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TABLE OF CONTENTS

AHLERS, H. C. Co.	Bet. VIII & IX
ALPINE EVAPORATED CREAM CO.	112
Also in Los Angeles Dept.	56
AMERICAN CAN CO.	XXIV
ANDREW'S DIAMOND PALACE.	VIII
BAKER, WALTER & CO., Ltd.	58
BAKING POWDER, ROYAL.	Opp. 34
BARANOFF, R. W. (Kamarin)	64
BAUER'S DANDRUFF CURE.	XVI
BELLEVUE HOTEL	23
BERKELEY INN (Berkeley)	15
BLUE SEA BRAND TUNA	56
BOERICKE & RUNYON CO.	40
BOOTH'S SARDINES	12
BRUCK GRAPE JUICE CO.	Opp. 38
BULLOCK & JONES CO.	Opp. XXXII
BURCKHARDT'S ROYAL FARINA	
	Bet. 32 & 33
CALIFENE (Western Meat Co.)	36
CALIFORNIA BUILDING (P. P. I. E.)	1
CALIFORNIA DRESS PLEATING CO.	XIII
CAL. SCHOOL OF ARTS & CRAFTS	44
CARMELITA CREAM	28
CECIL HOTEL	20
CENTRAL CANNERIES CO.	VII
CITY OF PARIS DRY GOODS CO.	
	Inside Front Cover
CLUB WOMEN OFFICERS.	V & VI
COFFIN-REDINGTON CO.	28
COLLINS-McCARTHY CANDY CO.	38
CONSUMER'S ICE CO.	12
COOK, THOMAS & SONS	XXII
COSGRAVE CLOAK & SUIT HOUSE.	63
DAIRY DELIVERY CO.	10
DEIMEL LINEN MESH	60
DEL MONTE HOTEL	XII
EMPORIUM, THE	VIII
ENCINAL MILLS (Oakland).	Bet. 128 & 129
EPPLE'S BAKERY	10
FAIRMOUNT HOTEL	19
FIREMAN'S FUND INSURANCE CO.	XVIII
FIRST NATIONAL BANK (San Francisco)	
	XIX
FRANCIS FLORAL CO.	XVI
FRAT CHOCOLATES	38
GALLAGHER, M. E. (Gowns)	54
GANTNER & MATTERN CO.	30
GASSNER, LOUIS	46
GERMAN SAVINGS & LOAN SOCIETY	
	XVIII
GOULD, H. CO. (Oakland)	Bet. 128 & 129
GRACE, W. R. & CO.	51
HAAS, GEO. & SONS	30
HARTSOOK (Photographs)	XVII
HEALD'S BUSINESS COLLEGE	
	Front of Book, IV
HERALD HOTEL	24
HIBERNIA SAVINGS & LOAN SOCIETY	
	XX
HOFFMAN, GEO. WM. CO.	50
HOTEL BELLEVUE	23
HOTEL BERKELEY INN (Berkeley)	15
HOTEL CECIL	20
HOTEL DEL MONTE	XII
HOTEL FAIRMONT	19
HOTEL HERALD	24
HOTEL OAKLAND (Oakland)	14
HOTEL PALACE	18
HOTEL PLAZA	22
HOTEL ROBINS	25
HOTEL SHATTUCK (Berkeley)	13
HOTEL ST. FRANCIS	21
HOTEL STEWART	17
HOTEL VENDOME (San Jose)	16
HYDRO PURA	Bet. 34 & 35
also bet. 128 & 129 & in Los Angeles Department bet. 36 & 37	
INLAID FLOOR CO.	51
JOHNSON-LOCKE-MERCANTILE CO.	26
JONES-THERBACH CO.	Bet. 32 & 33
KAMARIN	64
KILLEAN, M. E. (Gowns)	End of Book
KISEN CO.	Inside Back Cover
KRESS, L., & SONS	XIV
LACKO SPECIALTY CO.	60
LAYMANCE REAL ESTATE CO.	
	Bet. 128 & 129
LESLIE SALT CO.	28
LIEBES, H. & CO.	40
LILY DRINKING CUP	26
LOS ANGELES DEPARTMENT—End of	
San Francisco	160
LOS ANGELES OLIVE GROWERS' ASS'N	
	XV & bet. 128 & 129; also in L. A. Dept. 18
MAGEE, THOMAS & SONS	X
MAGNIN, I. & CO.	48
MERCANTILE TRUST CO.	XX
METHODIST BOOK CONCERN	48
MEYER, FREDERICK H. (Berkeley)	44
MILDER, DAVID (Naval Tailor)	XXV
MILLS COLLEGE	44
MIRROR HAIR STORE.	XVI
MISS HEAD'S SCHOOL (Berkeley)	44
MONTAGUE, W. W. & CO.	36
MONTREY PACKING CO.	12
MUTUAL SAVINGS BANK	XX
NATIONAL ICE & COLD STORAGE CO.	42
NIAGARA SILK MILLS.	III
NITRATE AGENCIES CO.	51
OAKLAND HOTEL (Oakland)	14
ORIGINAL CAL. PLEATING CO.	XIII
PACIFIC COAST RATTAN CO	Bet. 128 & 129
PACIFIC MAIL STEAMSHIP CO.	XXII
PALACE HOTEL	18
PANAMA-PACIFIC INTERNATIONAL EXPOSITION	XXI
PANAMA-PACIFIC INTERNATIONAL EXPOSITION (Officers)	XXI
PANAROMIC VIEW EXPOSITION.	XXIII
PHOENIX MILLING CO.	Bet. 128 & 129
PIERCE-RUDOLPH STORAGE CO.	46
PLAZA HOTEL	22
POINTS OF INTEREST	VIII
RANSHOFF'S	60
RIDGWAYS TEA	12
ROBINS HOTEL	25
ROLLINS, E. H. & SONS	XIX
ROYAL BAKING POWDER CO.	Opp. 34
SALES AGENCY CO.	26
SAN FRANCISCO SALT REFINERY	42
SAUL (Milliner)	XVI
SCHALK CHEMICAL CO.	Bet. 34 & 35
also bet. 128 & 129 & in Los Angeles Department bet. 36 & 37	
SCHEFFLER'S HAIR COLORINE	XIV
SHATTUCK HOTEL (Berkeley)	13
SMITH, J. A. H. CO.	64
SOUTHERN CALIFORNIA FISH CO.	56
SOUTHERN PACIFIC CO.	
	Facing Inside Back Cover, End of Book
SPAULDING, J. & CO.	48
ST. FRANCIS HOTEL	21
ST. HELENA SANITARIUM	40
STEWART HOTEL	17
SYLMAR OLIVE OIL	
	XV & bet. 128 & 129; also in L. A. Dept. 18
TWENTIETH CENTURY BAKING CO.	56
UNION ICE CO.	XXIV
U. S. METAL POLISH CO.	51
U. S. PLAYING CARD CO.	54
UVADA	26
VENDOME HOTEL (San Jose)	16
VIAMI HEALTH MOVEMENT	XI
VICKERY, ATKINS & TORREY	58
WATKINS EXTRACT CO.	58
WEBER, C. F. & CO.	Bet. 34 & 35
also in Los Angeles Department.	5
WEST, ELLIOTT & GORDON	56
WESTERN FANCY GOODS CO.	XIV
WESTERN MEAT CO.	26
WESTMINSTER BOOK STORE	46
WILLCOX & GIBBS CO.	46
WILSON, Miss MARY E. (Berkeley)	44
WOCKER, A. C.	58
WOOLWORTH, F. W. CO.	52
WOMAN'S BOARD (P. P. I. E.)	XXV
WORKMAN PACKING CO.	Bet. 32 & 33
YORK, Dr. EFFIE E.	50

