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THE SAN DIEGO AND SAN FRANCISCO EXPOSITIONS BY CHRISTIAN BRINTON

EDITOR'S NOTE.—It was Dr. Christian Brinton's wish to have the two expositions run concurrently in this issue but considerations of space have necessitated our reserving San Francisco for the month of July. This will enable us to illustrate the articles more fully. Other contributions by the same writer will follow in due course giving special heed to the paintings and statuary.

I. SAN DIEGO

IT MUST be confessed that the congenital weakness for hyperbole which obtains west of the Mississippi leads one to be cautious not alone of the Grand Canyon but of the eloquently exploited expositions at San Diego and San Francisco. Superlatives not unwarrantably make for suspicion, yet in none of these instances is there

occasion for undue conservatism. Like the thumb-print of God pressed into the surface of the earth so that man may forever identify His handiwork, the Canyon transcends the possibilities of verbal or pictorial expression. Although by no means so ambitious as its competitor, or, rather, its complement, farther northward along the historic Camino Real, the Panama-California Exposition has scant reason to fear comparison with the Panama-Pacific. Restricted in area yet rich in suggestion the San Diego Exposition is a synthesis of the spacious Southwest. It seems to have sprung spontaneously from the soil and the vivid race consciousness of those who inhabit this vast and fecund hinterland. Regional in the sense that the recent Baltic Exposition at Malmö and the Valencian Exposition of 1909 were regional, it is at once more concentrated and more characteristic



Panama-California Exposition, San Diego
ACROSS THE ESPLANADE

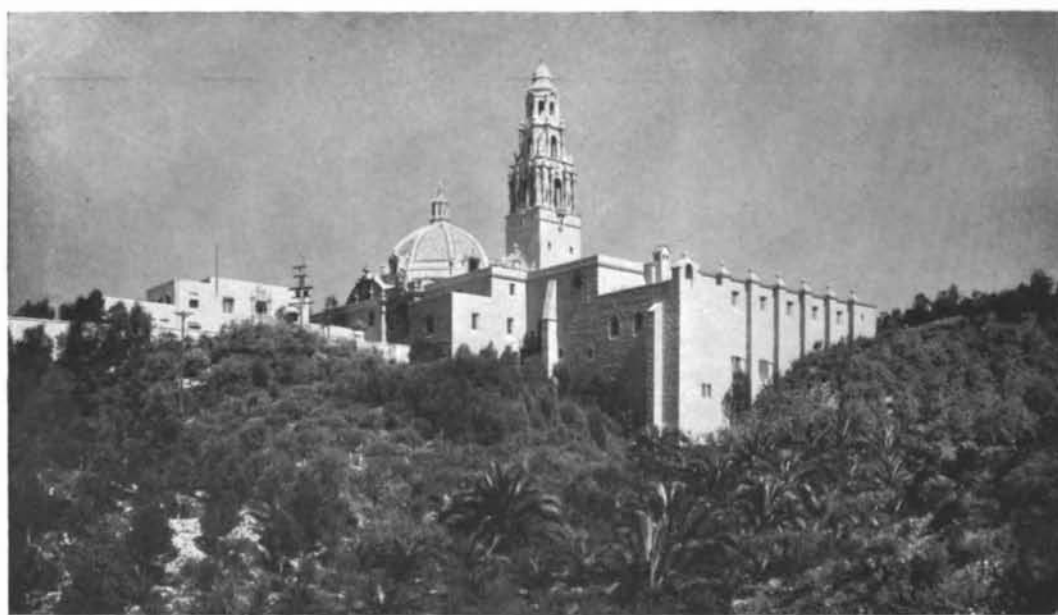
ARCHITECT, FRANK P. ALLEN, JR.

