

THE SAN DIEGO EXPOSITION

SAN DIEGO PANAMA-CALIFORNIA EXPOSITION 1915



PANAMA-CALIFORNIA
EXPOSITION
AT SAN DIEGO
CALIFORNIA
ALL THE YEAR

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JUN -2 1914



Home Economy and Foreign Arts Buildings, on the Plaza de Panama (April 18)

AN exposition of man's achievements—and possibilities. In the land of romance and history; an Exposition that architecturally belongs to Old Spain; buildings that mirror the grandeur of centuries past set on the shores of San Diego Bay, but a stone's throw from the spot where California began; on a verdant plateau, its lawns cut by boulevards, by rows of eucalyptus and acacia and palm. Stretched out below, lofty office buildings in streets humming with the activity of a modern American city, the clang of street cars, the scream of a distant locomotive, a long blast from an ocean liner.

And ahead lies the Puente Cabrillo, nearly a quarter of a mile long, its arches rising from the placid pool 135 feet beneath, and beyond—the Exposition Beautiful, its towers and tiled domes flashing in the sunlight. Over the bridge, through a rose-bordered gateway, beneath a memorial arch, and in a flash there is left behind all the throb of industry and commerce, and instead the grandeur, the gaiety, the smiling grace of a fiesta day in medieval Spain. On all sides are flowers and brilliant colors, dancing girls, a whirl of holiday festival, cool fountains in shaded patios. You have taken but a few steps, and moved backward four full centuries.

It is an extraordinary feeling, this. There have been many other expositions, some of them on a larger scale, but none has evolved anything approaching the unique charm of the Panama-California Exposition which San Diego will open on January 1, 1915, and keep open all through the year. No other section of the country could do it, for no other section has such a climate, free from frost in winter or torrid heat in summer. San Diego is fair and balmy and altogether lovely the year round. Hence the Exposition has been growing



The Southern California Counties' Building (April 15)



From beneath an Arch in a Cool Colonnade

necting colonnades, the doorways and cornices ornate in remarkable reproductions of historic missions and cathedrals of the Spain of the old and new worlds. The spangles, the bright dresses of men and women of the romance period add their color to the riotous bloom of the tropical and semi-tropical plants. Through every opening toward the West can be seen the first American harbor north of the Panama Canal, and one of the finest in the world, the "Harbor of the Sun", where float at anchor the ships of all nations, and guarded by Point Loma, the entrance to the mighty sea, from which sweep the breezes that keep the temperature steady from year to year. Peaks of Old Mexico with its quaint charm are easily seen sixteen miles to the south.



An Approach to the Exposition

steadily, undisturbed by weather, for four full years. The impression as you pass that portal is that it has been so for centuries, that you actually are dropping back to the days and the land of romance.

The archway through which you have passed connects the strikingly beautiful building of the State of California, whose tower rising 500 feet above sea level is visible from far into the mountains and far out at sea, and the Ethnology Building. In this structure is housed the exhibit of the Smithsonian Institute, collected in long years of research in the Southwest and the lands to the South where dwelt the Incas and the Aztecs. Here will be found prehistoric man reconstructed, the man-ape that linked the beast with the dawning of civilization. Innumerable life size figures reconstructed from the information gathered by laborious research, these showing the gradual evolution down to the present day, the progress of man, the story of his achievements from the dawn of civilization to the twentieth century. It is this progress which is a dominant spirit of the Exposition.

Back into the Prado, the main street, a continuation of the Puente Cabrillo, which spans the Cabrillo Canyon over which you passed in your sudden journey from the present to the distant past. Beneath spreading acacia you walk. To right and to left lie the main Exposition buildings, all of the Spanish Colonial type, with rounded arches in white walls, con-



