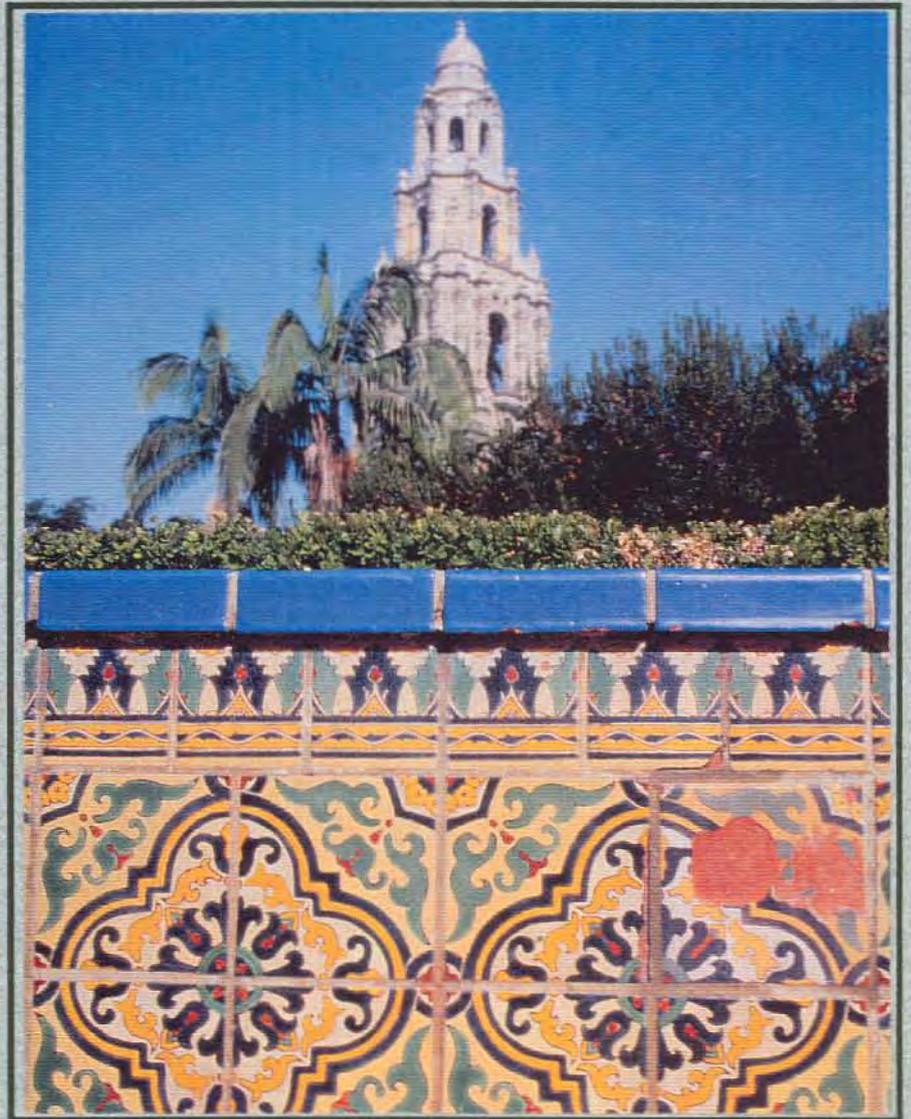




BALBOA PARK  
ALCAZAR GARDEN  
TILE INVENTORY AND SURVEY

*Preliminary Report  
December 1, 1992*



URBAN CORPS OF SAN DIEGO  
A PILOT PROJECT OF THE HISTORIC PRESERVATION SERVICE TRAINING PROGRAM

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**DEDICATION**

This report is dedicated to those that have the confidence and courage to contribute today. It celebrates the spirit of the Civilian Conservation Corps and the WPA contributions of the past.

