

Chapter 18

SAN DIEGO MUSEUM OF ART GOES FOR THE BIG TIME A BRIEF HISTORY

The man bent over his guitar,
A shearsman of sorts. The day was green.

They said, "You have a blue guitar,
You do not play things as they are."

The man replied, "Things as they are
Are changed upon the blue guitar."

And they said to him, "But play, you must,
A tune beyond us, yet ourselves,

A tune upon the blue guitar,
Of things exactly as they are."

“Man With the Blue Guitar” by Wallace Stevens

The San Diego Museum of Art in Balboa Park had its beginnings in the Panama-California Exposition of 1915-16. At that time Dr. Edgar L. Hewett was director of exhibits for buildings in the California Quadrangle and the Indian Arts and the Science and Education Buildings to the west of the Quadrangle. Dr. Hewett's efforts to furnish these buildings evolved into a plan to create an omnibus civic museum for San Diego similar to the museum in Santa Fe that Dr. Hewett headed.(1)

Alice Klauber, a San Diego artist who had been a student of Robert Henri, invited her teacher to visit La Jolla in the summer of 1914. Encouraged by Klauber, Henri arranged for an exhibition of paintings by American artists George Bellows, Guy Pene Du Bois, William Glackens, Childe Hassam, Ernest Lawson, George Luks, Maurice B. Prendergast, Joseph Henry Sharp, John Sloan, and Art Springhorn at the upcoming Panama-California Exposition.(2) These painters were Realists from the “Ash Can Group,” who painted grim and gritty pictures of city life or

Impressionists who painted joyful and spontaneous pictures of people and of nature.(3)

The paintings were mounted on the interior walls of the Fine Arts Building, a California mission-style building designed by New York architect Bertram Goodhue on the south side of the California Quadrangle. As the building was permanent, its use as an art gallery was foreseen at the time of its construction.

Alice Klauber was involved with the San Diego Fine Arts Gallery from its beginnings in 1917 until her death in 1951. In 1925 she became a member of the Board of Trustees of the newly incorporated Gallery and in 1927 became a member of the Gallery's acquisition committee. Among her gifts to the Gallery were Japanese wood block prints, drawings and a bas relief in plaster by sculptor Arthur Putnam, Persian miniature paintings, Chinese porcelains, and a drawing of a nude by English artist Sir Edward Burne-Jones.(4)

Newspaper reporters and writers who reviewed the opening of the 1915 art exhibition were not awe-struck by the paintings, (5) nor were visitors who refrained from buying the works offered for sale.(6) In critic Christian Brinton's remark that the Panama-California Exposition would have benefited "by the exclusion of the sophisticated canvases," negative criticism reached its apogee.(7) Alone among the critics, Eugen Neuhaus admired the freedom, daring and sensitivity that Guy Pene Du Bois, William Glackens, Robert Henri, and Art Springhorn showed in their paintings.(8)

While reporters equivocated about the quality of works by American Realists and Impressionists, they were more receptive to about sixty generally conservative paintings from the Luxemburg collection that the government of France sent to San Diego for the opening of the 1916 Panama-California International Exposition. (9) Eugene Carriere, Jules Breton, Edgar Degas, Edouard Detaille, (10) Henri Harpignies, Jean-Jacques Henner, Claude Monet, and Adrien Moreau were among the artists represented. Detaille's painting called "The Dream," depicting a battle scene from the Franco-Prussian War of 1870-1871 emphasized the glory rather than the horrors of war, a sentiment that appealed to reporters at the outset of one of the bloodiest wars in history.(11) In 1877, Henry Houssaye, a critic, wrote of the soldiers of Detaille, "Although they come from the oven of the enameller, the pretty soldiers of Detaille have never seen the fire." (12)

After the close of the Panama-California International Exposition, the Fine Arts Gallery and rooms to the east and below the main gallery continued to house exhibits. Maud Deverell Foster was the curator of the gallery in 1916, (13) O. O. Otis in 1919, (14) and Cuthbert Homan in 1924.(15)

Using the same tactic he had employed at Santa Fe, Dr. Hewett invited art groups and artists in San Diego and visiting artists to participate in the San Diego Museum and offered them space in empty Exposition buildings. The San Diego Art Guild, organized in 1915, the Friends of Art, organized in 1920, the San Diego Academy of Fine Arts and the California Art Club accepted Hewett's invitation. (16) Visiting painters Adam E. Albright and Henry Lovins and visiting sculptor Edna Scofield took advantage of Hewett's offer of free studios, a meager showing compared to the many artists who joined Hewett at Santa Fe.(17)

The organizations and individuals who participated in the Fine Arts Gallery worked together with remarkable harmony. Patrons of art in San Diego and elsewhere lent art works to the San Diego Museum for extended periods, among which was the Tilden collection of Japanese and Chinese ceramics and Japanese prints.(18)

Exhibits at different times in the main art gallery, in adjoining rooms, in the Science of Man Building, and, from 1924 to 1933, in the 1915-16 New Mexico Building included contributions from the member organizations, English watercolors, Oriental art objects, photographs of buildings in Mexico, Spain, Italy and Constantinople, paintings by Donald Beauregard, miniature paintings by Mary Coleman Allen, wood carvings by Karl von Rydingsvard, and a scandalous painting of three nude women by Albert Lucas.(19)

At a dinner meeting sometime before May 12, 1922, George W. Marston mentioned to Mr. and Mrs. Appleton Bridges that the San Diego Museum needed more room for its growing collection of works of art.(20) In a version of the story, as told by Reginald Poland, L. E. Beheymer, not Marston, told the Bridges that San Diego could not retain the works of art left by the Panama-California Exposition because the flimsy Exposition buildings could not protect them from earthquakes and fires.(21)

Eager to put the Fine Arts Gallery on an independent footing, the Bridges selected San Diego architects William Templeton Johnson and Robert Snyder to design a Spanish-Renaissance style structure for the north side of the Plaza de Panama, where the 1915 Sacramento Valley Building was located.(22) Johnson, the primary architect, had studied at the Beaux-Arts School in Paris and was aware of the historical features of Spanish architecture. His success in designing the Fine Arts Gallery in Balboa Park led to his appointment to design the U.S. Government Building for the 1929-30 Spanish-American Exposition in Seville, Spain.(23)

Johnson seized the opportunity to show that he could improve the Plaza de Panama. Writers commented that the restrained Spanish-Renaissance style Johnson favored was different from the florid Spanish-Colonial style of other still-standing Exposition buildings.(24)



Johnson designed a building that conformed to rules of Classic proportion and symmetry as stressed by the School of Beaux-Arts.(25) The building lacked an arcade, which was a feature of Spanish-Colonial buildings in Mexico and of the Sacramento Valley Building it replaced. Instead of the arcade, Johnson substituted a facade remotely copied from the sixteenth century *obras del romano* facade before the lecture rooms dating from the fifteenth century of the University of Salamanca in Spain.(26)

The facade at the University of Salamanca, whose design is attributed to Juan de Troya, was completed in 1529. It differs from the facade in Balboa Park in many respects. The most noticeable difference is that the facade in Salamanca was cut from gold-colored stone from the neighboring village of Villamayor. The facade is at the long end of a narrow patio, called the Patio de las Escuelas. A Spanish-Renaissance building occupied by the rector of the University encloses the patio on the right, while, on the left, a building of simple design with wrought iron balconies and window grills frames the patio space. Being on a longitudinal axis, the buildings direct the visitor's vision toward the picturesque *obras del romano* facade of the University.. This highlighting of the facade is reinforced by a statue of Fray Luis de Leon, mounted on a high pedestal in the center of the patio, which looks toward the facade.

Unlike the two-register facade in Balboa Park that begins above the central scalloped-arched portal, the Salamanca facade begins on a second level above two sturdy doors surmounted by basket-handle arches, and proceeds upward through three registers. As the facade projects forward from the main building, its topmost pierced frieze and pinnacles are below the cornice of the building it precedes. Its upward thrust is, however, reinforced by finials on the main building.

In contrast to plain masonry walls to the right and left, the facade is profusely decorated with ornament that is confined by the three registers and by five panels separated by pilasters on the two lower registers and by three panels separated by a central arched niche in the upper register.

