

THE OFFICIAL
GUIDE BOOK
OF THE
PANAMA CALIFORNIA EXPOSITION
SAN DIEGO 1915



DESIGNED AND ENGRAVED BY
PACIFIC PHOTO-ENGRAVING CO.

OFFICIAL
GUIDE BOOK
OF THE
PANAMA-CALIFORNIA
EXPOSITION

Giving in detail, location and description of buildings,
exhibits and concessions, with floor
plans of the buildings and
exterior views.



PRICE TWENTY-FIVE CENTS

SAN DIEGO, CALIFORNIA
JANUARY 1 TO DECEMBER 31

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PUBLISHED BY NATIONAL VIEWS
COMPANY

PRINTED BY 20th CENTURY PRESS

ENGRAVING AND ART WORK BY PACIFIC
PHOTO ENGRAVING CO.

SAN DIEGO, CAL.

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1914

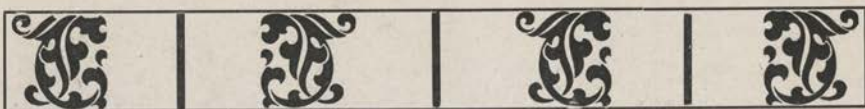
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California State Building



A Tour of the Magic City of the Exposition Beautiful



WHILE all automobile passenger business involving the parking of automobiles near the Exposition must come to the north gate (*La Puerta del Nord*), the principal entrances for pedestrian traffic and street car traffic will be by the west and south gates. The west approach is by the way of the great *Puente Cabrillo*, a masterpiece of engineering which bridges the *Canon Cabrillo*. This structure is one thousand ten feet long, rising from a pool one hundred thirty-five feet below, and is the first reinforced concrete viaduct of the cantilever unit type which has been built. From the parapets can be obtained a good idea of the extraordinary planting which constitutes one of the most important features of the Exposition Beautiful. At the far side, just beyond the Administration Building, is the great stone gateway which is copied after the portals of numerous cities in Old and New Spain.

El Prado, the main street of the Exposition, is a continuation of the *Puente* and leads almost due east through the *Plaza de California*, and into the *Plaza de Panama*; thence, on to the east and to the point where the visitors coming by the south gate must enter.

HOW TO SEE THE GROUNDS

It is suggested that the first trip through the Exposition be devoted not so much to a visit of the individual buildings and the study of the interesting exhibits, as to a tour which enables the visitor to get a good idea of the broader features of the Exposition and grounds. Thus, after one is well within the stone gateway, and has noted casually the dominant types of architecture at either side, the cathedral type, as demonstrated in the California State Building to the left, and the old mission type, as demonstrated in the Fine Arts Building at the right, the trip should be continued through the opposite arch and for a few feet along the cloister at the south side of the Prado. Here at the right comes a succession of six steps, leading upward and into *Los Jardines de Montezuma* (Garden of Montezuma) which lies between the Fine Arts Building and the Indian Arts Building. The garden is surrounded by a great succession of the bronze lamps which form the principal means of illumination throughout the grounds, and is filled with plants grown extensively in the formal gardens of Southern California.

Still bearing to the right, the visitor comes to a gateway partially concealed by the shrubbery, and passes down four steps to a *calcada*, or foot path, which



Two of the Exposition Main Buildings on the Plaza de Panama. Above is the Home Economy Building. Below is the Foreign and Domestic Arts Building, which contains many unique displays from the Far East.



skirts the ridge forming the *Canon Cabrillo*. The *calçada* leads him along the brink and through a curved pergola, whose piers are concealed from the inside by thick eugenia. On the canyon side of the pergola climbs the honeysuckle, and over the other side, the Cecil Brunner rose, almost concealing the rafters of the pergola, where they meet. The *calçada* bears gradually toward the left, still following the edge of the canyon, and leads the visitor along the palm jungle, which fills the tip of the canyon where one gets an excellent view of the lower plateau, and the buildings of various western states. Over beyond the plateau, lie the roofs of the city of San Diego; beyond them, the Harbor of the Sun, with its busy shipping; beyond that, the Strand of Coronado, and on the other side the massive outline of Point Loma, on which bristle the guns of Fort Rosecrans in strong contrast to the peaceful domes of the Theosophical Brotherhood, which lie a mile back from the Point. There, too, can be seen clearly the towers of a wireless station which carries messages over the sea to Hawaii, and is the largest of the Government stations. There, too, can be seen the United States coaling station, where every ship of the Pacific fleet stops before it continues its travels across the ocean or down the coast. North Island is visible, and on it the rows of hangars of the army aviation camp. One of the most impressive views in all the grounds is obtained from this *calçada*, between the curved pergola and the palm jungle. The immediate foreground is filled with a gorgeous display of semi-tropical plant life of southern California—palm and acacia, eucalyptus and slim Italian and Monterey cyprus. Over the buildings in the background clamber rose and jasmine and clematis.

THE PALM JUNGLE (*Bosque de las Palmas*)

The *calçada* divides by the palm canyon. The path to the left leads up to the arcade of the Indian Arts Building and into the Plaza de Panama. The path to the right carries one along the edge of the jungle, past some extraordinary varieties of cactus and up past a building erected by Kern and Tulare Counties, into the lower end of the Plaza de Panama, where stands the splendid new \$100,000 out-of-doors pipe organ, given the citizens of San Diego by John D. Spreckels whose loyalty to the city has been proved in countless instances.

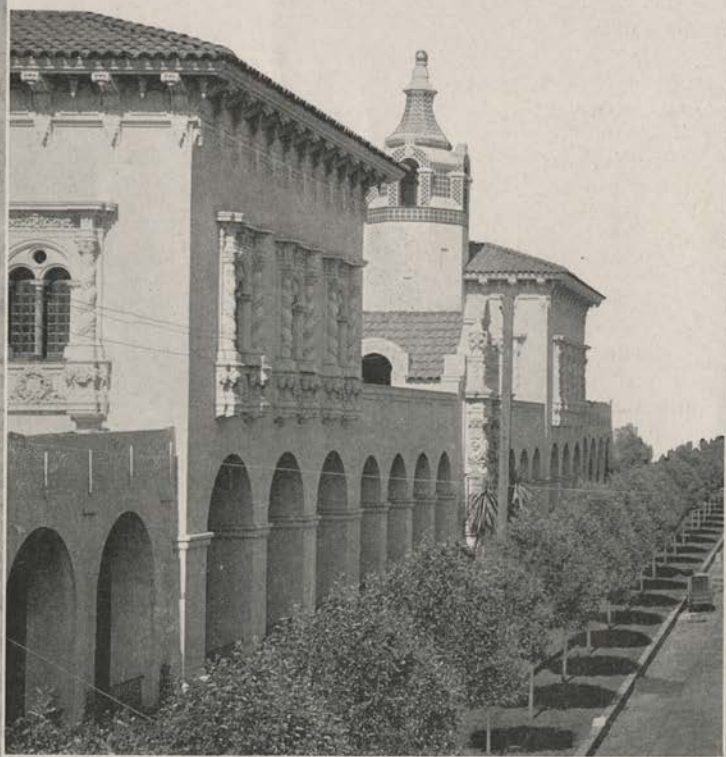
When the Panama-California Exposition has closed its gates, when the temporary buildings have been razed, when 1915 will have passed into oblivion, this magnificent testimonial of one man's love for the Sunny Southland will remain a permanent feature of beautiful Balboa park, to be enjoyed in years to come by the residents of and the visitors to the city.

The organ, housed in a sturdy covering of cement, is one of the greatest in the United States and the only one, so far as is known, built for open air recitals. It contains cathedral chimes, concert harp, drums and cymbals, features which are impossible in the largest of auditorium instruments.

Power is furnished by electricity; no air is used. The organ is encased in a frame of steel and the parts have been made interchangeable. Almost any combination can be made by the organist without leaving his seat. There are four manuals, sixty-two speaking stops.

The beautiful temple in which the organ is installed, was designed by Harrison Albright, who drew the plans for several of San Diego's largest and finest buildings, among them the splendid new Spreckels theatre.

John D. Spreckels is a man who never does things by halves. So, after



THE WEST SIDE OF THE PLAZA DE PANAMA
LOOKING EAST ALONG THE PRADO

presenting San Diego with the organ and music pavilion, he cast about for an organist to entertain visitors in 1915. He didn't want a musician who was merely capable of playing the instrument, he wanted a man who could furnish the best of music.

Humphrey J. Stewart of San Francisco, one of the best known organists in the United States was selected. During the entire year, 1915, visitors will have the opportunity to hear the best interpretations on the only organ of its kind.

Mr. Stewart is perhaps better known as a composer than as an artist. He was born in England, educated in English schools and later entered Oxford where he graduated with honors. He migrated to San Francisco in 1886 and it was not long before he was firmly launched on a career of music which has made his name known throughout the length and breadth of the land.

The state plateau lies off to the southwest. Almost at the end of the colonnade, which leads out from the central part of the organ pavilion, lies the building erected by Alameda and Santa Clara counties. A little further to the left along *La Via de los Estados*, lies the building erected by the State of Utah, marked by two dominant cupolas and four smaller ones. On down *La Via de Los Estados* lie three other interesting State buildings, the first, on the right, that of Washington, on the left is Montana, and furthest, New Mexico. The Nevada Building is situated on the Alameda (page 28). Further down on the plateau is the big tract given over to the United States Marine Camp, especially installed for the Exposition. The Exposition marine camp is in the command of Col. Joseph H. Pendleton of the 4th Regiment United States Marines. In it will be seen the regular life of the United States marine and the methods whereby the American "soldier and sailor, too," has attained his extraordinary efficiency as demonstrated many times in battle and in peace. Adjoining the marine camp is the potpourri rose garden, where is shown the actual work of building up an American industry which should rival this important industry of Europe.

THE SPANISH STYLE OF ARCHITECTURE

Here, on this lower plateau, one gets a full understanding of the architectural scheme which dominates the Exposition. Everything is Spanish-Colonial, and variety is furnished by this general school of architecture. No exposition of the past has ever followed anything of the sort, but it was almost a duty of San Diego to revive the glories of this school, because San Diego and Southern California trace their history back to the days of the conquistadores and pades. The New Mexico Building, for example, is a replica of the ancient mission on the Rock of Acoma in New Mexico, one of the famous missions along the Santa Fe Trail.

Although Juan Rodriquez Cabrillo, the discoverer of San Diego, came in 1542, the settlement of the coast country did not begin until 1769, and in the meantime the settlement of the interior had been under way for nearly a century. The Fine Arts Building and the Indian Arts Building are excellent models of the California mission, and are more purely Spanish than the New Mexico type, in which the Indian influence is strongly apparent. The California mission introduced the rounded Spanish arch and the cloister, two of the leading features. Both types, of course, had the curious belfries, from which swung the mission bells. Here, then, are two types of Spanish-Colonial building.

