

A Different Exposition--San Diego's

THE popular idea of a world's fair, natural enough in that it is based on recollections of every other world's fair of history, is one of big buildings in close juxtaposition, with a few lawns off which the public is invited to keep, and a few trees hastily set out and obviously new arrivals.

The San Diego Exposition, officially known as the Panama-California, is different. It had to be different, for San Francisco jumped into the field a few months after San Diego was started, and made plans for a great fair of the general type. San Diego, five hundred miles down the coast, almost on the Mexican border, was forced to build up new ideas, and did it in extraordinary fashion with the kindly assistance of Mother Nature, who is just a little bit kinder in southern California than anywhere else in the country. She has done so much for man's happiness that with a bucket of water and a kind word man can grow anything he wishes. And he does.

So when San Diego built its Exposition Beautiful it was as something of a monument to Nature. The buildings do not constitute the whole stage by any means. The grounds are of equal importance. There are winding calcades through dense tropic shrubbery and pergolas overhanging canyons aglow with brilliant flowers. There are hillsides decked with crimson and gold and purple. There are spacious gardens and cool patios and pleasant resting places wherever the visitor turns. And there is parking galore. Hence the effectiveness of the beautiful buildings and the atmosphere of old Spain which pervades everywhere.

In the history of American expositions since the time of the Philadelphia centennial a few have been undoubted successes from an artistic standpoint. A few others have performed genuine service in calling attention to the community or section to which they wished to summon world attention. Fewer still have been anything but financial failures, and in more than one case the community holding the celebration has suffered for years.

And now appears 1915, not with one exposition but with two, and both in California, both celebrating the completion of the Panama canal, both riveting more strongly than any other factor the attention of the world to the American West. By adroit management the two events, the Panama-California at San Diego and the Panama-Pacific at San Francisco, have been so built that they are entirely different, complementary and mutually essential.

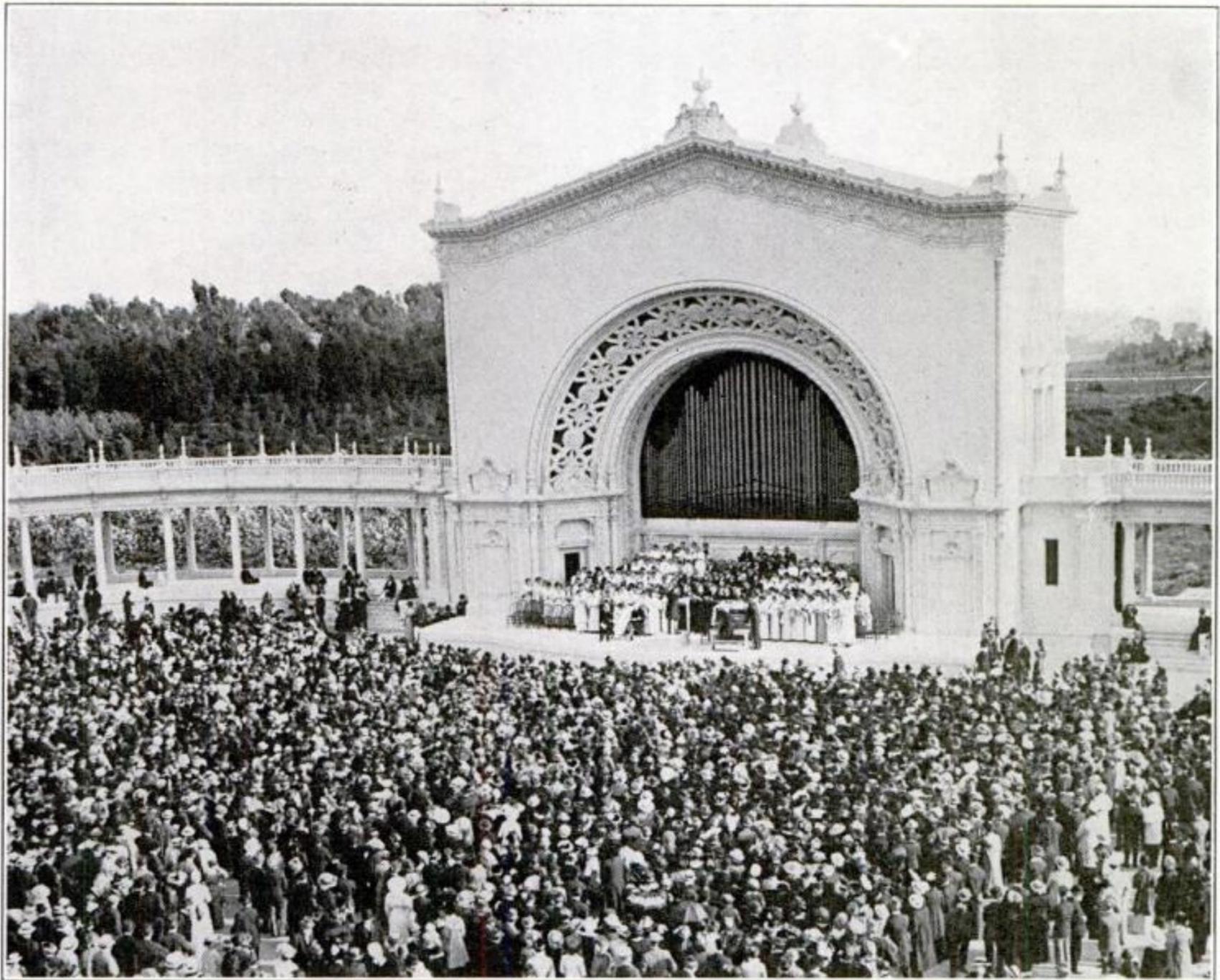
San Diego's Exposition went on a paying basis in February, the second month of this first all-year exposition in history. By the middle of April San Diego had added \$50,000 to surplus, an extraordinary record.