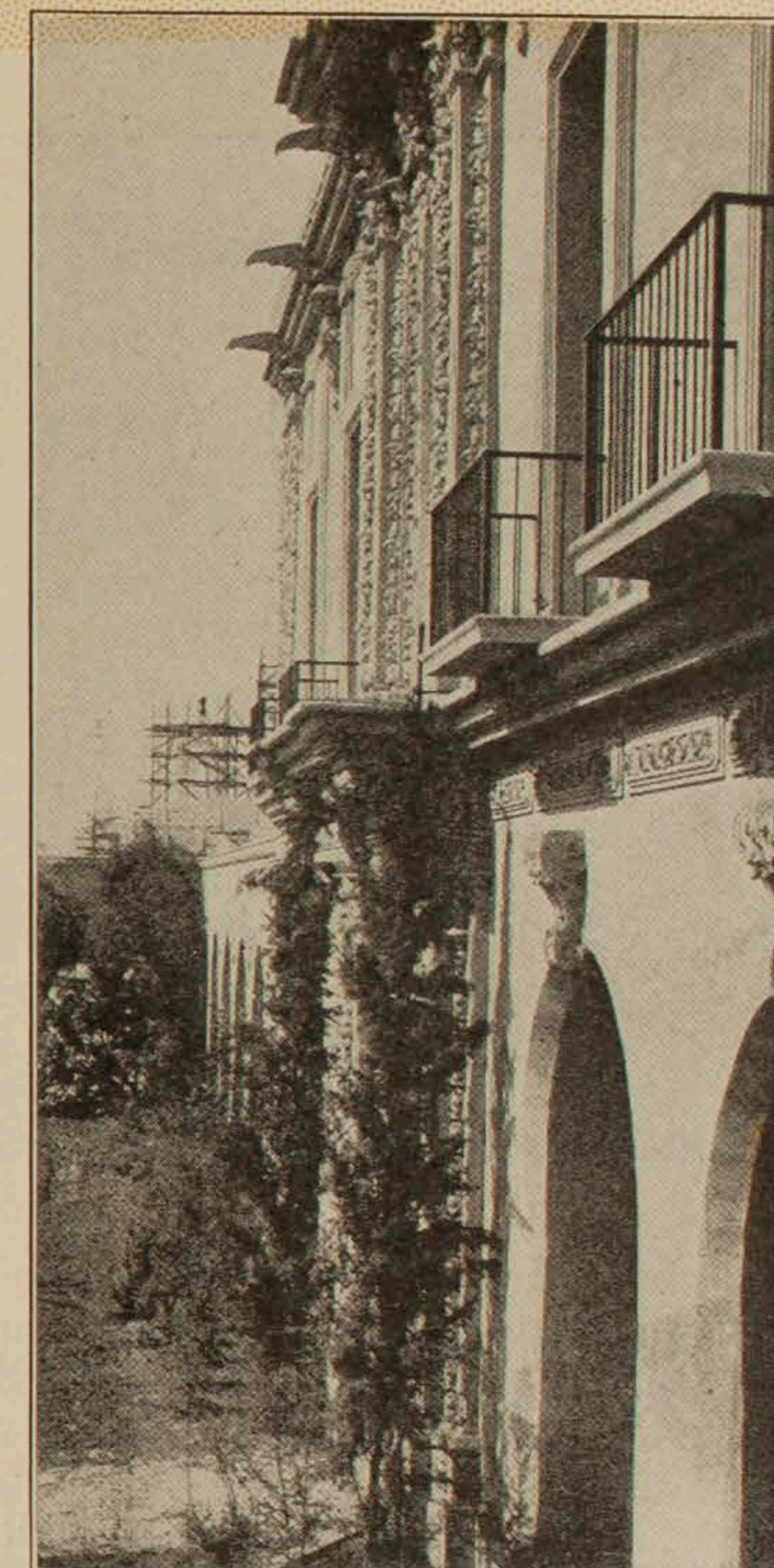
On you go, pausing a little time at the big exhibits—for on this first trip you cannot tarry long. You are looking at Old Spain in the holiday-decked streets, and the beauty of it all makes you revel in it. You pause at the Plaza de Panama, and looking toward the sea observe the Plaza Internacionale, lined with the edifices of the states and valleys, all in this same Spanish Colonial style, varying from the palace to the adobe walled mission, such as Fray Junipero Serra founded in his long march up the coast. Above you rises a square white tower about whose slim finials flutter a thousand pigeons, swooping down as do the pigeons at St. Mark's, to alight on the shoulders of the pedestrians. On down the Prado between more flowered-covered walls to a court of sparkling water, beyond it the great Horticultural Building as brilliant with clambering flowers without as with heavier blooms within. Into the reserve of the Southern Counties you stroll, and your nostrils are filled with the sweet fragrance from the citrus orchard, bright with oranges and lemons and grapefruit and the newer varieties of citrus fruits. To one side is the garden where grow fruits and vegetables which the markets calls northern, side by side with those classified as tropical.

The great Southwest grows all and grows all well—apples and kumquat, peach and alligator pear, cherry and guava, table grape and wine grape, and loquat and apricot and fig and date.

The exhibit buildings shelter displays from every section of the country, from Old Mexico, from Europe and Asia. In the Russian exhibit will be served tea from the samovar. Many Russian dealers who wished to exhibit had to be refused from sheer lack of space. The varied arts of Japan cover an extensive area in the Foreign Arts Building. But in all these exhibits there is one striking feature. It marks the point where San Diego has built an Exposition as unique and instructive as its setting is lovely.

You who have gone to other expositions, perhaps only those of the last decade, perhaps nearly all since the centennial at Philadelphia in 1876, you recall the general character of the exhibits—large and small buildings, domes and pinnacles, flat roofs and gabled roofs, columns and lofty walls, and within them a lavish display of finished products, set in orderly array as on the shelves of the grocery or drygoods store a few blocks from your residence—a display that you could have seen in a few minutes' walk from your doorstep. And you went away from those expositions with a hazy recollection of beautiful buildings and lagoons and fireworks and crowds, and promptly forgot what the exposition was all about.

San Diego has dared to be different, has entered a venture as bold as that of the soldier who planted his flag in this strange land centuries ago, or the missionary who a few years later plodded through the habitat of red men he did not know. San Diego has pushed



South Facade of the Home Economy Building (April 2)



Moving Giant Palms—Exposition Grounds





Group of Isthmus Fronts

On the Amusement Street

aside the idea of an exposition of "finished products" as outworn, and has built for the world an Exposition of processes, not products.

You have gone to the tea exhibits at other places—and have seen neatly serried rows of tea boxes, nothing more, and have passed on. You will come to San Diego and from afar you can see her tea exhibit, the only one of the sort ever essayed, and one which carries with it a promise that out of the display which San Diego gives there will be developed a new and tremendous industry for the United States.

Sir Thomas J. Lipton, head of the great tea house and equally famous in America as the plucky challenger for the America's cup, the most zealously guarded yachting trophy, is the man back of this exhibit which is to evolve into a national industry. From Colombo he shipped hundreds of tea plants for his tea plantation on the Exposition grounds. Here the visitor will see a thriving tea plantation transplanted from Ceylon, in charge of Singalese who will strip and cure the leaves, and in the center the beautiful Lipton Building where the product of the plant, the first to take root in American soil, is furnished to visitors. If present promise is fulfilled, the big tea company announces, the investment will be extended and San Diego's Exposition will have given the United States a new industry which will supply all the tea requirements of the nation. But here, now, is this extraordinary exhibit, not alone the finished product, but the entire process of tea making, the tender shoots in the

