

Natural Color Pludies Lan Trancisca 1915



PALACE OF FINE ARTS

Probably if man had striven for a century he could not have designed a more beautiful or fitting storehouse for the art gems of the world than the Palace of Fine Arts. Beautiful in design, color, situation and surroundings, it invariably elicits an exclamation of surprised delight from even the most callous and blase traveler. The palace proper is in the form of an arc 1100 feet long, placed in the center of which is a domed temple. The palace was designed by R. B. Maybeck of Berkeley, Cal., and is an example of Greek and Roman architecture, the classic domed temple in the center of the picture reminding one of a mausoleum or tomb of a Grecian Emperor. The placid lagoon gives a perfect setting.



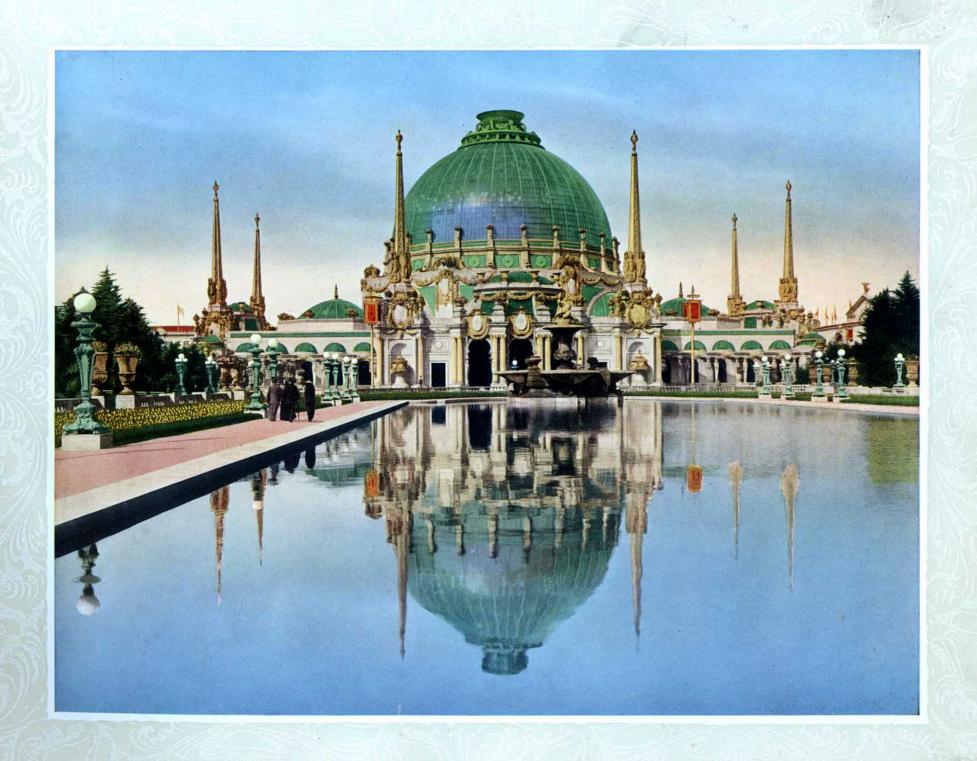
THE SOUTH GARDENS (EAST)

The great South Gardens, looking east from the Palace of Horticulture. This is a characteristic picture, as it shows the arrangement of the French and Italian formal gardens and the beds with their golden blaze of tulips surrounding one of the pools. On the extreme right of the picture is the Press Building, home of the Press Club, and host building to the visiting newspaper and magazine men. Next to it is the beautiful Festival Hall, designed by Robt. Farquhar of Los Angeles. Partially hiding the view of Festival Hall is Calder's famous Fountain of Energy. Towards the left of the picture are seen Kelham's two Italian towers marking the entrance to the Court of Flowers. Continuing to the left of the picture we pass the Palace of Manufactures and come to the base of the Tower of Jewels. This picture was taken in April and, as the shadows denote, on one of California's many sunny days well towards evening.