Index to Women's Clubs

SAN FRANCISCO CLUBS

ALPHA NEIGHBORHOOD CLUB.....	63
ASS'N COLLEGE ALUMNAE.....	93 to 95
ASS'N OF PIONEER WOMEN.....	87 & 88
CALIFORNIA CLUB.....	53 to 59
CAL. PIONEERS (Woman's Aux'y).....	83
CAP AND BELLS CLUB.....	73 & 74
CENTURY CLUB.....	45 to 51
CHANNING AUXILIARY.....	78 to 80
CLIONIAN CLUB (S.F.).....	88
CORONA CLUB.....	71 & 72
COUNCIL OF JEWISH WOMEN.....	97 to 102
DAUGHTERS OF CAL. PIONEERS.....	84
DELPHIAN SOCIETY.....	90
DENMAN SCHOOL CLUB.....	81
FORUM CLUB.....	61 to 62
FRANCISCA CLUB.....	34 to 39
HYPATHIA CLUB.....	86
KATE KENNEDY SCHOOL WOMEN.....	91
LAUREL HALL CLUB.....	69 & 70
LOCAL COUNCIL OF WOMEN.....	67
MILLS CLUB.....	77
P. C. WOMEN'S PRESS ASSN.....	85 & 86
PAPYRUS CLUB.....	82
PHILOMATH CLUB.....	89 & 90
PLAYERS CLUB.....	75 & 76
S. F. COLONY N. ENG. WOMEN.....	68
SOCIETY OF CALIFORNIA PIONEERS' WOMAN'S AUXILIARY.....	83
SOROSIS CLUB.....	41 to 43
TOKALON CLUB.....	65 to 67
TOWN & COUNTRY CLUB.....	27 to 33
VITTORIA COLONNA CLUB.....	92
WOMEN'S PRESS ASSN.....	85 & 86
WIMODAUSIS CLUB.....	70
WOMAN'S AUX. CAL. PIONEERS.....	83
YOUNG WOMEN' CHRISTIAN ASSN.....	90

LOS ANGELES CLUBS160

(See End San Francisco Clubs)

