

Chapter 12

HISTORY OF THE NEW MEXICO BUILDING/PALACE OF EDUCATION AND BALBOA PARK CLUB

The City of San Diego has long regarded the Balboa Park Club (in 1915-1916 called the New Mexico Building) as a stepchild rather than a son or daughter. The building was too durable to destroy, yet not dazzling enough to restore to mint condition or to use for a purpose in keeping with its appearance. In 1994, the City attempted to undo years of neglect by recreating the charm of the original building.



When the 1915-1916 Panama-California (International) Exposition opened, the New Mexico Building aroused curiosity. The Exposition's official guidebook called it "the Cathedral of the Desert" and commented on the rough-beam vigas that protruded from irregular walls. Ex-President Theodore Roosevelt congratulated San Diego and New Mexico for developing an American form of architecture out of old Spanish and Pueblo Indian styles.(1)

In asking that their exhibit building display an individual style, officials in New Mexico sought to counteract the influence of the California-Mission architectural style that was sweeping the country.(2) As with New Mexico officials, Bertram Goodhue, who designed the popular Spanish-Baroque style buildings on El Prado, the Exposition's main east-west street, was also trying to lessen the dominance of the California-Mission style.(3)

In 1905, University of New Mexico president William Tight rejected suggestions that buildings on the campus look like California missions. Instead, he designed four Pueblo-style buildings. University regents called these buildings, whose prototypes could be found in pueblos a few miles away, "barbaric" and "un-American." When the regents dismissed Tight in 1909, they also dismissed his vision of an architecturally-unified campus consisting of Pueblo-style buildings. The California-Mission style favored by the regents had won a temporary victory.(4)

In 1908, C. M. Schenk, an independent-thinking client, persuaded Isaac Hamilton Rapp, who had designed the New Mexico Building for the St. Louis Louisiana Purchase Exposition of 1904 in the popular California Mission style, (5) to use the massive facade and two belfry towers of the Church of San Estevan at Acoma and the open balcony of the Church of San Buenaventura at Cochiti as the basis of his design for the Colorado Supply Company building in Morley, Colorado. Rapp turned the building at Acoma around, placing the wing occupied by the church on the right and the wing occupied by priests on the left. When they saw a rendition of the innovative Colorado Supply Company building, New Mexico exposition commissioners were convinced they had found an architect who could put contemporary uses inside a Pueblo-style building.(6)

By designing New Mexico's exhibit palace to be placed in the homeland of California missions, Rapp established the Pueblo-Revival style as the architectural idiom of New Mexico. Even today, architects living in New Mexico use the Pueblo-Revival style in ways that respect history and the environment, while being modern and individual in appearance and function.(7)

Rapp restored the left-right order of the church and priory at Acoma, incorporated the upper exterior balcony and rounded protuberances on the towers of the church at the San Felipe pueblo.(8) Contracted masses, defined silhouettes, and counterbalanced openings.(9) As a result, the Balboa Park building was better-integrated and proportioned than the sprawling, no-longer-standing building in Morley, Colorado. Unlike his "quotations" on the exterior, Rapp used his talents as a decorator on beams, corbels, fireplaces, and corridors inside the building.

The State of New Mexico paid less than \$20,000 for a 15,000 sq. ft. building and about \$30,000 for exhibits inside.(10) M. D. Hays, a contractor

from Raton, New Mexico, built the entire complex, including decorating and landscaping.(11)

The south or chapel-like wing of the New Mexico Building housed an auditorium with a brown-timbered ceiling and an ornate balcony at the front end. The auditorium was used for lectures and for showing movies illustrating life in New Mexico.(12) The interior was in an Indian-Spanish-Mexican style that today is called simply the "Santa Fe style."(13) Consequently, the San Diego Park Department has chosen the name "Santa Fe" to designate this room. In 1915 the walls of the chapel were hung with paintings of mission churches in New Mexico by Karl Fleischer and paintings by Donald Beauregard, Ernest Blumenschein, Victor Higgins, Bert Phillips, Walter Ufer, and Joseph Sharp.(14)

Adjoining the chapel on the right, a corridor linked the chapel with a two-story north wing. Wings and corridor and a curtain wall in back enclosed an open patio like patios in haciendas of Old and New Mexico. A rustic fountain stood in the center of the patio.(15)

The front corridor contained four cases of mineral exhibits, including a block of coal weighing 3,000 pounds, a gold nugget weighing about 13 ounces, ore containing tin, copper and zinc, samples of white silver, glistening mica and gray iron, and several blocks of meerschaum. Navajo rugs, Indian bows and arrows, plaques and pottery hung from the walls.(16)