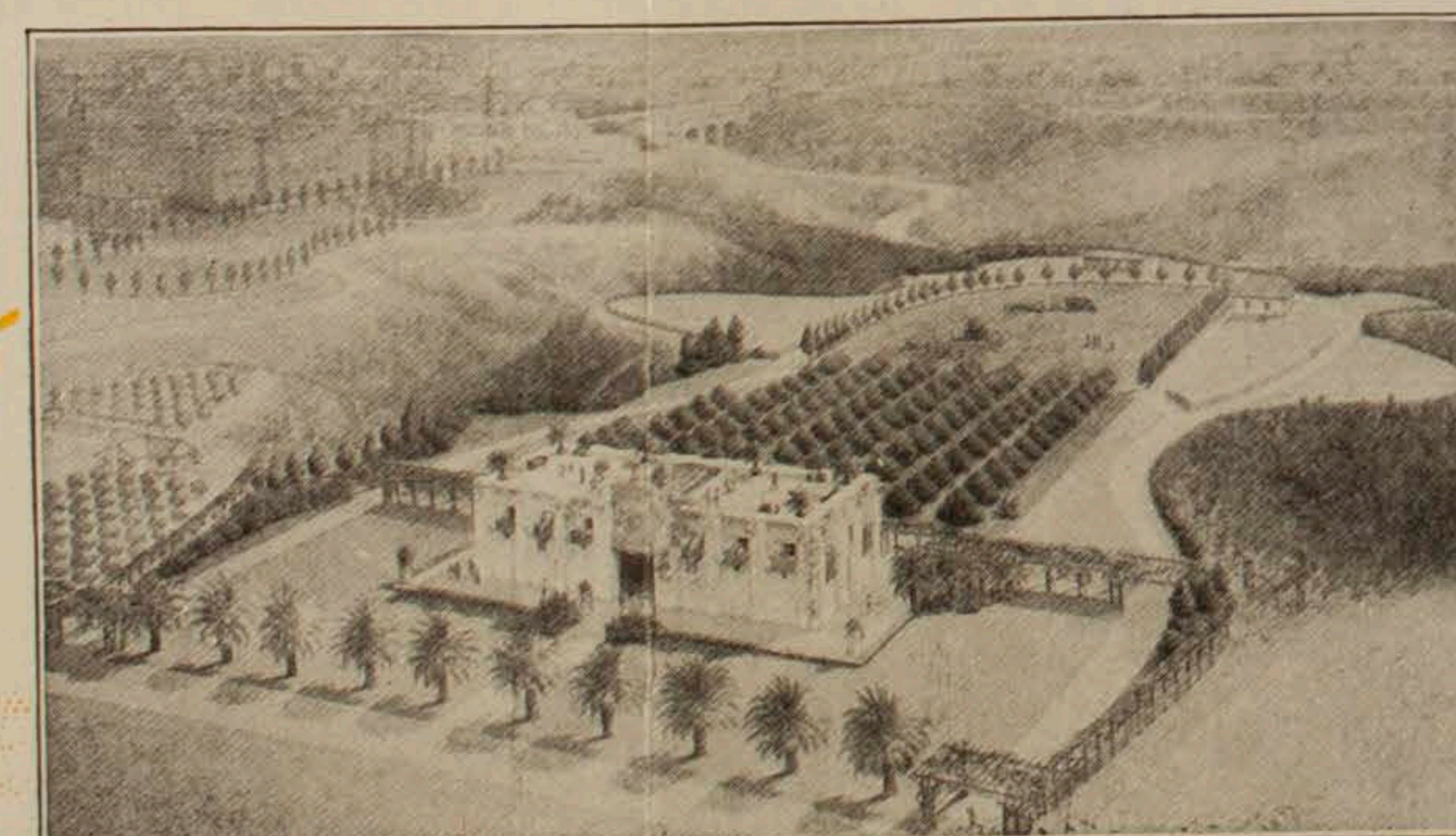
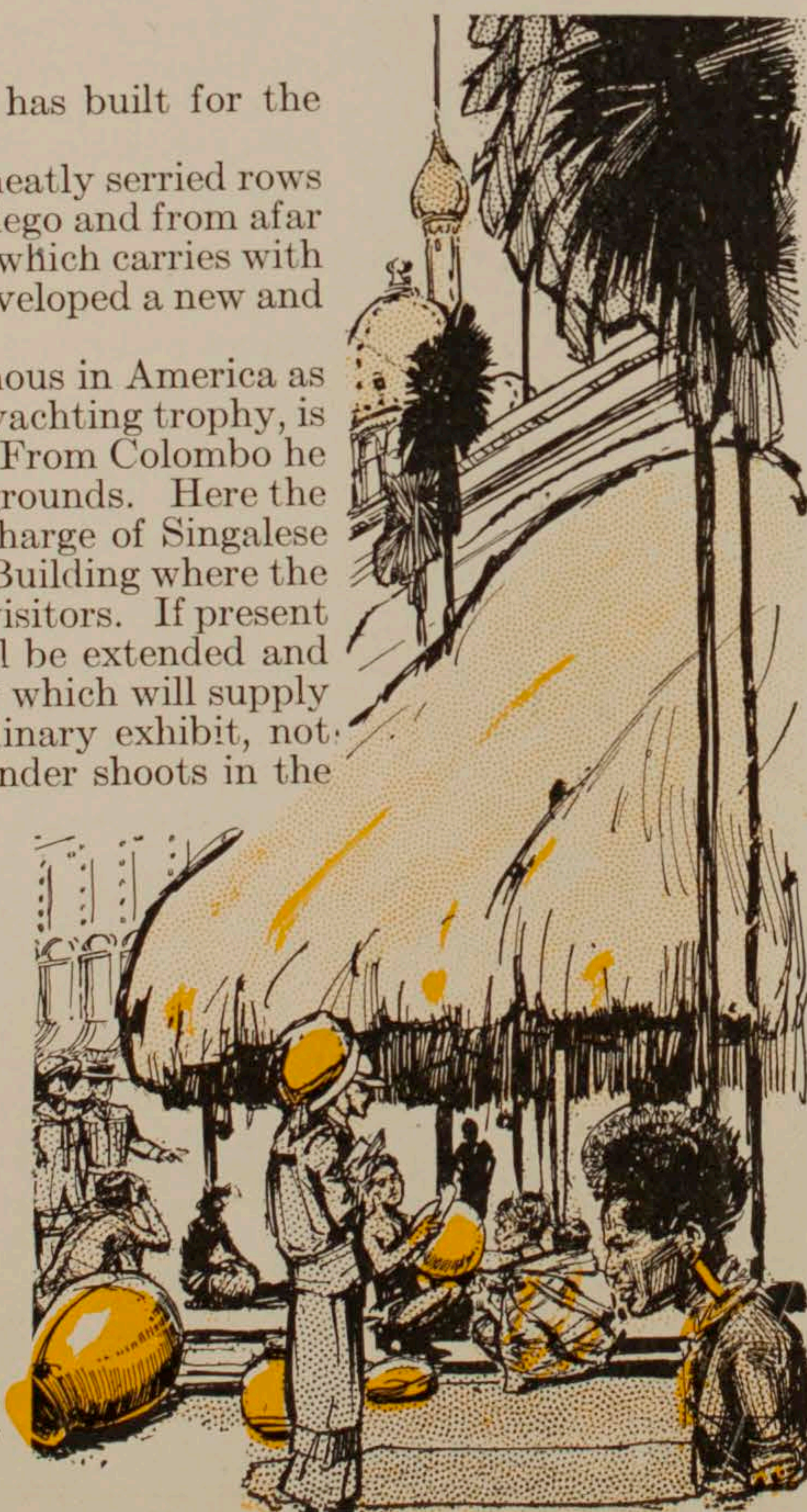