The ornament is in low relief on the lowest register. To compensate for the increasing distance from the ground, the relief deepens as it mounts. It consists of candelabra, medallions, shields, portrait busts with scallop-shell niches, and roundels containing small figures of Venus, Hercules and the Virtues. This filler-type ornamentation is designed to focus attention on the central reliefs of the monarchs Ferdinand and Isabella on the first level, on the arms of Charles V on the second, and on a Pontiff addressing the College of Cardinals on the third. In the thirteenth century, Pope Alexander IV had authorized the title of General Study for the University, putting it on an equal footing with universities in Paris, Oxford and Bologna. In contradistinction to the opulent worldliness of the sixteenth-century Renaissance facade, a bizarre frog, symbolizing death and sin, stemming

from the Middle Ages, perches on a skull above an engaged column to the right of the facade.(27)

If Johnson was aware of the difference in the size of relief in Salamanca, he did not show it in Balboa Park. His relief is uniform from top to bottom. His simplified detail lacks the intricacy of detail on the facade at Salamanca, the casting of which may have been beyond the capability of Chris Mueller whom he had chosen for the task (28) or of the cast concrete he used as his medium. Instead of busts and statues on the facade at Salamanca, Johnson designed and Mueller placed on the facade candelabra, busts of Spanish painters Jose de Ribera and El Greco (real name Domenico Theotokopoulos), small statues of Donatello's "St. George" and Michelangelo Buonarroti's "David," reliefs of galleons, and shields of Spain, the United States and California. Contrary to protocol, the seal of the City of San Diego topped by a rising sun on the crest stands above the shield of the United States. The Piccirilli Brothers of New York City, who had modeled the facade of the California Building, created large statues of Bartolome Esteban Murillo, Francisco de Zurbaran and Diego Velazquez that were mounted in niches with scalloped shaped arches above the portal in anticipation of the Fine Arts Society's acquisition of works by these artists.(29)

Despite Johnson's clumsy attempt to recall the richness of the facade in Salamanca, the facade of the University of Salamanca is still the world's most sublime achievement in the decorative style referred to as Plateresque because of its resemblance to the work of silversmiths, though scholars prefer the more accurate term *obras del romano* because the ornamental motifs came from Italian Renaissance sarcophagi.(30)

Johnson and Mr. & Mrs. Bridges traveled over the United States looking at art museums. They wanted to give San Diego a museum with sufficient space to store and to exhibit paintings.(31) As people passed through the doors, they found themselves in a large central lobby, reminiscent of the rotunda of the Hospital of Santa Cruz in Toledo, Spain. The lobby led to two long vaulted galleries and five vaulted rooms on the first floor. An ornate stairway in the back of the lobby made of Travertine marble and Indiana limestone whose hand railings were covered with blue tiles was interrupted by a landing in front of a large window disclosing eucalyptus trees in back of the Gallery.(32) The stairway divided into right and left sections at the landing before ascending to a lobby with a coffered

ceiling and three galleries lighted by prisms concealed in skylights on the second floor.(33)

City officials worried about who was going to pay for the upkeep of the new Gallery, but Mr. and Mrs. Bridges put their doubts to rest by promising to pay the salary of Dr. Reginald Poland, who had been appointed Director of the Gallery.(34) Poland had been Education Director at the Detroit Institute of the Arts.(35)

Unlike Dr. Hewett, who had been a part-time head of the 1917-23 Fine Arts Gallery, Dr. Poland was a full-fledged art historian and connoisseur. He realized that the museum he headed would have a dual function. It would cater to local artists and it would be an outlet for art from everywhere.(36)

The history of the Fine Arts Gallery since December 10, 1925—the date of Dr. Poland’s appointment—has revolved around the skills of the Directors, their relationship to the Board of Trustees and to benefactors, their ability to acquire art collections and exhibits, and the changes in public expectations about what an art museum should be.

In the opinion of Julius Wangenheim, president of the Fine Arts Gallery from 1930 to 1932, the initial collection in 1925 was mediocre.(37) It consisted of paintings by Charles A. Fries, Charles Partridge Adams and William Keith, four tapestries, Joaquin Sorolla’s “Portrait of Daughter Maria,” a sculpture, “The Awakening,” by Gutzon Borglum, 105 bronze sculptures by Arthur Putnam, and publications from the Hispanic Society.(38)

Dr. Poland served as director for 25 years, from 1925 to 1950. During his administration Mr. & Mrs. Bridges, Helen M. Towle, (39) and others donated works of art to the Gallery or bequests to purchase works of art. A partial list of donations includes:

“The Silent Pool” by Gustave Courbet . . . gift of Mr. & Mrs. Bridges
“Landscape” by Jean-Baptiste Corot . . . gift of Mr. & Mrs. Bridges
“Italian Procession” by John Sloan . . . gift of Mr. & Mrs. Bridges
“The Coronation of the Virgin” by Gaspar de Crayer . . . gift of Mr. & Mrs. Bridges

“Saint Francis” by El Greco . . . gift of Mr. & Mrs. Bridges
 Bronze sculptures by Arthur Putnam . . . gift of Mrs. Alma de
 Bretteville Spreckels
 Sculpture by Gutzon Borglum . . . gift of Archer M. Huntington
 “Maria at La Granja” by Joaquin Sorolla . . . gift of Archer M.
 Huntington
 “El Cid,” equestrian bronze statue by Anna Hyatt Huntington . . . gift
 of Archer M. Huntington
 “Chanticleer” by Guy Pene Du Bois . . . purchased from the Helen M.
 Towle bequest
 “Boy in Blue” by Frederic Taubes . . . purchased from the Helen M.
 Towle bequest
 “Queen Isabella di Francia” by Alonzo Sanchez Coello . . . gift of
 Amy and Anne Putnam
 “The Mystic Marriage of St. Catherine” by the Master of Frankfurt . .
 . gift of Mrs. Cora Timken Burnett
 “Ecce Homo and Mater Dolorosa” by Dierick Bouts . . . gift of Mr.
 and Mrs. William Timken
 “The Holy Family” by Peter Paul Rubens . . . gift of Mr. and Mrs.
 Henry Timken
 “The Penitent Magdalen” by Bartolome Esteban Murillo . . . gift of Mr.
 and Mrs. Henry Timken
 “Altarpiece of St. John the Baptist” by an unknown Aragonese painter
 . . . gift of Samuel H. Kress (40)

Dr. Poland arranged for the inaugural exhibition on February 27, 1926
 of sculpture by Ivan Mestrovic and of works of art loaned by museums and
 dealers throughout the United States, (41) an exhibition in 1931 of works by
 contemporary Spanish artists that he had assembled in Spain, (42) the loan
 for exhibition in 1934 of over 60 Renaissance paintings from the Samuel H.
 Kress collection including works by Bonifazio Veronese, Fra Bartolommeo,
 Bastiano Mainardi, and Guiliano Bugiardini,(43) and for exhibitions from
 the Fine Arts Society’s growing collection.

As a member of the Fine Arts Society, the San Diego Art Guild
 presented exhibitions by artists from San Diego and from Southern
 California. These artists either donated many of their works or the Fine Arts
 Society purchased them. Among such acquisitions were water colors by
 Colin Campbell Cooper and oil paintings by Maurice Braun, Alfred
 Mitchell, Caroline T. Locker and Charles A. Fries.(44)

By 1929 memberships in the Fine Arts Society had grown to 1,388.(45) Membership fees enabled the Society to purchase works of art. Purchases included “Abuelos” by Valentin de Zubiaurre, “Mother and Child” by Ivan Mestrovic, “Saint in a Niche” by Gil de Siloe, “Head of a Man” by Lucas Cranach, “Blanche” by Pedro Pruna, and “St. Jerome” by Francisco de Zurbaran, this last was purchased with funds contributed by Mary Marston and Amy and Anne Putnam.(46)

Desiring to awaken an appreciation of art among school children, Poland established special days for children at which artists demonstrated their ability and reproductions of works of art were distributed. The County of San Diego appropriated funds to keep the program going.(47)

So that adults would also learn to appreciate art, Poland, his assistants and invited artists, critics and historians lectured on Sunday afternoons. These talks were free to visitors to the Gallery.(48)

Museum officials changed the name of the San Diego Fine Arts Gallery to San Diego Palace of Fine Arts during the California-Pacific International Exposition, held in Balboa Park from May 29, 1935 to September 9, 1936. Curator of Installation Louise Darby put hanging textiles, Spanish polychrome wood sculpture, and Spanish chests in the lobby along with Oriental hangings, Chinese jade and porcelain, Korean pottery, and Buddhist sculpture. The association of objects from Spain and the Far East may not have made sense, but Darby thought they blended well. The galleries displayed items from the permanent collections and items loaned by P. W. French & Company of New York, by William Randolph Hearst, and by William Templeton Johnson. The majority of these items were of Spanish origin from the fourteenth century on. A painting, “The Entrance of the King” by Maxfield Parrish and original drawings from Rudyard Kipling’s “Rootabaga Stories” and from his “Jungle Book” were shown in the Children’s Room.(49)

Poland and Darby went to great lengths to assemble a record of the development of the art of the southwest from 1850 to about 1920 that included works by Albert Bierstadt, Maynard Dixon, Arthur Mathews, Thomas Moran, and Charles Nahl representing California and Andrew Dasburg, Randall Davey, Helen Forbes, and Walter Ufer representing Santa Fe and Taos, New Mexico.(50)

Modern art works consisted mainly of sculpture. Among these, Constantin Brancusi's "Bird in Flight," Alexander Archipenko's "Silver Torso," and William Zorach's "Spirit of the Dance," all cast in various metals, showed their special colors, textures and polish. (51)

Donal Hord's polychrome mahogany sculpture "Tropic Cycle," of a fictitious Maya god of Spring dominated the works by artists in the San Diego Gallery.(52) Critic Julia Gethman Andrews thought that "one should be able to roll it [perfect sculpture] down the side of a mountain and find it unmarred." Measured by these standards, Hord's angular "Tropic Cycle" would break into pieces and his compact limestone "Woman of Tehuantepec" in the patio of the House of Hospitality would emerge intact. (53)

For the second year of the Exposition, the Detroit Institute of Arts lent a "Portrait of an Old Lady" by Rembrandt van Rijn.(54) Museum workers rearranged galleries to highlight Italian, Spanish, contemporary Mexican, and Far Eastern art, but not to the exclusion of English, German, French and American art. (55) While she acknowledged the humanity of the Rembrandt portrait, critic Andrews was enthralled by Diego Rivera's and Julio Castellanos' mural paintings in the Mexican section. She claimed the freedom of expression and passion in these murals stemmed from Rivera's and Castellanos' reaction to their country's poverty. If American artists were to be similarly aroused by the Depression, she predicted their works would become heroic and virile.(56) Most American artists during the 1930's has other matters to think about than becoming spokespersons for the downtrodden though, in their own ways, Jacob Lawrence and Edward Hopper sympathized with their misery.

