

ARCHITECTURAL GEMS OF OLD SPAIN REVIVED

PROBABLY no single feature of California, outside the majestic natural wonders of the state, has attracted more interest than the old Spanish missions which extend from San Diego de Alcalá to San Francisco de Solano. Probably no other spirit of architecture is so completely in harmony with the California landscape. Certainly none is associated more definitely with the rare old Spanish traditions which still live in California's life of the present day, and yet there has been a singular neglect of the Spanish-Colonial type of building in the construction of new buildings along the coast. This circumstance was fully realized by the management of the San Diego Exposition five years ago, when plans were being made for the buildings which should stand on top of the lofty mesa which looks down over the sea and back over the canyons to the mountains.

The Exposition might have gone ahead and erected buildings of Greek or Roman type, or other conventional types which have appeared at all world's fairs of the past. Beyond a doubt the result would have been beautiful for all buildings are beautiful when they are set in the gorgeous landscape which is possible in California as a whole, and in Southern California in particular. Beautiful the result might have been, but nothing would have been created. Consequently the Exposition adopted a different plan, and now offers to the world something which is not only wondrously beautiful, but also is creative in that it has brought about a genuine renaissance of the glories of Spanish art and architecture, and something which is productive of a very great appeal to the romantic tendencies which linger in the most prosaic.

PLUNGE INTO PAST

The impression of the architects who have seen the Exposition in the city at the far southwest is that there has been revived an art which should have been revived decades ago, but which, now re-created, is destined to take on new life and strength and to last for many years to come.

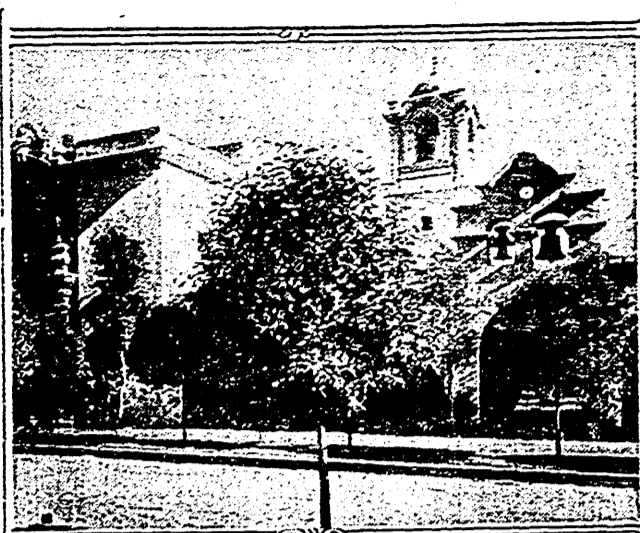
The visitor comes up to the edge of the mesa from the west side of the railway station, passing en route buildings typical of a busy twentieth century city; the rattle of street cars and the hum of traffic fill the air. He bursts through a grove of palms and finds himself at the end of the quarter-mile Puente de Cabrillo. He is impressed by the view, and comes to the great stone gateway; not a spick and span as though it had been built especially for this occasion, but soft and old, of granite, and chipped here and there to bring about the appearance of antiquity; it is just such a gate as might have stood at the portal of a city of three or four centuries.

He passes through the gateway and immediately the buildings of the nineteenth century die away. At one side is an impressive cathedral coped in many essential details from the magnificent cathedral at Oviedo. On the other side is a plain old mission of the California type, and right away is noticed one of the extraordinary features of the Exposition, the Moorish ambuscade, for the ornate cathedral rises squarely into the sombre old mission and yet there is no clash of style. Beyond this is a school of architecture. Down El Prado the visitor walks between rows of black acacia set in verdant lawns; on each side beyond the lawns is a thick hedge of poinsettias, its crimson flashing brilliantly against the green of the coprosma and the other shrubs. Just beyond this hedge are the long Spanish arches which line the arcade stretching from La Puerta del Oeste clear along the Prado.

