

# OFFICIAL GUIDE

PANAMA - PACIFIC  
INTERNATIONAL EXPOSITION  
SAN FRANCISCO 1915

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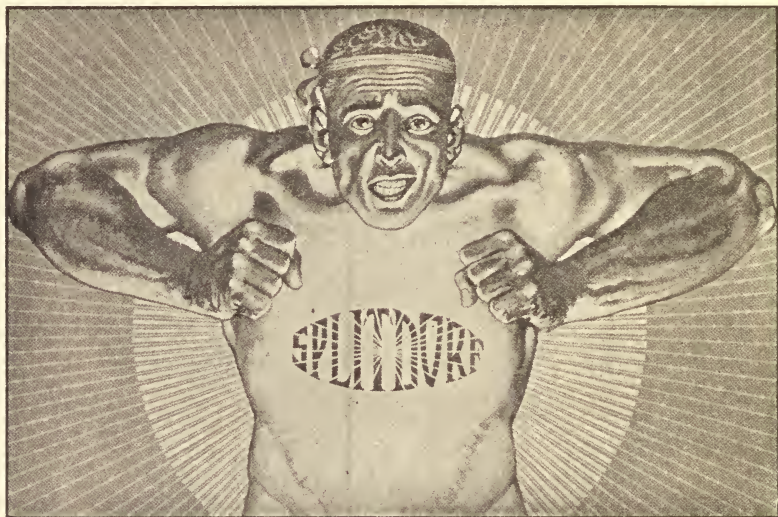
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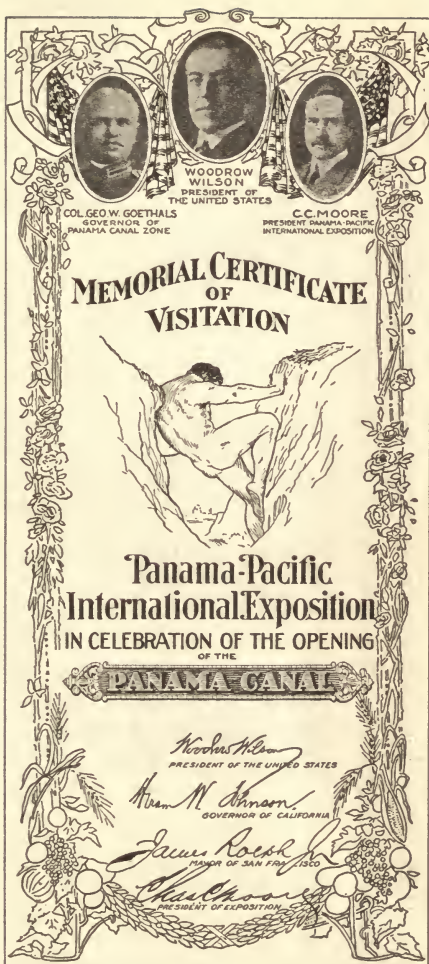
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SEPTEMBER EDITION

# Official Guide

of the

## Panama-Pacific International Exposition—1915

San Francisco, California, U. S. A.

Opening Day February 20, 1915

Closing Day, December 4, 1915

Containing a complete index to all features of the Exposition, maps,  
locations of all buildings and Exposition structures  
as well as

A complete guide to the Exposition sculpture, mural paint-  
ings, architecture and inscriptions and brief descriptions  
of the exhibit palaces, state, territorial and foreign  
buildings, from official data supplied  
by the several Exposition  
divisions.

Illustrated with photographs of the distinctive  
structures, statuary and best views  
about the grounds

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Issued by Authority of the

Panama-Pacific International Exposition

co.

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The Wahlgreen Company  
Official Publishers  
San Francisco



The South Gardens, with the dome of the Palace of Horticulture showing in the background and the Tower of Jewels at the right

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## Introductory.

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The principal function of the Official Guide being to direct rather than to describe, the aim has been to indicate the principal objects of interest without comment; in other words, to tell what there is to be seen and where to find it.

The arrangement of the Guide follows, in general, the natural divisions of the Exposition.

The visitor is first confronted with the general Exposition spectacle. Therefore, each of the features that contribute to the spectacle—architecture, sculpture, color scheme, mural paintings, gardens, illumination, etc.—have been treated first, separately and in brief, under “General Description of the Exposition.”

These subjects are also treated in relation to the several “Palaces and Courts,” under that heading.

The palaces and courts are presented in a definite order as though the visitor were being conducted personally about the grounds.

The indexed map under the front cover will give the location of any building on the grounds.

A complete index will be found at the end of the Guide.

The illustrations are from photographs furnished by the Cardinell-Vincent Co., official photographers, studio located at the Fillmore Street entrance to the Zone.

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## HOW TO REACH THE EXPOSITION GROUNDS

All of the principal street car lines that do not run direct to the Exposition grounds give transfers to direct lines.

There are two principal street car systems: the Municipal Railroad, owned and operated by the city, and the United Railroads. At the main points of intersection along Geary street, at Stockton and Ellis, and at Union and Hyde streets, transfers are exchanged between the cars of the two systems.

Direct lines to the Exposition grounds run from the Union Ferry Depot at the foot of Market street, and from the section of the city south of Market street west on Polk street and Fillmore street.

From the Ferry Depot boats connect with the Key Route, Southern Pacific and all other railroads on the other side of the bay.

A regular schedule is maintained by the ferry boats of the Key Route System between the Exposition Ferry slips and the Key Route pier, on the east side of the bay, where trains communicate with Oakland, Berkeley and other points in Alameda county

### ENTRANCES TO THE GROUNDS

There are eight entrances to the Exposition grounds, as follows:

**Ferry Station**, north east of Palace of Machinery, reached by ferry boats of the Key Route system.

**Laguna Street Entrance**, north side of grounds, reached by cars of the Municipal Railroad. This entrance leads to the western portion of the Zone (street of amusements.)

**Van Ness Avenue**, at eastern end of the grounds, reached by United Railroads and Municipal Railroads. This entrance gives onto the eastern end of the Zone.

**Fillmore Street Entrance**, south side of the grounds, reached by United Railroads and Municipal Railroad. This entrance gives onto the Avenue of Progress which lies between the Palace of Machinery and the main group of Exposition palaces.

Just within this entrance on the west is the Service Building, and on the east the entrance to the Zone.

**Scott Street**, the main entrance to the grounds, reached by Municipal Railroad. This entrance gives access to the central portion of the Exposition, and is the starting point for the circuit of the main features of the Exposition as presented in this Guide. See "Palaces and Courts."

**Baker Street**, south side of grounds, reached by Union Street cars of the Municipal Railroad. This entrance gives onto Administration Avenue, which runs between the main group of palaces and the Palace of Fine Arts, and terminates at the California building, where the administrative offices of the Exposition, the quarters of the Woman's Board, and the displays of the California Counties are to be found.

Just within this entrance, on the left, is the Inside Inn. On the right are the Horticulture Gardens and the Palace of Horticulture.

**Lyon Street**, south side of grounds, for the use of automobiles and other vehicles only.

**Presidio Entrance**, from the Presidio, south side of the grounds, reached by the Union Street car line of the Municipal Road. This entrance leads from the United States Military Reservation directly to the foreign section of the grounds. It is also the most convenient to the State Buildings, the Live Stock section, the Race Track, the Polo Field and the Athletic Field at the Western end of the grounds.

**Post Road Entrance**, from the Presidio. Service entrance for vehicles only.

## BRIEF DIRECTIONS

The visitor will be guided by remembering that the Tower of Jewels is about the center of the Exposition and is immediately opposite the Scott street entrance—the main gate.

**North** is the water side of the Exposition. The Zone is to the east of the Exhibit Palaces, while the State and Foreign buildings, the Live Stock section, the Race Track and Athletic Fields are to the west.

**A General Information Bureau** will be found in the Press Building, the first structure to the right of the Scott street entrance.

**The Eight Exhibit Palaces**, Education, Liberal Arts, Manufactures, Varied Industries, Mines and Metallurgy, Transportation, Agriculture and Food Products, form the main group of the "walled city," with the Tower of Jewels in the center. Machinery Palace is on the east of this group. The Fine Arts Palace is at the west. The Palace of Horticulture is at the left hand as you enter the Scott street entrance. Festival Hall is at the right.

**The Courts** which connect the main group of exhibit palaces are: at the east "Court of Abundance," surrounding which are Palaces of Varied Industries, Manufacturers, Transportation, and Mines. South of this is a smaller court, "The Court of Flowers." The central link in the chain of courts is the "Court of the Universe." "The Court of the Four Seasons," on the west, completes the chain. Surrounding it are Palaces of Agriculture, Food Products, Education, and Liberal Arts. The smaller court south is the "Court of Palms."

**The South Gardens** fill the area between the Scott street entrance, the Avenue of Palms, the Palace of Horticulture and Festival Hall.

**The Marina** lies north of the main group of exhibit palaces, the Esplanade forming its south boundary, with the Yacht Harbor and the California Building on the west, the Ferry slips on the east; San Francisco Bay forming its northern line.

**The Yacht Harbor**, at the western end of the Marina, has on its outer breakwater a reproduction of Morro Castle, from which the searchlights are played.

**A Lost and Found Department** is located in the Office of the Guards, in the small building, west of the Service Building.

**Lost Children** will be taken to the lost and found department in the Service Building.

**The Stadium** is in the center of the Live Stock area.

**The Band Concourse** is at the west end of the Avenue of Palms, adjoining the Inside Inn and close to the Baker Street entrance.

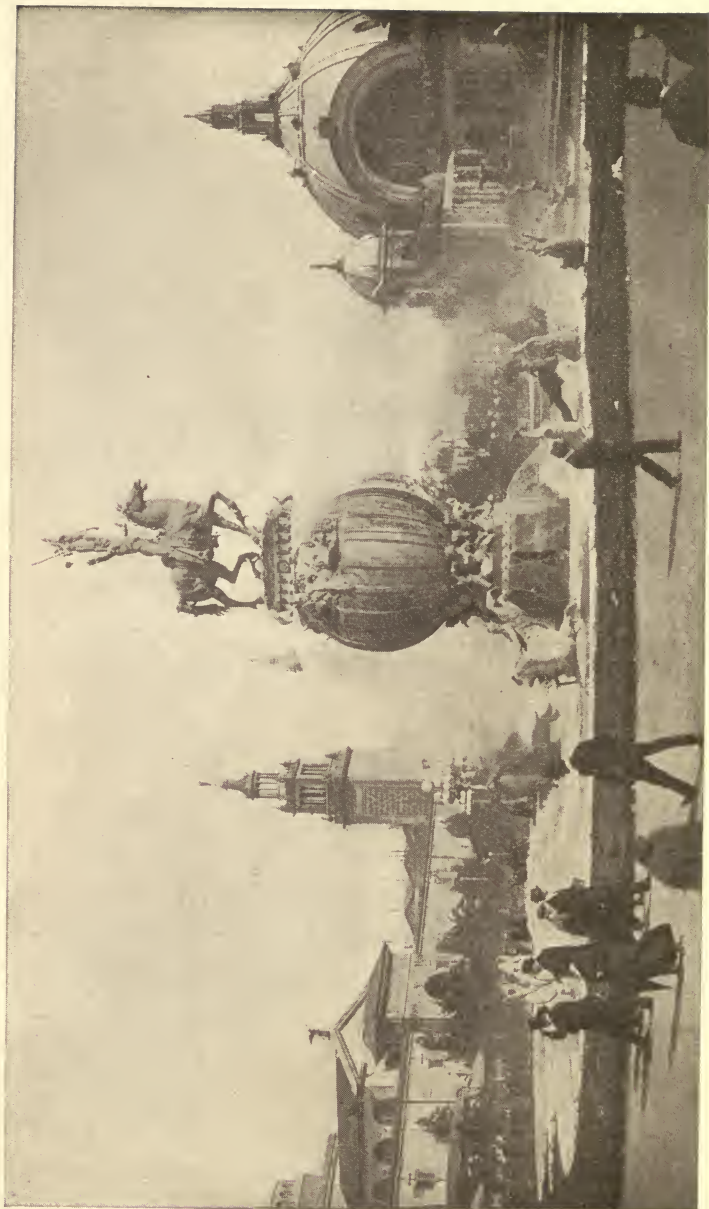
**Location of Offices.**—The President, Secretary, Treasurer, Director in Chief, Board of Directors, and general administration offices are located in the administration wing of the California Building.

**The Director of Exhibits**, Director of Works, Director of Concessions and Admissions, Chief of Special Events, Comptroller, and Commandant of the Guards are located in the Service Building.

**The Director of the Division of Exploitation** is located in the Press Building.

The offices of the chiefs of the various exhibit departments are located in their respective buildings.

(For exact locations of buildings, etc., see indexed map under cover.)



The Fountain of Energy

# General Description of the Exposition.

## ORIGIN AND HISTORY

The Panama-Pacific International Exposition originated in a suggestion by R. B. Hale, now Vice-President of the Exposition Company, as far back as January 12, 1904, in a letter from Mr. Hale to his fellow members of the directorate of the Merchants' Association.

The first Exposition Bill in San Francisco's behalf was introduced at Washington early in 1906 and was notice that San Francisco claimed the next international exposition. In November, 1909, 2,500 representatives of the membership of the commercial organizations of the city were interrogated by mail as to whether they wanted an exposition, and as the return vote was almost unanimously in favor, a mass meeting was called for on the floor of the Merchants' Exchange on December 7, 1909. This was one of the several meetings that resulted in the formation, on March 22, 1910, of the Panama-Pacific International Exposition Company.

A mass meeting, at which \$4,098,000 was subscribed by popular subscription, was held on the floor of the Merchants' Exchange April 28, 1910.

On February 15, 1911, President William H. Taft signed the bill, recognizing San Francisco as the city to hold the official Exposition in **Celebration of the Building and Completion of the Panama Canal**, San Francisco having won the endorsement of Congress after a spirited contest for that honor with New Orleans. The Exposition site was selected in July, 1911. President Taft broke ground for the Exposition October 14, 1911. The first contract let for an exhibit palace was for the Palace of Machinery, January 7, 1913, and the building was completed on March 10, 1914. The Exposition established a record in the history of world expositions by being structurally complete three months beforehand, and completely ready on the opening day.

## PREPARATION OF GROUNDS

At the beginning of 1912 much of the site was low and some of it under water. The first work necessary was to fill these low places, which was done by dredging sand from the bay. The amount and cost of this fill was approximately as follows:

Harbor View basin, 1,300,000 cubic yards, cost.....	\$220,000
Presidio lands, 400,000 cubic yards, cost .....	81,000
	<hr/>
	\$301,000

The dredging was completed about the end of 1912.

In October, 1912, grading by teams for streets, courts, etc., was started. The total cost was approximately \$200,000.

## A \$50,000,000 INVESTMENT

Beginning with a nucleus of \$4,000,000, subscribed by citizens of San Francisco in two hours at a mass meeting at the Merchants Exchange, the Exposition rapidly grew until it stands today as a \$50,000,000 enterprise. To this initial subscription the citizens of San Francisco at a later meeting contributed \$3,500,000 additional, making a total by popular subscription of \$7,500,000. Other sums, making up the grand total of \$50,000,000, are: State of California, \$5,000,000 by bond issue, City of San Francisco by bond issue, \$5,000,000; expended by states and territories in buildings and displays, exclusive of Cali-



fornia, \$8,000,000; counties of California, \$3,000,000; invested in concessions, \$10,000,000, expenditures by foreign governments, \$5,000,000, and expenditure by individual exhibitors, \$6,500,000.

## SCOPE

The Panama-Pacific International Exposition at San Francisco is the world's celebration of the opening of the Panama Canal. It is the third Exposition of its class held in the United States, and the twelfth in the history of Expositions. It is essentially contemporaneous, no exhibit being eligible for award unless produced since the St. Louis Exposition ten years ago, or unless it is a product that has not been improved upon within that period. The Panama-Pacific International Exposition therefore represents a decade in the material progress of civilization. In order to receive rating as a universal Exposition, it must make a comprehensive showing of the achievements of all civilized nations in all lines of human endeavor. The Exposition does this. It is an epitome of civilization. The long step forward taken by the Panama-Pacific International Exposition, over all expositions that have preceded it, is largely a reflection of the advance made by the world in the arts, sciences and industries since the last Exposition was held.

## EXHIBITS.

The exhibits and their installation represent an expenditure of more than \$10,000,000. In the eleven exhibit palaces are some 70,000 separate exhibits. More than fifty miles of exhibit aisles divide the interior of the palaces.

The units of representation include nations of the world, States of the United States. Municipalities, the fifty-eight Counties of California and individual exhibitors. Displays are placed in many of the National and State Pavilions, as well as in the Exhibit Palaces.

Under the head of "Palaces and Courts" in this guide will be found an outline of the scope of the exhibits within each palace. With the descriptions of the several State and Foreign Buildings the distribution of the exhibits of each State and Nation is indicated.

Locations of exhibits may be ascertained by consulting the complete list of exhibits in all palaces printed in the Official Catalogue of Exhibits, for sale on the grounds.

## LOCATION

The Exposition covers two and one-half miles along the southern shore of San Francisco Bay, just inside the famous Golden Gate. On each flank are eminences crowned with the Government fortifications of Fort Mason, to the east, and the Presidio battlements to the west. Across the bay are the hills of Marin County and majestic Mt. Tamalpais. In back of the Exposition and framing it in a natural amphitheater are the heights of San Francisco. The Exposition is within a twenty-minute ride from the heart of the downtown district and transportation facilities are ample for any pressure of attendance by many routes of superior accessibility.

## LAYOUT OF GROUNDS

There are three main divisions of the Exposition: the central, containing the exhibit palaces and the courts; the western, containing the state and foreign buildings and live stock section, race track, aviation and athletic fields; the eastern containing the amusement structures of the Zone, on either side of a 3,000 foot boulevard.

The 635 acres covered by the site are divided as follows:

Exhibit Palaces .....	220 acres
State and Foreign Sites .....	110 acres
Live Stock Section .....	30 acres
Aviation Field and Race Track .....	40 acres
Concessions. ....	70 acres
R. R. Terminals, docks, ferry slips, service yards, etc.....	165 acres

## ARCHITECTURE

Considered by the standards established in the building of previous expositions, the general architectural scheme of the structures at San Francisco, is revolutionary. Here there is harmony of effect attained without the monotony that comes with rigorous uniformity.

The idea of a complete, definite plan to which each building is contributory as a unit has, at this Exposition, supplanted the more familiar method of grouping together a great number of individual structures and the dominant influence in determining this architectural treatment was the unique and magnificent site on which the completed structures now stand.

Bordering on the broad expanse of San Francisco Bay, the site and atmospheric color both strongly suggest the Mediterranean, and in this setting the scheme that seemed most appropriate to the architectural commission and capable of a high expression of beauty was that of a city of the Far East, its great groups of buildings "walled in" and sheltering its many courts. Aside from the possibility of great architectural beauty that such a scheme presents, its adoption was further recommended by its value as a practical working plan—minimizing the difficulties of handling crowds, as well as enabling the visitor to get over the grounds with the least effort, demonstrating that the practical may also be beautiful, and that neither quality need be weakened by the presence of the other.

Planning and executing the architecture of the Exposition, the builders have wrought in a complete harmony, trying insofar as it might be possible to make of painting, sculpture, landscape and architecture, a composite mind, which should always feel the absolute need of each of its parts, and realize that no one of them could stand alone.

As is fitting in an Exposition which is a meeting place of the nations, expression has been given to many of the great types of architecture, both of the old world and the new. Thus the Court of the Universe, the Palace of Fine Arts, Machinery Hall, the Court of Four Seasons, all may be said to spring from the same Roman or Greek models, yet nothing could be more distinct in detail, character and effect than are these different spots. So, too, both Festival Hall and the Palace of Horticulture, are designed in the feeling of the French Renaissance and are at the same time as unlike as one can imagine.

The Court of Abundance, which has a suggestion of the Spanish and the Gothic has been given by its designer an atmosphere quite its own, while the Courts of Palms and Flowers show strongly the influence of different periods of the Italian Renaissance, although an effort has been made to let it be merely an influence and not a complete dominance.

In the Tower of Jewels, the most commanding feature of the plan, an almost entirely new note has been struck. While all the detail may be quite familiar to us, its massing and composition are such that we feel at once a real freedom of thought.

Lastly, the California Building, perhaps the most interesting from this standpoint, is a collection of motives taken literally from the different missions of California, yet so combined and developed as to form a structure which would certainly seem unfamiliar to the old Mission builders.

The north and south facades of the Palaces composing the outer wall (of the "Walled City") are in general a liberal treatment of the "Plateresque" period of Spanish architecture, so called because of its resemblance to the work of the "plateros" or silversmiths, of the 16th century.

### THE ARCHITECTS

The men who contributed to the exposition include some of the best known architects in the United States.

The block plan, for the laying out of the exposition, and the arrangement and design of the palaces were adopted by an Architectural Council of nine, into which was incorporated an original Architectural Commission of three, consisting of Willis Polk, W. B. Faville and Clarence R. Ward, all of San Francisco.

During its deliberations the Architectural Council was assisted by E. H. Bennett, the eminent authority on city planning, who was engaged for the purpose by the Division of Works.

The Architectural Council appointed George W. Kelham, of San Francisco, chief of architecture, and assigned to each of its members, and to certain other architects of note, a particular portion of the work.

The architects, with the work for which they are responsible, are enumerated below:

W. B. Faville, of San Francisco—Exterior wall of the "main group" of palaces, with its entire architectural decoration.

Clarence R. Ward, of San Francisco—Palace of Machinery.

George W. Kelham, of San Francisco—Court of Palms and Court of Flowers.

—Carrere & Hastings, of New York—Tower of Jewels.

—McKim, Mead & White, of New York—Court of the Universe.

—Henry Bacon, of New York—Court of the Four Seasons.

Louis Christian Mullgardt, of San Francisco—Court of Abundance.

—Robert D. Farquhar, of Los Angeles—Festival Hall.

Bakewell & Brown, of San Francisco—Palace of Horticulture.

B. R. Maybeck, of San Francisco—Palace of Fine Arts.

### MATERIALS

The soft tone of the Exposition palaces and their substantial appearance is supplied by the use of a specially prepared material that simulates the travertine marble of which many of the structures of ancient Rome were built. The artificial travertine was perfected for the Exposition's use by Paul E. Denivelle. The material has never before been used extensively in this form, though a portion of the Pennsylvania Terminal in New York City is of a somewhat similar substance.

The simulation of travertine is composed of fibre and a gypsum product mined in Nevada. The coloring, which is similar to old-ivory, is supplied by special formulae. The dull tone is easy on the eyes, even in the most glaring sunshine; a distinct departure from the vast white wall-spaces of previous expositions.

All of the Exposition buildings with the exception of the frames of the Tower of Jewels, the Palace of Fine Arts and the Palace of

Horticulture dome are of wood, more than 70,000,000 feet of lumber having been used in their erection.

The three structures enumerated are of steel.

## THE EXPOSITION SCULPTURE

The sculpture is the real key to the spirit of this Exposition. It symbolizes the achievement and tells the story of the great triumph of the United States, and the devotion of those who toil, which has made possible the completion of the Panama Canal after more than fifty years of unavailing effort.

Sculpture is the most important of arts to an Exposition. Architecture, without it would be cold and without appeal; color have no lovely shapes on which to rest.

The work represents the last word in Exposition sculpture. It is remarkable for the evidence it gives of increasing development in the art as contrasted with the looser work of former expositions. Never before have sculptors anywhere, so completely played their most important roles in the ensemble setting that constitutes our Exposition visually. On arches and columns, in niches, fountains and free standing groups, they sing of many themes, always in harmony, but with no loss of character or individuality.

The heart of the symbolic significance of the sculpture is centered in the motifs that have been treated in the central axis of the plan of the Exposition from south to north, from the main Scott street entrance, to the bay. The "Fountain of Energy"—a joyous aquatic triumph, celebrating the completion of the Panama Canal—first greets the visitor in the center of the South Gardens. Passing this, on each side of the great archway of the Tower of Jewels, are stationed the equestrian statues of "Pizarro" and "Cortez." Within the colonnades at each end are the mural fountains "Youth," by Edith Woodman Burroughs in the east, and "El Dorado," by Mrs. Harry Payne Whitney, on the west. Arriving within the Court of the Universe, which is of any one place the best to obtain a general conception of the scope of the sculpture, we realize that here enclosed by the sweeping starcapped colonnade is the arena of universal themes; the titanic Elements slumber on the terrace wall; the lighter themes of Music and Dance decorate positions in front of the Triumphal arches of the Rising and Setting Sun, themselves richly loaded with delicate relief sculpture of great beauty, they form magnificent piles crowned by the distinguished groups of the "Nations of the East" and "Nations of the West" here brought face to face. Before them in the Sunken Garden the handsome architectural fountains of the two suns play. At the north entrance, a colossal sentinel, stands the "Column of Progress," symbolizing progressive human effort, balanced at the end of the south vista by the "Fountain of Energy" joyously proclaiming the triumph of the monument—the Achievement of the Canal.

Sculpture, like music, embodies a mood. The fountains, of which there are nine, may be described in a word as follows:

1. Fountain of Energy: Joyous.
2. Fountain of Life: Dramatic.
- 3 and 4. Fountains of Rising and Setting Sun: Architectonic
5. Fountain of Youth: Naive.
6. Fountain of El Dorado: Realistic.
7. Fountain of Ceres: Classic.
8. Fountains of Four Seasons: Pastoral.
9. Fountain of Beauty and the Beast; Playful.





**"The Setting Sun"**

Figure at top of Fountain of the Setting Sun in Court of the Universe

The small models for the Exposition sculpture were executed mostly in New York. The enlargements to the size desired, were made in the sculpture studios on the grounds by means of a pointing device perfected by one of the sculptors, Robert Paine. Upwards of five hundred enlargements were made with this apparatus.



**"The Rising Sun"**

Figure at top of Fountain of Rising Sun in Court of the Universe

Forty-two sculptors in all have contributed to the Exposition. The list of artists with their work and the location of each is printed below. Description of the sculpture will be found under the heading "Palaces and Courts" in this Guide, where each work is treated in relation to its position.

FOR COMPLETE INTERPRETATION OF THE SCULPTURE AND MURAL PAINTINGS SEE "OFFICIAL SCULPTURE BOOK," BY STELLA G. S. PERRY, FOR SALE ABOUT THE GROUNDS AND ELSEWHERE.

