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## SOUTHERN CALIFORNIA AT SAN DIEGO'S EXPOSITION

**O**N our last visit to the Panama-California Exposition in Balboa Park, San Diego, we spent the afternoon in and about the Foreign Arts and the Commerce and Industries Building: this afternoon let us confine ourselves to the largest of the county buildings, that representing the seven counties of Southern California.

To economize time we will forego our favorite walk across Cabrillo Bridge and approach the Exposition by electric car from the south. We accordingly find ourselves alighting at the South Gate (*La Puerta del Sur*), which we should call the East Gate, in as much as it is at the eastern end of the main axis of the Exposition, called *El Prado*, which runs due east and west.

Passing through a row of turnstiles, we are now in the *Plaza de Balboa*, an outer court as it were, on the opposite side of which are the Exposition tollgates where we deposit the admission fee and are passed through other self-registering turnstiles. This brings us to the terminus of the *Prado*, which stretches westward as far as the eye can see, or until the two lines of palatial structures appear to meet at the end of a long perspective of beautiful architecture and shrubbery. This is one of the most beautiful vistas at the Exposition. (See illustration, "Looking Westward along El Prado" in April, 1915, issue.)

However, our destination for this afternoon is close at hand, the building known as the "Southern California Counties Building" being the first on the right. This is the largest of the county buildings, and stands apart by itself; it occupies an entire block, is surrounded by spacious lawns, and in the rear is the most beautiful formal garden on the Exposition grounds. Its general plan will be seen in the illustration, which shows an oblong structure two stories in height, from the front of which at either end project secondary masses as wings, the free ends of which are connected by a colonnade of Spanish arches. The space thus enclosed forms a charming *patio*, the most typical one at the Exposition, indeed. Opening off from this on its four sides are shady arcades filled with comfortable seats and chairs that invite sociability; as a matter of fact, "open house" prevails here all the time, and this social center, together with the rest-rooms and parlors of the building, vie with the official headquarters in the California Building in entertaining the Exposition's guests, extending to them that hospitality for which Southern California is celebrated.

The principal architectural features of this building are its facade, facing the patio, and its towers. The former is comprised of seven great windows, one for each county (Ventura, San Bernardino, Riverside, Los Angeles, Orange, Imperial and San Diego) in alignment with as many lower archways beneath. The large upper windows remind one of those around the court of the Royal Palace at Madrid (1730 a. d.) only the ornamentation of the pilasters and spanrels is much more elaborate in this case, being a characteristic example of the

ornate Churrigueresque architecture — the favorite style of the viceroys of New Spain. Note the use of pillars and pilasters rather than columns and antae; also the decorated panels, the broken and curved lines, and above all the decorative sculpture in high relief. The latter was not a caprice of the imagination on the part of the early architects of Mexico: it was planned with forethought in order that the projecting surfaces of the relief-work might break the glare of the semi-tropical sunlight on an otherwise flat glaring surface, thereby achieving a delightful contrast of light and shadow. Such a florid style seems entirely suited to Southern California, where Nature herself is extravagant; as one writer expresses this, “The style fairly breathes the luxuriance of palm and olive and acacia and the overwhelming splendor of the jungles, and it has more of freedom than any other style.”

At either end of this highly decorated facade stand square towers absolutely devoid of ornament until they reach the roof-level, above which they rise but one story. They are pierced by three openings on each side, the central ones being provided with curved balconies affording fine outlooks. Above these the towers become octagonal, while small pinnacles rise from the four corners and above the balcony openings. Surmounting the whole are small domes rising from octagonal bases. Both domes and bases are covered with shining tiles in white, yellow, blue, green and black, harmoniously arranged in decorative designs. Such tiled domes are typical of Mexico, and it is interesting to note in passing that a common Spanish name for such was *la medta-naranja*, the “half orange,” in addition to *cupula* and other terms. The bright colors on these domes, the red tiles of the roofs and court, together with the varied hues of the green shrubbery, when set against a cloudless sky, provide those elements of color dear to the Latin-American.

So attracted were we by these architectural features as we approached the Southern Counties Building that we almost overlooked mentioning the decorative balustrade and portal of the colonnade, also in the Churrigueresque style. Above the arched entrance to the latter is a shell-shaped escutcheon displaying the rising sun above mountains, with trees and date palms in the foreground.

But what of the interior and the contents of this building? Entering an arch way, we find ourselves in a *patio*, the tiling of which looks to be centuries old. Crossing this and passing beneath another arch, we come to the main doorway, which opens on a lofty and spacious hall occupying the entire main structure. Though the span is considerable, there is not a single column supporting the ceiling, which is divided into deeply recessed panels in the center of which are large opaque windows tinted a soft yellowish hue and decorated with designs of fruit, flowers, etc. By this means a charming illumination as well as a decoration has been attained.

At either end of this hall are double staircases leading to balconies, the spaces beneath which are enclosed and divided into rest-rooms at one end, while offices and mechanician’s room in connexion with the moving-picture theater are at the other end, with hallways between leading to west and east entrances respectively. Connecting the end balconies and running the entire length of the

building in front of the large south windows, is a narrow gallery whereon are displayed the educational exhibits of these seven counties. On the balcony at the east end is displayed the work of women in various handicrafts, that exhibited by Mrs. Anna M. Valentien being particularly noteworthy, and the east wall has been decorated with paintings by J. E. McBurney. An exhibit of Southern California fauna fills the west balcony.