ADELPHIAN CLUB (Alameda).....	138 & 139
ALAMEDA ADELPHIAN CLUB.....	138 & 139
ALAMEDA TEA CLUB.....	133
ALAMEDA WEDNESDAY AFT. CLUB.....	139
ALDINE READING CLUB (Stockton).....	149
ALPHA NEIGHBORHOOD CLUB.....	63
ASS'N OF PIONEER WOMEN.....	87 & 88
ALTA MIRA CLUB (San Leandro).....	122
BAKERSFIELD WOMAN'S CLUB.....	118
BEAUMONT CLUB.....	148
BERKELEY CASA GUIDI CLUB.....	128
BERKELEY TOWN AND GOWN.....	134 & 135
BERKELEY 20th CENTURY.....	136 & 137
BURLINGAME WOMAN'S CLUB.....	105
CALIFORNIA CLUB (S. F.).....	53 to 57
CAP AND BELLS CLUB (S.F.).....	73 & 74
CASA GUIDI CIRCLE (Berkeley).....	128
CENTURY CLUB (S. F.).....	45 to 51
CHANNING AUXILIARY (S.F.).....	78 to 80
CIVIC CLUB (Monterey).....	112
CIVIC CLUB (Salinas).....	114
CLIONIAN CLUB (S.F.).....	88
COALINGA WOMAN'S CLUB.....	152
COMPTON PATHFINDER CLUB.....	149
CORONA CLUB (S.F.).....	71 & 72

CORTE MADERA WOMAN'S CLUB.....	104
COUNCIL OF JEWISH WOMEN.....	97 to 102
COUNTRY CLUB OF WAS'T'N TWP.....	121
DAUGHTERS OF CALIF. PIONEERS.....	84
DELPHIAN SOCIETY (S.F.).....	90
DENMAN SCHOOL CLUB (S.F.).....	81
DENNISON EAST OAKLAND CLUB.....	123
EAST OAKLAND DENNISON CLUB.....	123
EBELL SOCIETY (Oakland).....	129 to 133
EL MONTE SHAKESPEARE CLUB.....	160
EUREKA MONDAY CLUB.....	117
FORUM CLUB (S. F.).....	61 & 62
FOWLER IMPROVEMENT CLUB.....	119
FRANCISCA CLUB (S. F.).....	34 to 39
FRESNO FRIDAY STUDY CLUB.....	119
FRESNO MADISON & SOCIAL CLUB.....	153
FRESNO PARLOR LECTURE CLUB.....	155
FRESNO SOCIAL & LIT. CLUB.....	153
FRESNO WEDNESDAY CLUB.....	154
FRIDAY STUDY CLUB (Fresno).....	119
GUSTINE WOMAN'S IMP. CLUB.....	157
HANFORD WOMAN'S CLUB.....	153
HAYWARD HILL & VALLEY CLUB.....	124
HILL & VALLEY CLUB (Hayward).....	124
HYPATHIA CLUB (S.F.).....	86
KATE KENNEDY SCHOOL WOMEN.....	91
KINGSLEY ART CLUB (Sacramento).....	145
LADIES' CLUB (Coalinga).....	152
LADIES' MUSEUM ASSN (Sacramento).....	144
LAUREL HALL CLUB (S.F.).....	69 & 70
LOCAL COUNCIL OF WOMEN.....	67
LODI WOMAN'S IMP'T CLUB.....	150
LOS ANGELES CLUBS.....	160

(See End of San Francisco Clubs.)

MADISON SOC. & LIT. CLUB (Fresno).....	153
MILL VALLEY OUTDOOR ART CLUB.....	96
MILLS CLUB (S.F.).....	77
MODESTO SYLVAN IMP'T CLUB.....	154
MONDAY CLUB (Eureka).....	117
MONTEREY CIVIC CLUB.....	112
MODESTO WOMAN'S CLUB.....	151 & 152
MOUNTAIN VIEW WOMAN'S CLUB.....	140
MT. VIEW SHAKESPEARE CLUB.....	160
NAPA NEW CENTURY CLUB.....	116
NEW CENTURY CLUB (Oakland).....	126
NEW CENTURY CLUB (Napa).....	116
NEWMAN IMPROVEMENT CLUB.....	120
OAKLAND CLUB.....	127 & 128
OAKLAND (EAST) DENNISON CLUB.....	123
OAKLAND EBELL SOCIETY.....	129 to 133
OAKLAND NEW CENTURY CLUB.....	126
OUTDOOR ART LEAGUE (Mill Valley).....	96
OUTDOOR ART LEAGUE (San Jose).....	110
PACIFIC COAST WOMEN'S PRESS.....	85 & 86
PACIFIC GROVE WOMAN'S CIV. CLUB.....	111
PALO ALTO WOMAN'S CLUB.....	108
PAPYRUS CLUB (S.F.).....	82
PARLOR LECTURE CLUB (Fresno).....	155
PASO ROBLES WOMAN'S CLUB.....	119
PHILOMATH CLUB (S.F.).....	89 & 90
PHILOMATHEAN CLUB (St'kton).....	146 & 147
PLAYERS CLUB (S.F.).....	75 & 76
PLEASANTON IMPROVEMENT CLUB.....	123
REDWOOD CITY WOMAN'S CLUB.....	107
RICHMOND CLUB (Richmond, Cal.).....	120
ROSEVILLE IMPROVEMENT CLUB.....	145