The cathedral type is best shown in the California State Building with its ornate frontispiece, and the beautifully carved doors and the ornamental dome and campanile.

On the Plaza de Panama are seen other interesting types. The Kern and Tulare Building, for example, is an excellent type of the urban residence. The San Joaquin Valley Building is of the pure type which marks the municipal structure of Spanish America. The Commerce and Industries Building has the colored cornice, which is almost purely Moorish. The other buildings introduce composites of the principal types.

The visitor returns from the lower plateau and passes along the east side of the Plaza de Panama, in the lower corner of which stands the building erected by the Union Pacific and Salt Lake routes.— Below the San Joaquin Valley Building is the Foreign and Domestic Arts Building, marked by the particularly ornate tower and doorways and cornices. Through a cool arcade to a short colonnade which forms the connecting link between this building and the Commerce and Industries Building and turning to the right, he passes down a short lane to a balcony overlooking the *Canon Espanol* and the sea. He turns to the left, then sharply to the right, thence behind the Commerce and Industries Building, and into another broad lawn dotted with eucalyptus and other trees. Following the edge of the canyon, he comes up along the crest of a low slope and returns to the Prado by way of another stone balcony, guarded by giant century plants and commanding another striking view of the distant sea.

THE PEPPER GROVE

Still bearing to the right, he comes to the entrance of the pepper grove, and passing the small field hospital, winds in and out through the soft-drooping pepper trees, extensively grown throughout Southern California, and discovers rare vistas of the distant sea, through the rifts in the trees and back to the buildings of the Exposition Beautiful. Here there are no buildings, but simply a quiet grove where the visitor is compelled to sit down to rest in the soft breeze, and be glad that one can live in Southern California. There are lawns of bluegrass and clover, and of the *lippea*, more commonly known as the "lazy man's lawn", because the *lippea* never grows high and never has to be mowed.

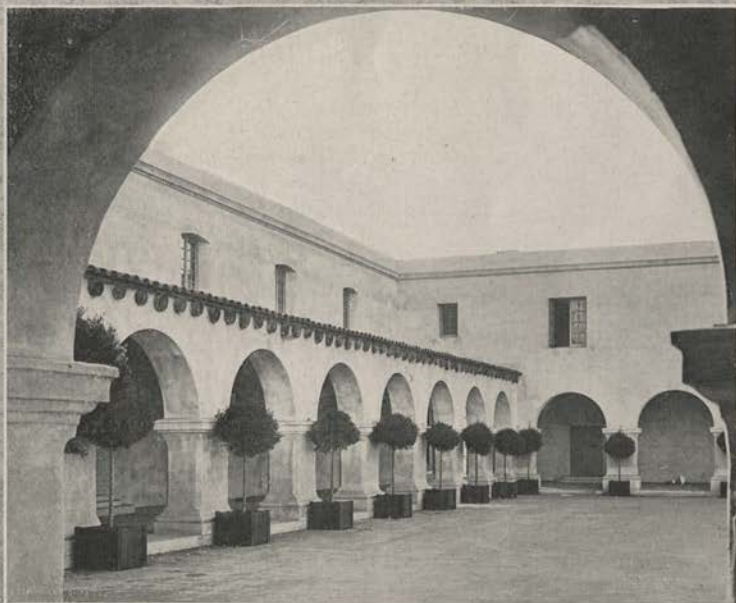
There is another patch beneath the pepper trees which is filled with Scotch heather. When evening comes on, the quail come up from the canyon and feed in the fragrant grasses, where by day the peacocks strut haughtily.

Back along the path by which the visitor entered, one continues up to the Prado again. Facing him is the Southern Counties Building, behind which lies one of the most interesting exhibits on the grounds. Turning to the left, he leaves the pepper grove, the visitor passes between this building and the Varied Industries Building, the largest on the grounds. He passes along the *Calle Cristobal*, perhaps through the formal garden which lies to the rear of the Southern Counties Building, and into the *Calle Colon*, a short street connecting the Alameda and the Isthmus. Ahead stretches out the great citrus orchard, a masterpiece in the Exposition work, which affords the visitor from the chilly north and east his best opportunity to view the orange and lemon and grapefruit, the kumquat and the tangerine at their very best.

To the right, as one faces this orchard, lies the beginning of the Isthmus, or amusement street, which has succeeded the old time Pike and Midway.



*From the Puente Cabrillo—
Administration Building at
Left; Beyond, California
Building; Fine Arts Build-
ing at right; a section of the
Fine Arts Building*



To the left extends the Alameda and the exhibits which border it, all of such great importance that the visitor will go not once, but many times.

Beyond the fire station lies the model intensive farm, and then that the great display of the International Harvester Company, the largest which that great concern ever established anywhere.

THE TEA PLANTATION

On the east side of the Alameda, just beyond the citrus orchard, lies the Lipton Tea Plantation, which is as unique in world's fairs as is the citrus orchard. The tea plants which fill this plantation, are the first considerable number to take root in American soil. They were brought from estates of Sir Thomas Lipton near Colombo, in Ceylon, by one of the head nurserymen in the Lipton service, carried across the Pacific under glass so as to protect them from the dangerous breezes, and finally planted in American soil to supply an adequate test of whether tea culture is possible in this country. Although they have been set but a short time, there is every indication that the experiment will prove successful, and that the San Diego Exposition will have given to this country a new industry supplanting the annual importation of 90,000,000 pounds of tea from the Orient. The plantation continues under the care of the Singalese.

Just to the north of the Lipton Plantation lies the building of the State of Nevada. A little further is the outdoor motor show, the first outdoor automobile venture in history. This again is made possible only by the extraordinary climate of Southern California.

Immediately to the north is the Standard Oil Building showing the manner by which crude oil is taken from the ground and refined into oil products which now constitute one of the greatest of the world's industries.

THE GREAT SOUTHWEST'S AGRICULTURE

To the north spanning the Alameda itself, lies the Tractor Building, and beyond it the great tractor demonstration field, which is of dominant importance in the Exposition work. The agricultural display can best be treated as a unit. For a long time the country has been thoroughly aware of the need of stimulating the back-to-the-land movement. There have been countless magazine and newspaper articles, and countless speeches, and a great many land shows with that as the prime motive, but none of them can be said to have been effective, for the reason that the sections and the quarter sections of vacant land which they sought to populate are still largely vacant. The shift from country to city continues with its attendant evils, and until the Exposition opened there had been done very little of an effective nature to change that steady shift of population. The reason is self-evident. Those who attended the land shows and read articles and heard the speeches knew already that the back-to-the-land movement was much to be desired. What they wanted was definite information as to how they should go back to the land, and what they should do when they got there, and none of this information was conveyed by the old means.

Here lies the difference. San Diego does not show its agricultural machinery housed in a great palace of machinery, but shows the giant tractors and reapers and plows and cultivators out in the field at work doing what they are built to do on a great American farm.

The man who would not spend a minute looking at an idle machine which he could not understand, may well spend a great many hours looking at that same machine in operation.

THE LESSON TO THE CITY MAN

Every man has a definite idea about living in the country. He most longs for a place where his health would be better, and his savings larger and his children would be sturdier and better able to carry on his name, but when the average American thinks of going back to the land, he recollects his days or his father's days on the old-time farm. He remembers the unfailing program of rising before the sunrise, and working, as few draft animals could be expected to work, until long after sunset, and then going to bed too tired to rest but with another hard day before him. He remembers the distress of the farmer whose labors were rewarded only by clipping a little bit from the mortgage which hung over his head constantly. He remembers the old time farmer's terror of the rain which might come on the following day. His whole recollections of farm life are far from pleasant.

And now San Diego shows that the old time farm life is gone. The Exposition demonstrates that machinery has removed the drudgery which existed a few decades ago. It demonstrates why the progressive farmers of today are able to make gasoline do most of their work and allow them a season of real prosperity—1914 was the best year in the history of the American farm—and then have several months of the year for travel and recreation.

THE MODEL INTENSIVE FARM

The western development army will be made up not so much of farmers and farmers' sons as of city men who wish to go back to the land. Many of those city men are not equipped physically or financially for the cultivating of a great tract of land of the sort for which this heavy type machinery is most economical. These city men would be unable to buy greater than a few acres of land. Let them go back down the Alameda to the model intensive farm, and they will see a five-acre tract of land producing as much as four or five times that tract of land can possibly produce under the old style methods. They will see that irrigation and intensive cultivation have revolutionized small scale farming. They will see five acres dotted with peach and apricot and pear and date and walnut trees, and beneath these trees they will see a thousand rows of vegetables, some northern, some semi-tropical, but all growing in riotous profusion under the scientific methods of the model western farm. It will be seen that a thousand farms of this sort up and down the California coast are supplying the question of a good living and a good annual surplus—a better living than was ever enjoyed in the city. And while the prospective farmer is discovering how modern machinery has cut down his work, so the wife of this prospective farmer will discover, by a visit to the model bungalow at the center of the model intensive farm, that modern machinery has cut down the drudgery which her grandmother had to bear. She will discover that the comforts of the city apartment have simply been transferred to the farm, and that it is perfectly feasible to have the vacuum cleaner and the automatic pump, and the other necessities which would have caused the old time farmer's wife to live a longer and happier life than was her lot.

This is, perhaps, the most important single teaching of the whole agricultural show, and it augurs well for the back-to-the-land movement. This, too,



VARIED INDUSTRIES BUILDING FROM ACROSS EL PRADO
COMMERCE AND INDUSTRIES BUILDING
IN THE BOTANICAL GARDENS

is a good demonstration of the striking feature of the San Diego Exposition, which has cast off the clothes of the old time world's fairs, and instead of showing merely the products which the old time fair showed, and which were discernible every day in every city of the country, shows the processes by which these products are made.

INTERNATIONAL HARVESTER COMPANY

It was this idea which convinced the International Harvester Company that it should make the largest display that it has ever made anywhere. It was this idea which convinced Sir Thomas Lipton that he should make the only exhibit of the sort that he has ever made. It was this idea that decided manufacturers from every section of the country to enter enthusiastically into the program of the San Diego Exposition, and participate in what is, not the largest world's fair ever held, but the most interesting, as well as the most beautiful.

The harvester exhibit is well worthy of careful examination. In the rear of the beautiful building lies the orchard which the harvester company itself laid out in order that there might be demonstrated the most improved machinery for orchard cultivation. This machinery is shown in operation. Back of the orchard, overhanging the *Canon Cabrillo*, is the open field where the grain and grass machinery is being operated. The company is showing the tools wherewith the desert is rapidly being changed into fruitful gardens.