Exhibit and Demonstration Field, International Harvester Company of America

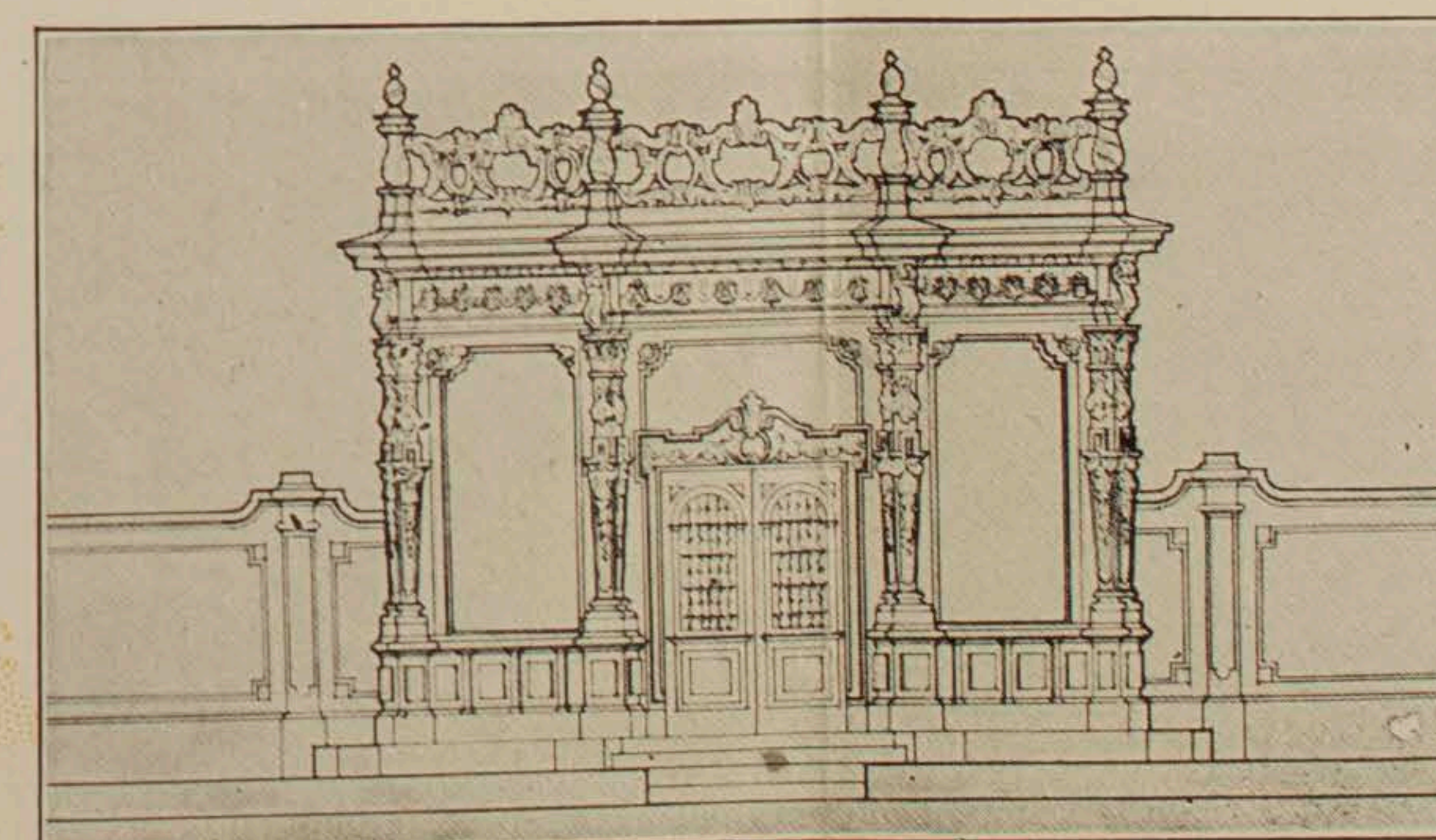


nursery, the bearing plants, the work of curing the leaves, the single steps down to the time when the tea comes steaming into the cup.