The corridor led to an exhibit located in a hall at ground level on the north side. This room has since been converted to utility space. In this section, called the "Hall of Governors," sepia portraits of New Mexico's governors, from the military occupation of 1846 to statehood in 1912, looked down on six models of New Mexico buildings, churches and pueblos set on tables.(17)

On the second floor, above the Hall of Governors, the U.S. Forestry Service showed how it was protecting the forests of New Mexico. Topographical maps of New Mexico's forests, cross and longitudinal sections of trees, and models showing the effects of deforestation rested on the floor.(18)

Dr. Edgar L. Hewett, Director of Exhibits for the Panama-California Exposition, and head of the Museum of New Mexico in Santa Fe, chose

Rapp to duplicate the design of the San Diego building for the Santa Fe Museum of Fine Arts, Rapp's third and final adaptation of the Pueblo-Mission churches of Acoma and Cochiti.(19) Rapp incorporated the facade of the Church of San Jose at Laguna, and the stepped-back elevations of Pueblo buildings in Taos, on the east side of the museum. He added extensions and decorated interiors with more attention to historic detail than in Balboa Park. Even so, front facades of both buildings are similar. If people in San Diego want to see what the Balboa Park building looked like in 1915, they should go to Santa Fe where its twin exists in unblemished splendor!(20)

In his book *The Spanish Redemption: Heritage, Power, and Loss on New Mexico's Upper Rio Grande*, Charles Montgomery has an interesting twist regarding the purpose of the New Mexico Building in Balboa Park, thus proving, that like the elephant, the same object can be seen in different ways. He claimed that by choosing a mixed Spanish-indigenous style, New Mexico was consciously setting itself apart from Southern California which chose a spurious Spanish-Colonial style to demonstrate the superiority of the White Race to others. Responding to the persuasions of Dr. Edgar Hewett, New Mexico, chose a style based on the Mission Church at Acoma because Indians had become exotic specimens and, as such, they were not a threat to the White Race. Mexicans, mestizos, mixed bloods, paisanos, pelados, or ganizaros (call them what you will!) were not so easily pushed aside. It was the separation between good "Spanish-Americans" and bad "Mexicans," partially promoted by Spanish-speaking "ricos" in New Mexico and partially fostered by White promoters of harmony and of tourism that irked Montgomery. He found it significant that the director of the New Mexico Building was Ralph Emerson Twitchell, a White historian, who in exhibits inside the building ignored Spanish and Mexican-American contributions to the State's history, culture and economy, while, on the other hand, he glamorized the Indian. Montgomery's concluding statement may have reflected White attitudes in New Mexico on the eve of World War I, but does not apply to White capitalist promoters of the Panama-California Exposition in San Diego, who extolled their invented Spanish-Mexican past and saw in Mexico and the countries of Central and South America opportunities for trade and investment.

For all the excitement over New Mexico's Spanish-colonial building, ordinary Spanish-speaking people were not invited to

San Diego, and exhibits of Hispano history and culture never even made the drawing board.(21)

From the rear west elevations of the Balboa Park building, visitors had stunning views of Cabrillo Bridge and canyon and of downtown San Diego.(22) Despite these advantages, the Balboa Park building could never match the Santa Fe building's connection to the skies and mountains of Santa Fe. As artist Robert Henri put it, "The (Santa Fe) museum looks as though it were a precious child of the Santa Fe sky and the Santa Fe mountains. It has its parents' complexion." (23) In this sense, the Balboa Park building was a wayward child who had strayed far from home.

When the state of New Mexico sold its building to San Diego for \$3,200 in 1917,(24) the City did not know what to do with it. The City knew, however, that the building was architecturally more important than the ephemeral California-Mission style Washington and Montana buildings next to it to the north and east, and, therefore, did not have the temerity to demolish it.

The U.S. entry into World War I temporarily solved the problem of reuse, as the U.S. Marine Corps occupied the Eucalyptus Point portion of Balboa Park.(25) (The name of the area was unofficially changed to "Palisades" shortly before the 1935-1936 California-Pacific International Exposition.) Marines used the north wing for officers' barracks and the auditorium for instruction. Under terms of their lease, Marines were to leave the building as they found it. Therefore, when they left the park in 1921, the New Mexico Building was the same as it was before they moved in.(26)

San Diego's goal in Balboa Park has always been to maintain the deteriorating buildings along El Prado, a never-ending task. Payments from the military, donations from citizens, and allocations from the City went to this end. Organizations not engaged in commercial activities could occupy the New Mexico Building if they agreed to pay for upkeep.