The southwestern territory contains fifty-two million acres of arable land, only eight million of which are being cultivated today, and while these eight millions are producing \$150,000,000 in farm revenue each year, there is a demonstration of the mighty additional revenue which should come from the area, more than five times as great, which today is producing absolutely nothing.

AUTOMOBILE PARKING

At the upper end of the Alameda running due east from the automobile parking station is the *Calle Ancon*. The reason for this choice of names is apparent when it is remembered that Ancon is the north end of the real Isthmus, and Colon, the south end. The Isthmus is 2500 feet long, and is lined on both sides by quite the best array of entertainment features ever assembled, beside which even the recollection of the Midway at Chicago grows dim.

WHAT THE ISTHMUS CONTAINS

First, on the right, is the Painted Desert of the Santa Fe, far and away the most impressive display of real southwestern Indian life that the world has ever seen. Within a few acres have been gathered exhibits of actual living conditions among the Pueblo Indians and the nomadic tribes alike. In the eastern half of the desert is shown the life of the Pueblos, the Taos, Hopis, Zunis and the many tribes along the Rio Grande. The great adobe structures were built by the Indians themselves, brought over to San Diego from Arizona and New Mexico for that purpose alone. The red men will be seen weaving their rugs and blankets and shaping their pottery, and pounding out their copper and silver ornaments exactly as the southwestern Indians have done for centuries. They will be seen building new adobe houses; they will be shown in their ancient ceremonials in their kivas, or ritual places, half buried in the sands of the desert. They will be seen at their outdoor bake ovens and by the

corrals where the grazing animals are kept. They will be seen bringing their wares into the trading post, and exchanging them for food and white man's clothing.

On the west side of the mesa which bisects the desert will be demonstrated the life of the Navajos, dwelling in their hogans, and, like their Pueblo brothers, performing their ceremonials in their sacred ritual places. High up in the great red sandstone cliff will be seen the Cliff Dwellers, descendants of the prehistoric races which were forced to seek shelter in the inaccessible cliffs of the enduring hills. Throughout the desert, which is surrounded by the adobe wall and set thick with cactus and pinon wood, brought over from the real Painted Desert of Arizona, will be interesting relics of the earlier Indians of the Southwest.

PANAMA CANAL IN MINIATURE

A little way down the Isthmus lies the Panama Canal Extravaganza, wherein is shown the only actual working model of the greatest waterway in all history, the greatest engineering feat whose opening is celebrated by this Exposition. Only a small number of the American people will have an opportunity to see the real canal. This Extravaganza offers them an admirable opportunity of studying carefully the exact manner of its operation. Everything has been constructed to scale, and is as accurate as human hands can make it. The concession includes also a typical street in old Panama, showing the conditions as the American engineers found them when they started this tremendous work, which had been the dream of the Spaniard and Frenchman and Saxon for centuries. While ships are shown passing through the model of the canal, a lecturer explains the points of vital interest along the way and some of the difficulties which the engineers had to cope with, and which they overcame.

Far down the Isthmus, facing the *Calle Colon*, stands another of the highly important concessions, entitled "The War of the Worlds". Here is an imaginative portrayal of possible war conditions of the year 2000, as foreseen by a mechanical expert who has followed closely the progress in the construction of battleships for the sea and the air alike. It presupposes the existence of interplanetary communication within the next few decades. It marks the climax in the development of panoramic extravaganza and mechanical ingenuity, as displayed in this field.

The other wonders of this greatest of amusement streets are best seen to be understood, just as these three dominant features must be seen to be fully appreciated. A catalogue of them will be found on page 39. To each is given the complete indorsement of the Exposition management, which has seen to it that there are no objectionable features any place on the Isthmus or elsewhere on the grounds. Even the eating houses are under the control of the Exposition and a bond is deposited against overcharges. All cases of violation of this agreement or of the rules of ordinary courtesy should be reported immediately to the Information Bureau.

The police station is situated at the foot of the Isthmus. One proceeds along the *Calle Colon* and enters the shaded lane between the Varied Industries Building and the Cafe Cristobal, the largest of the restaurants on the grounds. This lane leads indirectly into the gardens of Japan and Formosa with the pavilion in the center.



THE WASHINGTON BUILDING

NEW MEXICO BUILDING

MONTANA BUILDING

JAPAN VISITS THE OCCIDENT

Particular attention is directed to the array of Japanese floral life, filling these gardens and surrounding the pool which is crossed by the folo bridge, (bridge of long life). The Japanese idea is that he who is able to cross the folo bridge without slipping on its shapely-curved surface is assured of long life. Similarly, the shachi fish which forms one of the ornaments of the roof is a symbol of good luck as the fabulous shachi fish was supposed to devour all devils. The folo bird over the main entrance is a symbol of immortality. The Japanese gardens join with the beautiful botanical gardens at the center of which is one of the largest lath houses in the world, filled with a triumphant array of the rarest tropical plants.

The surrounding gardens constitute one of the beauty spots of the Exposition Beautiful. The adjoining buildings are reflected in the *La Laguna de las Flores* (pool of flowers) and in the lagunita which lies between this large pool and the Botanical Building itself.

Looking over the gardens is the bust of Fray Junipero Serra, the presidente general of the Spanish pades and the most important figure in the building up of the great chain of missions along *El Camino Real*, which stretches from the first mission, San Diego de Alcala, to the mission of San Francisco de Solano. This bust forms a part of the tablet on the west side of the Varied Industries Building, almost at the end of the Botanical Building.

One may walk around to the back of the Botanical Building and along the path overhanging the canyon, back of the main structure, and into *Los Jardines del Eucalyptus* (gardens of the Eucalypt) which is back of the California State Building, or he can return to the Prado and walk along the front of the Home Economy Building into the *Plaza de Panama*. At the north end of the plaza stands the great building of the Sacramento Valley; before it, the canopy beneath which the Spanish band plays. Across the plaza at the north-west corner stands the Science and Education Building, at the nearest corner of which is one of the quaint patios which stand at various places about the grounds. The patio was the quiet garden of the Spanish residence and was transplanted to the Spanish mission as well. This particular little green spot has a small fountain of Pan, and the familiar vine framed and rug draped balcony, in which the senorita of the days of romance used to hold her siesta while in the garden below, the caballero sang.

Down the arcade a little distance, by the main entrance of the Science and Education Building, is another patio with two more fountains of Pan, and an interesting display of palm and bamboo. Months would not suffice to learn the full array of flora of Southern California. It might be mentioned that the eucalyptus family has some two hundred varieties, most of which are present in the Exposition grounds, and the acacia nearly as many.

In the arcade connecting the Science and Education Building with the California Building, just as one is about to enter the *Plaza de Panama*, is another gateway leading to the right and opening into *Los Jardines de Eucalyptus*, the open space which overhangs the *Canon Cabrillo*.

OTHER SUGGESTED ROUTES

This constitutes perhaps the best tour of the grounds. If one enters by the south gate, it is advisable to start his tour of the grounds as indicated on page 12, after leaving the pepper grove. When he has reached the *Plaza de*

California, as indicated in the last preceding paragraph, he might follow the route as outlined beginning on page 12, through the pepper grove, thus completing the tour.

If he enters by way of the north gate, he might take up the trip leading down the Isthmus as indicated on page 17, and after leaving the *Plaza de California* follow the trip as outlined, from the west gate, indicated on page 21.



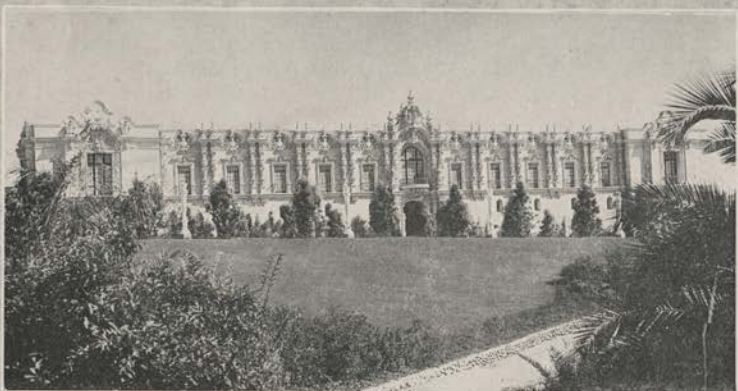
The Buildings

CALIFORNIA BUILDING

This structure, erected by the State of California at a cost of \$250,000, is one of the most important of the permanent buildings. It is a monolithic structure of steel and concrete, and even after the Exposition is closed on New Year's day 1916, will remain the permanent museum of Southern California, containing some of the rarest ethnology exhibits ever assembled. Many of the other buildings on the grounds also are of steel and concrete, and those which are built of staff and plaster are guaranteed a life of thirty years or more in the balmy climate of San Diego, where there is no frost and where there are no heavy gales or sharp changes of temperature.

In the California building is a registry place for guests and the rooms for the entertainment of visitors. In the vestibule are a few of the interesting art exhibits, the only copies ever taken of the famous frieze of the Pan-American Union building in Washington, sculptured by Sallie James Farnham. Some of the subjects shown in these panels are of extraordinary historical interest to the American, including the landing of Columbus and discovery of the Pacific by Balboa, the triumphant conquests by Cortez and Pizarro, the exploits and life of Bernardo (whose name was Latinized from the original of Bernard O'Higgins) and other heroes who figured in the establishment of independence in Latin-American republics. There is shown the landing of King John of Portugal, at Buenos Aires, following his eviction by Napoleon. It is not generally known that the actual seat of government of Portugal was, for a short time, in South America.

There are tablets of even greater interest copied from the original tablets in ancient cities of the Mayas and Aztecs and Toltecs and Incas, which for centuries were buried in the jungles of Central and South America. Many of these invaluable relics of ancient days before the white man, were uncovered by the explorers sent out by the Exposition. The great vaulted auditorium of the building houses some of the more spectacular relics of this nature, including the monoliths of Quirigua, in Guatemala. Detailed information is obtainable in the building itself, but particular attention is directed to the frontispiece of the building wherein is shown at the top a monument of Fray Serra. At the right of the observer in the upper tier is a full length statute of Cabrillo, and above him is portrayed his patron, Carlos V of Spain. At the left is Viscaino, who came to San Diego in 1602, and above him the bust of his patron Phillip



ALAMEDA AND SANTA CLARA COUNTIES BUILDING
KERN AND TULARE COUNTIES BUILDING
SAN JOAQUIN VALLEY BUILDING

III, of Spain. Below Cabrillo is a bust of Portola, the first governor of Lower California, and a full length statue of Fray de l'Ascension, the historian of the Viscaino party. Below Viscaino is the bust of Vancouver, the first English explorer, and the full length statue of Fray Jaume, the first white martyr of the Pacific Coast, who was butchered by the Indians at the old Mission of San Diego de Alcalá.