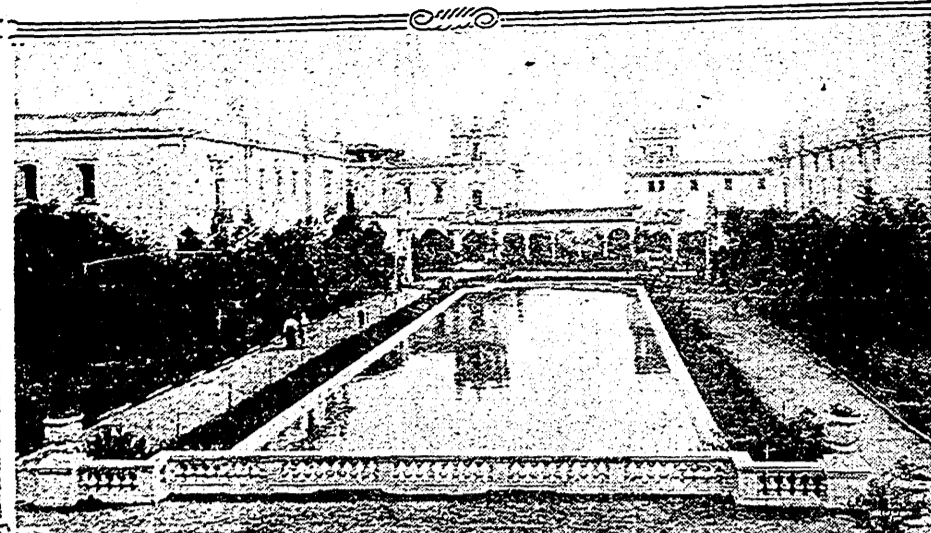
Here is the first of the Moorish features of the California type, and over across the canyon a mission of the older New Mexico type, quite as much Spanish as the pure municipal type seen today in all Spanish-American cities. Here is a rustic residence, and there an Italian palace. A great building with a cornice introduces its interesting Moorish features. Another building at the end of the lathum introduces the Moorish ambuscade and minaret and other features which have been adopted in some measure by Spanish-America itself.

Variety at Every Turn

Everything is Spanish-Colonial, and yet there is variety sufficient to lend fresh charm to the view. There are openings in the long arcades which lead into quiet patios whose calm is broken only by the babbling of the fountain of Pat. There are rose-covered gateways leading into percolas which dot the broad lawn adjoining the buildings and stretch by deep ravines between the canyons. There are curious exedras in the botanical gardens; there are stone balconies looking over the park; there are fountains planted with a mighty variety of semi-tropical plants. These canyons furnish a most important feature of the Exposition, and when the Exposition started, supplied a site which is quite incomparable in an exposition work. The great mesa occupying the center of the 1400-acre park is a building of the liberal use of contour furnishes admirable opportunity for the development of most appealing treatments. The canyons, as they were, were of hard-baked adobe in which there grew nothing except cactus and sage and chaparral. By the liberal use of dynamite, by ploughing and harrowing and incessant watering, these canyons have been made to bloom



Mission Bell of San Diego



Indian Arts Bldg



Lincoln Beachey lands on San Diego Exposition Grounds

into a succession of great gardens which probably have no peer anywhere in the country.

The height of the bridge has been accentuated by the use of Italian and Monterey cypresses. Beyond the zone where these trees are used is a wealth of eucalyptus and acacia. Some of the trees are the varieties which bear the brilliant crimson and golden bloom. The end of one canyon has been devoted entirely to a variety of palms; and there are palms used extensively elsewhere in the canyon treatment. The brilliant canopy and the soft grays of the acacia baobab and some of the rarer grasses have been used to add further color.

Harsh flowers soften lines. Not only was San Diego endowed with the California flora, which could not have been bought for millions, but also it was endowed with the climate which is the same year around; it knows no frost nor torrid heat, and it allows the mingling of the California flora, the variety of trees and shrubs and climbing vines and small blooming plants. Over all the arcades sweeps the bright blue sky, with the purple blue twilight used extensively in the Plaza, and the brick red bougainvillea used dominantly along El Prado; with roses used in the park, and the other flowers and honeysuckle elsewhere. The effect of this floral display is of great importance. Probably no other single feature at the Exposition is of more importance. It must be remembered that the majority of visitors to San Diego in 1915 will be from the north, and they will have no conception of the glories of Southern California's climate and the amazing heights of beauty to which the California flora mounts.