The year 1936 marked the tenth anniversary of the establishment of the Gallery as an independent organization without ties to the San Diego Museum. The Fine Arts Society was proud of its accomplishments. Director Poland claimed that except for the Huntington in San Marino, the San Diego Fine Arts Gallery had the most outstanding collection of art west of St. Louis.(57)

The establishment of the Spanish Village Art Center after the California-Pacific International Exposition meant that local artists and craftsmen had another outlet for their productions besides the Fine Arts

Gallery and privately-run galleries in San Diego.(58) An illustration of how the Spanish Village Art Center fitted into the local matrix occurred in July 1937, when those artists who had been rejected for exhibitions in the Fine Art Gallery's annual Southern California show staged an exhibition of their rejected art in the Spanish Village Art Center.(59)

The Fine Arts Gallery continued with its regular educational and exhibition activities from 1937 to 1941. An exhibition of drawings by Spanish children recording their impressions of war in 1939 (60) set the stage for exhibitions of art by servicemen stationed at military installations in San Diego (61) and of posters supporting military defense.(62) The museum collection continued to grow with acquisitions from an anonymous source that later proved to be Amy and Anne Putnam.(63)

These included:

“Lady in Blue” by Anthony Van Dyck

“Self Portrait” by Rembrandt van Rijn

”Christ Taken Captive” by Hieronymous Bosch

“Portrait of a Lady” by Michelangelo da Merisi Caravaggio

“Portrait of a Young Man” by Giorgio Da Castelfranco Giorgione

“Quince, Cabbage, Melon and Cucumber” by Juan Sanchez Cotan

“The Penitent Saint Peter” by El Greco (Domenicos Theotokopoulis)

“The Marques de Sofraga” by Francisco de Goya

“Infanta Margarita” by Diego Velazquez

“Agnus Dei” by Francisco de Zurbaran

The United States Navy took over most of the Exposition buildings along El Prado and in the Palisades following the Japanese attack on Pearl Harbor, December 7, 1941, but left the Fine Arts Gallery, the Natural History Museum and the San Diego Museum alone.(64) Aware of the servicemen in the park, the Fine Arts Gallery opened up a reading room (65) and work studio (66) for them to use, offered classes in first aid, (67) ship modeling (68) and camouflage, (69) presented exhibitions of paintings and photographs of “Life in the Service,” (70) and supplied a gallery in which artists from the Spanish Village Art Center held their annual exhibition after they had been evicted from their quarters by an anti-aircraft regiment of the United States Army.(71)

In March 1943, the needs of the United States Naval Hospital became greater than those of the Fine Arts Gallery which, along with the Museum of Natural History and the San Diego Museum, was forced to close its operations in Balboa Park.(72) The Navy put up partitions, remodeled rooms into wards for 423 beds for patients with pulmonary, heart, and arthritis problems, cut windows in walls, and made other structural changes to the Fine Arts building.(73) The Fine Arts Gallery moved to quarters on Pine Street in Mission Hills provided by Navy Commander Lloyd R. Gray (74) and later to quarters on Sunset Boulevard in Mission Hills given to the Fine Arts Society by Mr. and Mrs. Frank E. Marcy.(75) The Gallery's permanent collection was either placed in downtown San Diego bank vaults or shipped to institutions in Denver, St. Louis and other cities.(76)

. As a result, only a fraction of the Gallery's holdings were available for exhibitions. (77) To supplement these works, local artists contributed their works, and Earle Grant and Pliny F. Munger and others lent art works from their private collections.(78)

Following the United States Navy's return of park buildings to the City of San Diego, the Fine Arts Society returned to Balboa Park and reopened its gallery in December 1947.(79) Soon after it had returned, the Society announced plans to build a new wing designed by William Templeton Johnson in Plateresque style on the site of the 1915 Home Economy Building to the east of the Gallery. The wing would have three or four exhibit rooms, an auditorium, and a library, would be the same length as the building it replaced, and would include arcades along the Prado side.(80) A wing was also proposed to the west of the Gallery on the site of the 1915 Science and Education Building, but it is not known if William Templeton Johnson prepared plans for the companion building. Dr. Poland said the wings were needed because of the Gallery's growing collection, but that, even with them, the Gallery would not be able to show all its treasures at any one time.(81)

Thomas B. Robertson arrived in San Diego from Portland, Oregon, where he had been a curator for the Portland Art Museum, to become assistant director of the Fine Arts Gallery.(82) Following an attack by Howard Little, claiming the gallery was inhospitable to conservative art, (83) Poland sent a letter to the *San Diego Union* asserting that the Gallery should "exhibit art which has stood the acid test of time, what is

distinguished beyond question.” (84) Two months later, Poland resigned as director of the Gallery.(85) His admirers were in a state of shock.

Fine Arts Society Trustees and the *San Diego Union* cast no light on the reasons for Poland’s “forced” resignation. In an article he wrote for the *San Diego Point Magazine*, February 10, 1955, critic James Britton broke the taboo; (86) Judith Moore, writing for the *Reader*, January 31, 1985, expanded on Britton’s revelations.(87) While the matter is still clouded by people blaming each other for sycophancy, the main reason for Poland’s resignation is that Anne Putnam, the anonymous donor of many masterpieces to the Fine Arts Society, did not like him. She may have been swayed by advice from art dealers she consulted, but basically she was intoxicated by her sense of power which came to her from financial resources she had inherited from a deceased cousin. As with so many critics of the Fine Arts Society, including Howard Little, she wanted the Gallery to reflect her tastes in art. She donated Old Masters and she expected the Society to follow in grateful submission.

Aware of the overwhelming quality of Anne Putnam’s gifts, the Trustees of the Fine Arts Society caved in and asked Dr. Poland to resign. Because they were businessmen with the attitudes of businessmen, the Trustees treated Dr. Poland shabbily. Until Dr. Poland’s death in 1975, guilt haunted those who had been Trustees of the Fine Arts Society at the time of his dismissal.

Trustees selected acting director Thomas Robertson to be Director of the Fine Arts Gallery in August 1952.(88) Robertson retained the position for three years (five if his time as acting director be considered), the shortest to date of any Gallery director. In an interview conducted by Betty J. Quayle for the San Diego Historical Society, May 12, 1993, Robertson reviewed his administration. He explained that he resigned because of family problems and work pressures. He considered that his primary contribution to the Gallery was the expansion of the education program. At his urging, the Fine Arts Society built a special place attached to the basement for artist Dan Dickey to give evening classes in life drawing. Robertson established a program to train docents who conducted visitors through the Gallery and, on Saturdays, assisted in all-day sessions in artistic creativity and appreciation for children.

While he was an interim director, Robertson arranged for an exhibition in November 1950 of mass-produced, mass-manufactured objects of outstanding artistic quality mainly from Scandinavia, Germany and the United States. The exhibition was called “Art, Utility and You.” (89) Ilse Rococo chose the objects from stores in San Diego and helped with the installation of lighting and pylons. Trustees of the Fine Arts Society called it “the eggbeater show,” but despite this disparaging comment, the inexpensively-mounted show was a success.(90)

In July 1955, Warren Beach, assistant director of the Columbus Ohio Gallery of Fine Arts, took over.(91) During the incumbency of Warren Beach, plans to erect east and west wings for the Gallery were brought to fruition; however, the buildings as executed were not in the Spanish-Renaissance style favored by architect William Templeton Johnson, by Gallery Director Poland, and by countless citizens of San Diego who were upset by the intrusion of modern sleek architecture in a bucolic Spanish-Colonial setting.(92)

The exact steps by which the east wing plan was implemented are lost in obscurity. The building was never intended to be part of the Fine Arts Gallery. It was built with funds from the Timken Foundation to house exhibits from the Putnam Foundation that in her hauteur Anne Putnam had withheld from giving to the Fine Arts Gallery. Since the Trustees of the Timken and Putnam foundations were the same, the determination of the architecture of the east wing rested with them.(93) They chose San Diego architect Frank Hope, who designed a modern, trim, two-wing, rectangular building connected by a narrow hall with tan travertine walls highlighted by bronze grills described incorrectly as “Mudejar” in style.(94) While the reasons for their choice are not known, the Timken-Putnam Trustees presumably preferred the modern style because it was cheaper to construct than a recreated Spanish Colonial palace, and because they could put the amenities and necessities of an art gallery—air conditioning, lighting, humidity controls—within the building easily.