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Index to Women's Clubs

SACRAMENTO KINGSLEY ART CLUB.....145	VITTORIA COLONNA CLUB (S.F.)..... 92
SAC'MENTO LADIES' MUSEUM ASSN...144	WAS'TN TWP. COUNTRY CLUB.....121
SACRAMENTO TUESDAY CLUB...141 to 144	WATSONVILLE WOMAN'S CLUB.....113
SALINAS CIVIC CLUB.....114	WEDNESDAY AFT. CLUB (Alameda).....139
SAN BERNARDINO WOMAN'S CLUB.....159	WEDNESDAY CLUB (Fresno).....154
S. F. COL. NEW ENGLAND WOMEN... 68	WEDNESDAY LITERARY CLUB(Selma)125
SAN JOSE OUTDOOR ART LEAGUE.....110	WIMODAUSSIS CLUB (San Francisco)..... 70
SAN JOSE WOMAN'S CLUB109 & 110	WOMAN'S AUXILIARY CALIFORNIA
SAN LEANDRO ALTA MIRA.....122	PIONEERS.....112
SAN LUIS OBISPO WOMAN'S CLUB..... 63	WOMAN'S CIVIC CLUB (Monterey).....112
SAN MATEO WOMAN'S CLUB.....106	WOMAN'S CLUB (Bakersfield).....118
SANTA ROSA SAT. AFT. CLUB...103 & 104	WOMAN'S CLUB (Burlingame).....105
SATURD'Y AFT. CLUB (Sta Rosa) 103 & 104	WOMAN'S CLUB (Corte Madera).....104
SATURD'Y AFT. CLUB (Sta. Cruz).....115	WOMAN'S CLUB (Hanford).....153
SANTA CRUZ SAT. AFT. CLUB.....115	WOMAN'S CLUB (Mountain View).....140
SELMA WALNUT IMP. CLUB.....158	WOMAN'S CLUB (Palo Alto).....108
SELMA WED. LITERARY CLUB.....125	WOMAN'S CLUB (Paso Robles).....139
SOCIETY OF CALIFORNIA PIONEERS	WOMAN'S CLUB (Redwood City).....107
WOMAN'S AUXILIARY..... 83	WOMAN'S CLUB (San Bernardino).....159
ST. HELENA IMPROVEMENT CLUB.....117	WOMAN'S CLUB (San Jose).....109 & 110
STOCKTON ALDINE READ'G CLUB.....149	WOMAN'S CLUB (San Mateo).....106
STOCKTON PHILOMATHEAN CLUB	WOMAN'S CLUB (Watsonville).....113
.....146 & 147	WOMAN'S IMP. CLUB (Gustine).....157
SYLVAN IMP'T CLUB (Modesto).....154	WOMAN'S IMP'T. CLUB (Lodi).....150
TEA CLUB (Alameda).....123	WOMAN'S IMP'T. CLUB (Newman).....120
TOKALON CLUB (S.F.).....65 to 67	WOMAN'S IMP. CLUB (Turlock).....158
TOWN & COUNTRY CLUB (S. F.)...27 to 33	WOMAN'S CIVIC CLUB (Pacific Grove)
TOWN & GOWN CLUB (Berkeley) 134 & 135111 & 112
TROPICO THURS. AFT. CLUB.....148	WOMAN'S IMP'T. CLUB (Pleasanton).....123
TUESDAY CLUB (Sacramento) ...141 to 144	WOMAN'S IMP'T. CLUB (Roseville).....145
TURLOCK IMPROVEMENT CLUB.....158	WOMAN'S IMP'T. CLUB (St. Helena).....117
TWENTIETH CEN'Y CLUB (Berkeley).....136	WOMAN'S IMP'T. CLUB (Turlock).....125
VALLEJO IMPROVEMENT CLUB.....125	WOMAN'S IMP'T. CLUB (Vallejo).....125

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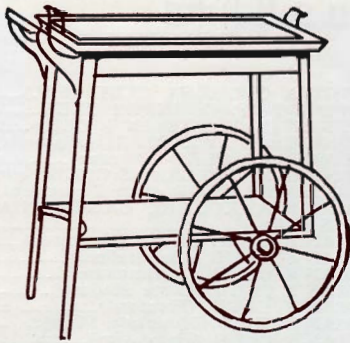
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Index to Women's Clubs

