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# CALIFORNIA OUTLOOK

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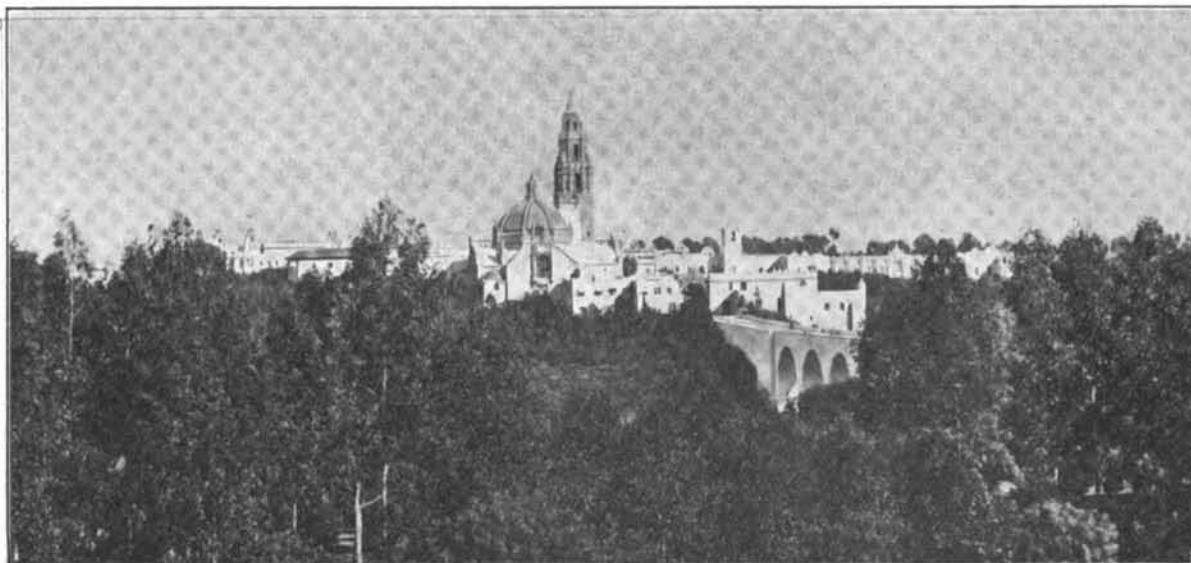


Pottery Making on the "Painted Desert"—the Santa Fe Concession at the Panama-California Exposition. —Copyright Panama-California Exposition.

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December 26, 1914

VOL. XVII.  
NO. 26



Across the Cabrillo Canyon, "A Spanish City Raises Its Spires and Domes." —Copyright Panama-California Exposition.

## From Aztec Cave to Conqueror's Castle

By William Templeton Johnson

**I**F JUAN RODRIGUEZ CABRILLO could sail into the harbor of San Diego today he would see a sight which would instantly remind him of the glories of Spain. On the Mesa three hundred feet above the sea rises a Spanish City with its cathedral and monasteries, palaces and public buildings, tile covered domes and shady patios; and high above all soaring into the sky the graceful giralda.

It would be hard to find a more beautiful site than that chosen for the Panama-California Exposition. Balboa Park is a level Mesa dominating the city and diversified by deep canyons; toward the east and north are the blue outlines of the Coast range, and toward the west and south a wonderful panorama of mountains, sea and sky with the Coronado Islands on the horizon. Only a few years ago the park was a fourteen hundred acre waste of sage brush and cactus with few visitors except quail and