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*In my travels about the world, I had found three gardens of outstanding interest and beauty...It has been my dream to reproduce at least the essence of these three gardens in San Diego...In the [Panama-Pacific] exposition there was a splendid representation of Spanish and Spanish Colonial buildings...But where were the gardens so intimately associated with all Spanish architecture? The 1915 Exposition contained not a single example of these colorful and important adjuncts to Spanish buildings. I was determined to supply this deficiency.*

Richard Requa, Inside Lights on the Building of San Diego's  
Exposition: 1935



*San Diego • California*

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## INTRODUCTION



## Introduction

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The Alcazar Garden Tile Inventory and Survey is a pilot project initiated on June 25, 1992 by the Urban Corps of San Diego with the cooperation of the City of San Diego Park and Recreation Department. The purpose of this pilot project was to demonstrate and test the feasibility of the Urban Corps Historic Preservation Program's management of an auxiliary work force and community volunteers in service to Balboa Park. As a result, Urban Corps staff, corpsmembers, and community volunteers worked together to provide valuable documentation and research of an important architectural feature within Balboa Park's National Historic Landmark District.

On July 27, 1988, Alcazar Garden was included in an amendment to Balboa Park's El Prado complex National Historic Landmark status. The amendment included all contributing structures that were erected for the Panama-California International Exposition of 1915-16 and the California Pacific International Exposition of 1935-36.

The amended NHL status listing Alcazar Garden provides a variety of benefits including grants, loans, and legal protection. Further, this status suggests use of the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitation of Historic Buildings when developing a restoration plan (appendix A).

These standards and guidelines are used to evaluate and certify rehabilitation projects to insure that they are "consistent with the historic character of the structure or district in which it is located".

The following preliminary report is a starting point and call for further research required for a comprehensive rehabilitation and conservation management plan. The initial research and documentation conducted by the Urban Corps and community

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volunteers have followed the National Park Service's Guidelines for Local Surveys: A Basis for Preservation Planning (appendix B). These guidelines were followed to provide a consistent methodology that could guide further research efforts.

Specific research that is needed:

- To determine the manufacturer of the Alcazar Garden tile.
- To determine if the fountains were “stock” supplied by a manufacturer.
- To analyze clay bodies and glazes and conduct replication testing.
- To trace the origin and interpret design motifs.
- To analyze the deterioration and develop recommendations for therapies and conservation strategies.
- To analyze environmental conditions and make recommendations for site management, (i.e. irrigation of gardens, maintenance).
- To develop educational and interpretative materials.
- To research historical archives for records of construction correspondence, invoices, and any further related documentation.
- To research past restoration projects and their effect on the tile features.

With the current fiscal crisis the City of San Diego will need the voluntary efforts of individuals and community service organizations to ensure continued preservation and renewal of public cultural resources. The Alcazar Garden Pilot Project provided the Urban Corps Historic Preservation Service Training Program (appendix C) an opportunity to develop an organizational structure that could be effective in providing needed auxiliary services.

The project also provided the Urban Corps' educational opportunities for corpsmembers by working as teams with



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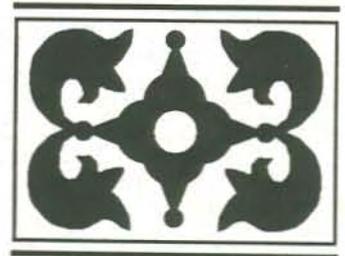
community volunteers. Urban Corps was also able to develop a network of skilled volunteers that have contributed hundreds of hours to the preservation of historic resources and the education of San Diego's youth. These individuals may serve as advisors, technical consultants and crew supervisors for future projects of the Historic Preservation Service Training Program.

The strength and challenge of this report is found in Carol Greentree's historical context. It asks the reader to visualize and sense the *genius loci* that the Alcazar Garden represents. We are invited to embrace the vision of its designer, Richard Requa, a vision of clarity in tracing the roots of cultural linkage between the East and the West, the old world and the new. The Alcazar Garden's presence at the heart of San Diego is a symbolic reminder of the complexity, diversity, and multicultural richness that creates a climate of tolerance and inclusion among its people.

**David Richardson**  
**Project Manager**

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**PROGRAM METHODOLOGY**



## Program Methodology



The Alcazar Garden Tile Survey and Inventory has provided the Urban Corps an opportunity to test and initiate a new community service job training strategy. The Urban Corps' methodology is explained in the text of the Historic Preservation Service Training Program. The development of this approach has been guided by many diverse sources. The primary source has been the National and Community Service Act of 1990 (appendix D). Historic and cultural site preservation is one of the many activities encouraged among youth conservation corps by this act of congress.

The Alcazar Garden pilot project attempts to demonstrate methodology that will ensure ethical and professional standards. The integration of existing preservation standards and guidelines with the service and educational goals of youth conservation corps will need careful planning. Establishing strategies for implementing work projects without consideration of the ethical and physical conservation training may jeopardize historic and cultural resources.