In 1922, the Girl Scouts thought they had found an ideal headquarters.(27) However, when they discovered they would have to pay \$3,000 for repairs, they lost interest. On hearing of costs involved, the San Diego Musicians' Association, in 1924, abandoned the idea of using the building for office, rehearsal and performance space.(28) To take care of the overflow from the Fine Arts Gallery and to obtain income, the San Diego

Museum, in 1923, began using the building for art shows and for artists' studios.(29) The Park Department billed the San Diego Museum for repairs to the building in 1929.(30) The San Diego Museum probably ceased using the building as an art gallery in 1926 when a new Fine Arts Gallery opened in Balboa Park, where the San Diego Museum of Art is now headquartered. However, the Museum continued to rent rooms to artists and the auditorium and card rooms to civic groups until 1934, when it surrendered the building to the California-Pacific International Exposition.(31)

Officials of the 1935-1936 California-Pacific International Exposition appointed San Diego architect Richard Requa to redesign the building for use as a State of California Palace of Education.(32) Requa had a successful practice designing homes in a Spanish vernacular style, minus the heavy Churrigueresque relief on Bertram Goodhue's buildings. These cozy homes resembled white-walled, red-tiled buildings along the coasts of the Mediterranean.(33)

If Requa appreciated the style then flourishing in Santa Fe and Albuquerque, he did not show it in his transformation of the 1915 New Mexico building. Acting on a request from the California Department of Education, he spanned the patio with a roof, thus destroying an indispensable Southwestern trait and dramatic views of second level north and south wings.(34) This from a man who had photographed the romantic patios of Andalusia and Morocco!(35) He also added a 13,000 sq. ft. annex behind the now-enclosed patio, where representatives of universities and colleges and trade and business institutions displayed their works.

The machinelike rear facade of the annex and its proliferation of rectilinear windows and vents obliterated the earthform quality of the 1915 building that it concealed from view.

An exhibit in the annex submitted by the California Institute of Technology was the main attraction. It included the most powerful X-ray tube in the world, studies of heredity, examinations of the causes of earthquakes, a working model of the Boulder Dam electrical transmission system, and a model of the Palomar Observatory. A basement beneath this voluminous room contained a nursery which visitors could observe by looking through one-way glass windows. Education being a serious matter, the sooner it started, the better! (36)

Designated as the “Hall of Youth” and described as the "theme" room, the interior court (former patio) functioned as an assembly and transit room for people moving to other attractions. Eight booths lined the walls, replacing the arcade. Displays in the booths illustrated Citizenship, Worthy Home Making, Fundamental Processes, Health and Safety, International Goodwill, Wise Use of Leisure, Vocational Effectiveness, and Ethical Character.(37)

A fountain sculpture, called *The Four Cornerstones of American Democracy*, (38) blocked the view of an unevenly scaled mural on the back wall of the assembly room.(39) Belle Baranceanu, who did the mural in haste so that it would be ready for the 1935 Exposition, told critic Jim Britton in 1980 that she could not stand to look at it! (40) A montage of rectangles, triangles and arcs encloses a space containing people and objects illustrating *The Progress of Man*. In the center a blond, blue-eyed boy, nude from chest up, emerges from an aureole of golden light. In a gesture that looks as though it had been derived from William Blake's color print, *The Dance of Albion*, the boy extends his arms to left and right as if to say, "See what I have done!" A brown tonality in the mural obscures the limited color contrasts. An inscription beneath the mural read "Through education we communicate to our children the heritage of the past." Another inscription above read "Education for good life."

A bronze nude, with ebony patina, on top the awkwardly-placed fountain in front of the mural is caught in a pirouette.(41) She expresses *joie de vivre* in contrast with somber matrons, cast in cement, beneath who represent Home, School, and Community, and a virgin, with hands clasped in prayer, who represents Church.(42) The figures support the blithe spirit who cavorts on top a globe. Colored lights, rising from a pool at the base of the fountain, cast their rays on four jets of water cascading down from the outstretched hand of the dancing woman. The tonality is gray. Frederick Schweigardt, who did the fountain, told a reporter the neck of Miss Cynthia Ricketts, the young woman who posed for some of the figures, reminded him of Venus de Milo.(43)

Money for his commission ran out while Schweigardt was working on the fountain and he volunteered to do the remainder of the work free. Dr. Kleinsmid, president of the University of Southern California, cajoled Schweigardt into allowing him to make casts of his sculpture so he could put

a replica on the University campus.(44) Of such generosity, paupers are made!

