THE MAGIC CITY OF THE PACIFIC: ARCHITECTS, PAINTERS AND SCULPTORS OFFER THEIR BEST TO THE PANAMA-PACIFIC EXPOSITION: BY JULES GUÉRIN

YEAR ago, in San Francisco, I stood upon Presidio's grassy heights at the edge of the Golden Gate. On my right was the great phoenix-city, in all her resurrected loveliness; before me lay the calm waters of the Bay—blue as the Mediterranean with the reflected color of a warm southern sky. But something held my eyes that day with an interest even more keen and more absorbing than the wonder of city or sky or sea. And that was the strip of brown, marshy lowland lying at my feet.

It was anything but beautiful—merely a stretch of dark, barren mud flats lying between the blue water and the sloping hill. Yet it held a peculiar interest. From where I stood, I could see the signs of human activity—newly made sea-walls and breakwaters, workmen with pumps and pile-drivers and wagon loads of earth and stone. The long-neglected mud was no longer to be useless; man was here—wresting his own from Nature, transforming the waste and watery places into solid land!

And as I watched those busy, bare-armed laborers, I had a vision—a dream of the beauty for which they were slowly laying the foundation stone...

The brown marsh had vanished, the workmen were gone, and in their place arose what seemed a fairy city—a meeting place of the nations such as no country had ever known before—a thing of sunlight and color and joy. And as I looked upon it, I knew that it was the architecture of the New World, conceived by men of ideals and imagination, built by eager hands, adorned with the work of artists and sculptors, and filled with specimens of the finest craftsmanship of many lands.

As I looked down, the city of my dreams grew clearer, and shaped itself into more definite form. I saw the red tile roofs of vast buildings, the climbing towers, the huge domes of green and gold that glittered in the strong California sunlight. I beheld the great tri-
umphal arches, the long rows of majestic colonnades, and the gigantic
groups of statuary intimate in color and texture to the buildings.
I looked down upon the wide avenues and roadways with their dark
green sentinels of shrubs and trees into the vivid, flower-filled gardens
and high, open pavilions, and over the splashing fountains and broad
pools of water that mirrored, with the deep blue of the sky, shifting
colors of vine-clad column and wall and dome. Long, arch-framed
vistas drew my eyes past hall and court and statue out toward the
water and the hills, beyond the green lawns and terraces that sloped
down to the Bay.

On every hand was the beauty of splendid color—the wonderful
vibrating blue of sky and water, the terra cotta of the roofs, the
living green of grass and trees, the orange and vermillion of the
flower-beds, the shining gold of dome and statue, and the soft buff
tones of roadway and arch and wall—a great architectural pageant
in which builder and sculptor, painter and gardener, had each con-
tributed his vital efforts toward the common goal.

Then, as I watched from my hillside of the Golden Gate, I saw
the throngs of people pouring through that great entranceway into
the wide, branching avenues of the city of my dream—not alone from
San Francisco and its neighboring cities, but from all parts of the
mighty continent and from far foreign lands; people of many tongues
and races, rich and poor, simple and learned, young and old. There,
in that international pleasure-city, one and all found common interest
and joy, and felt the stirring of the spirit of universal brotherhood
that idealists and philosophers have so long preached but which the
world has been so slow in heeding. For gardens and towers and
stately buildings, with their wealth of industry and art, spoke a
language that every one could understand—the language of modern
progress interpreted in terms of Beauty. . .

SUCH was my early vision of the great Panama-Pacific Inter-
national Exposition—a vision that was shared by many other
eager spirits who for several years have looked forward to the
achievement of this gigantic enterprise. Architects, artists and busi-
ness men alike have realized the possibilities which the Golden Gate
offers for the building of such a marvelous world meeting-place, and
for more than twelve months they have worked together, planning,
designing and finally erecting and adorning the mammoth buildings
which the beginning of next year will see complete. The twentieth
day of February, nineteen hundred and fifteen, the great Exposition—
the city we have dreamed and planned—will throw open its gates.