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The San Diego and San Francisco Expositions

than either of those memorable displays. Though you may have seen many expositions you have encountered none like this red-tiled, white-walled city set amid luxurious semi-tropical vegetation and flanked on one side by a deeply incised *arroyo*, and on the other by the azure expanse of the sea. On crossing the majestic Puente Caballo you enter the Plaza de California, or California Quadrangle, the architecture of which furnishes the keynote of the exposition. To the left is the California Building, which exemplifies the cathedral type, to the right is the Fine Arts Building, which conforms to the better-

It is impossible not to respond to the seductive flavour and opulent fancy of such an offering as confronts one at Balboa Park. Climatic conditions royally concur in assisting the architect to the utmost. Almost every conceivable flower, plant and tree here attains unwonted magnificence. The sun is brilliant but does not burn, and the close proximity of the sea softens and freshens the atmosphere without undue preponderance of moisture. Proceed along the acacia-lined Prado which constitutes the main axis of the general plan, stroll under the cloisters, linger in the patios, or follow one of the countless *calçadas*



Panama-California Exposition, San Diego

VIEW FROM THE LAGUNA DE CABALLO

known Mission style. These structures are permanent, and are not only a credit to the exposition and the municipal authorities, but reveal in new and congenial light the varied talent of their designer, Mr. Bertram G. Goodhue. At San Diego you have in brief something that at once strikes a picturesque and appropriate note. The remaining buildings which, with the exception of the Music Pavilion, are the creation of Mr. Frank P. Allen, Jr., all continue the Spanish-Colonial motif with conspicuous success. None of them is in the least out of harmony with the general ensemble, and there is not one that does not display uncommon capacity for the assimilation and adaptation of this singularly effective architectural style.

or pathways skirting the crest of the hill, and you will experience the sensation of being in the gardens of a typical Mexican mission. The mind indeed travels even farther back—back to the Alcázar of Sevilla, the Generalife, and to remote and colourful Byzantium. Unlike most of its predecessors, the San Diego Exposition does not convey an impression of impermanency. The luxuriance of the floral and arboreal accompaniments, of course, help to dispel any such feeling. Yet behind this is a distinct sense of inevitability which derives from the fact that here is something which is at one with the land and its people—a visible expression of the collective soul of the Southwest.



Panama-California Exposition, San Diego

A MISSION PATIO
SOUTHERN COUNTIES BUILDING

The San Diego and San Francisco Expositions

It need scarcely be assumed, however, that this radiant city which smiles down from its green-capped acropolis came into being over night, as it were. Behind this symphony of beauty is a background of solid endeavour and serious research along widely divergent lines. Mr. Goodhue's California Building is a successful adaptation to exposition exigencies of the impressively ornate cathedral at Oaxaca, Mexico. The New Mexico State Building, with its more severe silhouette and massive weathered beams protruding from the outside walls, is a free amplification of the famous adobe mission of the Indian pueblo of Acoma, the "sky city," dating from 1699. The essentially composite character of Spanish architecture is nowhere better illustrated than in these various structures, where you are confronted by turns with details Roman and Rococo, late Gothic and Renaissance, Classic and Chirugueresque. Still, despite this manifest complexity of origin and inspiration, the ensemble achieves the effect of complete unity. The very flexibility of the style employed is its greatest asset when it comes to solving problems of such a nature. You, in short, witness here in San Diego the actual revival of Spanish-Colonial architecture, and you will scarcely fail to agree that as a medium it is as perfectly adapted to the physical and social conditions of the Southwest as is the English-Colonial, or Georgian, to the needs of the East. Had the Panama-California Exposition accomplished nothing else, this rehabilitation of our Spanish-Colonial

heritage would have amply justified its existence.

The same consistency of aim and idea which characterizes the architectural features of the exposition obtains in other fields of activity. It has been the intention of those in charge to show processes rather than products, and nowhere is this more significantly set forth than in the California Building, which enshrines examples of the stupendous plastic legacy of the Maya civilization, and in the Indian Arts Building, which is devoted to displays of the craftsmanship of the present-day Indian of the Southwest. To begin with the deep-rooted substratum of primitive effort which stretches back into dim antiquity, and to follow its development down to modern days entails no small amount of labour and scholarship. For this task the exposition authorities were fortunate in securing the services of Dr. Edgar L. Hewett and a corps of competent assistants from the Smithsonian Institute, Washington. Dr. Hewett is one of that rapidly increasing number of scientists who feel the indissoluble connection between ethnology and æsthetics. Nothing finer has thus far been accomplished than his installation of the several exhibits in this particular section. The collections of pottery, rugs, baskets and domestic utensils, and the detailed series of drawings illustrating that graphic symbolism which is an inherent element in all aboriginal artistic expression, are as extensive as they are stimulating. On comparing these latter with the canvases devoted to native type and scene by Mr.



