

## Addendum

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Date: June 1, 2016

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To: Jodie Brown, Senior Planner – Historical Resources, City of San Diego

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From: M.K. Meiser, M.A., Jeremy Hollins, M.A., Lauren Trimble, M.A., and Rachel Droessler, B.A.

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Subject: **Addendum to Report No. HRB-16-026 with Supplemental Information Regarding the Painted Wall Signs at the California Theatre, 1122 4<sup>th</sup> Avenue**

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### Introduction

At the April 28, 2016, City of San Diego (City or San Diego) Historical Resources Board (HRB) meeting, the HRB considered the designation of the California Theatre Painted Wall Signs under Meeting Agenda Item #6. The signs, identified as Signs #1, #2, and #3 in the Historical Resources Technical Report (HRTR) (Report No. HRB-16-026) prepared by AECOM, are located on the exterior of the California Theatre, which was designated as HRB Site #291 in 1990. The HRB did not make a decision regarding the designation of the signs at the meeting, and passed a motion requesting supplemental information be provided to augment the HRTR. The HRB motion requested:

“...the consultant to supplement the materials related to the two Agua Caliente painted wall signs, in particular, the sign the DPR form refers to as “sign 3” (the largest sign located on the west elevation). The Board would like: (1) substantive information and analysis with regard to the context of cross-border tourism and commerce (San Diego and Tijuana) and related economic development in the 1950’s and 1960’s, and how the signs may reflect or relate to those historic activities; (2) more information and background about the technique used for painting the wall signs; and (3) more information on the artist(s) responsible, to the extent that there is more information to be found. Additionally, if historic photos of the dog racing sign can be located, they should be included in the report.”

Between April 29, and May 26, 2016, supplemental research was conducted regarding the signs, specifically Sign #2 and Sign #3, which are related to the Agua Caliente racetrack in Tijuana. Based on the HRB motion, it is assumed that supplemental information related to Sign #1, which advertises the Barbary Coast Cocktail Lounge in operation from 1968 to 1976, was not requested by the HRB. This addendum has been prepared to present the results of the efforts to fulfill the HRB’s request and is organized in the following manner: Introduction, Resource Definition, Supplemental Information Results, Research Methodology, and Summary of Research Findings.

In summary, extensive research was completed using numerous repositories, archival materials, local and national contextual materials, various primary and secondary sources, and discussions with numerous individuals and groups. Substantial information was collected related to the 1950s–1960s advertising campaigns and management of the Agua Caliente racetrack and its overall relationship to the City’s leisure and recreation activities locally and in Mexico; the technique, methods, and ubiquity of the signs; and information related to the creative team, artists, and sign production company. As requested, historic photographs of the signs were located. Copies of historic research information are included in Attachment A.

## Resource Definition

To facilitate the development of a historic and evaluative context for the signs, a discussion about the resource classification of the signs, and the related challenges that exist when considering their significance, is necessary. Specifically, challenges exist when considering: Signs #2 and #3 as “objects”; their significance as resources from the recent past; the limited historical scholarship available; and the relatively obsolete nature of the resource class today.

Signs #2 and #3 are examples of “objects,” which is a term used by the City “to distinguish buildings and structures from those constructions that are primarily artistic in nature or are relatively small in scale and simply constructed. Although it may be moveable, by nature or design, an object is associated with a specific setting or environment.”<sup>1</sup> The types of objects most frequently designated by the HRB have included sculptural and statuary objects, murals, and fountains. In the few cases where signage has been designated by the HRB, the signs are free-standing (HRB Site #865 – Kensington Neon Sign), vertical or horizontal structurally fastened (HRB Site #635 – Waldorf Hotel/Plaza Hotel), or constructed of neon or metal (HRB Site #238 – Jimmy Wong’s Golden Dragon Neon Sign). Most designated signs advertise the business within the building or structure where they are located, serve as gateway signs, or have a symbolic relationship within a cultural landscape. In contrast, Signs #2 and #3 do not have these common characteristics shared by other HRB-designated objects and signs.

As painted wall signs, Signs #2 and #3 differ from more traditional resources and signs designated by the City. The signs are painted directly on the exterior walls of the California Theatre and would not exist separately or individually without the building, but their history is not directly related to the same events as the theater. The signs are essentially related features of the theater but have a separate historic context from the theater and do not date to the theater’s period of significance.<sup>2</sup> Only one instance exists where the HRB specifically addressed a painted wall sign as part of a designation action. The painted wall sign was an advertisement with no significant historical associations with the actual building on which it was painted. In that case, the HRB included the sign as part of the building’s designation (HRB Site #266 – the Adams-Henry Building), and not as an individual resource. This demonstrates the challenges painted wall signs present when they are not located physically on a building or structure with which they are associated.<sup>3</sup>

