

SUNSET

THE PACIFIC MONTHLY

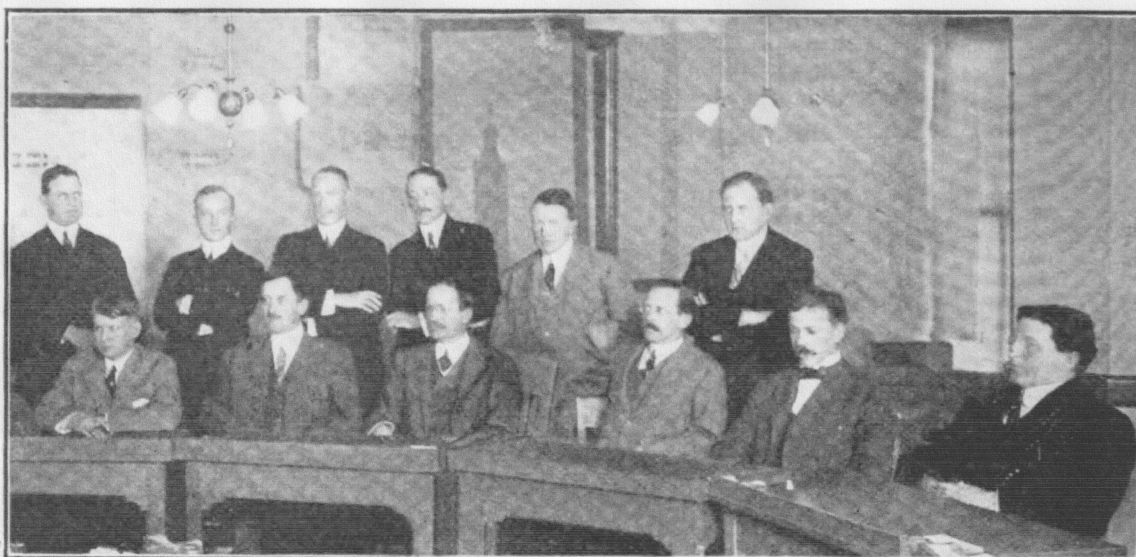
SUNSET BUILDING, FOURTH STREET, SAN FRANCISCO, CALIFORNIA

LILLIAN FERGUSON,
Associate EditorCHARLES K. FIELD,
EditorWILLIAM WOODHEAD,
Business Manager

APRIL, 1912

"O Wide Free Western Land!"	Cover design by Maynard Dixon	
The Land of Before-and-After	Walter V. Woehlke	391
The Miracle-Story of Imperial Valley, California		
Illustrated in colors		
The Prisoner of Love. Story	Herman Whitaker	401
Illustrated by J. A. Cahill		
Uncle Sam's Cocoanuts	William Atherton Du Puy	412
A New American Industry		
Gile's Reincarnation Agency. Story	John Fleming Wilson	419
Record II. The Case of Mary Warner		
Illustrated by J. A. Cahill		
Captain Scraggs, Filibuster. Story	Peter B. Kyne	427
Illustrated by Grant Wallace		
Motoring Among the Missions	Eleanor Gates	438
An Auto Journey in California Along the King of Spain's Highway		
Captain of His Soul. Story. (Continued)	Edmund Mitchell	447
Illustrated by Maynard Dixon		
Western Personalities		461
Mr. and Mrs. E. P. Spalding	By Frances A. Groff	
William Mulholland	By Burt A. Heinly	
Mrs. S. F. Wiles	By Bertha H. Smith	
The Ten Thousand Dollar Baby. Story	Agnes Foster Buchanan	472
Illustrated by Spencer Macky		
Stars in the West. Portrait Studies		479
The Panama-Pacific Plan	Willis Polk	487
The Panama-California Administration Building	Winfield Hogaboom	492
The Month's Rodeo		496
Boulevards Built by "Honor Men" (Dennis H. Stovall); Patriotism and the Junk-Pile (William B. Palmer); The Mischief-makers of Lake (Harold James)		
Verse		
The Desert's Romance (J. M. Goulding) 417; April, 426; Ballade of the Golden Poppy (Marion Cummings Stanley) 471; At Eastertide (Jeannette Campbell) 478; Say, Charlie! (Joaquin Miller) 486; The Affable Man (William Benet) 494; An Eye for Good Manners (Childe Harold) 502		
Development Section		503
Kern—A County of Wonders (M. B. Levick); Imperial, the Valley of Cotton, Cantaloupes and Contentment (G. von Vieregg); Deming and the Mimbres Valley (G. von Vieregg); Secrets of Sutter's Prosperity (M. B. Levick); Half a Mile of Motor Cars; Development Notes; How Your Father Missed Becoming Wealthy (George M. Bailey)		
Motor Notes	In Advertising Pages	

Published monthly by the Southern Pacific Company, San Francisco, California.
 One dollar and fifty cents a year, fifteen cents a copy, foreign subscriptions one dollar additional for postage.
 Canadian subscriptions fifty cents additional. Entered at the San Francisco postoffice as second-class matter.



PHOTOGRAPH BY GABRIEL MOULIN

The Architectural Commission of the Panama-Pacific International Exposition, with the Director of Works and the Designer of the General Plan. Reading from left to right: (sitting) Willis Polk, chairman; Louis Christian Mulgardt, Thomas Hastings, William Symmes Richardson, Henry Bacon, Clarence R. Ward; (standing) H. D. Connick, director of works; H. E. Jensen, secretary; W. B. Faville, George W. Kelham, Arthur Brown, Jr. and Edward H. Bennett, designer of the general plan

others. Thus the wonderful dream is beginning to take shape, and while pen and ink are tracing forms of beauty upon paper, the first contracts have been let for the

transfiguration of Harbor View. And San Francisco, from her terraced hills, looks down, as in a theater, and watches the progress of the play.

