

SAN DIEGO
PANAMA - CALIFORNIA
EXPOSITION

ALL THE
YEAR

SAN DIEGO
1915



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PANAMA-CALIFORNIA

EXPOSITION



1915 - SAN DIEGO ALL THE YEAR - 1915



PANAMA CALIFORNIA EXPOSITION



FROM the first day of January, 1915, to the first day of January, 1916—a full twelve months between the New Year's Day of the one year to the New Year's Day of the other—the city of San Diego will maintain an Exposition that has been builded with infinite care and infinite sacrifice of time, thought, labor and money.

This, the Panama-California Exposition at San Diego, is an achievement to celebrate another achievement—the completion of the Panama Canal. It is something that San Diego felt it should do, and that the world would naturally expect San Diego to do. For, as all the world knows, San Diego was the port of discovery when our western America was found by white men in the dim centuries of the past. And it is now, as it must forever be, the first port of America at which the ships will call as they cleave the continents with buoyant sails from the Atlantic to the Pacific.

An all-the-year Exposition, with doors and windows thrown wide, and most of it all in the open, were possible nowhere in America except in California. And nowhere in California were it so ideally possible as in San Diego, where January is the same as June, where Summer never dies, where skies are always blue—"Beautiful San Diego, that sits upon the shores of the Harbor of the Sun, where the roses are like the roses of Castile."

The physical setting of the San Diego Exposition is incomparable. On a great mesa, in a natural park that has been made magical with the work of man, where myriad flowers, shrubs and trees are forever in bloom and blossom—a hill of 250 acres that looks down on sea and shore and the sunny waters of all harbors that stretch to the tumbling seas—the San Diegans have the stage for their show. It is a spot ravishing in its beauty. The balm of the sea is in the sigh of the gentle winds that caress it. The warm, healing breath of the desert keeps it warm.

Than any other Exposition ever held in the world, the San Diego Exposition is less only in size. In almost every other way—at least in a thousand ways—it is the greatest of Expositions, because it is so original in its conception and execution, so absolutely unique and so different from all other like enterprises that have been heretofore attempted. It is a copy of none other. It is the Story of Man. It is the reincarnation of a past that is all our own. Within its magical walls, in its gardens of wonder and under its mystical towers, live again the ages and the peoples who were lost in the mists of time, yet that once breathed and toiled and had their being on dim and glamorous trails.

Whoever has longed to see the spots where Achilles fought and Leander loved, where Æneas traveled, where



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Alfred or Clovis reigned, where Thor's hammer rang or Wotan's thunder pealed, where El Cid, Sohrab, the heroes before the Pharaohs and Mahomet and all the mighty peoples of the past once fared, it is he who will be fascinated to learn that the ancient peoples of the western continent had a history and a mythology as rich as that of Europe and Cathay. The Incas were great builders and the Aztecs great warriors, the Mayas peers in art of their contemporaries of two thousand years ago. Know you of Quetzalcoatl and his exploits? Know you that in the last decade discoverers have learned a vast amount concerning the mighty races of red men who went out of existence centuries ago; that explorers for the Smithsonian Institute and the School of American Archæology and the San Diego Exposition have uncovered ancient cities and brought to the Exposition for first exhibit the priceless relics they found?