## LIST OF SCULPTURES

### South Gardens:

Fountain of Energy (center) .....	A. Stirling Calder
"The Mermaid" (fountains in long pools) .....	Arthur Putnam
Equestrian Statue "Cortez" .....	Charles Niehaus
Equestrian Statue of "Pizarro" .....	Charles Cary Rumsey

### Horticultural Building:

Frieze at Base of Spires .....	Eurene Louis Boutier
Pairs of Caryatides .....	John Bateman

### Tower of Jewels:

Statues of "Priest," "Soldier," "Philosopher" and "Adventurer" ..	John Flanagan
The Armored Horseman (Terrace of Tower) .....	F. M. L. Tonetti

### Tower of Colonnades:

Fountain of Youth (east end) .....	Edith Woodman Burroughs
Fountain of El Dorado (west end) .....	Mrs. Harry Payne Whitney

### Festival Hall:

Figure crowning minor domes .....	Sherry E. Fry
Two groups in front of Pylons .....	Sherry E. Fry
Cartouche over entrance (figures only) .....	Sherry E. Fry
Reclining figures on Pylons .....	Sherry E. Fry

### Court of Palms:

Equestrian statue, "The End of the Trail." at entrance .....	James Earl Fraser
The Fairy (Italian Towers—Palms and Flowers) .....	Carl Gruppe
Caryatides .....	John Bateman and Mr. Calder
Spandrels .....	Albert Weinert

### Court of Flowers:

Equestrian statue, "The Pioneer" .....	Solon Borglum
Lions (at entrances) .....	Albert Laessle
The Fairy (above Italian Towers) .....	Carl Gruppe
Central Fountain, "Beauty and the Beast" .....	Edgar Walter
Flower Girls (in niches) .....	A. Stirling Calder

### Court of Abundance:

Group on altar in main tower .....	Chester Beach
Group at base of altar .....	Chester Beach
Group on top of cascade .....	Chester Beach
Group at column base and finials (foot of cascades) .....	Leo Lentelli
Fountain of the Earth (central pool) .....	Robert I. Aitken
Figures on top of Arcade .....	Albert Weinert
Aquatic Life (north extension) .....	Sherry E. Fry

### Court of the Universe:

Nations of the East; Nations of the West .....	A. Stirling Calder, Leo Lentelli and Frederick G. R. Roth, collaborators
Statues on columns (eastern and western arches) .....	Leo Lentelli
Spandrels, Pegasus .....	Frederick G. R. Roth
Medallion .....	B. Bufano
Medallion .....	A. Stirling Calder
The Stars (colonnades) .....	A. Stirling Calder
Frieze on corner pavilions, "Signs of the Zodiac" .....	Herman A. MacNeil
Two fountains, "Rising Sun" and "Setting Sun" .....	Adolph A. Weinman
Four reclining figures, "The Elements" .....	Robert I. Aitken
Four groups .....	Paul Manship

### Plaza Front of Machinery Palace:

Monument, "Genius of Creation" .....	Daniel Chester French
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### Court of Four Seasons:

Four groups representing "The Seasons" .....	Furio Piccirilli
"The Harvest" (above the half dome) .....	Albert Jaegers
"Rain" and "Sunshine" (figures on columns) .....	Albert Jaegers
Groups, "Feast of Sacrifice," on pylons in forecourt .....	Albert Jaegers
Fountain, "Ceres" .....	Evelyn Beatrice Longman
Spandrels (arcade) .....	August Jaegers
Attic figures .....	August Jaegers

### Varied Industries Palace:

Tympanum group .....	Ralph Stackpole
Secondary group, doorway .....	Ralph Stackpole
Figure for niches, doorway (man with the pick) .....	Ralph Stackpole
Figure for keystone . . . . .	Ralph Stackpole
Figure for niches, east facade, this palace .....	Albert Weinert

## West Wall of Palaces (Facing Fine Arts):

Motifs for wall niches ("Triumph of the Field and Abundance").....	Charles R. Harley
Figures on columns (flanking half dome) of "Philosophy" and of "Physical Vigor" . . . . .	Ralph Stackpole

## Palace of Fine Arts:

Figures on column, interior of rotunda .....	Herbert Adams
Figures in attic, rotunda .....	Ulric H. Ellerhusen
Frieze on altar .....	Bruno Louis Zimm
Relief panels for rotunda .....	Bruno Louis Zimm
Friezes around base on ground .....	Ulric H. Ellerhusen
Figures on flower boxes .....	Ulric H. Ellerhusen
Kneeling figure on altar .....	Ralph Stackpole

## North Facade, Main Group of Exhibit Palaces:

Figure for central niches, "Conquistador" .....	Allen Newman
Figure for side niches, "The Pirate" .....	Allen Newman

## Column of Progress:

Bas relief (four sides of pedestal) .....	Isidore Konti
Finial group, "Adventurous Archer," frieze and decoration....	Herman A. MacNeil

## Palace of Machinery:

Figures on columns (Four "Powers") .....	Haig Patigian
Eagles . . . . .	C. H. Humphries
Friezes for columns, vestibule .....	Haig Patigian
Spandrels (two pair) .....	Haig Patigian
Repeated figure within Half Dome of Philosophy .....	Albert Weinert
Repeated figure within Half Dome of Physical Vigor.....	Earl Cummings
Friezes and figures in niches, main south entrance (portals, Manufactures and Liberal Arts Palaces) .....	Mahonori Young
Tympanum panels (west and south entrances Palace of Education). Gustave Garlach	
Panels inlaid in walls over minor entrances .....	
Pupils of School of Sculpture of Society Beaux Arts, Architects and National Sculpture Society.	
"Victory," figure on gables of palaces .....	Louis Ulrick

## THE COLOR SCHEME

The Panama-Pacific is the first Exposition at which a definite and comprehensive color scheme has been employed. It has been utilized, too, with such success as to be recognized as one of the principal distinguishing features of the Exposition. Jules Guerin, the famous illustrator and colorist, made the selection of colors to harmonize with the Exposition setting on the shores of San Francisco Bay, and supervised their application to every detail of the Exposition, from the tops of the domes to the uniforms of the Exposition guards.

The color ground of all building surfaces is that of the simulation of travertine marble of which they are composed. On this has been applied the series of colors for decorative effect in the following general manner:

Pompeiiian red predominates for flat walls.

Cerulean blue has been used frequently on the ceilings of vaults and in recesses.

A deep gold and a blue-green have been used for picking out various features of ornamentation.

The domes generally are a Nile or Turquoise green, with burnt orange for the smaller domes.

A terra cotta gold tone has been used extensively for the statuary, also in enriched backgrounds of ornament.

The flag poles are an orange-pink.

The lattices and woodwork and the benches about the grounds are French green.

In addition to these colors numerous similar tones and modified tints have been used.

The Official Exposition Colors are those used in the flags and streamers. They are: Cerulean Blue, Pastel Red, and Burnt Orange, with Red and Orange predominating.





Mural Painting by Simmons in Arch of the Rising Sun  
(See Court of the Universe)



Mural Painting by Frank V. Du Mond under Arch of the Setting Sun  
(See Court of the Universe)

## THE MURAL PAINTINGS

The Exposition marks a triumph in exterior decorative effects, particularly in the character and placing of the mural paintings which adorn the courts and palaces.

In addition to the most celebrated painters of America, Frank Brangwyn, doubtless the most famous mural painter of England, is represented. Dodge and Robert Reid have won French medals; Hassam, Reed and Simmons are of the "Ten American Painters" who seceded from the Academy and formed a society of their own. The other painters, all of whom have won numerous honors, are Frank DuMond, William DeLeftwich Dodge, Charles Holloway, Milton Bancroft, Arthur Matthews.

A list of the mural paintings with their location follows. Interpretations of the paintings will be found under "Palaces and Courts" in this Guide, **AND MORE IN DETAIL IN THE "OFFICIAL SCULPTURE BOOK," BY STELLA G. S. PERRY, SOLD ON THE GROUNDS AND ELSEWHERE.**

### Court of Abundance:

Earth, Air, Fire and Water (two of each) .....Frank Brangwyn

### Court of the Four Seasons:

Spring, Summer, Autumn, Winter (two of each).....H. Milton Bancroft

Man Receiving Instruction in Nature's Laws .....H. Milton Bancroft

### Court of the Universe:

Arch of the Rising Sun: The nations that have crossed the Atlantic, and in the opposite panel the hopes and inspirations that led the adventurers on ..... Edward Simmons

Arch of the Setting Sun:

The Departure from the Atlantic .....Frank V. DuMond

The Arrival on the Pacific .....Frank V. DuMond

### Tower of Jewels:

Six panels depicting allegorically the history and construction of the Panama

Canal ..... Wm. De Leftwich Dodge

### Court of Palms:

Fruits and Flowers .....Childe Hassam

The Pursuit of Pleasure .....Charles Holloway

The Victory of Culture and the Humanities over Brute Force....Arthur Mathews

### Palace of Fine Arts Rotunda:

The Four Gods of California (four panels) .....Robert Reid

The Birth of European Art .....Robert Reid

The Birth of Oriental Art .....Robert Reid

Ideals in Art .....Robert Reid

Inspirations of all Art .....Robert Reid

## THE MAIN GARDENS

The Exposition gardens cover approximately 80 acres.

Prior to the commencement of the Exposition work practically all of this area was a waste expanse of marsh and water. Atop of the fill of silt from the bottom of the bay was placed 50,000 cubic yards of loam and 16,000 cubic yards of fertilizer. The total cost of preparation of the gardens and the actual performance of the landscape work in planting trees, shrubs, flowers, etc., was approximately \$500,000.

The duration of the Exposition from winter to winter made necessary the use of evergreen trees and shrubs throughout. In addition a series of plantings of various flowers will keep the gardens in continuous bloom through the Exposition year. Owing to varying atmospheric and thermal conditions in various parts of the grounds flora from widely separated parts of the world have been made use of.

The landscape treatment is generally the same along the outside walls of all of the buildings of the main group. Here are to be found the hundreds of cypress and eucalyptus trees varying in height from 30 to 60 feet. Most of these trees were brought from the Presidio and

Golden Gate Park. They comprise the largest quantity of evergreens ever transplanted.

Against the south walls of the buildings eucalyptus globulus or blue gum has been used. The larger trees are banked up with smaller varieties. In front of these are banks of yellow flowering acacias, spring-flowering shrubs and pansies, to be followed, later in the year by flowering perennials and by dahlias and chrysanthemum.

Each of the Courts has its distinctive gardening scheme. (See "Palaces and Courts.")

### **How the Trees Were Moved**

In boxing the large trees that ornament the grounds, the following method was used: The trees were side-boxed after the side roots had been cut. Three inches of space was allowed between the root-ball and the sides of the box, the space being secured by good surface soil, so as to start side-root action. The plants were mulched and watered for a period of from four to six months when the down roots were cut and the bottoms of the boxes put on. The method proved very successful, none of the palms or large trees having been injured in transplanting.

## **EXHIBIT GARDENS**

In addition to the Exposition gardens proper there are numerous other important gardens about the grounds. Many of the state and foreign commissions imported native flora to the Exposition for the gardens surrounding their respective buildings, notable among them being the Chinese and Japanese Gardens.

Within the Baker Street gate, on the east, are the horticultural department's exhibit gardens, about eight acres in extent. They include:

### **The Netherlands Garden**

In the Holland garden (first to the east) the 60,000 bulbs of hyacinths, tulips, narcissus and daffodils of the spring show will be replaced by gladioli, begonias, and dahlias, which bloom until the close of the Exposition.

The flowering shrubs on display here include rhododendrons in a great variety of colors, from the palest shade of the "Pink Pearl" to the rich wine red of a newly created sort; "Kalmea" with glossy foliage much like that of the rhododendron but blossoming in clusters of small bells; Japanese maples of several sorts, with deep red foliage, and golden alder, with yellow leaves, and decorative shrubbery, some of which has been shaped to standard patterns—a development of the trellis idea new to us. Here also box and yews, clipped to resemble birds, bottles, spirals, interlaced hoops and the like. Airie van Vliet, the government expert in charge, or one of his assistants, will answer questions and explain to interested visitors horticultural methods in which the Netherlands excel.

### **Rose Garden**

There are about a hundred entrants in the rose contest, in which a prize of \$1,000 will be awarded for the best new unnamed rose shown. The plot containing the roses is bordered with annuals.

### **California Garden**

In the California garden are dahlias, roses, gladiolus, pinks and the famous winter-flowering sweet pea exhibited by Antone Zvolenak, who originated it. Also specimens of the many species of evergreens native to the state—firs, spruces, cedars and redwoods.



### Miscellaneous Garden

The miscellaneous garden has a collection of cannas, gladioli exhibits by the world's largest growers, and others; dahlias and a collection of rare irises, including 166 varieties from Pennsylvania.

### Massachusetts Garden

The Massachusetts garden has an excellent exhibit of conifers, phlox, dahlias and perennials.

### The Forbidden Garden

In the patio of the California building is a copy of the so-called "Forbidden Garden," plot for plot and plant for plant as the original stands today in the Mission Santa Barbara, many of the vines, flowers, grasses and palms therein having come from Spain in the early days of California. The rule forbidding women to enter the garden at Santa Barbara has never been broken except in two instances, one of these being the occasion on which Mrs. William McKinley was a guest.

The Exposition garden is lighted with old-fashioned lanterns, and the cypress hedge which encloses it is a landmark of early San Francisco, being part of the hedge which belonged to Harbor View Baths.

## ILLUMINATION OF THE EXPOSITION

The illumination of the Exposition marks an epoch in the science of lighting and the art of luminous coloring. Most of the effects are new, not alone to Expositions, but to the world.

The cost of the illumination is approximately \$500 a night.

The system is composed of 900 magnetite arc lamps, 347 searchlights, 250 incandescent projectors for flag lighting, 200 projectors of the locomotive headlight type for illuminating the statuary, 250 high-pressure gas arc lamps for the streets of the state and foreign section and about 30,000 incandescent bulbs, concealed. There are nearly 700 searchlight mirrors used in the illuminations, all of Bausch & Lomb manufacture, including forty-eight 36-inch lights in the "Scintillator" on the yacht harbor. This constitutes the greatest aggregation of such apparatus ever assembled.

The fundamental feature of the illumination system consists primarily in the use of masked or concealed sources for all lights. "Flood-lighting" predominates.

The palaces are lined with ornamental arc-light standards hung with banners that reflect the light against the walls of the buildings. The banners along the main avenues were designed from the coats of arms of the Spanish conquistadors and explorers.

All of the courts and the palaces that are separated from the main group have distinct illuminative features.

The glare of the Zone with its festive atmosphere on the one hand and the soft flood of light that pervades the central portion of the grounds affords an opportunity to contrast the old methods of lighting with the novel achievements of the Exposition's illumination department.

In the Court of Abundance, all is radiant energy and mystery in keeping with the architectural and sculptural symbolism.

In the Court of the Universe the illumination supplements the dignity and grandeur of the scene. The main area of the court (450,000 square feet) is illuminated principally by the two electric fountains—The Fountain of the Rising Sun and the Fountain of the Setting Sun. Their combined spherical candle-power is 500,000, yet there is no disagreeable glare.



In the Court of Four Seasons the quiet illumination is in perfect harmony with the classic architecture, while the placid central pool catches the reflections of the softly illumined archways and collonades.

The great glass dome of the Palace of Horticulture is illumined from within by a battery of colored searchlights. When the moving lights are in operation the effect is opalescent.

The Tower of Jewels is the focus of the rays of searchlights from all directions. The light is caught and flashed back by the myriads of jewels with which the tower is hung. (See Tower of Jewels under "Palaces and Courts.")

The illumination of the grounds commences about six thirty in the evening (or later as the days get longer) and continues until the Exposition closes for the night. Three nights a week there is a special showing of fireworks on the Marina in conjunction with the scintillator, the combined searchlights having 3,600,000,000 candle-power. Altogether the light supplied by the Exposition system would be sufficient for a city of 200,000 population.

The fireworks furnished to the Exposition are Pacific Coast products, being manufactured by the Hitt Fireworks Co., Inc., of Seattle, Wash.

Three hundred steel mortars to shoot the bombs in the air are buried in sand behind heavy timbers. These mortars range from twelve inches to three and a half feet in circumference. The Exposition has taken every precaution to ensure safety. That these precautions are necessary may be realized when it is remembered that in the final Zone salvo of a fireworks display over half a ton of explosives are shot into the air, producing a series of detonations never before equalled in times of peace.

Programs for special illumination and fireworks demonstrations will be found in the Daily Official Program.

## THE INSCRIPTIONS

The twenty-two inscriptions on the monuments and buildings of the Exposition are divided into three groups as follows: Group 1.—The Tower of Jewels (8 panels). Group 2.—The Court of the Universe, Arch of the Rising Sun (6 panels), Arch of the Setting Sun (6 panels). Group 3.—The Court of the Four Seasons (6 panels.)

The inscriptions in Group 1 commemorate the following events: The discovery of Panama by Bastides, the discovery of the Pacific Ocean by Balboa, the beginning of the Panama Canal by the United States, the opening of the Panama Canal, the discovery of California by Cabrillo, the foundation of the Mission of San Francisco de Asis (Mission Dolores), the Conquest of California by the United States, and the admission of California into the Union.

The inscriptions in Group 2 are representative of the nations of the Orient and the Occident. The authors chosen to represent the various nations are as follows: America, Walt Whitman; England, Shakespeare; Spain, Cervantes; Germany, Goethe; France, Pascal; Italy, Dante; India, Kalidasa; China, Confucius; Japan, Hitomaro; Persia, Firdausi; Arabia, Zuhayr; Siam, Phra Ruang.

The inscriptions in Group 3 relate—as suitable to their place in the Court of the Four Seasons—to Nature, and are drawn from the works of Spenser and Sterling.

The selection of the inscriptions is the work of Porter Garnett, of the University of California. (See "Palaces and Courts" for text of inscriptions.)

# Palaces and Courts

## A TRIP THROUGH THE GROUNDS

The various palaces and courts are here given in a definite sequence as though the visitor were being conducted through the grounds in person. Reference to the map under the front cover will give their relative locations and make clear the route followed in this "trip."

With each palace and court, or division of the grounds, the following subjects are treated: General information, architecture, sculpture, mural paintings, and gardens. (See also, General Description of the Exposition.) With each palace is given an outline of the character of exhibits displayed within.



The North Sea

Detail of Fountain of Energy

The main group of palaces, comprising the "walled city" is enclosed by the Avenue of Palms on the South, the Esplanade on the north, the Avenue of Progress on the east and Administration Avenue, on the west.

The eight palaces of this group are as follows: Varied Industries, Manufactures, Liberal Arts and Social Economy and Education (from east to west along the Avenue of Palms.)

Mines and Metallurgy, Transportation, Agriculture and Food Products (from east to west along the Esplanade.)

To the east of the main group is the Palace of Machinery; to the west, the Palace of Fine Arts; to the south, the Palace of Horticulture and Festival Hall.

FOR COMPLETE INTERPRETATION OF THE SCULPTURE AND MURAL PAINTINGS SEE "OFFICIAL SCULPTURE BOOK," BY STELLA G. S. PERRY, FOR SALE ABOUT THE GROUNDS AND ELSEWHERE.

Marking the center of the south line of the palaces is the Tower of Jewels.

Entrances will be found on each side of all palaces.

The Courts are between the buildings.

On entering the grounds through the main entrance at Scott Street the first object that meets the eye is the

### FOUNTAIN OF ENERGY

This fountain by A. Stirling Calder, acting chief of the Exposition sculpture, typifies the whole spirit of the Exposition and expresses, allegorically the triumph of the Victor of the Isthmian Way.

The sphere of the earth, supported in the water by sea monsters is the pedestal of the Victor. About it in rotary movement are grouped the Atlantic Ocean, the Pacific Ocean, the North Sea and the South Sea, expressed by mermen or mermaids riding on appropriate sea creatures.

Across the upper portions of the sphere stretch slumberous Titans representing the Western Hemisphere and the Eastern Hemisphere. Above them is a frieze of flying fish spouting sheets of water.

Surmounting all, Energy the Victor advances, standing in his stirrups. Springing from his shoulders are winged Fame and Valor, with trumpets.

### THE TOWER OF JEWELS

Marking the main entrance to the "walled city" of Exposition palaces is the Tower of Jewels, the most conspicuous feature of the Exposition picture.

With its unique arrangement of successive stages, one above the other, the Tower cannot be said to be even representative of any single architectural epoch, but its principal architectural features are the Roman arch and the successive tiers of Corinthian and Doric columns. Atop of the tower is a large single column bearing four sculptured Atlases which support a sphere, 17 feet in diameter.

The following are the principal dimensions of the tower:

Height: 435 feet, or the equivalent of a thirty-seven story building of standard construction.

Base: 125 feet square.

Height of arch: 120 feet.

Width of arch: 60 feet.

Construction: Fourteen hundred tons of steel and more than 1,000,000 feet of lumber were used.

On a hot day the Tower is higher than on a cold day. With a rise in temperature of one hundred degrees the steel in the frame expands so that the height of the structure is increased four inches.

The Tower is equipped with elevators for use in case of fire but visitors are not permitted to make the ascension. The platform at the top is used as a lookout by the guard department. North of the Tower is the great Central Court of the Universe.

#### Sculpture:

In front and to the left of the Tower is the equestrian statue of Cortez by Charles Niehaus. Balancing it on the opposite side is the equestrian of Pizzaro by C. C. Rumsey.

On top of the columns are the figures of the "Adventurer," "The Priest," "The Philosopher" and "The Soldier" by John Flanagan. These figures are repeated on each of the four sides of the Tower.

Repeated four times on each side of the first stage is "The Armored Horseman" by F. M. L. Tonetti.

On either side of the Tower are small courts enclosed by double rows of columns and containing sculptured fountains. The "Fountain of Youth" by Edith Woodman Burroughs is on the east. The vain human search for the fountain of youth is the subject of the sculpture.

To the west of the Tower is the "Fountain of El Dorado" by Mrs. Harry Payne Whitney. The work portrays the search for the "land of gold" (El Dorado) which led the Spanish conquerors to their explorations and which led the pioneers across the plains. The Aztec origin of the legend of El Dorado—that somewhere there existed a land of gold whose king scattered jewels and gold broadcast—is suggested by the Aztec dress of the male and female figures, the guardians of the portal to El Dorado.

### **Mural Paintings:**

An allegorical presentation of the purpose, the progress and the historical phases of the Panama Canal form the themes of the paintings by William De Leftwich Dodge, under the arch of the Tower of Jewels. This position of the paintings is intended to emphasize the fact that the Exposition is held in celebration of the completion of the Canal.

Each of the paintings is divided into three panels. The titles of the two larger panels are "The Atlantic and Pacific" (on the west) and "The Gateway of All Nations" (on the east.) Each group of three is ninety-six feet long.

The first panel on the western side of the arch is entitled "Discovery" and represents Balboa gazing on the waters of the Pacific, while the Spirit of Adventure that led him to the discovery hovers above him. In the left of the panel a group of knights represents the era that preceded the age of discovery. In the central background is a galleon of Balboa's time, and in the right of the panel an Indian crouches on ruins that symbolize the ancient civilization of Central America.

The rear of the prairie schooner is prophetic of the migrations that are to come as a result of the discovery.

The central panel—"The Atlantic and Pacific"—shows an idealized figure of Labor, standing at the junction of the waters, joining the hands of the figures representing the two oceans. In the background are the fleets of the world waiting for the opening of the Canal passage. At the left the ox team of the pioneers, who crossed the Isthmus and the plains in earlier days suggests the contrast between the old route and the new.

On the right are typical figures of the Oriental nations that are brought into closer relations with the western world by the completion of the canal.

The right panel—"The Purchase"—shows France handing a scroll to America. The Spirit of Good Will gives her benison to the transaction. On one side the French workmen are laying down their tools while the American toilers opposite prepare to take up the work. Back of them is the figure of the West Indian negro.

On the eastern side of the arch is "The Gateway of All Nations," showing Neptune leading the navies of the world through the canal. The builders rest from their labors while a divine messenger summons mankind onward and Progress (with the torch) leads the way.



The panel on the left shows "Labor Crowned." The figure of Labor enthroned is crowned with a wreath by Achievement, and is acclaimed by the toilers. The soldier takes up his arms for the defense of the Canal, and other toilers are seen taking their departure.

The panel on the right—"Achievement"—shows the Intelligence that conceived the work enthroned. At the right are the Sciences that made the work possible. The Aborigine acknowledges the benefits bestowed by civilization.

**Inscriptions:** A series of inscribed tablets on the Tower is used to present the principal historical events that culminated with the completion of the Panama Canal and the holding of the Exposition. The inscriptions on the south side are as follows:

1501	1904
Rodrigo de Bastides	The United States
Pursuing his Course	Succeeding France
Beyond	Begins Operations
The West Indies	on the
Discovers Panama.	Panama Canal.
1513	1915
Vasco Nunez De Balboa	The Panama Canal
Crosses	Is Opened
The Isthmus of Panama	To the Commerce
and Discovers	of
The Pacific Ocean.	The World
On the North Side of the Tower:	
1542	1846
Juan Rodrigues Cabrillo	The United States
Discovers	Upon the Outbreak of
California	War with Mexico
and	Takes Possession of
Lands on its Shore.	California.
1776	1850
Jose Joaquin Moraga	California
Founds	Is Admitted to
The Mission	the Union
of	As
San Francisco De Asis	A Sovereign State.

**Illumination.** The Tower at night supplies one of the most magnificent features of the Exposition's illumination. The colonnades of its various stages are suffused by a glowing red light from within, while the Tower as a whole is the focus of searchlights turned upon it from all directions.

**The Jewels.** The Tower takes its name from the profusion of jewels with which it is ornamented. The jewels or "novagems" as they are called are one of the novel features of the Exposition illumination system. More than 120,000 of them clothe the tower and lend a shimmering brilliance to the tower under the play of searchlight rays at night. These jewels were especially cut for the Exposition by Austrian peasants with whom the gemcutter's art is an hereditary craft. Their particular design was selected after numerous tests to obtain a maximum of brilliancy, and the cutting given over to the peasants by reason of the Austrians' expertness and the fact that the most suitable glass for the purpose was available only in that country.

## THE SOUTH GARDENS

Between the exhibit Palaces and the wall bounding the Exposition grounds on the south are the South Gardens, distinguished by stretches of flower beds, groups of shrubs and trees (that follow the general outline of the domed palaces at either end of the gardens), ornate balustrades and rectangular pools.

The flower beds will be in continual bloom throughout the Exposition period of ten months. This effect is obtained through a series of plantings. As soon as one variety has ceased blooming, the plants are removed and others put in their places. Here the yellow pansies have already succeeded the daffodils and tulips.

At the western end of the South Gardens is the Palace of Horticulture; at the eastern end is Festival Hall.



**South Portal of Palace of Liberal Arts**

**Repeated on Palace of Manufactures**

Just within the Scott street entrance, on the right and left respectively, are the Press Building and the Y. W. C. A. Building.

The fountains in the larger pools fronting these two Palaces are topped by the figure of "The Mermaid" by Arthur Putman.

**Avenue of Palms.** Separating the Palaces from the South Gardens is the Avenue of Palms. Terminating the western vista of this avenue is the Cuban Pavilion and terminating the eastern vista is the Southern Pacific Building. The Avenue is half a mile in length and is bordered by a double row of Canary Island Date Palms and California Fan Palms alternately spaced every 30 feet, and all averaging from 18 to 25 feet in height. The trunks of the Date Palms are planted with hardy ferns and ivy leaf geraniums and mesembryanthemum. Passion vines are also planted at the base of the Palms.

Along the front of the Palaces are eucalyptus globulus, or blue gum, 40 to 50 feet in height, banked with smaller varieties of eucalyptus and cypress. In front of these are yellow flowering acacias and spring-flowering shrubs and pansies that will be followed by flowering perennials and other later flowering varieties.

**The Outside Wall.** The great green wall that marks the southern boundary of the Exposition, along Chestnut Street, is one of the most distinctive features of the Exposition landscape engineering. It is the first effect of its kind ever created. The wall is 1150 feet long and 20 feet high with arches 30 feet in height over the main entrance. The wall is constructed of shallow boxes of growing "ice plant" or mesembryanthemum fastened to the wooden frame. The plants were set out in horizontal position until they had attained a certain stage of growth and then placed on the wall frame. The earth is held by the roots of the plants and a covering of wire netting over the boxes.

### PALACE OF MANUFACTURES

The first building to the east of the Tower is the Palace of Manufactures. The main entrance is a Spanish renaissance portal, identical with that of the Palace of Liberal Arts on the west of the Tower.

**Sculpture.** Above the doorway is a freize by Mahonri Young, entitled "The Useful Arts." Here are shown workmen at the wheel, the anvil, the forge and busied with various occupations. In the niches are figures of a woman with a distaff (spinning) and a laborer with a sledge, also by Young.

On the gable above the doorway is a winged figure of "Victory" by Louis Ulrich. This figure is repeated on the acroteria (as the gable platforms are called) of all of the Palaces of the main group.

**Exhibits.** The specific lines of trade represented in this mammoth display are manifold, covering hundreds of industries, and including not only the goods one would find in a retail shop, but also everything that goes into the interior finish and decoration of public and private dwellings; plumbing, heating, lighting and certain forms of machinery.

The idea of utility controls in the Palace of Manufactures, there being two great divisions; one inclusive of heating, hardware, glass lighting and merchandise in woods and metals; in the other clothing and textiles. Of the total vast area embraced within the confines of this great structure, 55 per cent of the floor space is given over to the products of the manufacturers of the United States and 45 per cent to those of the foreign nations. The United States Exhibits are arranged in industrial groups while the foreign displays are installed according to nationality. The foreign displays are from France, Italy, Japan and Great Britain.

### THE COURT OF FLOWERS

Equidistant from the Tower of Jewels on the east and west are the two sets of twin towers, 210 feet in height, resembling in mass and general outline the Tower of Giralda, at Seville, Spain, one of the most celebrated towers in the world.

The towers on the east mark the location of the Court of Flowers.

**The architecture** of the court proper is Italian. A colonnade connects the two towers. The colonnade is broken by three entrances giving respectively into the Palace of Manufactures on the west, the Palace of Varied Industries on the east and the Court of Abundance on the north.

Above the colonnade is an arcade.



Water Sprite

By Leo Lentelli, Court of Abundance

"Beauty and the Beast"

Fountain by Edgar Walter in Court of Flowers



The roof over the arcade is of Spanish tile such as is used along the top of all the walls that enclose the "walled city."

Back of this court rises the richly ornamented square tower which marks the Court of Abundance.

**Sculpture.** The niches in the piers of the arcade of the court carry the repeated figure of "The Flower Girl," by John Bateman. The figure is decked with wreaths of flowers in keeping with the name and character of the court.

At the front of the court is the equestrian statue of "The American Pioneer," by Solon Borglum. The rider, typical of the Americans who forged their way through the wilderness and deserts of the west, holds an axe and a gun, symbols of pioneer life. The leather trappings of his horse are ornamented with Indian emblems.

At the rear of the court is the sculptured fountain, by Edgar Walter. "The Beauty and the Beast" is the title of the work. It is in sympathy with the flowery-fairyland idea that inspired the creation of the court.

At the tops of the towers is "The Fairy" figure by Carl Gruppe.

**Flora.** Orange trees and groups of eugenia myrtifolia placed in extensive flower beds of color, containing yellow pansies, daffodils, red anemones and red tulips.

## FESTIVAL HALL

At the eastern end of the South Gardens and opposite the Court of Flowers is Festival Hall. This is a French renaissance structure resembling somewhat the Theatre des Beaux Arts in Paris.

The purpose of the building is to supply a center for the Exposition musical events and festivals, which fact has been the inspiration for the festive character of its architectural and sculptural treatment.

**Sculpture.** All of the sculpture on the building is the work of Sherry E. Fry, of Iowa. On top of the pylons, at either side of the main entrance, are reclining figures, one of "Bacchus," the other of a nymph. In front of each pylon is a figure of "Euterpe," the Muse of music. At the feet of one is the God Pan with his pipes and beneath the other is a reclining Nymph.