Among the many citizens appalled by this decision, art and architecture critic James Britton advocated giving the existing Fine Arts Gallery to the Putnam Foundation, which, as nearly as can be determined at this late date, appears to have been the original wish of Anne Putnam.(95)

While Britton was a writer and associate editor of the *San Diego Magazine*, he opposed the plans for the east and west wings.(96) After he stopped writing for the magazine, the editors did a reversal, came out in favor of the new buildings, and published articles by Marilyn Hagberg trumpeting their praises.(97)

People objecting to the change of architectural styles wrote letters to editors and spoke at hearings held before the San Diego City Council to no avail.(98) Walter Ames, attorney for the Putnam Foundation, and A. J. Sutherland, a banker, threatened that the Foundation would withdraw its offer and give its paintings to more amenable cities. (99) Warren Beach, Director of the Fine Arts Gallery, prominent businessmen, and San Diego artists who identified themselves with modern experimental art joined in. They resurrected comments by Exposition architect Bertram Goodhue about the inferiority of temporary Exposition buildings.(100) But it was the threat to withdraw the paintings that won the day. (101) As with the commandeered resignation of Dr. Poland as Director of the Fine Arts Gallery, once more the wrathful ghost of Anne Putnam had her way.

The same arguments and much the same scenario were repeated over the construction of the west wing of the Fine Arts Gallery, designed by San Diego architects Robert Mosher and Roy Drew, the architects who had desecrated Irving Gill's residence for Ellen Browning Scripps to turn the site into the La Jolla Museum of Contemporary Art.(102) For the Fine Arts Gallery in Balboa Park, the proposed west wing consisted on the outside of slabs of exposed aggregate concrete highlighted by thin, towering, toothpick-like columns, bronze fascia on the cornice with minute vegetative detail, and bronze gates composed of abstract intertwining curves to be designed by sculptor Malcolm Leland.(103) Defenders of the new buildings must have been wearing the glasses that Dr. Miracle gave to Hoffmann, in Offenbach's *Tales of Hoffmann*, for they claimed that both buildings harmonized with the Fine Arts Gallery and with one another, that they were "reminiscent" of Spanish architecture, and that they were outstanding examples of modern methods of engineering and construction.(104)

The Committee of 100, today dedicated to the preservation of Spanish-Colonial architecture along El Prado, did not exist at the time. Even if it had, it is doubtful the Committee could have stopped the bulldozers from tearing down the temporary 1915 Exposition palaces. Few people in San Diego in 1997 would defend the styles of the new east and west wings.

Tourists who visit Balboa Park avert their eyes from them and gaze in astonishment at other 1915 Exposition buildings that have since been replicated.(105)

After fourteen years as Director of the Fine Arts Gallery, Warren Beach resigned in 1969.(106)

In March 1980, in an interview with Myra Alleger for the San Diego Historical Society's Oral History Program, Beach commented that Trustees put the finding of donors who give the San Diego Museum of Art money or art works first in their list of concerns.(107) Beach had been an expansionist who campaigned for better staffing, improved programming, the printing of a catalogue of Museum attractions, and the generation of publicity. (108) He noted that factions among the Trustees favoring realistic or conventional art opposed others advocating abstract and experimental art. He denied that corporate funding of shows such as the Treasures of Tutankhamun exhibit of 1976-79 that had appeared in Chicago, New Orleans, Los Angeles, Seattle, and New York City led to an adulteration of museum standards.(109)

Getting big corporately sponsored shows to visit San Diego was difficult as prominent museums were reluctant to lend their top-quality attractions. Such traveling exhibitions as were available from smaller, less well-know art museums dealt mostly with decorative arts and modern art. The Mingei Foundation (later Museum) that specialized in the showing of decorative folk arts held its first exhibition "Mingei: Folk Art of Japan" in the San Diego Fine Arts Gallery from January 1 to May 1, 1977.(110) Beach cited the Golden Treasures of Peru Exhibition, which appeared in the San Diego Museum in November 1980, as an example of a large impersonal show with groups of people catching glimpses of the displays over other people's shoulders. In contrast, he cited "The Madonna in Art," which he had arranged for the Fine Arts Gallery in December 1957, as an example of an intimate, morally edifying show.(111) The catalogue for "The Madonna in Art" exhibition supported Beach's contentions. Here were assembled 51 paintings from art centers, museums, private collections, and dealers throughout the United States. Gallery visitors did not have to be religious to realize the merits and intensity of paintings by Albrecht Durer, Gerard David, Peter Paul Rubens, Jan Breughel the Elder, Roger van der Weyden, Paolo Veronese, Jacopo Tintoretto, Alonzo Cano, and Carlo Crivelli (the list is not complete).(112) Though few realized it, San Diego had a smashing exhibition.

Beach belonged to an older generation of museum of art administrators who believed one of the functions of an art museum was to raise the level of public taste. This belief accounts for his preference for an art that would “improve” museum visitors in areas of morality and of aesthetics. Far from trying to “improve” visitors, contemporary art administrators pander to their tastes by staging packaged shows that make extravagant claims for baubles; for example, the “Art of the Muppets” and the “Jewels of the Romanovs,” or that appease special interests, for example, collections of photographs of dying people stressing the importance of the Hospice Movement or the fight against AIDS. Unlike popularity-seeking directors, curators of modern art lean toward letting artists express themselves, however elusive or shocking their expression may be.

To succeed Beach, the Trustees appointed Henry Gardiner, former assistant curator of paintings and sculpture at the Philadelphia Museum of Art.(113) During Gardiner’s administration, the San Diego Fine Arts Gallery grew in aesthetic stature, in membership totals (from 2,500 to 5,000), in volunteer staffing, in reinstatement of exhibits based on historical and national formats, (114) in the number of visiting authorities, and in new acquisitions, including works by Auguste Rodin, Edgar Degas, Honore Daumier, Pablo Picasso, Jean Auguste Dominique Ingres, Ben Shahn, Franz Kupka, Louise Nevelson, Morgan Russell, William Harnett, Georgia O’Keeffe and Frank Stella.(115)

The Balboa Art Conservation Center, the May S. Marcy Sculpture Court, (116) the Asian Court, (117) and a 11,725 square foot addition to the Fine Arts Gallery designed by architect William Watson (118) were built or established during Gardiner’s incumbency. In September 1978, Trustees changed the name of the Fine Arts Gallery to San Diego Museum of Art because a gallery dealt only with painting and sculpture and a museum could include the applied and decorative arts. (119) Visitors also confused public with private galleries in which the sale of works of art was an indispensable function.

Significant exhibitions mounted by Gardiner included the “Color and Form 1909-14” Exhibition of abstract art in 1971, “The City is for People” Exhibition of 1973, in which sculpture was placed in locations around the city, (120) “the Cross and the Sword” in 1976, showing life in the American Southwest during the Spanish era, (121) and the inaugural exhibition of the

Gildred-Parker-Grant East Wing, April 19, 1974, in which twelve large paintings by Roy Lichtenstein, Kenneth Noland, Dan Christensen, and others in the big gallery and etchings, drawings and paintings by Toulouse-Lautrec in a smaller gallery were displayed. Donovan Maley claimed the capacious space in the large gallery rivaled that of Amsterdam's gargantuan Stedelijk.(122)

Dr. Edwin Binney III gave the Fine Arts Society nineteen Persian miniature paintings. 123) Other loans and gifts included the Baldwin M. Baldwin collection of Toulouse-Lautrec posters, the Jacquelyn Littlefield collection of works by Pablo Picasso, Giorgio de Chirico and Joan Miro, and the Earle .Grant bequest of his art collection valued at more than \$2.0 million, \$3.5 million in cash, and his home and its contents.(124) Grant's will stated that the collection of works by Auguste Renoir, Henri de Toulouse-Lautrec, Pablo Picasso, Henry Moore, Marc Chagall, Pierre Bonnard, and others must be on permanent display in a Grant-Munger Room at the Gallery.(125)

Less praiseworthy than Gardiner's other changes, but a move made necessary by a cutoff in public funding expected as a result of the California voters' approval, June 6, 1978, of Proposition 13, that would reduce property taxes by more than fifty percent, was the Fine Arts Gallery's imposition of a one-dollar admission beginning July 8, 1978. The Gallery was the last of the major institutions in Balboa Park to charge admission, the others being the Museum of Man and the Museum of Natural History.(126) Among the causes for Gardiner's estrangement from the Board of Trustees was the need to find additional money to pay the escalating costs of running the museum and the decline in people visiting the museum anticipated as a result of the admission charge.

