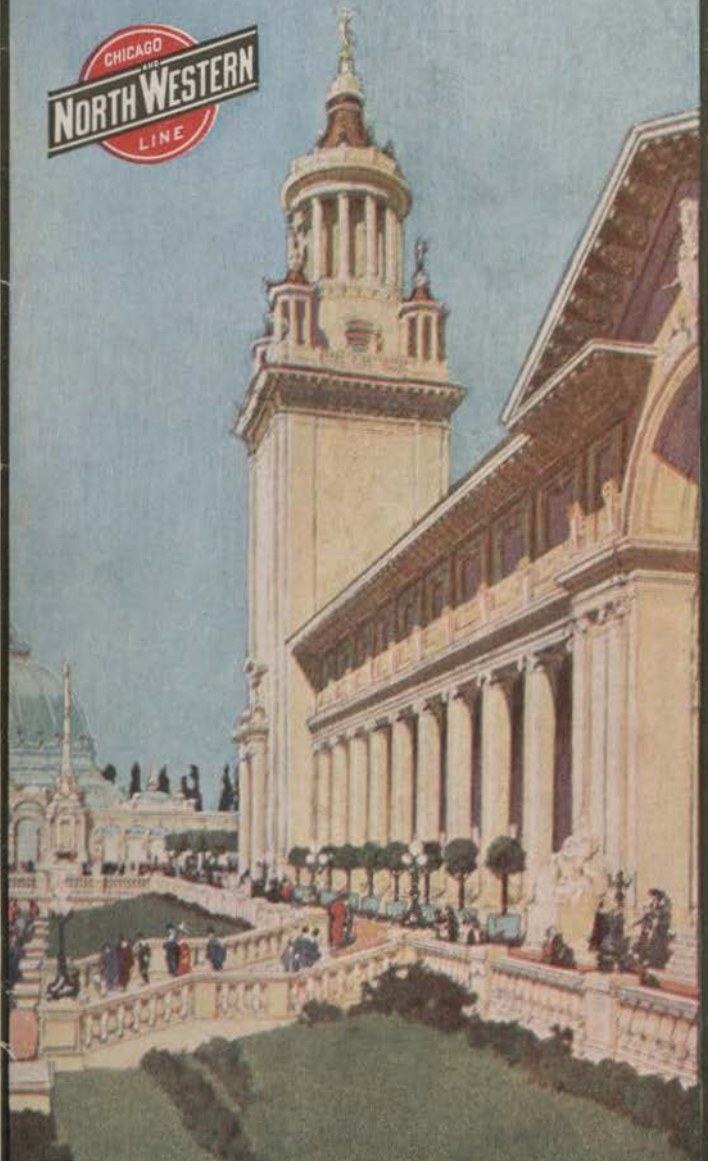


# CALIFORNIA EXPOSITIONS

1915



**CHICAGO & NORTH WESTERN LINE**

The Direct Route to California

# Four Fast Exposition Trains Daily

Via Chicago, Union Pacific  
and North Western Line

over the most direct and scenic route following the  
historic highway to

Be sure your ticket reads  
via the

**Chicago &  
North Western  
Railway**

and secure

**The Best of  
Everything**

## CALIFORNIA

Low Excursion Fares, \$62.50 Round Trip from Chicago  
To San Francisco, Oakland, Los Angeles and San Diego, Cal.

Tickets sold daily to Nov. 30, 1915. Return limit three months,  
not to exceed December 31, 1915. \$17.50 extra for route via  
Portland or Puget Sound points in one direction.

Choice of a wide variety of attractive scenic routes.  
Favorable stop-over privileges. Liberal return limits.

### The Most Complete Train Service Offered by Any Route

**Overland Limited** (Extra-Fare Train) The fastest and only exclusively first-class  
train Chicago to San Francisco. Saves a  
business day en route.

**Los Angeles Limited** Fast and luxuriously equipped train direct to  
Los Angeles and Southern California.

**San Francisco Limited** Splendid fast electric-lighted train, without  
extra fare, Chicago to San Francisco.

**California Mail** Fast train daily Chicago to San Francisco.

The Chicago & North Western Ry. and connecting lines operate more  
miles of rock-ballasted, heavy double-tracked roadbed, protected by  
automatic electric safety signals, than any other transcontinental line.

For train schedules, itineraries covering  
various tours and particulars call on  
your nearest agent or address

**Chicago &  
North Western Ry.**

A. C. JOHNSON, Passenger Traffic Mgr.  
C. A. CAIRNS, Gen'l Pass'r and Ticket Agt.  
Chicago, Ill.

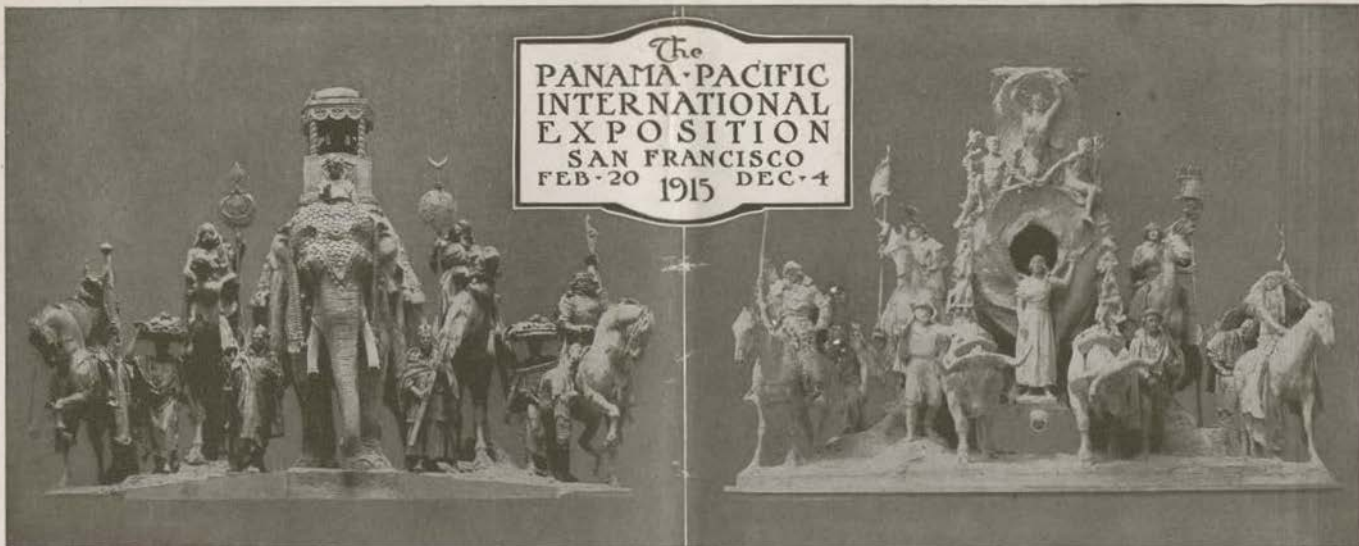


All trains arrive at and depart from the  
new Passenger Terminal, Chicago

Personally Escorted  
Tours leave Chicago  
every Saturday  
under auspices  
Dept. of Tours,  
S. A. Hutchison, Mgr.  
148 S. Clark St.,  
Chicago, Ill.



The  
**PANAMA-PACIFIC  
 INTERNATIONAL  
 EXPOSITION**  
 SAN FRANCISCO  
 FEB-20 1915 DEC-4



**T**HE opening of the Panama Canal to the commerce of the world will be celebrated by the most comprehensive and beautiful of universal expositions, the Panama-Pacific International Exposition, which opened at San Francisco on February 20 and will close December 4, 1915.

To the millions who will be enlightened and entertained, the exposition will prove an irresistible attraction. Thirty-nine of the world's nations, in appreciation of America's enduring accomplishment at Panama, are preparing for extensive national displays at San Francisco and an exhaustive presentation of the progress of the American commonwealths is assured; and, in connection with the displays of the states and nations, there will be held a series of great national and international congresses and conventions whose delegates, assembling from every civilized portion of the globe, will present in standardized form the results of the world's best effort in recent years.

**FAVORABLE CONDITIONS FOR TRAVEL.**

Aside from the marvels to be enjoyed at the exposition itself, there is afforded to every one who has

longed to travel the opportunity to visit the Pacific Coast of America in 1915 under the most favorable of conditions, with a choice of different routes, upon the going or the returning journeys and the opportunity to stop over at various points of interest. The Call of the West at any time is a sufficient inducement to draw the traveler away from the beaten paths to Europe to the wonders of America, but its call in 1915 will be filled with all the charms of the sirens of old.