There is another point which impresses mightily the architect and engineer who likes to see full value received from the land. There has been little artificial depression than the sight on the day after the fair closed, when the tearing down of the buildings began. The structures which have been built to stay—that is, those structures which are entitled to permanency. The smaller buildings, which are of a temporary nature, are purely for amusement, will be torn down immediately, but all the other buildings will stand for many years to come. The Exposition quadrangle, for example, dominated by the California State building, is built entirely of steel and concrete and stands as a permanent structure to house the museum exhibits which have been donated to the Exposition with the definite understanding that they would remain as long as the building itself stands.

Building Reverts to City

The wealth of rare flowers in the Botanical building is assembled for permanent use, as that building, too, will remain as a permanent structure. The administrative building, the fire station, the hospital, and the other service buildings are for permanent use. The great museum pavilion, which stands at the lower end of the Plaza de Panama, is of this same steel and concrete construction, and becomes the property of the city immediately after the Exposition is terminated. All of the other buildings are of steel and plaster, but these perishable materials are placed in the field of special events are the religious ceremonies of the Aztecs and Toltecs, and the other ancient races. These displays then figure as more than special events because they are inseparably associated with the architecture itself. Very little is left to the imagination of the visitor, save the fact of transporting himself backward three or four centuries and realizing that this magic city on the mesa is the city which was dreamed of by Cortez four centuries ago, and by the succession of conquistadores and padres who followed after. It is an Exposition Beautiful in appearance and in spirit alike.

Tourists Protected by Uniform Scale

One of the men in the employ of the San Diego Exposition is a man who attended every world's fair after that at Philadelphia. With striking regularity he had come away from each fair entirely divested of everything in the form of money. In one city he had been compelled to pawn his watch, and in two others he had been forced to wire home suddenly for more funds.

That man was added to the roll of officials with a purpose. His principal duty was to devise means whereby the visitor would go away from San Diego without a righteous indignation against every hotelkeeper and apartment house owner and restaurant proprietor in the city. He was told to arrange a program whereby the visitor would be made to feel at home, and whereby that visitor would be eager to come again after the close of the Exposition and keep on coming. The result of his labors is the information bureau of the Exposition, operated not by a concessionaire, but by the Exposition itself, with a view to keeping expenses down to the lowest possible point and not attempting to make a profit. Instead of making a profit, the Exposition undoubtedly will lose on this department, but that loss will be a mighty gain for all of the visitors.

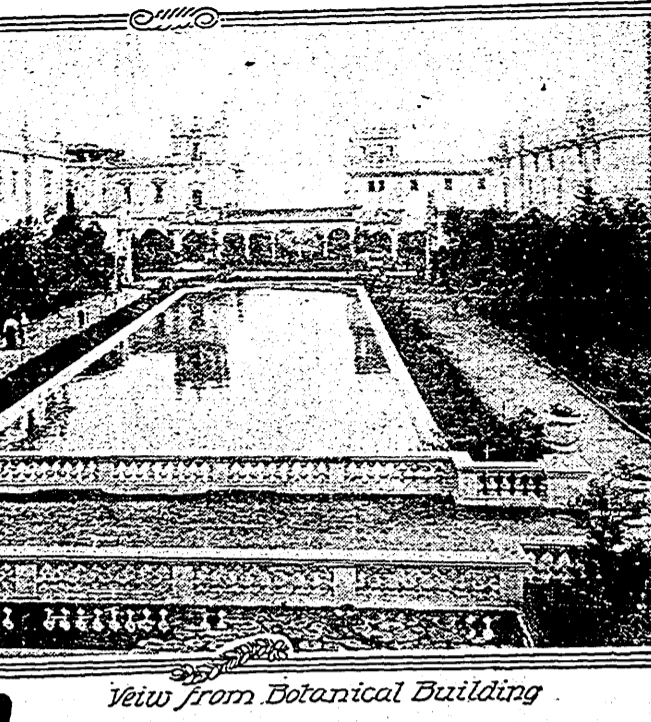
Every important hotel and apartment house management in the city has been placed under bond to maintain throughout the year 1915 a stated schedule of prices. In the middle of 1914 solicitors scoured the entire city and obtained contracts with complete statements of the cost of each room, to be rented by the day or by the week. Duplicates of the figure chart were filed with the hotel proprietor and with the information bureau. Any visitor who makes his reservations through the information bureau is protected by the bond from anything in the way of extortion.