Gardiner's administration lasted for nine and one-half years. The Trustees forced him to resign, June 26, 1979, under threat of termination, because they wanted a director, after the example of Thomas Hoving, director of the Metropolitan Museum of Art in New York City from 1967 to 1978, who could elicit attention, raise funds and bring people to shows to San Diego.(127) They did not know nor care that Director Warren Beach had cautioned against such expectations. Along with their changing of the name of the Fine Arts Gallery to San Diego Museum of Art, the Trustees wanted to broaden the scope of the Museum.(128) Interestingly, the San Diego Museum of Man and the San Diego Natural History Museum were

undergoing crises of definition simultaneously with the San Diego Museum of the Art, with the same end in view . . . how to get more people in the museums and more money in their treasuries.(129)

The administration of Steven Brezzo, Director from 1979 to March 30, 1999 was beset with controversy. (130) Yet, because Brezzo enjoyed the support of the Trustees who selected him to be Director, he was protected from the hornet's nest many of his actions stirred up. At the time of Henry Gardiner's euphemistic resignation, Brezzo had been his assistant for two years. Before that he had been head curator of the La Jolla Museum of Contemporary Art.. He possessed a bachelor's degree in education from Clarion State College in Pennsylvania and a master of fine arts in puppetry performance from the University of Connecticut.(131)

In 1981 the museum membership voted to divest themselves of their right to select Board members, thus giving the Trustees total power.(132) After disgruntled members filed a lawsuit to nullify the vote, the Superior Court in October 1987 upheld its legality.(133) Whatever the 1,618 members who disenfranchised themselves thought, they created a self-perpetuating oligarchy to run the San Diego Museum of Art.(134) Critics charged that the Trustees, relieved of representational responsibility, have acquiesced as money was spent recklessly, have allowed the sale by auction of art works owned by the Museum, (135) have permitted money to be diverted from acquisition and educational programs to pay for staff and operational expenses, and have approved the mounting of costly exhibitions of questionable merit at the expense of exhibitions of works by local artists.(136)

Borrowing the idea from the "Art in Bloom" exhibition held at the Boston Museum of Fine Arts since 1976, a Volunteer Council of the San Diego Museum of Art organized an "Art Alive: A Celebration of Flowers" to run for three days, from May 4 to 6, 1982. This celebration, is similar to spring flower festivals held at, among others, the Denver Art Museum and Denver Botanic Garden, the Houston Museum of Fine Arts, and the Minneapolis Institute of Arts. (137) One of the most popular events at the San Diego Museum of Art, it drew an attendance of 15,000 in 1996.(138) Garden Clubs and interior designers in San Diego arrange settings of flowers in the rotunda and before paintings in the galleries. The event includes a special reception, a drawing for prizes, demonstrations of floral arrangements, and lectures. Proceeds go toward conservation of the

Museum's permanent collection. In 1994, the celebration was extended to four days.(139)

To show how different he was from Henry Gardiner, who was an art historian first, an administrator second, and a fund raiser last, Brezzo started his administration with an exhibition of "The Art of the Muppets." (140) While it is true that the Museum had exhibitions in the past of work by popular cartoonists, of record album covers, of posters for the annual Shakespearean festival held in Balboa Park, classes in ship modeling, and performances of shadow puppets from China, (141) a display of hand-operated puppets from a television show seemed to many to be a departure from the educational role of an art museum.(142)

With managerial as well as representational duties, Brezzo consented to museum trustee Maurice C. Kaplan's plan to install a comprehensive Interactive Multimedia Art Gallery (IMAGE) computer system in the San Diego Museum of Art, similar to a system Kaplan had seen in London's National Gallery of Art.(143) Kaplan donated \$200,000 for the project (144) with an additional \$100,000 coming from the Getty Grant Program. The system was unveiled on October 26, 1994.(145) By touching a computer screen, visitors can obtain information about over 300 artworks in the Museum's permanent collections.

To keep on amicable terms with Trustees, Brezzo had to secure at least one outstanding show a year for San Diego during its temperate summer when art museums in the United States are looking for stellar attractions. Knowing that Brezzo and Deputy Director Jane Gunn Rice would have to present themselves to donors of art works and sponsors of exhibitions in impressive style, Trustees gave them allowances for transportation, for hotel accommodations, and for receptions for prominent people in and outside San Diego.(146)

Though he did not possess the in-depth knowledge of art of his predecessors, Brezzo was informed about art.(147) After reporter Preston Turegano questioned whether Brezzo's expenditure of funds for first-class airplane travel, limousine service, and deluxe hotel accommodations and his hiring of his wife to produce museum catalogues were appropriate expenses for a non-profit institution supported by governmental subsidies, (148) Brezzo said in a television interview that he was "worth more" than his

\$172,263 annual salary. (149) His comment was evasive for as he spoke his salary was \$190,000.(150)

Because of Brezzo's bravura salesmanship the San Diego Museum of Art had many exhibitions of outstanding quality and others less impressive that functioned as entertainment or as filler-ins. These included Golden Treasures of Peru arranged by Gardiner (1980), (151) Toulouse-Lautrec's Posters (1980-1981), (152) The Cowboy (1981), (153) Five Thousand Years of Art, from the collection of the Metropolitan Museum of Art (1981), Renaissance of Islam: The Art of the Mamluks (1982), European Arms and Armor (1983 - 1984), Fifty Years of Babar the Elephant (1984), The Precious Legacy: Judaic Treasures from the Czechoslovak Collection (1984), (154) the Thyssen-Bornemisza Collection of American Masters (1985 -1986), (155) Dr. Seuss From Then to Now (1986), (156) and the Faberge Exhibition of Imperial Russian Easter Eggs (1989 - 1990). (157) The Dr. Seuss show marked the second time the Museum has honored Dr. Seuss, or his creator Theodor Geisel, as he had been the subject of an exhibition in July 1956. The exhibition of 27 Faberge eggs in 1989 was one of the most heavily attended single exhibitions at the Museum, with 245,000 ticket buyers.(158) The Museum has not released attendance figures of its other visitor-attracting exhibitions so an attempt to compare and rate them cannot be made.

David Lewinson wrote in the *San Diego Union* that many of the shows were popular "because of factors almost entirely unrelated to art." (159) Brezzo rationalized that lighthearted or socially provocative shows attracted people to the Museum who wouldn't go there, including families with children. (160) It was possible that these uninformed people might look at works of art in the galleries and get to like them. The preponderance of attention given to popular shows has meant that more serious shows have received less attention, routine mounting, and scant publicity, a case in point being "The Golden Land," an exhibition of paintings by California artists in 1986, that was upstaged by the sensationalistic "Dr. Seuss: From Then to Now."(161)

The California Arts Council, the National Endowment for the Humanities, and the City of San Diego Commission for Arts and Culture criticized Brezzo's predilection for popular shows of little imaginative and intellectual content and, as a result, it awarded the San Diego Museum of Art fewer grants than they gave to similar art institutions.(162)

Like motion picture cinemas, the Museum cannot afford long runs. Packaged shows from other museums, some secured by exhibition agencies and impresarios, pass by rapidly. Those that make the loudest noise stand out because others, even more deserving, are muffled by the fanfare.

Museum directors who rely on impresarios to obtain razzle-dazzle exhibitions from foreign countries and museums are finding that the costs are escalating as the foreign suppliers become aware of the money their collections are likely to earn. As the impresarios equip these imported exhibitions with atmospheric installations and audio-tour narrations, the setting often overwhelms the few art works it is meant to set off. Because there is no inherent reason why such fund-raising exhibitions have to be shown in museums, officials and entrepreneurs in Memphis, Tenn., St. Petersburg, Fla., and Jackson, Miss. have taken to showing them in warehouses, convention centers, and county courthouses.(163) If a P. T. Barnum were to do the same in San Diego, the Museum of Art might get back to its official business of showing works of art.