En route to the Pacific Coast the traveler may stop over, without additional expense, at any of the famous show places of Canada or the U. S. Upon the western coast of America he will find that not only San Francisco but the thriving and romantic cities from the lower harbor of California to the industrious regions of Puget Sound are donning their gala attire for the throngs that will take advantage in 1915 of the opportunity to make the greatest trip ever placed at the disposal of millions.

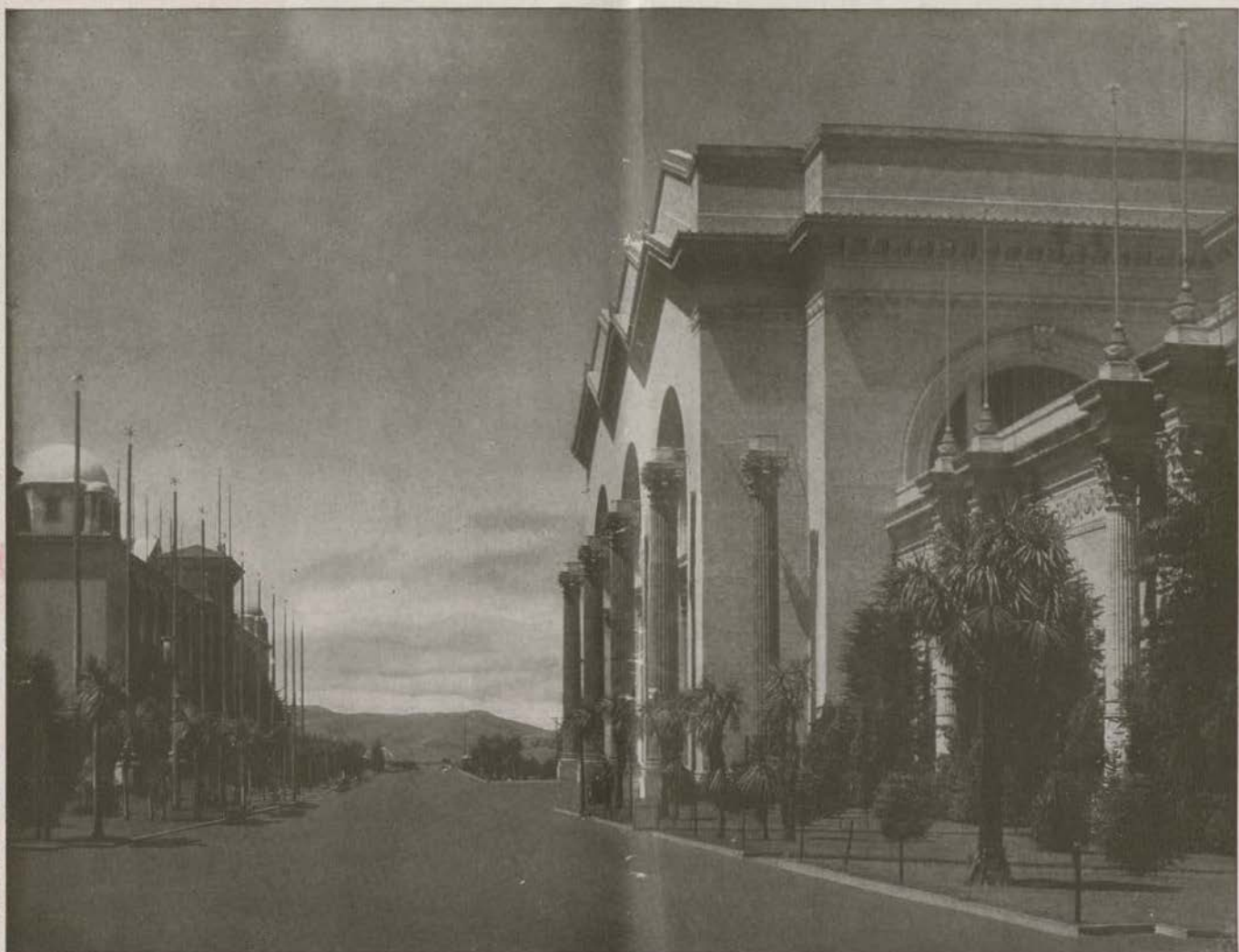
**THE SITE.**

The site of the Panama-Pacific International Exposition at Harbor View lies within the city limits of San

North Facade of the  
 Palace of  
 Transportation  
 Facing the North  
 Gardens Upon  
 San Francisco Harbor



Illustrations at Top  
 of page: to the Left  
 Sculptured Group  
 "Nations of the East,"  
 to the right "Nations  
 of the West."



The Avenue of Progress, Looking North to San Francisco Harbor; the Palace of Mines, on the Left; the Palace of Machinery, on the Right

Francisco as a crescent upon the shores of San Francisco Bay, just inside the Golden Gate. No more picturesque location, nor one more appropriate to the celebration of a great maritime event, could be imagined. On the south, east and west the grounds are encircled by towering hills of varying contours rising successively from 250 to 900 feet above sea level, as the enfolding walls of a vast amphitheatre. Upon the north the site opens out upon the superb harbor of San Francisco. The panorama suggests the Bay of Naples in the neighborhood of Sorrento. In the harbor before the site lies Alcatraz Island, the location of a military prison, whose white walls are reflected in the waters of the bay. Beyond are the hills of the north shore of the harbor rising into the thousands of feet.

### THREE HUGE GROUPS OF BUILDINGS.

The exposition grounds comprise 635 acres and extend along the shores of San Francisco Bay from Fort Point, which marks the south boundary of the Golden Gate, easterly for a distance of almost two miles. A narrow strip of sixty-five acres extends still further to the east but is separated from the harbor by the Fort Mason military post. The greatest width of the grounds is more than one-half mile. The exposition buildings are set in three groups. In the center of the site is the group of twelve main exhibit palaces, five of which face north upon the harbor for almost one mile. On the east the concessions or amusement district occupies sixty-five acres; and on the west and nearest the Golden Gate are the great pavilions.



Vestibule of the Palace of Machinery Reproducing the Architecture of the Baths of the Emperor Hadrian



One of Four Vestibuled Entrances of the Palaces of Agriculture, Food Products, Transportation, and Mines Facing North on San Francisco Harbor, on the Left; a Facade of the Palace of Varied Industries, Showing Landscaping and Decorative Flag Standards, on the Right

The main exhibit palaces are set back at a distance of some 350 feet from the water's edge, giving space for a marine promenade or esplanade which will be the chief point of vantage for those viewing a series of maritime spectacles which will be held during the exposition. The esplanade will be among the show spots of the exposition and has been elaborately landscaped. Myrtle, cypress, eucalyptus and great beds of hardy flowers contrast with the imposing facades and lofty colonnades of the great palaces. Eight of the palaces of the center group are set in a rectangle, four facing the harbor on the north and four facing the hills of the city. The walls of the eight buildings are interconnected, forming a great outside wall unbroken save by a series of stupendous archways and entrances giving access to the courts between the buildings. The buildings in this group comprise the palaces of Education, Varied Industries, Manufactures, Mines and Metallurgy, Liberal Arts, Transportation, Agriculture and Food Products.

From afar this group presents the effect of almost a single palace, a giant Oriental city with its flashing domes and glimpses of brilliant, riotous colors, but nearer it is found to be divided from north to south by three great courts and their approaches—the Court of the Universe, designed by Messrs. McKim, Mead and White, in its center; the east court, the Court of Abundance, designed by Mr. Louis C. Mullgardt, dividing the group upon the east, and the great west court, the Court of the Four Seasons, of which Mr. Henry Bacon is the architect, dividing it upon the west. Like the courts of the palaces of the Orient, these courts reveal the richest treasures of the exposition architecture, harmony and color. Flanking the walled city on the east is the Palace of Machinery, 367 by 967 feet, and the largest single structure at the exposition. The Palace of Fine Arts, classical in the simplicity of its architecture, that of the Italian Renaissance, flanks the walled city upon the west and nearest the Golden Gate.



The Court of the Four Seasons Looking to the South

### THE WONDERFUL COURTS.

The Court of the Universe is capable of seating seven thousand persons in its central sunken gardens. Its principal features are the two great arches—the Arch of the Rising Sun and the Arch of the Setting Sun. The former is surmounted by an Oriental group symbolical of the Far East, while the latter bears an immense group entitled "The Nations of the West." In this are shown the pioneers of all races who have settled the western part of the American continents from Alaska to the southern extremity of South America.