Above the smaller domes, that mark the four corners of the building is the repeated figure of "The Dancer."

**Flora.** The plots on the north side of the building are planted with a mass of hydrangeas. Primroses and daisies are also placed about the building in abundance. Along the walls are eucalyptus and cyress trees.

**Illumination.** The cupola of the central dome and the four small pavilions at the corners are suffused with a reddish light at night while the building is bathed with the rays of searchlights, the effect contributing one of the most striking features to the night picture of the Exposition.

The interior of the building is illuminated entirely from beneath the floor. The light comes through a three foot aperture from a battery of searchlights.

The main auditorium of the building contains one of the largest pipe organs in the world, which was constructed especially for the Exposition. The instrument will be used by some of the world's most famous organists during the Exposition period. (For organ recitals and other musical events in Festival Hall, see article on Music in this guide, also see the Daily Official Program.)

The main hall of the building has a seating capacity of 3000.

## THE PALACE OF VARIED INDUSTRIES

This Palace forms the southeastern unit of the main group.

**Architecture.** On the south front of the Palace of Varied Industries is one of the most beautiful portals of the Exposition. This doorway is a reproduction of the entrance to the Hospital of Santa Cruz at Toledo, Spain, and represents an expenditure of \$15,000.

The eastern facade of the Palace presents a massive Italian renaissance portal with sculptured figures occupying the niches.

The east and west walls of the Palace are broken by buttresses. At the tops of the buttresses are idealized California bears with shields.

**Sculpture.** The sculptured decoration of the south portal is Plateresque, so called because of its resemblance to the work of the Spanish silversmiths of the 16th century (Plateros.) The modern sculpture is by Ralph Stackpole, a young Californian.

"The Laborer" or Man with the Pick is repeated four times in the niches at the side of the doorway. In the tympanum, directly above the doorway are figures representative of the various industries, and suggestive of the contents of the building. In the small niche above the doorway is a seated figure of "Labor." In the large niche surmounting the whole composition is a group of figures called "From Generation to Generation." Age is passing the burden of industry to Youth.

The figure of the "Miner" ornamenting the eastern entrance to this Palace is by Albert Weinert.

**Exhibits.** In this Palace are to be found exhibits of stationery, desk accessories, artists' materials, silversmiths' and goldsmiths' ware, jewelry, clock and watch making, objects of ornamental design, glass, fine leather articles, fancy articles and basket work, ceramics, equipment and processes for finishing textiles, threads and cotton fabrics, silk and silk fabrics, laces, embroidery, wearing apparel, furs and skins, mortuary monuments and undertakers' furnishings and various industries connected with clothing.

About 55 per cent. of the floor space has been devoted to the products of United States manufacturers and 45 per cent to foreign. The United States exhibits are arranged in industrial groups, while the foreign displays are classified according to nationality. Foreign countries exhibiting are: Argentine, China, Netherlands (Holland and Colonies,) Denmark, Germany, Austria, Turkey, India, Spain, Uruguay, Balkan States, Japan and Duchy of Luxemburg.

## THE AVENUE OF PROGRESS

At the eastern end of the Avenue of Palms, running north and south is the Avenue of Progress, one of the most magnificent of the Exposition boulevards.

The northern vista along this avenue affords an excellent opportunity to observe the exquisite harmony that exists between the Exposition picture and the coloring that Nature has given to the California sky, the bay and the hills beyond. This particular vista is terminated by Angel Island on the Marin side of the bay.

On the eastern side of the Avenue of Progress is the entrance to the Zone, the Southern Pacific Building, the Palace of Machinery and, at its northern end, the buildings erected by several of the trans-continental railroads.

On the western side is the Palace of Varied Industries, the Court

of Mines, which leads into the Court of the Ages, and the Palace of Mines and Metallurgy.

Opposite the Court of Mines and in front of the Palace of Machinery is "The Genius of Creation," a sculptured group by Daniel Chester French, "the dean of American sculptors."

A winged figure, "The Genius of Creation," is seated on a rock, "Man and Woman" stand on either side, their hands clasped behind the central figure. A serpent suggesting the story of Genesis encircles the base.

**Landscape Effects.** Some of the most successful landscape effects of the Exposition have been achieved along this avenue. Groups of individuals specimens of *dracena indivisa*—branched plants of an average height of 20 feet—have been placed along the avenue. The buildings are clothed with Monterey cypress, banked with Lawson cypress and *thuya gigantea*, in front of which are planted various firs and spruces, while specimens of Spanish fir have been set out between them and the *dracena* avenue. Color is supplied in front of the firs and spruces by *cinerarias* for the early part of the Exposition period and by *fuschias* later.



Palace of Machinery, looking north from the junction of the Avenue of Palms and the Avenue of Progress

### PALACE OF MACHINERY

Flanking the eastern end of the main group of Palaces is the great Palace of Machinery, the largest wooden building in the world. This structure is 968 feet long by 368 feet wide and 135 feet high. It was within its central nave that the late Lincoln Beachey made the only indoor aeroplane flight ever attempted.

Though its frame is of wood, something like 1500 tons of steel bolts and fastenings were used in the process of construction. Eight million feet of lumber went into its walls, frame and floor.

The building cost \$659,665 and covers approximately nine acres.

**Architecture.** The architectural motif of this Palace, particularly in the arrangement of its eables, is supplied by the ancient Roman baths



of Diocletian. The western facade of the Palace is relieved by double columns at intervals and niches containing fountains. The principal architectural feature of the Palace is the main entrance on the western side, facing the Court of Mines.

The main entrance is composed of three massive arches set off by free standing columns in simulation of Sienna marble. Forming a tie between the arches in the background are grills of amber-glass. One of the best impressions of this magnificent entrance is afforded by stepping within the vestibule at the south end in the late afternoon, when the sun's rays are slanting through the arches.

**Sculpture.** All of the sculptural decoration of this Palace is by Haig Patigian, a California sculptor.

Topping the columns in front of the main entrance are four huge figures representing "The Power of Invention," "Electric Power" (this figure holds a shaft of lightning), "The Power of Imagination," and "Steam Power" (the figure with an engine lever).

These "four powers" are repeated on the columns of the north and south entrances.

Around the base of the smaller columns in the main entrance are friezes containing the figure of "The Genius of Mechanics" and other figures suggesting the contents of the building.

**Exhibits.** The exhibits of this Palace are not only arranged to be of interest to the engineer, but are intended as a school of instruction to students and to those not familiar with machinery or electrical appliances. Besides a great many exhibits in operation other exhibits are arranged to present explanatory features for easy study. The exhibits include engines and water motors of the latest type and a great variety of machines for shaping wood and metals, apparatus for adapting electricity to a wide range of uses, and many other classes of machinery for manufacturing and household uses. A series of highly scientific and spectacular electric displays are a feature of this department.

The U. S. Government has exhibits of the War and Navy departments, Coast Guard Service, Light House Service, Bureau for Inspection of Vessels and Office of Public Roads, in this palace.

## THE PALACE OF MINES AND METALLURGY.

The Palace of Mines and Metallurgy, the northeast unit of the main group, is appropriately flanked by the Machinery Palace on the east and the Transportation Palace on the west. The main entrances are on the Marina and the Avenue of Progress. The southwest corner adjoins the Court of Abundance.

**Architecture.** Being at a corner of the main group, this Palace presents a different spectacle and different architecture with each facade.

The west wall also serves for the cloister of the Court of Abundance. The facade opposite the Palace of Machinery harmonizes with the Roman architecture of that massive structure, while the north facade is in the "Plateresque" style common to the north facades of all Palaces abutting on the Esplanade.

The Palace covers an area of six acres. It cost \$350,000.

**Exhibits.** The natural mineral resources (metallic, non-metallic and fuel) of the world; their exploration and exploitation; their conversion into metal; their manufacture into structural forms and into raw materials for the various industries.



The object of the Mines and Metallurgical exhibit is two-fold: First, to draw attention to the natural mineral resources of each country, state and community, so that the public may learn of the mode of occurrence of the minerals and metals of commerce and of their distribution; of the stage of development of the various countries and districts; of present and possible future sources of supply and consumption; of general market and trade conditions in the many industries which are based on the utilization of mineral resources.

Second, to educate the public in a general way regarding the details of the numerous subdivisions of this great basic industry, both at home and abroad, in the hope that the hundreds of thousands who will visit the palace will tarry long enough to grasp the tremendous importance of this industry in the development and settlement, not only of the United States, but of the world.



**Plateresque Portal**

Repeated on north facades of the four palaces fronting on the Esplanade—  
Mines and Metallurgy, Transportation, Agriculture, and Food Products

The aim of this department has also been to illustrate every mineral of economic importance, not merely by mineralogical and geological specimens, but by complete industrial exhibits which begin with the undeveloped mineral resources, and end with the article sold to the retail trade of the country, and show, in so far as possible, the intermediate processes of mining, reduction and manufacture.

Especial attention has been given to petroleum and coal, to copper, to lead and zinc, to the precious metals, to the gems and semi-precious stones. The iron and steel industry is shown by the most comprehensive and complete exhibit ever assembled. The rarer minerals and processes for their reduction have received due attention, particularly the radio-active ores.

A co-operative metallurgical exhibit has been arranged where standard metallurgical methods are illustrated on a working scale. An open metallurgical forum is conducted by the United States Bureau of Mines. It is expected that this will prove to be a rendezvous for technical men from all parts of the world and many important problems will be investigated during the life of the Exposition.

Mining methods are illustrated by a novel and most instructive exhibit beneath the floor of the Palace in the Demonstration Mine. The leading metal mining companies and coal producers of the United States, and the various manufacturers of machinery and equipment have joined in a comprehensive exhibit illustrating mining practice. Daily demonstrations of mine rescue work are given at 2 P. M. Access to THE MINE is obtained through the Bureau of Mines space near the north main entrance. The display of the W. P. Fuller Co. is housed in a reproduction of the celebrated Indian temple of Taj Mahal.

### THE COURT OF MINES.

Turning west from the main entrance of the Palace of Machinery into the Court of Mines one looks along the main axis of the Exposition. The vista is through the various courts which will be described in the order in which they lie to the west. Terminating the vista on the west is the rotunda of the Palace of Fine Arts.

This small court forms a passageway between the Palace of Varied Industries on the south and the Palace of Mines and Metallurgy on the north. The entrances to these two buildings are Italian renaissance in treatment. Sculptured figures occupy niches on either side of the doorways. Below the figures are highly ornamental lamps suggestive of sacrificial altars.

**Illumination.** This court is a good place to observe the placing of the ornamental green lighting standards distributed along the walls of buildings. These standards are one of the principal components in the system of floodlighting from concealed sources that is characteristic of the Exposition. The lights are hidden from the eyes of the spectator within the shells at the tops of standards. The shells also serve as reflectors, throwing the light against the walls of buildings.

The Court of Mines is terminated on the west by the wall of the cloister of the Court of Abundance.

### THE COURT OF ABUNDANCE

The Court of the Ages, or Court of Abundance, as it has been officially designated by the Exposition, is the farthest east in the series of main courts. It is surrounded by the Palace of Mines and Metallurgy, on the northeast; the Palace of Varied Industries, on the southeast; the Palace of Manufactures, on the southwest, and the Palace of Transportation, on the northwest.

The location of the court is marked, from the exterior of the "walled city" of Exposition palaces, by the lofty square tower which stands at the north entrance.

The following description of the court is supplied by its architect, Louis Christian Mullgardt, who has expressed a preference for the use of the name "Court of the Ages."

**Architecture.** The floor of the Court declines to the central basin, affording the observer a full view of the surroundings. The arcaded and vaulted ambulatory extends continuously around the four sides. The floor of this ambulatory is elevated above the upper floor level

of the Court for the convenience of observers. Its architecture has not been accredited to any established style.

The Court is an historical expression of the successive Ages of the World's growth. The Central Fountain symbolizes the nebulous world with its innate human passions. Out of a chaotic condition came Water (the Basin) and Land (the Fountain) and Light (the Sun supported by Helios, and the Electroliers). The braziers with their flaming serpents and cauldrons symbolize Fire. The floor of the court is covered with verdure, trees, flowers and fruits. The two Sentinel Columns to the right and left of the tower symbolize Earth and Air. The eight paintings, by Brangwyn, in the four corners of the ambulatory symbolize the elements of Earth, Air, Fire and Water. The central figure in the avenue north of the court symbolizes "Modern Time Listening to the Story of the Ages."

The decorative motifs employed on the surrounding arcade are sea plant life and its animal evolution. The piers, arches, reeds and columns bear legendary decorative motifs of the transition from plant to animal life in the forms of tortoises and other shell motifs, kelp and its analogy to pre-historic lobster, skate, crab and sea urchin. The water-bubble motif is carried through all vertical members which symbolize the Crustacean Period, which is the second strata of the court.

The third strata, the pre-historic figures, surmounting the piers of the arcade, also the first group over the tower entrance, show earliest forms of human, animal, reptile and bird life, symbolizing the Stone Age period.

The fourth strata, the second group in the Altar Tower, symbolize human struggle for emancipation from ignorance and superstition, in which religion and war are dominating factors. The kneeling figures on the side altar are similarly expressive. The torches above these mediaeval groups symbolize the Dawn of Understanding. The Chanticleers on the finials surrounding the court symbolize the Christian Era. The topmost figure of the altar symbolizes Intelligence, "Peace on Earth," "Good Will Towards All Men"—the spirit of Learning and Industry is at her feet. The topmost figure surmounting the side altar symbolizes Thought.

The arched opening forming the enclosure of the altar contains alternating masks expressing Intelligence and Ignorance in equal measure, symbolizing the Peoples of the World.

A gradual development to the higher forms of Plant Life is expressed upward in the Altar Tower, the conventionalized Lily Petal being the highest form.

**Sculpture.** The general meaning of the sculpture and its relation to the underlying motifs of the court are expressed in the description of the architect. The architectural detail and the sculpture supplement each other in symbolizing biological change and evolution.

The central feature of the court is the "Fountain of the Earth" by Robert Aitken, which has attracted such widespread attention that it has been deemed best to here present a detailed interpretation of the work and the meaning of the various figures.

At the south end of the central pool is a figure of Helios, the sun-god, symbolic of the setting sun, the whole having a suggestion of primitive man's idea of the sun splashing into the water of the ocean as it sets.

**FOR COMPLETE INTERPRETATION OF THE SCULPTURE AND MURAL PAINTINGS SEE "OFFICIAL SCULPTURE BOOK," BY STELLA G. S. PERRY, FOR SALE ABOUT THE GROUNDS AND ELSEWHERE.**





First and second panels of the "Fountain of the Earth"  
 And front group, which is the arm extending from the second panel  
 In the Court of Abundance, by Robert Aitken





Third and fourth panels of the "Fountain of the Earth"  
In the Court of Abundance, by Robert Aitken.

The great orb has thrown off a nebulous mass that has subsequently resolved itself into the earth (the globe in the center of the main fountain).

**The Fountain of the Earth:** To follow the sculptor's purpose one should first observe the figures on the **west side** of the group in front of the main fountain, then the four panels that surround the globe, commencing on the south side, and end with the east side of the front group.

**Front Group:** A symbolized Destiny, in the shape of two arms and hands giving life with the one and taking it away with the other, is first in the front group.

On the side are figures suggesting the Dawn of Life.

The first figure on the west, Prenatal Sleep, is the crouched form of a woman, while successively come the Awakening, the Ecstatic Joy of Being, the Kiss of Life, with the human pair offering up the children of their loins representative of the beginnings of fecundity; a female strong of limb and superb of physique enfolds in her arms two infants, while her mate of no less powerful build and rude force, kneeling beside her, gives her an embrace, typical of the over-powering parental instinct. Here is the suggestion of the elemental feelings, the beginnings of things.

**First Panel:** Between the front group and the central fountain comes a gap, a space typical of unknown time before history began, and the story is taken up again with the first of the panels, wherein stands a figure of Vanity, glass in hand, symbolizing the compelling motive of so much in human endeavor. To the left, in contrast, are primitive man and woman carrying their burdens of life, in the form of their progeny, into the unknown future. The two figures to the right represent "Lust."

**Second Panel.** Between each of the panels is a figure of Hermes suggesting the passage of time. (Similar figures were used by the Greeks as milestones along the roads).

In the second panel are the children of the men and women in the first panel, now grown to man and womanhood, and in their rude strength, finding themselves, with the result of natural selection. This is a group of five personages. The center figure is a man of splendid youth and vigor, suggesting the high state both of physical and intellectual perfection, unconsciously attracting the female, two of whom regard him with favor, while two males on either side, deserted for this finer type, give vent to deep regret, expressed by despair and anger. One attempts by brute force to hold the woman, the other reluctantly gives up his choice.

**Third Panel.** In the "Survival of the Fittest," as this panel is called, we have a militant group, in which physical strength begins to play its part. The powerful chieftains struggle for supremacy of their time and tribe, their women making futile efforts to separate them. Here the sense of conquest receives its first impression, while there is symbolism of the conflict of the nations that has ever gone on, for one cause or another, and that struggle for the female that has ever been the actuating motive in war and conquest.

**Fourth Panel:** The next group discloses "The Lesson of Life," wherein the elders with the experience of the years offer to hot-headed youth and to the lovelorn the benefit of their own trials and struggles. A beautiful woman is the central figure, and she draws to her side splendid manhood, the warrior willing to fight for his love and his faith. To his left his mother offers him her affectionate ad-

vice, while to the right a father restrains a wayward offspring, who, rejected by the female, is in a state of frenzied jealousy.

Finally, looking at the first panel again, are the two figures representing Lust, a man struggling to caress the unwilling woman shrinking from his embraces, and we are led down from this pair to the crouching figures on the east side of the group in front of the fountain.

First is a figure of Greed looking back on the Earth. He holds in his hands a mass suggestive of his futile and unsavory worldly possession, the unworthy bauble toward which his efforts have been directed. Back of him we have the group of Faith, wherein kneels a Patriarch, who offers consolation to a woman to whom he presents the hope of immortality, holding in his hands a scarab, ancient symbol of renewed life. Next come two recumbent figures, a man and a woman, the first Sorrow, the other typifying Final Slumber. These are about to be drawn into oblivion by the relentless hand of Destiny.

**The Tower:** The sculpture on the Tower by Chester Beach is in three principal stages, representing the evolution of the race. In the first, Man is just emerging from the lower forms of animal life. He is still brutish, but within him intelligence is dawning.

The second stage shows mediaeval civilization. Here is the crusader, the priest and the soldier.

The third group is of the present civilization. Woman, representing motherhood, is enthroned and crowned.

The figures at the sides of the tower are called Mutation or Change. Man and woman, now enlightened, are still struggling toward better things, and to throw off the evil heritages that persist from primitive ages.

In front of the Tower are two columns bearing the Water Sprite by Leo Lentelli. Water nymphs by the same sculptor are grouped about the bases of the columns. (It was originally intended to utilize the columns as fountains.)

Along the top of the cloister are the repeated figures of Primitive Man (the hunter) and Primitive Woman, by Albert Weinert.

In the north avenue of the court is the statute of "Modern Time Listening to the Story of the Ages," by Sherry E. Fry.

### Mural Paintings

In this court are the eight paintings by Frank Brangwyn of London. The canvases have for their subjects the four elements: "Earth," "Water," "Fire" and "Air." Unlike most of the other murals, these have no abstruse symbolism, and the subject is conveyed by the picturing of simple, primitive human uses of the several elements.

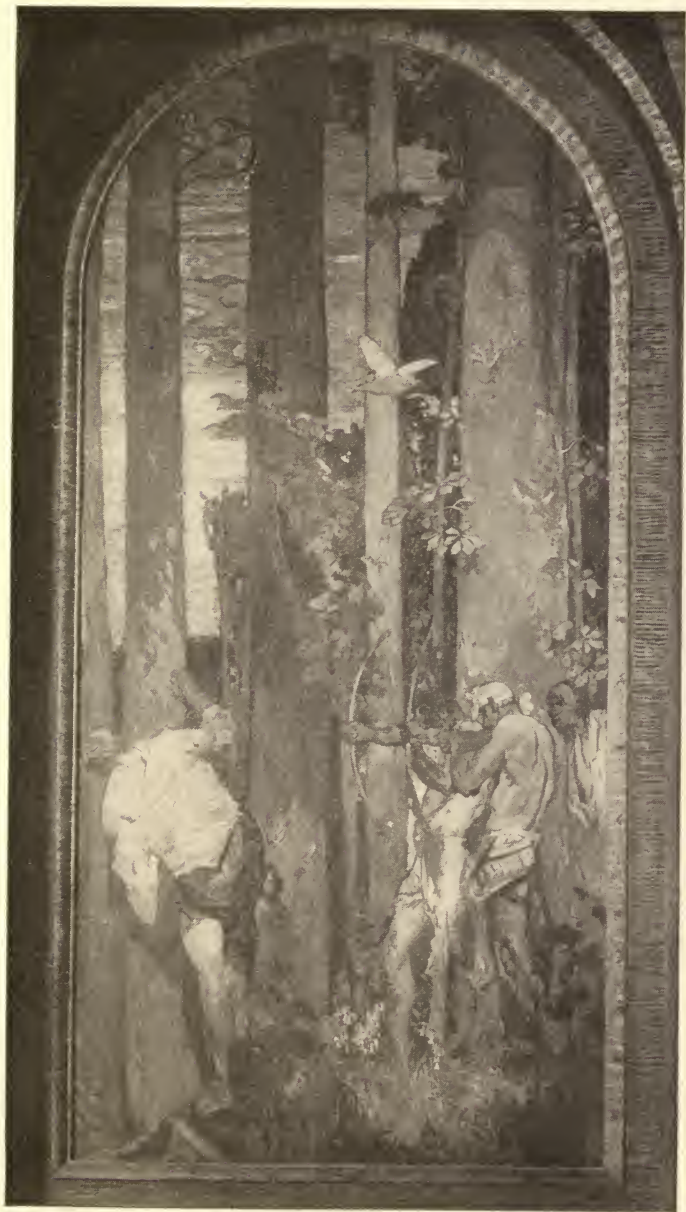
The paintings tell no particular "story," in the sense of the historical canvases of the Exposition, their chief features being their artistic qualities and the artist's method of execution.

**Earth.** The abundance and fruitfulness of the earth at harvest time are the means of suggesting the subject in both paintings of "Earth," in both the scene is fairly teeming with productivity. In one men and women are gathering flowers and the crops of fruit and vegetables, and in the other a vintage is in progress, the great clusters of grapes furnishing one of the dominant notes of the picture.

**Water.** Girls and men are filling their water-jugs from a spring. The tall water-birds (flamingoes) also suggest this element. The proximity of the water is again suggested by the abundance of verdure.

In the second of the "Water" pictures fishermen are drawing their seines in, while others are coming with baskets to bear away the catch.





"Air"

Mural painting in Court of Abundance, by Frank Brangwyn



**Fire.** One of the paintings has Primitive Fire for its subject and the other the Fire of Industry. In the first the thin column of smoke indicates the presence of fire. The men are grouped about it fanning and blowing the flame into life. Others are bringing faggots while the old folk gather about for warmth.

A rough kiln to which men are bringing pottery for burning is the means of conveying the idea of fire in the second painting.

**Air.** The power of air is immediately suggested by the great wind-mill and rain clouds. Boys flying kites, wind-swept grain, and the workers going to their winnowing with the wind at their backs are seen.

In the second painting a trio of archers are about to dispatch their missiles through the air. Birds flying about in the trees above show the purpose of their hunt and the element which is treated.

#### **Flora:**

Orange trees brought from the interior valleys of the state in full bearing; formal Italian cypress and Irish yews with standard acacias.

### **THE FLORENTINE COURT.**

Connecting the Court of Abundance with the Court of the Universe is the Florentine Court, so called because of the characteristic Florentine treatment of the facades of the Palace of Manufactures and the Palace of Transportation which form its walls. Ornamental columns of varied design flank the walls, while beds of flowers and clumps of evergreen shrubs border the paths.

From this court one has the first view of the Arch of the Rising Sun, the eastern entrance to the Court of the Universe. Two medal lions by A. Stirling Calder ornament this side of the arch. The Nations of the East group at the top can best be seen from within the Court of the Universe.

Beneath the sculptured group are these inscriptions:

Left panel: HE THAT HONORS NOT HIMSELF LACKS HONOR WHERSOEVER HE GOES.—ZUHAYR (Arabian Poet).

Center panel: THE BALMY AIR DIFFUSES HEALTH AND FRAGRANCE—SO TEMPERED IS THE GENIAL GLOW THAT WE KNOW NEITHER HEAT NOR COLD—TULIPS AND HYACINTHS ABOUND—FOSTERED BY A DELICIOUS CLIME THE EARTH BLOOMS LIKE A GARDEN.—FIRDAUSI (The national poet of Persia).

Right panel: A WISE MAN TEACHES BE NOT ANGRY FROM UNTRODDEN WAYS TURN ASIDE.—PHRA RUANG (an ancient King of Siam).

The figure of the Guardian Angel, by Leo Lentelli, tops the Sienna columns on either side of the arch.

### **PALACE OF TRANSPORTATION**

The Palace of Transportation is just to the west of the Palace of Mines and Metallurgy in the north half of the main group of palaces.

The east, south and west walls of this palace contribute respectively to the Court of the Ages, the Florentine Court and the Court of the Universe. The north front is in the Plateresque treatment common to the north facades of all four palaces fronting on the Esplanade.

The building covers seven acres and cost \$500,000.

**Exhibits.** The whole development of transportation from the most primitive forms of locomotion to the most rapid and scientific means of conveyance of today are shown in this building.

Here also are shown the principal methods of utilizing steam and electric power for transportation, as well as rolling stock that is used for passenger and freight traffic; construction material and methods used under the best practice; expeditious handling of mail and express; safety devices; routes of travel; pictures, views and spectacular presentations of world renowned points of interest.

Marine travel is fully illustrated through models of ships; photographs, full size sections of modern merchant vessels; charts and other methods. In Machinery Palace, yet having a place in this de-



Arch of the Rising Sun, Court of the Universe

partment, are the latest types of marine engines and motor boat appliances. Oversea travel, both domestic and foreign, are shown.

The automobile, which is the flexible unit of transportation and which is a great factor in the development of the country, is seen in all the varied types and body styles known to the motoring world.

The exhibits typify every phase of development in modes of modern transportation and faithfully record the marvelous advances thus made in recent years.

Some of the main features of interest include a 4,000 horsepower electric locomotive mounted on a revolving turntable, the aeroplane used by Robert Fowler in his flight across the Panama Canal Zone, the biplane used by the late Lincoln Beachey, in which he made over a thousand aerial loops, an automobile assembling plant in operation, one of the two surviving locomotives used in the early '60s by the Central Pacific Railroad across the Sierra Nevada mountains, one of the largest passenger locomotives in use today, and many other features of interest in land and marine transportation.

## COURT OF THE UNIVERSE

The Court of the Universe, the great central court of the Exposition, symbolizes both the purposes of the Exposition, which celebrates the completion of the Panama Canal and the far-reaching effects that the building of the Canal itself will have in unifying the nations of the world.

The southern edge of the sunken gardens, which occupy the center of the court, is the best place from which to observe its numerous features.

On the east are the Palaces of Manufactures and Transportation, and on the west the Palaces of Liberal Arts and Agriculture. To the south is the Tower of Jewels, and to the north the forecourt leading to the Marina and terminated by the heroic Column of Progress. Marking the east and west entrances to the Court are the Arch of the Rising Sun and the Arch of the Setting Sun.

The **architecture** of the court is Roman, its principal features being the triumphal arches and the curved colonnades of double columns, which border the court on the east and west and are broken by six domed pavilions. There is a decided resemblance between the court and the plaza of St. Peter's in Rome.

The area of the court is approximately ten acres.

**Sculpture.** In this court is the best place to get a general idea of the scope of the Exposition sculpture. Much of the best sculpture work is to be observed here, as well as the great variety of sculpture motifs.

The two most prominent works are the Nations of the East on the Arch of the Rising Sun and the Nations of the West on the Arch of the Setting Sun.

Both groups are in moving composition as though advancing toward each other. Messrs. Calder, Lentelli and Roth were the sculptors who collaborated on these massive works.

In the "Nations of the East" group from left to right the figures are "The Arab Warrior," "The Negro Servitor" (bearing baskets of fruit), "Camel and Rider," "The Egyptian," "The Falconer," elephant with howdah containing a figure embodying the "Spirit of the East" and attended by Oriental mystics representing India; "The Buddhist Llama," bearing his emblem of authority; "Camel and Rider," "The Mahometan," "The Negro Servitor," "The Mongolian Warrior."

The size of the group may be inferred from the fact that the figure of the negro servitor is 13 feet 6 inches in height.

The following lines from the "Light of Asia," epitomizing the spirit of the East, are inscribed on the arch beneath the group: "Unto Nirvana. He is one with Life, yet lives not—He is blest ceasing to be—Om Mani Padmi Om—The dewdrop slips into the Shining Sea."