In addition, most HRB-designated signs were designed and built specifically for one location using a unique design. The most commonly designated signs are neon signs, which were typically used by businesses to mark their geographical location and draw automobile or foot traffic to the business. In comparison, Signs #2 and #3 were completed using very common sign painting techniques and an established logo from a pervasive advertising campaign that consisted of similar painted signs, billboards, printed ads, and neon and metal signs throughout San Diego (refer to Supplemental Information Results below). Unlike the neon signs advertising local businesses, Signs #2 and #3 advertised a business located in a different country that did not have a direct or strong link to the City’s economic past or development, like a major business located within San Diego would have. Rather, the signs reflect a singular tourism and leisure activity (visiting the Caliente racetrack) within a very narrow context associated with commerce and tourism to Mexico in the 1960s, which makes it more difficult to assess whether the signs reflect special elements of the City’s development.

Painted on the California Theatre between 1962 and 1963, Signs #2 and #3 are approximately 53 years old. As resources from the recent past, this presents several issues in understanding their historical significance, since scholarship and research regarding this period of San Diego–Tijuana history are not

<sup>1</sup> City of San Diego. “Land Development Manual – Historical Resources Guidelines,” April 2001. <https://www.sandiego.gov/sites/default/files/legacy/development-services/industry/pdf/ldmhistorical.pdf>. Accessed May 22, 2016. This definition is nearly identical to the National Park Service definition of an object, as discussed in National Register Bulletin 15.

<sup>2</sup> The California Theatre is listed in the local register for its architectural design and its association with the development of downtown San Diego from 1927 through 1940. While a designation criterion was not specified, it can be inferred that the theater meets Criteria A, C, and D.

<sup>3</sup> HRB Site #266, designated 1990, includes the Adams-Henry Company Building and its designation includes the Ben Hur Coffee painted wall sign on its exterior.

yet extensively developed. Valuable primary sources from the period, including records of cross-border travel, tourism, and economic impact, are not available, and research tends to focus on other historic themes, like Prohibition, “Old Mexico” romanticism, Cold War, and the North American Free Trade Agreement (NAFTA). Research indicates that the 1950s and 1960s reflected a new period at the Caliente racetrack, but not a new trend in transborder relations, tourism, or commerce. In addition, since the signs were completed by a large billboard advertising firm (refer to Supplemental Information Results below) that was bought out by a larger corporation, historical administrative records regarding the contract for Signs #2 and #3 are unavailable. Over time, new historical scholarship and perspective regarding this period may be completed, allowing a more thorough analysis of the larger historic themes.

Other signs that have been designated by the City were erected mostly between the 1930s through the 1950s, and there are no examples from the 1960s. Within the overall evolution of sign techniques and practices, Signs #2 and #3, which were painted in 1962–1963, are very late examples of common painted wall signs (completed prior to the practice being widely superseded by printed materials and billboards), and would not be reflective of any major workmanship challenges. However, very few historic-age painted wall signs remain intact within San Diego, which creates the challenge of determining the rarity of a resource type that was once common and placing it within its proper context.

The National Park Service recognizes that painted wall signs, or “ghost signs,” from the historic era can often become important to local communities as iconic symbols of the community or parts of the local streetscape, long after the businesses they are associated with cease to exist.<sup>4</sup> The sign itself becomes a visual landmark, valued by residents due to its presence in the community over time. Prominent or easily identifiable visual features of a neighborhood or the City may contribute to the distinctive quality or identity of such a neighborhood or the City. As a result, this tends to feed public sentiment regarding the significance of these resources. However, the National Park Service does not provide specific guidance related to the designation of ghost signs as a specific resource type.

*Latinos in Twentieth Century California*, a National Register of Historic Places (NRHP) Context Study, provides a framework for the evaluation of resources associated with major themes that reflect Latino achievements.<sup>5</sup> This study provides information on the types of properties that would be associated with businesses and commerce, recreation, sports, and media, but is not relevant to the evaluation of Signs #2 and #3. According to the context study, the property types associated with these themes that are significant to Latinos are typically located within Latino neighborhoods, reflect larger social and political movements, represent Hispanic achievements in the United States, or illustrate the development of Latino arts. Signs #2 and #3 do not embody any of these themes; therefore, the *Latinos in Twentieth Century California* NRHP Context Study is not applicable to this resource type.

Based on the above discussion, it is apparent that numerous challenges exist when considering the designation of Signs #2 and #3. These signs are not necessarily a resource type where the significance is evident or obvious (like objects valued for their high levels of craftsmanship or design), and if considered significant would be considered *marginally* significant under the HRB criteria for designation, due to the numerous factors discussed above. Overall, the signs are loosely associated with a very narrow and recent period of San Diego–Tijuana history (reflective of a trend that had existed for decades). While they are a visual landmark and unique examples of a resource type that is no longer prevalent, they reflect a very common technique and are late examples of the resource type.