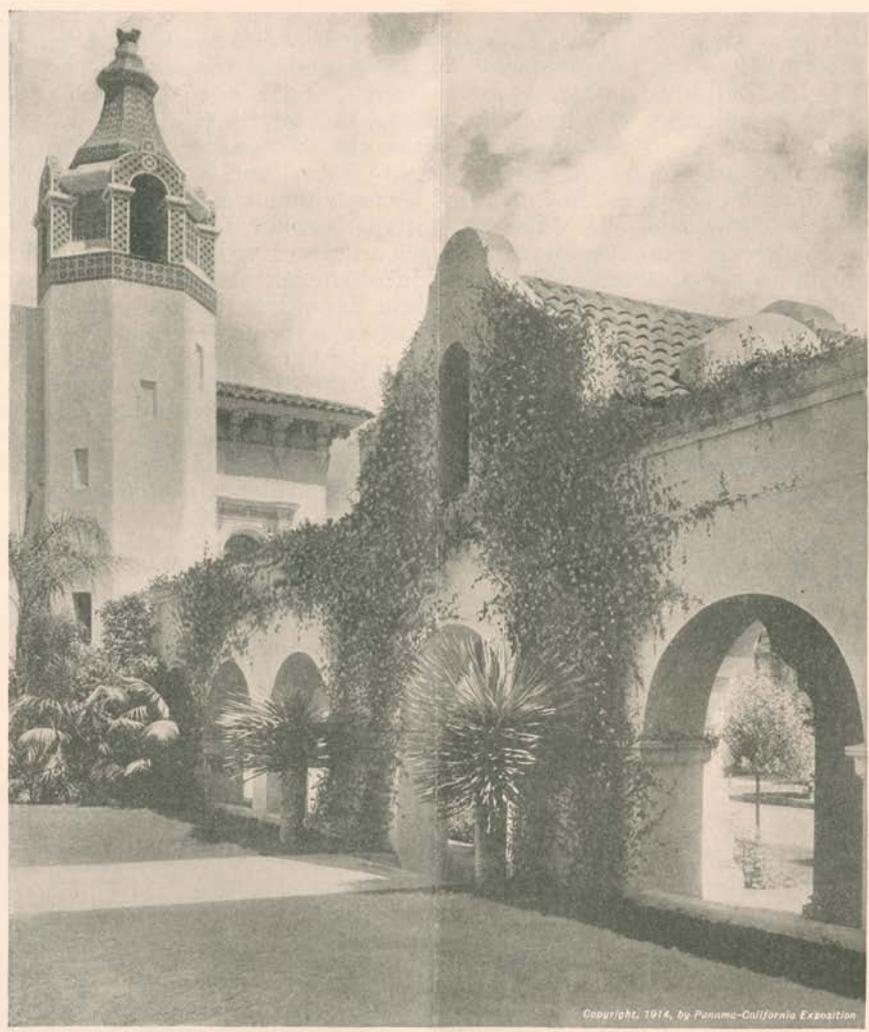
In the Plaza de Panama, at the center of the Exposition grounds, just off the mission structure where some of the best ancient Indian exhibits are installed, will be presented during the year a series of pageants taken from the ancient ceremonies of the Aztecs and Mayas and Toltecs. Experts have made a detailed study of the old rites from original sources, have compiled a series of three-score pageants. They have designed costumes with accuracy, and have trained the principals carefully in the steps of the ceremonial dances. And all this will constitute a fitting climax to the extraordinary series of atmospheric wonders which have risen from the haze of picturesque traditions of ancient, medieval and post-medieval times in the western world.

Similar in spirit is the display which is called the "Painted Desert," at the north end of the amusement street called the "Isthmus"—the San Diego successor to the old time "Pike" and "Midway." With rock brought from Arizona and New Mexico, with desert cedar and cactus and piñon wood, with the labor of white men and the more important labor of the red men themselves, has been transplanted to the Exposition the life of the Indian of the American Southwest. No ordinary Indian village is this. Here are the habitations of the cliff dwellers, the "hogans" of the Navajos and the other nomadic tribes; and the towering pueblos of the Zunis and Hopis.

In the cool crevices of the rock the Navajo women are working, weaving their rugs and blankets, the children carding and sorting the colored wool. On the roofs of the adobe dwellings the Pueblo Indians are shaping their pottery and hammering out their silver and copper ornaments. In the sacred "kivas" the braves are stamping furiously in their dances such as their ancestors danced long before the coming of the white man. They are building new hogans and new adobe houses and tearing them down again to move elsewhere in the Desert. They bring their wares into the trading post. It is the very life itself.