FINE ARTS BUILDING

This structure, a copy of the old California mission type, is as plain and austere as the California Building is ornate. Attention is directed to the projecting beams protruding through the adobe and forming the frame for the roof of the cloister. Just within the west entrance, with its massive mission doors, is a square hallway whose ceiling of inlaid woods is particularly beautiful, with a rich bronze lamp hanging from the center of the ceiling. At the rear of this hall is a narrow doorway leading into a small balcony which looks down into a typical Franciscan chapel of the early days, with its rough-hewn beams and its uneven window edges and the rude shrine of those early years. The main room of the Fine Arts Building is devoted to a display of paintings, a catalogue of which is available within the building. There are more paintings in the balconies which connect this building with the California State Building.

INDIAN ARTS BUILDING

Here is shown the best display of Indian arts and crafts which has ever been assembled. There are small models to show the manner of living of the different Indian races up and down the Pacific coast of the Americas. The walls are lined with excellent studies in Indian life photography. There are demonstrations of the old arts and crafts of the Indians, and along the west wall are booths in which living descendants of the early races are showing the arts and crafts as they are still practiced. Particular attention is directed to the extraordinary display of pottery, most of which was dug up in New Mexico and Arizona, but a large part of which comes from other lands. The collection includes some five thousand pieces, no two of which are duplicates. Here again the visitor is advised to obtain further booklets for detailed information.

The southern wing of this building is lined by an interesting array of ancient southwestern landscape as pictured by the mural artist, Gerald Cassidy, who lived long in the southwest obtaining information about the ancient cities which are now in ruins. The conventional art work about the paintings is copied from Indian designs.

SCIENCE AND EDUCATION BUILDING

The main portion of this structure is devoted to a demonstration of what modern industry is doing to better the conditions of employees. The largest exhibit in this division is that of the Metropolitan Life Insurance Company of New York, which demonstrates how, by modern science and education of employees, the best interests of the community are served.

The west wing of the building is given over to the bureau of information and the service division, descriptions of which will be found elsewhere.

The east wing of the building, adjoining the *Plaza de Panama*, is occupied entirely by the display of the Smithsonian Institute, looked upon as one of the most important contributions to the study of the ascent and progress of man that has ever been assembled. It might be mentioned that the Exposition

is indebted materially to the Smithsonian Institute and the School of American Archaeology, as well as to other scientific bodies for some of its most important scientific features.

In this building, as well, it is advisable to obtain special information in order to get the best out of the exhibits.

HOME ECONOMY BUILDING

This structure is devoted principally to showing to women what has been done to better conditions in the home. Particular attention might be paid to the Model Kitchen, where it is demonstrated that the farm wife of today has just as much right to relief from the drudgery in the home as her husband has in the meadows and barns.

All the exhibits in this building are devoted to this particular service, and the whole array is of special interest to women and to home builders.

FOREIGN AND DOMESTIC ARTS BUILDING

The largest exhibit here is that of the Japanese importing firm of Watanabe and Shibata, who also built the Japanese and Formosa pavilion, and one of the concessions of the Isthmus. It is looked upon as the most important industrial exhibit which Japan has ever made in this country, as emphasis is laid on the industries on Japan and the manner in which the people of the Orient are producing certain goods which have never been equalled by the occidentals. Attention is directed to the manner in which these arts and crafts are shown in actual process.

The same applies to the other exhibits which, though smaller than the Japanese display, are in many ways quite as interesting.

COMMERCE AND INDUSTRIES BUILDING

Herein are displayed the exhibits of American industries which are particularly related to the commercial side of life. The Burroughs Adding Machine Company is demonstrating clearly just what is being done to facilitate office work. The other exhibits herein are related.

VARIED INDUSTRIES BUILDING

The exhibits of an industrial character cram this, the largest building of the grounds. Especially note-worthy is the north section of the building, where there is an interesting display of food products, and the processes by which these products came into being. Bishop & Company, for example, one of the largest biscuit and confection manufacturers on the coast, is showing the processes in the production of its many products. Manufacturers of other widely advertised foods of various characters have taken extensive space in this building.

STATE AND COUNTY BUILDINGS

The Exposition has aimed to present in a general way information concerning the present condition of the west, and the opportunities the great western empire holds for new industries. It remains for the different states and for the different groups of counties in California to present their individual claims to attention. These claims are admirably presented in the fine buildings which have been erected for this purpose. Each of these buildings should be visited and the visitor should remain in each until he is well supplied with information which the attendants are perfectly qualified to give.



Two of the California Counties Buildings, in which are shown the wonderful resources of the Golden State. Above is the Sacramento Valley Building on the Plaza de Panama. Below the Southern Counties Building near the South Gate.



The east has only a vague idea of what the west really contains. This is an opportunity to find out. There is scarcely a visitor who comes to the Exposition who does not have a fairly definite idea of coming back to the west again, perhaps for the purpose of spending the rest of his life here. It is the duty of everyone who comes to make a careful study. The aim has been to supply within the Exposition gates just as much information as one could get by travelling through any particular state.

The Exposition may be considered to have crystalized this information concerning the present reality and future certainty. Many of the state and county buildings are genuine works of art with the rarest ideas in decoration and the most comprehensive information about community affairs that has ever been presented in a manner so graphic.



Special Events

In addition to the Spanish Exposition band which gives periodical concerts in the *Plaza de Panama*, and the organ recitals in the Organ Pavilion, there are many other musical features. The Marine Band gives frequent concerts, generally in connection with the interesting drills of the Marines now on the grounds. The Thirteenth Regiment Coast Artillery Band from Fort Rosecrans also will play on the Exposition grounds. There are musical features along the Isthmus which are worthy of special attention.

Throughout the year will be special days for the benefit of the citizens of various states and cities and counties, but the real program of special events can be considered as reaching its highest point in the weekly ceremonials of the ancient red races. These take place at 4:30 P. M. each Saturday, continuing into the early evening, and at various other times in the week, as indicated in the current programs. They are based on exhaustive reading of scientific works on the ceremonials of Aztecs and Toltecs principally, and are intended to bring to common knowledge something of the wondrously rich mythology of the old red peoples of which even the average citizen knows pitifully little. It will surprise most people to learn that the folk-lore of the Aztecs will compare very favorably in richness and beauty with that of the Greeks and Romans and Teutons and Scandinavians.

Complete programs will be issued for each of the ancient ceremonials. The dramatic episodes are scientifically accurate, as are the costumes, and, wherever possible, the dance steps and the incidental music. Visitors should remain to witness these special events because they are educational as well as entertaining. They have been noted as the most important scientific contributions of the sort which have ever been made.

TRANSPORTATION SERVICE

All transportation within the grounds except pedestrian will be done by the Electricettes. The Exposition has abandoned the old time push chair with

its attendant discomforts, and has substituted a motor driven vehicle which is absolutely safe and can be operated with ease without previous practice. The Electriquette rents for \$1.00 an hour and carries two persons. It proceeds at an easy walking gait, and will be found extremely valuable for those who are unable to walk over the entire grounds.

The central station is situated on the west side of the Isthmus 100 yards north of the *Calle Colon*. There are sub-stations as indicated by crosses on the accompanying map.

Transportation to the grounds from the downtown section is possible by street car over the No. 1 route (5th street to Laurel Street entrance, thence two blocks to the gate), and by the No. 7 car route (B Street to 12th and thence through the lower end of Balboa Park along *El Paseo*). The special motor bus service carries people to either of these gates at a fixed cost of 25 cents from the downtown stations.

All private automobiles must reach the grounds by way of the north entrance, best attained via University Avenue to Park Boulevard and thence south five blocks to the north gate, beside which is the parking station where full service in the way of ground rental and repairs is obtainable at standard rates. This station is run under the direction of the Exposition and complaints about service should be made to the Exposition attendant in charge at that garage.

SPECIAL INFORMATION

Police headquarters are situated at the lower end of the Isthmus. The entire service is in the hands of Wm. A. Pinkerton. Guards and attendants in uniform are stationed throughout the grounds and are under orders to serve the visitors in all reasonable ways.

The Information Bureau is in the west wing of the Science and Education Building, and is equipped with capable attendants who can give all necessary information. The telegraph offices are located here. Telephone booths are located in each building, the exact location of the booths being found by reference to the individual building maps.

The main checking station with its safety locker system adjoins the police station at the foot of the *Calle Colon* and the Isthmus. Other checking stations are located in each building, the exact location of them being found by reference to the accompanying ground plans of the individual buildings.

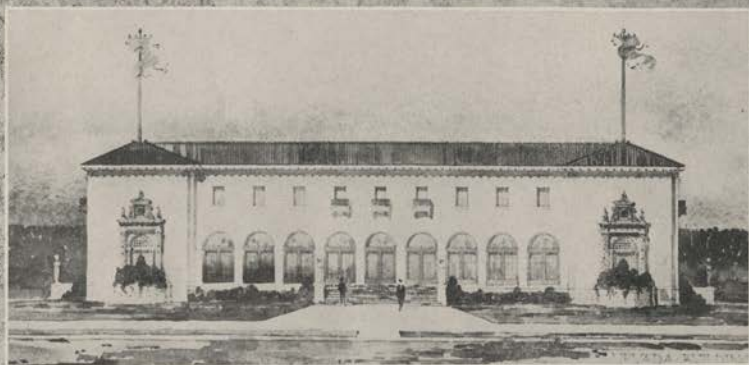
Hair dressing shops and other conveniences are located in the rear of the information bureau.

Rest rooms are located in most of the buildings. The largest one for women is that operated by the Y. W. C. A. in the Commerce and Industries Building.

The Exposition maintains a hospital and ambulance service for emergencies. The Balboa Guards are instructed to summon medical attention in the quickest possible way.

RESTAURANTS

The largest restaurant is the Cafe Cristobal on the Alameda facing the *Calle Colon*. The Alhambra Cafe is situated at the foot of the Isthmus on the northwest corner of the *Calle Colon* and a lunch counter is on the opposite side of the Isthmus nearly across the street. The ice cream gardens are in



KANSAS STATE BUILDING, NEVADA STATE BUILDING,
UTAH STATE BUILDING

that same neighborhood and a small restaurant is operated by the Y. W. C. A. There are frequent stands for cider, butter milk and similar light refreshments at various points in the grounds. Several concessions on the Isthmus include extraordinary eating arrangements where a particular class of service is afforded.

A D M I S S I O N S

The Exposition will be open daily from 9 A. M. until midnight. Until 6 P. M. the price of admission will be 50 cents for adults and 25 cents for children under 12 years of age. At 6 P. M., when the main buildings become closed to the public, the general admittance fee becomes 25 cents for adults and 10 cents for children under 12 years of age. In all cases children under six are admitted free of charge.