## Supplemental Information Results

The supplemental information results in response to the HRB’s request for supplemental information are presented below and organized based on the content of the motion.

<sup>4</sup> Michael J. Auer. “Preservation Brief 25: The Preservation of Historic Signs,” *National Park Service*, 1991. <https://www.nps.gov/tps/how-to-preserve/briefs/25-signs.htm>. Accessed May 15, 2016.

<sup>5</sup> California Office of Historic Preservation (OHP), “Latinos in Twentieth Century California: National Register of Historic Places Context Statement,” *California State Parks*, 2015, [http://www.ohp.parks.ca.gov/pages/1054/files/latinosmpdf\\_illustrated.pdf](http://www.ohp.parks.ca.gov/pages/1054/files/latinosmpdf_illustrated.pdf).

**(1) [Provide] substantive information and analysis with regard to the context of cross-border tourism and commerce (San Diego and Tijuana) and related economic development in the 1950's and 1960's, and how the signs may reflect or relate to those historic activities**

San Diego–Tijuana Cross-border Tourism and Commerce

San Diego and Tijuana's modern histories have intertwined since the creation of the international border after the Mexican-American War ended in 1848, and Mexico ceded California to the United States. The population of Southern California boomed in the 1880s, and Tijuana was formally established in 1889. By the turn of the 20th century, the small town of Tijuana attracted American tourists and business interests. At the same time, it became a gateway for Mexicans looking to immigrate to the United States. To understand the role of cross-border tourism and commerce in the 1950s and 1960s, information must first be presented first that details the origins and development of the interrelationship between San Diego and Tijuana.

In general, several factors contributed to the rise of tourism in Southern California and Baja Mexico. Tourism emerged as an industry across the country as railroads enabled transportation to points of interest in the late 19th century. Reflecting the national trend, tourism emerged in Southern California and was further bolstered by the promotions of land speculators hoping to attract interest in new areas by creating points of interest. The promotions particularly grasped the romanticized Spanish Colonial and Mexican themes widely popularized in Helen Hunt Jackson's 1884 novel *Ramona*. These dramatized themes, whether real or fictional, were influential on public perception and became engrained in the nostalgic identity of Southern California.<sup>6</sup> *Ramona*-based tourist attractions evoked themes that became commodities of Southern California tourism. Although diverse factors contributed to the overall prevalence of nostalgic Spanish Colonial and Mexican *ranchero* themes, *Ramona* provided a touchstone to popularly characterize Southern California and Baja Mexico for tourists.

A revival of Spanish Colonial themes surged to the forefront during the Panama-California Exposition of 1915 in San Diego. The exposition attracted thousands of visitors to San Diego. Opportunists on both sides of the border capitalized on the influx of visitors, and businessmen invested in and promoted new entertainment destinations in Tijuana. Mexican businessman Antonio Elosúa created *La Feria Típica de Tijuana* (also known as the Tijuana Regional Fair), a typical Mexican festival showcasing traditional arts, food, and activities to attract cultural tourists to Tijuana.

Coincidentally, Mexico allowed gambling in 1915. Different legal stances on gambling in the United States and Mexico presented an opportunity for new business in Tijuana. Mexico had a long tradition of gambling, and casinos were widespread at the turn of the 20th century. Moral sentiments regarding gambling fluctuated in the United States and, by 1910, most forms of gambling were banned.<sup>7</sup> In 1916, San Francisco boxing promoter James "Sunny Jim" Coffroth and San Diego businessman Baron H. Long opened the Lower California Jockey Club, the first horse racetrack in Tijuana, to a crowd that included 10,000 Americans (Figure 1).<sup>8</sup> Elosúa opened the Casino Monte Carlo next to the racetrack to great initial success. However, the Lower California Jockey Club suffered many setbacks, including severe flooding and a fire. It further suffered when the United States entered World War I and partially closed the border in December 1917 for a year and a half.

<sup>6</sup> Dydia DeLyser, *Ramona Memories: Tourism and the Shaping of Southern California*. (Minneapolis: University of Minnesota Press, 2005).

<sup>7</sup> Roger Dunstan, "Gambling in California," *California State Library: Publication CRB-97-003*, January 1997, <https://www.library.ca.gov/crb/97/03/crb97003.html#toc>. Accessed May 28, 2016.

<sup>8</sup> Greg Niemann, *Baja Legends*. (San Diego: Sunbelt Publications, 2002).