The dimensions of the court are 500 by 900 feet and it resembles somewhat in shape the great plaza approaching St. Peter's at Rome. On the south the court is dominated by a great tower gateway, the lofty Tower of Jewels, 435 feet in height, surmounted by an enormous globe, typifying the world. The shaft is pyramidal in shape and richly sculptured and rises in lofty terraces from a base 125 feet square through which a vaulted archway 125 feet in height, has been cut. The general details of the court are of the Italian Renaissance with a suggestion of the Byzantine influence, while the idea of the east and west arches was inspired by the triumphal arches of Imperial Rome.

### THE COURT OF ABUNDANCE.

The Court of Abundance or great east court is rich with Oriental suggestion. Spectacular to the extreme the details and general ensemble of the court will hold the visitor spellbound with admiration at the daring of the conception and the masterly manner of execution.

The earth, from the creation to the ultimate, is the theme which the architect ambitiously selected for the court and which he has worked out in detail.

In the center is a still pool of dark water from which rise mysteriously bubbles of inflammable gas which ignite upon exposure to the air. Great jets of steam under high pressure play over the surface of the pool and are forced from various openings in the side of the court, causing a misty haze to hang like fog banks over the interspace between the palaces.

The walls of the court have been treated with giant columns and a tower rises at its north end.

### THE COURT OF THE FOUR SEASONS.

The Court of the Four Seasons parallels the Court of the Universe upon the west. The theme of this court is the wealth which nature has lavished upon the pioneer who has ever pushed forward to the west. The statuary in the court is particularly notable and it is believed that Hadrian's Villa was the source of its inspiration.

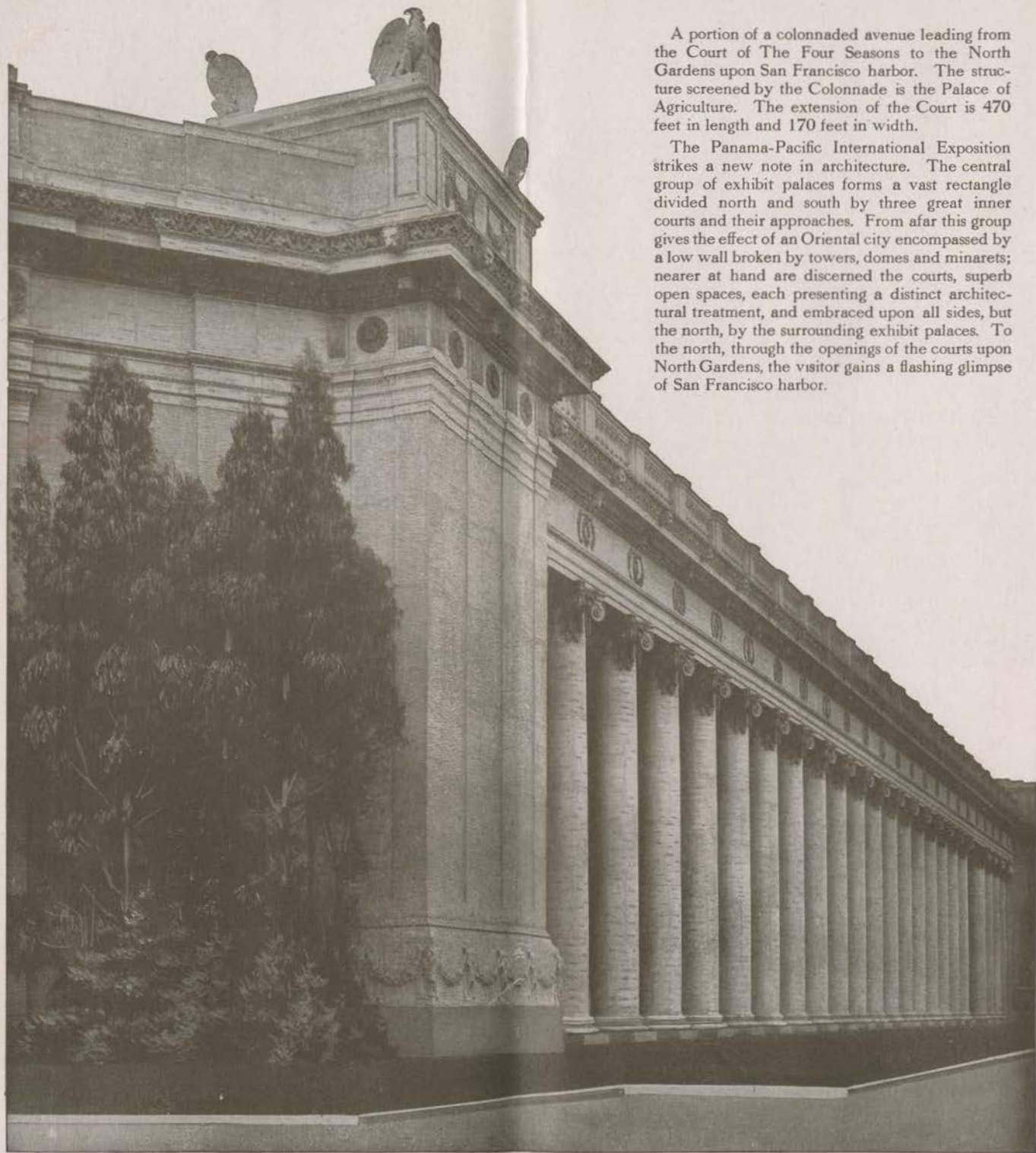
In this court, as in all others, through the use of the imitation travertine marble the suggestion of plaster and stucco is eliminated and the impression given of a dream-city of palaces constructed of rare marble, soft in tint and tone and of enduring construction.

Notes of contrast to the beautiful soft tones of the marble are gained by the integral castings of columns in replica of Red Sienna or Numidian marble, or a Verde antique in bronze or gold, but even in these the stratified texture of the original surfaces is reproduced and the general treatment adhered to. For the decorations of the walls all of the figures are made of the same material, which is unprecedented in exposition construction and designing.

### THE EXHIBIT PALACES.

The north and south outside walls of the central group of eight exhibit palaces have a liberal treatment of the Plateresque, which is so called because of its likeness to the work of silversmiths. The east and west walls of the main group are after the Italian Renaissance. The total length of this superb group east and west is 2,756 feet and its total length north and south is 1,235 feet.

Flanking the central group upon the east is the great Palace of Machinery, the impressive architecture of which recalls the baths of the Emperor Hadrian. The architecture is essentially Roman and the decoration while classic in form is suggestive of modern machinery and invention. The principal architectural features of the palace are three central longitudinal naves, 75 feet wide and 101 feet high, with a secondary aisle on



A portion of a colonnaded avenue leading from the Court of The Four Seasons to the North Gardens upon San Francisco harbor. The structure screened by the Colonnade is the Palace of Agriculture. The extension of the Court is 470 feet in length and 170 feet in width.

The Panama-Pacific International Exposition strikes a new note in architecture. The central group of exhibit palaces forms a vast rectangle divided north and south by three great inner courts and their approaches. From afar this group gives the effect of an Oriental city encompassed by a low wall broken by towers, domes and minarets; nearer at hand are discerned the courts, superb open spaces, each presenting a distinct architectural treatment, and embraced upon all sides, but the north, by the surrounding exhibit palaces. To the north, through the openings of the courts upon North Gardens, the visitor gains a flashing glimpse of San Francisco harbor.





The Glass Dome of the Palace of Horticulture, Largest Hemispherical Dome in the World, 185.5 Feet in Height and 152 Feet in Diameter

either side 70 feet wide and 41 feet high. The palace was constructed at an expenditure of \$659,665.

The composition of the Palace of Horticulture is Saracenic and is similar in relation to the arrangement of its domes and minarets to the famous Mosque of Sultan Ahmed I at Constantinople. In detail and ornamentation the suggestion is of the eighteenth century French Renaissance and the wooden trellis work is derived from the architecture of the Louis XIV period in France. The immense dome, 152 feet in diameter, is composed almost entirely of glass and the walls and roof are constructed primarily of glass. The cost of the palace was \$341,000.

The beautiful Palace of Fine Arts, built of steel and concrete, is curved in plan with its east and west elevations forming parallel arcs and it is 1,100 feet long. It is situated about 400 feet from the west wall of the main group and the wings half-encompass an immense pool of still water which will reflect its architectural features. Its cost was \$580,000.

The Festival Hall, in which many of the principal theatrical features will be staged, has the usual theatre arrangement of a foyer in front and the stage behind a circular auditorium. The acoustic properties of the auditorium have received special attention. The architect has conceived his plan of the building from a study of the Theatre des Beaux Arts type of French architecture and has handled it in an exceptionally successful manner.