PALACE OF HORTICULTURE

This palace is a rather faithful example of the Saracenic school of architecture. Standing in its setting of evergreen shrubbery and gorgeous flower beds and with its duplicate reflected in the clear waters of the pool, it presents one of the most perfect of a long list of beautiful Exposition pictures. The six obelisks or spires give character to the edifice and fit in well with the great dome, which rises to a height of 160 feet. The general ornamentation, while seeming to be rather extravagant, consistently follows out the theme of a bounteous harvest and forms a fitting exterior to a palace designed to house the horticultural exhibits of the earth. This palace, while being the most beautiful, is also the largest of its kind in the world. Messrs. Bakewell & Brown of San Francisco are the architects.



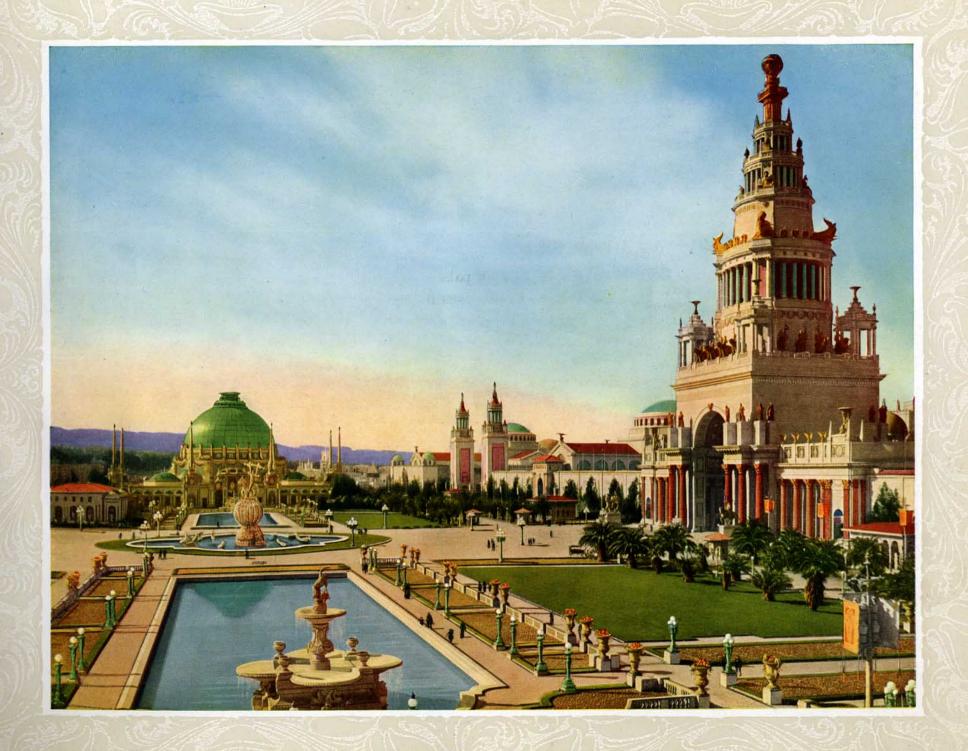
FESTIVAL HALL

The view here shown is the western entrance to Festival Hall. This palace is the scene of the great Symphony concerts, organ and harp recitals and vocal renditions during the Exposition period. The great organ built inside is the seventh largest in the world. Recitals are given almost daily by the leading organists of the world. Festival Hall is a good example of the French theater style of architecture, having one large central dome and four smaller domes or minarets, the peaks of which are decorated with statuary. It sets at the eastern end of the South Garden, opposite the Court of Flowers (one of the towers at the entrance to which can be seen at the left of the picture) in juxtaposition to the Palace of Horticulture, which is opposite the Court of Palms. The main hall has seating capacity for 3000 persons. Robert Farquhar of Los Angeles is the designer.