The Neoclassical style fountain and inspirational mural do not converse intelligently. Inscriptions above and below the mural related objects to the theme of education. No such clarification was used to explain the fountain. Nationally-acclaimed sculptors in the 30's, such as Paul Manship, Leo Friedlander, and Carl Milles, and artists such as Stuart Davis, Eugene Savage, and Arshile Gorky, expressed themselves and the times in which they lived in an original manner. In comparison with their energetic achievements, Belle Baranceanu's and Frederick Schweigardt's productions in the Palace of Education are tame and conventional.(45)

A doll house, topped by a pitched gable, on the roof of the assembly room was the most conspicuous of Requa's changes. Openings in the toy house allowed light and air into the gloomy court. Perched as it is on top of a flat, Pueblo-like roof, the straight-edged house mocked the flowing lines of the 1915 building.

Gene Muehleisen, son of Mrs. Vesta C. Muehleisen, who managed the 1935-1936 Palace of Education, has donated to the San Diego Historical Society Research Archives photographs showing Requa's alteration to the facades and interiors of the building. Besides extending assembly room walls to an upper level, Requa made few exterior changes. He placed a Palace of Education sign on the upper level exterior above the center entrance, and drapes with geometric designs of Navajo origin at the back of open northeast and southeast balconies. To atone for the doll house on the roof, he put small vigas under the eaves. As Pueblo Indians used vigas to hold down flat roofs, Requa's attempt to turn them into miniaturized accents seems superfluous.

By sinking a road in front of the New Mexico building, workers altered the slope of the ground in front of the building. Wayne Van Schaick and W. Allen Perry, who had charge of the Exposition's landscaping, planted semitropical plants from south of the border on the elevated ground.(46) These plants are not native to the high desert of northern New Mexico. As the plants had not achieved full growth, it was possible to examine the play of voids and solids and of lights and shadows on the outside surface of the building.

There is a scarcity of information to fill the six years between 1936 and 1942. An Education Association, organized by Vesta Muehleisen, prolonged the life of exhibits.(47) To meet expenses, the Association depended on voluntary contributions, money from memberships, and money obtained from renting rooms.(48) The Public Works Administration helped by sponsoring recreational, and arts and crafts activities in the former Palace of Education, Hollywood Hall of Fame, and California State Buildings.(49)

Officers and enlisted personnel from the U.S. Navy Training Center moved into buildings south of the Organ Pavilion immediately following the U.S. Congress Declaration of War, December 8, 1941.(50) Calling their post "Camp Kidd," after Admiral Isaac Kidd, who had died during the Japanese attack on Pearl Harbor, the cadre set about turning buildings into barracks.(51) Since a vocational school preparing people to work in aircraft industries already occupied the Ford Building, it was allowed to stay.(52) Naval officers converted the Palace of Education into a temporary hospital and dispensary.(53) Owing to an overwhelming shortage of housing in San Diego, they used some rooms for sleeping quarters.

Camp Kidd continued as a Reception Center for sailors until early in 1944 when the U.S. Marine Corps moved from Camp Elliott to Camp Pendleton. Thereupon the Navy transferred its Reception Center in Balboa Park to Camp Elliott. This left Camp Kidd available for hospital expansion to meet the heavy load of wounded caused by accelerated fighting in the Pacific.(54)

Officers of the Naval Hospital used the Palisades buildings as barracks and as classrooms for corpsmen. As there were not enough spaces for corpsmen and for transient officers, the billeting officer put in several frame barracks.(55) To feed transient officers, workers converted the rear west annex, added to the Palace of Education in 1935, into a mess hall, capable of feeding 800 persons at once.(56) Workers put in partitions, bathrooms, a kitchen and a conveyor belt to bring food into the mess hall.

Changing an exhibit hall into a mess hall did not require major modifications. However, converting an auditorium with chapel-like features into a barroom for officers and their guests changed drastically the appearance of the auditorium. A bar extended along the north wall. Staff put a map of the Pacific wartime theater behind the bar. Officers must have been riveted to the map as island after island in the Pacific fell to the Americans.

Somebody, most likely not Staff, put pinups of beautiful women on the wall next to the map. Whatever his thoughts about the pinups, the Entertainment Officer approved putting slot machines and a jukebox at the rear of the auditorium. Couples danced on the floor when crowds became too big, in the central lobby. While the name "Balboa Park Club" has since been applied to the entire building, Naval officers referred to the barroom area only as the "Camp Kidd Officers' Club."