ALHAMBRA WEDNESDAY AFT. CLUB.....113	MOUND WEDNESDAY AFT. CLUB.....115
ANAHEIM EBELL SOCIETY.....119	ONTARIO CURRENT EVENTS CLUB.....116
AVALON, MARY WILLIAMS CLUB..... 77	ONTARIO FRIDAY AFT. CLUB.....119
AVERILL STUDY CLUB (Los Angeles).. 64	OXNARD MONDAY CLUB.....124
AZUSA WOMAN'S CLUB.....114	PACIFIC BEACH READING CLUB.....124
BADGER, CAL. CLUB (L. A.).....66 & 67	PASADENA MONDAY AFT. CLUB..... 87
BANNING SATURDAY AFT. CLUB..... 98	PASADENA GRADUATE NURSES..... 89
BOYLE HEIGHTS ENTRE NOUS..... 56	PASADENA SHAKESPEARE CLUB 82 to 85
BRAWLEY WOMAN'S CLUB.....117	PASADENA STUDY CLUB..... 81
CAL. CLIFF DWELLERS ASS'N..... 65	PASADENA WASHINGTON HEIGHTS..... 87
CALEXICO WOMAN'S IMPROV. CLUB.....118	POMONA EBELL CLUB.....109 & 110
CIVIC ASSOCIATION (Los Angeles)..... 77	POMONA WOMAN'S CLUB.....106
COLLEGE WOMAN'S CLUB (L. A.) 68 to 71	RECIPROCITY CLUB (L. A.)..... 73
COLTON WOMAN'S CLUB.....120	REDLANDS CONTEMPORARY... 105 & 106
CORONA IMPROVEMENT CLUB.....128	RIVERSIDE WEDNESDAY MORNING...112
COSMOS CLUB (Los Angeles).....61 & 62	RIVERSIDE WOMAN'S CLUB..... 107 & 108
COVINA MONDAY AFTERNOON CLUB 104	ROSECRANS STUDY CLUB (L.A.)..... 44
CUCAMONGA WOMAN'S CLUB.....115	RUSKIN ART CLUB (L. A.)..... 60
DOWNEY SATURDAY AFT. CLUB..... 98	SAN DIEGO CLUB.....126 to 128
EAST WHITTIER WOMAN'S CLUB.....100	SAN DIEGO MOTHERS' CLUB.....121
EAST NEWPORT EBELL CLUB.....114	SAN DIEGO WEDNESDAY CLUB.....125
EBELL OF LOS ANGELES.....33 to 44	SAN PEDRO WOMAN'S CLUB..... 78
ELSNORE WOMAN'S CLUB.....120	SANTA ANA VALLEY EBELL...102 to 104
FALLBROOK SATURDAY AFT. CLUB...123	SANTA ANA WOMAN'S CLUB.....110
FULLERTON WOMAN'S CLUB.....118	SANTA BARBARA WOMAN'S CLUB.....111
GALPIN SHAKESPEARE CLUB (L.A.)..... 63 & 64	SANTA MONICA BAY WOMAN'S CLUB..... 95 & 96
GARDENA WED. PROGRESSIVE CLUB..... 97	SANTA PAULA CURRENT EVENTS CLUB.....100
GLENDALE TUESDAY AFT. CLUB...93 & 94	SATICOY POINSETTIA CLUB..... 99
GLENORA WOMAN'S CLUB.....108	SAWTELLE WOMAN'S CLUB..... 74
HEMET WOMAN'S CLUB.....117	SIERRA MADRE WOMAN'S CLUB.....101
HIGHLAND PARK EBELL (L.A.)...75 & 76	SOUTH PASADENA IMP. ASSN..... 86 & 87
HIGHLAND WOMAN'S CLUB.....123	S. PASADENA LINCOLN PARK STUDY 85
HOLLYWOOD WOMAN'S CLUB..... 79 to 81	SO. CAL. WOMAN'S PRESS.....72 & 73
IRVINDALE MISCELLANY CLUB..... 97	ST. CECELIA CLUB (L.A.)..... 67
KERAMIC CLUB (Los Angeles)..... 58	TRAVEL CLUB (Los Angeles)..... 74
LA. JOLLA WOMAN'S CLUB.....121	TUESDAY AFT. CLUB (L. A.).....67
LA MESA WOMAN'S CLUB.....122	UPLAND WOMAN'S CLUB.....115
LINCOLN PARK STUDY CLUB..... 85	VENTURA WED. AFT. CLUB (Mound)...115
LOMPOC ALPHA LITERARY CLUB.....122	WASHINGTON HEIGHTS CLUB (Pasa)... 87
LONG BEACH EBELL SOCIETY..... 90 to 92	WEDNESDAY MORNING CLUB (L.A.)..... 57 & 58
LONG BEACH MUSIC STUDY CLUB..... 94	WHITTIER WOMAN'S CLUB..... 99
LONG BEACH WOMAN'S CITY..... 92	WILLIAMS, MARY, CLUB, (Avalon)..... 77
LOS ANGELES EBELL SOCIETY...33 to 44	WOMAN'S AUXILIARY TO RAILWAY MAIL SERVICE (Los Angeles)..... 78
LYRIC CLUB (Los Angeles)..... 59	
MATINEE MUSICAL CLUB (L. A.)..... 62	
MONROVIA WOMAN'S CLUB.....88 & 89	