THE SOUTH GARDENS (WEST)

The great South Gardens, looking west from Festival Hall. To the extreme right of the picture rises the Tower of Jewels, not only the dominating architectural feature of the main group of exhibit palaces but the center of a brilliant night illumination. There are 125,000 novagems or hand-cut jewels hung tremulously upon this tower, so that the slightest breeze makes them flash and sparkle and scintillate like myriads of diamonds, emeralds, and rubies. This tower, which favors the Aztec school of architecture, is 433 feet high and is the design of Messrs. Carrere & Hastings of New York. Following the facade of the Palace of Liberal Arts to the center of the picture we come to Geo. C. Kelham's two Italian towers, each 200 feet in height, marking the entrance to the Court of Flowers. On the left is shown the great glass dome of the Palace of Horticulture, designed by Messrs. Bakewell & Brown of San Francisco. This palace covers over five acres of ground and the great dome is 160 feet in height. The landscaping was done under the direction of John McLaren.



AVENUE OF PALMS

Probably, next to The Zone, the Avenue of Palms is the most popular thoroughfare of the Exposition. It has been said that this is the most beautiful mile walk in the world today. Starting from the Avenue of Progress, a point just out of the right hand corner of the picture, it passes on the right successively the Palace of Varied Industries with its wonderful doorway, the Court of Flowers, the Palace of Manufactures, the Tower of Jewels, the Palace of Liberal Arts, the Court of Palms and the Palace of Education, terminating at the band concourse into the Avenue of the Nations. On the left is passed the ornate Festival Hall, the great South Gardens and the glass-domed Palace of Horticulture. Truly a royal roadway filled with entrancing beauties and world-wide wonders. The entire facade along the right hand, including the ornamental doorways and the various vending kiosks, but excepting the Tower of Jewels, is the design of Messrs. Bliss & Faville, architects of San Francisco.



COURT OF THE UNIVERSE

This is the Grand Central Court or Court of Honor of the Exposition. It was designed by Messrs. McKim, Meade & White of New York and the architecture is all of the Italian Renaissance period. In its symbolism it represents the center of the Universe—the meeting place of the Eastern and Western Hemispheres. From north to south this court is 700 feet and from east to west it is 900 feet. It has a sunken garden in the center and four enormous crescent-shaped rhododendron beds, which from May to September are a glorious blaze of color. To the right of the picture is shown the Triumphal Arch of the Rising Sun, surmounted by the statuary group, Nations of the East. This is balanced on the west by the Arch of the Setting Sun, surmounted by the statuary group, Nations of the West. There are also two beautiful fountains in this court, the one to the left of the picture being the Fountain of the Setting Sun and the one to the right the Fountain of the Rising Sun.



PALACE OF EDUCATION

The western facade of the Palace of Education, showing clearly the half dome of philosophy, the two minarets and the huge Moorish dome crowning the center of the palace. The part shown in the picture fronts on Administration Avenue, skirting the beautiful Fine Arts Lagoon. Its fortunate situation and artistic and clever arrangement of water and shrubbery combine to make this one of the beauty spots of the Exposition. Picturesque islands dot this lagoon. John McLaren, the Scotchman responsible for the landscaping of the Exposition grounds, is a close student of nature and succeeds in producing a natural rather than a formal effect. In the instance of the Fine Arts Lagoon he has successfully produced a pocket edition of one of the matchless lochs of his native land. The Palace of Education was designed by Messrs. Bliss & Faville of San Francisco.



PALACE OF MACHINERY

This is the largest building on the Exposition site. It was designed by Messrs. Ward & Blohme of San Francisco. In architectural type it is Romanesque. At the entrance ways and around the base of the many columns are some wonderful examples of carving and statuary by Haig Patigian of San Francisco. The four great typical figures surmounting the columns that are repeated on three sides of the palace are respectively, Steam, Electricity, Imagination, and Invention. These figures are also by Patigian. The Palace of Machinery is 968 feet long by 368 feet wide and covers, approximately, seven acres. It forms the eastern boundary of the Exhibit Palace section of the Exposition. The exhibits show the wonderful perfection to which various classes of machinery have been brought by man's ingenuity, and are a source of continuous interest and admiration to visitors.



PALACE OF MANUFACTURES

This is the southern facade and main south entrance of the Palace of Manufactures. On the right of the picture is shown one of the graceful Italian towers marking the entrance to the Court of Flowers and, in the foreground, is one of the many pools scattered over the Exposition grounds, making a perfect landscape. This particular pool is in front of the Press Building and directly west of Festival Hall. Visitors love to sit and watch the subdued, shimmering reflections of the surrounding palaces and grounds as they are mirrored in the wonderfully clear water. The Palace of Manufactures is one of the eight central exhibit palaces and the long Mission facade broken by the Italian doorway, as shown in the picture, gives to these eight palaces the appearance of a great walled city. Messrs. Bliss & Faville are the designers.