Why does this undertaking seem, to its organizers at least, of
THE "COURT OF ABUNDANCE." FROM THE SLENDER TOWER A WATERFALL CASCADES LIKE THE FOUNTAINS OF ITALY, FINDING REST IN A POOL PLACED WHERE IT WILL CATCH THE REFLECTION OF THE COLOR PICTURE FORMED BY THE JEWEL FRIEZES, THE TALL GREEN CYPRUS, AND POMPEIAN RED BACKGROUND; DESIGNED BY LOUIS C. MULLGARDT; FRANK BRANGWYN, MURAL PAINTER; FROM ORIGINAL DRAWING BY JULIUS GUÉRIN.
"COURT OF THE FLOWERS," DESIGNED BY GEORGE W. KELHAM, IS BASED UPON THE TALES OF THE ARABIAN NIGHTS: THE JEWEL COLORS OF ARABY HAVE BEEN BROUGHT TO FRAME THE FAÇADES ORNAMENTED WITH CARYATIDS AND FIGURES OF ORIENTAL SLAVES: THE DECORATIVE PAINTERS ARE CHILDE HASSAM AND CHARLES HOLLOWAY: FROM ORIGINAL DRAWING BY JULES GUÉRIN.
THIS GREAT TOWER GATE, AT THE EASTERN EXTREMITY OF THE EXPOSITION GROUNDS, IS THE DOMINANT ARCHITECTURAL FEATURE OF THE EXPOSITION: ELABORATELY DECORATED WITH SYMBOLIC GROUPS AND WITH FIGURES TYPIFYING THE PHILOSOPHER, ADVENTURER, PRIEST AND SOLDIER, IT WILL BE SEEN FROM EVERY COURT, FROM THE WATER AND FROM THE SURROUNDING HILLS: DESIGNED BY CARRÈRE AND HASTINGS, WITH MURAL PAINTING BY WILLIAM DODGE: FROM ORIGINAL DRAWING BY JULES GUÉRIN.
THE MAGIC CITY OF THE PACIFIC

such unique, such unprecedented interest? As an exposition, it can hardly claim originality: Brussels, Paris, Chicago, St. Louis—these and other cities have all been the scenes of what were then considered, par excellence, the greatest “World’s Fairs” of their day. Yet none of them embodied the architectural beauty and significance which will characterize this great enterprise of our own Southwest. And the reasons are worth looking into, for they reveal a new and revolutionary trend in American art.

The coming Exposition will touch important phases of social and political welfare, industry, commerce, education and all the peaceful arts; but to me, as a painter, its most striking aspect will be its contribution to artistic and architectural progress. It will accomplish something that no modern nation has ever wholly achieved; namely, the welding of three great arts—Building, Sculpture and Painting—into one perfect and inevitable trinity—a trinity based on harmony of texture, color and design.

Heretofore, the work of architect, sculptor and mural decorator has been separately conceived and wrought. At the entrances and within the halls of our great public buildings we have casually added stone and marble figures and groups of statuary whose cold outlines have borne as a rule no real relation to the structure itself. Upon the walls we have hung great canvases—beautiful, perhaps, but too often painted without regard to the places they were to occupy, and usually quite unrelated to the general color scheme of their environment. And with few exceptions, both the exterior and interior of our halls and galleries and libraries, even when dignified and lovely in proportion, line and decoration, have lacked the unity of texture and richness of color harmony that would have made them true works of art.

Color!—that is the magic quality our public buildings have missed so long. For color, like music, is the language of emotion. Without it our walls are dumb and unresponsive, our columns cold, our statues lifeless. With it, we may bring to the inanimate surface the joy of warmth and sunlight and vibration, and borrowing inspiration from the painter’s palette, help our architecture at last to find its soul.

This need of color in the buildings of America has already been voiced by more than one trampler of conventions, although so far with but little result. To George Gray Barnard the most picturesque means of attaining the beauty of Oriental architecture is by brilliant tiles inserted in the brick and concrete walls in geometric or informal patterns, catching the sunshine and bringing warmth and interest into the flat walls of our tall office buildings, public edifices and homes. This is only one of many ways in which a similar end may
be accomplished, but it suggests a type of color decoration that is endless in its possibilities for beauty.

In the Panama-Pacific Exposition, buildings and statuary alike will be colored by pigments introduced into the casting mass of Travertine—the composition which has been chosen for most of the structural and sculptural work. This interesting material is a sort of porous limestone like that used by the old Italian builders, and when its rough, weathered-looking surface and mellow buff tones are still farther softened by the tracery of that delicate vine, the *ficus ripens*, already planted and growing, walls and columns and statues will seem as though several centuries had linked them to the soil. What a welcome contrast to the white and garish buildings one usually finds in exposition grounds!

For the walks and roadways and pavements of the courts, gravel has been selected, of a more neutral, grayish tone, as befits the groundwork upon which the builder-painter works; for the whole place is to be treated as a picture, a vast canvas where every detail will add its subdued or brilliant note to the general color harmony. Behind the long colonnades the walls will be painted a wonderful Pompeian red, used as the "lining color" throughout, enhancing by its contrast the huge green domes and the two golden ones beside the entrance that will stand out in Oriental splendor against the intense blueness of the sky. Inside the domes, the eye will be greeted by rich blues and reds and golds; farther on, in the shelter of the great entrances, immense mural paintings, set like jewels in the framing walls, will give their note of color just where it is needed, complete in their individual beauty and at the same time treated as units in the larger scheme.

