

What An Exposition Is For

By D. C. COLLIER

President Panama-California Exposition, San Diego

IN order to satisfy the people of today, an exposition must be unique in every one of its essential features. Those who come to see it will expect this. They will have seen great expositions before, most of them, and they will not be attracted to an exposition now by any repetition of former exposition ideas, no matter how excellent they might have been in their time. They will expect even the reason for holding the exposition, as revealed by its general character and scope, to be different. And the exposition to be held in San Diego during all of the year of 1915 will be different from all other expositions ever held, just as the reasons for holding it are different from those that caused the holding of the expositions that are now a part of history.

Today if you should rush up to an average one of San Diego's citizens, naturally expecting him to be saturated with exposition ideas, and without any preliminary conversation should ask him to tell you the reason why San Diego is building an exposition, no doubt he would hem and haw and fidget around a bit, and then give you an answer that wouldn't be within nine rows of apple trees of the right one. The reason for this is because he would be trying to think of something very complex and conflicting and confusing. And all the time, if he only stopped to think, he would know what the real reason is, and that it is a very simple reason, and easily stated.

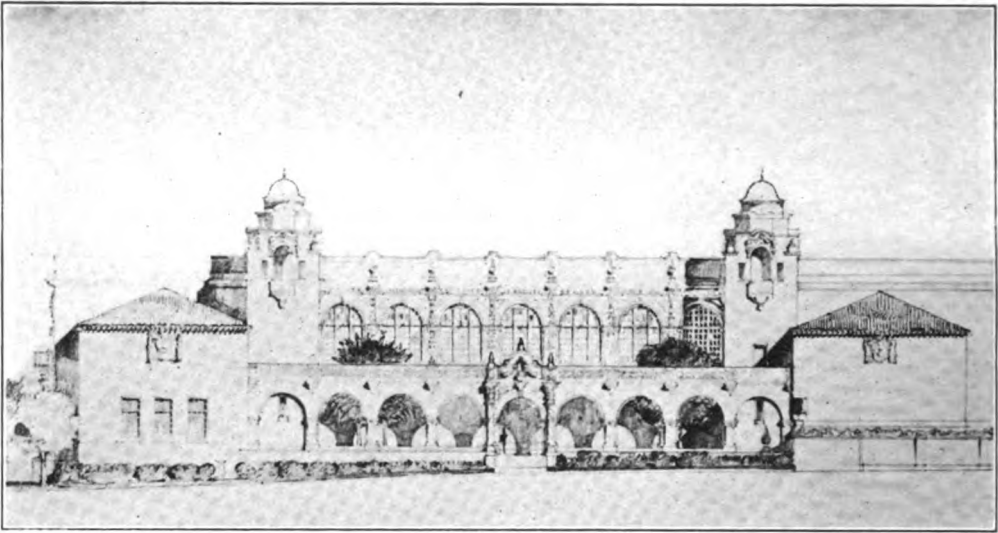
For more than three solid years, ever since the day in September, 1909, when President G. A. Davidson, of the San Diego Chamber of Commerce, said to the members of the Board of Directors of said chamber: "Gentlemen, I have a proposition to present for your consideration," the citizens of San Diego have individually been busier than a one-armed paper hanger in fly-time, answering one question: "What is San Diego holding

this exposition for, anyway?" If the question has been asked a million times a fair estimate would place the number of different answers at about nine hundred and ninety-nine thousand five hundred and some odd.

President Davidson told the directors of the Chamber of Commerce that his reason for suggesting an exposition in San Diego in 1915 was because the Panama Canal would be opened in that year, and San Diego, being the first port northward of it on the Pacific side of the United States, was naturally the place where a fitting celebration of that great world event should be held.

The director seated at the right of President Davidson, a thoughtful gentleman, thoughtfully stroked his chin for a few seconds and then remarked: "That's a great idea—a wonderful idea. We ought to hold an exposition in 1915 because it is high time San Diego was put on the map of the world to stay, and that couldn't be done in any quicker or more effective way than by holding an exposition." "By heck, you're right" said the gentleman next in line, an impulsive gentleman, by the way. "I am, indeed, greatly impressed with the proposal" then said the gentleman who was seated opposite, speaking out of turn. "We shall need to do something to bring our beautiful harbor to the attention of the world." "Yes, and we've got a climate that can't be beat" broke in a director down at the other end of the table. "What's the matter with our back country?" asked two of the directors at once, and knowing full well that neither one expected an answer no one answered, but the director to the left of the president did venture this: "San Diego is the natural playground of America, if not of the world, and if you could get people here to see an exposition they'd find it out."