At the conclusion of the war, City Recreation Director Leo Calland announced his intention to convert buildings on the Palisades into a community recreation center.(57) Calland said 2,500 persons could dance, 1,500 could banquet, and 600 could banquet and dance in a refurbished New Mexico Building.(58)

Business people had other ideas. They wanted to use the buildings for conventions.(59)

With money the military gave San Diego for wartime damages to Balboa Park, the City in 1949 made extensive changes to the Palace of Education, now called the Balboa Park Club.(60) At a cost of \$75,000, workers expanded kitchen and dining facilities left by the U.S. Navy, refinished floors, added windows, installed Venetian blinds, enclosed exposed balconies on the north wing, and sawed off vigas on outside walls. They put a dropped ceiling in the former central assembly room, giving the room the character of a dungeon, and scattered stuffed furniture about the darkened room.(61) Chairs and sofas soon took on the appearance of rejects from thrift stores.

Calland approved shortening the length of the auditorium to create restrooms on the west side and putting windows on the south side of the auditorium in place of alcoves originally designed to hold murals illustrating the life of St. Francis of Assisi and the martyrdom of Franciscan priests during the Pueblo Indian Revolt of 1680.(62) (The murals were not completed for the 1915 Exposition due to the untimely death of the artist Donald Beauregard. Brought to completion by artists Kenneth Chapman and Carlos Vierra, the murals now grace the auditorium of the Museum of Fine Arts in Santa Fe.) The auditorium took on new life as a soda and snack bar.

San Diego now had a club for teenagers, a place for banquets, and a setting for weddings, receptions, style shows, and bridge teas.(63) Calland

had planned this amalgamation of functions to please proponents of recreation and of business.

For a time in the 1950's, the Collegiate Club of San Diego held Saturday night dances for high school, junior college, and college students in the building. Between dances, couples relaxed in the assembly room that was now truly the “Hall of Youth” it had been called in 1935. Its walls were adorned with paintings lent by the San Diego Fine Arts Gallery.(64)

Aesthetically, the closing of exterior voids and shaving of surfaces deprived the building of its buoyant quality. The building may have been of the earth, but sunlight and air had penetrated its spaces and lightened its masses. Santa Fe architecture historian Carl Sheppard described the revamped building as dull, naked, weighted down, heavy in proportion, and inert.(65)

By this time, landscaping outside the building had gone amuck. Towering eucalypti and decorative palms growing at northeast and southeast corners began to look like transplants from an overgrown jungle. Park Department gardeners had license to pursue their whims without seeking advice from landscape architects who know there is more to landscape design than just letting plants grow.

Due to a shortage of space in City Administration Buildings, the San Diego Park Department moved into the south auditorium and lower floor of the Balboa Park Club in 1974, dividing space into cubicles and obliterating architectural features.(66) Thus, the Park Department, formed to foster public enjoyment of parks, took from people recreational resources they had come to think of as their own. After voters in 1986 approved a ballot measure to spend \$100 million to get, develop and rehabilitate local parks, recreation facilities, and historic sites, the City decided to use \$2,529,265 of this money, and \$56,000 of matching funds from the capital outlay budget, and \$340,000 in Certificates of Participation supported by Transient Occupancy Taxes—a total project cost of \$2,925,265(67)—to bring the Balboa Park Club into compliance with building codes and to convert city offices housed there into space for square dancers, ping-pong players, and floor hockey players who were being dispossessed from the nearby Conference Building.(68)

The San Diego Historic Sites Board had become a party in deciding how the renovation was to be accomplished. Owing to the listing in 1978 of surviving Exposition buildings as a National Historic Landmark, the National Park Service was also empowered to review plans for renovation, though no federal funds were used. An absence of photographs from 1935 did not prevent the San Diego Historic Sites Board and the National Park Service from insisting that the building should be restored back to its 1935 form. (Unfortunately, Gene Muehleisen's donation of photographs of the building in 1935-1936 to the San Diego Historical Society occurred after the renovation had been completed.) Neither reviewing body professed knowledge of the Museum of Fine Arts in Santa Fe.