Defenders of Director Brezzo and Deputy Director Rice pointed out that revenue from admissions jumped from \$55,620 in 1979 to \$486,976 in 1994, the last year covered by a Triennial Report.(164) Revenue from memberships increased from \$110,450 to \$776,378 during the same years. The Museum's endowment went from \$608,000 in 1979 to \$31.5 million in the fiscal year ended in June 1995.(165) Investment income from the endowment fund has amounted to about \$2 million annually.(166)

Popular exhibitions contributed to the increase in revenues. Nevertheless, Brezzo did not eschew serious exhibitions. Examples of such exhibitions were the Theodore Gericault drawing show (1985),(167) the Oskar Schlemmer retrospective (1986), (168) the Egon Schiele retrospective (1994), (169) and the showing of paintings by African-American folk artist Ellis Ruley (1996).(170)

Despite a change in the income tax laws requiring wealthy collectors to deduct the purchase price rather than the appreciated value of works of art, the number of gifts has increased. They include such estimable collections as the prints, posters and paintings by Henri de Toulouse-Lautrec, given by the Baldwin M. Baldwin Foundation in 1988, (171) the 1,400-piece collection of Indian and South Asian art given by Edwin Binney

3rd in 1990,(172) and the 33 pieces of modern California art given by the Frederick R. Weisman Foundation in 1991. (173) A condition of the Weisman gift, valued at \$1.5 million, was that a major portion of the collection remain on view in a gallery devoted to California art, a condition that the Los Angeles County Museum of Art rejected.(174)

The quantity of purchases has not kept up with the gifts. In financial resources, the San Diego Museum cannot compete with big art museums such as the National Gallery of Art in Washington, D.C., the Metropolitan Museum of Art in New York, the Chicago Institute of Art, the Cleveland Museum of Art, the J. Paul Getty Museum in Malibu, and the Kimbell Museum in Fort Worth. It must, therefore, look for bargains among minor artists from the past or for works by modern artists who have not yet become famous. Artworks purchased since 1979 include “Still Life with Peaches” by Raphaele Peale (1981), “Aeneas and His Father Fleeing Troy” by Simon Vouet (1987), “Bonne Mine (Looking Well)” by Jean Dubuffet (1988), “The Adoration of the Shepherds” by El Greco (1990), “Saint Sebastian” by Juan Sanchez Cotan (1990), and “Escalieta No. 5” a marble with oil-based enamel by Manuel Neri (1990).

To deflect criticism of Brezzo and Rice published in the *San Diego Union*, Trustees established a committee to come up with changes in policy. This committee recommended that the Director’s expenditures must be approved by the president of the Board of Trustees, and that the Director must approve the expenditures of all other Museum employees. The committee hedged on the hiring of spouses and relatives stating that such hiring should not take place “where potential problems of supervision, safety, security, or morale, or potential conflicts of interest exist.” (175)

Trustees appointed Don Bacigalupi, director and curator of the Blaffer Gallery at the University of Houston, as director of the San Diego Museum of Art in August 1999. Bacigalupi served until October 2003 when he left to become director of the Toledo Museum of Art. During his short stay he undertook a restoration of the rotunda, auditorium, sculpture court and gallery rooms. Exhibitions held during his tenure included *Jose Clemente Orozco in the United States, 1927-1932*, *Axis Mexico*, *El Alma del Pueblo*, *Jose Guadalupe Posada*, *Retratos: 2,000 Years of Latin American Portraits*, and *Power and Design: South Asian Paintings from the Edwin Binney 3rd Collection*. In 2004 he directed that all Museum wall labels and brochures be written in both Spanish and English.

Derrick B. Cartwright, director of the Hood Museum of Art at Dartmouth College, became the seventh director of the San Diego Museum of Art in September 2004. In an interview with art critic Robert Pincus, shortly after his appointment, Cartwright said his emphasis would not be on presenting blockbuster shows but on finding “excellence’ through “intelligently varied programming.” (176) In December 2005, Cartwright was delighted to find that a religious painting thought to be by Lorenzo Monaco in the Museum’s collection was, in the opinion of an analyst at the New York Metropolitan Museum of Art, by Fra Angelico, a famous 15th century Italian painter. The value of the painting immediately went from \$250,000 to priceless.(177) In keeping with Cartwright’s desire to take chances, to raise the creative and intellectual standards of the museum, to involve the viewer with the pleasure of contemplating single works of art, and to showcase the Museum’s collections, exhibitions in 2006, the 80th anniversary year of the Museum and the year in which Cartwright’s directorship took hold, included *Andy Warhol’s Dream America*, *Transitions: The Art of Matta and Gordon Matta-Clark*, *Impressionist Giverny: A Colony of Artists, 1885-1915* (scheduled for 2007), and a year-long display of private and public locally-owned art objects from around the world, put together by the Museum’s curatorial staff.

Opinions about the Museum are as various as the people who visit it. Because the emphasis is on the latest attractions and on being *au courant*, the permanent collections—and this is where the masterpieces are—are ignored, though the Interactive Multimedia Art Gallery and both Bacigalupi and Cartwright have attempted to redress this problem. This is unfortunate for the wealth of Western European and American achievement and the variety of Persian, Indian and Far Eastern in these collections await appreciation. It is their realization of beauty and meaning in art that has supplied men and women with the answer to Hamlet’s question, “What to me is this quintessence of dust?”

The San Diego Museum of Art is not going to move out of Balboa Park, though when the next round of requests for space comes up, the Trustees might consider setting up facilities elsewhere as the Dallas Museum of Art, the Seattle Museum of Art and the La Jolla Museum of Contemporary Art have already done and as the Asian Art Museum now in the M. H. de Young Memorial Museum in Golden Gate Park, San Francisco, will do by the year 2000.(178)

Though private dealers and art organizations in the City and County of San Diego supply artists with more venues than they had in previous years, the Museum of Art provides San Diego and Southern California artists with a prestigious outlet. It is, therefore, a catalyst for excellence. San Diego does not have an art community with the distinctive characteristics of Santa Fe, as Dr. Hewett, the founder of the San Diego Museum, hoped it would have; (179) but it does have talent that runs the gamut from weak to excellent. More people should look at and applaud the work of San Diego artists. By a stroke of luck, the Weisman donation of 33 painting and sculptures by California artists has presented the San Diego Museum of Art with an opportunity to become a major regional museum provided that the Trustees concentrate their efforts in that direction.

In an ideal scenario, the Timken Museum of Art's building and the San Diego Museum of Art's west wing would be demolished and something like the Spanish-Colonial buildings that preceded them would be built in their place. Historic preservation standards today are tighter than they were when the Exposition palaces were torn down without photographs being taken or historic documentation written. Given time, money and people with knowledge and skill, Spanish-Colonial palaces can be raised on the northeast and northwest sides of the Plaza de Panama that would recreate the poetic charm of 16th and 17th century Mexico. To the degree that the aesthetic character of the Plaza de Panama can be restored, the City of San Diego, its citizens and tourists will have surroundings on the outside that complement the incomparable treasures inside the San Diego Museum of Art and the Timken Museum of Art in Balboa Park.

NOTES

1. *San Diego Union*, February 28, 1919, 4:5; March 1, 1921, 4:4; July 29, 1923, Society-Club, 1:4.
2. *Official Guidebook of the Panama-California Exposition*, San Diego, Calif., 1915, 25-26.
3. M. E. Petersen, "Modern Art Goes to California," *Southwest Art*, II, September 1972; J. Stern, "Robert Henri and the 1915 San Diego Exposition," *American Art Review*, II, September/October 1975.
4. M. E. Petersen, "Alice Klauber: San Diego's First Lady of the Arts," paper presented to the Wednesday Club of San Diego, February 8, 1984.

5. Anthony Anderson, "Art and Artists," *Los Angeles Times*, January 31, 1915, 15:1; Christian Brinton, "The San Diego and San Francisco Expositions," *International Studio*, June 1915.
6. Stern, 113.
7. Christian Brinton, *Impressions of the Art at the Panama-Pacific Exposition* (John Lane Co., New York, 1916), 39.
8. Eugen Neuhaus, *The San Diego Garden Fair* (Paul Elder & Company, San Francisco, 1916), 14-15.
9. *San Diego Union*, February 10, 1916, 6; *The Tribune* (San Diego), March 18, 1916, 9.
10. Writers who reported the exhibition were not revealing in their choice or spelling of names,. The reference to Detaille comes from *McGraw Hill Dictionary of Art*, (McGraw Hill, New York, 1969), p. 249. Detaille's etching "Sortie de la Garrison de Huningue (20 Aout 1815), 1892 is in the Palace of the Legion of Honor in San Francisco.
11. *The Official Guide and Descriptive Book of the Panama-California International Exposition*, San Diego, Calif., 1916, 14-15; *San Diego Union*, February 10, 1916, 6:2; *Evening Tribune* (San Diego), March 18, 1916, 9:8.
12. Clara Erskine Clement & Laurence Hutton, *Artists of the Nineteenth Century and Their Works*, (Houghton Mifflin & Co., Boston, 1879), 203.
13. *San Diego Sun*, July 22, 1916, 12:5.
14. *San Diego Union*, March 27, 1919, 4:3.
15. *San Diego Union*, January 1, 1924, 4:7.
16. *San Diego Union*, February 26, 1919, 5:4.
17. Edgar L. Hewett, "On the Opening of the Art Galleries," *Art and Archaeology*, Vol. 7, Nos. 1 & 2, January-February 1918, 50-53.
18. *Los Angeles Times*, July 1, 1917, III, 23:1.
19. *San Diego Union*, June 4, 1917, 4:3; March 27, 1919, 4:3; January 5, 1922, 10:2; *Los Angeles Times*, July 1, 1917, III, 23:1.
20. *San Diego Union*, May 12, 1922, 4:1.
21. *San Diego Union*, December 14, 1947, 4:3.
22. R. Poland, "The Story of San Diego's Art Organization," *History of San Diego County*, edited by Carl Heilbron, Vol. 2, (San Diego, 1936), 169.
23. Arthur Stanley Riggs, "The Spanish Expositions," *Art and Archaeology*, Vol. 27, No. 4, April 1929, 147-164.
24. *San Diego Union*, May 11, 1924, Classified, 1:1.
25. Rose Henderson, "New Art Gallery in San Diego, California," *The American Magazine of Art*, Vol. 17, No. 4, April 1926, 193-194.
26. Data about the facade in Salamanca were obtained from:

Andrew N. Prentice, *Renaissance Architecture and Ornament in Spain*, (Transatlantic Arts, New York), 1970 reprint.