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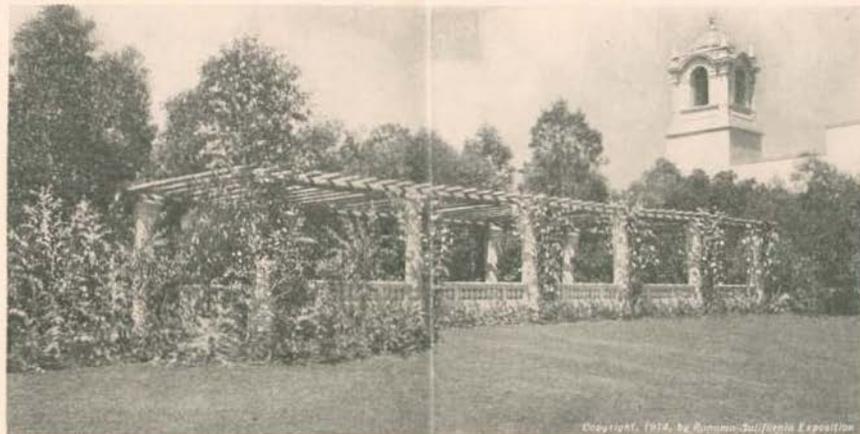
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A QUIET PATIO



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LAWN BY THE INDIAN ARTS BUILDING



ACROSS LAGUNITA, BY THE BOTANICAL BUILDING

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Down the "Isthmus," with its 5,000 feet of frontage, are other striking features that educate while they entertain—a mile of clean, genuine entertainment. San Diego claims the best amusement street in the history of world's fairs.

It is along the "Isthmus," too, that the principal restaurants are located—restaurants whose prices are controlled by the Exposition; whereby extortion is prevented. In similar manner the Exposition has placed the leading hotels and apartment houses of the city under bond to maintain a regular price schedule, and again extortion is made impossible. The



IN THE BOTANICAL GARDENS

Public Service Bureau of the Exposition supplies full information concerning accommodations.

In the big Spanish buildings along the "Prado" are assembled the principal industrial exhibits. Here, too, has been carried out a new idea, whereby there is an effort to make each exhibit interesting. They are not competitive. There is one exhibit from each industry, the best exhibit obtainable and, instead of showing the product of this and that manufactory, there is shown the process of manufacture—not a carpet, but the making of a carpet, not a metal utensil, but the making of that utensil, so that products which are seen every day, and in

themselves are not particularly interesting, are made interesting by study of how they are made.

The Japanese exhibit in the Foreign and Domestic Arts building, for example—separate from the garden and pavilion of Japan and Formosa, beside the Botanical Gardens—is not an idle array of silks and lacquer. It is an array of Japanese artists and craftsmen weaving their hemp, embroidering their marvelous silks, carving their exquisite woods and ivories. The Russian peasants are at work at their Koustarnyi arts. The Italian craftsmen are at work at their cameos and glass cutting. There is the same spirit in the other buildings. In the case of the outdoor agricultural display there is an equally sharp difference between this new type of exposition and the old type world's fair.

The man who saw the exhibit of agricultural implements in the past saw a great hall of machinery where the different machines stood idle. Unless the visitor was something of an expert he studied nothing, and experts were so few that the bulk of the visitors fairly ran through the building without pause. There is a display of agricultural machinery at San Diego, but the bulk of it is displayed in an open field, up and down which move the

giant tractors, the plows and cultivators and the reapers. And the man who would not spend a minute looking at the old style exhibit will look for a long time at the new style. The man who is entirely unimpressed by the sight of a sheaf of wheat or a sack of flour is very much interested in seeing

how the wheat is sown and cultivated and harvested and finally brought to the consumer by the most improved methods. If he is a farmer he will see how modern progress has simplified his work. If he is a city man with leanings toward the land he will see for the first time what modern invention is doing to help him on his way. If he has a definite desire to go back to the land, a determination to leave behind him the dust and noise and tension of the city, he will for the first time see exactly what are the conditions he has to cope with.