The interiors of the buildings will be left free of decoration as a rule, exhibitors providing their own materials against which to arrange each display. But here as well, even in the smallest detail, there must be no jarring note in the color harmony, and as art director of the Exposition, it is my task to see that there is nothing out of tone. To aid the exhibitors in this matter, three hundred different colored fabrics—linens, brocades and velvets—have been provided from which they may choose the backgrounds for their wares. Three official colors are used in the bunting for general decoration—a dull orange-yellow or corn color, a rich blue, and a soft rose.

Not the least important part of the Exposition’s color scheme will be the ever-blooming gardens, entrusted to John MacLaren, whose efforts produced the present beauty of Golden Gate Park. The immense Forecourt will be planted with flowers in a succession
IN THIS COURT OF THE FOUR SEASONS, DESIGNED BY HENRY BACON, COLOR WILL GLOW FROM THE WALLS WITH THE BEAUTY OF SPRING AND AUTUMN AND BE MIRORED AGAIN IN THE POOL AS IN A WOODLAND LAKE; THE MELLOW BUFF TONES OF TRAVERTINE MAKE A WONDERFUL FIELD FOR THE GLITTERING JEWEL FLOWERS; BY DAY ALL THE COURTS AND BUILDINGS ARE ENLIVENED BY INNUMERABLE PATENS OF JEWELLED GLASS, AND BY NIGHT ILLUMINED WITH ELECTRIC LIGHTS GLANCING THROUGH JEWELLED GLOBES; THE MURAL PAINTINGS ARE BY H. M. BANCROFT; FROM ORIGINAL DRAWING BY JULES GUÉRIN.
THE MAGIC CITY OF THE PACIFIC WITH ITS GREAT TRIUMPHAL ARCHES, LONG ROWS OF MAJESTIC COLONNADES, VIVID FLOWER-FILLED GARDENS AND BROAD POOLS OF WATER, SUMMONED FROM THE MARSHY WASTES TO LIVE FOR A BRIEF TIME UPON EARTH BUT FOR ETERNITY IN THE MIND OF MEN: FROM ORIGINAL DRAWING BY JULES GUÉRIN.
of vivid uniform color, replaced, when their period of bloom is over, by others transplanted from the waiting gardens on the nearby hill. Lawns, shrubs and trees will all be part of the great architectural picture, every strip of turf and every clump of foliage placed like color from a painter’s brush just where a broad green space or formal accent is needed in the composition, to emphasize some point of interest or to frame a vista through the grounds. Along the front of the buildings, at the edge of the Bay—a spot too unsheltered for flowers—lawns will be planted, backed by pines and eucalyptus, and a row of huge Italian cypress taken from an old Spanish cemetery and planted against the walls. And in the section set apart for the State buildings, an ancient garden, with a hedge fully fifteen feet high, preserved in all its quaint, old-time charm, will form the central patio around which will rise the walls of the California Building.

East of the entrance, among the flowering gardens of the Forecourt, will stand the Festival Hall where visitors will gather to dance, to hear world-famous music, or to listen to the conferences of architects, landscape gardeners, city planners and leaders in industry and art. On the west will rise the great Horticultural Hall, with the Peace Palace and Foreign Pavilions beyond it, which will bring to us a sense of the architectural beauty of other lands. And before one, looking northward, beneath the imposing arch of the entrance with its high tower and golden domes, will stretch the inspiring vista through the Court of the Universe out toward the broad waters of the Bay.

On either side of this great Court will rise the majestic buildings, dedicated on the one hand to the Liberal Arts, Agriculture and Education, and on the other to Manufactures, Transportation, Mines, Machinery and Varied Industries. The Machinery Building helps one to grasp the stupendous scale on which the whole place is planned, for when used for a ball it is large enough to hold eighteen thousand people and six orchestras, and on one occasion the famous aviator, “Beachy” flew beneath its seven-hundred-foot roof at the rate of ninety miles an hour!

East of this gigantic hall lie the Amusement Concessions, where the dance halls and bazaars, the tea-houses and cafés will deck out their gay stalls for the diversion of a pleasure-seeking populace. And on the west, beyond the Fine Arts Building with its circling colonnades, the impressive structures of the separate States will rise along the water’s edge—each one the work of its own individual architect, but supervised by Mr. Kelham, Chief of Architecture, and conforming to the general color scheme.