**Figure 1. Lower California Jockey Club, built in 1916 (Source: [www.antiquegamblingchips.com](http://www.antiquegamblingchips.com))**

During World War I, San Diego developed an important naval base. The influx of sailors from the naval base seeking entertainment led the San Diego Chamber of Commerce to negotiate a deal with the Navy and the government to reopen the border into Mexico at Tijuana.<sup>9</sup> Coinciding with the passage of the 18th Amendment, Tijuana offered legal drinking and gambling to U.S. nationals during Prohibition from 1920 through 1933. Tijuana became an epicenter for alcohol drinkers, vendors, producers, and bootleggers. California liquor stores smuggled their inventories to Tijuana to set up shop across the border. The number of drinking establishments in Tijuana doubled from 30 to 60 in four years.<sup>10</sup> Avenida Revolución became the main drag, with casinos, hotels, motels, restaurants, souvenir shops, and other establishments catering to fun-seeking tourists. The Lower California Jockey Club racetrack reopened in 1920, attracting more Americans to Tijuana. No visa or passport was required for native-born U.S. citizens to visit Mexico, which allowed for unfettered access.

Tijuana's population grew steadily during the Prohibition period. When the Lower California Jockey Club was opened in 1916, Tijuana was a "thriving little village."<sup>11</sup> It was estimated that, in 1929, approximately 32,000 people, mostly Americans, were living in Tijuana when Tijuana's central commercial district was only about 4 blocks long.<sup>12</sup> However, Tijuana was soon home to more high-end resorts and racetracks than other border towns, drawing tourists from all over San Diego and Los Angeles and workers to support the new tourist industry. The Agua Caliente Hotel and Casino opened in 1928, followed by the Agua Caliente racetrack in 1929. The horse racetrack superseded the Lower California Jockey Club, and became a glamorous and popular destination for Californians for gambling, horseracing, drinking, and entertainment. During Prohibition, Agua Caliente racetrack averaged 3,500 attendees each race day.<sup>13</sup>

<sup>9</sup> Pable F. Guadiana Lozano, "Empresarios Transfronterizos en la Región Tijuana-San Diego al Inicio del Siglo XX," February 2015. <http://www.amhe.mx/jornadas/ponencias2015/guadianaponenciaAMHE2015.pdf>. Accessed May 28, 2016.

<sup>10</sup> Guadiana Lozano, 2015.

<sup>11</sup> Niemann, 2002.

<sup>12</sup> Fred Lewis, *The Heart of San Diego: John Alessio*, (1995; San Diego: Southwestern Cable), VHS.

<sup>13</sup> Guadiana Lozano, 2015.

Together, Elosúa, Coffroth, Long, and the other “Border Barons,” Frank Booze Beyer, Marvin Allen, and Carl Withington, with financial support from Adolph B. and John D. Spreckels, created a large network of binational business relationships between Mexico and California.<sup>14</sup> They created establishments meant for American consumers and concentrated advertising to appeal to Americans. San Diego newspapers covered events and advertisements for Tijuana establishments, which operated mainly in English. In Tijuana, signs advertising “legitimate Mexican enterprises are usually in Spanish,” and “the vice and booze signs are in the English language.”<sup>15</sup> Border promoters depicted the border as “exotic, freewheeling, and liberating,” frequently using symbols of “Old Mexico” and the Jazz Age, and offering promises of drinks, diversions, and a temporary reprieve from the restrictions of American society (Figure 2). Americans only needed “to step across the border and there to enjoy certain privileges and perform certain acts which are illegal in the country and state of their actual residence.”



**Figure 2. Prohibition-era advertisement for Agua Caliente (Source: Andre Williams Collection printed in Vanderwood, 2010)**

In 1929, Americans were responsible for 95 percent of all money spent in “pleasure resorts” on the Mexican side of the border, and, in 1931, over five million people entered Tijuana through the San Ysidro port of entry. Tijuana was completely Americanized: “At Tia Juana [sic], these Mexicans find on their side of the line, an American town, run by American capital, harboring American underworld women and American white slavers, the medium of exchange being American money, and all this unbridled debauchery being accomplished through the medium of the American language.” Although advertisements for Tijuana in San Diego newspapers continued to urge tourists to “visit this quaint Mexican village and send a post card from a foreign land,” another American consul concluded that, excepting the presence of Mexican government officials, “there is little Mexican about the village.”<sup>16</sup>

The heyday of Agua Caliente, along with other luxury casino hotels of the “Silver Coast” of northern Baja California like the Hotel Playa of Ensenada and the Rosarito Beach Hotel, correlated to the availability of gambling and drinking that was banned in the United States. This golden age declined with the legalization of gambling in Nevada in 1931, the repeal of Prohibition in 1933, the legalization of pari-mutuel wagering at California racetracks in 1933, and the construction of the Santa Anita racetrack in 1934, and abruptly ended after gambling was declared illegal in 1935 by Mexican President Lázaro Cárdenas. Casinos closed, and although sports and racetrack betting was later reestablished at the Agua Caliente racetrack, the glamour of the “Silver Coast” of Baja California faded.