Moreover, the man of small strength and small capital, who desires to go back to the land, can walk down the Alameda and encounter a five-acre tract, where peach and cherry and pear, apricot and walnut trees are bearing, and beneath them row after row of vegetables, planted thickly, bearing in profusion, getting results that would do credit to a tract four or five times as large, under old-style farming



EAST ENTRANCE COMMERCE AND INDUSTRIES BUILDING



WESTWARD IN THE PRADO, FROM A SPANISH BALCONY



MARINES FROM U. S. S. SAN DIEGO VISIT THE EXPOSITION



ON EL PUENTE CABRILLO



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methods. It is the model intensive farm, after the style of the thousands which have sprung up in the West and are giving their owners a good living, a good surplus, health and happiness. The fruits, the vegetables, the poultry yard or the vineyard supply most of the human wants within a few rods of the bungalow at the center.

The model bungalow? Well, that is for the wife of the prospective farmer, who feels that the problem of keeping the boy on the farm is no more serious than keeping the girl on the farm. That potential farm-wife is going to see that just as machinery has cut down the labors of the farmer of a generation or two ago, so it has removed the drudgery which fell to the lot of the old-time farm-wife. She is going to see that the progressive farmer can supply his wife with most of the conveniences to be found in the city apartment. And they are both going to see something else, which is that if one farm of five acres will pay, so will an adjoining small farm, and another up the road and across the road. In other words, that a community will spring up, and that there must follow good roads and schools and churches, and more or less social communication. In short, the days of drudgery and isolation are gone, and the most potent arguments against the back-to-the-land movement are shattered.

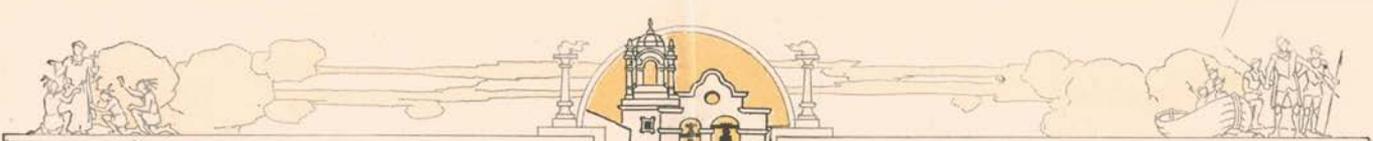
Many people will go to the Coast in 1915 with the idea of settling there eventually. If they wish information they can get it in plenty in the State Buildings and the Valley Buildings, on the lower plateau of the San Diego Exposition. If the visitor be interested in a particular exhibit of alfalfa which he sees, he can be shown exactly where it was grown. He can learn the soil analyses in that section, the condition of settlement, the proximity of water supply, the market facilities. In an hour's study he can learn as much without stirring from the building as he could expect to learn by laborious travel through the country itself. The whole display is of interest to that man, but of just as much to the man who intends to farm elsewhere. It is an education in agriculture in the East, the West, the North and South—everywhere.

Across from the model farm is the orange display—not a stack of oranges, as at previous world's fairs, but a portion of the great citrus orchard, where orange and lemon and grapefruit and kumquat are blooming and bearing. The trees are selected from the best orchards of California and brought to the Exposition as the most graphic display of the great industry possible. The memory of the exquisite fragrance of the citrus blossoms lingers long with the man who never reveled in it before. The memory of the sight of the oranges growing in reach of the hands lasts as long.

Adjoining is the tea exhibit, not one of boxes and cases, but of tea plants growing and bearing, brought over from Ceylon in care of Singalese nurserymen, who remain to tend the plants, to gather and cure the leaves and turn them over to the Singalese girls for serving the beverage in the



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little building at the center of the plantation. Across the way is the indoor and outdoor display of the largest agricultural implement company in the world, which has made its largest exhibit, including a special orchard of its own, for the demonstration of its orchard machinery.

Down the Alameda lie the outdoor exhibits of other industries, still showing the processes by which they extract their oils or their other products. Special efforts are made to utilize to the utmost San Diego's ability to exhibit out of doors.