Bernard Bevan, *History of Spanish Architecture* (Charles Scribner's Sons, New York, 1939).

- Rafael Santos Torroella, *Salamanca* (Editorial Noguer, S.A., Barcelona, 1958).
- All Salamanca and Its Province* (Editorial Casa de Oro, S.A., Barcelona, 1980)
- Max Gorman and Jose Luis Martin, *Salamanca* (National Textbook Company, Lincolnwood, Illinois, 1988).
27. Max Gorman and Jose Luis Martin, *Salamanca*. 25.
 28. M. E. Petersen in "History of the San Diego Misaim of Art," *San Diego Museum of Art, Selections from the Permanent Collection* (San Diego Museum of Art, 1993), page 8 gives the name of the sculptor as Christian Mueller, who was responsible for casting the ornamentation for the Casa del Prado (former Food and Beverage Building) in Balboa Park when the building was reconstructed in 1971. Marilyn Hagberg in "Putting Balboa Park Together Again," *San Diego Magazine*, April 1970, page 48 partially confirms this identification by stating that Chris Mueller worked on the facade of the Fine Arts Gallery in San Diego in 1924 "as an apprentice to his father."
 29. Hazel Boyer Braun, "The Fine Arts Gallery of San Diego," *Art and Archaeology*, Vol. 27, No. 5, May 1929, 213-214.
 30. Bevan, *History of Spanish Architecture*, 143.
 31. *San Diego Union*, May 11, 1924, Classified, 1:1.
 32. *San Diego Union*, February 21, 1926, 1:8.
 33. *San Diego Union*, February 1, 1926, 7:8.
 34. *San Diego Union*, December 30, 1924, Classified, 1:1.
 35. *San Diego Union*, December 6, 1925, 1:6.
 36. *San Diego Sun*, March 31, 1927.
 37. Julius Wangenheim, "An Autobiography," *California Historical Society Quarterly*, Vol. 36, June 1957, 153.
 38. *San Diego Sun*, March 31, 1927.
 39. *San Diego Union*, January 18, 1935, 1:5.
 40. The titles of paintings and sculptures and the names of the artists who created them and the donors who gave them to the Fine Arts Society are contained in *The Fine Arts of San Diego Catalogue* (Frye & Smith, San Diego, 1960) and in *San Diego Museum of Art: Selections from the Permanent Collection* (David Alcorn Museum Publications, 1993). They will not be further footnoted in this study.
 41. *San Diego Union*, January 31, 1926, Society-Club, 1:3; February 14, 1926, Society-Club, 9:2.
 42. *San Diego Union*, January 11, 1931, Music and Art, 9:6.
 43. *San Diego Union*, April 1, 1934, II, 1:5; May 13, 1934, Club, 6:2.
 44. *A Catalogue of the Paintings and Tapestries in the Permanent Collection of the Fine Arts Society of San Diego*, December 28, 1927; *San Diego Union*, January 1, 1928, 16:5; September 2, 1928, Classified, 2:2.
 45. *Bulletin of the Fine Arts Society of San Diego*, Vol. 4, No. 2, April 1930, 4.
 46. Hazel Boyer Braun, 218; *San Diego Union*, September 8, 1930, Music and Art, 9:2.
 47. *Bulletin of the Fine Arts Society of San Diego*, Vol 4, No. 1, January 1930, 3.

48. Hazel Boyer Braun, 219; *San Diego Union*, December 29, 1929, World Wide, 4:5; January 1, 1931, Water and Parks, 4:3.
49. *San Diego Union*, June 2, 1935, World Wide, 7:7.
50. *California-Pacific International Exposition in San Diego*, Catalog of Art Exhibit, 1935, assembled by the Fine Arts Society of San Diego.
51. *San Diego Union*, June 23, 1935, World Wide, 7:7.
52. Bruce Kamerling, "Like the Ancients: The Art of Donal Hord," *Journal of San Diego History*, Vol. 31, No. 3, Summer 1985, 175.
53. *San Diego Union*, February 24, 1935, Society-Club, 7:1, June 23, 1935, World Wide, 7:7.
54. *San Diego Union*, January 26, 1936, Club, 2:3.
55. *Official Guide, Souvenir Program, California-Pacific International Exposition*, San Diego, 1936, 27.
56. *San Diego Union*, May 24, 1936, Society-Club, 4:1.
57. *San Diego Union*, January 27, 1931, 1:5.
58. *San Diego Union*, March 26, 1937, 2.
59. *San Diego Union*, June 27, 1937, II, 10:1.
60. *San Diego Union*, February 12, 1939, C-7:6.
61. *San Diego Union*, August 6, 1941, 5:2.
62. *San Diego Union*, October 19, 1941, 3:4.
63. *Guide to Balboa Park*, 1941. 15-21; *San Diego Union*, June 7, 1941, 6:1.
64. *San Diego Union*, March 20, 1942, 2:4.
65. *San Diego Union*, February 1, 1942, C-7:6.
66. *San Diego Union*, August 30, 1942, C-7:6.
67. *San Diego Union*, November 22, 1942, C-9:6.
68. *San Diego Union*, December 27, 1942, C-7:6.
69. *San Diego Union*, August 30, 1942, C-7:6.
70. *San Diego Union*, September 27, 1942, C-7:6.
71. *San Diego Union*, April 12, 1942, C-7:6.
72. *San Diego Union*, March 7, 1943, B:3.
73. *San Diego Union*, September 2, 1945, B-12:2; October 27, 1945, Navy Day Section, 4:1.
74. *San Diego Union*, April 22, 1943, 10:1.
75. *San Diego Union*, December 24, 1944, D-12:1.
76. *San Diego Union*, May 13, 1946; November 26, 1947, 7:3.
77. *San Diego Union*, May 23, 1943, C-7:5.
78. *San Diego Union*, January 9, 1944.
79. *San Diego Union*, December 7, 1947, Magazine, 10:1.
80. *San Diego Union*, December 28, 1947, 2:1.
81. *San Diego Union*, December 28, 1947, 2:1.
82. *San Diego Union*, November 3, 1947, 8:3.
83. *San Diego Union*, April 13, 1950, B-2:8.
84. *San Diego Union*, May 25, 1950, B-4:8.
85. *San Diego Union*, June 24, 1950, A-11:6.
86. James Britton, "Back-Stage Back-Biting," *Point Newsweekly*, February 10, 1955, 15.

87. Judith Moore, "The Mystery of the Putnam Sisters," *San Diego Reader*, Vol. 14, No. 4, January 31, 1985.
88. *San Diego Union*, August 19, 1952, 3:1.
89. James Britton, "Art, Utility and You," *San Diego Magazine*, November 1950.
90. Quayle, 34-35.
91. *San Diego Union*, July 10, 1995, E-3:3.
92. Eleanor B. Edmiston, "Voice of the People," *San Diego Magazine*, December 1960, 59; James Britton, "Heed the Voices and Save the Park," *San Diego Magazine*, December 1960, 59-60.
93. *San Diego Union*, September 1, 1961, 19:6.
94. *San Diego Union*, September 29, 1960, 33:5.
95. James Britton, "The Putnam and Timken 'Gifts'," *San Diego Magazine*, February 1959.
96. "Publisher's Point: Lessons from the Timken Wing," *San Diego Magazine*, October 1961.
97. Marilyn Hagberg, "The Timken: new gem on the prado," *San Diego Magazine*, October 1965, 58-60; "Rudy Turk: New Blood in a New Building," *San Diego Magazine*, December 1965; "West Side Story: Happy Ending," *San Diego Magazine*, February 1966..
98. *San Diego Union*, February 22, 1961, 21:1.
99. *San Diego Union*, September 8, 1961, 21:8.
100. *San Diego Union*, September 19, 1961, 16:4.
101. *San Diego Union*, September 9, 1961, 17:2.; September 10, 1961, 21:7.
102. *San Diego Union*, September 9, 1961, 17:2.
103. *San Diego Union*, September 23, 1961, 15:1.
104. *San Diego Union*, September 13, 1961, 17:4; September 15, 1961, 1:1; Warren Beach, "An Art Complex for San Diego," *Omniaart*, Vol. 2 , No. 3, March 1963, 13-15.
105. The following temporary Exposition buildings in Balboa Park dating from the 1915-16 Panama-California Exposition have been replicated:

<u>Year</u>	<u>1915 Name</u>	<u>Present Name</u>
1971	Varied Industries & Food Products Building	Casa del Prado
1981	Commerce & Industries Building	Casa de Balboa
1996	Indian Arts Building	House of Charm
1997	Foreign Arts Building	House of Hospitality

106. *San Diego Union*, June 25, 1969, B-1:7.
107. Myra Alleger, Interview with Warren Beach, March 19 & 28, 1990, in San Diego Historical Society Research Archives.
108. *San Diego Union*, May 10, 1964, E-1:5.