Panama-California Exposition, San Diego
COMMERCE AND INDUSTRIES BUILDINGS

ARCHITECT, FRANK P. ALLEN, JR.



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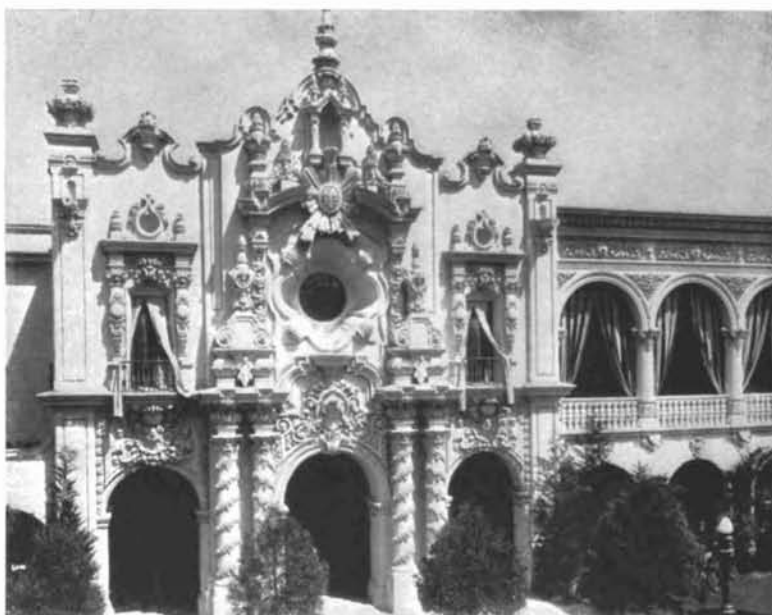
FAÇADE OF THE CALIFORNIA STATE BUILDING
ARCHITECT, BERTRAM G. GOODHUE

The San Diego and San Francisco Expositions

Robert Henri, Mr. Joseph H. Sharp, and others in the Fine Arts Building, one is forced to conclude that the capacity for pictorial representation has diminished rather than increased with the advent of our latter-day art schools and academies.

You can hardly expect perfection, even in such an exposition as that at San Diego, and it is in the choice of paintings for this same Fine Arts Building that one may point to a certain lapse from an otherwise consistently maintained standard. It is not that Mr. Henri and his coterie are not admirable artists. It is simply that they do not

gleaming little city perched upon its green-crested mesa teaches anything, it teaches that the most precious things in life and in art are those that lie nearest the great eloquent heart of nature. The subtle process of interaction which forever goes silently on between man and his surroundings, the identity between that which one sees and feeds upon and that which one produces, are facts which you find convincingly presented at the San Diego Exposition. It is more than a mere show-window of the Southwest. Alike in its architecture and its specific offerings it typifies the richness and



Panama-California Exposition, San Diego

ENTRANCE TO THE VARIED
INDUSTRIES BUILDING

ARCHITECT, FRANK P. ALLEN, JR.

fit into what appears to be and in other respects manifestly is a carefully worked-out programme. San Diego is so rich in the fundamental sources of beauty and feeling that had there been no paintings on view one would have had scant cause for complaint. The welcome absence of the customary flatulent and dropsical statuary, which is such a happy feature of the exterior arrangements, might well have been supplemented by the exclusion of the pretentious and sophisticated canvas.

Intensive rather than extensive in appeal, basing itself frankly upon local interest and tradition, conscious of its inheritance and looking with confidence toward the future, the Panama-California Exposition stands as a model of its kind. If this

romance not alone of New Spain but of immemorial America.

ARTHUR HOEBER

FOLLOWING closely upon the death of F. Hopkinson Smith, so famous in the triple rôle of author, artist and engineer, it is our sad task to record the loss of that genial writer and artist, Arthur Hoeber, who for many years has been a contributor to our columns and an ever welcome friend inside and outside of the office. He was a landscapist of merit and the kindest critic that ever sat in judgment upon the work of others.