So these gentlemen sat for some time telling each other why San Diego ought to



Work is already well along on the building which will house the display of the seven southern counties of California at the San Diego Exposition. As a general style for the architecture of the Exposition, the Spanish-Colonial type has been selected and is being closely followed

hold an exposition. But they were merely enumerating those things that San Diego has to exhibit. They did not touch upon the real meaning of an exposition of the scope and magnitude of the San Diego project at all.

San Diego's exposition in 1915 will spell progress.

That word expresses it all; expresses the idea behind the proposal of President Davidson; expresses the idea that has prevailed in the minds of its promoters and builders ever since the work of bringing it together and interesting the people of the world in it, and building the beautiful structures that are to house it, was started. But it is not a new word in connection with expositions and the idea is not new.

The most interesting things in the world are its peoples, and the greatest thing to know is what its peoples are doing; what they are thinking about and what they are accomplishing.

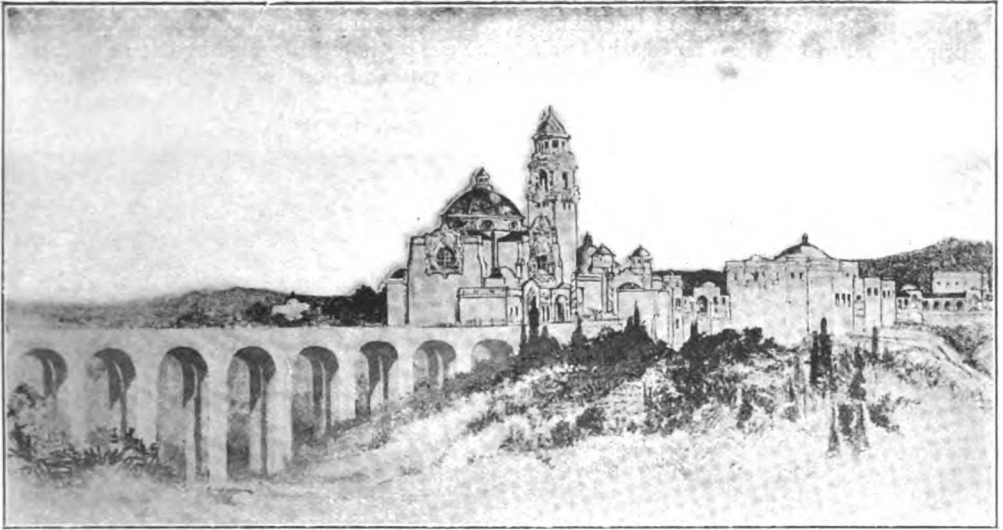
I was one of those directors of the Chamber of Commerce who sat with the others for an hour or more and discussed all of the things San Diego had to show at an exposition, without once thinking of the other side of it. But the world has progressed some since then, and so have we of San Diego.

We all knew, had we stopped to think, what an exposition is for, but San Diego was uppermost in our minds at the moment, and we did not think far beyond it.

We started our exposition, and very soon after we started it, we came to this conclusion: If the San Diego Exposition was going to display the progress that the peoples of the world have been making in their industries, their arts and their inventions, it must display it in a new way. The old way was good in its time, but if we were going to show progress we must show it right down the line.

So the people who come to see the exposition in San Diego in 1915 are not going to see the kind of an exposition they have seen before. They are going to see something different. We hope to show them something better.

Leaving aside, now, the question of why San Diego is holding an exposition, and we can safely assume that there are many good and sufficient reasons, the question I am going to try to answer is: Why hold an exposition? My study of the question has led me to think that expositions are milestones to show us the way for the future. If we can see and study and comprehend all that has been done in the past that has brought about our progress to a certain point we are much better equipped to go on. We try to do something that will carry us along a little further toward what we are all striving for because we have seen or been told of something the other fellow has done. We don't want to do the same thing; we want to do



The bridge that is to span Cabrillo Canyon will be reminiscent of beauty spots in Spain, haunted by tourist and artist. The contours and general topography of Balboa Park, the site of the Panama-California Exposition, lend themselves most advantageously to Exposition plans

something better, and straightway we begin to strive to do it. Result: we do it.