P R E S S B U R E A U

The bureau for furnishing complete information to newspaper men from other sections is situated in the Administration Building. This is in close touch with the telegraph offices and the Division of Publicity of the Exposition.

R E G I S T R A T I O N

Guests will register in the California Building.



Horticulture

Only in San Diego, where the wonderful climate of Southern California reaches perfection, could exist out-of-doors the remarkable variety of plant life found at the Exposition Beautiful. From the height of the mesa on which the Exposition buildings stand to the depth of the deepest canyon, the ground is covered with a thick growth of foliage, from the tropical palm to the hardy pine, from the bright-blooming flowers of the equator to the sturdy plants which thrive in the country of snow and ice.

As the visitor approaches the Exposition grounds over the *Puente Cabrillo*, he can look down into the canyon 135 feet below and see spreading bushes and lofty trees, through the foliage of which peer the crimson poinsettia, the tecoma, and the glorious gold of the California poppy. Southward over the parapet of the bridge and down the winding walls of the canyon, lie San Diego and the Harbor of the Sun. Northward, across fertile valleys, are the snow-topped mountains. Everywhere, is the thick foliage.

Along the border of the bridge, are groves of Italian and Monterey cypress, beyond which is a patch of acacia of different varieties. Further still, are some of the 200 varieties of eucalyptus, the red gum and the blue gum, and the ficifolia with its flash of crimson.

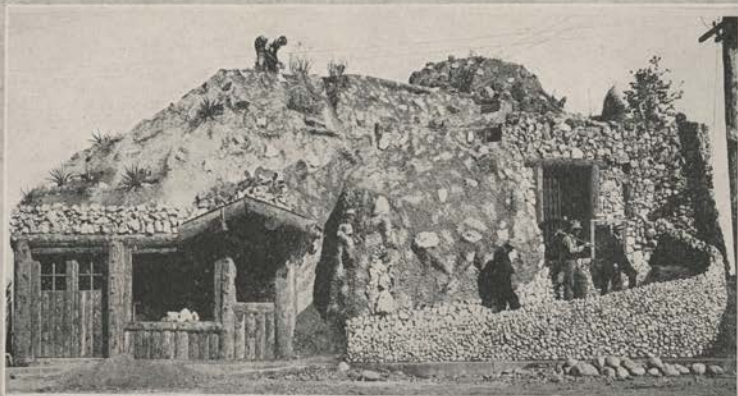
Of course, there are the palms, from the thick bodied phoenix to the stately tall ones of the *cocos plumosa* variety. Scattered everywhere are innumerable kinds of bright colored flowers, their brilliant shadings flashing through the green of the heavier growths.

As the visitor enters the great gateway and passes through the *Plaza de California* onto the Prado, another array of beautiful foliage presents itself. A double row of black acacia trees standing upon thick green lawns border the Prado, along which stretches a hedge of coprosma, its shining green leaves flecked with the bright red of the poinsettia. Clambering over the arches of the arcades and ascending to the cornices of the Exposition buildings, rises the bougainvillea thick with little red blossoms.

Other reds, among them the canna and the gladiolus, complete the picture until *Plaza de Panama* is reached. Here the red is lost and the glorious purple of another variety of bougainvillea commands the eye. Lawns still surround the asphalted pavements; and in the great open space at the lower end of the Plaza, lies a floral rug upon which, at various seasons of the year, new blossoms appear in quick succession. Winding from the Plaza along the edge of *La Canada de las Palmas* and *Los Jardines de Montezuma*, is a quiet calçada.

Leaving the *Plaza de Panama*, the visitor turns southward along *La Via de los Estados*, along which are more shrubs and flowers, especially the cherokee rose and the tecoma. Above the edge of the canyon on the right, climb the giant nasturtium and the geranium. After following the circle of *La Via* past the Marine Camp, one returns again to the *Plaza de Panama* and continues further along the Prado between other masses of the brick-red bougainvillea.

Just beyond the Home Economy Building to the north of the Prado, lie *La Laguna de las Flores* and the Botanical Building, where is found the most remarkable floral work on the Exposition grounds and one of the most extraordinary collections in the world. About *La Laguna*, stand auricaria, black



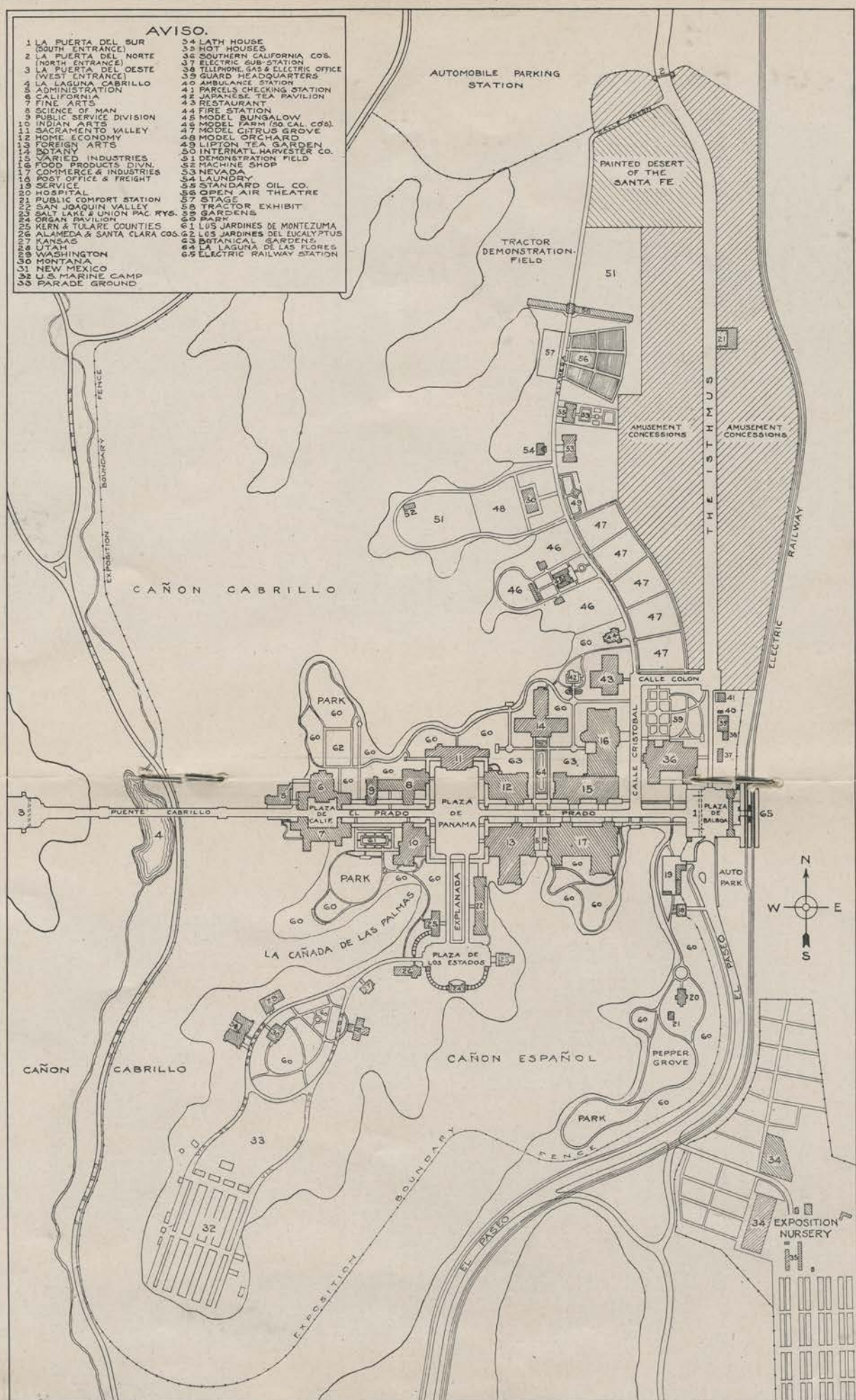
THE GEM MINE

CAWSTON OSTRICH FARM

TRACTOR BUILDING

(32)

(33)



GROUND PLAN
1915 SAN DIEGO EXPOSITION 1915

acacia, eucalyptus, grevillea, and camphor trees, all of which, together with the surrounding buildings, are beautifully reflected in the mirrored pool.

Within the Botanical Building, which is one of the largest lath-covered structures in existence, is a rare collection of tropical and semi-tropical plants. Growing in thick profusion, are the palm and bamboo, varieties of banana trees, the aralia, and many other plants found in Central and South American jungles. Above an open pool filled with lilies, drops from the ceiling a heavy growth of vitis, one of the air plants, while sweeping fronds of tropical ferns border the water. The ground itself is covered almost entirely by isolepis.

Among the rare growths from the tropics, are the insect-eating pitcher plant and the tree fern. Scores of trees and shrubs which, when grown occasionally in northern conservatories, remain stunted, are found in magnificent splendor throughout the building just as they grow out-of-doors in San Diego the year around.

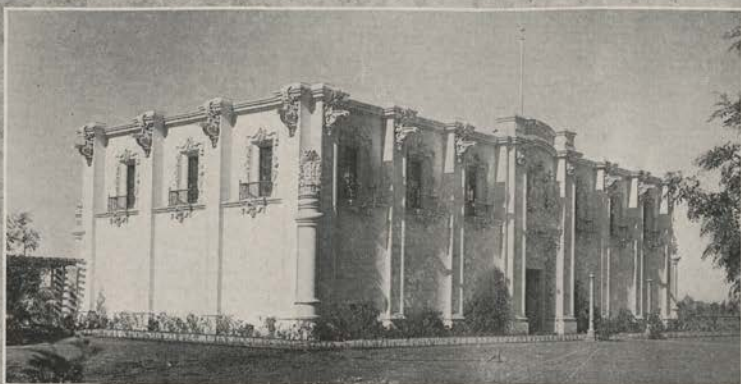
Behind the Botanical Building and surrounding the artistic oriental pavilion erected by Japan and Formosa, is a Japanese garden filled with rare plants. These plants from the Far East, among which the Japanese cedar and wistaria are especially noticeable, form one of the most remarkable pictures on the Exposition grounds.

From the Japanese garden, it is just a step to the Alameda, bordering which lies the citrus orchard, containing oranges, lemons, grape fruit, tangerines, kumquats, and a number of hybrids of various citrus graftings. All the trees are blooming and bearing just as they do in the rich orchards of Southern California. On the model farm across from the citrus orchard, are growing the fig, date, apricot, olive, and alligator pear.

Only a few feet further down the Alameda, is Sir Thomas Lipton's tea plantation, imported from Ceylon and the first in the United States. There are 200 young tea saplings growing and bearing commercial tea leaves, which are served as tea at the pavilion in the center of the garden.