What could be better fitting to a country of such Latin tempera-
ment than these vivid gardens, stately palaces and circling courts, their Oriental colors splashed through the day with sunshine or gleaming at night with a thousand golden eyes? And what happier means could their creators find for enhancing such beauty than the natural mirrors of fountain, lake and pool? Among the brilliant flower-beds, in the centers of the spacious courts, before the sweeping curve of the Fine Arts Building, patches of water will reflect the many-colored splendors of column, arch and dome, arresting through sheer force of beauty the steps of even the most phlegmatic visitor.

It is no wonder, surely, that with so inspiring a vision before them, some of the most famous architects, sculptors and painters of the day should have bent their finest efforts toward the Exposition's success. And since its scope is international, the contributors are not limited to those of American birth, but include artists of any nation whose work and ideals are in accordance with the spirit of the enterprise.

Among the architects to whose imagination and creative skill some of the finest buildings are due, may be mentioned McKim, Mead and White, who designed the central Court of the Universe, and Carrère and Hastings, creators of the lofty entrance tower that dominates the entire Exposition. Bakewell and Brown, Arthur Farquhar, Bernard Maybeck, Henry Bacon, Louis C. Mullgardt, George W. Kelham, William B. Faviile and Clarence Ward also contributed important work in the designing and erection of the various buildings.

Directing the sculpture are Karl Bitter and A. Stirling Calder—both well-known names among the able sculptors of the day. Mr. Calder himself has contributed much to the beauty of the Exposition, his most notable work being the "Fountain of Energy"—an equestrian statue symbolizing the indomitable force that achieved the Panama Canal. Collaborating with Leo Lentelli and F. G. R. Roth, Mr. Calder has also helped design groups of unusual vigor and beauty, chief among them being the "Fountains of the Rising and Setting Sun." To Robert I. Aitken has been entrusted the creation of four titanic statues —"Fire," "Water," "Earth"
and "Air" or the Uni Paul Manship the upper ramp of the two groups of Chaos and Change." Isid H. A. Mac signed the front of the Bay, Neil is also the long frieze of figures that will decorate the zodiac which dome in the palatial court. Other significant statues forth the progress New World are ups by Albert Piccirilli for the sons; Louis Chris- mystic figures of ter themes Chester Beach, and Leo Len- telli will also help James E. Fraser's Ameri Solon Borglum's Pioneer; Charles H. Neihous Cortez, Charles C. Rumsey's Pizarro, and Haig Patigian's groups of Steam, "Electrical Power," "Invention" and "Imagination," that will surround the columns of Machinery Hall.

The mural painters whose canvases will add their messages of inspiration and their notes of color to the completed buildings include such names as those of Robert Reid, Frank Brangwyn, Charles Holloway, Edward Simmons, Frank Du Mond, H. M. Bancroft, Childe Hassam and William Dodge, whose vigorous sincere works have already won appreciation both here and abroad.

Nor must one omit to mention the men whose patience, skill and judgment have helped in the organizing and supervision of this huge undertaking—Charles Moore, President of the Exposition; George Kelham, Chief of Architecture; H. D. Connick, Director of Works; George Perry, Director of Exploitations; Dr. F. J. V. Skiff, Director
of Exhibits, and John MacLaren, Landscape Gardener. The Exposition is to be congratulated, moreover, upon having secured the services of Paul E. Deneville, who is making and placing the Travertine finish of all the buildings, and modeling the architectural ornaments with such skill. To H. M. Lawrence, also, must be given credit for excellent judgment in the architectural coloring.

When one considers the vast amount of money, energy and inspiration that are being poured into the creation of this vivid magic city beside the Golden Gate—when one thinks how beautiful a picture the towers and pools and gardens will present when once completed—it seems positively sacrilegious to even suggest destroying it all when the year nineteen hundred and fifteen has passed. Yet that is what will happen. Like so many of its predecessors, this Exposition is doomed to only a brief existence. The beauties of line and mass and color which all these architects, sculptors and painters have so eagerly and laboriously wrought, are to perish—all but the mural decorations, which unlike those painted for "World’s Fairs" of the past, will be fastened lightly to the walls, removed when the Exposition closes, and sent to various art galleries and museums where their loveliness may give perpetual joy.

But even though the buildings and the sculpture will be demolished when their period of usefulness is over, the vision of their beauty, it is safe to prophesy, will linger for many years in the memory of man. For those vast halls and giant statues, those tree-lined avenues and garden-circled pools, will have voiced a message to which none can help but listen—a message that may freshen our ideals of form and color, and unite our builders, sculptors and painters for a common cause. Thus, out of the beauty of this temporary Exposition, a new architectural impulse may be born.