Although casino gambling in Tijuana ended in 1935, the city remained a destination for vice tourism. The legacy of decades of promotion as a pleasure emporium persisted as Tijuana’s identity in the minds of

<sup>14</sup> Guadiana Lozano, 2015.

<sup>15</sup> Alexis McCrossen, editor, *Land of Necessity: Consumer Culture in the United States-Mexico Borderlands* (Durham: Duke University Press, 2009).

<sup>16</sup> McCrossen, 2009.

Americans, despite the development of the local community with an expanding population and economy. Early marketing efforts persuaded American consumers that Baja California was the perfect place to buy land, experience an exotic foreign culture, and access forbidden vices. This contrived consumerism contributed to the development of cultural stereotypes and cross-border relations that persisted throughout the 20<sup>th</sup> century. The image of border towns as centers of tourist kitsch and moral depravity and the source of vice would not be overcome through the mid-20<sup>th</sup> century.

In the 1930s, several factors led to increasing formality at the border. A wave of nationalism in Mexico pursued economic independence from the U.S. through the 1930s. Between 1929 and 1936, the U.S. deported up to 2 million people of Mexican descent primarily from California and Texas to Mexico. Many of those expelled remained in the border towns, and the U.S. tightened entry requirements to prevent their return to the U.S. as well as new immigrants. Despite this contraction at the border, Tijuana developed with new businesses and communities. Transborder transportation, communications, and even tourism to a lesser degree continued. U.S.-Mexico trade rebounded from a low in 1933, and doubled by 1939.<sup>17</sup>

As the U.S. entered World War II, border exchange between the U.S. and Mexico ramped up. The Agua Caliente races drew large crowds, and thousands of defense workers frequented Tijuana for cheaper liquor prices.<sup>18</sup> For wartime defense-related manufacturing and processing industries, the U.S. invested in Mexican mines and smelters and hired Mexican laborers through the Bracero Program, a temporary guest-worker program established in 1942. Through this program, millions of Mexican migrant workers earned wages in low level American jobs and became accustomed to mass-produced American goods.

In the postwar era, Tijuana's economy continued to be dependent on U.S. economic trends, while the disparity between the two economies grew. The entire San Diego–Tijuana region's population consistently grew after the wartime population boom. From 1960 to 1980, Tijuana's annual growth rate exceeded 6 percent and San Diego's growth rate exceeded 3 percent, both significantly higher than their respective national growth rates.<sup>19</sup> Several factors contributed to this growth, including the continued growth of U.S.-Mexican cross-border trade and tourism, the introduction of *maquiladoras*, and the development of a border commuter work force.<sup>20</sup>

In the 1950s and 1960s, tourist attractions in Tijuana continued to draw Americans south of the border. The tourism industry in Tijuana, with both American and Mexican financial backers, organized to draw American visitors (Figure 3). The renewed popularity of the rebranded Caliente racetrack under the management of John Alessio contributed to a flux of visitors to the races in the late 1950s and 1960s. In addition, bull fighting and jai alai were other unique attractions in Tijuana that persisted from the 1920s. The tourist souvenir shops and bars on Avenida Revolución remained staple visits for tourist crowds. At the time, no passports or visas were required to cross the border, U.S. dollars were the common currency, and transportation was readily available to get to Tijuana's main attractions.

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<sup>17</sup> McCrossen, 2009.

<sup>18</sup> John W. Dunlap, "Caliente Race Track Faces Closing Order," *The San Bernardino County Sun* (San Bernardino, CA), Jan. 30, 1942.

<sup>19</sup> Lawrence A. Herzog, "The California-Mexico Border: Dreams of a Transnational Metropolis," *American Association of Geographers*, January 2013, [http://www.aag.org/cs/news\\_detail?pressrelease.id=1813](http://www.aag.org/cs/news_detail?pressrelease.id=1813). Accessed on May 28, 2016.

<sup>20</sup> Herzog, 2013.