Information Bureau Maintained on Prado

The Exposition went further. When it granted concessions for restaurants and cafes on the Exposition grounds it reserved the right in each case to dictate absolutely the price of all dishes; thereby the same protection against extortion is furnished in the field of restaurant service.

The information bureau maintains quarters on El Prado, the main street of the Exposition, and at these headquarters are the central telephone, express offices, messenger service, and all other incidentals to a completely organized information service. The reason that arrangements of this kind were effected so easily and surely is that the Exposition is under the management of business men who look upon it primarily as a great industry. There are the managers who so arranged their plans that the Exposition will open without owing a cent of debt and, in fact, with a surplus from the pre-Exposition receipts. Visitors to world's fairs of the past have seen the agents for the banks standing by the gates and taking out their percentage before the Exposition itself was able to touch the funds. That was not the case at San Diego. Every cent which is raised in the field of special events is expected to furnish funds for important special events which will be staged about the middle of the year, but the comforts of the other comforts of the visitors.

Incidentally, this is the same management which induced the railroads to establish an extraordinary rate system for the Exposition year. There are two great events on the coast in 1915—the Panama-California Exposition at San Diego, and the Panama-Pacific at San Francisco. The cities are 600 miles apart, but the railroads were made to realize that the exhibitions were not in competition; rather that they presented a united and entirely different character, and that the tourist from distant parts would not be satisfied with seeing either one alone. Should the Exposition be a success, it would feel sensibly disappointed if he did not also come to San Diego and witness the wonders which can be accomplished in the climate of Southern California's seacoast, won-



View from Botanical Building

Vast Resources of California Counties and Western States Housed in Noble Structures

WITH the main exhibits of the Exposition designed to show to the visitor the opportunities of the American West, the leading states of the West have erected imposing buildings to carry on the lessons taught in its general features. It is their task to show what each state has to offer. Most of the buildings are located on the lower plateau and are almost the first to strike the eye of the visitor, whether he comes across El Puente Cabrillo or along El Paseo to the south gate. Two of the states have placed their exhibits elsewhere—Nevada, whose exhibit is placed in the heart of the outdoor display along the Alameda, and California, whose imposing \$250,000 building stands close to the west approach, its great tower and dome dominating the architectural scheme of the whole grounds and visible for many miles.

The California building, however, is not devoted to a display of the state's resources, as this has been left to the buildings erected by the individual groups of counties, of which there are five.

The Sacramento valley and the mountain counties display their varied resources in a building at the north end of the Plaza de Panama. The building is one of the finest on the grounds, palatial in character. Along the front line of imposing pillars, back of which is a deep alcove which forms an entrance to the building itself. Within the great hall, the woodwork of which is entirely of burned pine, are gathered the wonderful resources of the valley and mountain districts of the north part of the state. There are some unusual features of decoration, such as the jars which apparently support the entire weight of the central exhibit. Around the walls and in the alcoves are broad benches and a thick growth of permanent plants.

Counties Represented in Fine Buildings

The middle portion of the state is represented by the San Joaquin Valley Association, whose building in the east side of the lower end of the plaza is probably the best on the grounds. The municipal type familiar in Spanish America. Here has been devised an extraordinary mural across the entire building. The women and girls from the valley, having arranged unique designs in grains and grasses to cover the panels and ceiling of the building. Colored photographs set forth the various industries of the San Joaquin valley.

The third large group of counties, covering the southern portion of the state, have erected an imposing building near the south gate, and back of that building have laid out the most impressive grounds on the grounds. The building itself opens into the formal garden through which one walks to get to the citrus orchard, the other side of the Calla Colon. Here in this orchard are the many varieties of citrus fruit: the orange, lemon, grapefruit, kumquats and others have splendidly laden trees. In the trunks of which have been grafted numerous varieties of citrus fruit. These varieties are the most interesting conditions which are almost incomprehensible to the visitor from northern climes.