In 1990, the City of San Diego appointed architect Donald Reeves to prepare plans for the renovation. Confident that its standards were applicable to local situations, the National Park Service questioned many of the contemplated "restorations." (69) Was the roof framing in the assembly room open in 1935-1936, or was it concealed by a dropped ceiling? Did the shed surmounting the assembly room function as a skylight? Would it be all right to flood the assembly room with light by extending a skylight on the roof? Should clerestory windows at north and south ends of the assembly room be reopened? Should a recreated arcade (not there in 1935) have columns, cornices and railings similar to those shown in 1915 photographs? Should duct work be hidden or exposed? Should new construction blend with or stand out from original construction? (70)

Seeking answers to National Park Service questions, the City, in 1992, appointed Eduardo Maldonado of ATS Architecture to complete the plans and to supervise the renovation. Following National Park Service guidelines for renovating historic structures and Building Code regulations to ensure public safety, Maldonado reinforced exterior walls and stabilized foundations, put up retaining walls to keep moisture away from foundations, and installed diaphragms on roofs to connect walls and to relieve seismic stresses. Though he leaned toward recreating the 1915 Southwestern appearance, he accepted 1935 as the cutoff year. (71) Certainly a more realistic choice, as neither ballroom nor assembly room could be wished away. (72)

Maldonado did an excellent job in extending the life of the building and in preserving many grace notes of the past while suppressing some discords. He removed a ceiling and soffit added to the assembly room in

1949, opening two bays and revealing trusses supporting the roof. By opening north and south clerestory windows and by painting the room in soft, cool colors, he relieved the interior of its gloom. His exposure and highlighting of trusses in the ballroom/annex, reinstallation of vigas on the outside of the building, and reopening of the north wing's upper balcony revived past glories. The National Park Service objection to putting Spanish-style columns and corbels in the assembly room, because they would "appear to be an actual historic feature of the courtyard," resulted in the creation of rounded shafts topped by angular capitals that harmonize well with the simple and plain character of the room.(73)

We now have a Balboa Park Club that on its exterior looks like the New Mexico Building. Maldonado did not remove the structure on the roof, though its openings are now closed off by a flat ceiling and it serves no purpose. Consequently, Requa's anachronistic gable still looms over the curves of the Pueblo-style building beneath. If people block it out by holding their hands in front of them, the building looks harmonious. A boxlike annex, holding furniture, mars the effectiveness of viga projections and plastic surfaces on the north side. However, a simple molding, uncovered during the renovation, dresses its drab mass.

To enable the renovation to proceed, gardeners removed trees and plants. It is now possible to see the building. Gardeners are eager to show their talents, so, if the past is prologue, the results will be disastrous. The Park Department has turned the foreground on the north side into a parking lot.

Rather than bemoan the failure of the Balboa Park Club to match the high quality of the building in Santa Fe, it is important for San Diegans to appreciate the building they have, and to put thought into finding uses for it that would enhance rather than detract from its aesthetic character.

The auditorium in the south wing is the most exciting part of the building. Because Leo Calland walled off the chancel in 1949 to provide restrooms, San Diego no longer has the chancel used during the first Exposition to display paintings and to hold a podium and stage. Unlike the long hall in the Santa Fe Museum of Fine Arts and the narrow naves of Pueblo churches, the Balboa Park auditorium is almost square, its length only slightly exceeding its width. A balcony behind the front entrance

creates the impression of an anteroom, further decreasing the perceptual length of the nave.

Balconies and wood beam ceilings supported by corbels in Pueblo churches are second in importance to awe-inspiring, mysteriously illumined altars.(74) Given that the chancel no longer provides focus in San Diego, the balcony and wood beam ceiling are the most distinctive architectural features in the room.

It is possible that members of the San Diego Historic Sites Board would object to alterations to recreate an Indian-Spanish-Mexican setting in the auditorium. However, in keeping with the historic origin of the auditorium, murals, photographs, and fixtures placed there should recall their antecedents in New Mexico. Furnishings should testify to the excellence of Southwestern Indian and Hispanic arts and crafts. The entrance lobby in the center of the building and the remaining large room on the north wing's upper level should again contain exhibits that reflect the culture of New Mexico. These exhibits would supplement similar displays in the auditorium.

The Park Department will continue to occupy the basement under the ballroom. Dancers and other users approved by the Park Department will continue to use the ballroom and central enclosed court. It is unlikely that players of vigorous sports will be allowed inside the building.

Private groups will resume renting the Balboa Park Club for meetings and conventions. Such use fulfils a public need and the City gets rent money for its General Fund. Nonetheless, regular park visitors—and not just dancers, floral groups, and conventioners—should be granted free access to the building. After all, State of California, City of San Diego and visitor money was used to restore the building. A way of showing thanks would be to allow everyone to see what their money has bought.