Returning along the Alameda to the *Calle Cristobal*, and thence by the Prado to the south gate, the visitor finds the pepper grove, another unique feature of San Diego's unique Exposition. Except for the emergency hospital, there are no buildings at all in the grove, which is just a quiet, beautiful retreat where one can rest within view of the blue Pacific. The lawns of the grove are clover and blue grass and lippea.





ACROSS THE LAWN BY THE MODEL CALIFORNIA BUNGALOW
BUILDING OF INTERNATIONAL HARVESTER CO. OF AMERICA
IN THE JAPANESE GARDENS—JAPAN AND FORMOSA BUILDING

Architecture

Probably no single feature of California outside the majestic natural wonders of the state has attracted more attention than the old Spanish missions which stretch from San Diego de Alcalá to San Francisco de Solano. Despite the fact that the spirit of this architecture, so in harmony with the California landscape, is closely associated with the rare old Spanish traditions of the state, there was, until the building of the Panama-California Exposition, a singular neglect of the Spanish-Colonial type.

When the time came to design buildings for the Exposition Beautiful, it was realized, of course, that the Greek or Roman type followed by past fairs could be easily adapted to the great mesa on which the Exposition was to be built; but it was realized also, fortunately, that a new city of Old Spain not only would be in closer harmony with the beauties of Southern California but also would be a distinct step forward in American architecture. Architects who have visited the grounds are enthusiastic over the genuine renaissance of the glories of Spanish art and architecture which they feel will follow the San Diego Exposition. They are confident that one of the greatest aesthetic accomplishments of the Exposition will be the bringing to the world in general, and to North America in particular, a realization of the beauties of the Spanish architecture, which now, recreated, will take on new strength to last for many years to come.

Crossing the quarter-mile Puente Cabrillo, the visitor finds himself facing the massive gateway which marks the main entrance to the Exposition grounds. It is not a new gateway, but, softened by the sand blast and chipped here and there to bring about the appearance of antiquity, it is just such a portal as might have stood at the entrance of a city in Old Spain, centuries ago. Inside the gateway, the bustle of a twentieth century tidewater city is heard no longer. It is as though one stood on a magic carpet, wished himself on the shores of Spain three centuries ago, and found the wish fulfilled.

On the left side of the *Plaza de California*, which is just inside the gateway, stands an impressive cathedral copied in many essential details from the magnificent structure at Oaxaca, Mexico. Opposite the cathedral is a plain old mission of the California type. Here appears at once one of the extraordinary features of Spanish-Colonial architecture. The elaborate cathedral and the somber mission face each other squarely, but there is no discord. This probably is true of no other style of architecture.

Passing from the *Plaza de California* to the Prado, the visitor walks between long rows of black acacia trees just back of which are thick hedges of poinsettia. Just beyond the hedges rise the succession of Spanish arches which line the arcades stretching from one end of the Prado to the other. Here is another mission of the California type, and near it stands a municipal building of the kind seen today in every Spanish-American city. Here is a rural residence and there an urban palace. At the eastern end of the Prado stands the Commerce and Industries Building, its colored cornices introducing a distinctly Moorish feature.

On *La Vía de los Estados*, is the New Mexico State Building, a type of the earliest Spanish-American mission, quite as much Indian as it is Spanish. There



IN THE PAINTED DESERT ON THE GROUNDS OF THE SAN DIEGO EXPOSITION BY THE TAOS PUEBLO

is nothing ornate about this structure. The plain straight lines without even the curved arches, the weather-beaten beams protruding from the outside walls, the hardy substantial beauty of the whole structure makes it one of the most attractive on the Exposition grounds.

There are openings in the long arcades which lead to quiet patios whose silence is broken only by the murmur of fountains. There are rose-covered gateways leading into pergolas which dot the broad lawns adjoining the buildings and stretching back to the brink of the canyons. There are odd exedras in the botanical gardens. There are stone balconies overlooking gulches planted with a wide variety of tropical and semi-tropical plants. All gardens, gateways, and buildings, are Spanish-Colonial; and yet there is variety enough to lend fresh charm to every view.

Nothing connected with past fairs has been so depressing as the destruction of the buildings after the exposition was over. This will not be the case when, on January 1, 1916, the Panama-California Exposition is closed, for all the structures except the concession buildings along the Isthmus have been built to stay. In the great west quadrangle, for example, all the structures are built entirely of steel and concrete and will be used in decades to come for housing the museum exhibits which have been donated the Exposition.

In the Botanical Building, where is assembled a wealth of rare flowers, steel and concrete also are used. The Administration Building, the fire station, the hospital, and the other service buildings are for permanent use; and the great music pavilion at the lower end of the *Plaza de Panama* is of the same steel and concrete construction and will become the property of the city after the Exposition company is dissolved.

All the other Exposition buildings are of staff and plaster placed on a firm backing of metal lath. In the climate of this particular part of Southern California, where frosts, sudden changes of temperature, and heavy gales are unknown, these structures will last thirty years.

Built of reinforced concrete on the cantilever unit theory, the great Puente Cabrillo, erected at the cost of \$250,000, also, of course, is permanent, and is the first of its kind to be constructed on so large a scale. The bridge has attracted the attention of railway engineers, who find in it a solution of the problem of spanning streams which are seasonably turbulent. With the cantilever unit, if one pier is carried away, the rest remains intact, making it possible to lay temporary tracks across the gap.

With the exception of the west quadrangle, the Exposition was designed and built by Frank P. Allen, Jr., director of works.



Concessions On The Isthmus

West Side Street, going North: Alhambra Cafeteria; News Stand and Kelp Goods; Smith and Cowden Candy; Kelly Game; Imperial Art Gallery; Peanut Pavillion; Exposition Motor Chairs; Neptune's Wonderland; Palaise de Danse; Doll Pavillion; Hawaiian Village; Temple of Mirth; Cider Mill; Carrousel; Racing Coaster; Shooting Gallery; Observation Wheel; Panama Canal Extravaganza; Captive Balloon; Painted Desert.

East Side Street, going North: War of Worlds; Imperial Concessions; Ice Cream; White House Cafe; Skee Ball; Base Ball Game; Cawston Ostrich; Spanish Restaurant; French Fruit; Japanese Streets of Joy; German Rotisserie; Gem Mine; California Missions; Panama Film Co.; Bean Put; Joy Wheel; Chinatown; Post Card Building; Orange Juice; Cane Pavillion; Motordrome; German Rotisserie; Dairy Building; Climbing the Yelps; Deep Sea Diving; Circling Wave.

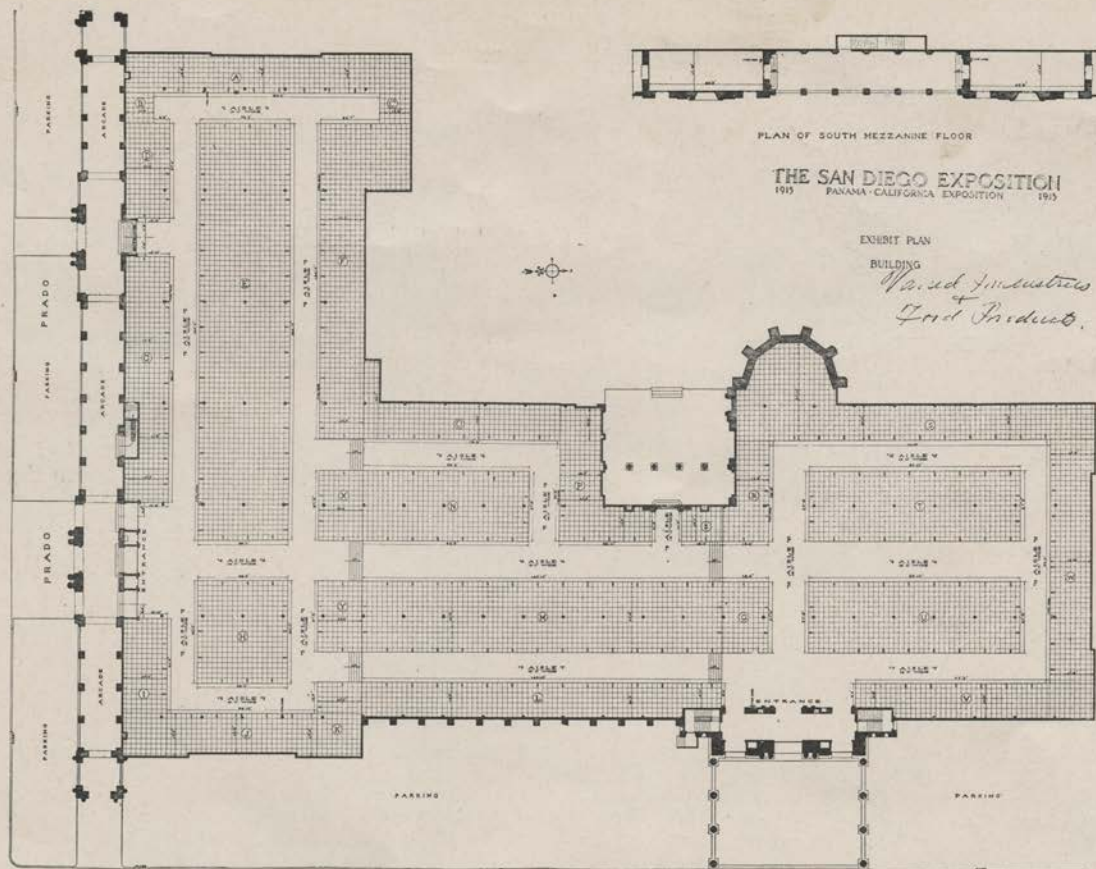


LIPTON'S TEA GARDENS

In most of the Exposition buildings, the displays are so large as to be self-explanatory, and detailed written or graphic description is unnecessary. In four of the buildings, however, the exhibits are so numerous and varied that the floor plans and tables giving the locations of the different displays are included in the following pages.