#### DIMENSIONS OF THE CENTRAL GROUP.

The Palace of Varied Industries is 414 feet wide by 541 feet long, with a floor area of 219,000 square feet. The average height is 67 feet and the cost \$312,691.

The Palace of Education is 394x526 feet, the area is 205,100 square feet and the cost \$425,610.

The Palace of Mines and Metallurgy is 451x579 feet, a floor area of 252,000 square feet and cost \$359,445.

The Palace of Transportation is 579x614 feet, area of floor 314,000 square feet and cost \$425,610.

The Palace of Food Products is 424x579 feet, floor area 328,290 square feet and cost \$342,550.

The Palace of Manufactures is 475x552 feet, floor area 234,000 square feet and cost \$341,069.

The Palace of Liberal Arts is 475x585 feet, floor area 251,000 and cost \$344,180.

The Palace of Agriculture is 579x639, floor area 328,633 and cost \$425,610.

### SCULPTURE.

The plan of the sculpture for the exposition is designed to form a sequence from the first piece that greets the visitor on his entrance from the city on the south throughout the courts and the circuit of the enclosing walls. Entering from the city through the South Gardens, between Festival Hall and Horticultural Hall, the visitor will first be confronted with a great equestrian fountain symbolizing the creation of the Isthmian waterway between the oceans—the Fountain of Energy. This will be outlined against the lofty opening of the archway of the Tower of Jewels, 125 feet in height, and is achieved as an imaginative equestrian group representing Energy—the Victor.

The figure of a splendid nude youth, mounted on a spirited horse, is depicted as advancing steadily through the waters, while the attendant figures of Valor and Fame form an encircling crest above his stern head.

Passing beneath the arch, after viewing this monument and entering the Court of the Universe beneath the great friezes of color the visitor arrives in a vast oval courtyard around which colonnades sweep to the right and to the left. On the central axis in these directions are the two triumphal arches 160 feet high, crowned by the great symbolical groups "The Nations of the East" and "The Nations of the West." These massive compositions placed upon the huge triumphal arches from San Francisco harbor are seen to stand out in silhouette among the vast domes and pinnacles of the Exposition City.

The two main free standing monuments of the court are the fountains of the Rising and the Setting Sun, occupying positions relatively east and west. The upper portions of the fountains are to be the sources of the night illumination of the court. Great globes surmounted by figures representing a sunburst and sunset, typifying the rising and the setting sun, give forth at night an incandescent glow, while below in the basins reclining figures of the planets surmount globes of light, behind which the water will fall in screens.

At the level of descent into the sunken garden, in which are placed the fountains of the Rising and the Setting Sun, titanic figures in horizontal compositions of the four elements, Fire, Water, Earth and Air, are designed. These, on a great scale and placed close to the ground, have been given a most symbolically



A Section of the Palace of Food Products, on the Left; the Palace of Education and the Dome of Philosophy, on the Right



A Facade of the Palace of Education in a Venetian Court Opening Upon the Court of the Four Seasons

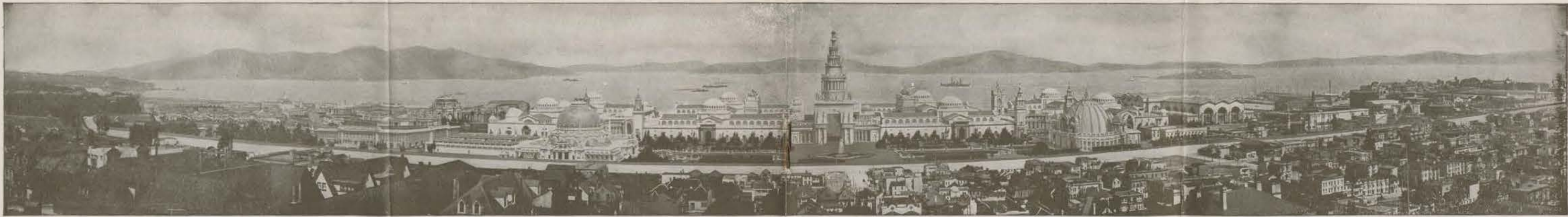
imaginative rendering and are of great interest. On the upper ramps of the sunken garden of the Court of the Universe, in positions in front of the arches, are two vertical groups of two figures each, representing "Order and Chaos" and "Eternity and Change."

Above each of the columns of the colonnade a hovering figure with a jeweled head, representing a scintillating star, is placed. It is proposed that lights from concealed sources from opposite sides of the court will be thrown on the cut glass jewels which will be inserted in the star headdress of the figures.

Advancing down the forecourt there is a pool of placid water in which the Tower of Jewels is reflected. At the end of the forecourt and fronting the Bay of San Francisco, on the sea esplanade, is erected a great figured column, the "Column of Progress." This can be seen prominently from the bay and marks the entrance to the Court of the Universe. Converging

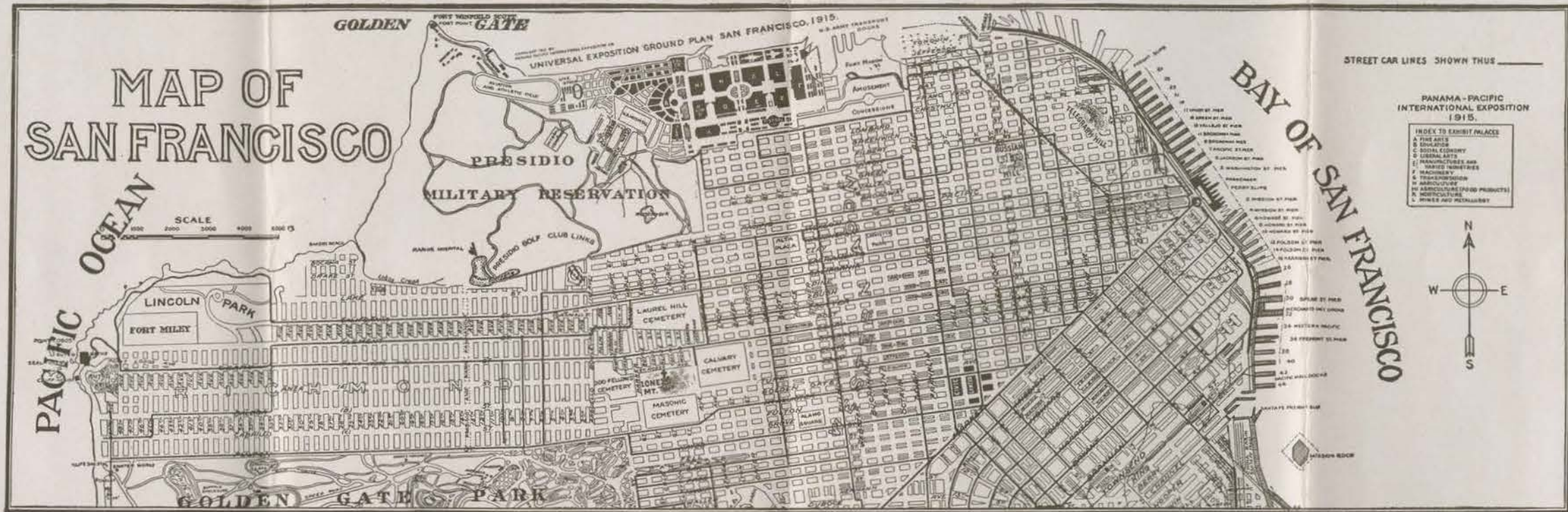
about the square base of the column a stream of figures, embodying conceptions of the great spiritual divisions of mankind, advance to the doorway in the center of the base, and as if having mounted within, a frieze of figures appear surmounting the capital of the column 160 feet from the ground, supporting by their united effort a single figure who spends his strength in launching his arrow of adventurous progress. The capital of this column will still further carry out the idea of movement and change in progress, for it is composed of wings and figures having a rotary motion.

The Tower of Jewels is decorated with much sculpture of a purely ornamental kind, as well as a repeated typical equestrian figure of an armored horseman. At the level of the spring of the great arch of the tower are pedestals which support standing portrait statues of types of Philosopher, Adventurer, Priest, Soldier.



THE top panorama shows the main exhibit section at the Panama-Pacific International Exposition and portions of the foreign and state sections, as well as the concessions district, the famous Zone. The beautiful Tower of Jewels in the center of the picture rises 435 feet in height and is cleft by an archway 125 feet high, through which visitors will pass directly north from the main gates of the exposition into the Court of the Universe. In the foreground on the left is the famous "Inside Inn." Next, to the right, is the great Palace of Horticulture, while on the opposite side of the beautiful South Gardens, is Festival Hall, which will be at the disposal of delegates to conventions from all parts of the world.