In the "Nations of the West" group from left to right the figures are: "The French Trapper," "The Alaskan," "The Latin American," "The German," "The Hopes of the Future" (two boys, white and negro, riding on the prairie schooner); "Enterprise" (above the group), "The Mother of Tomorrow," "The Italian," "The Anglo-American," "The Squaw," "American Indian." The group is conceived in the same large monumental style as the "Nations of the East," and the types of those colonizing nations that have at one time or place or other left their stamp on our country have been selected to form it.

The following lines from Emerson's "The Young American" are inscribed on the arch beneath the group: "There is a sublime and



"The Nations of the West"

FOR COMPLETE INTERPRETATION OF THE SCULPTURE AND MURAL  
PAINTINGS SEE "OFFICIAL SCULPTURE BOOK," BY STELLA G. S.  
PERRY, FOR SALE ABOUT THE GROUNDS AND ELSEWHERE.





"The Nations of the East"

friendly destiny, by which the human race is guided—the race never dying—the individual never spared—to results affecting masses and ages.”

The medallions on the arches are by Calder and the figures of Pegasus (the mythological winged horse) in the spandrels are by Roth.

On the free-standing columns are the figures of the Guardian Angel by Leo Lentelli.

Along the top of the colonnades is the “Star” by A. Stirling Calder repeated ninety-six times.

Forming the friezes on the corner pavilions of the court are the signs of the Zodiac by Hermon A. McNeil; Aries, the Ram; Gemini, the twins; Cancer, the crab; Leo, the lion; Virgo, the maiden; Capricornus, the goat; Aquarius, the water bearer; and Pisces, the fish.



Detail of Fountains of Setting Sun and Rising Sun  
In the Court of the Universe

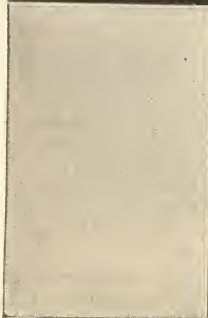
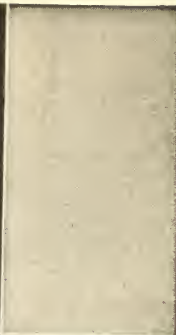
At the eastern end of the sunken gardens is the Fountain of the Rising Sun and at the western the Fountain of the Setting Sun by Adolph A. Weinman. The fountains are topped, respectively by the figure of “The Rising Sun” and the “Setting Sun.” The friezes about the bases represent “The Triumph of Light Over Darkness.”

Mermen and creatures of the sea ornament the bowls and bases of these fountains. The bowls are said to be the largest concrete bowls ever cast.

At the tops of the main north and south stairways leading down into the sunken gardens are the four colossal reclining figures representing the elements by Robert Aitken: “Fire,” “Air,” “Earth” and “Water.”

“Air,” crowned with a star, is looking downward to the earth. Fastened to her wings is a figure representing Man, the suggestion being of man’s efforts to fly upon “the wings of wind.”

“Earth” is sleeping, as are the hidden forces within the world. The fruitfulness of the earth is conveyed by the roots of trees and the



"Water"

"Fire"

"Air"

"Earth"

The Four Elements  
In the Court of the Universe, by Robert Aitken

clusters of minerals—the wealth that Man struggles to take from the ground.

The figure of "Fire" holds a shaft of lightning. About his limbs a salamander writhes.

"Water" is represented by the figure of a sea god reclining on the waves. About him are dolphins, other creatures of the deep and seaweed.

The dancing, wreath-draped figures, at the top of the east and west stairways are "Music" and "The Dance." Paul Manship is the sculptor.

The Column of Progress at the northern end of the Court is the first great sculptured column in the world whose design was inspired by a purely imaginative motif. The only other similar work is the Column of Trajan in Rome.

The following description of the column is furnished by the sculptors:

"The unconquerable impulse that forever impels man to strive on, assailing in endless generations and confining barriers of existence, his eternal optimism and stern joy in effort—these are the thoughts that have inspired the conception of the Column of Human Progress and that are embodied in its sculptural friezes and crowning group.

"The Column itself is a symbol of achievement, and the procession of figures forming the frieze of the pedestal embody in high relief sculpture, the successive generations, born from the teeming Earth, irresistably pressing onward, by devious ways, seeking the golden dreams of Life. This has been executed by Isidore Konti."

"Above the capital of the Column, crouching figures of Toilers, for all must toil to win, form the circular frieze that in turn supports the crowning group, representing the supreme moment of Man's prime. This group, as well as the frieze of the Toilers is the work of Hermon A. MacNeil. It is composed of three figures—a kneeling woman in fearful expectation, hopeful to applaud success; a guarding male supporting the central figure of the Man of Purpose, or the Adventurous Bowman, as it is called, launching his shaft at the obscure target of Truth, unseen but to himself, and those of his kin, who, yet to come, shall speed the World of Progress.

**Inscriptions: Arch of the Setting Sun.**

**Left panel:**

IN NATURE'S INFINITE BOOK OF SECRECY  
A LITTLE CAN I READ

—Shakespeare.

**Center panel:**

FACING WEST FROM CALIFORNIA'S  
SHORES—INQUIRING TIRELESS SEEK-  
ING WHAT IS YET UNFOUND—I A  
CHILD VERY OLD OVER WAVES TO-  
WARDS THE HOUSE OF MATERNITY  
THE LAND OF MIGRATIONS LOOK  
AFAR—LOOK OFF THE SHORES OF MY  
WESTERN SEA THE CIRCLE ALMOST  
CIRCLED

—Whitman.

(The reference is to the Asiatic origin of the Aryan race.)



Right panel:

TRUTH—WITNESS OF THE PAST COUN-  
CILLOR OF THE PRESENT GUIDE OF  
THE FUTURE

—Cervantes.

Arch of the Rising Sun.

Left panel:

THEY WHO KNOW THE TRUTH ARE  
NOT EQUAL TO THOSE WHO LOVE  
IT

—Confucius

Center panel:

THE MOON SINKS YONDER IN THE  
WEST WHILE IN THE EAST THE GLO-  
RIOUS SUN BEHIND THE HERALD  
DAWN APPEARS—THUS RISE AND SET  
IN CONSTANT CHANGE THOSE SHIN-  
ING ORBS AND REGULATE THE VERY  
LIFE OF THIS OUR WORLD

—Kalidasa (Sanskrit poet).

Right panel:

OUR EYES AND HEARTS UPLIFTED  
SEEM TO GAZE ON HEAVEN'S  
RADIANCE

—Hitomaro (Japanese Poet.)

**Mural Paintings.** Supplementing the general purpose of the Court of the Universe, are the mural paintings in the Arch of the Rising Sun and the Arch of the Setting Sun. The former are by Edward Simmons and the latter by Frank V. Du Mond.

Simmons' subject is the coming of the Europeans to America, while Du Mond's is the progress of civilization westward.

The painting on the south side of the Arch of the Rising Sun represents the types that have crossed or attempted to cross the Atlantic. The youthful Spirit of Adventure summons the adventurers on with his trumpet. The figure of the savage, with his hand shading his eyes, represents the men who sailed from the fabled continent of Atlantis in the hope of reaching Yucatan.

Sharpening his sword is the Homeric adventurer. Then comes the European explorer (Columbus,) the noble colonist, the priest (the Jesuit,) the artist and the laborer. At the extreme left is the figure of the Future hearkening to the past. In the background are the types of vessels of the explorers of the several epochs.

In the panel on the opposite side of the arch the painter has embodied some of the visions and ideals that lead the adventurers to cross the ocean. The first two figures are "Hope" and "Illusory Hope." The latter drops bubbles which "Adventure," who follows, tries vainly to pick up. In the center are figures representing "Commerce," "The Fine Arts," "Truth" and "Religion." Then comes "Wealth" and a group symbolizing the Family.

In the Arch of the Setting Sun on the west side of the Court of the Universe the paintings by Du Mond take up the story of the westward march of civilization in the United States. In both panels Du Mond has painted actual portraits of Americans of note.

In the panel on the north side of the Arch is depicted the departure

of the Argonauts from their eastern homes. There is a typical New England home with a typical stretch of rocky coast. A young man is taking leave of his family, his face illumined with a vision of the land of promise.

Then comes a number of figures representing the stream of people who joined in the westward migrations "with all their goods and chattels." The figure of the preacher is a portrait of William Taylor, a famous preacher who came to California in the early days. Following him is The Pioneer, James Adams, otherwise known as "Grizzly Adams," a judge—David Dudley Field, typifying law and order, and then the schoolmistress. Children, typifying the youth of the nation are in the procession. In the forefront, with another group of travelers, is a figure representing the Call of Fortune, with her trumpet and overflowing cornucopia.

The panel on the opposite side of the arch portrays the arrival of the argonauts on the shores of the Pacific. First is seen the Spanish element, the first California settlers. Captain Jaun Bautista de Anza, one of the founders of San Francisco, and Padre Junipero Serra, "the father of the Missions," are in this group. Then follow the figures expressing conquest and enlightenment.

In the central group is the painter, William Keith; the literateur, Bret Harte; a sculptor, an architect and a scientist and other figures of pioneers. The panel is concluded with a utilization of the Seal of California, with the figures extending a welcome to those who have crossed the plains. In the background are great orange trees laden with fruit, and extending their hands in greeting are the miner, the fruit-gatherer and the agriculturist, all types of the new land.

**Gardens.**—The Court of the Universe is distinguished by a formal sunken garden planted with 8,000 hybrid rhododendrons from Europe. Veronica hedges are used against the buildings, while standard acacias and climbing plants are also in evidence. In the north avenue of the court are hedges of *ericas* in variety and standard acacias with masses of red azaleas.

One of the distinguishing features in the south section of the court is supplied by the lofty Italian cypress trees set against the walls of the buildings and the square-cut cypresses in the niches beneath the tower.

## VENETIAN COURT

Connecting the Court of the Universe with the Court of the Four Seasons is a small Venetian Court, distinguished by the treatment of the walls of the Palace of Liberal Arts and the Palace of Agriculture, which enclose it on the south and north. The walls are lined with beds of California poppies and banks of variegated evergreens.

On the wall of the Arch of the Setting Sun, facing this court, are these inscriptions:

Left Panel:

THE WORLD IS IN ITS MOST EXCELLENT  
STATE WHEN JUSTICE IS SUPREME

—Dante.

**Center Panel:**

IT IS ABSOLUTELY INDISPENSABLE  
FOR THE UNITED STATES TO EFFECT  
A PASSAGE FROM THE MEXICAN GULF  
TO THE PACIFIC OCEAN AND I AM  
CERTAIN THAT THEY WILL DO IT—  
WOULD THAT I MIGHT LIVE TO SEE  
IT BUT I SHALL NOT

—Goethe (Written in 1827).

**Right Panel:**

THE UNIVERSE—AN INFINITE SPHERE  
THE CENTER EVERYWHERE, THE CIR-  
CUMFERENCE NOWHERE

—Pascal (Definition of the universe from "Thoughts").

**PALACE OF AGRICULTURE**

The Palace faces north on the Esplanade between the entrances to the Court of the Universe on the East and the Court of Four Seasons on the west. To the south is the Venetian Court.

**Architecture.**—The north facade is the only one that can properly be said to belong architecturally to this palace. Its chief feature is the richly ornamented "Plateresque" entrance, similar to those on the facades of the other north-fronting palaces.

The other walls contribute respectively to the Court of Four Seasons and the Court of the Universe. The building cost \$420,000 and covers seven acres.

**Exhibits.**—The agricultural department includes within its extensive scope the Palace of Agriculture, the Palace of Food Products, the Redwood Bungalow, the White and Sugar Pine Bungalow, the House of Hoo Hoo, or Lumbermen's Building—these three being situated in the Forestry Court to the south of the Palace of Horticulture. The Agriculture department also includes a number of exhibits located in the Livestock Section, to the west of the state and foreign buildings. In the Palace of Agriculture the exhibits are arranged to show the most up-to-date methods in all things incidental to modern intensive agriculture, as it exists, not only in the United States of America, but in all the leading agricultural countries of the world.

The area is insufficient to house all these exhibits, therefore the agricultural exhibits from several foreign countries will be found in the national pavilions of these participating nations, as follows: Australia, Bolivia, Guatemala, Honduras, Siam, Sweden.

In the Palace, however, will be found the following foreign countries' exhibits: Argentine Republic, China, Cuba, Japan, New Zealand, Philippines, Uruguay.

An extensive exhibit of Philippine agricultural products is just within the south entrance.

One should give particular attention and consideration to the products displayed by the different States of the Union, and by the individual manufacturing interests. In these exhibits will be found the most modern productions and equipment of the farm, with all implements to lighten the labor and cheapen the cost of production, together with modern scientific methods of sanitation in the production of foodstuff.

**Agricultural Outside Exhibits.**—In the Department of Livestock, west of the State and Foreign buildings, is a large exhibit of silos



**"The Feast of Sacrifice"**

By Albert Jaegers, Court of Four Seasons

and of agricultural implements, where almost daily demonstrations of the caterpillar tractors are given.

The Pacific Coast Condensed Milk Co.'s special condensory, south-east of the Palace of Fine Arts, is included in this department.

**THE COURT OF FOUR SEASONS**

In passing into the Court of the Four Seasons one should pause to observe the frescoes that ornament the vaulted ceilings of the arcade





**Fountain of Spring**  
**In the Court of Four Seasons**

over the east and west entrances. The delicate low relief depicts harvest and field scenes and is replete with figures expressive of the title of the court.

**Architecture.**—This quiet and classic court has a distinct suggestion of Hadrian's Villa near Rome, in the great half dome at its southern end and in the arrangement of the corner recesses that are set off by double rows of Ionic columns. In the architectural as well as the sculptural decoration of the court are to be found suggestions of the seasonal festivities of the ancients.

In the center is a still pool reflecting the beauties of the court.

The quiet character of the court is further carried out by the gardening. Evergreens with grayish foliage are used exclusively. Euca-lyptus, olive, pittosporum, crassifolium and lasiandra are the varieties to be found. "Maidenhair" vines hang down from the walls back of the fountains.

**Sculpture.**—Surmounting the great niche or half dome is the group of "Harvest" or "Plenty," by Albert Jaegers. On the columns at either side of the half dome are "Rain" and "Sunshine," by the same sculptor. The first is a nymph catching the rain in a seashell. The other is a similar figure holding a palm leaf that shades her from the sun.

On the pylons at the north entrance to the court is another group by Jaegers, consisting of a male and a female figure leading a bull, called "The Feast of Sacrifice"—an ancient harvest-time fete.

In the four corners of the court are the fountains of "Spring," "Summer," "Autumn" and "Winter," by Furio Piccirilli, and in the colonnade associated with each fountain are the seasonal paintings by Milton Bancroft. The arrangement of the colonnades permits the sunlight to play upon the fountains, giving an unusual light effect.

"Spring" is the central figure in the fountain of that name, at the right of the half dome. Beside her is a girl bearing the first flowers of the season. The stirring of the world into life again is the idea conveyed.

"Summer" shows a worker with the first harvest of the year. A mother holds up to the father their first born.

About the figure of "Autumn" in the next recess are symbols of the rich harvest season—the great jug suggesting the vintage—and symbols of the festivities with which the season was celebrated in ancient Greece.

In the fountain of "Winter" the central figure is Nature, resting. On one side an old man rests from his labors in the field, on the other a young man is sowing for the year to come.

In the forecourt is the "Fountain of Ceres," by Evelyn Beatrice Longman. Ceres, the goddess of agriculture and abundance, is extending a stalk of corn, a symbol of the harvest, and a crown of leaves. The frieze shows dancing maidens celebrating the Feast of Ceres.

**Mural Paintings.**—Milton Bancroft, of New York, has ten canvases in this court. Eight of them are placed over the doorways of colonnades in front of the four fountain niches around the central court. Each season is represented by two paintings, one of the seasonal Pleasures or Pastimes and the other of the seasonal Activities or Industries. The canvases are respectively entitled "Spring," "Summer," "Autumn" and "Winter."

In two side panels of the half dome at the south end of the court are larger vertical compositions. The subject of the painting on the

west wall adjoining the Palace of Education is "Man Receiving Instruction in Nature's Law." On the east wall adjoining the Palace of Liberal Arts is "The Arts Crowned by Time."

**Inscriptions.**—Over west arches:

SO FORTH ISSEW'D THE SEASONS OF  
THE YEARE—FIRST LUSTY SPRING ALL  
DIGHT IN LEAVES AND FLOWRES

THEN CAME THE JOLLY SOMMER BEING DIGHT  
IN A THIN SILKEN CASSOCK COLOURED GREENE  
THEN CAME THE AUTUMNE ALL IN YELLOW CLAD

LASTLY CAME WINTER CLOATHED ALL  
IN FRIZE—CHATTERING HIS TEETH FOR  
COLD THAT DID HIM CHILL

—Spenser.

Over east arches:

FOR LASTING HAPPINESS WE TURN  
OUR EYES TO ONE ALONE  
AND SHE SURROUNDS YOU NOW

GREAT NATURE, REFUGE OF THE  
WEARY HEART AND ONLY BALM TO  
BREASTS THAT HAVE BEEN BRUISED

SHE HATH COOL HANDS FOR EVERY  
FEVERED BROW AND GENTLEST  
SILENCE FOR THE TROUBLED SOUL

—Sterling.

Turning north out of the court, the visitor is confronted with one of the magnificent vistas afforded by the Exposition. The wooded height on the opposite shore of the bay is Belvedere.

In the opposite direction through the doorway under the half dome is another of the beautiful Exposition vistas, an ornamental section of the Palace of Horticulture being visible through the opening, as a background for the equestrian statue, "The End of the Trail."

### THE ESPLANADE

Going north through the forecourt one comes to the Esplanade, which extends westward from the ferry slip along the north facades of the Palaces of Mines, Transportation, Agriculture and Food Products, and through the state section to the Massachusetts Building. At the end of the court the ornamental light standards should be noticed. These are typical of the detail on the monument of Lysicrates at Athens. Emerging on the Esplanade one sees to the left the massive walls of the California Building. To the right is the yacht harbor and directly in front is the reproduction of Morro Castle, which stands at the entrance of Havana Harbor, Cuba. The reproduction is used for the battery of 48 searchlights known as the scintillator, which supplies many of the novel features of the illumination. The locomotive on the opposite breakwater of the Yacht Harbor is also used for illumination effects, its purpose being to supply clouds of steam.



### Yacht Harbor and the Esplanade

In the center is the Column of Progress, marking the north entrance to the Court of the Universe. To the right is the Palace of Agriculture. To the left, in the distance, is the Ferry Building



## ADMINISTRATION AVENUE

Going west on the Esplanade one comes to the north end of the Administration Avenue, whence one may obtain a good view of the California Building, which contains the administrative headquarters and social headquarters of the Exposition as well as the California display section. The architectural motif of this structure is taken from the surviving missions in various parts of California. Within the cloister is a reproduction of the Forbidden Gardens of Santa Barbara. (See article on gardens.) The hedges which surround this garden and the large trees in front of the main tower of the building were part of the Harbor View Gardens that formerly occupied this site. These and the large eucalyptus at the south end of Administration Avenue are the only trees originally on the Exposition site. (For further information on the California Building see State and Foreign Buildings.)

Turning north on Administration Avenue, past the Hawaiian Building, one comes to the half dome over the western entrance to the Palace of Food Products, which is called the Portal of Plenty.

## THE PALACE OF FOOD PRODUCTS

At the northwest corner of the main group of palaces is the Palace of Food Products, occupying five and a half acres.

**Architecture.**—The principal feature of the north facade is the highly ornamental "Plateresque" portal, reproduced from the cathedral of Salamanca, Spain. The north portals of all four palaces fronting on the Esplanade are the same.

On the west of the Palace of Food Products is the massive Roman half dome called "The Portal of Plenty," and on the south, facing the Palace of Education, is a grilled doorway with spiral columns.

**Sculpture.**—In the niches of the north portal are the figures of "The Conquistador" (the Spanish conqueror) and two of "The Pirate," by Allen Newman, types of the men who "sailed the Spanish Main" and led the Spanish conquests in America.

In the niches along the west wall are repeated "The Triumph of the Field" and "Abundance," by Charles R. Harley. The figures are enthroned as though leading a pageant celebrating the harvest season, and are surrounded by symbols of abundance and the fruitfulness of the earth.

On top of the free-standing columns on either side of the half dome is the figure of "Youth," by Ralph Stackpole. Topping the columns within the half dome is "Physical Vigor," by Earl Cummings. The figure holds a wreath such as crowned the victors in the Olympian games of ancient Greece.

Within the half dome is an old Italian fountain.

**Exhibits.**—In this palace will be found all of the primary products of the farm reduced to edible form. In all sections of the building are processing exhibits. Here one can see all kinds and classes of cereals, reduced to different grades and kinds of flour and meal, and the products baked into prepared foods by bakers representing ten different nations. Here also is a small chewing gum manufacturing plant. It is the first time in the history of expositions that chewing gum has been made so that visitors may see how it is done and what it is made from.

The decortication and roasting of coffee, the firing and blending of tea, the manufacture of confections, and numerous other activities of

unusual interest to the housewife, or to any one interested in knowing how pure foods are produced and prepared, are among the displays.

In this palace will be found exhibits from foreign countries of intense interest to the visitor.

Argentine occupies a large section near the northwest corner, along the west side of the palace.

Cuba occupies a large section along the north wall, near the northwest corner.

Great Britain. The British section will be found to be of intense interest. The principal exhibits are those by individual concerns, who bore the expense of their individual exhibits.

Italy shows the products of the leading industries of its great country.

Japan has a wonderfully interesting section near the north main entrance.

The Netherlands exhibit may be found near the northwest corner, and contains a marvelously interesting display of food products.

Portugal, near the north main entrance, has an attractive and interesting installation of its wines, liqueurs and food products.

Interesting food products displays will also be found in the national pavilions of the following mentioned countries: Argentine, Australia, Bolivia, China, Cuba, Guatemala, Honduras, Italy, Japan, The Netherlands, New Zealand, The Philippines, Portugal, Siam, Sweden, Uruguay.

A large restroom for women is situated at the south entrance to this palace. This restroom is free, and all are invited to avail themselves of its use.

## PALACE OF FINE ARTS

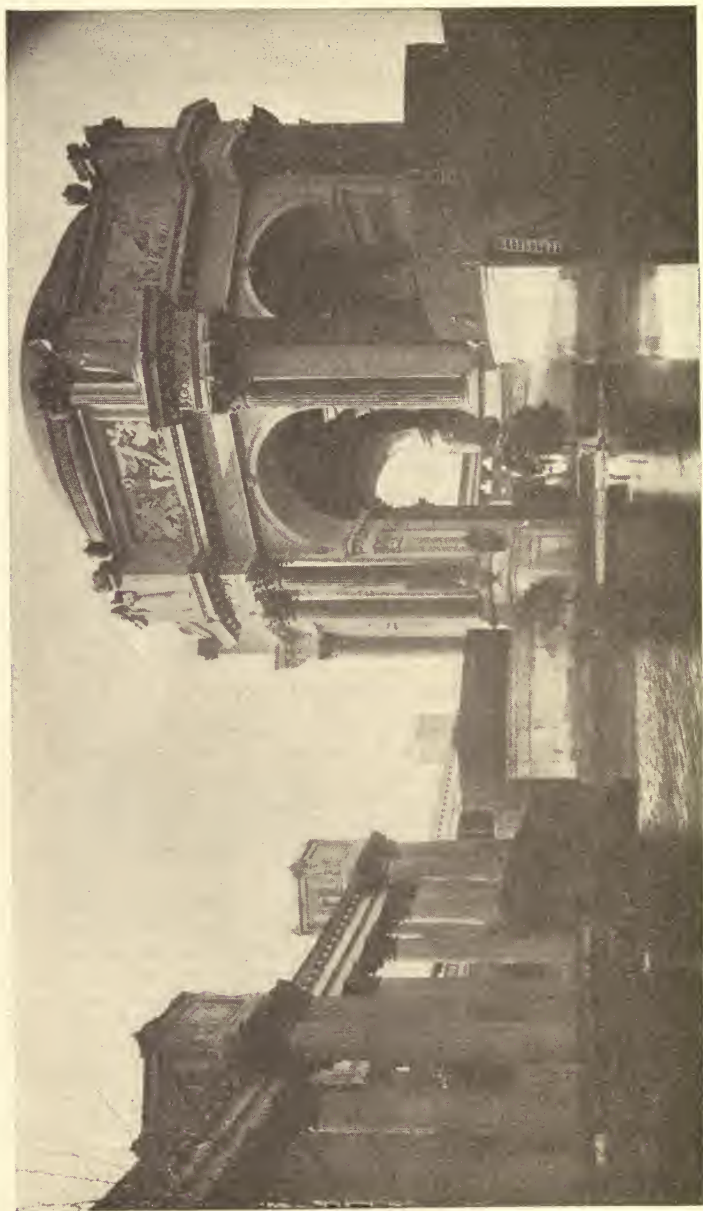
To the west of Administration Avenue is the Fine Arts Lagoon, separating the Palace of Fine Arts from the other Exposition palaces.

**Architecture.**—This structure with its surroundings presents one of the most remarkable and artistic achievements of the Exposition. The general treatment gives the palace a similarity to the Temple of the Sun at Athens. Much of the detail has been taken from the Choric monument of Lysicrates, also at Athens.

The general effect of the building from a distance is that of an ancient ruin overgrown with vegetation that has sprung up in the course of centuries. This idea has been carried out with success by the landscape department in the treatment of the borders of the lagoon and the building itself. The sections of high hedge about the rotunda are of the same ice-plant, or mesembryanthemum, that composes the outside wall of the Exposition.

Taking advantage of the sequestered position of the building, the architect, B. R. Maybeck, has endeavored to reflect the mood of the visitor, who leaves the building with a feeling of reverence for art. The same idea has actuated the sculptors who have contributed to the ornamentation of the building's exterior.

The palace is in the shape of an arc eleven hundred feet in length. The domed rotunda in front of the main entrance is 165 feet in height. Following the line of the building is a Corinthian colonnade.



Palace of Fine Arts, with its placid Lagoon

At intervals along the wall that traverses the colonnade are many interesting bits of statuary (exhibits in the Fine Arts Department) that are distinct from the Exposition sculpture and that will be found labeled with their titles and the names of the sculptors. (See Fine Arts catalogue.)

**Sculpture.**—In front of the rotunda, directly above the waters of the lagoon, is a girlish figure kneeling at the Altar of Art and guarding the fires of inspiration, the work of Ralph Stackpole. The frieze about the altar is by Bruno Louis Zimm.

The figure above the main doorway to the interior of the palace that seems to float in the air is "Inspiration," by Leo Lentelli.

Just beneath the dome on the exterior of the rotunda is a series of classic Greek panels by Bruno Louis Zimm. "The Unattainable in Art" is on the east side. Art is the central figure. Her votaries, on either side, are struggling to reach her, while materialism, in the shape of the centaur, intervenes and hinders their progress.

The other panels are "Poetry, or the Triumph of Pegasus," presenting the Greek myth of the winged horse of inspiration, and "The Chariot of Apollo."



Panel on rotunda of Palace of Fine Arts

Between the Zimm panels are figures of the Classic Arts by Ulric H. Ellerhusen.

The friezes around the flower boxes against the wall of the building and at the base of the rotunda are also by Ellerhusen, as are the figures of the "weeping woman" repeated at the corners of the boxes that top the colonnade. With these melancholy, contemplative figures the sculptor has carried out the architect's idea of reflecting the mood of the thoughtful visitor to the collections of art works within the building.

At the tops of columns within the rotunda is the repeated "Priestess of Culture," by Herbert Adams.

**Mural Paintings.**—The eight panels under the dome are by Robert Reid. The entire scheme, suggested in the four major panels, has to do with the conception and birth of art, its commitment to the earth and its progress and acceptance by the human intellect.

The other four panels symbolize the four "golds" of California: the gold of the poppy, of the citrus fruits, of the wheat and of the metal.

**FOR COMPLETE INTERPRETATION OF THE SCULPTURE AND MURAL PAINTINGS SEE "OFFICIAL SCULPTURE BOOK," BY STELLA G. S. PERRY, FOR SALE ABOUT THE GROUNDS AND ELSEWHERE.**





The panels are lighted from below by the reflected sunlight from the Fine Arts Lagoon.

"The 'Birth of European Art' is symbolized in the first of the major panels. There are five dominant figures grouped about an altar on which burns the sacred fire. An earthly messenger leans from his chariot to receive in his right hand from the guardian of the flame the torch of inspiration, while with his left hand he holds back his rearing steeds. In front of these a winged attendant checks for an instant their flight. The central figure, the guardian of the altar, still holds the torch, and below her are three satellites, one clasping a cruse of oil, another pouring oil upon the altar while she holds in her hand a flaming brand, ready to renew the flame should it falter, a third zealously watching the fire as it burns. Opposite these, a figure holds a crystal gazing-globe, in which the future has been revealed to her, but her head is turned to watch the flight of the earthly messenger.

"The Birth of Oriental Art" is designated in the second panel. The forces of the earth wresting inspiration from the powers of the air are pictured in a contest between a joyous figure in ancient Chinese armor mounted upon a golden dragon combating an eagle (Legend of the Ming Dynasty). A female figure under a huge umbrella represents Japan, one of the heritors of the victory of Earth over Air, while on either side are two other Oriental figures in gorgeous attire, symbolic of the long periods of Oriental Art.