It is always possible to wish things were different. In doing this, San Diego should not lose sight of the fact that the Balboa Park Club now offers much in the way of pleasing appearance and potentially exciting uses. San Diegans should breathe a sigh of relief that the renovation came out as well as it did, and they should keep their fingers crossed that the building and the land around it will always be as pleasurable as they now are.

NOTES

1. *San Diego Union*, July 28, 1915, 15.
2. *San Diego Union*, August 16, 1912, 10; August 29, 1912, 6; February 19, 1915, 4.
3. Carleton M. Winslow, *The Architecture and Gardens of the San Diego Exposition* (San Francisco, 1916), 6.
4. Chris Wilson, "New Mexico in the Tradition of Romantic Reaction," *Pueblo Style and Regional Architecture*, edited by Nicholas C. Markovitch (New York, 1990), 178.
5. Chris Wilson, *The Myth of Santa Fe* (University of New Mexico Press, 1997), 92.
6. Carl D. Sheppard, *Creator of the Santa Fe Style: Isaac Hamilton Rapp, Architect* (University of New Mexico Press, 1988), 79-88.
7. Glade Sperry, Jr., "Pueblo Images in Contemporary Regional Architecture: Primal Needs, Transcendent Visions in Pueblo Style and Regional Architecture," *Pueblo Styles and Regional Architecture*, 289-306.
8. J. K. Shishkin, "An Early History of the Museum of New Mexico Fine Arts Building" (Museum of New Mexico Press, Santa Fe, 1968), n.p.; Chris Wilson, *The Myth of Santa Fe*, 242.
9. *San Diego Union*, October 15, 1913, 3; January 1, 1915, 4; August 8, 1915, 5.
10. Michael Miller, "New Mexico's Role in the Panama-California Exposition of 1915," *El Palacio*, V. 91, No. 2, Fall 1985, 14; *San Diego Union*, January 1, 1916, 3. . . . The value of exhibits in the New Mexico Building cannot be determined as they came from a number of individual and public sources. Waldo Twitchell, Director of Exhibits, gave the total value expenditures as \$55,000. Deducting \$20,000 for building costs, some or all of the balance of \$35,000 was probably used to cover cost of exhibits.
11. Michael Miller, "New Mexico's Role in the Panama-California Exposition of 1915," 14.
12. *San Diego Union*, October 18, 1914, 3.
13. Elmo Baca and Suzanne Deats, *Santa Fe Design* (Publications International Ltd., 1990).
14. *San Diego Union*, October 6, 1914, 7; Michael Miller, "New Mexico's Role in the Panama-California Exposition," 12-17.
15. Photograph of the patio of the New Mexico Building, 1915, Negative 10328, New Mexico State Records Center and Archives.
16. *San Diego Union*, January 1, 1915, 7; January 31, 1915, 4.
17. Photographs of the Governor's Exhibit, New Mexico Building, 1915, Negatives 31004 and 6899, Photographic Archives, Museum of New Mexico, Santa Fe.
18. *San Diego Herald*, May 14, 1914, 5; *San Diego Union*, December 22, 1914, II, 9.
19. *San Diego Union*, April 18, 1915, II, 9.
20. Edna Robertson and Sarah Nestor, *Artists of the Canyons and Caminos, Santa Fe, the early years* (Peregrine Smith, Inc., 1976), 47-61.