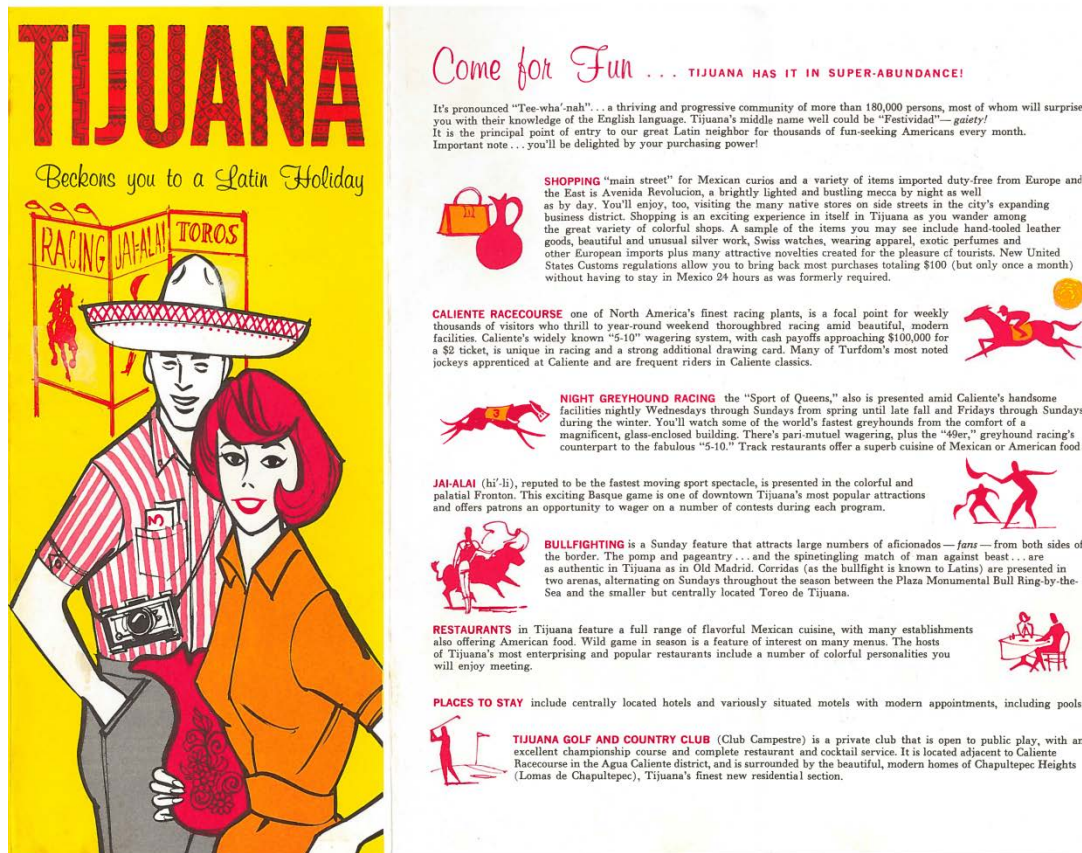


Figure 3. Tijuana Brochure, 1965 (Source: Private Collection)

In 1961, more than 20.4 million people crossed from San Diego into Tijuana, a 19 percent increase from the previous year. Previously, the largest increase had been 10 percent. The Bracero Program lasted until 1964, and was followed by the Border Industrialization Program in 1965, which introduced *maquiladoras*, foreign-owned assembly plants in duty-free border zones that exploited cheap Mexican labor and low transportation costs to assemble products for the American market. *Maquiladoras* generated nearly a million jobs in the Tijuana area through the 1980s.<sup>21</sup>

Economic development in Tijuana has always relied on its ties to the Southern California economy: "Tijuana has been, is and will continue to be because of its location on the border with San Diego."<sup>22</sup> Besides tourism, other commercial interests tied San Diego and Tijuana by the mid-20<sup>th</sup> century. By the end of the 20<sup>th</sup> century, political corruption and the market for American vice created a "sinister underworld to develop, trafficking people and substances to gringos."<sup>23</sup> In the late 2000s, fighting for control of the former empire of the Arellano Félix family's drug cartel led to chaos in the streets of Tijuana and paralyzed the local economy and crippled tourism. Since 2010, a relative peace and security has taken over Tijuana, with new businesses appearing and revitalizing the old touristic centers.<sup>24</sup> By 2010, the "transfrontier metropolis" of San Diego–Tijuana had a population of 5.5 million, one of the ten largest metropolitan regions in North America.<sup>25</sup> Currently, the San Diego–Tijuana area is the largest binational region on the U.S.–Mexico border. The San Ysidro port of entry is the most heavily crossed in the Western Hemisphere, and Otay Mesa is the second busiest on the U.S.–Mexico border.<sup>26</sup> The exchange of ideas, tourists, labor, and goods, from household staples, luxuries, contraband, and industrial by-

<sup>21</sup> Herzog, 2013.

<sup>22</sup> Sandra Dibble and Roxana Popescu, "Unity, divisions mark SD-TJ border's history," *San Diego Union-Tribune* (San Diego, CA), Mar. 23, 2015.

<sup>23</sup> Sam Quinones, "The Rebirth of Tijuana," *New York Times* (New York City, NY), Oct. 17, 2014.

<sup>24</sup> Quinones, 2014.