The third panel represents the "Ideals in Art." There are seven figures, the Greek ideal of beauty dominating all in a classic nude. Below this Religion is portrayed in a Madonna and Child. Heroism is shown in Jeanne d'Arc, mounted on a war-horse and flinging abroad her victorious pennant. A young girl represents youth and material beauty, while at her side a flaunting peacock stands for absolute nature, without ideal or inspiration. A mystic figure in the background holds the cruse of oil. Over all of them floats a winged figure holding a laurel wreath for the victorious living, while a shadowy figure in the foreground holds a palm for the dead.

The fourth panel represents the "Inspirations of All Art," five figures symbolizing Music, Painting, Architecture, Poetry and Sculpture. Flying above these are two winged figures, one holding a torch flaming with the sacred oil that has been brought from the altar, the other drawing back the veil of darkness, revealing the tangible, visible expression of Art to mortal eyes.

**Gardens.**—Between the columns of the colonnade and along the wall of the building are planted artemisia, Monterey cypress and small eucalyptus.

The planting around the lagoon is confined to the natural, such as weeping willows, groups of evergreen shrubs and the like on the small promontories and inlets of the lake. In addition to the large trees 10,000 vinca major, or periwinkle, have been set out with 5,000 violets, 1,000 white calla lilies and 500 yellow calla bulbs.

**Exhibits.**—The exhibits of the Department of Fine Arts are divided into a United States Section, a section for each foreign nation officially participating in the Exposition and represented by a commission, an international section, sections for different media, a loan collection, and a number of "one-man" collections. Each of these sections has its subdivisions.

(For location of various galleries see map on preceding page.)

The United States Section, in the formation of which the Department of Fine Arts sought the co-operation of every American artist, whether at home or abroad, of every art institution in America, and of individual collectors and amateurs generally, consists of an exhibit of works produced by American artists since 1904, which will be eligible for award at the hands of the International Jury of Awards; of such works by living American artists produced prior to 1904 as it seems desirable to include, which will not be eligible for award, and of a loan collection.

In the loan collection, in order that the popular error of supposing that the American artist of today is without ancestry or tradition may be refuted, there is a chronological historical showing of American painting and sculpture covering the period from Colonial and Revolutionary times down to the years just preceding our own. As this line of descent in this country has been swayed now to the right and now to the left by the influence of foreign schools, and since the foreign sections in this Exposition, as has already been noted, is of today, there is shown also a collection of foreign works (not contemporaneous) arranged by schools, which will make clear what their influence has been upon the fine arts in America and, at the same time, serve as a sort of index to the vast wealth of our public and private collections.

In the case of every foreign section officially represented in the Department of Fine Arts the National Section is under the direct control (subject only to the general rules and regulations of the Exposition) of the Commissioners or National Committees.

In the International Section are shown works by artists of the foreign nations not represented by Commissioners or by National Committees; and such works by artists of foreign nations officially represented as may be omitted from their own national sections.

The general purpose in the arrangement of the exhibits has been to show tendencies.

The "one-man" exhibits include the works of John H. Twachtmann, Edmund C. Tarbell, Edward W. Redfield, Frank Duveneck, Wm. M. Chase, Childe Hassam, Gari Melchers, Alson Clark, John Singer Sargent, Francis McComas, Arthur F. Mathews, William Keith and Whistler.

Special galleries include: Illustration, represented by the works of Howard Pyle; etching and lithography, by Joseph Pennell; pastels by John M. Hamilton; small bronzes, and miniatures.

The showing also includes representative works of the futurist, cubist and other ultra-modern schools.

The international section includes works of art from all over Europe. Among the distinctive features, as contrasted with the art exhibits at other expositions, are the comprehensive showings of Hungarian, Norwegian and Austrian canvases and sculpture.

A supplementary building has been constructed in the rear of the palace to accommodate the large number of exhibits received after the Exposition opened.

As an assistance and encouragement to exhibiting artists, the Department of Fine Arts has organized a sales bureau and most of the works by living artists may be purchased for delivery at the close of the Exposition at studio prices.

## PALACE OF EDUCATION AND SOCIAL ECONOMY

This palace is the southwest unit of the main group, its main facades being on Administration Avenue and the Avenue of Palms. The building covers a little less than five acres and cost \$304,263.

**Architecture.**—The west wall with its great half-dome is Roman, in keeping with the character of the Palace of Fine Arts across the lagoon. The north and south facades present a combination of Byzantine and Spanish Renaissance.

**Sculpture.**—In the tympanum above the main south entrance is the relief panel of "Education," by Gustave Gerlach. At one side a scien-



**"The End of the Trail"**

At entrance to Court of Palms, by James Earl Fraser

tist is occupied with his researches, at the other a mother is instructing her children, while in the center is the teacher. To the left of the doorway is a panel by Charles Peters, and on the right a panel by Cesare Stea. Both have education for their subject.

The figures occupying the niches along the west wall, "The Triumph of the Field" and "Abundance," are the same as those on the west wall of the Palace of Food Products.

The figures topping the columns on either side of the half-dome or "Portal of Thought" are of "Youth" by Ralph Stackpole. The figure on top of the columns within the half-dome is "Philosophy" holding the scroll of knowledge. Albert Weinert is the sculptor.

**Exhibits.**—The floor space is occupied by displays of the Department of Education and the Department of Social Economy, both of which will be found unusually well planned and arranged and appli-



cable to the daily needs of most visitors. In selecting the education exhibits, duplications have been avoided, and each State has specialized on that feature in which it excels. New York's display demonstrates the worth of centralized control. Wisconsin, the first State to incorporate motion pictures in its course of study, shows how films are used in teaching civil engineering. Oregon makes her rural schools the center of interest, and so on through the list.

One of the exhibits here is a film course of study, with text book and graphophone, operated in connection with it, arranged by associated firms doing business in the three industries represented.

Films play an important part throughout the Exposition, and their possibilities for usefulness in the cause of education is fully shown in the education displays.



Court of Palms

California has featured school architecture in photographs and models and educational motion pictures showing school facilities and activities. The Philippine Islands have an extensive and interesting exhibit, showing the remarkable educational progress of the islands.

In this building also are the child welfare and child labor displays, made by the United States Government.

The social economy offerings were so many and so worthy that space had to be found for some of them in the Palace of Mines and Metallurgy, the Palace of Liberal Arts and the New York City Building, where the human welfare features that have been worked out by different industrial organizations are shown in operation.

The displays of the Philippine Islands, Argentina, France, China, Japan and Cuba, in the Palace of Education, are complete and comprehensive, and for purposes of comparison will afford the student unusual opportunity. Cost \$304,263.

## COURT OF PALMS

East of the Palace of Education and south of the Court of the Four Seasons is the Court of Palms, the fifth and last of the principal Exposition courts, in the order here presented.

The entrance to the court is set off by two towers, 210 feet in height, similar to those at the entrance to the Court of Flowers, at the other end of the main group of palaces. Like the latter, the towers of the Court of Palms were inspired by the Tower of Giralda at Seville.

The architectural treatment of the court is Italian, particularly good examples of this architecture being supplied by the three deep portals leading respectively into the Palace of Education on the west, the Palace of Liberal Arts on the east and the Court of the Four Seasons on the north.



"The Pursuit of Pleasure"

Mural painting by Charles Holloway, in the Court of Palms

Encircling the court is a colonnade of Ionic columns. The attic of the court is relieved by a series of winged Caryatides. Above it is a roof of Spanish tile.

In keeping with the name of the court, rows of palms in variety have been set out. In the gardens between the central pools and the colonnades are also to be found specimens of *chamerops excelsa*; color being supplied by wall flowers and Spanish iris.

**Sculpture.**—At the entrance to the court is "The End of the Trail," by James Earl Fraser. An Indian rider and his pony, buffeted by the wind, convey a sense of utter weariness. The work may be interpreted merely as a picture of physical exhaustion, or as symbolizing the tragic story of the extinction of the redman.

At the tops of the towers is the figure of "The Fairy," by Carl Gruppe. The purely architectural features of the court's sculpture were contributed by Calder, Bateman and Weinert.

**Murals.**—The Court of Palms has three mural paintings, semi-circular in shape, placed over the doorways leading into the Palace of Liberal Arts, the Palace of Education and the Court of Four Seasons.

The north panel is by Arthur Matthews, of San Francisco, and represents the "Victory of Culture and the Humanities Over Brute Force." The title of the painting explains the meaning of the figures composing the work.

The painting by Charles Holloway is in the eastern lunette and is entitled "The Pursuit of Pleasure." The winged aerial figure represents "Pleasure." The other nude figures are mortals engaged in her pursuit, or resting from the pursuit.

"Fruits and Flowers" is the title of the painting by Childe Hassam, in the lunette, over the western doorway. The fruits and flowers themselves are in evidence as well as being symbolized by the children. The sea forms the background, and the general composition of the picture is in consonance with the architecture and floral decoration of the court.

### PALACE OF LIBERAL ARTS

The Palace of Liberal Arts adjoins the Tower of Jewels on the west.

The main facade of this palace, on the south, is practically identical with that of the Palace of Manufactures on the opposite side of the tower. Its distinguishing feature is the massive Spanish Renaissance portal with its ornamental grill and archway. Above this doorway is repeated the frieze by Mahonri Young, described in connection with the Palace of Manufactures.

**Exhibits.**—The building has nearly six acres of floor space, divided into fifteen groups representing more than 400 of the largest domestic and foreign firms. One-fourth of this space is occupied by the United States Government; about one-fifth by the foreign nations, and the rest by domestic exhibitors. The foreign nations exhibiting are Germany, Japan, Italy, Argentina, Uruguay, Portugal, Netherlands and China. Some of the products in the Liberal Arts classification are also installed in Palace of Machinery, Festival Hall, Agricultural Palace, Varied Industries Palace, the Palace of Manufactures, the Palace of Horticulture, and the Exposition Hospital.

The liberal arts include the sciences, philosophy, history and all of the applied sciences.

Among the exhibits in this department are typography, books and publications, including dictionaries, encyclopaedias, book binding, maps and apparatus for geography, cosmography, topography, some extremely interesting ideas in maps and the manufacture of paper.

Then comes photography, showing all the latest colored photograph processes, moving picture machines, equipment of photographic studios, etc. Here also are instruments of precision, philosophical apparatus, coins and medals, surveying instruments, astronomical instruments, telescopes, lenses, electrical instruments, optical instruments, marine glasses, calculating machines, registers, testing machines of various description.

One of the most interesting features is that covered by medicine and surgery, chemical and pharmaceutical arts. This includes everything pertaining to medical and surgical instruments, drugs, X-ray machines, foot appliances, artificial limbs, etc., as well as all the chemicals used for various purposes.

Musical instruments, including pianos, player-pianos, band instruments, reed instruments, organs, string instruments, accordions, phono-



graphs, talking machines, graphophones and similar devices are shown.

Perhaps most interesting of all are the electrical methods of communication, showing wireless telephones, radio wireless, fire alarm systems, police systems, dictagraph phones, electrical telegraphones, which record conversations on a steel wire, and the long-distance telephone system from New York to San Francisco. Other exhibits include architecture, civil and military engineering, models, plans and designs for public works.

### PALACE OF HORTICULTURE

This palace, the most ornate of the Exposition palaces, marks the western limit of the South Gardens.

**Architecture.**—In general the architectural arrangement resembles the Mosque of Ahmed I, in Constantinople. The detail and ornamentation are French Renaissance, while the decorative trellis work is similar to that of the French garden architecture of Louis XIV.

The great glass dome is 182 feet in height and 152 feet in diameter. The basket which tops the dome is 100 feet in circumference. The lighting of the dome by searchlights from within supplies one of the most interesting features of the Exposition spectacle at night.

The cost of the building was approximately \$400,000.

**Exhibits.**—The area beneath the dome holds a display of tropical fruits, flowers and palms in exquisite arrangement, the choicest offerings from many participating nations having been assembled for this display, notable among them being the Cuban palms and fruit trees.

The Economical Section, which adjoins the great dome on the west, embraces pomology in all its phases, together with the mechanical appliances used in its production and marketing. All standard varieties of fruits are shown in their commercial pack, and new and interesting varieties may also be seen. The educational features are particularly interesting, and are made with the idea of presenting the practical handling of all fruits. The model cannery shows all processes, from the receipt of the loose fruit from the orchard until, as canned fruit, it is boxed ready for delivery to the grocer. Microscopists and chemists conduct their laboratories in full view of visitors, showing how they arrive at their results. The orange packing house shows how the loose fruit is received, brushed, labeled, packed and boxed. The seed-packing establishment shows the preparation of the seeds and how they are packed for the market. The dried fruit exhibits in standard commercial packages and in the new family size carton, and the raisin seeding and packing establishment are worthy of consideration, as well as the operating exhibits of horticultural machinery, spraying devices, etc.

As is most appropriate in the State where "plant wizardry" first gained recognition, there are displays of many new varieties.

In the Horticulture Gardens, south and west of the palace, which embrace floriculture and arboriculture, will be found exhibits illustrating the improvement of variety through seed selection, the creation of new varieties through plant hybridization, and the origination of new species through the Mendelian theory of segregation. The benefit of expert cultural methods will also be shown, and an interesting feature will be found in a number of exhibits which are made by the originators of a particular fruit or flower. The International Rose Contest, participated in by the leading rose originators of the world, will be found in Block 18.

A description of the outdoor horticulture exhibits will be found under the head of "Gardens" in this Guide.



## LIVE STOCK SECTION.

The Department of Live Stock occupies sixty-five acres west of the State Buildings.

The buildings for housing the exhibits in this department and for its executive offices number fifteen, and were erected at a cost of \$150,000, exclusive of the cost of the mile race track. These buildings are grouped about the central forum or judging ring in such a manner that animals may be led directly from their stalls into the arena. The capacity of the buildings is such that more animals are accommodated in fewer buildings than at previous Expositions. These buildings are attractive in design and have been built for exhibition purposes and not on the lines of the farm utility plan formerly used.

The executive offices have been built in bungalow form fronting the Congress Hall. This hall is provided as a meeting-place for forty-six live stock associations which will hold meetings and congresses during the Exposition period. It is equipped with a moving picture apparatus showing scenes taken from the live stock and agricultural activities of different countries.

A model modern barn has been constructed especially for dairy cattle. Adjacent to the dairy cattle barn are eight silos of different types of manufacture, erected as containers for corn and other silage to be used in connection with the feeding problems relating to dairy production.

**Live Stock Events.**—Many contests and special events have been provided for in the Live Stock section. The International Egg Laying Contest participated in by six hundred hens of different breeds and representing a number of Canadian Provinces and different sections of Great Britain in addition to many States of the Union, will continue for one year following November 23rd, 1914; the Polo Tournament of six weeks' duration, on a specially prepared field located within the infield of the Race Track; a special Society Horse Show, in which liberal cash prizes and trophies are offered, will be held beginning October 2nd; Cavalry events with suitable trophies for officers and cash prizes for enlisted men; sheep dog trials; police dog trials, and other various events of interest to the dog lover; a sheep-shearing contest, and wool-grading contest. A harness meeting will be held on October 30th to November 13th, for a total of \$227,000 in purses and stakes with four races of \$20,000 each.

**Exhibits.**—The competition for premiums on recognized breeds of Live Stock will begin on September 30th and close on December 3rd.

In addition to the provisions made for the competition for premiums there are maintained in the barns of the Department of Live Stock a number of animals representing different breeds and also utility animals, and these are for a permanent or educational exhibit.

Among the horses the Percherons, Shires, Arabians, thoroughbreds and standard breeds are represented by excellent individuals. Holstein-Friesian cattle are displayed for both breed characteristics and their utility value. The American Berkshire Association maintains a herd of well-selected Berkshire swine of both sexes and different ages in order that interested parties may see the development of these animals.

In the corrals of the department is installed one of the most valuable educational exhibits in the display of a utility herd of beef pro-

ducing animals. Shorthorns, Aberdeen-Angus and Herefords are shown in order that the type and characteristics of these several breeds may be studied, while in contrast with them may be seen American "Natives" and Mexicans of no breeding and of small utility value. There is also maintained a utility show of sheep.

A large display of dogs of all nations occupies the space devoted to this purpose, and this will be supplemented by a series of sheep dog trials, police dog trials and other exhibitions showing the utility value of the dog as well as his training.

In the Poultry Building, in addition to the International Egg Laying contest, are numerous varieties of poultry showing the result of the breeder's art. These birds are bred not for egg production so much as for breeding purposes.

In the same building may be found several varieties of pheasants, varieties of Bantams, a pigeon exhibit, the curious Japanese Bantams or Silkies, and the wonderful long-tailed Japanese fowl, one of which has tail feathers measuring nearly twelve feet in length, and about 1,000 pigeons of different varieties. Daily instruction is given in this building in the methods of handling poultry, pigeons and pheasants, as well as in the candling of eggs.

In a specially prepared home in the poultry building is housed a number of racing homing pigeons, which are in training for long distance speed races to take place this Fall.

### VIEWS AND VISTAS OF THE EXPOSITION.

One of the most beautiful features of the Exposition and one that came as a surprise with the completion of the Palaces and Courts is the beauty of the classic vistas that were presented with the waters of San Francisco Bay and the Marin County hills as a background, and the colonnades of the Courts as a frame for the pictures.

Following locations afford the most advantageous views:

From either end, looking along the Avenue of Palms.

From the North side of the Court of The Ages (Abundance), looking North across the Bay.

From the South side of the Court of the Universe, looking North across the Bay. Angel Island in the distance.

From the center of the Court of the Universe, looking South through the arch of the Tower of Jewels toward the hills of the city.

From the North side of the Court of the Four Seasons, looking North across the Bay. Belvedere in the distance.

From the North side of the Court of The Four Seasons, looking South through the doorway in the great half dome at its Southern side, which reveals the equestrian statue "The End of the Trail," with a portion of the Palace of Horticulture framed in the background.

From the South Gardens through the arch of the Tower of Jewels to the North across the Court of the Universe. Note how the blue of mural paintings by Dodge, on the sides of the arch, match the blue of the sky on a clear day.

From the juncture of the Avenue of Palms and the Avenue of Progress, looking North. Angel Island is seen across the Bay.

Through the Marin County Display in the California Building.

From the South side of the Court of Palms, looking North through the Court of the Four Seasons toward the Bay.

Some of the best views of the Exposition are afforded from the hills of the city to the South. A climb to the Presidio hills, back of the Foreign section, will be rewarded with a magnificent sweep of the Exposition.

# State and Foreign Buildings and Participation.

Twenty-eight States and Territories of the United States and twenty-two foreign nations are represented at the Exposition by buildings. Other States and foreign countries are participating in the Exposition either officially through their respective governments or unofficially through manufacturers, merchants or individuals, and will be found represented only in the exhibit palaces.

It is a notable fact that the general participation in the Exposition was not diminished by the European war, on the contrary, in a number of instances—notably in the cases of Argentina, France, and Japan—the extent of participation was considerably increased after the war commenced.

The United States has erected no building of its own, but has expended more than \$500,000 in presenting the largest single display of any Nation at any Exposition. This is distributed among the several Palaces.

Detailed lists of exhibitors will be found in the Official Catalogue of Exhibits.

The area devoted to the State and Foreign Buildings is West of the Palace of Fine Arts and East of the Live Stock Section.

(See map under front cover.)

## NATIONS REPRESENTED.

The following Nations are represented at the Exposition: Argentina, Austria, Australia, Bolivia, Belgium, Canada, Cuba, China, Denmark, France, Greece, Guatemala, Great Britain, Germany, Honduras, Holland, Italy, India, Japan, Luxemburg, New Zealand, Norway, Panama, Persia, Portugal, Sweden, Switzerland, Siam, Spain, Turkey, Uruguay.

The State and Foreign Pavilions are open from 9:00 A. M. to 5:00 P. M.

Brief descriptions of the interesting exterior and interior features of the several buildings that ornament the State and Foreign Section, and an outline of the participation of each of the States and Nations, follow:

**Argentine.**—On the Esplanade directly to the West of the Netherlands Building is the Argentine Pavilion, one of the handsomest structures on the Exposition grounds. The style of the architecture is French Renaissance. Within its walls and directly in the center of the building is a spacious motion picture theater where lectures with film pictures, relating to the various sections of the Argentine Republic and their resources are given daily by representatives of that great country.

On the lower floor are various reception rooms, and surrounding the theater on both the upper and lower floors, are a number of diaramas. These show the natural beauties of the rich country and the social and commercial importance of Buenos Aires.

The earnestness with which Argentina entered into the spirit of the Exposition can be realized when it is recited that the government appropriated \$1,700,000 for its participation. More than 5,000 exhibits have been installed in the pavilion and the various exhibit Palaces.

The Argentine Republic exports more chilled meat and more corn than any other Nation, in wheat she is second only to Russia, and in

wool second only to Australia. Particular attention has been paid to cattle and sheep, which form a large part of the country's live stock exhibit. The tremendous diversity of agricultural life is displayed by Argentina's farmers in more than 9,000 square feet of floor space in the Palace of Agriculture. This is devoted mainly to the exhibits of corn and wheat.

A large space in the Palace of Education has been devoted to the exhibits showing marked activity and progress in social economy. Argentina's system of compulsory voting, management of government-owned railways, tram systems, parcel post and other public utilities are also shown in this Palace. In addition are shown model schools for which the Government last year appropriated \$60,000,000. Immi-



Argentine Building

gration and the paternal treatment of immigrants is the subject of a special exhibit. Under this system immigrants are treated on arrival as Government guests and lodged in the Government hotels until they can be placed in trade or at the labor for which each is best suited. After being properly classified they are given employment, transported to their destination free of charge and in many instances are provided with land, stock and agricultural implements, for which payments are made in small yearly installments.

More than 6,000 square feet of floor space has been utilized by Argentina in the Palace of Mines, where are exhibited many minerals in which the soil of that country is rich. In the Palace of Varied Industries a similar amount of space is devoted to the various manufactured products in which the country specializes.

A fortune in paintings, sculpture, bronzes and art work of the highest order are exhibited in the Palace of Fine Arts.



The Exposition Commission of Argentine was selected from progressive and representative citizens of that country and these commissioners held weekly sessions for more than a year at which the subject matter of exhibits was thoroughly discussed. This has caused the Argentine exhibits to be of a most comprehensive range and excelled by no other nation.

**Australia.**—The Australian Pavilion adjoins the Presidio entrance to the Exposition at the terminal station of the Union Street cars. Each of the three entrances is adorned with ornamental panels illustrating the flora and fauna of Australia.

The exhibits are entirely representative of the natural resources and primary products of Australia, which have been displayed with a well carried out intention of allowing everything to be seen in the form in which it takes its place in the commerce of the country and of the world. Agricultural and pastoral industries, timber in the rough and manufactured, every sort of mineral and a valuable collection of gems, including the famous New South Wales black opals, a large assortment of refrigerated produce and fruit, and a valuable lot of aboriginal and other curios are embraced in the collection.

**Bolivia.**—The architectural features of the Bolivian Building, near the center of the Avenue of Nations, are symbolical of the history of Bolivia. The pylons at the entrance reproduce two monoliths found in the Tihuanacu ruins. Near the top of the monoliths the god Viracocha is shown, crowned and sceptered. The doorway is a copy of the great doorway of the church at San Lorenzo, in Potosi.

Within the building is a great courtyard modeled after the patio of the Casa Real de Moneda, the ancient Mint of Potosi. In the court is a model of the fountain still standing in the Mint. In the rooms surrounding the courts are exhibits of Bolivian wines, mineral waters, embroideries and agricultural products. The walls of the rooms are adorned with skins of alpaca, llama, vicuna and jaguar.

One room is devoted to food products, Bolivian timber and the cloths woven by Bolivian Indians.

**Canada.**—The architecture of the Canadian Building is a combination of the Neo-Greek and Colonial styles. The main entrance discloses a lobby, splendidly decorated. The first recess to the left contains a large panoramic map of Canada and relief models of the water-powers of the country. Then comes the several sections comprising agriculture, horticultural, minerals, fish and game, water and railroad transportation.

**China.**—China, like Japan, has erected a group of buildings rather than a single structure for her representation at the Exposition. These are enclosed by a miniature of the Great Chinese Wall and are separated by Chinese gardens. The trees and shrubbery were brought from China, as were the sections of the buildings which were assembled and erected on the grounds. Some of the dwarf trees in the gardens are hundreds of years old.

The group reproduces a portion of the Forbidden City of Peking. The center pavilion is an exact model of the Tai-Ho Palace, built in the Tsing Dynasty, and now used by the President for the reception of all foreign diplomats.

The two pavilions at the side are modeled from the so-called "Pen Palace" which serves, in Peking, as a waiting room for high officials who have audiences with the President.



One of the Chinese Buildings (top), the Cuban Building, the Norwegian Building, the Danish Building, and a corner of the Japanese Gardens (bottom).

Within the pavilions are almost priceless collections of hand carved furniture, carved woods, paintings, screens, cloisonne ware and objects of Chinese art.

The Chinese exhibits proper are distributed among the Palaces of Varied Industries, Fine Arts, Liberal Arts, Mines, Food Products, Transportation and Education.

**Cuba.**—The Cuban Building is typical of the palatial haciendas of the Cuban plantations. The structure may be readily distinguished by its pinkish color and high square tower that terminates the Western vista along the Avenue of Palms.

Within the building is a spacious patio decorated with potted plants and native Cuban shrubbery. A portion of the first floor is given over to the educational and industrial exhibits for which there was insufficient room in the Palace of Education and the Palace of Varied Industries. The building is intended, however, more for reception than exhibit purposes.

**Denmark.**—The Danish Building has been erected by the Danish-Americans. The motifs used are mostly taken from Danish castles of the Renaissance period. The interior is furnished as a modern rich Danish home, with costly furniture and paintings borrowed from the National Museum of Art at Copenhagen. Of special interest is a copy of the famous Icelandic Legend accounting for the first discovery of America by the Icelanders.

On either side of the entrance a large stone has been placed. The left is a copy of the memorial stone which King Harald placed on the grave of his father, King Gorm, the first historical King of Denmark, and his mother, Queen Thyra.

The stone on the right side explains that the Danish-Americans have erected the Denmark Building.

**France.**—Located on the Avenue of the Nations, immediately to the West of the Japanese Gardens, is the French Building. The structure is a reproduction of the Palais de la Legion d'Honneur, in Paris.

The building fronts upon a spacious garden and contains some of the most interesting exhibits and relics that could be collected in France. Gobelin tapestries and goods belonging to the Mobilier National are shown, as are exhibits of the French Theater, showing models of the leading actors and actresses.

One room contains souvenirs of Balzac, Victor Hugo and Renan, while another contains exhibits of architecture. One room is given over completely to a library of modern French literature especially selected for the American public. There are also large exhibits of French railroad companies, showing scenic points of France. Dresses, earthenware, jewels and porcelains are shown by private exhibitors.

Part of the French Building has been assigned to Belgium, and contains interesting exhibits of old and modern laces.

**Greece.**—The Greek Building, located just within the Presidio entrance, was constructed after the Exposition opened. The structure is typical, architecturally, of the country it represents, and is well set off with terraced gardens. The main feature of the interior of the building is the sculpture gallery, occupying most of the main floor space, where is to be seen a magnificent showing of ancient and modern Greek works of art.

**Guatemala.**—The Guatemala Pavilion is located to the West of the Inside Inn, near the Baker Street entrance. The building is characteristic of the architecture of Guatemala, the details having been suggested by the Palace of "La Reforma" in the City of Guatemala. The interior of the building is divided into two sections. The first floor is used for receptions and moving pictures. The second floor is devoted entirely to exhibits.

**Honduras.**—The Honduras Building is situated near the Southern boundary of the Foreign section of the grounds, between the Lyon Street entrance and the Presidio entrance.

Among the exhibits particular attention is given to the mineral and timber resources of the Republic, and there are also displays of precious stones, fruits, medicinal plants, sugar, alcohol, wines, coffee, rubber, sarsaparilla and the like.

**Italy.**—A group of eight buildings represents the Kingdom of Italy. Three of the group are considered the main buildings, yet all of them contain exhibits of interest. None of the buildings is modeled from any particular structure, but the architect has undertaken to show the characteristic Italian architecture of the 13th, 15th, and 16th centuries.

The exhibits are mainly artistic, including painting, sculptures, tapestry and furniture, although the Italian Government is well represented with an industrial and educational exhibit. Other Italian exhibits will be found in the several Exhibit Palaces.

**Japan.**—Japan has built a series of characteristic structures surrounded by four acres of gardens, just to the West of the Band Concourse. Here are tea houses and exhibit buildings containing a reproduction of the Nikko Shrines and a tableau illustrating the sericultural industry of Japan and the Government Pavilion for the use of His Imperial Japanese Majesty's Commission to the Exposition.

The gardens consist of shrubs and plants brought across the Pacific especially for the Exposition.

Interesting as the Japanese gardens and pavilions are, they constitute the minor portion of the country's participation in the Exposition, very extensive exhibits having been installed in the Exposition Palaces of Manufactures, Agricultural, Food Products, Mines and Metallurgy, Liberal Arts, Education and Social Economy, Transportation and Fine Arts. The exhibit in the last mentioned palace includes many objects loaned from the Emperor's private collection.