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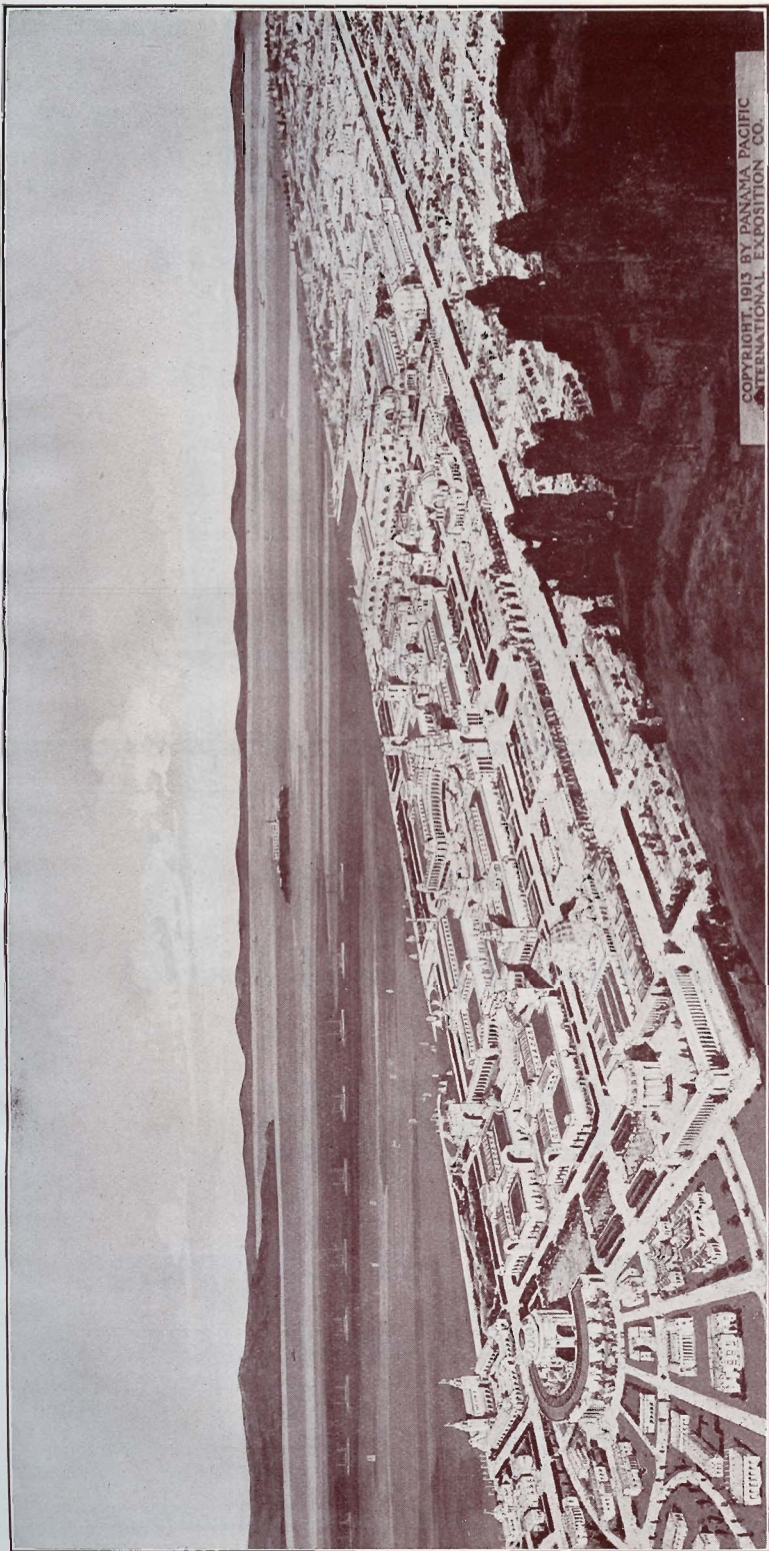
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PANORAMIC VIEW OF THE MAIN EXHIBIT PALACES OF THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION, SAN FRANCISCO

Near the center may be seen the Tower of Jewels and the Court of the Universe, central picture features of the Exposition. Around them are grouped the various exhibit palaces, Machinery Palace being farthest to the right, with "The Zone," or amusement street, just beyond. The Palace of Fine Arts, resting upon the lagoon, at the left, forms a division between the group of exhibit palaces and the sections devoted to Foreign Pavilions and State Buildings. The Exposition grounds extend two miles along the shores of San Francisco Bay.

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PANAMA-PACIFIC INTERNATIONAL UNIVERSAL EXPOSITION

THE SITE

The site of the Panama-Pacific International Exposition at Harbor View lies within the city limits of San 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 amphitheater. 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 of foreign nations, the buildings of the State, parade grounds, live stock pavilions, life-saving station, race track, etc.