COLONNADES OF THE PALACE OF FINE ARTS

The walk herewith shown is part of the 1100-foot avenue between the colonnades of the Palace of Fine Arts surrounding the Temple of Art. No true lover of Art or student of the sublime works of man or Nature can walk here without being deeply impressed or without gaining great inspiration. The massive, fluted jade and sienna columns with their ornate capitals; the dark rose tint of the interior walls, the shrubbery, the bronze and marble statuary, and the blue sky all blend here to make a picture that is at once entrancing, soulful and awe-inspiring; that has never before been equaled. Inside the palace has been gathered one of the greatest collections of art subjects ever assembled in one place. It represents every civilized country on the globe.



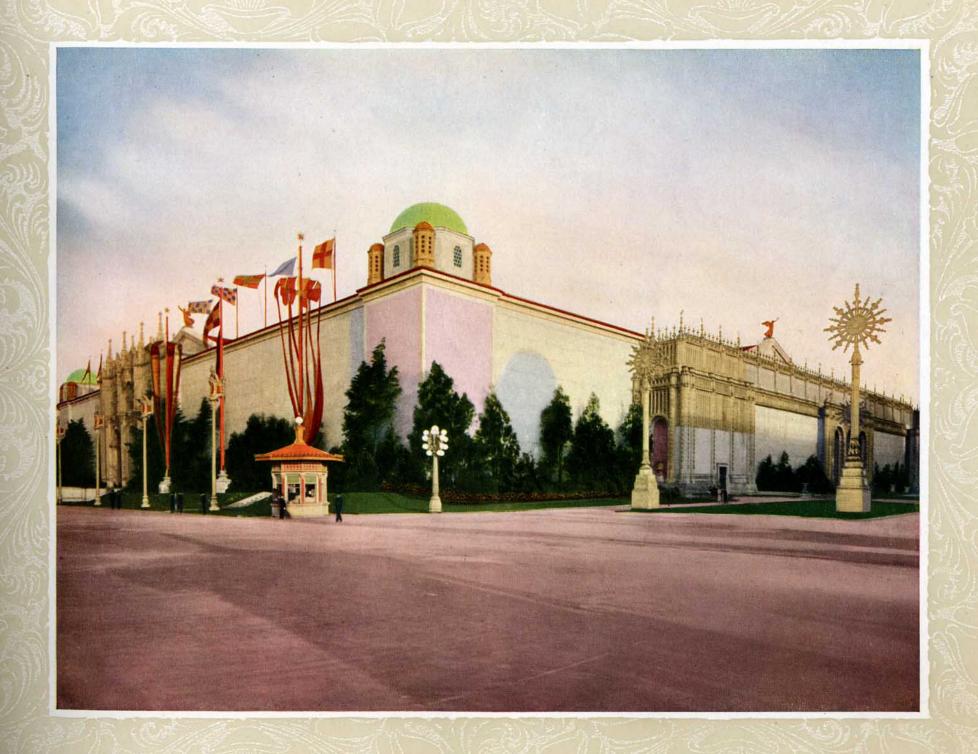
THE PALACE OF AGRICULTURE

The Palace of Agriculture includes many of the most elaborate exhibits at the Exposition. Nothing more beautiful and interesting in its line could be conceived than the exquisite centerpiece occupying the center of the two main aisles. It represents a typical American farm in four seasons, being so arranged that the spectator sees but one season at a time. The palace has wonderful exhibits of farm products, modern farm machinery and all the scientific appliances for extracting the greatest results from Mother Earth. As agriculture advances so does the civilization of man, and there are many exhibits that entice one to forsake the city for the country.