**The Netherlands.**—Immediately West of the Palace of Fine Arts is the Netherlands Pavilion, which is modeled after one of the historic manor-houses of Holland.

The exhibit section of the building is divided into three parts, namely: A.—The Netherlands division. B.—The West Indies division, which is devoted to Curacao and Suriname. C.—The East Indies division, which is devoted to the different possessions of the Netherlands in the East Indies.

In the rear is located a "Java Tea Room."

In addition the Netherlands have separate exhibits in the Palaces of Fine Arts, Pure Foods, Varied Industries, Transportation, and Liberal Arts, besides having a magnificent horticultural display in the "Netherlands Gardens," situated at the Baker Street entrance of the Exposition grounds, opposite the Inside Inn.



**New Zealand.**—The New Zealand Pavilion is situated to the South of the Avenue of Nations.

Within the building a large number of plants indigenous to New Zealand are displayed.

There are also displayed the woolen shawls or rugs in which New Zealand is pre-eminent, the wool from which these rugs are manufactured, prepared food products, resins, woods suitable for furniture and cabinet work, specimens of the birds, pictures illustrative of scenery and of developments in argiculture, shooting trophies, and specimens of the Tuatara Lizards, the living representatives of a reptilian family extinct in other countries.

The participation of New Zealand is principally associated with primary products. For this reason the main display is in the Palace of Agriculture.



**Siamese Building**

Reproduction of royal pavilion at Bangkok

**Norway.**—The Pavilion of Norway is situated near the Presidio entrance, and is typically Norwegian in design and appointment.

While the building does not reproduce any particular edifice in Norway, it may be said to represent in its general features a Chief's Castle in the middle ages.

The exhibits show Norway's shipping and industrial activities, the progress of the former being impressively set forth with models of the different types of vessels, from the Viking period to the present day.

In the assembly room there are shown motion pictures of Norwegian industries, scenery and sports.

**Panama.**—Located to the West of the Inside Inn, in the Southern portion of the foreign area is the Panama Building. The structure is of characteristic Spanish-American architecture and contains a number of representative exhibits. The building is also used as reception headquarters.

**Portugal.**—The Portuguese Pavilion is one of the most distinctive of the edifices in the State and Foreign Section. The architecture is of the "Manuelino Style," being characteristic of the golden age of Portuguese exploration and discovery, during which period many of the famous Portuguese cathedrals were erected.

Within are to be found many objects of historical interest, while the main hall is given over to enlarged photographs and views of buildings and scenes in Portugal. Elaborate displays are made by this Republic in the Palaces of Fine Arts, Varied Industries and Liberal Arts.

**Siam.**—Siam is represented at the Exposition by an exact copy of the royal pavilion now within the precincts of the Maha Chakkri Palace at the capital of the kingdom. The structure was erected in Siam, "knocked down" and brought to the Exposition in boxed sections. Siamese art, with its originality of design and beautiful coloring, is well displayed by this building. The exhibits within the pavilion comprise a series illustrating the educational progress of the country, samples of its staples such as rice, timber, cotton, gums, silk fabrics, rubber, tobacco, dyes, tannins, spices, fibres, paper plants and specimens of mineral ores, as well as examples of craftsmanship in silver and lacquer.

The transportation system of the country with its 600 miles of railroad and 400 miles of cart road, as well as picturesque customs in the life of the country's people, are also shown within the building. In the preparation of the country's exhibit active interest was manifested by the sovereign, King Somdet Phra Paramindra Maha Vajirawudh Mongut Klao, son of the famous King Chulalongkorn.

**Sweden.**—The Swedish Building, located on the South side of the Avenue of Nations, is of distinctive Swedish architecture of the Fifteenth Century. The building, which was designed by Ferdinand Boberg, constitutes one of the most striking and interesting features of the Exposition. Its principal distinguishing features are the great square tower, the parti-colored roof and the court yard. The roof furnishes a pleasing note of variety in the architectural mosaic of the structures that compose the Foreign Section of the Exposition.

Entering the building one finds a wealth of exhibits representing every important industry of the nation. To the right of the entrance to the portico are the offices of the Swedish Commissioners and the general information bureau. On the right side of the main hall a number of models of the railway systems of Sweden. On the left is the Navigation exhibit, illustrating the remarkable pilotage and marine signal system, which makes safe the navigation of Sweden's many miles of rugged coast.

Extending the entire length of the right side of the building are a series of rooms containing the following exhibits: varied industries, steel products, cutlery, agriculture, wood products and statistics. To the left of the entrance and behind the Navigation exhibit are the rooms devoted to sports and education. A spacious lecture hall forms a part of the extreme left side of the building, and in the immediate front of this portion are the social rooms and the rooms devoted to art craft and porcelain.

In the rear of the main hall, which is in the center of the building, is the exhibit of the Nobel Foundation. This consists of a number of bronze busts of Swedish notables, and some of the winners of the prizes given by the Foundation. A series of photographs completes this display.

Five Nobel prizes, each amounting to many thousands of dollars, are awarded annually to the individuals who have made the most distinguished contributions to physics, chemistry, medicine, literature and towards the furtherance of peace. This Foundation is one of the strongest single influences in the world for mankind's progress.



Swedish Building

The Swedish display was assembled by the Royal Swedish Exposition Commission. Its general purpose is to show the economic and social institutions of the country, the activities of the Royal Government in such directions as the management of the State railroads and the administration of water power stations, as well as to exhibit the commercial activities and resources of Sweden. The principal exhibits are accompanied by profuse illustrations in the shape of models, maps, photographs and statistics. One of the most comprehensive exhibits is devoted to the steel industry of the country, and is accompanied by a quantity of industrial machinery and various steel products.

The Swedish exhibit is a thorough and comprehensive display of the country's interesting features. Its value as an Exposition spectacle is further enhanced by the fact that it is all contained beneath the roof of one spacious building. The one exception to this plan was

made in the case of the Art exhibit, which is to be found in the foreign section of the Palace of Fine Arts. Here is to be seen a splendid collection of the works of Swedish artists.

Particular attention is paid by the Swedish commission to the free distribution of free trade information. A bureau is maintained for the purpose where any inquiry regarding the commercial relations between Sweden and other countries, with particular reference to the United States and the Pacific Coast, will find ready answers.

**Turkey.**—The Ottoman Empire has erected a typical Turkish Pavilion at the Exposition with characteristic dome, minarets and spires. It stands just to the West of the Palace of Fine Arts.

Adjoining the main building is a reproduction of a mosque, from which a corridor leads to the "prayer tower."

The display within the building is one of the most costly at the Exposition, the actual value of the exhibits being more than \$1,500,000. The display consists of rugs, paintings, silks, jewels, carvings, and a wealth of Oriental objets d'art. Altogether the display is the most extensive that has ever been made of Oriental fabrics outside of the Turkish Empire.

#### **Participating Foreign Nations Not Represented by Buildings:**

(Austria, Belgium, Germany, Great Britain, India, Luxemburg, Persia, Spain, Switzerland, Uruguay.)

**Austria.**—The war has not deterred Austria from a general representation of manufactures in the Palace of Varied Industries. Glassware, arts and crafts, and the finer manufactured articles will be found among the Austrian exhibits, as well as a notable collection of paintings in the Fine Arts Palace.

**Balkan States.**—Industries, native customs and huts, the famous Royal China Crystal Set; also a reproduction of the Church of Bucharest, where the Treaty of Peace, after the Balkan States War, was signed August, 1913, are on display at this exhibit in the Palace of Varied Industries.

**Belgium.**—Displays by Belgium will be found in the reproduction of the Palace of the Legion of Honor, France having offered to the war-invested nation the use of space in the French National Pavilion. Famous canvases from Belgium will be found in the Palace of Fine Arts.

**Germany.**—Germany will be found particularly well represented in the Liberal Arts Palace with the finer products of manufactures and in chemicals, dye stuffs and photographic improvements. Germany is also well represented in the Palace of Varied Industries and Food Products, while German art is splendidly revealed in the work of forty German artists in the Palace of Fine Arts.

In the Palace of Liberal Arts Germany has an exhibit of mesothorium that is at once the smallest and the most valuable exhibit at the Exposition. This specimen of the newest derivative of radium is valued at \$300,000.

Germany's participation in the Exposition is unofficial.

**Great Britain.**—Great Britain is not participating officially in the Exposition, but through her manufacturers she is represented by large areas in the various Exhibit Palaces. One of the chief exhibits is to be found in the Palace of Transportation, where especial attention is given to her maritime interests. Potteries, Sheffield ware, textiles, and numerous industrial products are shown in the Palace of Manufactures; foodstuffs in the Palace of Food Products, and an extensive showing of fine arts, including forty Whistler paintings, in the Palace of Fine Arts.



Nearly all of the important British possessions are represented officially, and details of their participation will be found under the proper headings in this guide.

**India.**—India's participation, while not official, is typical of the life and manners of this great British dependency; antiques, jewels, silks and tapestries being found on exhibition in the Palace of Varied Industries.

**Luxemburg.**—The Duchy of Luxemburg is represented at the Exposition by a number of exhibits of perfumes, jewelry, chinaware, laces and embroideries, in the Palace of Varied Industries.

**Persia.**—Although Persia has no individual building, that country is officially represented in the elaborate and costly exhibits of the tapestries, rugs, carpetings, and rare fabricated articles for which this nation is famous. These exhibits are to be found in the Palace of Varied Industries.

**Spain.**—Spain is represented in the Palace of Varied Industries, Food Products, and the Palace of Manufactures. The exhibits consist of shoes, clothing, perfumes, and other manufactured goods. Spain has a number of fine canvases on exhibit in the Palace of Fine Arts.

**Switzerland.**—The Palace of Varied Industries contains an interesting exhibit by Swiss manufacturers of articles for which that nation is particularly noted, including Swiss watches. The Swiss-American Auxiliary of San Francisco has been co-operating actively with the Swiss Government and the result has been a comprehensive selection of displays and exhibits.

**Uruguay.**—The Republic of Uruguay has no special building in the Foreign Section of the Exposition, owing to the postponement of her decision to participate until a short time before the Exposition opened. In the several exhibit buildings, however, there has been presented a comprehensive showing of the riches and development of that country.

In the Palace of Fine Arts is a collection of the works of Uruguay's artists. In the Palace of Education is shown the progress in culture that Uruguay has made in comparison with the other South American Republics. In the same building also her social economy exhibit reveals the progressive trend of her legislation. In the Palace of Liberal Arts is demonstrated the work of her men of science. Exhibits are also made in the Palaces of Mines and Metallurgy, or Agriculture and of Varied Industries, to show the richness of the resources of the country and the methods of promoting their development.

### THE UNITED STATES GOVERNMENT.

In all, 192,000 square feet of floor space, nearly four and a half acres, is allotted to the United States Government exhibits in the various Palaces. All of them have the characteristic Government installation—a heavy gray balustrade surmounted by ornamental posts which bear gilded eagles and banners of bunting with the National colors.

Nine of the ten Executive Departments and seven separate Government organizations are represented in the exhibit. It was intended to include every activity of the Government which is capable of objective representation.

As far as practicable the actual work of the several organizations is shown, and the persons in charge of the exhibits are men who are regularly engaged in that work. Purposes, methods and results are set forth as fully and as attractively as may be; and every effort is made to show what the Government is, what it does, and what the re-

lations are between the citizen and the Government which he has a share in maintaining.

The location of the exhibits is as follows:

### U. S. GOVERNMENT EXHIBITS.

In the **Palace of Liberal Arts**, one-fourth of the space, more than 66,000 square feet, is occupied by Government exhibits, as follows:

Department of State.—Department of the Treasury.—Bureau of Public Health Service; Supervising Architect's Office; Department of War.—Medical Corps, U. S. Military Academy (West Point); Department of the Navy.—Bureau of Medicine and Surgery, U. S. Naval Academy (Annapolis), and other educational institutions; Department of the Interior.—Office of Secretary—National Parks, General Land Office, Office of Indian Affairs, Reclamation Service; Department of Commerce.—Bureau of the Census, Foreign and Domestic Commerce, Bureau of Standards, Coast and Geodetic Survey, Bureau of Navigation; Smithsonian Institution.—National Museum; Government Printing Office, Civil Service Commission, The Panama Canal, The Commission of Fine Arts, American National Red Cross, Library of Congress, Motion Picture exhibit.

In the **Palace of Education** are: Department of the Interior.—Bureau of Education; Department of Labor.—Bureau of Immigration, Bureau of Naturalization, Bureau of Labor Statistics, Children's Bureau.

In the **Palace of Agriculture** are the exhibits of the U. S. Department of Agriculture, comprising: Biological Survey, Bureau of Soils, Office of Experiment Stations, Bureau of Animal Industry, Bureau of Chemistry, Weather Bureau, Bureau of Plant Industry, Forest Service.

In the **Palace of Transportation** is a model railway post-office, fully manned with clerks conducting the work ordinarily performed on moving trains.

In the **Palace of Machinery** are the following Government exhibits: Department of the Treasury.—Coast Guard (Revenue Cutter Service); Department of War; Department of the Navy; Department of Agriculture.—Office of Public Roads; Department of Commerce.—Bureau of Lighthouses; Motion Picture exhibit.

In the **Palace of Mines** are: Department of the Treasury.—The Mint, Bureau of Engraving and Printing; Post Office Department; Department of the Interior.—Geological Survey, Bureau of Mines, Alaska, Motion Picture exhibit.

In the **Palace of Food Products** is a large and attractive exhibit of the Bureau of Fisheries of the Department of Commerce.

## States and Territories Represented.

The following States and Territories are represented: Arkansas, California, Hawaii, Idaho, Illinois, Indiana, Iowa, Kansas, Louisiana, Maryland, Massachusetts, Minnesota, Mississippi, Missouri, Montana, Nevada, New Jersey, New York, North Dakota, Ohio, Oklahoma, Oregon, Pennsylvania, Philippines, Porto Rico, South Dakota, Texas, Utah, Virginia, West Virginia, Wisconsin, Washington.

Minnesota and South Dakota are represented unofficially. New York City is the only municipality represented by a building.

**Arkansas.**—On the Avenue of States, immediately to the East of the Live Stock Section, is the combined Arkansas and Oklahoma Building.

The building is designed chiefly as a clubhouse and for social purposes, the exhibits of the State being distributed among the several Exhibit Palaces.

**California.**—For article on the California Building and its counties see after State Buildings.

**Hawaii.**—The Hawaiian Building is located at the edge of the Fine Arts Lagoon, at the North end of Administration Avenue.

**Idaho.**—On the first floor of the Idaho Building are the reception room, the offices, and the moving picture hall. On the upper floor are the rooms for the educational exhibit. Idaho also has a moving picture show, displaying scenic and industrial features of the State which will be exhibited from time to time during the Exposition.

**Illinois.**—The South frieze of the Illinois Building represents the Spirit of Illinois, with the meeting of the white man and the red man; that on the North symbolizes the progress Illinois has made in the arts and sciences.

At the end of the East corridor the Lincoln Memorial Room is reached. The display of Lincolnia here is priceless and was prepared under the auspices of the Illinois State Historical Society.

On the second floor, at the West end, is a large Recital Hall, in which is located a pipe-organ especially constructed for the building.

**Indiana.**—At the gore of the Avenue of Nations and the Avenue of States is located the Indiana Building, Queen Anne in type, representing a clubhouse of the early English period, with its spacious porches and old hickory furniture.

All of the construction materials are Hoosier products. Upon the library shelves will be found the representative works of Indiana authors.

**Iowa.**—The Iowa State Building is designed to present a comfortable and home-like appearance.

A large, comfortable lounging room occupies the center of the first floor. To the left of this rest room (as one enters), are the ladies' rest room and the gentlemen's smoking room. To the right is the moving picture room, where Iowa's resources and beauty spots are shown.

There are no exhibits in the building. It is merely a rest place and meeting place for Iowans.

**Kansas.**—The Kansas State Building is of Colonial style. The interior decorations are Colonial, and the edifice is used as a clubhouse and reception headquarters for that State. Writing and rest rooms are provided for guests and the offices of the Kansas Building Officials are on the second floor.

**Louisiana.**—The sugar industry of Louisiana is the principal feature of the exhibits by this State, all stages in the industry being represented. Particular attention is given also to the work of experimental stations in the Palace of Agriculture. This State has no building.

**Maryland.**—The Maryland Building is a reproduction of "Homewood," the old estate of Charles Carroll of Carrollton, located in North Baltimore, and built in the year 1802.

The interior of the building is divided into the Colonial and Revolutionary Period rooms, which, with the reception halls, contains the Historical exhibit. The two rear rooms contain the Geological exhibit and the Baltimore City room. The left wing contains the apartments of the official family, and East wing kitchen, dining room, etc.

**Massachusetts.**—The Massachusetts Building is a reproduction, on a two-thirds scale, of the so-called Bullfinch front of the Massachusetts State House on Beacon Hill, Boston.

The building, located at the intersection of the Avenue of Nations and the Esplanade, is conspicuously indicated by its lofty golden dome.

The building has three floors. On the first is the motion picture theater. On the second floor is a reproduction of the Doric Hall of the State House in Boston.

On the third floor is a large reception hall, a Colonial tea room, and antique room; also four Colonial bedrooms, two of which are known as the Governor's Suite.

The only exhibits in the building are four cases of old manuscript of historical interest, located in the Doric Hall section.

The Massachusetts exhibits proper are in the Palaces of Education and Agriculture, and in the Horticultural Gardens, while there are private exhibits of the resources and industries of the State in the Palaces of Machinery, Manufactures, Varied Industries, Transportation, Liberal Arts and Food Products. The State is also splendidly represented in the Palace of Fine Arts.

**Minnesota.**—Industrial exhibits from Minnesota are placed in the various exhibit palaces. A particular feature of this State's participation is the agricultural experiment station work in botany, bacteriology, vegetable pathology, forestry and rural engineering.

Attention also is paid to the resources of Minnesota in the Great Northern Building, situated to the North of the Palace of Machinery, as the State has no building of its own.

**Mississippi.**—The Mississippi Building reflects the best type of Mississippi residential architecture, but does not copy any particular structure. It is distinguished by a large semi-circular portico in front, with twelve Ionic columns, and a pergola at either end of the building.

On the first floor the rooms, both to the right and left of the lobby, are utilized for the display of exhibits of the agricultural and forestry resources of the State particularly. A motion picture room is also provided, where interesting aspects of the State's activities will be shown, with an accompaniment of lectures.

The second floor is devoted to the reception and entertainment of visitors.

**Missouri.**—The Missouri Building is in the Colonial style, and is located on the Marina on a terrace overlooking the Bay.

From the South portico three entrances open into the large reception room. At either end of the main reception room are the offices of the Commission.

In the northeast section of the building is located the library, containing 1,500 volumes written by Missouri authors. A cafe is operated in the northwestern section of the building.

In addition to the displays in the Missouri Building, Missouri has five exhibits, in the following Exposition departments: Agriculture, Horticulture, Mines and Metallurgy, Education, Livestock.

**Montana.**—The Montana Building is situated on the Marina, North of the juncture of the Avenue of Nations and the Esplanade.

In the building will be found spacious rest and lounging rooms. While the principal exhibits of Montana are to be found in the Horticulture, Agriculture, and Mines Palaces, nevertheless, in the Montana State Building will be found choice samples of the products of Montana, together with a large number of paintings and colored photographs—showing the resources and the industries of the Treasure State.

**Nevada.**—The Nevada Building is located on the Marina.

On the main floor of the building is a large reception room, with windows facing the Bay and Harbor. On this floor also are the



ladies' rest room, tea room and gentlemen's smoking and lounging room.

On the second floor is a large lecture and concert room, used also for a display of fancy work and an exhibit furnished by the public schools of Nevada.

**New Jersey.**—The New Jersey Building is of Colonial architecture, having been adapted from the old Trenton Barracks, where George Washington had his headquarters during the Revolution. On the lower floor there are offices, lounging and reception rooms.

**New York.**—New York State is represented at the Exposition by one of the largest and most substantial structures in the Avenue of States, and also by fourteen official exhibits and displays of nearly four hundred and fifty business and manufacturing concerns in the various Palaces.

On the first floor of the building is a large assembly hall. Traversing the entire length of the building is an arched corridor, fifteen feet in width. At one end of this corridor is a restaurant.

On the second floor are located a reception room reserved for Governor Whitman of New York State, a suite for the Governor and his staff, the council room and living rooms for the Commission.

Official exhibits of various Departments of the New York State Government are shown in the Education, Liberal Arts, Mines, Agricultural and Horticultural Palaces.

**North Dakota.**—The lower floor of the building is divided into two rooms. The west room is devoted to exhibits of grains and grasses and products of grain. The east room is devoted to the coal and clay resources of the State, the clay products being especially attractive. In the rotunda is located a thirty-foot light-house, built of corn.

**Ohio.**—The Ohio Building is a copy of the State House at Columbus.

The largest room on the first floor is used for public meetings, receptions and other functions. On the upper floor is a suite of rooms set apart for Governor Frank B. Willis and family.

In the lower rotunda are niches in which are placed busts of the six presidents who were born in Ohio:—Grant, Hayes, Garfield, Harrison, McKinley, and Taft.

**Oklahoma.**—Located at the intersection of the Avenue of States and Drake Street is the building jointly occupied by the States of Oklahoma and Arkansas. This State has extensive exhibits in the various Palaces, particular attention having been given to the agricultural display.

**Oregon.**—The Oregon Building is one of the most picturesque on the grounds, and is easily distinguished by its colonnade of giant logs. The structure is in the style of the Parthenon at Athens, with logs for pillars and bark instead of marble. In the colonnade nearly every variety of tree that is taken from the forests of Oregon in commercial quantities will be found.

The entire building is open to the public, including a huge reception room, a domestic science luncheon room on the top floor, and a lecture hall where moving pictures tell the story of Oregon's resources and attractions. Every section of the State is represented by special exhibit booths. There are also school exhibits and an art room.

The building was designed more as an Oregon exhibit than as a center for entertaining. The Oregon Building boasts the tallest flagpole in the world—235 feet.

**Pennsylvania.**—The Pennsylvania Building is distinguished by the spacious open loggia which was closely copied from the central portion of Independence Hall in Philadelphia. It is surrounded by gardens set out with shrubs brought from that State.

In the East wing is an assembly hall, and on the left a reception room. A number of mural paintings add to the beauty of the structure.

The building also contains a specially constructed steel vault designed as a place of safekeeping for the Liberty Bell.

**Philippine Islands.**—The Philippine Exposition Board had in mind two prime objects when it commenced the work of assembling exhibits for the Panama-Pacific International Exposition. One of these was to show the progress, development, and culture of the Filipino people and the other was to awaken the world, and particularly the United States, to the all but untouched resources and opportunities of the Philippines.



The Philippine Building

Both purposes are expressed in a most interesting manner in the Philippine Building with its contents and by the extensive displays in the Palace of Agriculture and the Palace of Education and Social Economy. In the Palace of Fine Arts, there is also a small but unique showing of the works of Filipino artists.

The Philippine Building itself constitutes a remarkable exhibit of the use of island material, as well as being one of the most attractive structures in the State and Foreign Nations group. The building forms a quadrangle surrounding an open court, where concerts by the Constabulary Band will be held daily. It has an entrance of beautiful hardwood paneling with a portico of natural unshaped Palma Brava trunks, while the rotunda, though it adorns a temporary structure, is one of the most elegant hardwood interiors to be found. The use of the native translucent capis shells, instead of window panes, and of the split bamboo matting for wall surfaces—both unique features of the building—are suggestive of future possibilities as building materials in the warm climate of California and other equable regions.

Structurally and for exhibit purposes the building has two main divisions. In the left wing, as one enters, are shown the products of native manufacture with Filipino workmen engaged at their various handicrafts. Here are to be seen the cunningly wrought brasses with their embellishment of inlaid silver, the embroideries of the skillful Filipino women, the hand made mats of various fibers, and the different varieties of Philippine hats, which excel the well known Panama hats. The shell fisheries, which supply the material for a large portion of the button manufacture of the world are also shown.

The right wing of the building is devoted to the scientific exhibit with its demonstration of the chemical and mineral resources of the Islands. There is also an excellent display of printing and binding of the government printing plant and at the far end of the wing is the public works display with maps, showing the geographical distribution of the public institutions, schools, railroads, roadways, and the like. In the orchid conservatory to the rear of the building proper is one of the most interesting displays of these exotic flowers ever assembled in the country. All of the varieties, many of which are exceedingly rare and valuable, are to be seen in full bloom.

The most elaborate single Philippine exhibit is that occupying blocks 19 and 20 in the Palace of Agriculture, where practically all of the agricultural products of the islands may be seen, studied and appreciated. The four principal export products—abaca (Manila hemp), sugar, copra, and tobacco—are extensively featured. Various other products, such as rice, coffee, cocoa, maguey, kapok (tree cotton), pina, cotton and rubber, and many other of the most valuable resources of the islands are also shown. The production and manufacture of the various commodities are displayed in detail.

The forestry exhibit in the Agricultural Palace is a magnificent display of samples of the numerous varieties of hardwoods in which the island forests abound, as well as a showing of the conservative methods of logging-off under the supervision of the Government. In section 21 of this Palace 300 of the more important commercial woods are shown.

In the Palace of Education and Social Economy the methods of education and, in the health exhibit division, the great work of education and sanitation that has been carried on under American administration throughout the Islands is most interestingly shown. Here, in the educational exhibit, one may see, almost at a glance, the system whereby each pupil is given a practical and technical training designed to fit him with a means of livelihood after only a few years of schooling. Actual classes of Filipino children have been brought from the Islands and may be seen at their school work.

The Philippine section in the two Palaces may be easily distinguished upon entrance by the characteristic facade of palm tree trunks, with shell frieze and sewale panels, which surround the space.

The Philippine Exposition Board is composed of the following Commissioners: Dr. Leon Ma Guerrero, President; Mr. W. W. Barclay, Director-General, and Dr. Francisco Liongson, Member.

**Porto Rico.**—The territory of Porto Rico is represented at the Exposition by a coffee display in the Palace of Agriculture. Various photographs of the coffee industry are a feature of the exhibit. Porto Rican girls serve coffee to guests.

The Territory has no building.

**South Dakota.**—Agriculture, mining, live stock and farming form chief elements in South Dakota's representation, installed in the exhibit palaces where they are classified. Moving pictures are used to portray the attractive features of the State for prospective settlers.

This State has no building.

**Texas.**—The Texas Building, suggesting the Alamo in its design, is just to the east of the model camp of the U. S. Marine Corps. The building is used for both social and exhibit purposes, a display of the industrial and educational life of the State being presented within. The exhibits supplement the Texas displays in the various exhibit palaces.

**Utah.**—At the left and rear, on entering the building, is a room occupied by a working model of the famous Utah Copper Mine at Bingham, Utah, showing the actual processes of removing the ore, with miniature steam shovels, locomotives and cars in operation.

Offices and reception room occupy the right side of the main floor. The stairway at the rear of the building leads to a mezzanine floor.

A model of a typical Utah coal mine, showing exterior and interior workings and geological formations, occupies the entire second floor of the south wing. This is also an operative model, illustrating methods of coal extraction and handling. On the north side of the second floor is a small room devoted to miscellaneous exhibits.

Paintings and statuary by Utah artists and sculptors are to be seen in the building. A collection of relics of the prehistoric cliff dwellers of southern Utah, loaned by the University of Utah Museum, is an interesting feature.

**Virginia.**—The State of Virginia has reproduced the home of George Washington at Mount Vernon for her building at the Exposition. The rooms are furnished with colonial furniture, some of the pieces having belonged to General Washington.

To the right as one enters the building is a large school exhibit, photographs of odd scenes in Virginia and illuminated transparencies showing crops and cattle.

**West Virginia.**—West Virginia's building is patterned after the old Colonial mansions of the South. On the main floor are the reception hall, office, rest rooms, etc. The mezzanine floors are used for writing rooms. To the right of the main entrance is a motion picture room.

**Wisconsin.**—The Wisconsin State Building is located on the Avenue of the States adjoining that of New Jersey. Directly in front of the entrance is the reception room and to the right a smoking room. To the left of the entrance is the ladies' parlor and the office of the resident commissioner and official hostess. Motion pictures showing the resources of the State are exhibited. The building also contains a large living hall, which is open to the public.

**The City of New York Building** is the second building west of the New York State Building. The structure resembles a huge cube surrounded by a broad grass-grown terrace with plants, trees and shrubs.

The walls of the interior are covered with feature pictures and descriptive matter of the city of New York. Directly within the entrance is a large model of the city. In general the exhibit consists of models, paintings, photographs, drawings and descriptive matter pertinent to the administration of the metropolis.



The Washington State Building is located at the intersection of the Esplanade, the Avenue of States, and the Avenue of Nations. In the building is a motion-picture theatre showing views of the State's scenery, cities, educational institutions, resources and industries. The building also contains a social hall, tea-rooms, writing and rest rooms. Washington has extensive exhibits in the various palaces.

Nature designed the State of Washington as a place for the homes of men, and, true to its destiny, it grew faster in the decade ending in 1910 than any other State in the Union. It is still growing rapidly, and promises to do so for many years to come, for its rich acres cover an area half as large as Prussia, with a population of more than forty millions, and larger than the combined area of Massachusetts, New York and Maryland, with a total population of fourteen millions.