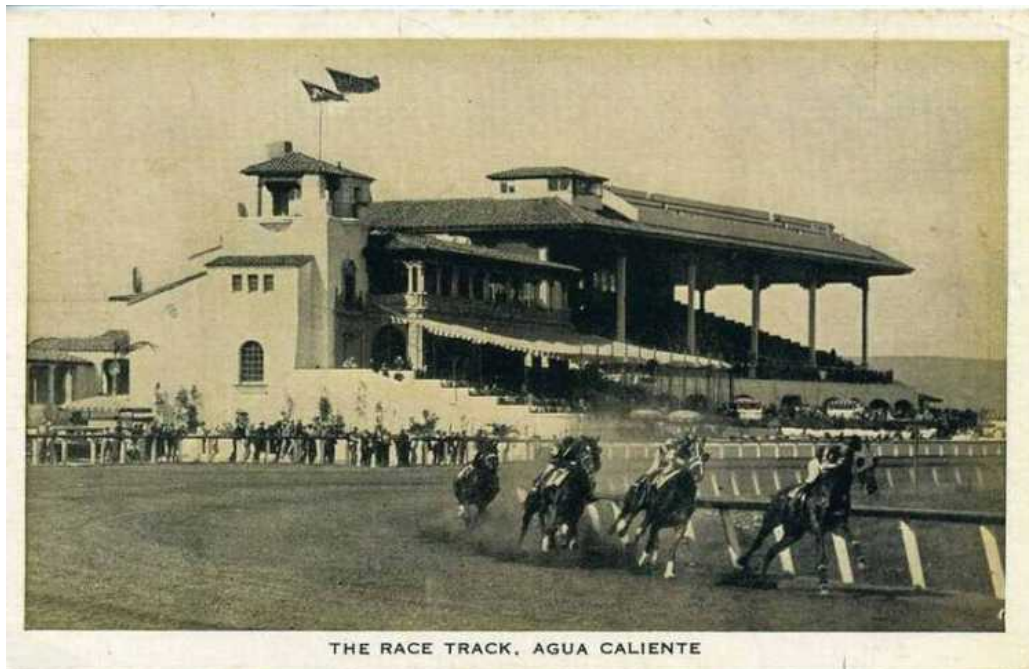
<sup>25</sup> Herzog, 2013.

<sup>26</sup> Dibble and Popescu, 2015.

products continuously flows across the border. The exchange of economic and cultural resources continues to define the cross-border relationship of San Diego and Tijuana.

### Agua Caliente

The opening of Agua Caliente in 1929 signaled the beginning of the golden age of casino gambling and horse racing on the Silver Coast. The grounds consisted of a 500-room hotel, casino, spa, swimming pool, golf course, gardens, private radio station, airport, and both greyhound and horse racetracks (Figure 4). *Vogue* called the Agua Caliente Hotel and Casino “a dazzling, dreamlike city in miniature” in 1928.<sup>27</sup> It was a place where, “a lowly chimney becomes a thing of beauty... but that’s the way they do things at Agua Caliente!”<sup>28</sup> Large-purse races not only brought in the horses, but the tourists as well. Hotels in the San Diego area were filled to capacity with tourists on their way to Agua Caliente. On Agua Caliente Handicap Day in the racetrack’s inaugural year, a crowd of more than 35,000 arrived at the track with race fans having booked hotels months in advance, both in Southern California and Mexico. Spectators arrived on private planes at the nearby airstrip and by train.<sup>29</sup> The opulence of the resort drew celebrities including Buster Keaton, Jack Dempsey, Charlie Chaplin, Clark Gable, Carol Lombard, Jean Harlow, Howard Hughes, and Al Capone. The gambling and entertainments also drew middle-class Americans.



**Figure 4. Agua Caliente grandstand and racetrack, c. 1929 (Source: [www.antiquegamblingchips.com](http://www.antiquegamblingchips.com))**

Troubles for the racetrack began in the 1931–1932 season, when increased taxes on both the casino and track caused a loss of patrons and purses to be cut in half.<sup>30</sup> After gambling was prohibited in Mexico in 1935, the Agua Caliente Hotel and Casino could not survive without its gambling element and was closed in 1937.<sup>31</sup> The complex was seized as public property, and the hotel and casino buildings eventually became a school.

<sup>27</sup> Quoted in Jay Posner, “Caliente: once ‘Numero Uno,’” *San Diego Union Tribune*, Jul. 15, 1989.

<sup>28</sup> “Agua Caliente,” *Southern California Pictorial Life* magazine, Nov. 1931.

<sup>29</sup> David Beltran, *The Agua Caliente Story: Remembering Mexico’s Legendary Racetrack* (Lexington: Blood-Horse Publications, 2004).

<sup>30</sup> Beltran, 2004.

<sup>31</sup> Juan Manuel Benitez, “A Social History of the Mexico-United States Border: How Tourism, Demographic Shifts and Economic Integration Shaped the Image and Identity of Tijuana, Baja California, since World War II,” (PhD diss., University of California Los Angeles, 2005).



