WET.

UNIVERSAL CITYWALK

UNIVERSAL CITY, CALIFORNIA
ENHANCED AND RENOVATED 2016



In 1993 WET collaborated with The Jerde Partnership International Inc. to develop the Universal CityWalk water feature in Universal City. In 2016 WET renovated and enhanced two of the three features.

Chrome forms a blanket of shimmering water plumes that unfold in mid air, pulsing in intricately choreographed patterns and chases. Composed in a radial grid expanding toward the outer reaches of City Walk's Fountain Court, the water field further reveals programmable fog and intense color changing light.

Interactive water plumes create varying patterns that evolve, and can change abruptly. Pathways and walls emerge and disappear again. Jets pop through a layer of mist. Constant elements of surprise tease and delight the children. They run from the water, dash through the jets and try to anticipate where the next plume of water will erupt.

At night *Chrome* transforms into a chromatic spectacle. The water bursts with concentrated colors as it performs, evoking different moods and characters through its rhythmic choreography.

In a raised pool creating a boundary between City Walk's Fountain Court and the restaurant beyond, delicate bubblers, lit at the source, cast a flickering light like that of a candle. Arrayed like stars across the night sky the bubblers emit the subtle sound of rippling water. A thin sheet of delicate water overflows the basin edge on the restaurant side, becoming an ever-flowing element enjoyed by patrons.

WYNN LAS VEGAS ESPLANADE

LAS VEGAS, NEVADA
COMPLETED FEBRUARY 2016



Among the dazzling sights of the Las Vegas strip, a column of light reaches high into the night sky, shimmering with the kinetic energy of water. The light emanates from Wynn Las Vegas *Esplanade*; a natural gem nestled among the casinos.

A waterfall flows down through tall trees, filling a basin surrounded with roses. Within the basin, a circle of lights sparkles below the water's surface with an iridescent brilliance. An audience grows on the bridge overlooking the lights as the sounds of a concert begin. Broadway classics, pop songs and musicals fill the air. Suddenly streams of crystalline water rise high above the crowds. The jets unfurl, spin, and sway with a fluid grace that captures the melodies of the music. The water creates a dynamic, liquid theater, inviting you to indulge in the resort's glamorous lifestyle. You may find yourself dancing along, twirling down the esplanade or transfixed by the water changing shape with each new song. Wynn Las Vegas *Esplanade* provides a truly unforgettable experience that is designed to delight all.

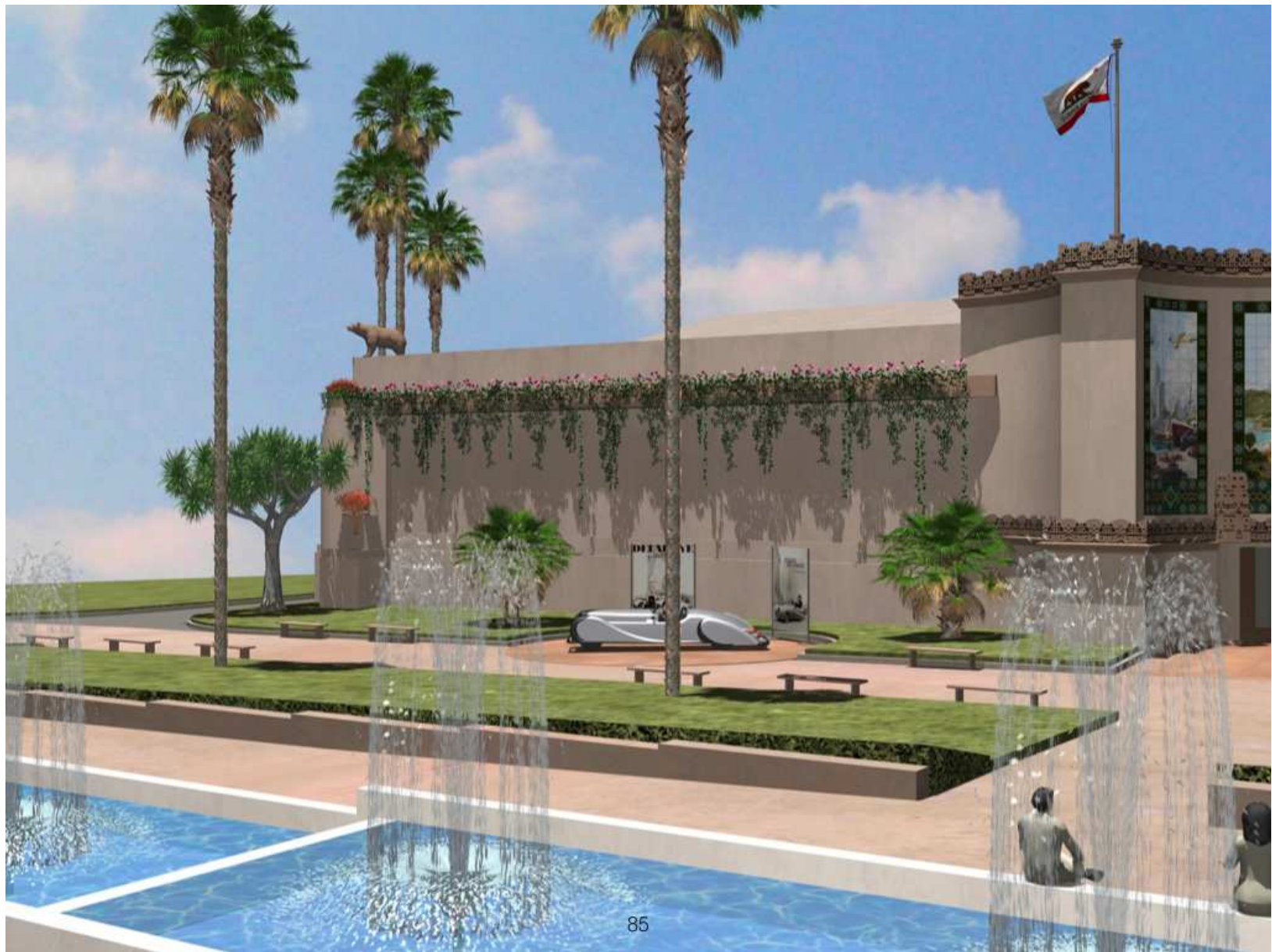




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The Fanfare at San Pedro Gateway













**In closing, we have been waiting 82 years for the return of the
Pan American Plaza to the people.**

We have argued about parking cars close so that we don't have to walk far.

We have argued about paid parking and no parking.

**We have created a parking lot that only the first 280 cars can use
and then it is no good for anything else.**

Imagine the cars gone

Imagine the thrill of children

Imagine the wonder of visitors

From the sky above and the plaza below

Imagine water, light, sound, fire, fog, dance, song, theater

Imagine what has not yet been imagined....

Reimagine the Palisades

Committee of One Hundred

<https://www.c100.org/>

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San Diego Automotive Museum

Adam Smith, Keegan Chetwynd
Comic-Con Museum

Jim Kidrick

San Diego Air & Space Museum

Steve Stopper, Save Starlight



Douglas Reed : Digital Model in ArchiCAD

Working since 1967 to preserve Balboa Park's historic architecture, gardens, and public spaces.



Robert Thiele is an architect and photo journalist, driven by curiosity and passion for learning about life, beauty and the history of people, places and events that cross his path.



This is one in a series of publications that crossed that path.
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