And so runs this San Diego idea. The International Harvester Company is showing, not alone its vast variety of farming implements, but in a large open area is showing its heavy machinery in operation. This area will be sown to several varieties of crops, and each day the machinery, horse-drawn or motor driven, will plow through the fallow ground showing to the man who has yearnings for a profitable, scientifically managed farm exactly how to go about getting one, where a machine will do the work of fifty men. At a little distance will be shown the antique methods of cultivation, to demonstrate the difference between the processes of ancient and ultra-modern times.

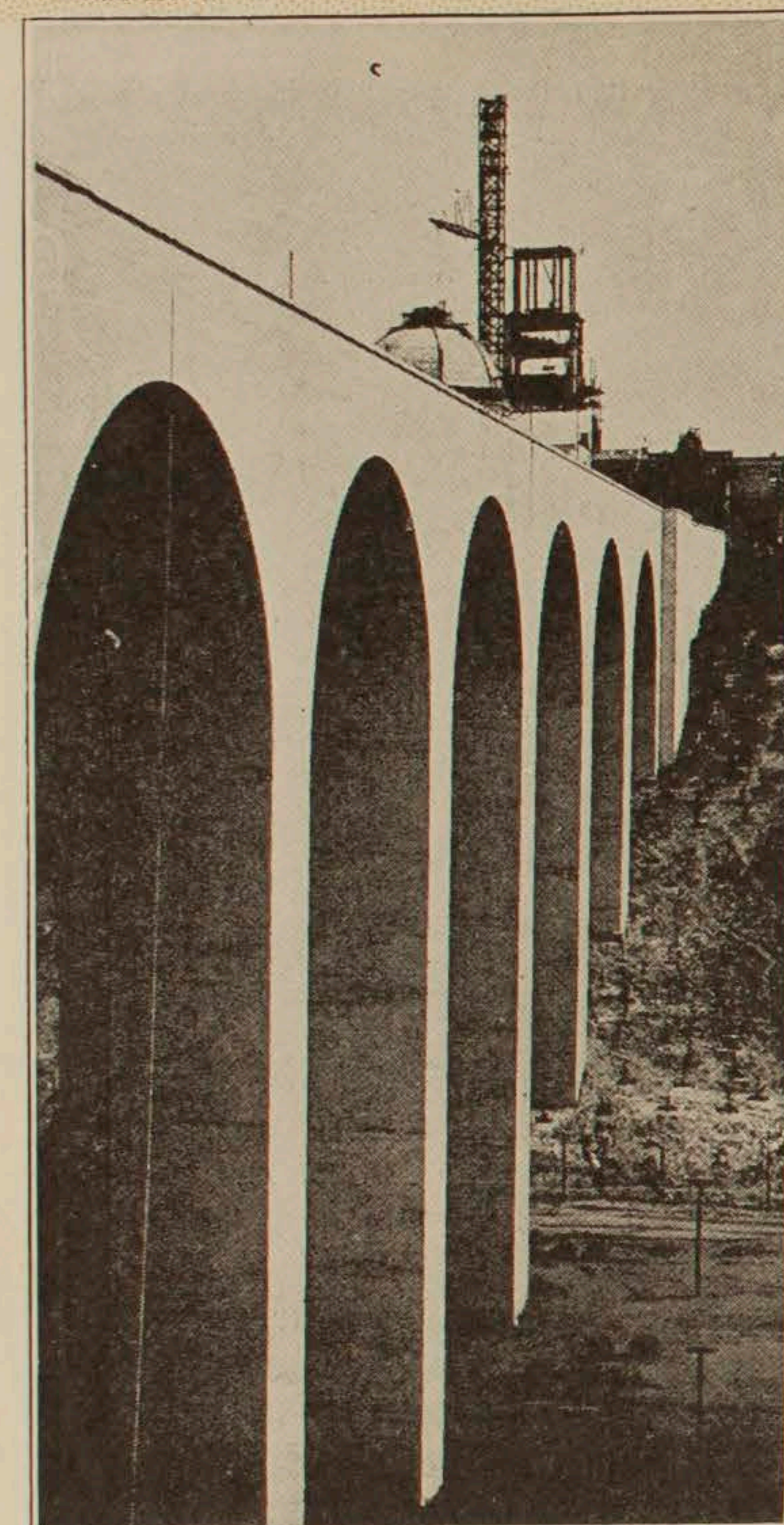
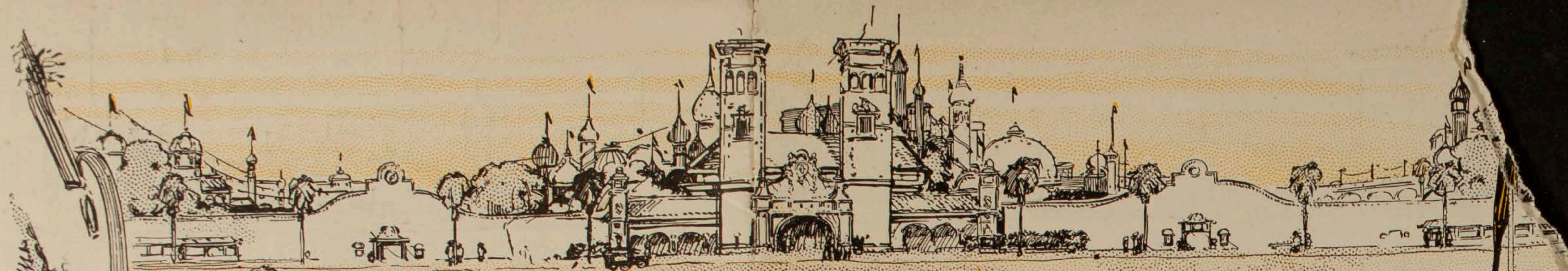
Nearby will be the display of reclamation methods, particularly irrigation. The vital importance of this is that it was irrigation which made possible the unrivaled production of the Land of Opportunity. For centuries this soil lay idle, producing cactus and sagebrush. The red man found its need to be only water, and here and there diverted a tiny stream from a nearby river. By his labor there rose plant life in abundance wherever the magic water touched. By the greater labors of the same sort, contributed by the white man, has come the tremendous annual gift of fruit and grain, the wonder of the world.