And thus we see that the fundamental principle of an exposition—any exposition—the expositions that have gone before, and the expositions that will follow the San Diego Exposition—is to display the things that mean progress, the progress of the past, and the progress of the future. Every exposition is educational, and the measure of its value as an educator lies in its revelation of the world's advancement. If it succeeds in presenting this in its best form and manner, it has been the best educator, therefore the best exposition.

To all former expositions governments of countries and states have been asked to come and make displays, and the governments have come and built huge and ornate and costly palaces wherein they have entertained lavishly and made merry. They have displayed the products of their soils and their factories; their arts and their handicrafts. San Diego has asked the governments of all the countries and all the states, and also the counties and cities, to come, but she asks them to display the things that tell of their opportunities and their possibilities. She asks them to display the progress of the past in such a way that it will tell the possibilities of the future. She wants them to present the things that have been done in such a man-

ner that they will point out the things that can be done.

It is not, however, the governments either of countries or states that make the kind of progress we are talking about, progress in the arts, the sciences and the industries. It is the individuals. And so it is to the individuals that we must look for the exhibits that will show progress. Ever since the men who are building and making the San Diego Exposition determined what was to be the character and scope of that exposition they have sought after the individual who could bring them exhibits that would be unique and interesting and educating. We want the new things, the rare things, and the unusual things, provided they mean something.

All expositions have attempted in some way to show the objects of the arts and crafts and the industries of the peoples of olden times, not alone because it seems that the older things are, the more interest a great many people attach to them, and some people are never so happy as when chewing camphor balls and pottering around a lot of musty, mildewed and mouldering things that they can not even guess the use of, but because the contrast is necessary many times to properly bring out the value of a thing. If we see the first automobile ever built and the latest 1915 model side by side, we comprehend

what progress has been made in the manufacturing of automobiles since the first automobile was made. The San Diego Exposition has devised a new way of presenting contrasts. It is a plan that will appeal to every intelligence. The contrast will be made definite and distinct, and it will mean something. The plan will be applied, in so far as it is possible to do so, to everything that man has done since the day when he first decided that he could use his hands to fashion something that would be useful to him, and help to make life easier and better for him down to 1915.

The plan is educational, no doubt, but the method is more like that of the kindergarten than that of the college. The visitor will be amused and entertained, and he will be educated at the same time, and hardly know it.