STANDARD OIL COMPANY'S BUILDING





VARIED INDUSTRIES BUILDING

Including Food Products Section

PHOTOGRAPH OF BUILDING ON PAGE 16. FLOOR PLAN ON PAGE 41

NAME	ADDRESS	STATIONS	SECTION	AISLE
Bauer Pottery Co.	415 W. Ave. 33, Los Angeles, Cal.	South Wall to 20	A	1
Stenography		20 to 32	A	1
Coleman Lamp Co.	Wichita, Kans.	54 to 66	A	1
Carnes Artificial Limb Co.	904 E. 12th St., Kansas City, Mo.	66 to 84	A	1
Certificate of Attendance		0 to 12	B	2
Lyman Mills Onyx Co.	San Diego, Cal.	0 to 20	D	2
Buttermilk		20 to 26	D	2
R. B. Bailey Co.	406 W. Pico St., Los Angeles, Cal.	0 to 26, 36' deep	E	1, 2 & 3
Lunkenheimer Co.	Cincinnati, O.	26 to 60, 14' deep	E	2
Luitweiler Pumping Engine Co.	Los Angeles, Cal.	60 to 100, 14' deep	E	2
W. L. Cleveland Co.	Los Angeles, Cal.	100 to 164, 36' deep	E	2, 4 & 3
Wilkinson Co.	1301 Ft. Stockton Drive, San Diego, Cal.	0 to 10	F	3
National Pure Water Co.	909 Grand Ave. Temple, Kansas City, Mo.	10 to 26	F	3
Wells-Fargo Express Co.	San Diego, Cal.	26 to 68	F	3
Eureka Music Roll Co.	168 S. Central Ave., Los Angeles, Cal.	68 to 92	F	3
Evinrude Motor Co.	279 Walker St., Milwaukee, Wis.	92 to 110	F	3
Simon Levi Co.	San Diego, Cal.	110 to 124' 4"	F	3 & 6
Peanuts		0 to 10	G	2
Apples		50 to 60	G	2
Cigars		60 to 96' 10"	G	2
Towle Maple Products Co.	St. Paul, Minn.	0 to 40	H	4, 2, 5 & 3
Ice Cream		0 to 10	I	2
Checking Stand		10 to 20	I	2
Geo. D. Parker		20 to East Wall	I	2
Geo. D. Parker		0 to 20	J	5
Scholl Manufacturing Co.	211 W. Schiller St., Chicago, Ill.	20 to 44	J	5
Phone Booth		44 to 60	J	5
Phone Booth		12 to East Wall	K	
Shells		0 to 12	K	3
Stollwerck Bros.	28 W. Broadway, New York City	0 to 32	L	7
W. K. Kellogg Co.	Battle Creek, Mich.	32 to 86	L	7
California Cactus Candy Co.	2540 W. Pico St. Los Angeles, Cal.	86 to 108	L	7
Akerman & Tuffley	North San Diego, Cal.	108 to 128	L	7
Ice Cream		136 to 144	L	7

NAME	ADDRESS	STATIONS	SECTION	AISLE
Beardsley Electric Co.	1250 W. 7th St., Los Angeles, Cal.	0 to 64, 27' 8" deep	M	4 & 7
Sutherland Fruit Co.	Hollingsworth Bldg., Los Angeles Cal.	64 to 143' 10" 14' deep	M	4
A. I. Root Co.	Medina, O.	64 to 143' 10" 14' deep	M	7
Savage Tire Co.	San Diego, Cal.	0 to 34, 27' 8" deep	N	6 & 8
Colonial Dames Beautifier Co.		34 to 66' 2" 14' deep	N	6 & 4
News Stand		0 to 10	O	6
Louis Lipman, Cider		10 to 20	O	6
Pioneer Paper Co.	247 S. Los Angeles, Los Angeles, Cal.	20 to 46	O	6
Newmark Bros.	310 E. 1st St., Los Angeles, Cal.	60 to 78	O	6
Alpine Evaporating Cream Co.	San Francisco, Cal.	0 to 26	P	8 & 4
Newmark Bros.	310 E. 1st St., Los Angeles, Cal.	26 to West Wall	P	8
Ice Cream		26 to 36' 11"	P	4
Bishop & Co.	Los Angeles, Cal.	0 to 27' 8"	O	4, 10 & 7
Adams-Henry Co.	826 W. Ivy St., San Diego, Cal.	0 to 14	R	4 & 10
C. M. Gifford & Son	San Diego, Cal.	14 to 39' 8"	R	10
N. K. Fisheries Co.	San Diego, Cal.	South Wall, to 28	S	12
Globe Mills	Los Angeles, Cal.	28 to North Wall	S	12
Sperry Flour Co.	343 Sansome St., San Francisco, Cal.	0 to 34, 27' 8" deep	T	12, 10 & 4
Genesee Pure Food Co.	LeRoy, New York	34 to 50, 12' deep	T	12
		34 to 70, 15' 8" deep	T	4
Apples		50 to 60	T	12
Peanuts		60 to 70	T	12
C. F. Blanke Tea and Coffee Co.	Seventh and Clarke Ave., St. Louis, Mo.	70 to 83' 10" 27' 8" deep	T	12, 11 & 44
Almon E. Smith	723 C. of C. Bldg., Portland Ore.	0 to 30, 14' deep	U	10 & 4
Almon E. Smith	723 C. of C. Bldg., Portland Ore.	0 to 22, 13' 8" deep	U	10 & 7
Walter Baker Co.	Dorchester, Mass.	30 to 50, 14' deep	U	4
Walter Baker Co.	Dorchester, Mass.	22 to 50, 13' 8" deep	U	7
Puente Rancho Packing Co.	Puente, Cal.	50 to 83' 10" 27' 8" deep	U	4, 11 & 7
Cigars		0 to 14	V	7
Placencia Preserving Co.	Placencia, Cal.	14 to 30	V	7
W. E. Alexander	Escondido, Cal.	30 to 70	V	7
Barrett & Barrett	Chicago, Ill.	70 to North Wall	V	7
Globe Mills	Los Angeles, Cal.	0 to 70	W	11
Barrett & Barrett	Chicago, Ill.	70 to 95' 4	W	11
Candy		0 to 10	X	6 & 3
Corona Typewriter Co.	Groten N. Y.	10 to 27' 8"	X	3 & 4
V-Ray Co.	Marshalltown, Iowa	0 to 16	Y	4 & 3
Souvenirs		16 to 27' 8"	Y	3 & 7
National Views Co.		0 to 16' 9"	Z	9 & 4

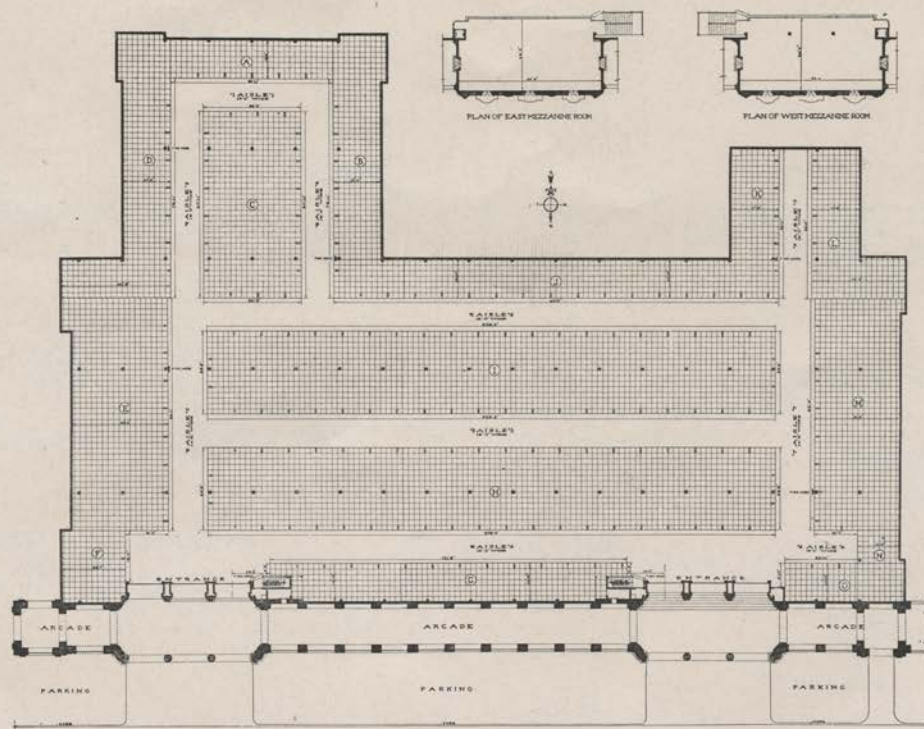


EXHIBIT PLAN
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BUILDING

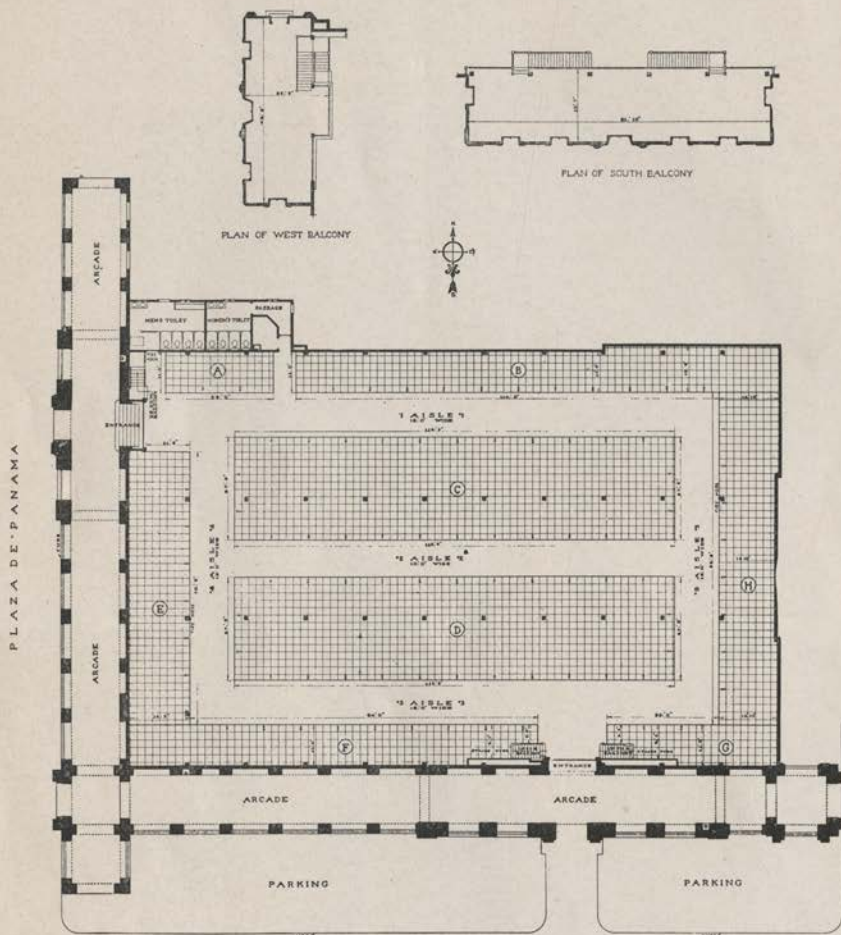
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EXHIBIT PLAN
COMMERCE & INDUSTRIES
BUILDING