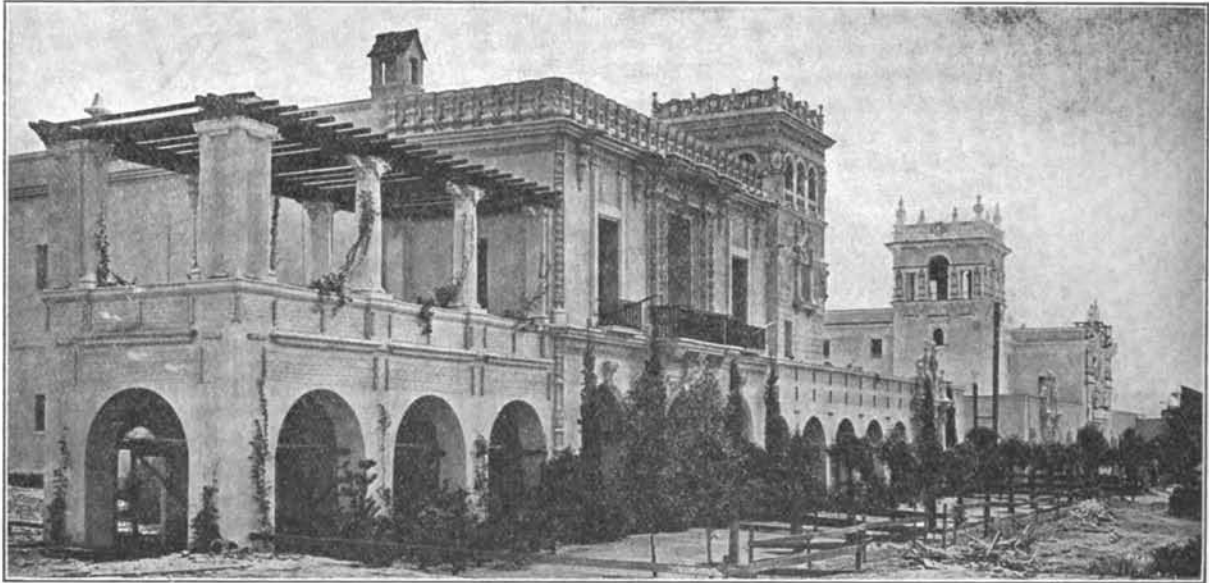
jack rabbits, but dynamite and the brains behind it, sunshine and water, have wrought a wondrous change, and the planting about the exposition has that luxuriance that only Southern California can produce.

It has seemed peculiarly appropriate that Spanish Renaissance architecture was chosen for the exposition buildings. The first white men to set foot on California soil were the Spanish explorers; Father Serra's Mission of San Diego was the first of twenty-three mission churches stretching from San Diego to the Bay of San Francisco; and besides the historical associations, the climate and topography of Southern California are in many respects similar to that of the upland of Spain.

When the spirit of the Renaissance filtered from Italy into Spain, the restraint of Roman influences disappeared and Spanish Renaissance architecture blossomed into being; the gayest, most playful architectural style that has ever been known and totally charming in its freedom. So extraordinary is this style that a perfectly blank wall may



Just Across the Bridge "One Passes Along the Prado, a Plaza to One Side, a Cloistered Monastery to the Other." —Copyright Panama-California Exposition.