Across the Alameda from the citrus orchard is the model intensive farm, which demonstrates what can be done on a small tract of five acres or even less, and how a man can make a good living for himself and family and save money besides. In the center of the model farm is a model bungalow, equipped with every convenience. In this farm are shown many of the fruits of California, including the peach, apricot, fig, olive, apple, cherry, alligator, pear and a few walnut trees. Here, too, is shown the half-bearing vineyard.

Smaller Groups Participate.

Two smaller groups of counties also represent the state. Kern and Tulare, whose graceful building lies across the Esplanade from the San Joaquin valley building, close by the entrance to the Via de los Estados, and Alameda and Santa Clara, whose building is directly across this highway leading down into the lower plateau. Here, too, are shown the resources which these sections offer the man who wishes to live in California. The visitor realizes the extraordinary resources of the Golden State, whose industries are almost as numerous as the industries of the entire United States.

At the entrance of the lower plateau begins the succession of state buildings. The first is Kansas, whose appropriation was not sufficient to give anything like the display which the Kansas commission indicated, they would like to give. Next is the structure of the state of Montana, assisted by former Senator William A. Clark, whose personal gift of \$10,000 materially increased the scope of the exhibits. Directly across the way is the Washington building, so constructed that the rear balcony overhangs the canyon which leads out from the Canyon Cabrillo. Washington has had a special stress on its forestry features. Old Mission Copied.

The last of this row is the New Mexico building, a replica of the ancient mission on the Rock of Acapulco, which has been copied and presented by the quaintness of the exterior, which shows the manner in which the Spanish settler utilized Indian ideas and Indian materials in building. For example, there are no rounded arches, such as came into California at a later period. The lines are generally straight. The towers and walls are thicker at the bottom than at the top, this being due to difficulties in building with adobe.

The Nevada building, lying between the Standard Oil building and the Lipton tea plantation, is another imposing Spanish structure in which the rounded arch continues to play a dominant part. The original intention was to have Nevada occupy the space between the Utah and the Montana buildings, but owing to the advanced state of the gardening at the time Nevada was ready to build, the state consented to place its exhibit on the Alameda.

AN OUTDOOR organ, probably the largest of its kind in existence, presented to the San Diego Exposition by John D. Spreckels, will be one of the most beautiful permanent features of the city. Situated at the lower end of the Plaza de Panama, the organ is housed in a great vaulted structure 75 feet high; from which branch curved colonnades terminating in square exedras, with a total span of something over 300 feet. The entire structure is built of steel and concrete throughout, but the effect of marble is given by the concrete pillars which form a double line along the colonnade.

The structure at the center, where the organ itself is built, is in reality nothing more than a sounding board, constructed with such close attention to acoustic properties that it is expected to throw the sound of the full tones the full length of the Plaza de Panama, which stretches a thousand feet to the north. No covered auditorium has been built. The extraordinary climate of Southern California makes it possible to have the audience seated on benches scattered about the plaza and in the cloisters and arcades of the mission buildings adjoining.

Cost of Great Organ Pavilion \$100,000

A gorgeous floral display of semi-tropical California, clammers over the organ pavilion. The organ is housed in a great vaulted structure 75 feet high; from which branch curved colonnades terminating in square exedras, with a total span of something over 300 feet. The entire structure is built of steel and concrete throughout, but the effect of marble is given by the concrete pillars which form a double line along the colonnade.

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The organ pavilion is the last of the great structures in the Exposition grounds to be completed. Its total cost will approximate \$100,000, of which \$32,500 is the cost of the organ itself, a considerable amount of the cost is in the art stone which makes up the front of the building. The formal dedication will come on the New Year's morning, when a festival program of classical music will be given.

Throughout the year this organ will be used for regular and special events. It will be used for the most important use probably in the late spring, when the Mendelssohn Choir of Toronto is expected to visit the Exposition. A few weeks later the famous Tabernacle Choir from the Mormon Temple will visit the Exposition. The most important of the Utah citizens are holding special ceremonies in the Utah building, on the lower plateau, the great choir of the Mormon Temple, contributing their services in the Plaza.