PALACE OF MINES

The view here shown is that of the northwest corner of the Palace of Mines and Metallurgy. To the right of the picture is seen part of the northern extension of the very ornate Court of Abundance. The Palace of Mines and Metallurgy is one of a row of four palaces fronting on the Marina. These fronts form the northern sweep of the walled city, presenting, when viewed from either end, an almost solid appearance, being broken only by the extensions of the three main courts. The entrances to these four palaces are a repetition in point of architecture. They are very beautiful and remind one of the entrance to an old-world minster or cathedral. This northern wall was designed by Messrs. Bliss & Faville of San Francisco. The portion of the Court of Abundance showing on the right of the picture is the work of Louis C. Mullgardt of San Francisco. The distance from the ground to the minaret shown in the center of the picture is 120 feet.



COURT OF THE FOUR SEASONS

The picture is one looking from the northern extension into the beautiful Court of the Four Seasons. In the center foreground is the Fountain of Ceres, the work of Mrs. Evelyn Longman. In the center background is the mosaic-vaulted half dome surmounted by Albert Jaeger's Harvest and, topping the sienna columns on either side, are Sunshine and Rain by the same sculptor. Stretching diagonally across the four corners are colonnaded niches containing statuary figures typical of the seasons. Beautifully appropriate inscriptions are placed over the eastern and western entrance ways. This court was designed by Henry Bacon of New York, who received his inspiration from Hadrian's Villa, a noble Roman palace. Tinted by the master hand of Jules Guerin and planted by the wizard, John McLaren, as one enters the quiet precincts of this court, bathed in California sunshine, there comes a feeling of peace, contentment, and eternal spring.



ILLUMINATION, COURT OF THE FOUR SEASONS

Part of the Court of the Four Seasons, showing the direct lighting from masked batteries of searchlights and the indirect lighting from the veiled standards, giving a soft, subdued, yet brilliant effect. The half dome and the colonnade in front of the niche of Spring appears with a softness like the evening twilight, a great improvement over the glaring effect heretofore obtained in illuminations. Over the high wall of the court can be seen the more brilliant Tower of Jewels with its myriads of Novagems or hand-cut jewels. The system of illumination at the Panama-Pacific International Exposition is so perfect that the delicate tints of pink, terra-cotta, Persian blue, and the deeper shade of ultra-marine are not only shown with their true color values but with even heightened effect.



COURT OF THE FOUR SEASONS

The Court of the Four Seasons besides being the most delicately beautiful part of the Exposition's color scheme contains some very striking examples of modern statuary by Furio Piccirilli and Albert Jaegers. Harvest, Sunshine and Rain are by Jaegers and Spring, Summer, Autumn and Winter are by Piccirilli. Milton Bancroft's four great murals—Seed Time, Fruition, Harvest and Festivity—also adorn this court. Coming from the court through the aisle of Spring, which is the connecting avenue between the Palaces of Education and Food Products, a very beautiful vista of the Lagoon and Temple of Art is to be enjoyed. The inscriptions greeting the visitor in the court upon entrance and departure are most poetic, and suggestive of the surroundings. The beautiful Fountain of Ceres in the northern extension of this court is by Mrs. Evelyn Longman.



THE COLUMN OF PROGRESS

Dominating the picture in the center foreground is the colossal Column of Progress. It stands on the esplanade in front of the northern extension of the Court of the Universe. The beautiful bas-reliefs around the base of the column are the work of Isadore Konti of New York. Around the column from the base to the crown is a spiral design of a ship on the ocean, representing man's voyages of discovery. Capping the column are H. A. McNeill's Burden Bearers, supporting the Adventurous Bowman, who has just shot the Arrow of Success towards the west. Rising to a height of 260 feet it is a very imposing and impressive sight. It is one of the four colossal pieces of sculpture on the grounds of the Exposition, the other three being, respectively, Nations of the East, Nations of the West, and the Fountain of Energy.



ARCH AND FOUNTAIN OF THE RISING SUN

Triumphal Arch of the Nations of the East at the eastern entrance to the Court of the Universe. The structure to the left surmounted by the winged figure is that of the Fountain of the Rising Sun. This picture was taken in early spring when the rhododendron beds were ablaze. Some idea of the magnificent plan on which this court was laid out can be had from an observance of the comparative size of the people on the steps. The Court of the Universe is designed to be the meeting place of the Eastern and Western Hemispheres. The group of statuary surmounting the arch is typical of the nations of the East, which man looks upon as the place where the sun rises. In this vast space two hundred thousand people can congregate without undue crowding. Two of Edward Simmons' murals adorn the walls under the mosaic dome of the arch. McKim, Meade & White of New York are the designers of this court.