The Cascade Mountain Range, one of the most beautiful in America, divides the State into two distinct parts, known as Eastern and Western Washington, and differing sharply in climate, soil and topography. The northern part of Eastern Washington is made up of wooded highlands, intersected by a number of rich river valleys, into which railroads have been recently built or are now building, thus offering new



Washington State Building

and hopeful fields to the homeseeker. Except for the Blue Mountains in the extreme southeast, the plain of the Columbia River, ranging in altitude from 500 to 2,000 feet, covers the remainder of Eastern Washington—a level or undulating country, with a soil of volcanic ash varying in depth from one to 100 feet, and of such exceeding richness that it yearly produces without irrigation more than 71,000,000 bushels of wheat, oats and barley. Indeed, Washington contains land that has broken the world's record in the production of wheat per acre, while it produces more oats per acre than any other State, and is excelled by only one State in its per acre production of barley—forty and one-half bushels.

In the river valleys, which intersect the Columbia plain, mainly under irrigation, but with excellent results in some sections under dry farming conditions, are produced bumper crops of apples, peaches, pears, alfalfa and hops, of which last-named crop Washington produces more per acre than any other State. The apple crop of Washington has an annual value of \$10,000,000, commanding the highest prices in foreign markets, and it stands third in the Union in total yearly production of plums and prunes.

The outstanding features of Western Washington are the lower Columbia region in the southwest; in the northwest the Olympic Mountains, enfolding the peninsula of that name, and between the Olympic and the Cascades the great basin which has Puget Sound for its heart. Dense timber once covered all of this region, and there are still to be found some of the thickest bodies of timber in the world—in all about 400,000,000,000 feet of fir, cedar, hemlock, spruce and yellow pine, more than is contained in any other State except Oregon. Washington for a decade has led all the States in its yearly output of lumber, producing in mills which give employment to 50,000 men two-thirds of the shingles manufactured in the United States.

The mountains excepted, nearly all of the lands in Western Washington are splendidly adapted to agriculture in one form or another, the chief products being grasses, oats, root crops, fruits and berries. The berries and soft fruits of this section are not excelled by those raised in any other State or country. The dairy industry is still in its infancy, but is growing rapidly. It has already produced a number of world-record dairy cows, and, as Washington still imports a goodly part of its dairy products, has before it a wonderful future.

The climate of Washington in its habitable portions is mild and equable, and so healthful that it has the lowest death rate of all registration States. Sunstroke is unknown, and in all parts of the State the summer nights are always cool.

Mining and fishing are Washington industries of steadily growing importance, the value of the fish product exceeding \$20,000,000 a year. The yearly value of Washington manufactures exceeds \$300,000,000, and as it stands third among the States of the Union in developed water-power and first in quantity still undeveloped, nothing is more certain than that it is destined to become the greatest manufacturing center on the Pacific Coast. Supplementing its 3,500 miles of salt water frontage and navigable rivers, it has 7,529 miles of steam and electric railways, and one of the best built and maintained highway systems in the Union, affording to the tourist easy access to some of the most beautiful scenery in the world. The State also has reason to be proud of its district and high-school system, culminating in three normal schools, a university, and an agricultural college. The Russell Sage Foundation places Washington first in educational efficiency.

The present hour is still the hour of opportunity in Washington, particularly for the land-seeker and home-seeker. There is much good land available for homesteading, especially in the northern counties of Eastern Washington, while both in Eastern and Western Washington several million acres of excellent land which has passed into private ownership can be purchased at low prices and on reasonable terms. Emphasis is to be placed on the opportunities offered settlers by the stump or logged-off lands of Western Washington. These are owned in chief part by logging companies who, having removed the timber, are willing to sell the lands at from \$10 to \$40 an acre to those who will clear and improve them. The soil of these lands in most cases is a rich sandy loam, while, thanks to an abundant rainfall, there is no need for irrigation. In Eastern Washington the early completion of a number of important irrigation projects now under way will open new and large areas to purchase on long-time and easy terms. With less than one-fifth of the State improved, Washington will long spell wealth and opportunity for the industrious newcomer.

For fuller particulars, call on or address Charles G. Heifner, Executive Commissioner for the State of Washington, Washington State Building, P. P. I. E., San Francisco, Cal.



California Building

### THE CALIFORNIA BUILDING

The California Building, representing with its displays an expenditure of \$2,000,000, is situated on the Marina near the northwest corner of the main group of exhibit palaces.

The building is the largest ever erected by a state or nation participating in an Exposition.

In designing the structure the architect, Thomas H. F. Burditt, took for his motifs the old Spanish Missions of California, and many of the features of these historic structures will be found here faithfully reproduced or adapted to modern requirements.

The structure contains the administrative headquarters of the Exposition, the social and host headquarters as represented by the Woman's Board, and in its eastern portion, the five acres of floor space devoted to the displays of the fifty-eight California counties.

The divisions of the buildings embrace a large patio wherein has been reconstructed the Forbidden Garden of the Santa Barbara Mission.

A statue of Padre Junipero Serra, the "Father of the Missions," stands in a niche on the south front of the main tower of the building, overlooking the Forbidden Garden.

Seven motion picture rooms and lecture halls with a seating capacity of 2,000 are located in the building and are used by the counties of the state for displaying their industries and the points of interest to visitors. More than 70,000 feet of motion picture film have been prepared for this purpose.

The general plan of the California display is collective. Instead of each county making its own display most of them have been grouped by sections.

The displays are not exhibits; that is they are not shown in competition for award but are designed to show the visitor what each county or district holds forth in the way of advantages for the settler and homeseeker. County exhibits are to be found in the appropriate exhibit palaces.

## THE ZONE

The Zone, as the Exposition street of amusement is called, stretches for seven city blocks through the eastern portion of the Exposition grounds where it occupies seventy acres. The street is completely filled on both sides with amusement enterprises that were selected from the best that the world offered.

The Zone represents an expenditure of approximately \$10,000,000.

Altogether more than two hundred and fifty concessions were let but a number of these are selling concessions located in the various exhibit palaces and elsewhere about the grounds.

## Special Events.

The Calendar of Special Events has been so arranged as to present a series of entertainments, contests, celebrations, festivals, races, and the like, throughout the Exposition period.

A list of events, with exact dates, will be found two weeks in advance in the Official Daily Program, as well as the detailed program of every important occurrence on the Exposition Grounds.

In addition to the Special Events, the list of Musical Events and a summary of the Conventions—more than eight hundred of which are to be held during the Exposition Year—will be found printed below.

## MUSIC.

The principal musical events of the Exposition will occur in Festival Hall at the eastern extremity of the South Gardens. The main auditorium of the building has a seating capacity of 4,500 people. The acoustics are pronounced perfect, this feature having been given particular attention.

Famous artists from all over the world will be heard here in recital, both vocal and instrumental.

The pipe organ is one of the largest in the world and the second largest in America. There are in the organ about 7,000 pipes and 113 speaking stops. It contains four manuals, the swell, solo, choir and great organs. The instrument is a working exhibit of the Department of Liberal Arts.

At the marine camp a band of sixty pieces has been detailed for duty throughout the Exposition period and daily concerts are given.

Following is the schedule of principal musical events for the remainder of the Exposition, subject, however, to additions from time to time:



**The Exposition Orchestra**—Eighty performers, entire season of Exposition. Concerts daily at Old Faithful Inn, in the Zone.

**Edwin H. Lemare**, the greatest living organist, will give one hundred recitals in Festival Hall, starting August 25th.

One hundred and eighty-seven other organ recitals by various organists will be given on days when Lemare does not appear, so there will be an organ concert each day of the Exposition period. The list includes Wallace A. Sabin, official organist; Dr. H. J. Stewart, Louis Eaton, Chas. Heinrich, Frank W. Chace, Richard K. Briggs, John J. Bishop, Harry L. Vibbard, Will C. Macfarlane, J. Warren Andrews, Clarence Eddy, Warren D. Allen, Albert D. Jordan, Fred Goodrich, Ernest Kroeger, James D. D. Comey, T. Tertius Noble, Daniel Philippi, Charles Galloway, Uda Waldrop, John Doane, George H. Fairclough, Frederick Chubb, H. B. Jepson, Samuel Baldwin, Clarence Dickinson, William C. Hammond, William J. Gomph, Benjamin Moore, Bruce Gordon Kingsley, J. Percival Davis, John J. McClellan, Sidney Durst, James T. Quarles, Arthur Hyde, Frank Adams, Hamlin H. Hunt, Geo. W. Andrews, and other distinguished organists.

**Thaviu's Band**—Fifty performers (with six grand opera singers), A. F. Thaviu, Conductor. Eight weeks, beginning October 9th, and ending December 4th.

**The Official Band**—Forty performers, Charles H. Cassasa, Conductor. Special daily events and concert in the evening.

**The Philippine Constabulary Band**—Ninety performers, Captain W. H. Loving, Conductor. Philippine Building.

**Boston Band**—Sixty-five performers, Emil Mollenhauer, Conductor. Nine weeks, beginning July 17th, and ending September 17th.

**Innes Band**—Fred'k. Neil Innes, Conductor; fifty performers.

**The Bandstands** are located in the Court of the Universe; in the Band Concourse, West of Administration Avenue; on the Avenue of Palms, near the intersection of the Avenue of Progress and Fillmore Street entrance.

In addition to having these stated positions, the visiting musical organizations give concerts in other parts of the grounds, frequently in the other Courts, and at such points as special events require.

**Programs** in detail, for all musical events will be found in the Daily Official Program, for sale at the entrances to the grounds, and elsewhere.

## CONVENTIONS AND CONGRESSES.

Eight hundred and twenty-two conventions and congresses, whose subjects cover the activities of the world along industrial, commercial, professional and scientific lines, will meet in San Francisco and the bay cities in connection with the Exposition.

This is more than double the number held at any previous exposition, and to secure them practically every organization of any size or importance in the civilized nations of the world was canvassed.

The attendance at each of the conventions and congresses will range from seventy-five to possibly 30,000 delegates and visitors. There will be an average of nine Exposition conventions per day throughout the entire period. But few days are blank, and on certain days during the summer months as many as thirty or forty meetings of various kinds will be held.

The schedule of conventions and congresses will be found two weeks in advance in the Daily Official Program, for sale on the grounds. Further details may be obtained from the office of the director of conventions and congresses in Festival Hall.

## Special Structures.

### THE EXPOSITION AUDITORIUM.

The Exposition Auditorium in San Francisco's Civic Center, although not included in the list of Exposition palaces, because it is not on the grounds of the Exposition, is nevertheless one of the most important of the buildings, for it has been built, at a cost of \$1,200,000, on a site provided by the municipality, to house the many congresses and conventions scheduled to hold their 1915 meetings in the Exposition City, there being more than eight hundred of these conventions. The building is of steel and concrete. The great audience hall beneath the octagonal dome has seating capacity for 11,000 people on the floor and surrounding galleries. In addition to this there are many smaller audience halls provided with sliding partitions so that at need they may be converted into twenty-six halls and committee rooms. The site which the building occupies is bounded by Hayes Street, Grove Street, and Larkin Street, at the Market Street gore.

At the conclusion of the Exposition the Auditorium reverts to the city, to remain as a permanent memorial of the Panama-Pacific International Exposition.

**Carnation Milk Condensery.**—The Pacific Coast Condensed Milk Company has constructed a special building, in keeping with the architecture of the Exposition, just to the south of the Palace of Fine Arts, for the purpose of demonstrating the actual methods of handling and distributing fresh milk in the most modern and sanitary way—in hermetically sealed cans.

This is the first evaporated-milk condensery to be opened to the public in the United States and is perhaps the most instructive and educational of the food products exhibited in a special structure. In addition to the operation of the condensing plant, the use of evaporated milk as a substitute for ordinary milk or cream in every way is demonstrated by cooking experts.

The "contented cows" in the dairy stables of the Live Stock Section are a part of this exhibit, supplying the fresh milk for the average quantity of 6,000 small cans put up daily at the condensery.

**Dogs of All Nations.**—Adjoining the Livestock Section on the east is the building devoted to the "Dogs of All Nations." The animals exhibited include bench show dogs and utility dogs. Here may be found Rear Admiral Peary's Eskimo dogs that made the dash to the North Pole. Many interesting events are scheduled, including showings of champion bench dogs, man-hunting dogs, war dogs, police dogs, sheep dogs and canines of rare breeds.

**Gas Kitchen.**—The Utility Gas Kitchen, situated immediately outside the main east entrance of the Machinery Palace, affords visitors to the Exposition the opportunity of obtaining dainty meals and refreshments at moderate prices, and at the same time illustrates the practical use of gasoline gas for cooking, lighting and heating, as manufactured by the Utility generator.

This restaurant is part of the Utility Gas Appliance and Sales Company's exhibit of their various types of gas generators shown in their booth in the center of the Machinery Palace.

**The House of Hoo-Hoo.**—The "House of Hoo-Hoo" or Lumberman's Building, is situated in Forestry Court, in the Horticultural Gardens, and was erected by the Concatenated Order of Hoo-Hoos, a fraternal organization of men identified with the lumber interests.

The building is an exhibit of forestry products; the walls are paneled with specially selected panels of the different beautiful woods of the Pacific Coast States. The exterior is of logs and bark.

**The Inside Inn.**—A thoroughly modern hotel has been erected on the grounds for the accommodation of Exposition visitors. The Inside Inn, as it is called, is situated just within the Baker Street entrance, overlooking the Band Concourse and the Fine Arts Lagoon. Rates are from \$2.00 a day up. Provision is made for admission of guests to the grounds as many times a day as desired.

**Press Building.**—Just within and to the east of the main entrance at Scott Street is the Press Building, erected to provide quarters for the Exposition Division of Exploitation, for the Exposition bureaus of the San Francisco newspapers and for the reception of visiting newspapermen.

A general information bureau for the accommodation of all Exposition visitors is located in the building. In connection with the information bureau the United Press operates a bulletin service of the world's news.

Exposition offices of The Wahlgreen Company, publishers of the Official Guide, The Official Program, and the Official Catalogues of Exhibits, are also in the Press Building.

**The Redwood Bungalow** is situated in Forestry Court, Horticultural Gardens, just west of the House of Hoo-Hoo. It was erected by the Counties of Humboldt, Sonoma and Mendocino. The serviceability and the beauties of redwood for the construction of homes are here shown to the best possible advantage.

**Southern Pacific Building** is located at the end of the Avenue of Palms and directly south of the Palace of Machinery. This handsome structure contains truthful reproductions of scenes along the various lines of the railroad. Especially selected motion pictures are shown and competent lecturers explain the pictures.

**The White and Sugar Pine Bungalow.**—In the Forestry Court is another modern bungalow, constructed entirely of California white pine and sugar pine.

**Y. M. C. A.**—The Young Men's Christian Association Building or Enlisted Men's Club House is on the Avenue of Nations. The structure is designed primarily for the use of the men of the United States Army and Navy, who visit the Exposition Grounds.

**Y. W. C. A.**—The National Young Women's Christian Association has a building in the South Gardens, just west of the Scott Street entrance. An information desk in the main lobby furnishes a reliable list of board and room accommodations, schedules of trains, and facts about the Exposition and the city. A large lunch room is open to the public from 11:00 a. m. to 8:00 p. m. Films, taken by Pathe, showing the work of the Young Women's Christian Association in college, city and country, are to be seen daily. A national exhibit of work done in the household arts department of the Y. W. C. A. is on display. On the upper floor is a quiet restroom for women. A trained nurse is in attendance.



Portico of the Y. W. C. A. Building

## General Information.

Admission to the grounds is Fifty Cents for adults and Twenty-five Cents for children between the ages of 5 and 12. School children are admitted in squads of twenty at Five Cents each, during school hours and when accompanied by teachers. The grounds are open from 8 o'clock in the morning till 11:30 at night.

The Exhibit Palaces are open from 9 a. m. to 7 p. m.

The State and Foreign Buildings are open from 9 a. m. to 5 p. m.

The Zone attractions are open all day and until 12 p. m.

**Automobiles.**—Automobiles are admitted to the grounds through the Lyon Street entrance on payment of \$1.00, and may have access to the portion of the grounds west of Administration Avenue. All automobiles excepting official cars are excluded from the remainder of the grounds for the protection of visitors.

Parking spaces will be found at convenient intervals outside the grounds and adjacent to the entrances.

**Avenues and Streets.**—See Map.

**Bandstands.**—Bandstands where concerts are given daily are located as follows: Band Concourse, southwest corner of Avenue of Palms and Administration Avenue; Court of the Universe, north of the Service Building; and the Fillmore Street entrance.

**Barber Shops.**—There are two barber shops on the Zone.

**Cameras.**—A license is issued inside all gates at 25 cents per day permitting cameras on the grounds without tripods not over 4x5 in size, provided negatives are not used commercially. Special arrangements may be made for autochrome privilege upon application to Cardinell-Vincent Co., official photographers, studio at junction of Zone and Avenue of Progress inside Fillmore entrance. Here will be found a complete line of Exposition photographs in all sizes and styles, also cameras and supplies, film developing and printing, lantern slides and transparencies. Pictures of conventions, banquets and special events made and placed on sale within an hour.

**Catalogues.**—The official catalogues of each of the exhibit departments and the combined catalogue of all departments are published by the Wahlgreen Company and are for sale in the various buildings.

The **Official Guide**, the **Official Daily Program** and the **Official Maps** are also published by this company, and are for sale at the various entrances and elsewhere about the grounds.



D. A. R. headquarters are located in the Grand Canyon on the Zone.

**Electric Chairs.**—See Transportation.

**Emergency Hospital.**—An emergency hospital is maintained in the Service Building under the jurisdiction of the United States Health Service. It is equipped in a thoroughly up-to-date manner, the fittings representing the last word in hospital service. All details of the equipment are classed as working exhibits and are subject to award. There are two motor-ambulances of most approved type, a corps of doctors and nurses constantly in attendance and facilities for handling emergency cases of whatever character. Visiting doctors will find the medical library installed at the hospital one of the most up-to-date in the world today.

**Fire Department.**—A complete system of fire protection was installed with the construction of the Exposition at a cost of more than \$500,000.

There are three fire houses: One on the Zone Plaza, one west of the junction of the Avenue of Progress and the Avenue of Palms, and the third opposite the New York State Building, near the junction of the Esplanade and Administration Avenue.

The equipment affords an excellent display of modern motor-driven fire apparatus. The three fire stations are open to the inspection of the public. Company drills, with ladder-climbing, life-net jumping, etc., are given every morning except Sunday at the Zone station.

**Free Attractions.**—All of the Exposition events excepting a few special events held within the race track enclosure are free.

Numerous aviation performances, carnivals and celebrations are on the Exposition calendar of free special events. (See Daily Official Program.)

**Guard Department.**—The guard department exercises all of the functions of a police force for the Exposition. The headquarters of the department will be found in the Service Building to the left of the Fillmore Street entrance as one enters.

The matron's office, for the care of lost children, is also in the Service Building.

In the annex, to the rear (west) of the Service Building, is the desk sergeant's office, where a Lost and Found Bureau is maintained.

A private detective service is maintained by the Exposition in connection with the guard department.

**Hospital.**—The United States Public Health Service maintains an emergency hospital in the Service Building. See "Emergency Hospital."

**Hotels.**—An official Exposition Hotel Bureau has been organized for the protection of Exposition visitors. Visitors are directed only to hotels that have agreed not to raise their rates during the Exposition year. Any hotel violating this agreement is cut from the list of hotels recommended.

The Hotel Bureau maintains offices as follows: Flannery Building, Market and Kearny Streets; Press Building, Exposition grounds; 250 Powell Street, and at all railroad and ferry terminal stations.

No charge is made for the services of the Hotel Bureau.

**Hours of opening of buildings, etc.,** see "Admission."

**Information.**—A thoroughly equipped Bureau of Information is maintained in the Press Building, which is located just to the right of the main or Scott Street entrance gates. This service is free.

**Kiosks.**—Seventy-five kiosks for the sale of confections and souvenirs, etc., are located at various points along the main avenues of the Exposition.

**Launches.**—Regular excursions about the bay and to the U. S. warships, anchored in the bay, are made by launches from the Yacht Harbor, weather conditions permitting.

**Life-Saving Service.**—The United States Life-Saving Service holds regular drills from the permanent station at the extreme western end of the grounds.

**Locations.**—For location of buildings, see indexed map under front cover of this Guide.

For location of offices, see "Organization of the Exposition."

For location of exhibits, see Official Catalogue of Exhibits.

**Lost and Found.**—A lost and found bureau is maintained in the Office of the Guards, in the small building west of the Service Building. All articles found on the grounds are turned in to this office.

**Lost Children** will be taken to the matron's office, No. 102 Service Building, and cared for until claimed by parents.

**Marine Camp.**—The First Battalion, 4th Regiment of U. S. Marines, is quartered on the grounds west of the State and Foreign Buildings, in a model encampment.

The camp is open for the inspection of visitors.

**Military.**—The famous forts which guard the Bay of San Francisco are thrown open to the public during the period of the Exposition, and target practice is held with the big coast defense guns several times a week. (See Daily Official Program.) Three regiments of United States troops are stationed at the Presidio, which adjoins the Exposition. Military tournaments will be held on the grounds in which troops of the National Guard of the various States, military organizations and cadets will participate.

**Motion Picture** theatres are maintained in connection with numerous exhibits in the several palaces, in the Livestock Section, in the railroad buildings north and south of the Palace of Machinery and in the following State and Foreign buildings:

Oregon, Idaho, Illinois, West Virginia, Washington, Massachusetts, New York, Japan, New Zealand, Norway. Other State and Foreign buildings will include motion pictures in their exhibits from time to time. There are several motion picture theatres in the California Building.

The U. S. Government has motion picture lecture rooms in the Palace of Mines, the Palace of Machinery and the Palace of Liberal Arts. Other pictures may be seen in the Palaces of Liberal Arts, Agriculture, Food Products and Education.

All motion picture performances are free. In general the theatres commence operation at 10:00 a. m. and continue at intervals throughout the day.

**Officials.**—For names of officials and locations of offices, see "Organization of the Exposition."

**Over Fair Railroad.**—See transportation.

**Parcels and Packages** may be checked at any of the stations located at the entrances to the grounds. A charge of ten cents is made for this service.

**Photographic Studio "Official"** inside Fillmore Gate at junction of Zone and Avenue of Progress. Complete and beautiful Exposition photographs in all sizes and styles on sale. Cameras sold and rented; films, developing and printing.

**Postoffice.**—A model postoffice is operated in the Palace of Mines by the United States Government, where all Exposition mail is handled in view of the public.

**Programs.**—Detailed programs of all musical, athletic and other important events of the Exposition will be found in the Official Daily Program, published by the Wahlgreen Company and for sale at the various entrances and elsewhere about the grounds.

**Race Track, Polo Field and Athletic Field** are located at the western end of the grounds. **Automobile Race Course.**—The mile race track and avenues of the Exposition afford one of the finest possible courses for automobile races. It was on this course that the Vanderbilt Cup and Grand Prix Races for 1915 were run, and on which the driver, Resta, accomplished the unprecedented feat of winning both races with the same car (Peugeot) and, more remarkable still, of winning both races on the same set of Nassau tires.

**Registered Message Service.**—By means of this service, operated in connection with the Exposition telephone system, visitors may make appointments, designate rendezvous, locate missing friends, etc.

In order to file a message within the grounds go to the nearest telephone pay station, call Fillmore 7000 and, when the operator answers ask for "Registered Message Bureau."

The operator will record your message and place same on file to await inquiry from the addressee.

Messages so filed will be delivered upon inquiry by telephone, provided the charges have been prepaid.

Messages will be held for twenty-four hours.

**Charges:** Fifteen cents for ten-word messages and one cent for each additional word.

**Restaurants.**—Restaurants of every variety and price are scattered about the grounds, a dozen or more being at various points along the Zone.

**Smoking.**—Smoking is permitted everywhere on the grounds except within the exhibit palaces. In many of the State and Foreign buildings smoking-rooms are provided for the convenience of visitors.

**Special Exhibit.**—United States Steel Corporation and its subsidiary companies located in the Palace of Mines and Metallurgy,—the Exposition's most complete exhibit.

The **Stadium** is located at the western end of the grounds.

The **Stock Forum** is located between the stock barns of the Live-stock Section, west of the State and Foreign Buildings.

**Telephones.**—(See also Registered Message Service.)

Guards will direct visitors to nearest telegraph or telephone stations.



One of the Fadgl Auto Trains  
A transportation innovation of the Exposition

**Ticket Offices.**—Railroad ticket offices are maintained in the Southern Pacific Building at the eastern end of the Avenue of Palms by the following railroads: Southern Pacific; Union Pacific; Chicago Northwestern; Chicago, Milwaukee and St. Paul; Rock Island; El Paso and Southwestern; Lake Tahoe Ry., and Yosemite Ry.

Railroad information bureaus will be found in the various railroad exhibits in the Palace of Transportation and in the buildings of the Grand Trunk, the Great Northern and the Canadian Pacific railroads, north of the Palace of Machinery.

**Transportation.**—There are four methods of transportation about the grounds: The Overfair Railroad, the Fadgl Auto Trains, the wheel and bicycle chairs, and the Miniature Electric Vehicles.

The overfair Railroad has terminals at the southeast corner of the Palace of Machinery and at the entrance to the race track at the western end of the grounds. The railroad runs along the Esplanade and the Marina, with stations at convenient points. The fare is ten cents.

**The Fadgl Auto-Train Service.**—Local trains are operated on the Zone from the Van Ness Avenue entrance to the Service Building and from the Baker Street entrance to the California Building. Through trains are operated from the Fillmore Street entrance to the Massachusetts Building, the Stadium and the Live Stock Department. These trains are operated by the Fadgl Auto Train, Inc.

The miniature Electric Vehicles, generally known as Electriquettes, are comfortable chairs carrying from two to three passengers. Stations are maintained at the Fillmore, Scott and Baker Street entrances. The rates for these chairs are \$1.00 per hour and special rates of \$5.00 for the day.

The wheel chairs may be hired for fifty cents an hour at the various entrances.

## Organization of the Exposition.

The organization of the Exposition was made up in the following manner:

At a mass meeting of the citizens of San Francisco a committee of five was chosen, which committee in turn selected from the citizens at large a committee of two hundred, called a Ways and Means Committee. This committee was carefully chosen to represent all interests, creeds and classes.



The Ways and Means Committee appointed a committee of three, which chose, from the committee of two hundred, thirty directors. The present Board of Directors is as follows:

John Barneson, M. J. Brandenstein, John A. Britton, Frank L. Brown, George T. Cameron, P. T. Clay, William H. Crocker, R. A. Crothers, M. H. de Young, A. I. Esberg, Charles S. Fee, Henry F. Fortmann, A. W. Foster, R. B. Hale, I. W. Hellman, Jr., Homer S. King, Curtis H. Lindley, James McNab, P. H. McCarthy, Chas. C. Moore, Thornwell Mullaly, Dent H. Robert, James Rolph, Jr., A. W. Scott, Jr., Henry T. Scott, Leon Sloss, C. S. Stanton, Rudolph J. Taussig, and Jos. S. Tobin.

The Board of Directors completed the work of organization by choosing a President, Vice-Presidents, Treasurer and Secretary.

The President, Vice-Presidents, Treasurer and Secretary and the Board of Directors serve without compensation.

### OFFICIALS.

President.....Charles C. Moore, Administration Bldg.

Vice-Presidents.....

.....William H. Crocker, M. H. De Young, R. B. Hale, I. W.

Hellman, Jr., James Rolph, Jr., Leon Sloss, Administration Bldg.

Director-in-Chief.....Dr. F. J. V. Skiff, Administration Bldg.

Secretary.....Rudolph J. Taussig, Administration Bldg.

Treasurer.....A. W. Foster, Administration Bldg.

Solicitor General.....Curtis H. Lindley, Hobart Bldg.

General Attorney.....Frank S. Brittain, Hobart Bldg.

Comptroller.....Rodney S. Durkee, Service Bldg.

Executive Secretary.....Joseph M. Cumming, Administration Bldg.

### EXECUTIVE STAFF.

The President, the Director-in-Chief, the four Division Directors, and the Comptroller constitute the Executive Staff.

### DIVISION DIRECTORS.

Director, Division of Concessions and Admissions.....

.....Frank Burt, Service Bldg.

Director, Division of Exhibits.....

.....Capt. Asher Carter Baker, Service Bldg.

Director, Division of Exploitation....Geo. Hough Perry, Press Bldg.

Director, Division of Works.....Harris D. H. Connick, Service Bldg.

Each division director subdivides the work of his division among various departments and these in turn are subdivided into bureaus and sections.

### DIVISION OF CONCESSIONS AND ADMISSIONS.

Director, Frank Burt, Service Bldg.

Assistant Director, Concessions and Admissions.....Jay J. Bryan

Chief, Department of Admissions.....Edmund C. Conroy

Chief, Department of Concessions.....Jas. D. O'Neil

### DIVISION OF EXHIBITS.

Director, Capt. Asher Carter Baker, Service Bldg.