EXPOSITION ARCHITECTURE

The superb site of the Exposition upon the shores of San Francisco harbor proved an inspiration to the celebrated architects to whom was entrusted the Exposition design. When the architectural commission met it found itself confronted with a new problem. In the case of the world's exposition at Chicago and St. Louis the sites selected were plains with little or no rising land in the neighborhood. But at San Francisco there were strong contrasts, great heights and distances. To the north was the harbor with its shipping, great islands, and lofty mountains beyond. To the south, east and west the hills of San Francisco rose in terraces as the walls of an amphitheater. With such a setting the Exposition must be planned for contrast, the architects felt. Daring and originality were called for in the architectural scheme. And so the buildings were designed in great groups to produce from afar a single supreme architectural effect. The result strikes a new note in the architecture of expositions. While the design as a whole represents the collaborative work of many famous architects, yet each of the courts selected and set apart, was designed by a separate architect or group of architects. The plan affords the widest individual freedom and no clash with the architecture in its entirety.

In the Exposition, taken as a whole, there is a touch of the mysticism of the Orient; the realism characteristic of the Hellenic period; the beauty of the old Spanish architecture; the luxuriousness and abandon of the Italian and the massive solidity of the Gothic.

Unlike other expositions, the architects of the Panama-Pacific were not commissioned to prepare complete building plans. Each was asked to design the walls and courts and general exteriors, while within the facade lines the buildings have been designed by the Exposition engineers.

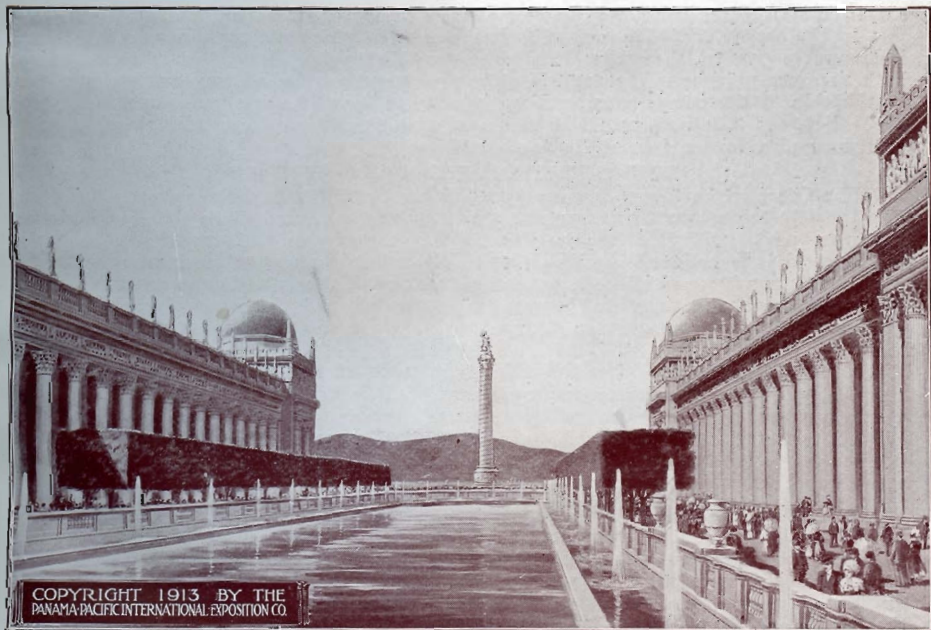
The main exhibit palaces are set back at a distance of some 350 feet from the water's edge, giving space for a marine promenade or esplanade which will be the chief point of vantage for those viewing a series of maritime spectacles which will be held during the Exposition. The esplanade will be among 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.

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.



FESTIVAL HALL

Festival Hall fronts upon the South Gardens, at the right of the Main Entrance, and faces the Palace of Horticulture, which it somewhat resembles in its circular architecture. Its daily occupation for congresses, conventions and other musical features causes it to be one of the most important and popular buildings upon the Exposition grounds. Mr. R. D. Farquhar was its architect and it was built by McLaren & Peterson.



COURT OF THE UNIVERSE—SHOWING COLUMN OF PROGRESS

One hundred and sixty-two feet high and surmounted by the "Adventurous Bowman."

PANAMA-PACIFIC INTERNATIONAL EXPOSITION (Cont.)