It is by the west entrance and balcony that access is gained to the Art Gallery on the second floor of the southwest wing, where, in our humble opinion, is gathered the finest representative collection of paintings to be seen at the Exposition. We were pleased to find among others several large canvases by our friend Maurice Braun, the Point Loma artist. We were also particularly impressed by a work entitled "Mountain Infinity" by William Wendt, who received the Grand Prize, as well as by a study of Indian life by Warren F. Rollins, entitled "Invocation." But enough; we did not mean to enter upon a dissertation on art. Suffice it to say that this little art gallery should not be overlooked, nor the fine kiosk of transparent views of Pasadena, a city of palatial residences and beautiful gardens; likewise the colored transparent photographs along the south wall under the gallery and those on the east and west staircases, the latter representing views of the old California missions at San Gabriel, San Juan Capistrano, San Diego and San Luis Rey; and furthermore, the colored photo-studies of wild flowers by Ethel Bailey-Higgins hanging in the west hallway. Two other exhibits of artistic craftsmanship deserving of special mention are Clemens Friedell's display of hand-wrought silver and John J. Sommans' cut-glass ware.

As for the exhibits on the main floor, they are by far too numerous to mention in our limited space. Suffice it to say that they include live-stock products, fish and game, vegetables, cereals, fruit (both fresh and canned), olive oil, wines, honey, salt, sugar, cotton, woods, minerals of all classes (including by-products), precious stones as well as building stones, clays, manufactured goods of many varieties, and doubtless other products that we overlooked in our hurry. There are, however, particular exhibits that interest us more than others.

The display of clay products and artistic pottery is most attractive, and some of this work is worthy of mention in connexion with that of the fine arts: such as the work exhibited by Markham, Robertson, and Brauckman; also that of the Batchelder Tile Co., and the California China Products Co. of National City, as well. Some excellent handicraft and art work is also to be seen in the case displaying the exhibit of the College of Fine Arts of the University of Southern California. Another display that deserves to be classed in this section is that of Indian basketry, representing the work of Indians in the Coachella Valley, which collection was gathered together by Emil P. Steffa of Pomona. A fine collection of Southern California woods is exhibited by S. J. Higgins, which will prove of interest to the naturalist or the worker in woods.

In one of the large central glass cases is an extensive exhibit by Col. Robert M. Thompson of Durango cotton, which had been awarded the highest recognition at previous exhibitions. Another exhibit of a similar kind that is both interesting and instructive, as showing the possibilities in developing new re-

sources, is the display of ramie fiber, both the raw material and the manufactured goods, made by G. William Schlichten of Pasadena. There are specimens of underwear, dress goods, yarns, twines, etc. Ramie linen is superior to flax linen in durability, luster and absorbent qualities, and there promises to be a great future ahead for this fiber if properly exploited. The Cawston ostrich exhibit of feathers and plumes is another display worthy of special mention.

An exhibit, or rather collection of exhibits, that interested us not a little, is directly in front of the main entrance and comprises a handsome display of the gem stones found in San Diego County, which is known as the " Gem Casket " of the United States inasmuch as " it produces a greater variety of semi-precious stones than all the other states combined." In addition to its mineral resources this county possesses valuable deposits bearing such gems as beryl, tourmaline, blue and white topaz, hyacinth and kunzite. Some of the largest gem mines of the world are in San Diego County, which have produced millions of dollars' worth of stones.

The mineral exhibits along the northeast wall are likewise fascinating, and tempt one to linger there, but we must hurry on as the afternoon is waning and it will soon be time to turn our faces homeward.

But Southern California's exhibits are not confined to this building alone, for her " out-of-odors" exhibit adjoins the formal garden in the rear, with the *Calle Colon* separating them, and extends northward along both sides of the *Alameda*, comprising about seventeen acres. First comes the citrus orchard, planted in August, 1912, where may be seen orange, lemon, grapefruit, kumquat, and tangerine trees that bore fruit in two years and six months from the time of planting. Across the way is the Model Farm of five acres, designed to demonstrate the possibilities of profitable intensive farming on a small scale. Started in March, 1913, it was in full swing two years later. It is planted with deciduous trees, vines, vegetables and flowers; is provided with poultry and livestock, and is furnished with a model bungalow that affords the farmer's family all the conveniences and comforts of an ideal home. In addition to the above-mentioned fruit trees there are peach, apricot, fig, olive, apple, cherry, alligator pear, and even walnut trees, bearing their respective fruits. Indeed, this is to many interested visitors the most educative exhibit within the Exposition grounds. To do it justice, a separate article would be necessary.

We had looked forward to this visit to the Exposition with a feeling of both pleasure and regret — pleasure in anticipation of again visiting it, and regret at the thought that this would have to be our last view of the restful environs of the "Exposition Beautiful." It was, therefore, with real delight that we learned early in December that San Diego's Exposition is to be continued through 1916 as the Panama-California International Exposition, as announced elsewhere in this issue.