In the South Gardens, in the foreground, are located the Young Woman's Christian Association building and also the Press Building. The exposition grounds have a total area of 635 acres and parallel the harbor for a distance of almost three miles. At the left of the panorama may be seen the Golden Gate.



The lower panorama shows a panorama of the principal section of the rebuilt city of San Francisco. The photograph was taken from a tall building overlooking Market Street. On the extreme right of the picture by following Market Street in the background of the picture the reader will notice the Union Ferry Depot building, surmounted by a lofty tower. San Francisco, is today the newest of the great cities of the world, over four square miles of its residential and business sections having been rebuilt at an outlay exceeding the cost of the Panama Canal.

In the center, map of San Francisco, showing the exposition site in relation to the street car systems of the city. San Francisco has exceptional means of transportation to reach the exposition grounds. There are four direct lines to the exposition site, having a carrying capacity of over forty thousand passengers per hour. In addition to the street car systems direct ferries will operate from Alameda and Marin counties to the grounds. There are one hundred double deck London type motor buses seating 54 passengers each in operation.



BEAUTIFUL  
SCULPTURE  
FOR THE EXPOSITION

The World's Columbian Exposition at Chicago first proved that the greatest talent could be engaged for merely ephemeral works of art and now the Panama-Pacific International Exposition promises to surpass even Chicago's exquisite display. The figures here shown are, top, left to right: "Sunshine," "Star," "Rain." In the center is the graphic "End of the Trail," and on the lower right is "The Alaskan," a detail of the great group "Nations of the West" crowning the triumphal Arch of the Setting Sun.



## AN EXPOSITION OF COLOR.

As seen from the hills of San Francisco the exposition presents a great parti-colored area perhaps best described as resembling a giant Persian rug of soft, melting tones. The roofs of the palaces are a reddish pink, the color of Spanish tile; the domes are green, and gold and blue are set within the recesses of the towers. The general color plan is a faint ivory, the color of travertine stone.

It was a new field, this painting an entire city with the colors of the rainbow. Expositions of the past had been "White Cities" with the exception of slight uses of color in the last two, but the directors of the Panama-Pacific International Exposition wanted a "Rainbow City" whose colors would provide a splendid feature.

The masterpiece that already smiles its promise from the frame of hills and flashing, tossing waters of San Francisco Bay is a poem of color that makes words of description seem dumb and meaningless. What it will be when every dome, colonnade and garden spot joins the polychromatic harmony overleaps the bounds of imagination.

French green is used in all the lattices, flower tubs, curbing of grass plots (where it complements the green of the grass), in the exterior wood work and in some of the smaller doors.

Oxidized copper-green is reflected by the ten largest domes on the exhibit palaces. The only exception to this color in domes will be the domes of the Court of the Universe, which are to be yellow.

Blue-green is found in the ornamentation of the travertine and in a darker shade at the bases of the flag poles.

Pinkish-red-orange is used in the tall flag poles. It is brilliant and always topped with gold and the scores that surround every building play an important part in the color scheme.

There are three tones of the wall-red. They are found in the backgrounds of colonnades, backgrounds of courts, backgrounds of niches, on the tiled roofs and in the statuary.

Yellow-golden-orange is used in enriching the travertine and in heightening the shadow effects. Statuary that is high above the ground is of golden yellow and that which is close to the eye is of verde antique, while much of it is left with the natural travertine tint.

In the ceilings and other vaulted recesses, in the deep shadows and in the background of ornamentation in which travertine rosettes are set, the deep cerulean blue is used.

### "THE ZONE" OF THE EXPOSITION.

The concessions at the exposition will be unusual, not only for their high artistic value and great educa-

tional worth but also for the large outlay required in their presentation.

The concessions area is a long narrow strip of sixty-five acres, opening out upon Van Ness Avenue, one of the principal boulevards of San Francisco, and leading thence westward to the main group of exhibit palaces. Through its center runs the street of concessions; in the center of the district will be a great "Plaza of Wonders," in which will rise the highest flag pole in the world, a giant fir 246 feet in height and over five feet in diameter at the base; this enormous pole was donated by the citizens of Astoria, Oregon.

### TOYLAND GROWN UP.

Toyland Grown Up will cost something like a million dollars to construct and its appeal will be well-nigh universal. It was its originator's idea to give to the people of all the world that for which they have been seeking eagerly for as far back as history takes us—a chance to renew their youth.

Toy giants in our nursery days were six inches high. When exhibited in Toyland Grown Up they will measure two hundred feet. "Jack and the Bean Stalk" of the nursery rhymes is to be a reality and the Giant's House and the Giant's Kitchen will be of giant proportions. Old Mother Hubbard's Cupboard will accommodate diners in the two lower shelves and the top shelf will be the very last word in a commodious dancing floor—probably not for the Tango, because its vogue seems already to be waning, but whatever the craze for the moment happens to be will prevail here.

According to its inventor it is to be understood that Toyland Grown Up is not an architectural elaboration of toys in microcosm: "The toy was a delight in the days of knickerbockers and knee-high gingham dresses, but in this fourteen acre two hundred-foot high collection it must form an environment for every grown-up thrill and delight of summer amusement; its circus, its riders, its chutes, its spectacles, its music and flowers, its flags and gaiety and constant carnival—a grown-up kids' millionaire delirium of something doing every minute in a grown-up environment of health and youthful play."

The theory that the best and most popular entertainment to be found in any great exposition or county fair consists in those features which make the spectator a part of the show has prevailed at San Francisco. There have been secured the most unique and original forms of amusement which have been offered modern man. There will be more places to ride, more places to frivel, more bumps to bump and more scenic treats underground and through mid-air, than has before been offered a show going public.



The Palace of Varied Industries, to the Left; the Palace of Mines and Metallurgy, on the Right

### THE AEROSCOPE.

One of these, the Aeroscope, stands 264 feet high and a ride in it will be like an aerial jaunt over a down-town office building. If measured, the Aeroscope would stand seven stories higher than the Flat Iron Building in New York. It is a vast improvement on the Ferris Wheel. Infinite attention has been devoted to making it a thing of safety as well as of comfort and pleasure and the outlook from on high which it will afford insures its popularity.

A great motion picture building composed of ten separate theatres having a seating capacity of four thousand is a feature of "The Zone." Here will be shown moving pictures of the industries, the scenic beauties and all of the activities, commercial, artistic,

scientific, etc., of the states and foreign nations participating in the exposition. Exhibitors will also be privileged to display moving pictures of manufacturing processes and the like in this building, which is to be known as "The Industrial Palace."

In the Sub-Marines visitors will travel beneath the waters of a great lagoon in models of the best types of submarines used in the world's navies. From the port-holes of the boats they will be able to look out upon a marine panorama attractively setting forth the changes in ocean life from the tropics to the frigid zone.

The Panama Canal concession will be a great working model of the Panama Canal with a capacity of handling 2,000 sightseers through its locks every half hour. Scenes in the Canal Zone will be reproduced

and the visitor is treated to a running lecture upon the operation of the canal.

The Evolution of the Dreadnaught portrays the development of the modern battleship from the old wooden frigate of early colonial days. In this panoramic reproduction scenes of the famous battle between the Monitor and the Merrimac will be reproduced.

Another interesting war time concession will be that reproducing the battle of Gettysburg. The concession is very realistic and an actual road bordered by growing grain merges imperceptibly into the narrow lane of the battlefield.

The Dayton Flood will be a realistic production of the scenes that transpired when the courageous Ameri-

can city was overwhelmed by the waters of the Ohio River.

The Aeroscope, a giant pendulum, will carry visitors to a height of 274 feet, six feet higher than the famed Ferris Wheel at Chicago.

Among other notable concessions are the Australasian Village, the Alligator Farm, the Bowls of Joy, the Carouselles, Creation, the Parsival Dirigible, the Forty-nine Camp, the Human Roulette, the Infant Incubator, Japan Beautiful, the Marine Gardens, Mohamet's Mountain, the Narren Palast, the Novelty Concession, Old Nuremberg, the Old Red Mill, the Oriental Village, the Ostrich Farm, the Samoan Village, and Reproduction of Yellowstone National Park.



The Palace of Mines, on the Left; Detail of the Palace of Machinery Showing Decorative Spandrel Illustrative of the Mechanical Industries





Festival Hall Upon the Exposition Grounds Where Congresses and Conventions of World Interest Will Assemble

#### EXPOSITION GROUNDS RAILWAY.

A narrow gauge railway operated on the tracks extending from a point near the Palace of Machinery, via the north side of the grounds to the race track, polo and athletic fields along the water front, will be known as the Panacific Railway. The road will be double-tracked. This intramural accommodation will be appreciated by visitors with but limited time for sightseeing, linking, as it does, the Zone at the eastern end of the exposition area, with the area where so many special events are to be staged.