Famous Choirs Coming

The tentative program for the visit of the Mendelssohn Choir includes the Chicago Symphony Orchestra, the Boston Symphony Orchestra, and the instrumental music during the tour.

Another highly important musical feature of the year will be the program of the Hawaiian Islands Band, which has been organized during the past summer and has been giving weekly concerts at the Exposition grounds during the past few weeks. This is a band of thirty pieces, under the direction of Peter J. Frank, who has had considerable experience in California. The band will be in the city in detail in the general Spanish harmony scheme which pervades the entire Exposition.

Guaranteed attendants are caballeros and conquistadores, the dancing girls are Spanish dancing girls, every building is a Spanish colonnade, and patios are laid out after Spanish designs.

One more musical feature is of genuine interest, and it is the Hawaiian Islands Band, which is accompanied by the Aztec and Toltec ceremonies, which will make up quite the most interesting series of special events which the Exposition has to offer. For several months the ethnological libraries of the country were scoured for full information about the ancient customs and traditions of the Aztecs and Toltecs in the western continent long before the coming of the white man. The result is a series of scenarios for the Aztec and Toltec dances, Aztec, Toltec, Mayas and Incas. It is a

ment of the whole West-Spanish-American country, that the preparation may be made. The benefit to San Diego is indirect. The benefit to the Western states is certain. For the great aim has been to show the world that the West is a part of the world and other parts of the world where there is in the new country on each slope of the Rockies, that holds the opportunity for the settler. That settler may be a farmer, or a merchant, or a manufacturer, or an artisan. Whatever he be, he can cultivate the Western empire work for him to do, if he has the heart and the brains and the hand to do it.

The great effort is, perhaps, to build up the agriculture in the West, to cultivate the 44,000,000 acres of undeveloped land, potentially just as good as that now being developed and cultivated, just as the present 8,000,000 acres are being cultivated to turn the desert into garden and mere resources into revenue-producing investment. In seeking to help San Diego seeks to help the West.

History One of Faith and Fortitude

(Continued from Page 3)

The West was gone over carefully by experts, leaders in that industry selected, and then these leaders were given the opportunity to get an exhibit. The individual exhibitor recognized in this policy the genuine service to himself, because he would be able to show his manufactures without having the visitor distracted and wearied by a similar display made by several other industrial leaders in the same realm of business. The attention of the visitor is kept keen and the benefit to the exhibitor is consequently at a maximum.

Working with a limited amount of money and with the firm intention to open free from debt, the Exposition's outlay in every department was not nearly so great as it might have been. More money could have been used to good advantage, but the limited money on hand was made, simply because it was limited. It is a matter of money as it would ordinarily have done. The operating force has been kept at a minimum, and salaries, generally, have been at a minimum. The officials who have done some gallant work have done so without any reward or hope of reward, but purely out of zeal to do the best for San Diego and the American West. That is another impressive feature of the Exposition—the devotion to a cause bigger than the cause of any previous world's fair.

City to Benefit

San Diego, as the first part of call, should benefit materially from the Panama canal. That was one idea in many the Exposition itself, and from the celebration itself San Diego should benefit materially, but that is not the prime purpose. The bigger, broader and better purpose is to assist materially in the development of the whole West-Spanish-American country, that the preparation may be made. The benefit to San Diego is indirect. The benefit to the Western states is certain. For the great aim has been to show the world that the West is a part of the world and other parts of the world where there is in the new country on each slope of the Rockies, that holds the opportunity for the settler. That settler may be a farmer, or a merchant, or a manufacturer, or an artisan. Whatever he be, he can cultivate the Western empire work for him to do, if he has the heart and the brains and the hand to do it.

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This, today, is generally realized, and the support which the exhibiting states are giving San Diego is another record in exposition history. It is an Exposition of a new type, and the best type the world has seen. And this has been done by the smallest city which ever held a Fair of such dimensions—a city which started the building with only 35,000 inhabitants—a city which was told the plan was hopeless and could not be carried out—city of boundless energy and boundless future.

MANY PLACES TO EAT

With the complete understanding that not even the finest scenery in the world will contribute sufficient sustenance, the Exposition has seen to it that the eating concessions on the grounds are adequate for all needs.