The industrial display is of genuine importance for the reason that it is concerned primarily with the great Southwest, a section which is already producing enormously, yet which is barely tapped. The great land areas, with near-by water supply, will be developed as farms; among them will spring up communities large and small, and not only will commerce pour out of that section, but commerce will pour into it for the comforts of the people who dwell therein. In the swift transformation of the desert into garden lies a mighty sermon, not alone for the farmer, but for the merchant, for the manufacturer, for the railroad man, for the banker. There is opportunity in plenty in the American West. It is the land of opportunity, and, among other things, the San Diego Exposition tells about it, not with oratory or paintings, but with crops, with reports and statistics, which speak more convincingly and need no brush to be impressive. The message of the New West is too big to be delivered from the platform.

And, in and through and around it all, stands high on the mesa the magic city of old Spain, of which Cabrillo and Vizcaino and Junipero Serra dreamed. You reach this city over a majestic bridge, whose piers, supporting the quarter-mile structure, rise from the pool 135 feet below in the canyon. Once past the approach and within La Puerta Grande, the turmoil of a twentieth century tidewater city is stilled, the hum of industry is forgotten, the present disappears and the romantic past of Spanish California returns. There is a plaza before a cathedral, up the stone steps of which one expects to see a procession of Franciscan friars tread. There is a mission, whose heavy carved doors might have been placed there by Fray de l'Ascension. Another arched gate, and the long stretch of El Prado, lined with lawns and acacia, with a long arcade stretching its full length, overgrown with rose or clematis, or with the blazing bougainvillea, which clammers up to the mission bells to the domes or to the towers, where a thousand pigeons coo. A portal opens the way to a quiet patio, whose silence is broken only by the fountain playing softly below a rug-draped balcony. A troubadour strolls lazily through a thick *bosque*, there is a laugh, the click of castanets, the strum of a guitar, and out from a pergola dashes a troupe of Spanish dancing girls, bright skirts awhirl in a wild dance of Aragon. Twentieth century? It is hard to pull oneself back to it, for it is wondrous sweet to dwell in the



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romance of the old days, to peer down the cloister and try to see the shadowy shapes of the conquistadores creeping up the dell from their caravel at anchor in the Harbor of the Sun.

No other land has quite that atmosphere. No other land has the romance and lazy dreaming of this sort. No other land has such a splendor of waving palms and slim acacias and lofty eucalyptus, such a riot of crimson and purple and gold, such a brilliant sky or flashing sea or sunlit peaks and perpetual comfort of weather which exists on the magic mesa of the Exposition at San Diego. It is a land where God is kind. It is a land of loveliness that makes man kind. And, decked in such fair garments, it beckons to the stranger in other lands to come.

* * * * *

Opportunities for extended motor tours in 1915 are unexampled, and the Exposition is already in receipt of many inquiries from motor clubs all over the country. By co-operation with the Exposition a private company has arranged for complete service at bonded low prices in all probable controls from Kansas City to San Diego, cataloguing what is deemed the best garage in each city and town. The road has been marked and a publication issued, giving complete information for the long trip through the Southwest, over highways entirely free from dangers of sand, mud and excessive grades. If this information is not obtainable at your own automobile club, write the Exposition.

Not content with making sure that drivers who wish to co-operate with the official motor service will be protected against extortion and misinformation along the way, the Exposition has arranged what is probably the best system known for furnishing service at the grounds. There is a good parking space by the south gate, and a larger one by the north gate, with 300 covered stalls and accommodations for a total of 3,500 cars. Checkers furnish the owner with a ticket in exchange for which, later, the car will be returned with the necessary attentions in the way of oil, water, gasoline and minor repairs. Uniformed guards will protect the contents of the cars from pilfering, and there is additional insurance against theft or injury.

Every possible effort is being made to facilitate motor travel in order to present adequately a knowledge of the extraordinary roads in southern California, which make accessible the gorgeous scenery of mountain and valley and seacoast, the quaint sights of old Mexico, a half hour away, the California missions, from San Diego de Alcalá, on to the north, and the other masterpieces of man and Nature assembled in the Golden State and the great Southwest. By land and sea all roads lead to San Diego and the Exposition Beautiful.