Chief of Fine Arts.....J. E. D. Trask, Palace of Fine Arts

Chief of Education and Social Economy.....

.....Alvin E. Pope, Palace of Education



Officers and Executive Officials  
of the  
PANAMA-PACIFIC INTERNATIONAL EXPOSITION

Chief of Liberal Arts.....Theodore Hardee, Palace of Liberal Arts  
 Chief of Manufactures and Varied Industries.....  
 .....Chas. H. Green, Palace of Manufactures  
 Chief of Machinery.....Lieut. G. W. Danforth, Palace of Machinery  
 Chief of Transportation.....  
 .....Blythe H. Henderson, Palace of Transportation  
 Chief of Agriculture.....T. G. Stallsmith, Palace of Agriculture  
 Chief of Livestock.....D. O. Lively, Livestock Section  
 Chief of Horticulture.....G. A. Dennison, Palace of Horticulture  
 Chief of Mines and Metallurgy.....  
 .....Chas. E. van Barneveld, Palace of Mines and Metallurgy

## DIVISION OF EXPLOITATION.

Director, George Hough Perry, Press Bldg.

Editor.....Hamilton M. Wright  
 Superintendent of Writers' Section.....Arthur H. Dutton  
 Manager Bureau of Tours .....Clyde L. Peck  
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## CALIFORNIA STATE COMMISSION.

Headquarters California Building.

The Panama-Pacific International Exposition Commission of the State of California was appointed on February 19, 1911, to have charge and control of the five-million-dollar fund raised in accordance with a constitutional amendment. The members of the commission are as follows: Governor Hiram W. Johnson; Matt I. Sullivan, President, San Francisco; Arthur Arlett, Oakland; Chester H. Rowell, Fresno, and Marshall Stimson, Los Angeles; Secretary, Florence J. O'Brien; Controller of Commission, Leo S. Robinson; Executive Secretary, Harry H. Cosgriff.

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California Bldg.

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The Woman's Board has formed auxiliaries in every county in the State, giving the women of the State an active association with the Exposition.

## San Francisco

### FACTS ABOUT THE EXPOSITION CITY.

San Francisco—"The City Loved Around the World"—is at once representatively western and cosmopolitan. The forty-niner crossing the plains by ox team walked its unpaved streets and the Spanish padres, conquering the burning deserts to the south, established a mission and dreamed their dreams of conquest, campaigning from this point. Here, in an early day, from around the Horn and across an unknown ocean, with snow-white sails all set, swung through the Golden Gate the peoples and products of other lands to anchor in the spacious bay. These early settlers brought with them energy, courage and devotion that, as the years rolled by, has become imbedded in the character of a city that was in its very origin cosmopolitan.

The annual mean temperature of San Francisco is 56 degrees Fahrenheit. September is the warmest and January the coldest month. The mean temperature of September is 59.1 degrees and of January 49.2. In the last twenty years there have been only twenty-seven days during which the temperature exceeded 90 degrees, and in the same period it has not fallen below 32 degrees, the freezing point. The differences between day and night temperatures are small. The warmest hour, 2 p. m., has a mean temperature of 59.2, and the coolest hour, 6 a. m., has a mean temperature of 50.9 degrees. Such a climate admits of comfort to all who attend the Exposition.

To walk the long esplanade on the bay shore, the blood quickened by strengthening ocean airs, to rest in the balmy sunshine of the sheltered courts, to traverse the miles upon miles of enchanting aisles in the exhibit palaces in perfect physical comfort, will be one of the cherished experiences of a visit to the Panama-Pacific International Exposition. Those who come from tropic climes and from the heated sections of our own country should bring with them warm wraps.

Located in the center of the long coast strip, with an adequate rainfall and a large area of tributary territory, San Francisco maintains a confident and conservative attitude toward future growth and commercial importance. This feeling is reflected in the marvelous production of the Exposition at an initial cost to city and State of seventeen and a half millions of dollars, and that within half a decade after the recuperation from the great fire. It is most remarkable that a city that has spent in eight short years \$375,000,000 in its renaissance—a sum equal to the cost of the Panama Canal—should also build the largest, most beautiful, and, what promises to be the most successful, of world expositions.

San Francisco is a wealthy city. Her bank clearings for 1912 were \$2,677,561,952, an amount almost equaling the combined clearings of the five next larger cities of the Coast, which were \$2,690,516,590 for the same period. The assessed valuation for 1912 was \$605,141,664. The assessed valuation per capita was \$1,308.24, making this the wealthiest city on the Pacific Coast and the fifth wealthiest in the country.

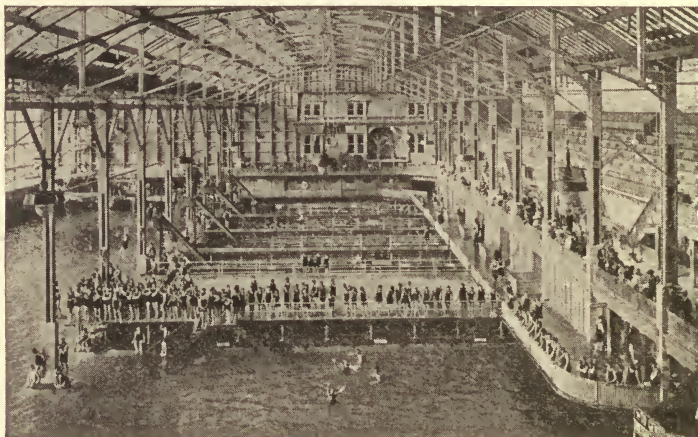
Momentarily leaving the Exposition itself out of the question, the visitor in 1915 will find a world of interest and information in San Francisco that can not be duplicated elsewhere: the sylvan charm of Golden Gate Park with its Japanese tea gardens, buffalo and elk paddocks, museum, wonderful walks and drives, and beautiful gardens containing the products of two zones; a visit to the Cliff House and Seal Rocks; Sutro Baths and Heights; an automobile drive around the famous Ocean Boulevard or to one of the many beauty spots down the peninsula; a study of reconstructed San Francisco, with its Golden Gate, its splendid harbor, ocean frontage, wharves and shipping, parks, markets, military reservations, old Mission, public buildings, historic points and near-by resorts—the trip most interesting to the tourist is that through Chinatown, visiting the joss houses, the Chinese theaters, bazaars, curio stores, restaurants, markets etc.—a visit to the Presidio, a sunny afternoon on Fisherman's Wharf or a lounge on one of the many beautiful parked squares that are found at convenient intervals and serve as breathing places in the midst of the city's business and bustle; in the constant stir of cafe and hotel forming the city's night life—anywhere, everywhere, he will be impressed and thrilled with a feeling that here on the farthest shores of earth's greatest ocean the world is taking a holiday and he is part of it.

### POINTS OF INTEREST.

**Sutro Baths.**—In Sutro Baths San Francisco possesses the largest indoor salt-water natatorium in the world.

The baths are located on the cliffs overlooking the ocean at the entrance to the Golden Gate, affording a magnificent view of one of the most beautiful sections of California's scenic coast and of one of the city's most famous attractions—the Seal Rocks.

The baths are reached by direct trolley from the Ferry, at the other side of the city, over what has been called the most picturesque street car ride in the world. The "Cliff" car takes one through the new San Francisco and for a mile and a half along the abrupt cliffs that form the south wall of the Golden Gate.



Interior View of Sutro Baths

A number of features have been recently added to the grounds surrounding the baths that are certain to make the locality the city's most popular amusement resort. First among them is the construction of a concrete promenade just above the beach, where visitors may observe the ships that come and go through the Golden Gate and watch the surf, almost within reach of the spray. The best view of the famous Seal Rocks is to be had from this promenade.

The entrance is through a replica of a Grecian temple, while the approach to the baths proper is down a broad stairway bordered with palms and gardens. At different levels on the stairway are balconies and promenades with accommodations for 25,000 people.

The balconies of the baths contain the best zoological and ethnological museum west of the Rocky Mountains.

The baths are composed of six tanks. The main pool, holding 1,310,000 gallons of water, is from three to nine feet deep. The water in the main tank is usually at ocean temperature. That in the smaller pools is heated to various degrees of temperature. In at least one of the pools the water is fresh each day. In all of the small pools the water is completely changed at least every other day and oftener if necessary.

The water comes direct from the ocean and is supplied by the force of the waves themselves. It is caught in a great tank on the water's edge, as the waves sweep over, and after running through a settling tank is pumped into the swimming pools.

Every sanitary precaution is taken in the conduct of the baths. The bathing suits and towels are thoroughly sterilized daily. All features are subject to the inspection of the San Francisco Board of Health.

**Sutro Heights**, opposite Sutro Baths. Home of late Mayor Adolph Sutro. Fine park, beautiful gardens, magnificent marine view.

**The Cliff House**—Vocal and instrumental entertainment. Dancing in ball room every evening. A la carte service.

**Golden Gate Park**—One of the most beautiful parks in the world, transformed from the most unsightly sand dunes. Extends from Stanyan Street to the ocean and has an area of 1013 acres.

**Presidio**—U. S. Army headquarters, Department of California. Comprises an area of 1,540 acres and is the largest army post in the United States.

**Mission Dolores**—Properly called The Church of San Francisco de Assisi. Founded by the Franciscan Fathers, October, 1776, for the conversion of the Indians. This mission is in a fine state of preservation. Oldest building in San Francisco. Open to visitors from 10 a. m. to 5 p. m. daily. Sixteenth and Dolores Streets.

**Post Office**—A handsome stone building at Seventh and Mission Streets. In addition to the main Post Office, the Federal Courts are located in this building.

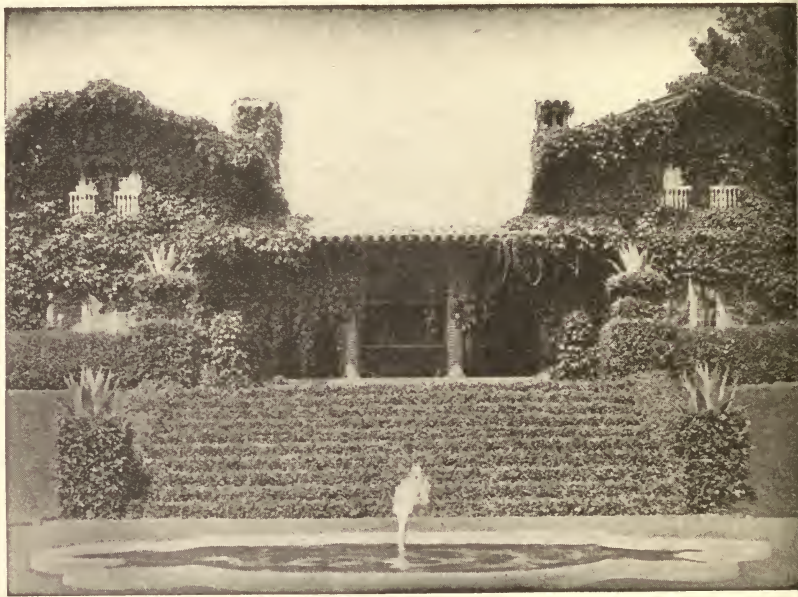
**U. S. Mint**—One of the three in the United States. Opened November 12, 1874. Visitors every day, 9 a. m. to 12 m. and 1 p. m. to 3 p. m., except Sundays and holidays.

**Ferry Building**—Is a stately structure 859 feet long by 156 feet wide, forms the principal gateway to this city for travelers.

**Chinatown**—An Oriental city covering ten blocks.

**The Civic Center**—The governmental buildings of San Francisco. Erected at an enormous cost they combine massiveness with beauty in an imposing group.





## SAN MATEO COUNTY

**I**MMEDIATELY adjacent to San Francisco, and extending southerly to Santa Clara Valley. Excellent steam and electric railway service. Perfect and complete system of asphaltic highways. On the bay side, the country residences of the wealthiest citizens of California. On the coast side, dairy and truck farms and lumber industries. Climate, mild and equable. Abundant yield of fruits, flowers, vegetables, grapes and olives. Large tracts yet open and available for residences, farming, fruit growing and other industries: Prices reasonable and attractive. Scenic features: Great Basin of giant redwoods; chain of lakes; ocean shore and forest drives. Persons residing in the county are within quick and easy reach of the city of San Francisco. In San Mateo Pavilion, State Building, Fair Grounds, see carefully prepared Relief Map, showing, among other things, San Mateo's advantageous proximity to the Metropolis. A cordial invitation is extended to all to visit San Mateo County. Personally conducted auto tours through the county during the Fair. For particulars, inquire at the above mentioned Pavilion.

# VENTURA COUNTY



VENTURA COUNTY borders on the Pacific Ocean, four hundred miles south from San Francisco. The State Highway enters the county at Rincon Creek, running into San Buenaventura, the mission city, thru the rich Santa Clara Valley of the South to Los Angeles County. A part of the State Highway is the famous Rincon-Sea-Level road, one of the most beautiful boulevards in the world, which runs along the Pacific Coast for fifteen miles.

The lima bean crop of Ventura County alone foots up the splendid total value of close to five millions of dollars in a year. The sugar beet industry produces two and one half millions of dollars per year. Oranges, English walnuts add to the annual wealth production of the County. The dried apricot crop of Ventura County is 25,000 tons per year. The largest lemon orchard in the world, the Lemon-eira Company, is in Ventura County. The first attempt to mine petroleum in California was made in Ventura County.

San Buenaventura is a city of homes, but has a great future as one of the main resort cities of California. Its smooth sand beach runs for miles without an undertow or trip rip, which makes it the safest place for the bather in California. The climate of San Buenaventura is as near earthly perfection as possible.

Santa Paula, a town of 3500 people, is filled with bustling prosperity and is the center of the Oil Industry, and a rich orange, lemon and walnut belt.

Fillmore is a center of the citrus industry, apricots, walnuts and beans.

The State Highway runs past the Montalvo, El Río and Camarillo settlement, to Los Angeles via the Conejo pass with a side road leading to the manufacturing city of Oxnard, the second town in the county and the site of the immense factory of the American Beet Sugar Company.

Nordhoff with its stately oaks, its cloud-reaching mountains and its wonderful climate is considered the most picturesque city in Ventura County.

There are fine schools in all the cities and in the county. Gas, water and electricity are practically in every house in the county.

Ventura is one of the richest and most progressive counties in the State.

No visitor to the Exposition will have seen California without seeing Ventura County.

Address:

Ventura County Board of Supervisors,

Ventura, California

# Monterey

C o u n t y

P e n i n s u l a

H a r b o r



*The Ostrich Tree*

**M**ONTEREY COUNTY is an empire alone containing over two and a quarter million acres of valleys, hills and mountains. It invites the general farmer, the orchardist and the stock and dairyman to its domain. It excels any other county in the state in apple, potato and beet culture and has the largest sugar beet factory in the world, and a climate unexcelled. It has more Missions than any two counties and our good and wise mission fathers took the best when selecting their future homes. Salinas City is the county seat.

Monterey Peninsula, the resort section, contains Monterey City, Pacific Grove, Carmel-by-the-Sea, East Monterey and last but not least, Del Monte, the peer of America's all around Summer and Winter resorts. A quotation of Wm. Ritschel from Chas. Rollo Peters, both world-famed artists, to the effect that while other spots on earth contained some one thing of rival, Monterey Peninsula combined a synthesis of climate and sea and mountain and valley and river and forest beauty unequalled, if not superior in attraction to any place in the world.

The Harbor of Monterey on the Bay of Monterey is undeveloped, almost unknown and unused and yet it is one of, if not the best of the three great harbors on the California coast and less than 100 miles of railroad will reach the centre of 11,000,000 acres of the richest fruit, grain and mineral section of this great State and place it in touch with the ocean commerce of the Pacific. This magnificent harbor where the navies of the world can enter and ride safely at anchor but a few hundred feet from shore, offers and invites the Captains of Industry to investigate, and it can be safely stated that with the opening of the Panama Canal, this County offers through the Peninsula, the Harbor and the cross State Railroad present the greatest opportunity for investment and doing big things of any place on the entire Pacific Coast.

For further information literature, etc., call on or write  
The Salinas Chamber of Commerce, Salinas, Cal.; The King City  
Chamber of Commerce, King City, Cal.; The Pajaro Board of Trade,  
Pajaro, Cal.; The Monterey Chamber of Commerce, Monterey, Cal.;  
Pacific Grove Board of Trade, Pacific Grove, Cal. or  
the Board of Supervisors, Salinas, Cal.



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# HOTEL DEL MONTE

THE PERFECT ALL-THE-YEAR-ROUND RESORT  
*On Monterey Bay, 125 Miles South of San Francisco*



Your home while golfing at Del Monte

**V**ISIT the Exposition by motor from Del Monte via the New Asphalt State Highway thru the beautiful Salinas and Santa Clara Valleys—by the San Juan Mission—the Leland Stanford University and many wonderful resorts.

Thru parlor car daily from San Francisco.  
VIA SOUTHERN PACIFIC RAILROAD.

Motoring over 17-Mile Drive  
and Scenic Boulevard.  
Tennis, Archery, Sailing,  
Surf Bathing and Fishing.

**The Riviera of America**  
**The Golfers Paradise**  
**Most Wonderful Park and Grounds**

American Plan Only.

\$5.00 per day and up.

**The Famous Del Monte Golf Course**

Only five minutes walk from the hotel lobby.

Professional Instructors.

## The Pacific Grove Hotel

Three Miles from Del Monte.  
Under Same Management. American Plan Only.  
Rates from \$3.00 up.

Address H. R. WARNER, Manager, DEL MONTE, CALIFORNIA



# Napa County

Napa County has everything to  
offer a man who desires an  
ideal country home.



Address

**Napa County Board of Supervisors**

**Napa, California**

# Sonoma County

## C A L I F O R N I A



WITH a million acres of the best land, and only fifty thousand people. This is the condition in which Sonoma County finds herself. This vast area of the richest land, with only a small part of it under cultivation, is capable of supporting thousands of home-seekers in luxury.

Sonoma County, with rail and water transportation, is only thirty-two miles from San Francisco, and all parts of the county have easy access to the San Francisco Bay markets.

Sonoma County's assessed valuation is \$46,000,000. Sonoma County has six incorporated towns, all possessing modern improvements, and serving the rural districts in the capacity of furnishing material and consuming the products.

All church denominations, fraternal orders, community Chambers of Commerce, Women's Improvement Clubs, splendid social societies, and a flourishing Pomona Grange, with subordinate granges, are found in the county.

Sonoma County is famous for her wonderful scenery. The beautiful Russian River district is known by the tourists as the Switzerland of America. It is estimated that one hundred thousand pleasure seekers visit the resort districts during the summer. Fishing and hunting are abundant in season.

Luther Burbank, the greatest horticulturist ever known, selected Sonoma County in which to follow his life work, the propagation of plant life.

We will furnish, free upon request, a general booklet on Sonoma County and individual booklets on poultry, prunes, apples, pears, peaches, plums, grapes, hops; grain, hay, corn and alfalfa; citrus fruits, quinces and olives; cherries, walnuts, truck gardening, berries, summer resorts, dairying and hog raising and manufacturing.

Sonoma County  
Panama-Pacific International Exposition  
Santa Rosa, Calif.



# Are You Going

to be one of the many fortunate settlers who will locate in Santa Barbara County this year and in 1915, and who will start new homes in this land of promise and plenty?

Santa Barbara County has an area of 2630 square miles, containing many fertile and thriving valleys. It is an attractive place for agriculturists, horticulturists, investors, home-seekers and those in search of rest and recreation. Protected by a chain of islands on the one side, and by lofty mountains on the other, the climate is unsurpassed anywhere in the world; the mean range, summer and winter, being only twelve degrees.

**Climatic  
Conditions  
Unsurpassed.**

**Agricultural  
Possibilities  
Difficult of  
Estimation.**

**Land Values  
Reasonable.**



**Petroleum  
Production  
10,000,000  
Barrels  
Annually.**

**Two Hundred  
Miles of  
Anticline  
Unexploited**

The only way to know Santa Barbara is not to depend upon type, but to see the county itself. The setting, the climate, the atmosphere, all of the factors that go to make up this favored locality—these are the things that can be set down meagerly but whose impression is difficult to convey.

What with the orchard, the vineyard, the stock and dairy farm, the bean, the grain, the sugar beet, the mustard, the olive oil, the walnut, the lemon, the petroleum, there are commercial possibilities, big business ventures, to be consummated in and around this beautiful county.

*FOR FURTHER INFORMATION, ADDRESS:*

**Santa Barbara Chamber of Commerce**

**Santa Barbara, California**

# Humboldt County

CALIFORNIA

*The Land of Opportunity  
The Playground of the West*

Its 2,325,760 acres offer greater  
and more varied resources than any other county in the State.  
Leads all the counties in lumber and dairy products.

## NO IRRIGATION

The cool and refreshing summer climate  
and abundance of fish and game make it the unrivaled

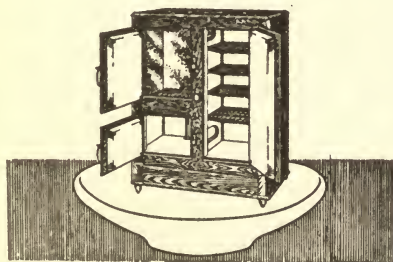
## CAMPING GROUND of CALIFORNIA

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HUMBOLDT BOOTH IN THE CALIFORNIA BUILDING OR  
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Like a clean china dish



The delight of every woman's heart. Shown in the Palace of Pure Foods, on Avenue E and Second Street. 50 styles and sizes. Be sure you see them. Prices to suit every purse. Samples and full information free.

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GRAND RAPIDS REFRIGERATOR CO.

GRAND RAPIDS

Sole Manufacturers

MICHIGAN, U. S. A.





Finest All-Year Hotel in the South

## *The trip to and from the California Expositions*

is most enjoyable through the logical gateway, affording a visit to Quaint, Historic

## *New Orleans*

*"The Paris of America"*

No resort offers so wide a range of pleasurable occupations—Golf, Polo, Baseball, Tennis, Fishing, Hunting, Yachting, Racing.

Accommodating  
1,000 Guests

## **The St. Charles**

European  
Plan

**A well-ordered hotel for a discriminating public traveling for business or pleasure**

Management from Waldorf-Astoria, N. Y. City

**ALFRED S. AMER & CO., Limited, Proprietors**

*The New*

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**A** HOTEL of the highest standard. Absolutely fire-proof; 500 rooms; 350 with private bath. European plan. Rates: \$1.50 up with detached bath; \$2.50 with private bath.

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Manager



**COST, \$1,500,000**



Illumination Effects, showing the scintillator and the "Court of Four Seasons."



# PENNSYLVANIA SYSTEM

The Standard Railroad of America



**T**HE Pennsylvania Railroad System consists of the Pennsylvania Railroad, General Office, Philadelphia; the Pennsylvania Lines, General Office, Pittsburgh, and affiliated lines. It operates in 15 States,—from the Mississippi River to the Atlantic Ocean and from Duluth to Norfolk,—where more than half the population of the United States lives. Never before in the history of American railroads has it been so imperative that the people understand the railroads and their problems. When visiting the Panama-Pacific International Exposition see this Railroad System's educational exhibit in the Palace of Transportation, where courteous attendants will look after visitors. Ask for the illustrated booklet.



San Francisco Office, 40 Powell Street



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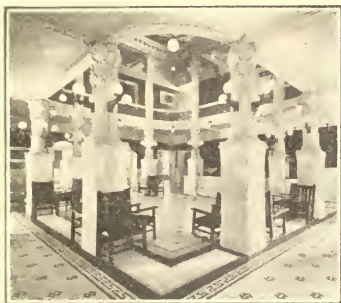


**Look for the revolving globe**



Reg. U. S. Pat. Off.

Reg. U. S. Pat. Off.



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Texas

R. S. KAMPMANN, Managing Director

SAN ANTONIO'S Most Beautiful, Convenient and Comfortable Hotel. Built in Old Spanish Style.

*European Plan—Absolutely Fireproof*

OVERLOOKING HISTORIC ALAMO ON ALAMO PLAZA

*Excellent Appointments Throughout : Service and Cuisine Unexcelled*

## Great Northern Hotel

Jackson Boulevard,  
Dearborn & Quincy  
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CHICAGO, ILLINOIS

\$1.50 and up  
without bath

\$2.50 and up  
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CHICAGO'S MOST  
POPULAR HOTEL

JOHN C. ROTH, Managing Director

## THE ST. PAUL HOTEL

ST. PAUL,  
MINN.

is the newest and largest in St. Paul. It is a spacious, fire-proof, modern Hotel.

Every room has its private bath and outside exposure.

### RATES

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Double \$2.50

With Tub Bath: Single \$2.00 to \$4.00  
" " Double 3.50 to 5.00

CHARLES G. ROTH, Resident Mgr.

GREAT NORTHERN HOTEL  
CHICAGO, under same management





**FOOD IS OUR SPECIALTY**

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Serving Breakfast, Lunch,  
Tea and Dinner.

Our Patrons send us their friends—not for "a good time"  
but for good food and service at moderate prices.

**The Golden Pheasant,** 32-36 Geary St.  
Just above Kearny & Market

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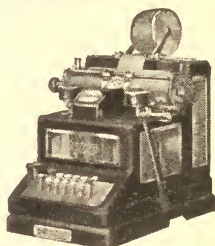
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**Dalton Adding, Listing and  
Calculating Machine**

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We want every automobile owner to try

**"THE YOST STANDARD CARBON REMOVER"**  
Guaranteed "Sure, Safe and Clean"

It removes soot and carbon, cleans cylinders and valves. Saves gasoline. Insures smooth running machine. Easily applied; used through spark plugs; put up in tablet form. Your automobile equipment is not complete without it.

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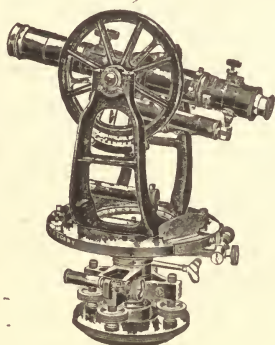
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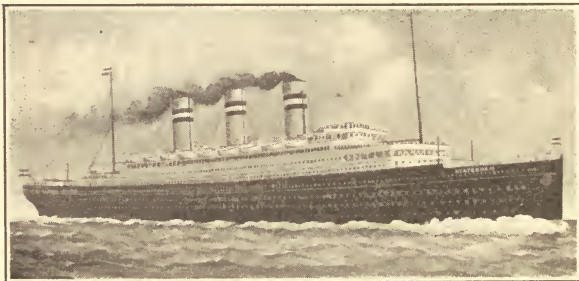


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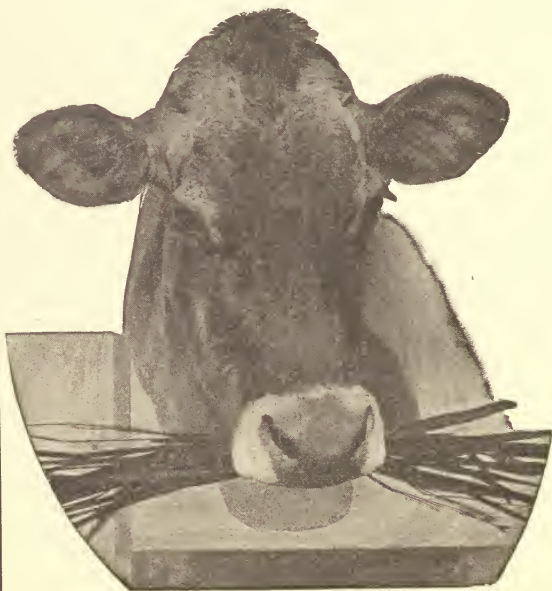
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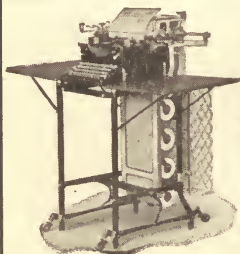
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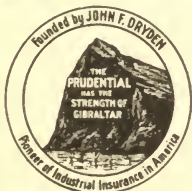
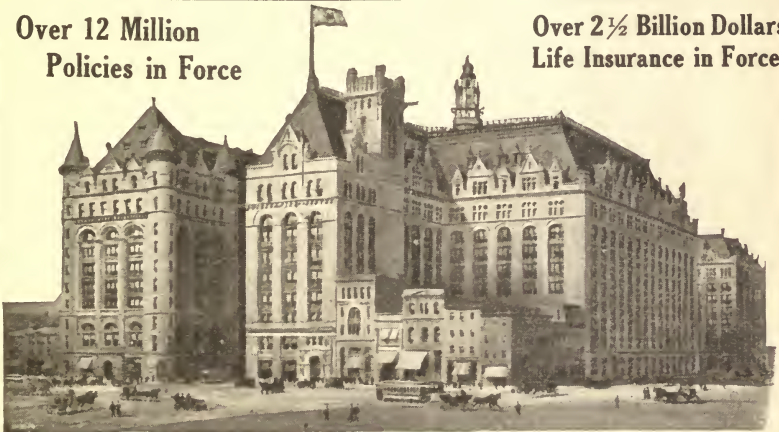
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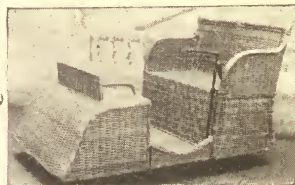
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