The Panama-California Administration Building

By WINFIELD HOGABOOM

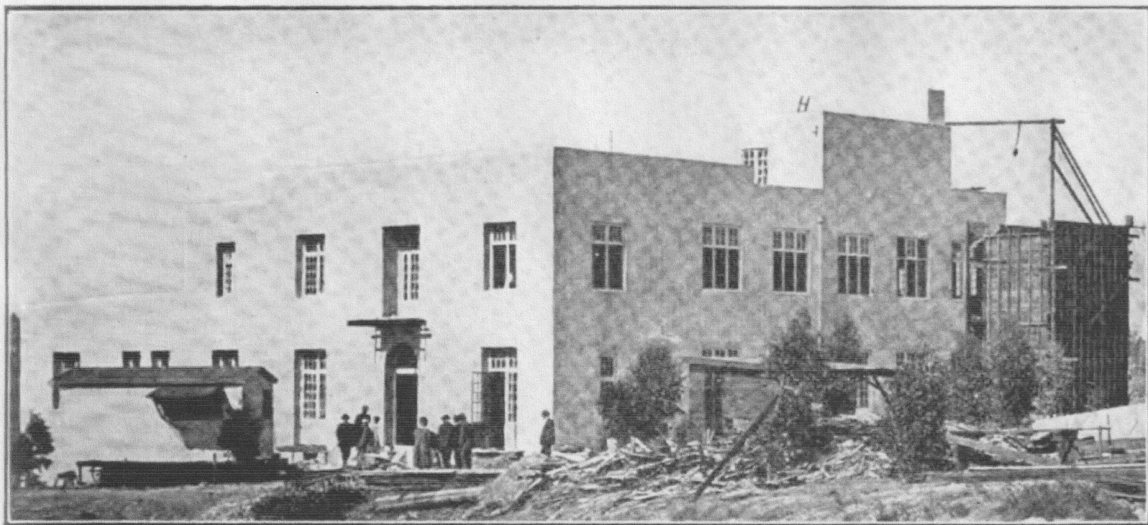
ON a jutting promontory in Balboa Park, San Diego, overlooking the deep meadows of Cabrillo Cañon, stands the new administration building of the Panama-California Exposition, a structure in the Spanish-Colonial type of architecture, the first building finished in California for exposition purposes in 1915.

Its outlines are severe, relieved by ornamented doorways and windows, its general appearance conveying an impression of height and of crowning eminence, making a notable appearance against the skyline and forming easily and naturally a finishing touch to the landscape of the beautiful park.

Surrounded by trees and lawns, it is a charming bit of the natural scenery made doubly attractive by the combination of landscape and architecture.

This building is a three-story structure that is being filled with the offices of the exposition. The main doorway faces the south. From the portico may be seen the broad expanse of San Diego bay beyond the roofs of the city, the silver strand and the white surf line stretching along the blue ocean away to the south until it melts into the purple haze of the mountains of Mexico a hundred miles down the coast.

Incomparable is the view from the roof garden. To the north the coast line dis-



PHOTOGRAPH BY STINEMAN

The Administration Building of the Panama-California Exposition, San Diego, 1915, is of the Spanish-Colonial type, with severe outlines, relieved by ornamented doorways and windows, and later by flowering vines. It will be the first building finished in California for exposition purposes in 1915

appears in the haze of the dim distance. East, the snow-capped peaks of the Cuyamaca sierra bound the horizon for sixty miles. The circle of mountain, plain and ocean is complete, with the silver crescent of San Diego bay lying under the protecting arm of Point Loma immediately in front. If some smoldering volcano could be placed in the mountain ranges of Mexico the scene would be a replica of the bay of Naples; color and form, vista and foreground, all are to hand except dread Vesuvius.

Construction on the administration building began the first week in December and has been pushed continually until the building was finished in March. It is occupied by all the general offices of the exposition company and while beautiful enough to form one of the features of the park, it is a temporary building and will be removed when the exposition is over. It stands, in the general plan, at the east end of the bridge over Cabrillo Cañon, a bridge that will be 700 feet long and 105 feet high, a replica of the famous architectural group, with the administration building and flanking structures, of famous Morello, of Spain.

Cement, lumber and steel were used in this building. It contains roomy offices for all the departments of the exposition, a café and a large reception room. Furnishings will be in keeping with the general appearance of the building itself and as it will be the first building reached on the Prado, or main street of the exposition, an effort has been made to keep it in type as a preparation for what is to come in architectural com-

position as the sightseer traverses the streets of the finished exposition.

While work on the administration building has been pushed, work on the approaches to the huge bridge has been prosecuted with equal vigor. This bridge is to be one of the main architectural features of the general composition and connects the grounds proper with the city at Laurel street. Hundreds of men and teams have been at work on this entrance, the approaches and the necessary changes for the park entrance, widening and leveling.

Over in the central portion of the park is what a great many visitors to San Diego this winter call the most interesting sight in the United States, the flower farm and nursery.

This farm is the result of months and years of planning and work. It was started over a year ago for the purpose of propagating the plants that will be needed in vast quantities to decorate the buildings of the San Diego Exposition and to ornament the 1,400 acre park in which it is located. Millions of plants are being grown here.

Plans have been changed so that the Panama-California Exposition will be finished January 1, 1914, as far as architectural work is concerned. The buildings will then be turned over to the landscape artists and nurserymen for ornamentation. They will have a whole year in which to make them more beautiful; in which to cover them with a wealth of flowers and vines that will make them look years old. The white walls with their covering of green tracery will form one of the most beautiful pictures ever shown.