* * * * *

Your nearest railroad ticket agent can tell you all about the special arrangements that his road has made to take you to this land of sunshine and romance, at the cost of an ordinary trip to lake or mountain resort.

Any of the hotels listed in the pages following will make you feel at home while in San Diego. It would be well to drop a line saying when you will want your room made ready.

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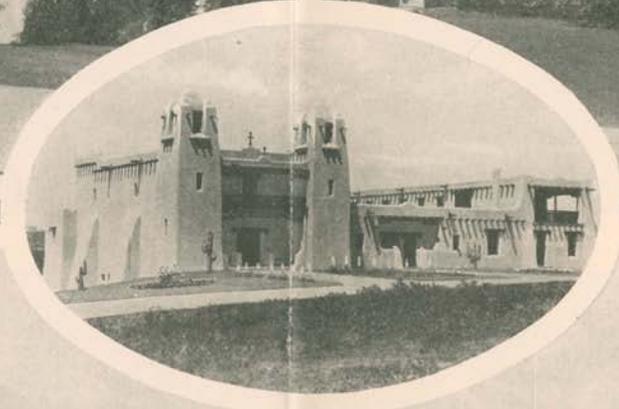
HOME ECONOMY BUILDING



IN THE PAINTED DESERT OF THE SANTA FE,
ON THE GROUNDS OF THE SAN DIEGO EXPOSITION—POTTERY MAKING

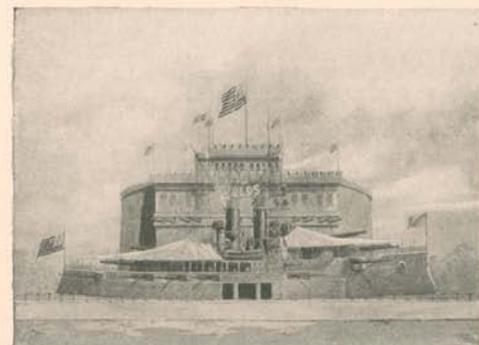
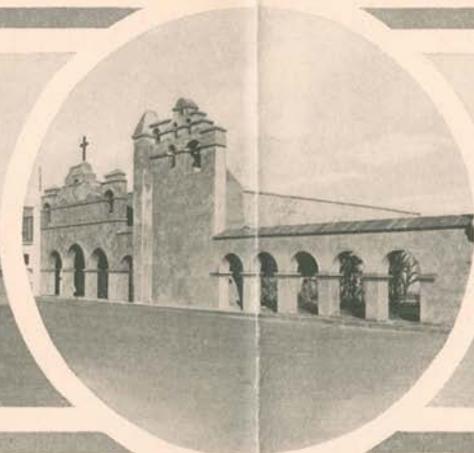
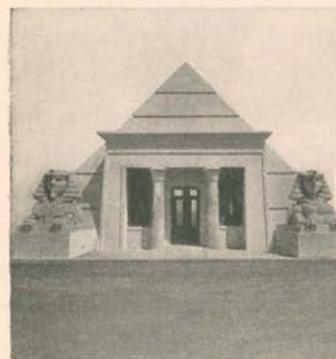
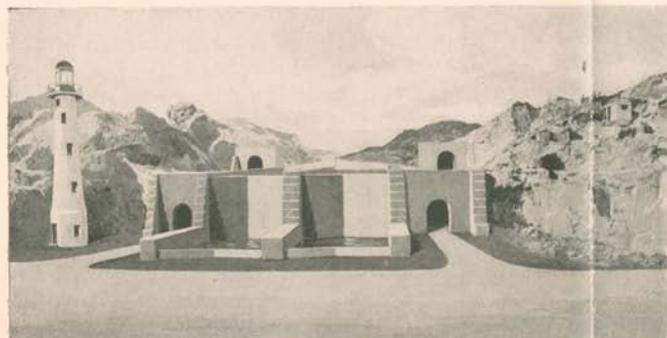


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A GROUP OF STATE BUILDINGS

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AMUSEMENT ATTRACTIONS ON "THE ISTHMUS"

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INFORMATION AND ACCOMMODATION

The leading hotels and apartments of San Diego have signed contracts to maintain normal rates during 1915, averting extortion common in previous world's fairs. A list of such establishments, cooperating with the Exposition Public Service Division, follows.