21. Charles Montgomery, *The Spanish Redemption: Heritage, Power, and Loss on New Mexico's Upper Rio Grande* (Berkeley, 2002: University of California Press) 118-120.
22. *San Diego Union*, August 8, 1915, 5.
23. Robertson and Nestor, 54.
24. Minutes of the Board of Park Commissioners, November 24, 1916, San Diego City Clerk's Office.
25. Minutes of the Board of Park Commissioners, January 9, 1917, San Diego City Clerk's Office; *Los Angeles Times*, September 30, 1917, II, 2.
26. *San Diego Union*, November 19, 1921, 6.
27. *San Diego Union*, June 14, 1922, 2.
28. *San Diego Union*, February 18, 1924, 8.
29. Minutes of the Board of Park Commissioners, April 6, 1923; June 19, 1923.
30. Minutes of the Board of Park Commissioners, September 26, 1929; October 3, 1929.
31. *San Diego Museum Bulletin*, No. 13, October 1, 1930.
32. Richard Requa, *Inside Lights on the Building of San Diego's Exposition, 1935* (San Diego, 1937), 55.
33. David Gebhard and Robert Winter, *A Guide to Architecture in Los Angeles and Southern California* (Peregrine Smith, Inc., 1977), 699-700.
34. *San Diego Union*, January 25, 1935, 2.
35. Richard Requa, *Architectural Details: Spain and the Mediterranean* (Los Angeles, 1926).
36. *San Diego Union*, March 29, 1936, III, 11.
37. Exhibit plans of Palace of Education in Gene Muehleisen Collection, San Diego Historical Society Research Archives.
38. *San Diego Union*, September 4, 1935, 11.
39. *San Diego Union*, July 16, 1935, II, 5.
40. *San Diego Union*, February 11, 1980, D-1.
41. Letter, James Tank Porter to Vesta C. Muehleisen, April 30, 1935, Gene Muehleisen Collection.
42. "Youth Triumphant," anonymous undated article in Gene Muehleisen Collection.
43. *San Diego Union*, April 12, 1935, 14.
44. *San Diego Union*, September 1, 1935, II, 1.
45. Alastair Duncan, *American Art Deco* (New York, 1986).
46. Requa, *Inside Lights*, 111.
47. *San Diego Union*, January 24, 1937, 2; October 29, 1939, B-1.
48. *San Diego Union*, January 28, 1937, 3.
49. Letter, Clifford F. Burr, Supervisor General Adult Education to Vesta C. Muehleisen, October 6, 1938, Gene Muehleisen Collection.
50. Letter, Walter Cooper, City Manager, to Commandant 11th Naval District, December 24, 1941, File NH 16/A1-1 16-3, NM5/A 16-3 (PW), National Archives, Pacific Southwest Region.
51. *San Diego Union*, December 12 1941, A-1; James W. Hinds, *San Diego Military Sites* (1986), 62, San Diego Historical Society Research Archives.

52. *San Diego Union*, March 20, 1942, A-2; January 8, 1943, A-B 2.
53. *San Diego Union*, March 29, 1942, B-2.
54. Letter, George C. Thomas, Medical Officer in Command, to the Commandant, 11th Naval District, November 24, 1942, File NH16/A1-1 (MDW:ml); Letter, G. M. Ravenscroft, Assistant Commander (Logistics) to BUPERS, March 25, 1944, File NH16, W-1153, National Archives, Pacific Southwest Region.
55. *San Diego Union*, September 2, 1935, B-12.
56. *San Diego Union*, March 17, 1936, B-4.
57. *San Diego Union*, September 2, 1945, B-1; November 30, 1945, B-4.
58. *San Diego Union*, January 5, 1947, B-1.
59. *San Diego Union*, July 23, 1947, A-12.
60. *San Diego Union*, April 23, 1948, B-1.
61. *San Diego Union*, December 11, 1949, A-22.
62. The author's attempt to find out who authorized knocking out the walls of the auditorium to create additional window space have not been successful. Since it is unlikely that the Navy altered the room, in violation of its agreement with the City to return the building as they found it, he has concluded that Leo Calland of the Park Department was responsible for the changes.
63. *San Diego Union*, July 9, 1950, A-18.
64. *San Diego Union*, July 9, 1950, A-18.
65. Sheppard, 81.
66. *San Diego Union*, July 7, 1974, B-3.
67. Information supplied by Steve Frick, San Diego Park Development Division.
68. *San Diego Union*, November 13, 1986, B-1; *San Diego Tribune*, December 10, 1987, B-6.
69. Letter, Robert Ferrier, Park Development Director, to Facilities Committee, March 6, 1990, File PDCR 2515. Planning Department Historic Preservation Office.
70. Letter, David W. Look, AIA, U.S. Department of the Interior, National Park Service, to Barbara Salvini, City of San Diego Park and Recreation Department, May 3, 1990, San Diego Planning Department Historic Preservation Office.
71. Letter, David W. Look, AIA, U.S. Department of the Interior, National Park Service, to Steve Frick, Park Development Division, June 17, 1993, San Diego Planning Department Historic Preservation Office.
72. Letter, David W. Look, AIA, U. S. Department of the Interior, National Park Service, to Richard W. Amero, February 16, 1995.
73. Letter, Eduardo Maldonado, ATS Architecture, to Steve Frick, Park Development Division, June 26, 1993; Letter, David W. Look, AIA, U. S. Department of the Interior, National Park Service, to Steve Frick, Park Development Division, July 14, 1993; San Diego Planning Department Historic Preservation Office.
74. Bainbridge Bunting, *Early Architecture in New Mexico* (University of New Mexico Press, 1976).