109. Alleger, 27.
- 110.. *Annual Report of the San Diego Museum of Art, July 1976 - June 1977*, 16.
- 111.. Alleger, 27-30.
- 112.. *The Madonna in Art*, Catalogue No. 2, The Fine Arts Gallery of San Diego, December 6 - 29, 1957.
113. *San Diego Union*, September 10, 1969, B-1:7.
114. *San Diego Union*, December 6, 1970, E-1.
115. Miller, "The Palace Coup . . .," 285-294.
116. Julia Gethman Andrews, "The Sculpture Court," *San Diego Magazine*, September 1970, 94 - 96.
117. Henry Gardiner, "Director's Report," *Annual Report of the Fine Arts Gallery of San Diego*, 1974-75, 5.
118. *San Diego Union*, April 28, 1971; December 12, 1972, B-1:3.
119. *San Diego Union*, September 16, 1978, B-5.
120. "A Guide to Summer: 'City is for People'," *San Diego Magazine*, August 1973, 65.
121. Henry Gardiner, "Director's Report," *Annual Report of the Fine Arts Gallery of San Diego*, 1975-76, 4.
122. Donovan Maley, "Big names, big paintings, in a big new place," *San Diego Magazine*, June 1974.
123. Henry Gardiner, "Director's Report," *Annual Report of Fine Arts Gallery of San Diego*, 1972, 5.
124. Elise Miller, "The Palace Coup at the Museum of Art," *San Diego Magazine*, October 1979, 286-287.
125. *San Diego Union*, May 19, 1971, B-1:8. Grant-Munger Collection. Fine Arts Gallery of San Diego, May 1970. The San Diego Museum of Art has not complied with the terms of the Earle Grant bequest as the Grant-Munger parts of the collection are scattered throughout the galleries on the first floor. The rest is in storage or has been sold..
126. *The Tribune* (San Diego), July 14, 1978, B-1.
127. Elise Miller, "The Palace Coup at the San Diego Museum of Art," *San Diego Magazine*, October 1979, 160-162.
128. Marilyn Hagberg, "Some buttinsky advice to the new director of the Fine Arts Gallery," *San Diego Magazine*, October 1969.
129. Letter, Richard Bundy, past-president of the San Diego Natural History Museum Board of Trustees, *The Tribune* (San Diego), October 12, 1988, B-8.
130. Andrea Hoffman, "The Great Brezzo Experiment," *San Diego Magazine*, November 1981, 140, 243-254.
131. *San Diego Union*, April 1, 1990, E-1:1; October 8, 1995, E-1..
132. Hoffman, 250.
133. *San Diego Union*, October 14, 1987, C-4.
134. Herbert Fredman, "Non-profit oligarchies," *The Tribune* (San Diego). March 20, 1985, B-11.
135. *Los Angeles Times*, April 19, 1991, San Diego County Edition, Metro, Susan Freudenheim, "Art Museum Sells Photographs at N.Y. Auction."
136. Alice Goldfarb Marquis, *San Diego Union*, October 25, 1995, B-7.

137. Victoria Jane Ream, Art in Bloom, Deseret Equity Publishing Division Book, Salt Lake City, Utah, 1997.

The eighteen art museums in the United States that currently hold spring flower festivals are:

- Asian Art Museum of San Francisco, San Francisco, California
 - Birmingham Museum of Art, Birmingham, Alabama
 - Denver Art Museum & Denver Botanic Garden, Denver, Colorado
 - Detroit Institute of Arts, Detroit, Michigan
 - Memorial Art Gallery of the University of Rochester, Rochester, New York
 - M. H. de Young Memorial Museum, San Francisco, California
 - Milwaukee Art Museum, Milwaukee, Wisconsin
 - Minneapolis Institute of Arts, Minneapolis, Minnesota
 - Museum of Fine Arts, Boston, Massachusetts
 - Museum of Fine Arts, Houston, Texas
 - New Orleans Museum of Art, New Orleans, Louisiana
 - San Diego Museum of Art, San Diego, California
 - Santa Barbara Museum of Art, Santa Barbara, California
 - University of Pennsylvania Museum of Archaeology & Anthropology, Philadelphia, Pennsylvania
 - University of Utah Museum of Fine Arts, Salt Lake City, Utah
 - Virginia Museum of Fine Arts, Richmond, Virginia
 - Wadsworth Atheneum, Hartford, Connecticut
 - Walters Art Gallery, Baltimore, Maryland
138. Brochure, "San Diego Museum of Art - Art Alive! - Painting and Sculpture Interpreted in Flowers, April 30 - May 4, 1997."
139. Information regarding the "Art Alive" flower festival was taken from San Diego Museum of Art Calendars, dated March through June 1982 and March through May 1983 and from the San Diego Union-Tribune, dated April 25, 1993, H-27, March 20, 1994, H-20, April 23, 1995, H-28, and April 21, 1996, H-20 . . . Information about flower festivals in other cities can be found on the World Wide Web under the respective museum headings..
140. Elise Miller, "Art," *San Diego Magazine*, February 1980.
141. *San Diego Union*, May 9, 1937, 12.
142. Hoffman, 244.
143. *Los Angeles Times*, October 23, 1994, Home Edition, Calendar, Suzanne Machnic.
144. *San Diego Union-Tribune*, July 15, 1997, Currents.
145. San Diego Museum of Art Interactive Multimedia Art Gallery Explorer Fact Sheet.
146. *San Diego Union*, June 5, 1994, E-1; October 8, 1995, E-1; Editorial, October 11, 1955..
147. *San Diego Union*, October 6, 1988, D-3.
148. *San Diego Union*, October 8, 1995, E-1.
149. *San Diego Union*, October 13, 1995, B-1.

150. *San Diego Union*, March 3, 1997, E-4.
151. Elise Miller, "Art," *San Diego Magazine*, October 1980.
152. Elise Miller, "Art: Lautrec's Last Laugh," *San Diego Magazine*, January 1981, 222.
153. Hoffman, 244, 248.
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155. David Lewinson, "American Masters," *San Diego Magazine*, December 1985, 162. 166-169.
156. Don Freeman, "Dr. Seuss From Then to Now," *San Diego Magazine*, May 1986, 132-139, 242-243.
157. *San Diego Union*, October 16, 1989, Festival, 6, Festival, 13.
158. *San Diego Union*, November 22, 1996, E-1.
159. *San Diego Union*, October 14, 1984, E-1.
160. Miller, "The Palace Coup . . .," 298.
161. *San Diego Union*, December 28, 1986, E-3.
162. *The Tribune* (San Diego), October 6, 1988, D-4.
163. Lee Rosenbaum, "Money Blockbusters, Inc.," *Art in America*, June 1997, 45-53.
164. *San Diego Museum of Art Triennial Report*, 1991-1994.
165. *San Diego Union*, November 19, 1995, E-1.
166. *San Diego Union*, October 13, 1995, B-7.
167. Isabelle Wasserman, *San Diego Union*, August 25, 1985, E-2.
168. *San Diego Tribune*, September 5, 1986, D-3; September 11, 1986, E-1; *San Diego Union*, September 14, 1986, E-1.
169. *San Diego Union*, September 4, 1994, E-1.
170. *San Diego Union*, September 8, 1996, E-1.
171. *San Diego Tribune*, May 3, 1988, D-1; *San Diego Union*, October 20, 1988, E-1.
172. *San Diego Union*, August 29, 1994, E-5.
173. Mark-Elliott Lugo, "The Weisman Windfall," *San Diego Magazine*, February 1991, 87-91; *San Diego Union*, September 13, 1994, B-4.
174. *Los Angeles Times*, September 22, 1990, Home, Calendar, Susan Freudenheim, "California Collection Place of Its Own."
175. *San Diego Union*, February 16, 1997, E-5.
176. *San Diego Union-Tribune*, November 28, 2004, F-1.
177. *San Diego Union-Tribune*, December 15, 2005.
178. *San Francisco Chronicle*, December 4, 1996, E-1.
179. *San Diego Union*, January 15, 1919, 4:3.

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