There are few things that any of us has ever thought of or wished for that we can not get in the Zone. From events in history, past and present, from Bowls of Joy, Merry-go-Rounds, Ostrich Farms, Elephants, Camels, Beauty Spots of the World, Initiation into the Mysteries of the Orient, with Turks, Egyptians and Orientals wearing costumes of their native countries, with native surroundings, dancers of many lands, Australasian villages, Incubator Babies—all these have been provided for along the Zone.

And first, last and all the time "The Zone" will be girdled, crowned, gemmed, starred, streaked, arched and rendered a thing of joy and splendor by the lights, for each firm or individual employed has been given this general instruction, "Go as far as you like, but be sure we outshine all the other fellows."

#### EXPOSITION CONTESTS AND ATHLETICS.

World series baseball is to be one of the features of the greatest athletic and sporting program ever given by an organization. Polo will be played in the first world polo tournament; motor boats will have a \$10,000 race; two harness horse racing meets will carry away \$227,000 in purses; amateur and professional boxing champions will be big cards in the squared arena; the Vanderbilt Cup automobile race is assured; track and field meets will rival the Olympic games; and the aquatic events will be equal to the best that have ever been offered and will be presented more attractively than at any time in the history of such events.

## Oppressive Summer Heat Unknown in San Fran- cisco. No Snow or Ice in Winter

San Francisco offers a cool coast summer climate with no rain; a winter climate without snow, ice or blizzard. Uncomfortable temperatures, whether cold or hot, are practically unknown in San Francisco.

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.

The following shows the average number of rainy days during the months of the Exposition period, the data being taken from the official records covering sixty-two years: March, 11 rainy days; April, 6; May, 4; June, 1; July, 0; August, 0; September, 2; October, 4; November, 7. Delegates should bring overcoats and wraps. From April to November umbrellas may safely be left at home.

### IMPORTANT HINT ON CLOTHING.

Visitors to San Francisco from Eastern, Middle Western and Southern States should note the average temperatures stated above and prepare in conformity thereto. The temperature of San Francisco practically the year around is about that of middle April or early May in New York, London or Chicago. Do not come clad for a hot Eastern summer. Light overcoats and wraps are always in demand in the evening. From April to November umbrellas may safely be left at home.



Topographical Map Showing San Francisco and Vicinity. The Exposition Site Is Located Within the City Limits of San Francisco, Just Inside the Famous Golden Gate Entrance to San Francisco Harbor From the Pacific Ocean.

Reservations may be made in the European Plan houses THROUGH THE SAN FRANCISCO HOTEL BUREAU, at from \$1.00 to \$3.00 a person per day, or by writing the Bureau of Information and Public Service, Panama-Pacific International Exposition.

In American Plan houses reservations may be made THROUGH THE SAN FRANCISCO HOTEL BUREAU, at from \$3.00 and up a person per day.



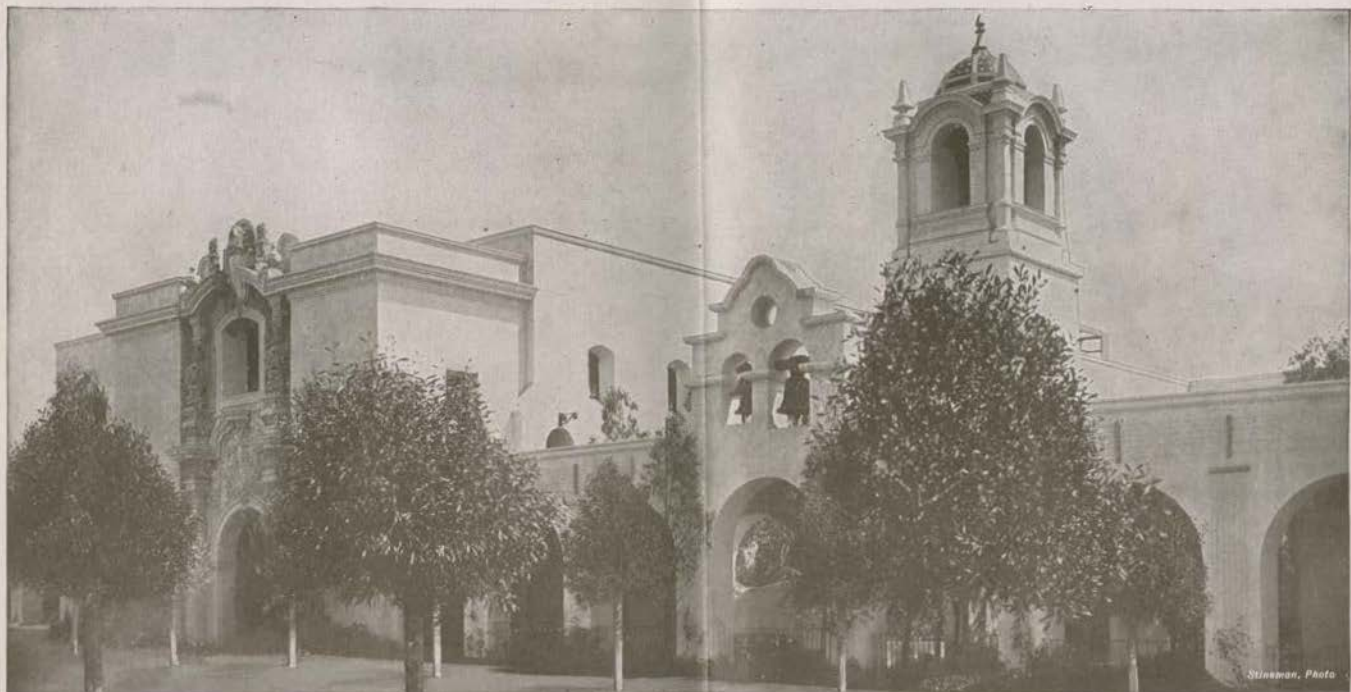
### PANAMA - CALIFORNIA EXPOSITION

San Diego, Cal., Jan. 1-Dec. 31, 1915

When San Diego decided to hold this exposition, she called together her leading men and instructed them to cast about for something unique and absolutely different from any previous Exposition. In place, therefore, of exhibiting what has already been accomplished by Man, San Diego arranged to

make this an EXPOSITION OF OPPORTUNITY, pointing the way to the future by showing the possibilities which lie ahead.

The Exposition presents to the world, Man's history from the prehistoric Stone Age, through the mediæval stages to the present time, dwelling especially on the growth of civilization in the countries bordering the Pacific Ocean.