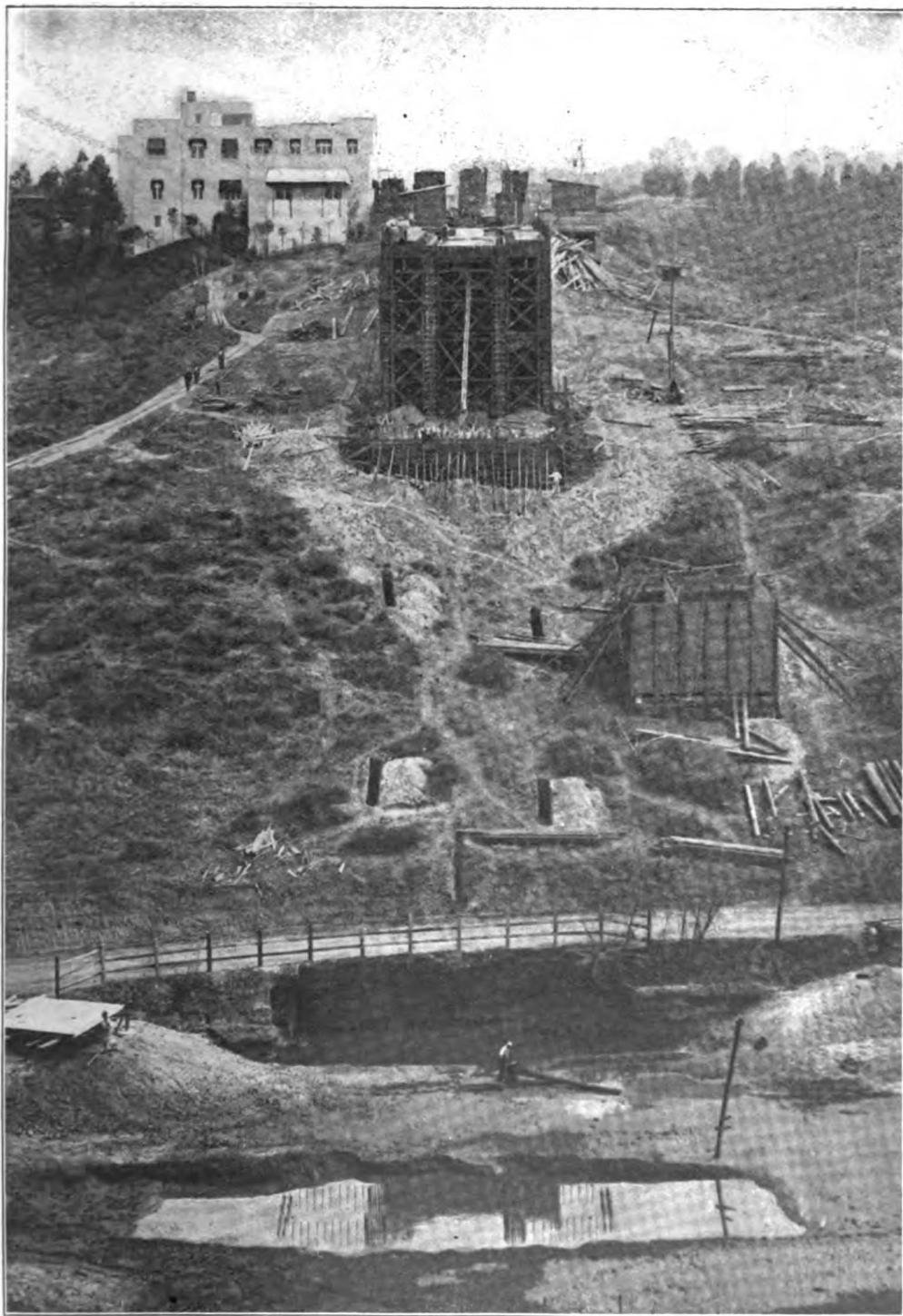
An exposition to be a success must amuse and entertain its visitors, and it may do this in many and various ways. The San Diego plan will at least have the advantage of novelty and the charm of variety. The purely amusement features will be a long departure from those that have been seen at all of the expositions of the past until they have come to be known as the "stereotyped" features. The director of exhibits and the director of concessions of the San Diego Exposition can find no place on the grounds for those exhibits and concessions that might be classed among the "stereotyped" ones.

The general plan to be followed at the San Diego Exposition in the manner of installation of its exhibits from countries, states, counties and cities, is unique, and it has the advantage of affording to any of these the opportunity to so group their exhibits that they will make a comprehensive exploitation of the possibilities of the community, and of the opportunities offered to homeseekers and developers of all kinds. And furthermore, these exhibits, when grouped, will lose nothing of their individuality. All of the great buildings that are now being erected on the exposition grounds have been so designed that this plan can be carried out, and the exposition officials were long ago convinced that it is a wise and advantageous plan for the reason that it has always made a strong appeal to those who have had practical experience in exhibit work at former great expositions.