COMMERCE AND INDUSTRIES BUILDING

PHOTOGRAPH OF BUILDING ON PAGE 16. FLOOR PLAN ON OPPOSITE PAGE

NAME	ADDRESS	STATIONS	SECTION	AISLE
Newspapers		48 to 52	B	6
Chicago Kenosha Hosiery Co.	Kenosha, Wis.	0 to 42	B	6 & 2
Oregon City Manufacturing Co.	Oregon City, Ore.	0 to 67' 11"	C	1, 2, 5 & 6
National Cash Register Company	Dayton, O.	0 to 14	E	5
C. A. Sweet Co.	1013½ N. Main St., Los Angeles, Cal.	14 to 36	D	5
Souvenirs		36 to 50	D	5
National Cash Register Co.	Dayton, O.	0 to 83' 4"	E	5
Ice Cream and Candy		10 to North Wall	F	4
Concession		0 to 14	G	4
Chicago Flexible Shaft Co.	La Salle and Ontar Sts., Chicago, Ill.	14 to 16	G	4
Louis Lipman		100 to 110	G	4
Checking		110 to 120	G	4
Souvenirs		120 to 132	G	4
Burroughs Adding Machine Co.	Detroit, Mich.	0 to 50, 29' 8" deep	H	3, 5, & 4
Brunswick-Balke Collender Co.	623 S. Wabash Ave., Chicago, Ill.	50 to 170, 29' 8" deep	H	3 & 4
American Adding Machine Co.	Monroe and Michigan Sts., Chicago, Ill.	170 to 190, 29' 8" deep	H	3 & 4
Mills Novelty Co.	Foot 23rd St., San Diego, Cal.	190 to 209' 3" 29' 8" deep	H	3, 7 & 4
Shaw Walker Co.	Muskegon, Mich.	0 to 34, 29' 8" deep	I	2, 5 & 3
Moreland Motor Truck Co.	Los Angeles, Cal.	34 to 209' 3" 29' 8" deep	I	2, 7 & 3
Stenography		84 to 98	J	2
National Views Co.		92 to 110	J	2
Apples		110 to 120	J	2
Phone Booth		190 to 146	J	2
White Star Line	American National Bank	0 to 53' 11"	K	7 & 2
Hayward Bros. & Wakefield	Sixth and Maple Sts. Los Angeles, Cal.	0 to 53' 11"	L	7
Vanoscope Co.	Manhattan Bldg., Chicago, Ill.	0 to 30	M	7
Talbert-Whitmore Co.	2626 Lacy St., Los Angeles, Cal.	30 to 60	M	7
Postoffice		0 to 12	N	4
Postoffice		10 to West Wall	O	4
Cigars		0 to 10	O	4

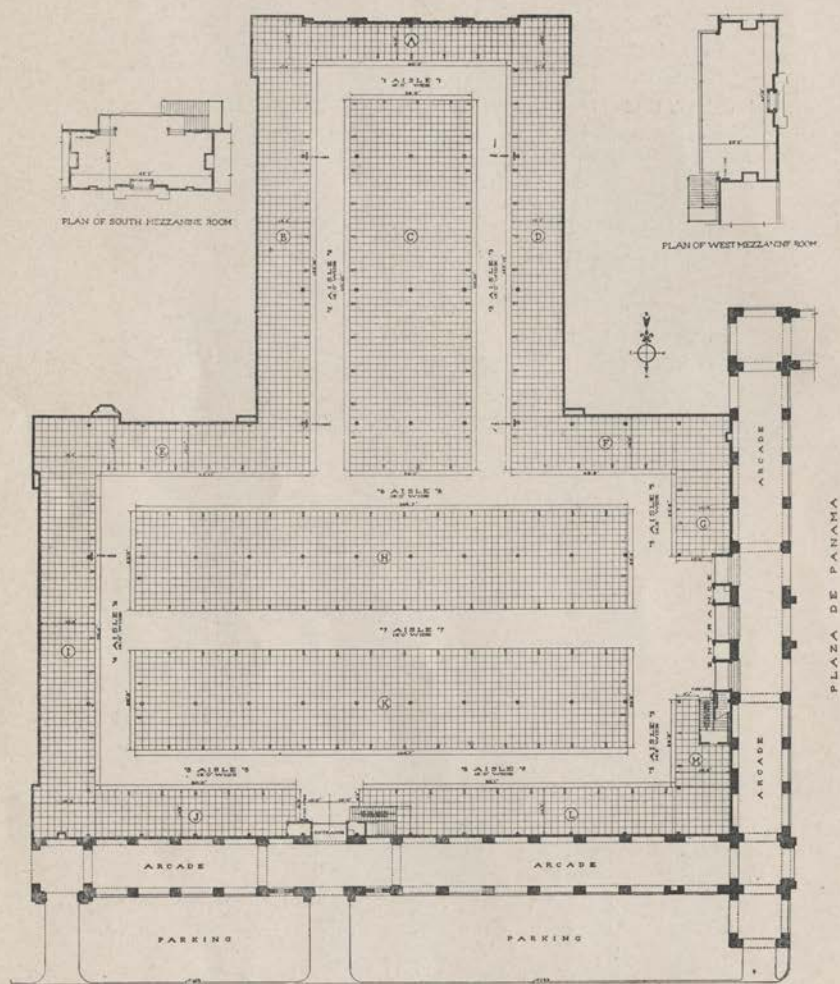


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HOME ECONOMY BUILDING

PHOTOGRAPH OF BUILDING ON PAGE 8. FLOOR PLAN ON OPPOSITE PAGE

NAME	ADDRESS	STATIONS	SECTION	ANGLE
News Stand		0 to 10	A	1
Checking Locker		10 to 29'	A	1
S. D. Gas & Elec. Appliance Co.	San Diego, Cal.	0 to 90	B	1
Idah C. Pratt Co.	San Diego, Cal.	90 to East Wall	B	1
Channell Chemical Co.	1419 Carroll Ave., Chicago, Ill.	0 to 20, 14' deep	C	1 & 4
Standard Auger Co.	Rector Bldg., Chicago, Ill.	20 to 44, 14' deep	C	1
Apples		44 to 54, 14' deep	C	1
Burnham Unit System House Co.	231 Sixth St., San Diego, Cal.	54 to 80, 27" 8" deep	C	1 & 2
Robbins & Myers Co.	Springfield, O.	80 to 118' 5" deep	C	1, 5 & 2
Weir Stove Co.	Taunton, Mass.	0 to 26, 27' 8" deep	D	2, 4 & 3
Southern Electrical Co.	San Diego, Cal.	26 to 80, 27' 8" deep	D	2 & 3
Hot Point Electrical Co.	Ontario, Cal.	80 to 118' 5" 27' 8" deep	D	2, 3 & 5
Ice Cream		0 to 10	E	4
Refrigeration Plants Manf. Co.	405 Story Bldg., Los Angeles, Cal.	10 to 50	E	4
A. B. Stove Co.	Battle Creek, Mich.	50 to 74	E	4
A. B. Stove Co.	Battle Creek, Mich.	West Wall to 20	F	3
Stenography		20 to 30	F	3
Louis Lipman		30 to 40	F	3
Orange Juice		60 to 74	F	3
National Views Co.		74 to 94	F	3
Cigars		0 to 14	G	3
Radium Lighting Co.	Grant Hotel, San Diego, Cal.	14 to East Wall	G	3
Idah S. Pratt Co.	San Diego, Cal.	0 to 38	H	5
Souvenirs		38 to 52	H	5
Peanuts		62 to 70	H	5
Hardware Specialty Co.	4410 Ravenswood Ave., Chicago, Ill.	70 to 89' 6"	H	5



FOREIGN ARTS BUILDING

PHOTOGRAPH OF BUILDING ON PAGE 8. FLOOR PLAN ON OPPOSITE PAGE

NAME	ADDRESS	STATIONS	SECTION	AISLE
Japanese Bazaar		0 to 60	A	1
Watanabe & Shebate	501 Grant Ave., San Francisco, Cal.	0 to South Wall	B	2 & 6
Watanabe & Shebate	501 Grant Ave., San Francisco, Cal.	0 to 110' 10"	C	1, 2, 6 & 3
Watanabe & Shebate	501 Grant Ave., San Francisco, Cal.	0 to South Wall	D	3 & 6
Watanabe & Shebate	501 Grant Ave., San Francisco, Cal.	0 to 50	E	6
Watanabe & Shebate	501 Grant Ave., San Francisco, Cal.	0 to West Wall	F	6
Watanabe & Shebate	501 Grant Ave., San Francisco, Cal.	14 to 26	G	5
Watanabe & Shebate	501 Grant Ave., San Francisco, Cal.	0 to 14	G	5
Candy		0 to 52, 29' 8" deep	H	6, 4 & 7
Olsen & Meacham		64 to 100, 29' 8" deep	H	6 & 7
Watanabe & Shebate		112 to 120, 14' deep	H	6
Chinese Exhibit		112 to 120, 14' deep	H	7
Louis Lipman	57 Chapel St., Norwalk, Conn.	120 to 146' 7" 29' 8" deep	H	6, 5 & 7
Geo. W. Parker	177 Post St., San Francisco, Cal.	South Wall to 32	I	4
Margaret Claya		32 to 84	I	4
E. Hawes, Oriental Exhibit	395 Sutter St., San Francisco, Cal.	84 to 96	I	4
B. Bartincoff		96 to North Wall	I	4
Olsen & Meacham		0 to 8	J	8
Phone Booth		8 to 26	J	8
Phone Booth		40 to 48	J	8
Stenography		48 to 60	J	8
Checking Stand		0 to 20, 29' 8" deep	K	7, 4 & 8
Ice Cream	San Diego, Cal.	20 to 52, 29' 8" deep	K	7 & 8
San Diego Silk Mills		64 to 100, 29' 8" deep	K	7 & 8
E. Hawes		112 to 146' 7" 29' 8" deep	K	7, 5 & 8
E. Hawes		0 to 14	L	8
E. Hawes		14 to 24	L	8
National Views Co.		24 to 36	L	8
Apples	San Francisco, Cal.	64 to 74	L	8
Sunset Magazine		74 to West Wall	L	8
Certificate of Attendance		0 to 14	M	5
Morgan Art Studio				
Cigars				



✻ ORGAN AND MUSIC PAVILION · BALBOA PARK · SAN DIEGO · CALIFORNIA ✻

PANAMA · CALIFORNIA · EXPOSITION

● ● ● GIFT OF J. D. AND A. B. SPRECKELS TO THE CITY OF SAN DIEGO ● ● ●

HARRISON ALBRIGHT · ARCHITECT

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The simplicity of operation renders experience unnecessary. A child can drive it. It's great fun.

Stations at each entrance gate, all prominent points, and "Neptune's Wonderland" on the "Isthmus."

EXPOSITION MOTOR CHAIR COMPANY,
San Diego Exposition

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