The Arts and Crafts Building

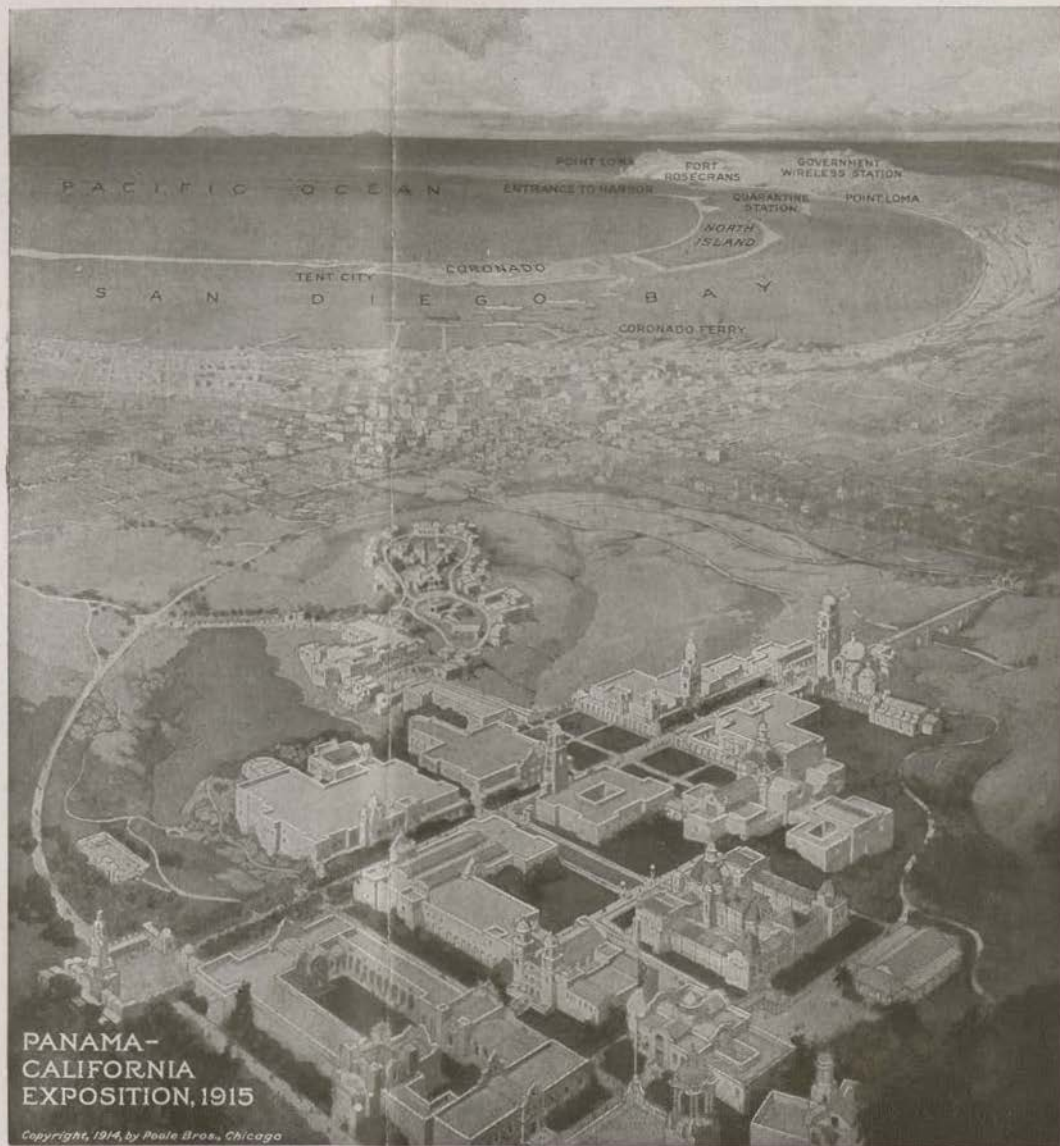
The Exposition has been built on the site of Balboa Park. This is a reservation from the original pueblo of San Diego, under the first Spanish grant in California. It comprises 1,400 acres of high land sloping gently from broad mesas and intersected by deep cañons.

From the higher elevations of this magnificent park, one of the most beautiful diversified prospects in the world spreads away in every direction. To the eastward rises the purple Cuyamaca and San Miguel peaks; on the south, the mountains of Mexico form a rugged sky line vanishing in the desert mists of Lower California; almost at the feet of the observer are the islands of Coronado; in the foreground, to the westward, is the long, level headland of Point Loma, dividing the channel of San Diego Bay from the waters of the Pacific like the prow of a mighty battleship. Close within the near vision is the bay itself, the clustered villas of Coronado, embowered in palms and sub-tropical foliage; and sweeping up to the verge of the park is the city of San Diego, stretching right and left along the land-locked harbor.

It was in the nature of a tribute to the climate of this section that the management decided from the beginning to throw

open the Exposition gates at 12.01 A.M. January 1, 1915, and keep them open continuously until midnight, December 31, 1915, for nowhere else in the United States is the climate so equable as to allow a guarantee of good weather for a year.

The Exposition proper embraces about 615 acres. It is reached by an immense concrete causeway, or bridge, 900 feet long and 130 feet high, leading across Cabrillo Cañon to the main Exposition buildings, grouped around a great rectangular court.



Aeroplane View of the Exposition, City and Bay



Tower of the Science and Education Building

Chief among this group is the California State Building, modeled on the lines of the famous cathedrals of California, Mexico, and Spain, and erected at the end of the Cabrillo Bridge. This beautiful and imposing structure was built at a cost of \$500,000 and reaches the majestic height of 235 feet.

Harmony was the fundamental architectural principle in the scope of the entire Exposition. All of the exhibit buildings, including the California Counties, Art, Agriculture, Horticulture, Liberal Arts, Machinery, United States Government, and Mining Exhibit buildings, have adopted the Spanish-Colonial or so-called "Mission" style of architecture.

Leading south from the Court of Honor is a street that opens into a rectangular plaza, called the

Plaza de las Republicas America. South of this is the huge Ethnological Building, and to the west, down the mesa, are the various State and Foreign Nation buildings.

North of the central line are extensive botanical gardens, in which are fountains and plantations. There is also a central court for band concerts. Cliff dwellings, an Indian Congress and outdoor exhibits on reclamation, conservation, irrigation and Government forest service are located in this vicinity.

Horticulture is one of the main features of the Exposition. Its wealth of plant life contains specimens of every known flora in the world which it has been possible to transport and transplant. Millions of plants, from the most delicate ferns and flowers to massive tropical palms and trees, were propagated and cultivated in the botanical gardens and hot-houses for the wonderful living decorations now presented in every garden and park, street and building of the Exposition. Greece, Italy, Africa, Australia, China, Japan, Siberia, Alaska and many of the South American countries have contributed to this vast display.

Across the Spanish Cañon is a dam holding a lagoon of 50,000,000 gallons capacity, surrounded by ornamental groups of trees, vines and shrubs, all connected with the permanent general park system of the city.



Looking East on the Prado

Orchards, plantations and diversified farms take the place of the bottled fruits and vegetables shown at previous expositions. The exhibit of citrus fruits is an orchard of several hundred vigorous trees, bearing oranges, lemons, kumquats, grapefruit and nectarines. The vegetable exhibit is a five-acre model intensive farm, set out with peach, apricot, loquat, cherry and alligator pear; with a thousand rows of all sorts of vegetables cramming the ground beneath, and all fed by the irrigation system. The grape display is a small model vineyard like the vast vineyards in the valleys back of San Diego. The farming machinery is not idle in a great building, but it is in operation on a large tract sown to different crops, with heavy tractors puffing down the rows, a giant plow, a reaper doing the work of a hundred men, and in action are the other types of modern machinery which have transformed agriculture into a science.

The Japanese goods on display are those which have been made by natives of the Far East Island Empire in the Japanese section of the Foreign Arts Building, in the full sight of visitors, and the Russian peasants weave rugs and mold pottery instead of simply selling them.

This is the spirit of the entire Exposition—the showing of processes rather than finished products, and the demonstration of life, vigor and energy.

As much as possible has been placed out-of-doors, for the steady climate encourages out-of-door life

and out-of-door display. It is the climate which has made possible the best features of the San Diego Exposition; climate and creative genius that have devised a new type of Exposition.

Great as the San Diego Exposition is, it is not so huge that any exhibit is lost, any building hidden, or any plantation obscure. Arranged in a most masterful way, on a site incomparable for the purpose, the humblest community display is in a prominent place, because the Exposition itself is compact, accessible and small enough to allow each to display itself to the best advantage.

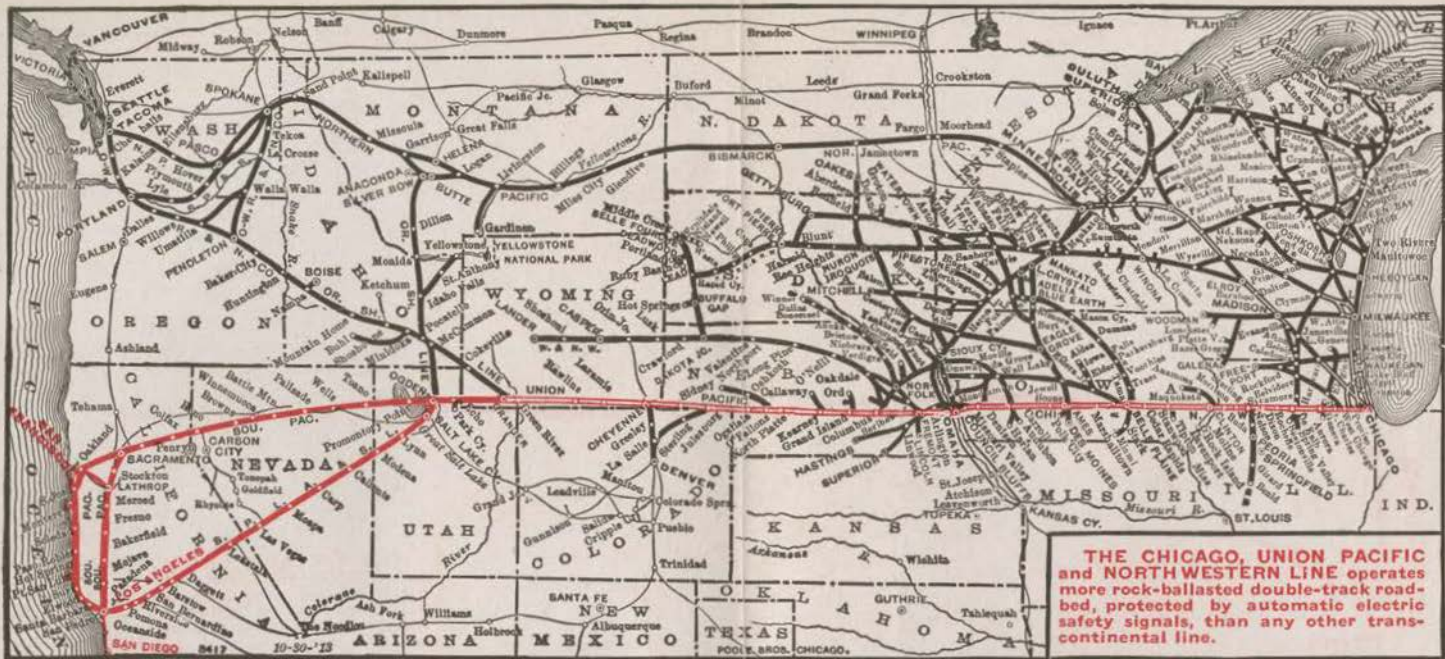
Truly this is the EXPOSITION OF OPPORTUNITY, not alone for San Diego and the exhibitors, but for the entire Western Hemisphere, and as well for each person who visits the Exposition.