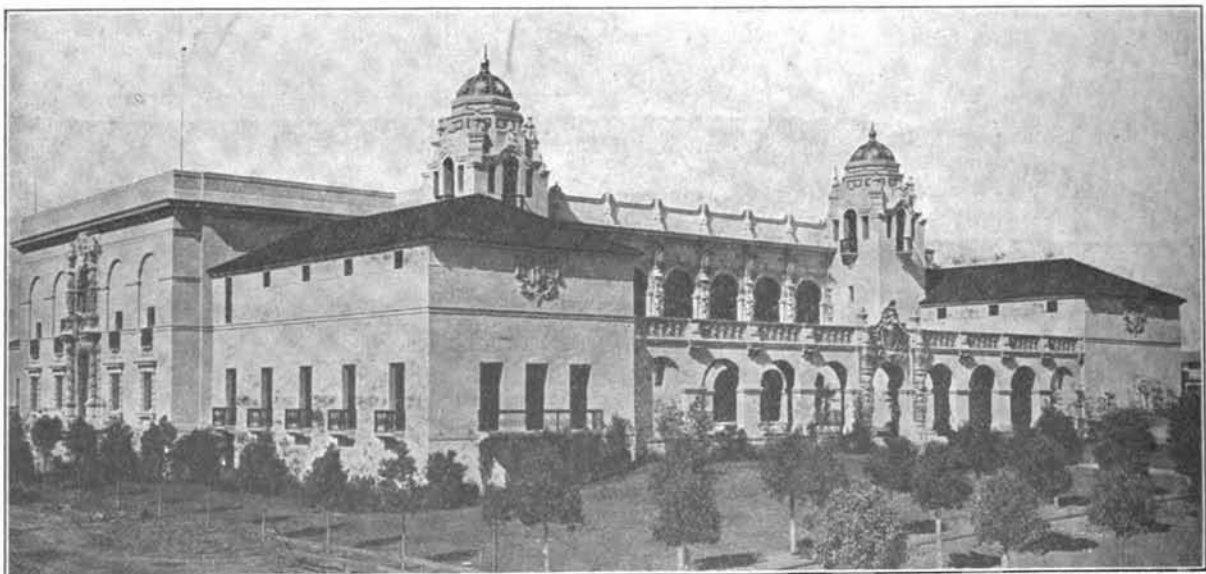
—Copyright Panama-California Exposition.  
Home Economy Building, Fronting the Plaza de Panama.

be punctuated with a gorgeously sculptured and ornamented doorway, a fortress like building may be crowned with a most elaborate tower literally covered with lace like ornament, or a monastic structure may stand adjoining a building the decoration of which is richness personified; yet viewed as a whole, each takes its proper place and there is no jarring note.

The architecture of the exposition was entrusted to Mr. Bertram Grosvenor Goodhue of the noted firm of Cram, Goodhue & Ferguson, and so successful has been his work that the vital spirit of the Renaissance is born again living and breathing in the exposition. A great reinforced concrete bridge spanning the Cabrillo Canyon forms the main entrance to the exposition. From this bridge there is a splendid view of the city and harbor and one gets a fine first impression of the exposition. In the foreground rise the tile and jeweled dome and gorgeous tower of the California State building glanked by the simple masses of the Administration and Fine Arts buildings, the whole fitting into a wonderful setting of eucalyptus, palms, acacias and mimosas. Off to the left in the middle distance are the buildings of the Isthmus, for such the "Midway" is called at San Diego; on the right, the New Mexico building stands out among its fellows,

and for a background there is range after range of mountains rising sharply against the clear sky. At the end of the bridge is a sculptured portal, its deep shadows suggesting massive walls for the shelter of defenders. Once inside the portal one is transported back three hundred years. Here is a sunny little plaza where one may picture the throng of people pouring out of the great cathedral; on the other side the sombre cloisters of the Monastery. The Prado stretches off to the east, planted with double rows of acacias, its narrow roadway quite typical of Spanish cities. There are palaces that constantly suggest in their arcaded fronts, their tiled domes and richly decorated towers, Salamanca and Valladolid, Pueblo and Oaxaca, and the great Plaza de Panama enclosed by stately buildings, is so far moved from anything we are pleased to call American, that it is like a dream three or four centuries old.

Resisting the temptation to use exotics, Frank P. Allen, Jr., Director of Works, has supplemented the wild growth in the canyons and hillsides with shrubs which blend naturally with their surroundings. There are palms in the gulches where there is the most water. The high walls of the Administration and Fine Arts buildings have been admirably treated with eucalyptus and cypress, and in fact, the planting about all the buildings is so well done



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Southern California Counties Building.