And this, again, is the Exposition of processes, the vivid portrayal of methods whereby we get our food and clothing. The big exhibit of the Standard Oil Company is after the



Front of Lipton's Ceylon Tea Garden





From the Canyon Cabrillo, looking up to West Entrance (April 23)

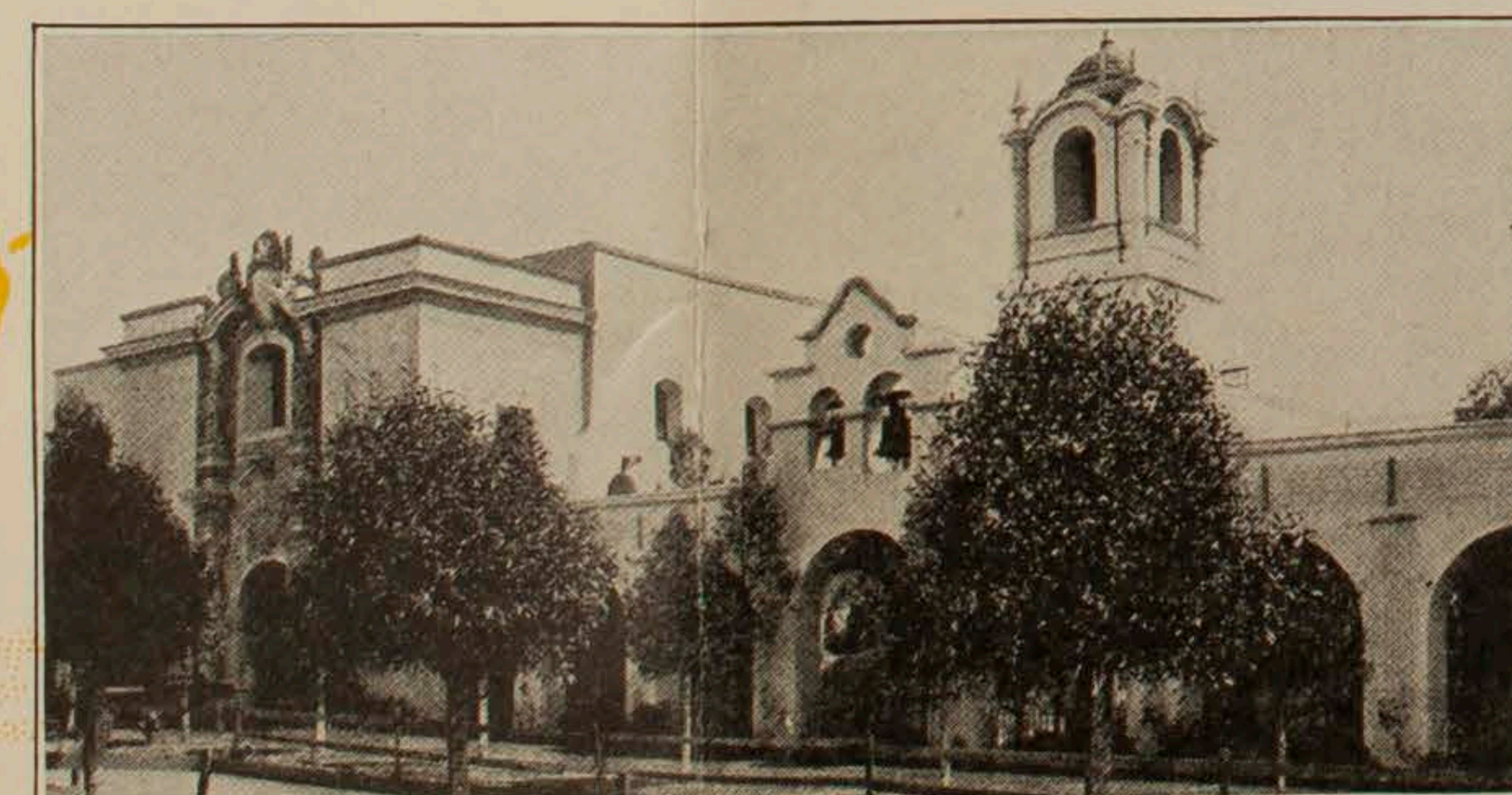
same fashion. The spectacular offering of the Southern Counties of California, the growing orange grove, is of this sort. The effort in all the vast enterprise is to give the visitor not only a display that delights the eye, but first of all one which means something, one which lives and moves and forces home the realization that here is opportunity and here is progress. San Diego will show what has been done to make it a land of loveliness. It demonstrates that this miraculous change is possible in the entire Southwest. The land is there, the sunlight is there, the water is pent up, waiting for the man of brain and energy to turn it loose, and ahead can be seen clearly prosperity and life in abundance.