HOTELS

NAME	RATE	NAME	RATE
Albany	\$1.00 to \$5.00	Robert E. Lee	\$1.00 to \$1.50
Albatross Inn	1.00 to 1.50	Lloyd	.50 to 1.00
Amherst	.75 to 1.50	Lublin	1.00 to 3.00
Arno	1.00 to 1.50	Lynne	1.00 to 1.50
Barbara Worth	1.25 to 7.00	Manhattan	1.00 to 2.00
Barstow	1.00 to 3.00	Martin	1.00 to 4.00
Batavia	1.00 to 2.00	Mason	1.00 to 2.50
Botsford	2.00 to 3.50	New Palace	1.00 to 3.00
Burnap	.75 to 1.00	New Western	1.00 to 3.00
Carleton	.50 to 1.00	Nye	1.00 to 1.50
Colonial Inn	1.00	Onyx	1.50
Chelsea	1.00 to 1.50	Olive	1.00 to 1.50
Costa Vista	1.00 to 2.00	Oxford	1.00 to 3.00
Crane	.75 to 2.00	Palmer	.50 to .75
Denver	1.00 to 1.50	Palomar	2.50 to 3.50
Federal	1.00 to 2.00	Panama	1.00 to 3.00
Florence	1.00 to 3.00	Polhemus	1.00 to 2.50
Ford	1.50 to 2.50	Prescott	.75 to 1.00
Golden West	.50 to .75	Raymond	1.00
Grand Central	1.00	Richelleu	1.00 to 1.50
U. S. Grant	1.50 to 4.50	Richmond	.50 to 1.00
Green	1.00 to 2.00	St. Charles	1.00 to 1.50
Haddon Hall	1.00	St. James	1.50 to 5.50
Harvey	1.00 to 1.50	St. Lawrence	.50 to .75
Hawthorne Inn	1.00 to 1.50	Sanford	1.00 to 6.00
Helix	.75 to 1.25	San Diego	1.00 to 2.00
Holland	1.50 to 3.50	Schneider	1.00 to 2.00
Horton	1.00 to 3.50	San Remo	1.00 to 1.50
Imperial	.75 to 1.00	Sherwood Villa	1.00 to 1.50
Jewett	1.00 to 3.00	New Southern	1.00 to 3.50
Keystone	1.00 to 2.50	Upas	1.00 to 2.00
Kinalmeaky Court	1.00 to 2.50	Virginia	.75 to 1.00
King Edward	1.50 to 3.00	Washington	1.00
King George	1.50 to 3.00	Wayne	1.00
Kingston	1.00 to 3.00	Webster	1.00 to 5.00
Knickerbocker	1.00 to 2.00	Whipple	1.50 to 2.00
Kirkland	2.00 to 3.00	White House	1.00 to 2.00
Lanier	1.00 to 2.50	Wilsonia	1.00 to 2.00