It is a matter of good fortune that with the gates to Europe closed, the American West, by reason of the low rates which the Expositions have induced the railroads to grant, should be this year more accessible to the easterner than it ever has been before. The traveler who buys a ticket either to San Francisco or San Diego can, for the asking, obtain transportation to the other point thus getting, to use the slogan of one of the great lines, "two fairs for one fare."

This matter of rates is all important.



California State Building at San Diego Exposition.



Oratorio at the Largest Outdoor Organ in the World, at the San Diego Exposition.

There is hardly an easterner who has not since childhood planned to see the West. It is unlikely that more than a handful of visitors to the Expositions will fail to see the great natural wonders along the way, whether they come "personally conducted" or rambling about as suits individual whim.

More than anything else San Diego's Exposition Beautiful seeks to portray within its 614 acres of the 1,400 acre park on the highest mesa of San Diego the beauties and opportunities of the West. The commercial exhibits are so selected as to show principally what the west is doing and what it ought to do. The scientific collection, a large part of which was contributed by the Smithsonian Institution, includes one large division devoted to a display of Americana, including the most complete offering yet assembled of the ethnological data of the ancient red men. The dominant agricultural display, not housed but in the open fields, includes an intensive farm modeled after the thousands of small tracts in California, portraying how

the scientific farmer of today makes an excellent living from five or ten acres of well developed land. A tea plantation imported bodily from Ceylon shows the possibilities of this crop in America. A growing citrus orchard, bearing oranges, lemons, grapefruit, kumquats and the like, furnishes graphic demonstration of this vital industry.

The conventional fair of the past is not built here. There are a few dominant straight lines, forming El Prado and the various plazas, but the buildings are generally irregular, interspaced with gardens and lawns and patios where peacocks strut about, where pigeons swoop down from near-by campaniles.

And the buildings: To understand them it is necessary to drift back two or three centuries to the early days of California, to 1542 when Cabrillo sailed his caravel into San Diego bay, to 1602 when Viscaino came and lingered a little longer, to 1769 when Fra Junipero Serra led the padres into the coast country of what is now United States.

Across the Canyon Cabrillo is thrown a

majestic viaduct of 1,000 feet, and from the palms by the entrance the visitor sees the magic city of old Spain spread before him, a high cathedral tower and dome, on the California building, dominating the rest of the city with its missions and palaces. Quiet calcades lead from the cloisters into the gardens overhanging the canyons. Exquisite patios form little resting places into which one steps from the busier scenes of the plazas. Clematis-covered pergolas command imposing vistas through the groves and out to the silvery sea, a mile distant. The attendants are garbed like the caballeros who followed in the train of Cabrillo. The guards are in the bright uniforms of the Spanish court. The girls are dancing girls of Castile. The bandsmen are vaqueros. The sound of guitar and mandolin floats in from the copses of shrubbery. It is harmony to the *n*th degree. It is Cabrillo's dream realized!

For the spectacular features there are other sounds than mandolin and guitar. Witness the bands of the Exposition and the various military forces in constant attendance, and outside organizations. Witness by all means the great organ in the middle of the music pavilion at the Plaza de los Estados, overhanging the Canyon Espagnol—the largest outdoor organ in the world. Messrs. J. D. and A. B. Spreckels gave the great organ to the Exposition with the understanding that on New Year's morning 1916, when the Exposition finishes its all-year run, it will become city property. During the year it is being used daily for organ recitals and at frequent intervals for oratorios and chorals. It is one of the most notable features of the remarkable "outdoor Exposition."

Amusement is plentiful on the Isthmus, which is San Diego's incarnation of the Pike or the Midway of previous fairs, with emphasis laid on novelty and shopworn attractions studiously avoided. Among the most elabor-

ate concessions is the Painted Desert of the Santa Fe. Across from it is a suggestion of the old Governor's Palace at Santa Fe. On the south is the pueblo of Taos. On the north a typical Indian trading station. In the quadrangle thus enclosed are a couple of kivas, or ceremonial places, where the Indian dances are held. Here live the Pueblo Indians, weaving rugs and blankets, making baskets, pounding out their copper ornaments. On the other side of the central pueblo all is different, for there live the nomadic tribes, the Apache and Navajo and Supai in their "hogans" and "wickyups" of grass and willow and baked mud. In the

high cliff at one side are the ruins of an ancient cliff dwelling. The "desert" is called the most elaborate work of the sort ever attempted.

The Panama Canal extravaganza, next door, is of an entirely different character, purely mechanical and scenic. This and the "War of the Worlds" occupy a high position in amusements of this sort, and in their fields are quite as unique as the Indian display. The Hawaiian village, the Forty-Nine Camp, the Old Missions and others of the large concessions maintain the same high standards.

One of the most gratifying features of

the Exposition at San Diego has nothing to do with exhibits or amusements, but is further evidence of the careful manner in which the management has sought to cover every need of the visitor. One of the management took in charge the work of putting every hotel and apartment in San Diego under contract to maintain normal prices during 1915, and he succeeded. Today a visitor can attend the Exposition and pay just the same prices for room and restaurant that he would have paid last year or at any other time. He goes away with pleasanter impressions than he ever had on leaving a world's fair of previous years.

Not so large as Chicago, St. Louis or San Francisco, San Diego's Exposition has developed a new field of Exposition work—one of real service to a broad territory rather than temporary exultation for a community. It is a clarion cry to the American West, and an eminent setting forth of the West's mighty present and mightier future.



In the Patio of the Southern California Counties Building, San Diego Exposition.