In each of the state buildings is one great wall given over to a topographical map of the state, showing streams and mountains and valleys. The visitor examines the samples of food products grown in the state. A guide learns which crop is of greatest interest and walks to the big map. "There," he says, "is the exact spot where that wheat was grown. Here is the farm. And at this point is soil of exactly the same quality, waiting for settlement, waiting for you." He can point out not only the nearest railroad station, but the improved highways to the railroad and the highways planned but not constructed. He can point out the precise distance from a church of the visitor's denomination, the location of the lower schools and the high schools, that the visitor may know what educational advantages are awaiting his children.

There is special emphasis on the opportunity for the "little lander", the man who by intensive cultivation makes a sure living in a small area—and by his small area is enabled to have nearby neighbors, with all the advantages of colony life, better schools, better churches, better roads, society, instead of the loneliness that must face the family on a great ranch. It is this feature that appeals to the woman, the realization that in leaving the city she is not losing the chance to mingle with neighbors, that her children can still go to school, that the health of outdoor life is waiting. And she will see that with irrigation goes electricity, her home can be lighted, much of her hard manual labor done by this power of nature. The model bungalow will show it to her in concrete form.

This, then, is brief indication of what the Exposition will mean to the farmer, the manufacturer, the tourist, the most remarkable setting forth of information about the West the world has ever seen. No other exposition has essayed an educational work of such magnitude.

There are many other educational and entertainment features. By the north entrance, between the Alameda and the "Isthmus", as the amusement concession street is called, lies



The Mission Bells of the Arts and Crafts Building (April 15)



the reservation of the Santa Fe Railway, the "Painted Desert", and within it the unique exhibit of the red men, several tribes at work and play, at weird tribal ceremony. Down the Isthmus from the Calle Ancon to the Calle Colon lie the amusements, the mine, the ostrich farm, the longest roller coaster in the world, the scenes from China, from Anfalulu Land, from peoples scarcely heard of, the animal show, the plant where the motion pictures are made—a long street of amusements that are instructive—and clean.

For the protection of visitors the Exposition retains the power to dictate food prices on the grounds, and has obtained an agreement from the downtown hotels that other accommodations will be at a fixed price schedule—the normal rate. By informing the management of traveling plans the visitor is assured accommodations at prices obtaining in normal periods. Here again, San Diego is unique, for the hospitality of Southern California, like the gorgeous climate, lasts the year around. Half a million tourists have been coming here when blizzards rage elsewhere, and nearly as many more when the interior is baked by summer's sun, and here they have found a land which knows no bad climate. Millions will come to San Diego in 1915 by boat, by train, by automobile—for the highways of the Southwest are unsurpassed, and many motor tours are already scheduled.

Here then is the Panama-California Exposition, set on the high mesa of the 1400 acre Balboa Park, in easy walking distance of the city, yet looking far into the valleys and out to sea, past Coronado Beach, past Fort Rosecrans, past Point Loma, past the great wireless station, and the government aviation field, and on to the Pacific.

An Exposition of Opportunity in the Land of Heart's Desire. It bids you welcome.

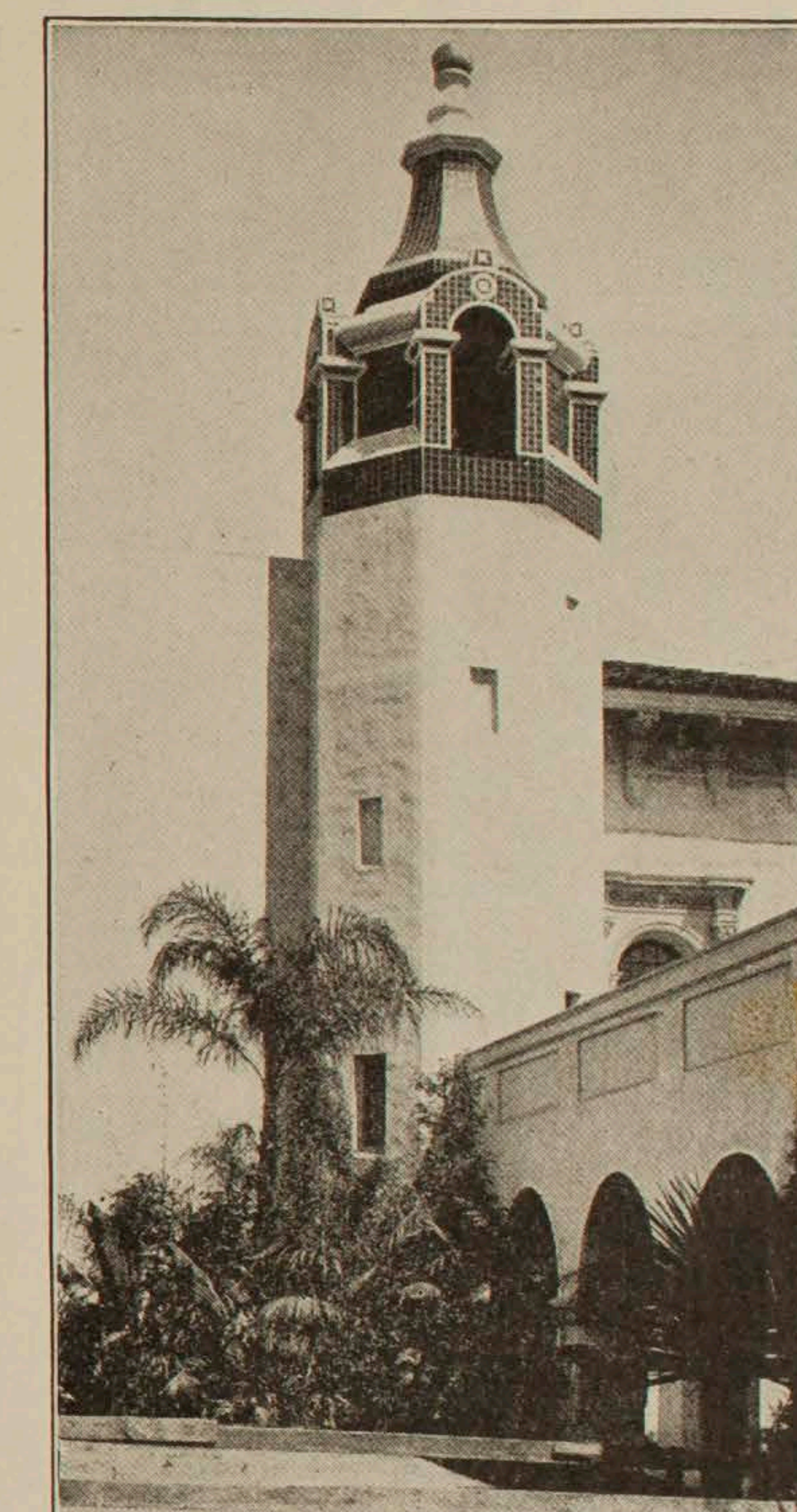
The area covered by the exposition is 618 acres—four-fifths of a mile wide and one and one-fifth of a mile long. The number of main exposition buildings is fifteen.