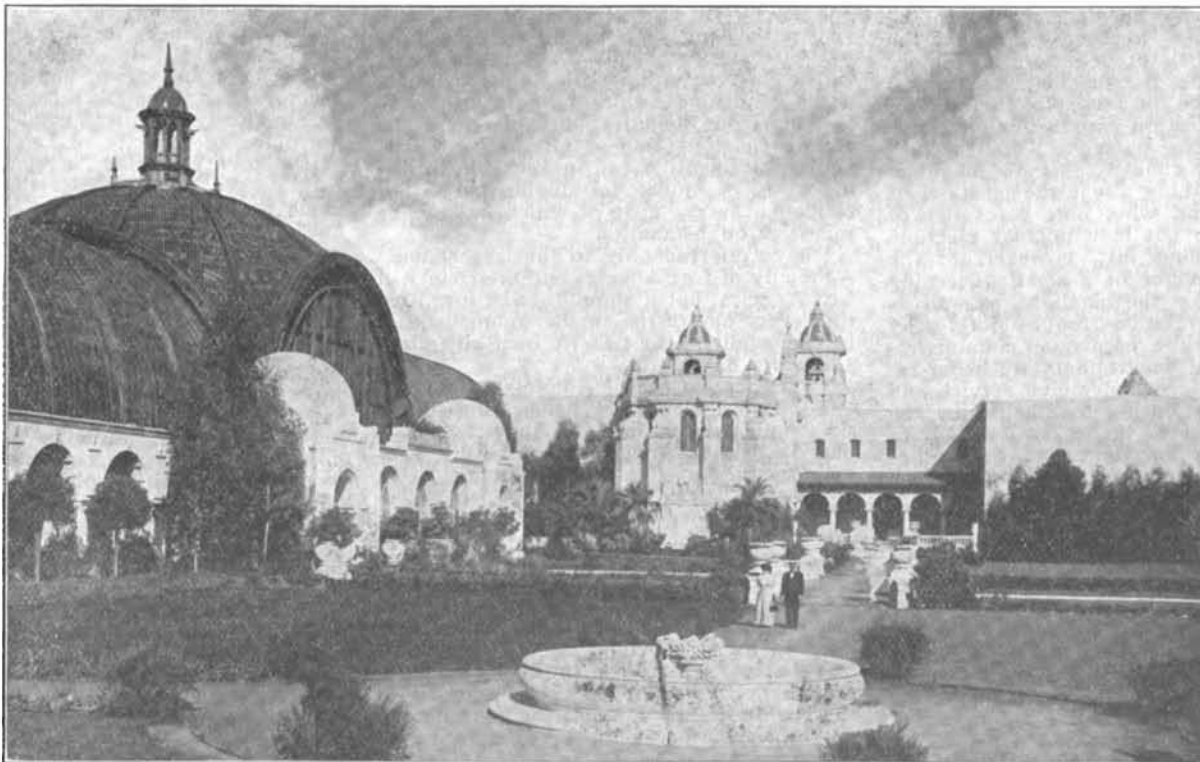
Arts and Crafts Building. —Copyright Panama-California Exposition.

and has grown to such an extent that no one could believe it is the work of but three years. There is no riot of color in the scheme but just an artistic touch where it counts the most. Here some poinsettias, there along the arcade a terra cotta bougainvillea. All is harmonious and all is beautiful.

The exposition is small. It need not be tiring, for after looking at exhibits one may find just outside the door a shady garden or a quiet and secluded patio. Here the visitor may sit down upon a comfortable bench beside a gently splashing fountain and rest under the waving palm fronds, looking at the blue sky and dismiss from his mind man and the troubles of the world. The beauty of it is that with the matchless climate of San Diego he

may do it any day in the whole year.

The exposition is an artistic unit. Man and nature have combined to do their best and it is very, very beautiful—the sort of beauty which led Stevenson to say of his retreat on the Riviera: “I live in a most quiet corner of the universe. . . . I enjoy the most aromatic of airs, and at night a most wonderful view with a moonlit garden. By day this garden fades into nothing, overpowered by its surroundings and the luminous distance; but at night and when the moon is out, that garden, the arbour, . . . the plumed blue gum trees that hang trembling, become the very skirts of Paradise. Angels I know frequent it, and it thrills all night with the flutes of silence.”



Across the Botanical Gardens.—Copyright Panama-California Exposition.