ARCH AND FOUNTAIN OF THE SETTING SUN

Triumphal Arch of the Nations of the West at the western entrance of the Court of the Universe. The structure to the left surmounted by the winged figure, one of the most beautiful pieces of statuary on the grounds, is that of the Fountain of the Setting Sun. The group of statuary surmounting the arch is typical of the Nations of the West, the old prairie schooner in the center balancing the elephant on the top of the other arch. The soft, pastel color scheme of the Exposition is beautifully carried out in this court. One hundred and ten Corinthian columns surround the court, back of which is a broad vestibule, allowing plenty of room to promenade in the event of inclement weather. Band concerts, exquisite flower beds, and playing fountains make this a favorite resting place for the visitor. Under this arch two of DuMond's wonderful murals are hung. McKim, Meade & White of New York are the architects.



THE AVENUE OF PROGRESS

The view is looking down the Avenue of Progress towards San Francisco Bay. The Marin Hills can be seen in the distance. To the right is the main entrance to the Palace of Machinery. On the left is the magnificent facade of the eastern end of the Palaces of Varied Industries and Mines and Metallurgy. The picture shows one of the every-day crowds common to the Exposition. Day after day, week after week, brings increasing numbers of visitors from all parts of the earth. This avenue is the main artery of travel at the east end of the group of exhibit palaces and forms a dividing line between the palaces and The Zone, or amusement section.



ADMINISTRATION AVENUE

This is a view looking northward along Administration Avenue towards the California Building, the tower of which can be seen in the distance. The foreground of the picture is almost directly under the great half dome of Philosophy of the Palace of Education. The avenue follows the facades of the Palaces of Education and Food Products and marks the western boundary of the great walled city. It is one of the many beautiful walks of the Exposition and, with its wealth of evergreen shrubbery and vari-colored bunting and flags, presents a very animated scene. From the delicate, flesh-pink of the splendid walks to the top of the domes a soft, neutral color scheme of pastel tints has been worked out so successfully that over the entire picture there is not a jarring note. Messrs. Bliss & Faville of San Francisco are the architects of the palaces.



PALACES OF MINES AND TRANSPORTATION

Another view of the night illumination. This picture demonstrates in a very striking manner the claim of W. D. A. Ryan, Chief Illuminating Engineer, to "make an illumination as bright as day without the accompanying glare." Eliminating the background above and below the subject, the picture is not night illumination but rather artificial daylight. All the colors are seen as by day, and the camera records the picture just as readily. The light is bright enough to read the smallest print and yet is restful to the eyes. The rays of light penetrating the sky are from searchlights on top of the Southern Pacific Company's exhibit. The two palaces shown are, reading from left to right, the Palace of Mines and Metallurgy and the Palace of Transportation, fronting on the Esplanade or Marina, facing San Francisco Bay. If for no other purpose than the demonstration of this new system of illumination the Exposition will not have been in vain.