The space devoted to the general exhibit and main buildings is 100 acres; to the state and foreign section is 100 acres; to buildings for amusement features (The Isthmus) is 25 acres, with 5,000 feet of frontage; to landscape gardens and park is 250 acres.

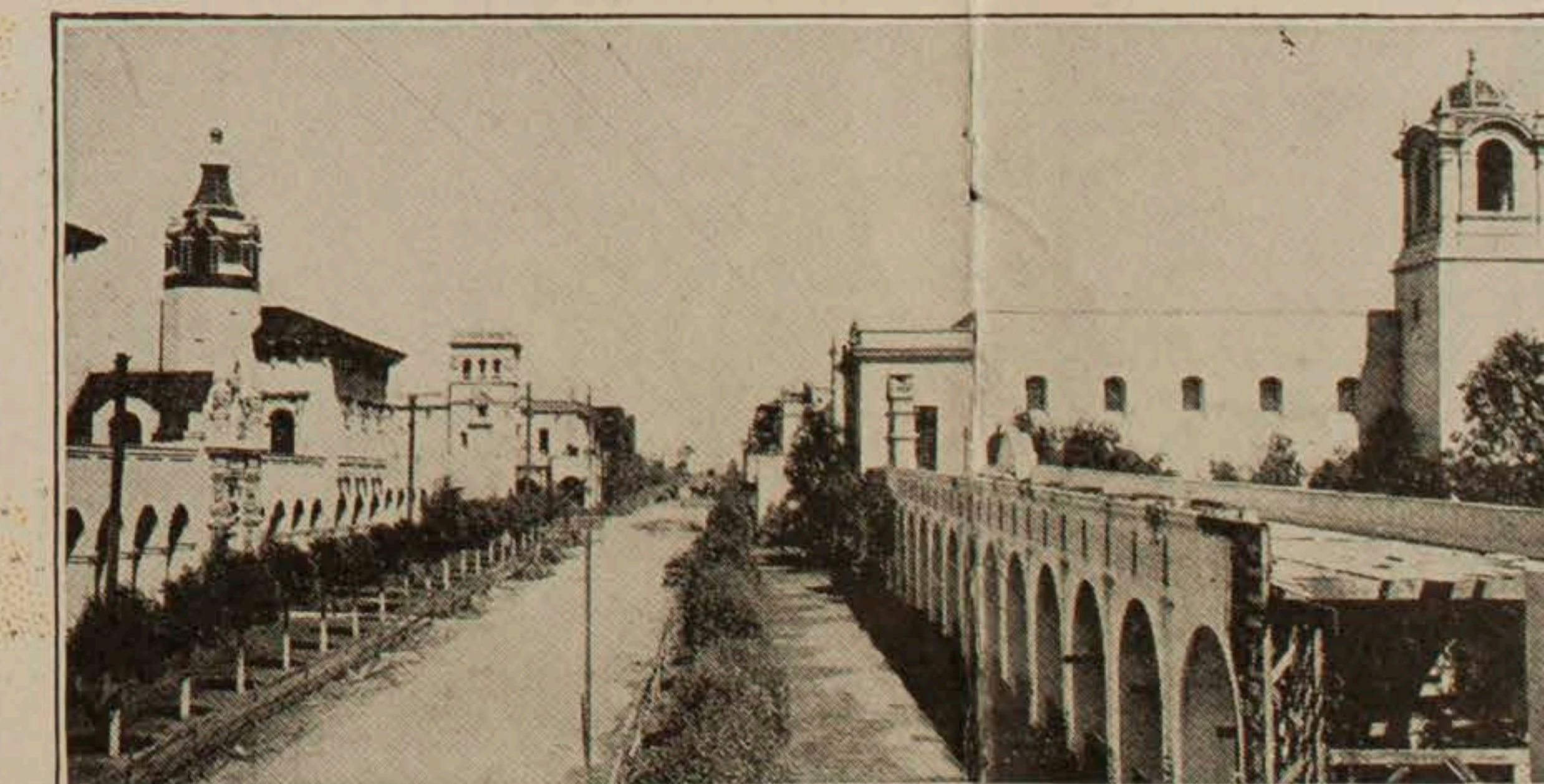
The offices of the Exposition organization are in the Administration Building, on the Exposition grounds, where officials may be reached for consultation at any time.

Address all communications to the Director-General, care of the Exposition, San Diego, California.

G. A. DAVIDSON, President. H. O. DAVIS, Director-Gen'l. H. J. PENFOLD, Secretary.



Tower Rising from the Patio of the Science and Education Building (April 16)



Looking Eastward along the Prado (April 18)