Surveys and inventories should be considered as pilots for new historic preservation programs. They enable a program to establish the linkage to professionals and organizations that could serve as advisors and consultants when planning projects. More importantly, connections with existing historical and conservation oriented organizations may provide expertise and a volunteer resource to insure that physical intervention projects are properly planned and managed. Many historical and cultural resources have been lost or irreparably damaged by well-meaning but misguided efforts.

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The following outlines were developed to guide the Alcazar Garden project. The first integrates survey methodology with educational strategies. The second outlines the scope of work and defines the roles of survey participants.

- **Phase I: Survey and Inventory Format**

1. Work/Learn Plan Development
  - a. Objectives and goals
  - b. Roles of participants
  - c. Orientation, assignments
  - d. Education and training strategies
  - e. Counseling and supportive services
2. Survey and Inventory Process
  - a. Reconnaissance
  - b. Records, documents research
  - c. Historical context research
  - d. Site plan, mapping, drawings, photo and video documentation
  - e. Feature plotting and assignment of location codes
  - f. Preparation of scale drawings: plan view, elevations, and details with feature location codes
3. Condition Report
  - a. Preservation and technical research bibliography
  - b. Physical intervention strategies and therapy
  - c. Appendix to final report
4. De-briefing/Follow-up
  - a. Review skill development
  - b. Vocational counseling
  - c. Preparation of final report training workshop
  - d. Publish final report
  - e. Corpsmembers resume and portfolio workshop
  - f. Recognition of service ceremony

- **Phase II: Exhibition and Display**

1. Develop display materials that properly document project



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2. Curate and design exhibition for National Association of Service and Conservation Corps National Convention 1993

• **Scope of Work**

1. Survey of Existing Conditions (tasks)
  - a. Photographic documentation (black & white prints, color slides, VHS video)
  - b. Site measurements, drawings (site plan, elevations, graphite rubbings)
  - c. Computer graphics and word-processing (scanning photos and drawings, survey and inventory documents, data input, etc.)
  - d. Historic and materials research (research origins of ceramic tile)
2. Documentation of survey team at work
  - a. Maintain notebooks and field journals
  - b. Photo and video documentation of the team working
3. Design and publication of Final Report
  - a. Computer desk-top publishing (graphic design, typesetting and layout)
  - b. Writing (historic context and survey/condition report analysis)
4. Project Exhibition
  - a. Exhibition design (layout, labor and materials)
  - b. Exhibition documents (press package, announcement, and mailings)
  - c. Exhibition catalog (graphic design and publication)
  - d. Exhibition documentation (photo and video)

---

- **Project Participants Roles**

1. Project Manager

- a. Overall supervision and coordination of the project and team (consultants, advisors, and corpsmembers)
- b. Act as liaison between the San Diego Urban Corps and outside agencies

2. Technical Consultants

- a. Photographer

Responsible for the coordination, hands-on-training and execution of all photo documentation of all phases of the project (manage processing and printing of black & white, color slides and prints, and create photo display panels for exhibition).

- b. Videographer

Responsible for the coordination, hands-on-training and execution of all video graphic documentation of all phases of the project (create a 1" master VHS document and produce 1/2" VHS copies).

- c. Draftsperson

Responsible for the coordination, hands-on-training and execution of all necessary drawings, blueprints, and photocopy enlargements of the site plan, tile benches, and fountains.

- d. Computer Operator

Responsible for the coordination, hands-on-training and execution of all computer data entry, word-processing, and graphic design of all aspects of the project including the necessary project documents, final report, exhibition documents and catalog.



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e. Skilled Craftsperson

Responsible for the coordination and hands-on-training of materials research, identification and analysis.

f. Conservator

Responsible for the coordination and hands-on-training of the research and production of the condition report component of the final report. Also recommends intervention strategy and therapy.

g. Project Historian

Responsible for the coordination and hands-on-training of the gathering and review of all historical information. Also responsible for the production of the historical context component of the final report.

3. Corpsmembers

All corpsmembers will gain hands-on skills and experience in a work/learn environment in all phases of the project. Corpsmembers will work individually or in crews, assisting and learning from the technical consultants. Corpsmembers may be required to attend specialized workshops and courses in addition to their on-the-job-training.