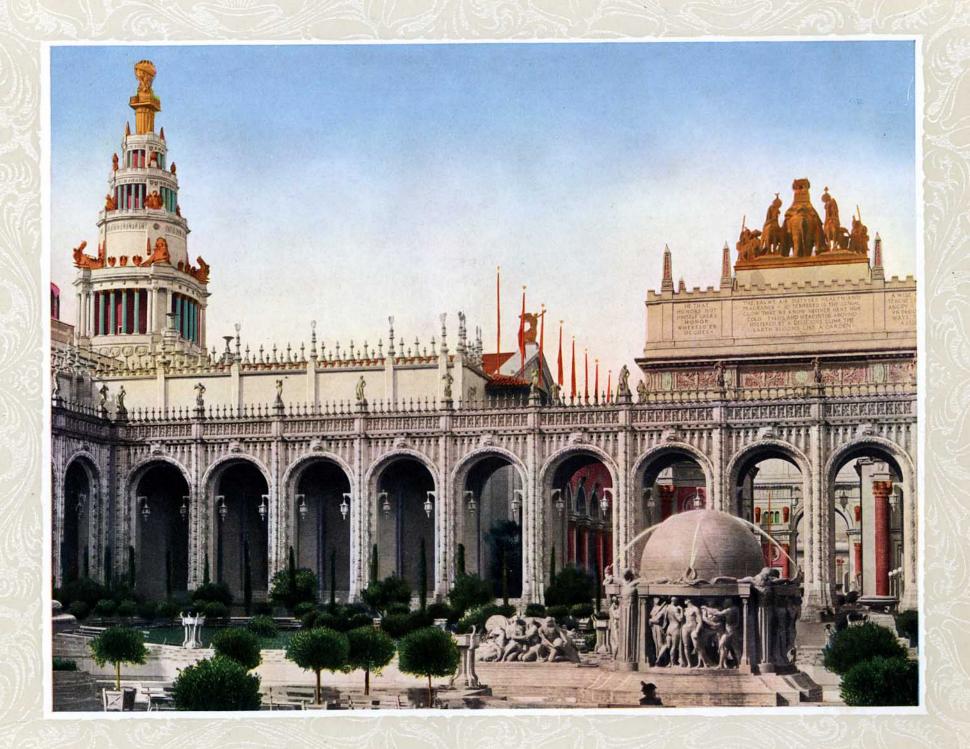
COURT OF PALMS

One of the two minor courts of the Exposition. The entrance to this court is from the South Gardens and is marked by two of Kelham's Italian towers, each rising to a height of 200 feet. The architecture of this court favors the period of the Italian Renaissance. The opening in the back of this court leads into the Court of the Four Seasons. Standing in the center of this court and looking due north one can get a very beautiful vista of San Francisco Bay and the Marin hills beyond. The limpid pool in the center of the court makes the perfect picture, for, it is said, no landscape is really beautiful without the addition of lakes or pools. Wonderful mirrored effects are seen in this pool, especially in the early morning or just before sunset. Instead of the usual evergreens, beautiful palms are planted at intervals throughout this court. Geo. C. Kelham is the designer.



COURT OF ABUNDANCE

The southwest corner of the Court of Abundance, the only example of Gothic architecture in the Exposition. It shows the Oriental phase of the Spanish-Moorish type and was designed by Louis C. Mullgardt of San Francisco. Robt. Aitken's Fountain of Earth is shown in the foreground. The triumphal Arch of the Rising Sun is on the extreme right of the picture and the Tower of Jewels on the extreme left. This court is dedicated to music, dancing, acting, and pageantry. Shrubs and trees of many varieties and gorgeous flower beds adorn this court. Here can be seen orange trees in flower and fruit, and the delicious perfume from the blossoms, as one enters the court, is beyond description. At night the steam caldrons and fiery serpents playing their part in the general illumination make a scene at once fascinating and awe-inspiring. Brangwyn's eight great murals have places of honor in this court. Unlike the other courts, the coloring throughout is natural travertine.



THE FOUNTAIN OF ENERGY

In the center of the South Gardens, just inside the main Exposition entrance from the city's side and directly opposite the Tower of Jewels, stands Calder's impressive creation, the Fountain of Energy. Its symbolism, freely translated, is as follows: The heroic figure on horseback typifies Man's Energy triumphant over all difficulties in his endeavor to divide the continents and unite the oceans. The two figures on his broad shoulders typify Communication East and West. In the pool beneath the globe are four aquatic figures representing, respectively, the Atlantic, the Pacific, the North Sea and the South Sea. There are twelve smaller figures, three at each of the four corners, conventional dolphins with Neptune's sons and daughters riding them with graceful pose. The view here shown is looking from the base of the Tower of Jewels towards the residence section of San Francisco.