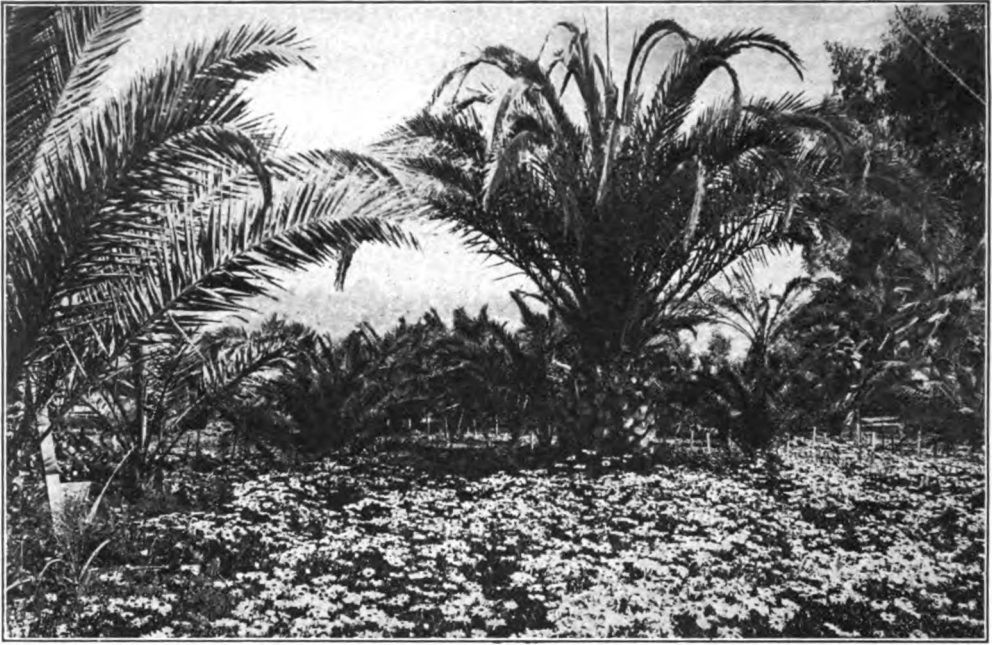
The picture an exposition presents to the eye of the visitor must be one of beauty. This goes without saying. As a general style for the architecture of the San Diego Exposition the Spanish-Colonial type, so-called, has been selected and is being closely followed. There is nothing more beautiful, and I believe I can also say, more appropriate for an exposition, and especially for an exposition in California, than this. Its beauty lies first in its simplicity, and secondly in the richness of its ornamentation about the openings. Its appropriateness lies in the fact that it is the type of architecture the padres tried to use, and did use to the extent of their ability, when they built the missions of California.

But Nature has done more to make the San Diego Exposition beautiful than man can do. The site selected in Balboa park is ideal. Its contours and its topography lend themselves to plans for an exposition most advantageously, and in the climate of southern California, with its wealth of tropical and semi-tropical vegetation, the adornment of the grounds can be carried nearer to perfection than has been possible at any other exposition, or than would be possible in any other part of the United States. Realizing the advantage of this the San Diego Exposition has started a great nursery of all the trees and shrubs and vines that grow in California to lend their charm, and spread their bloom and shed their fragrance throughout the whole exposition year in San Diego. Even now the hillsides are being planted with palms and ferns and flowering shrubs, the roadways and winding paths are being bordered with all the varieties of the eucalyptus, cypress, acacias and grevilleas, and it is all being done in a manner totally unlike that in which the other expositions have been adorned.

The charm of the place, altogether aside from that which the adornment of it by the hands of man will lend, lies in its surroundings. For a background to the picture rise the mountains, with their jagged skylines, the farthestmost one seen faintly through a purple haze, the near ones clear and bold in the rare atmosphere of southern California. In the foreground is San Diego, a beautiful city, and just beyond, the bay of San Diego, calm and beautiful. Point Loma, shaped like the prow of a huge



The majestic arches of a great bridge are beginning to span Cabrillo Canyon, in Balboa Park, San Diego. Across this bridge visitors will enter an educational wonderland from one of the gates of the Panama-California Exposition. Below, in the picturesque canyon whose steep sides already are being planted with palms and ferns and flowering shrubs, Indian villages will be set and even the cave and cliff dwellings of the prehistoric Southwesterners will be reproduced



A midwinter day at the nurseries of the Panama-California Exposition. In the climate of San Diego, with its wealth of tropical and sub-tropical vegetation, the adornment of the grounds can be carried nearer to perfection than has been possible at any other exposition

battleship, stands sentinel toward the sea, and the Coronado islands, not far out in the sea, are seemingly mastodons bathing. The picture is perfect.

Those who have dreamed of California; of the California that is pictured in all our literature and told about in song and in story, will find the land of their dreams in San Diego in 1915. It is the land of the orange and the olive; the land of flowers

and sunshine and joyous perpetual spring-time. The land of delight.

So we are going to hold an exposition in San Diego throughout the whole year of 1915, to celebrate the opening of the Panama Canal, and to show what progress the world has made. And incidentally the visitor, who will come further and stay longer, to see the San Diego Exposition, will also see San Diego.

PHOTOGRAPHS BY STINEMAN

THE UNCLAIMED

By ARTHUR WALLACE PEACH

We plan our lives for years that are to be,
We are the kings of fate, death is forgot,
Nor ever think we of time's mockery:
We plan the years, the moments we cannot!