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, 367x967 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 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 suggestions. 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

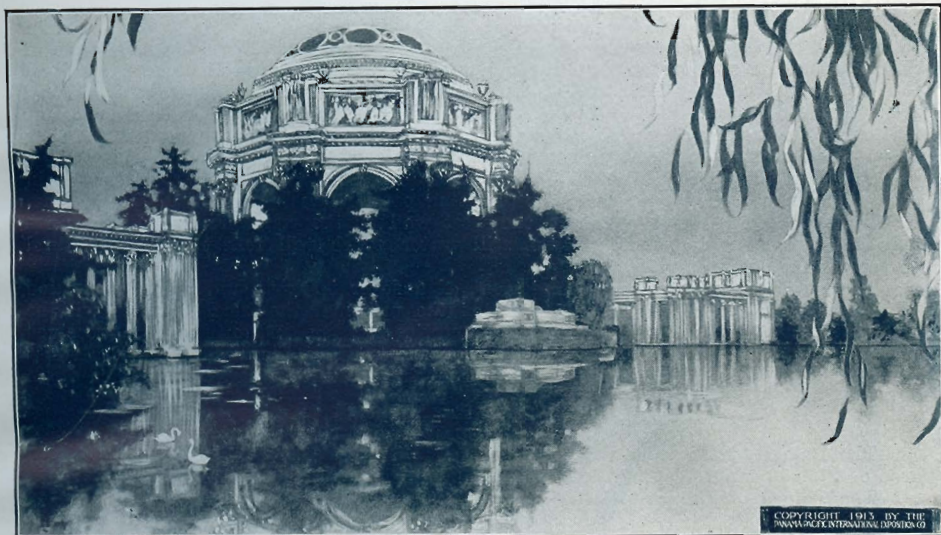
The Court of the Four Seasons parallels the Court of the Universe upon the west. The theme of this court is the wealth which nature has lavished upon the pioneer who has ever pushed forward to the West. The statuary in the court is particularly notable and it is believed that Hadrian's Villa was the 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 the figures are made of the same material, which is unprecedented in exposition construction and designing.

THE EXHIBIT PALACES

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



THE PALACE OF FINE ARTS

The exterior of the Palace of Fine Arts is entirely unlike the fine arts buildings at any previous exposition. It is the arc of a circle, with an outer length of 1100 feet, having a colonaded front, and a central rotunda 162 feet high. The palace was designed by R. E. Maybeck, and the building contractor was J. B. Hannah. The construction is steel and concrete—fireproof. The exhibits consist of the best productions of foreign and American artists.



HALF DOME, THE COURT OF FOUR SEASONS

The west central court, the inner walls of the palaces and courts, by the massing against them of different varieties of evergreens, while color will be given by the free use of specimen Bougainvilleas, which have been trained in columns twenty feet high. Pillar roses of the same height, hybrid rhododendrons, and in the pools, by the use of water lilies, abundant color will be given to render the scenery exceedingly pleasing and attractive.

PANAMA-PACIFIC INTERNATIONAL EXPOSITION (Cont.)

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 of 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.

staged, has the usual theater arrangement of a foyer in front and the stage behind. The Festival Hall, in which many of the principal theatrical features will be 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 Theater 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 space 234,000 square feet and cost \$341,069.

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

The Palace of Agriculture is 579x639 feet, floor area 328,633 square feet 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.

Passing beneath the arch, after viewing the monument and encircling 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 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 setting sun, give forth at night an incandescence 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 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 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."



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PALACE OF MANUFACTURES

This view shows the Palace of Manufactures from the Avenue of Palms. Within its walls are smaller palatial structures, elaborate booths and exhibit pavilions, in which are displayed the finest fabrics and manufactured goods of every description. The products of the loom from all countries form one of the most extensive displays among the great diversity of lines of manufactures exhibited.

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 head-dress of the figures.

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

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 figure 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 efforts 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 such 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 and Soldier. Terminating the open colonnades on each side of the tower gate mural fountains stand, one designed in accord with the architecture of the tower is the fountain of "El Dorado," while at the other end of the balanced composition is the "Fountain of Youth."

In the "Court of the Four Seasons," situated between the Agricultural and Educational buildings, the sculpture symbolizes the benign forces of nature. A great group representing "Nature" occupies the pedestal beneath the archway of the head of this court.

"Ceres," goddess of agriculture, is the subject of a classic Green design in the forecourt, and groups of the Four Seasons, Spring, Summer, Autumn and Winter, in plastic form, occupy positions in fountain basins within the colonnades at the four corners of the court. In the Court of Abundance the mystic significance of "Fire" and "Water" are treated by the sculptors in the romantic style, noted sculptors participating in the realization of these themes.

The subject matter for the sculpture for the Court of Flowers is founded on the tales of the Arabian Nights. These inspire the composition of the central fountain, while the minor decorations of the facades, finials, caryatides, supplement this imaginative mass. The doorways are flanked by strange visaged lions and the attic studded with figures of Oriental slaves.

For the Court of Palms the western fairy tales spur the sculptor to new imagery, with the "Beauty and the Beast" as the subject for the central fountain.

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 has 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.

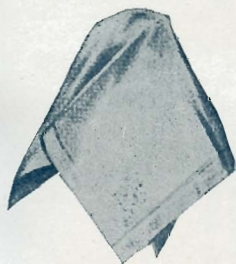
Oxidized copper-green is reflected by the ten largest domes of the exhibit palaces. The only exception to this color in domes will be the domes of the Court of the Universe, which are to be yellow.

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

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