THE GOLDEN GATE FROM THE TOWER OF JEWELS

Here from the beautiful tower is seen the Golden Gate. From the days of the gold discovery this great waterway has been famed in song and story as the pathway to a haven of plenty, and every ray of the sunset scene has been interwoven with golden threads of hope and promise. Looking upon the scene one can but recall in fancy the adventurers, and their picturesque craft, that have floated over the blue waters. Plainly in the distance at the left is seen Fort Winfield Scott, with Fort Point on the right, government fortifications guarding the Golden Gate. In the foreground are the great exhibit palaces of the Exposition. More distant from left to right are the Fine Arts Palace, Argentine's beautiful pavilion, Oregon's unique state building, and beyond many other State and foreign buildings. All are here testifying to the spirit of gratitude of the peoples of the States and of the nations of the earth because of the completion of the great canal.



ESPLANADE AND MARINA

The beautiful Column of Progress is shown in the far middle distance. The Esplanade runs along the northern facade of the walled city composed of the eight main exhibit palaces, dividing it from the broad expanse of lawn fronting on San Francisco Bay and known as the Marina. Along this Marina, immediately northwest of the Column of Progress, is situated the spacious yacht harbor, where the aquatic exercises of the Exposition are indulged in. To the left of the picture can be seen a portion of the California Building and to the right, among the trees, part of the Hawaiian Pavilion. While walking along this esplanade a wonderful marine panorama unfolds itself—the broad grass plots of the Marina itself, terminating in the low stone coping or sea wall, and beyond, the Bay of San Francisco alive with various craft and, back of all, the purple and green hills of Marin County reaching away to faithful old Tamalpais.



THE AVENUE OF STATES

The imposing building in the foreground is the New York State Building. The Empire State, at a cost of \$700,000 for building and maintenance, has erected one of the largest and handsomest State buildings on the grounds. The architecture is in the Italian villa style and it is surrounded by vari-colored ornamental shrubbery and formal gardens. At the time the picture was taken a detachment of United States Marine Corps was marching past on its way to the Plaza for daily drill and dress parade. The New York State Building is the host building for all resident New Yorkers, and the visitors from the Empire State can here find social intercourse among their own people and abundant hospitality. Besides the State building there is also a separate municipal building for the City of New York.



CALIFORNIA BUILDING

This building is a perfect example of the Mission style of architecture. Designed by Thos. H. F. Burditte of San Francisco. There is a four-story tower at the northern end of a great court. This court is a reproduction of the famous for-bidden garden at the Mission Santa Barbara and is completely surrounded by a two-story building. The main tower is used as an administration building for the chief executive and officials of the Exposition. This is the host building, and the Woman's Board, an auxiliary of the Exposition, here receive and entertain the notables and generally look after the comfort and welfare of the visitors. In this building is shown the displays of California's fifty-eight counties—giving one a comprehensive view of the resources, industries and attractions of the great state. This is the second largest building on the Exposition site and represents in building and furnishings an outlay of \$2,000,000.



ON THE ZONE

This view is one looking west along The Zone, or amusement street. About half of its entire length is shown in the picture, as there is a slight curve to the left about midway. As shown in the picture, visitors throng this thoroughfare to such an extent that on many days it is a seething, surging mass of humanity, all bent on having a good time. On both sides of the way, continuously for 3000 feet, there is a succession of attractive amusement concessions. The entire Zone represents an outlay of more than \$10,000,000 and employs in its operation more than 7000 people. While being much more elaborate in the preparation of the shows than at other previous Expositions, it is also more refined, the selections having been made not only with a view to their novelty but also their educational value.



GOOD NIGHT!

ILLUMINATION OF THE TOWER OF JEWELS AND ITALIAN TOWERS

The Chief of Illumination, the man responsible for the effective lighting of the Exposition, discarded entirely the old system of illuminating by the stringing of incandescent lights. Heretofore a building was illuminated by an elaborate system of outlining the shape with small lamps. By an entirely new system called flood lighting, a soft, restful yet perfect light is thrown over the scene revealing in wonderful clearness every detail of architecture, the color of the shrubbery and flowers, and bringing out with heightened effect the mural paintings and statuary. At a point near the Yacht Harbor is a giant scintillator which weaves in the night sky everchanging color schemes and which rivals the Aurora Borealis or Great Northern Lights.



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