APARTMENT HOUSES

NAME	RATE (WEEKLY)	NAME	RATE (WEEKLY)
Adair	\$ 9.00 to \$35.00	Lucerne	\$14.00 to \$35.00
Alexandria	17.50 to 30.00	MacDonald	14.00
Alpha	17.50	Maple	28.00
Aurora	17.50	Mardela	7.50 to 21.00
Belden	6.50 to 16.00	Marshall	17.50
Blake	28.00	Mirasol	14.00 to 30.00
Boston	16.00 to 17.50	Norris Cluster	7.00 to 10.50
Braemer	7.50 to 17.50	Ottawa	10.50 to 28.00
Buckeye	14.00	Park	17.50
Butler	17.50 to 20.00	Parker	17.50 to 35.00
Cedar	10.50 to 21.00	Purrier	14.00
Carnegie	7.00 to 35.00	Ramona	14.00 to 28.00
Cliff House	14.00	Rebecca	10.50
Commodore	14.00 to 35.00	Revere	17.50 to 28.00
Cornelius	14.00 to 28.00	Rubin Block	12.00 to 14.00
Dahlia	9.00 to 14.00	Savoy	14.00
El Centro	14.00	Solar	28.00
El Commodo	14.00 to 28.00	Sparks	14.00
El Dorado	17.50 to 28.00	Spokane	14.00 to 21.00
Elkins	14.00	St. Anthony	17.50
El Ocho	17.50	Stirling	14.00
El Oro	14.00 to 28.00	Stevens & Hartley	14.00 to 28.00
Franklin	17.50 to 28.00	Sumner	7.00 to 28.00
Granada	17.50	Thorbus	6.50 to 20.00
Grand View	14.00 to 20.00	Turpin	30.00 to 35.00
Hampton	14.00	Virginia	14.00
Hawkeye	10.50 to 21.00	Waldorf	28.00
Hazel	5.25 to 10.50	Washington	14.00
Hermann	17.50	Wilshire	14.00 to 28.00
Highland	14.00 to 28.00		
Howard	14.00 to 28.00	NAME	RATE (MONTHLY)
Idaline	17.50	Andersonian	\$30.00 to \$45.00
Ivanhoe	14.00 to 28.00	Caroline	35.00 to 45.00
Ivy	7.50 to 28.00	Esmeralda	20.00 to 40.00
Karlsa	10.50 to 17.50	Farr	20.00 to 25.00
Kearney	5.00 to 6.50	Fern	40.00 to 50.00
Kearsarge	14.00 to 21.00	Glenn	25.00
La Binda	14.00 to 21.00	Lella	35.00
La Mar	17.50 to 35.00	McRae	35.00 to 65.00
Lee	9.00 to 25.00	Roosevelt	20.00 to 25.00
Lincoln	14.00 to 28.00	Vue de L'Eau	65.00 to 120.00

The Exposition is maintaining at 2d Street and Broadway, near Civic Center, for the accommodation of visitors, a Free Information Bureau with detailed information on all subjects.

RAILWAY RATES

Through nine months of the Exposition year, the entire year with the exception of the regular winter season, there will be special rates from all Eastern points, these rates figuring an average of approximately $1\frac{2}{3}$ cents a mile. The rates are applicable to any direct route for both directions, or to any direct route going and another direct route returning, thus providing the tourist with an admirable opportunity, not only to see both California Expositions, but to see the rare country of desert and forest and mountain and lake along two routes. The railroads have co-operated to make 1915 the banner year for seeing America under the most favorable auspices at the lowest rates on record. It is unlikely there will be another such opportunity for years.

The following schedule shows round-trip rates from principal centers:

Denver and common points to San Diego and return	\$45.00
Omaha, St. Joseph, Atchison, Kansas City or Leavenworth to San Diego and return.....	50.00
St. Louis, Memphis, New Orleans and common points to San Diego and return.....	57.50
Chicago and common points to San Diego and return.....	62.50
Minneapolis and common points to San Diego and return.....	63.85
New York, via standard lines, to San Diego and return.....	98.80
New York, via differential lines, to San Diego and return.....	94.30
Philadelphia, via standard lines, to San Diego and return.....	95.20
Philadelphia, via differential lines, to San Diego and return.....	92.95
Boston, via standard lines, to San Diego and return	103.70
Boston, via differential lines, to San Diego and return	97.70
Montreal and Ottawa to San Diego and return....	99.00
Toronto to San Diego and return.....	86.00

Tickets via Canadian and Northern lines, through Victoria, Vancouver, Portland, Seattle or Tacoma, will be \$17.50 higher.

Pullman accommodations and meals are, of course, added to the purchase price of tickets.

Usual stop-over privileges will be allowed, both going and coming. This is an important part of the sight-seeing opportunities offered by the "See America and the Expositions First" program of 1915.