A Portion of the Home Economy Building



The Pool by the Botanical Building



THE CHICAGO, UNION PACIFIC AND NORTH WESTERN LINE operates more rock-ballasted double-track road-bed, protected by automatic electric safety signals, than any other trans-continental line.

----- INDICATES LINES UNDER CONSTRUCTION      ———— INDICATES DOUBLE TRACK

# THE SCENIC AND HISTORIC ROUTE TO CALIFORNIA FAST TRAINS - CONVENIENT SCHEDULES - MODERN EQUIPMENT



**Information**—In planning a California trip, write to or call upon any of the representatives named below and they will be glad to give you all possible assistance and information regarding train schedules, tickets, checking of baggage and other necessary preliminaries. They will also supply you with detailed information regarding personally conducted tours.

## AGENCIES CHICAGO AND NORTH WESTERN LINE

Antigo, Wis.—D. R. Hickok, Traveling Agent  
 Birmingham, Ala.—Brown-Marx Bldg.—F. C. Bush, Trav. Agent  
 Boone, Iowa—A. J. Cheeseman, Traveling Agent  
 Boston, Mass.—322 Washington St.—J. E. Brittain, General Agent  
 Buffalo, N.Y.—301 Main St. (Ellicott Sq.)—H. B. Loucks, Jr., G. A.  
 Cedar Rapids, Iowa—M. H. Rizer, Passenger and Ticket Agent  
 Chicago, Ill.—148 South Clark St., City Ticket Office—H. A. Gross,  
 General Agent Passenger Department  
 226 West Jackson St.—Jno. L. Ferguson, Ass't Gen'l Passenger  
 and Ticket Agent; M. E. Leahy, Ass't Gen'l Passenger and  
 Ticket Agent; R. Thomson, Ass't Gen'l Passenger and Ticket  
 Agent; F. P. Eymann, Jr., Traveling Agent.  
 Passenger Terminal—H. G. VanWinkle, Term. Pass'r and Tkt Agt.  
 Cincinnati, Ohio—434 Walnut St.—N. M. Breeze, General Agent  
 Cleveland, Ohio—207 Euclid Ave.—A. R. Gould, General Agent  
 Council Bluffs, Iowa—520 Broadway, City Ticket Office—  
 Wm. B. Richards, General Agent  
 Deadwood, S. D.—E. E. Benjamin, General Agent  
 Denver, Colo.—801 17th St.—T. S. Rattle, General Agent  
 Des Moines, Iowa—602 Walnut Street, City Ticket Office—  
 J. J. Livingston, General Agent  
 Detroit, Mich.—30 Fort St., West—W. L. Stannard, General Agent  
 Duluth, Minn.—302 West Superior Street, City Ticket Office—  
 E. J. Carland, General Agent Passenger Department  
 Fremont, Neb.—H. B. Eller, Traveling Agent  
 Grand Forks, N. D.—5th St. & DeMers Ave.—A. R. Witherspoon, T. A.  
 Green Bay, Wis.—E. B. Daly, Traveling Agent  
 Helena, Mont.—37 Sixth Ave., West—E. A. Gray, General Agent  
 Hong Kong, China—King's Bldg.—G. H. Corse, Jr., Gen'l Pass'r Agt.,  
 San Francisco Overland Route  
 Houghton, Mich.—Douglas House Bldg.—C. E. Webb, Gen'l Agent  
 Huron, S. D.—F. E. Donegan, Traveling Agent  
 Indianapolis, Ind.—610 Merchants Bank Bldg.—J. S. Talbot, G. A.  
 Kansas City, Mo.—443 Sheldyle Bldg.—F. A. Brown, Traveling  
 Passenger Agent  
 Lincoln, Neb.—1024 "O" St., City Tkt. Office—R. W. McGinnis, G. A.  
 Los Angeles, Cal.—605 S. Spring St.—C. A. Thurston, Gen'l Agent  
 Madison, Wis.—A. L. Fisher, Traveling Agent

Mankato, Minn.—J. G. Perry, Traveling Agent  
 Milwaukee, Wis.—99 Wisconsin St., City Ticket Office—Charles  
 Thompson, General Agent  
 Minneapolis, Minn.—600 Nicollet Ave., City Ticket Office—  
 J. A. O'Brien, General Agent Passenger Department  
 New York City—1282 Broadway—C. C. Walton, General Agent  
 Passenger Department  
 Omaha, Neb.—1401 and 1403 Farnam St., City Ticket Office—  
 John Mellen, General Agent  
 1201 Farnam St.—W. H. Jones, Division Passenger Agent,  
 Nebraska and Wyoming Divisions  
 Peoria, Ill.—333 Main St., City Ticket Office—J. W. Hendley, G. A.  
 Philadelphia, Pa.—1020 Chestnut St.—D. M. Davis, General Agent  
 Pittsburgh, Pa.—529 Smithfield St.—A. Q. Tallant, General Agent  
 Portland, Ore.—102 Third St.—E. C. Griffin, General Agent  
 St. Louis, Mo.—315 North Tenth St.—Geo. F. Brigham, Gen'l Agt.  
 St. Paul, Minn.—396 Robert St. (Ryan Hotel), City Ticket Office—  
 H. H. Lankester, General Agent Passenger Department  
 Sacramento, Cal.—1000 Fourth St.—E. H. Lamb, General Agent  
 Salt Lake City, Utah—317 Main St.—C. A. Walker, General Agent  
 San Francisco, Cal.—R. R. Ritchie, Gen'l Western Agent, Room 388  
 Flood Building; R. V. Holder, General Agent, 878 Market St.  
 Seattle, Wash.—615 Second Ave.—F. W. Parker, General Agent  
 Sioux City, Iowa—Security Bank Building, City Ticket Office—  
 M. M. Betzner, General Agent  
 Spokane, Wash.—607 Sprague Ave.—H. S. Collins, General Agent  
 Superior, Wis.—910 Tower Ave., City Ticket Office—J. D. Mahon,  
 General Agent  
 Sydney, Australia—5 Gresham Street, Hoskins Bldg.—V. A. Sproul,  
 Australian Passenger Agent  
 Tacoma, Wash.—604 Bankers' Trust Bldg.—A. S. Nash, Trav. Agt.  
 Toronto, Ont.—46 Yonge St.—B. H. Bennett, General Agent  
 Vancouver, B. C.—902 Dominion Bldg.—Edw. A. Dye, Trav. Agt.  
 Winnipeg, Man.—333 Main St.—W. S. R. Cameron, General Agent  
 Winona, Minn.—H. J. Wagen, General Agent  
 Yokohama, Japan—4 Water St.—G. H. Corse, Jr., Gen'l Pass'r Agt.,  
 San Francisco Overland Route

A. C. JOHNSON, Passenger Traffic Manager

C. A. CAIRNS, Gen'l Pass'r and Ticket Agent

General Offices—226 West Jackson Street, Chicago, Ill.

30 Coll.  
Rare  
F  
866  
23  
1915

# CALIFORNIA EXPOSITIONS

1915

CHICAGO  
AND  
NORTH WESTERN  
LINE

CHICAGO & NORTH WESTERN LINE

The Direct Route to California