Sports and racetrack betting were allowed after 1935, and the racetrack reopened during the buildup to World War II. Caliente was known for innovation in racing and betting. In 1941, Caliente was the first major track to allow women jockeys. In 1942, Caliente staged the first \$100,000 race – the Caliente Handicap – won by the legendary Australian horse Phar Lap. The electronic starting gate and photo finish were first employed at the track.<sup>32</sup> During this time, the Agua Caliente racetrack was owned by a number of different management teams with some only lasting weeks or months. The racetrack was eventually leased by a Mexico City group who appointed John Alessio as the assistant general manager in 1947.

John Alessio, a former shoeshine boy, became a wealthy San Diego-area banker, businessman, hotelier, restaurateur, and racetrack operator (Figure 5).<sup>33</sup> As a Banco Pacifico employee, Alessio learned Spanish and leveraged his English language skills to attract business from American bar and shop owners in Tijuana who had previously conducted their banking in the United States. During his banking career, Alessio held several positions at the bank, including messenger, teller, assistant manager, and manager.<sup>34</sup>



**Figure 5. John Alessio at Caliente, 1959 (Source: Melvin Durslag, “Hot Spot for Cool Plungers,” *The Saturday Evening Post*, Jan. 5, 1959)**

Alessio once described how, after the United States entered World War II, he “played quite a part” in keeping Tijuana’s California/Mexico border open for tourism.<sup>35</sup> In a 1995 interview, Alessio explained that when the war began, the Federal Reserve Bank of Mexico permitted individuals to cross the border only with “instruments of credit of \$2,” rather than actual currency. To help individuals comply with this regulation, and thereby facilitate border crossings, Alessio and banking partner C. Arnholdt Smith arranged for Smith’s U.S. Holding Company, located within Banco Pacifico, to issue certificates of credit. The holding company began issuing checks in various denominations. Individuals seeking to cross the border could convert their cash into \$2 credits or checks. Checks carried no fee for the purchasers, but the holding company charged the depositors in Tijuana \$.03 per check to cover expenses.<sup>36</sup>

<sup>32</sup> H.G. Reza, “Out to Pasture: Hard Times Spell an End to Horse Racing at Agua Caliente,” *Los Angeles Times* (Los Angeles, CA), June 2, 1993. Accessed on May 16, 2016 at [http://arciles.latimes.com/1993-06-02/news/mn-42541\\_1\\_horse-racing](http://arciles.latimes.com/1993-06-02/news/mn-42541_1_horse-racing).

<sup>33</sup> Kenneth N. Gilpin, “John Alessio, 87, Businessman And California Political Force,” *New York Times*, April 5, 1998, accessed on May 16, 2016 at <http://www.nytimes.com/1998/04/05/business/john-alessio-87-businessman-and-california-political-force.html>.

<sup>34</sup> Myrna Oliver, “John S. Alessio; Influential Cross-Border Businessman,” *Los Angeles Times* (Los Angeles, CA), Mar. 26, 1998; Lewis, 1995.

<sup>35</sup> Lewis, 1995.

<sup>36</sup> Lewis, 1995.

While Alessio was managing Banco Pacifico, politics south of the border had changed and Agua Caliente had resumed on-track betting and bookmaking activities. Alessio described how he became involved with Agua Caliente:

I wanted to help them [race track owners] because they were my best account as a banker and I was acting as an interpreter [at the racetrack]—and the first thing you know the people of Mexico City, they were interested in the banks, said ‘we want you to be more active’, which I did, and of course then it was another phase of my life that I enjoyed a lot.<sup>37</sup>

Beginning in 1953, Alessio became the executive director, and over the next 17 years, his efforts transformed Agua Caliente into the largest legal gambling book in North America. When Alessio began managing the track, the foreign book was profitable and the dog races were nearly breaking even, but the thoroughbred cards were a major loss for the track.<sup>38</sup> To improve business, Alessio introduced the “5-10” betting scheme, adapted from South American tracks, in 1956. Conceived as a six-horse daily double, bettors picking winners in the fifth through the 10th races could achieve enormous payoffs. It created the possibility of large winnings from small wagers. Two years after Alessio introduced the “5-10,” Caliente’s business increased by 80 percent.<sup>39</sup> In addition, the “5-10” has been credited with creating hundreds of thousands of turf fans, thereby contributing to the growth of racetracks throughout the West.

Among his achievements, Alessio commissioned a design for a protective plastic jockey helmet, and the “Caliente Helmet” was introduced on the west coast in spring 1956 and endorsed by the Jockey Guild. Alessio also earned a \$5 per helmet royalty. As Alessio observed, the helmet “saved a lot of lives and it saved a lot of money for the operators because their insurance policy went down.”<sup>40</sup> The helmet is now standard equipment for jockeys.

In 1970, *Sports Illustrated* summarized Alessio’s achievements to date:

“It is Johnny [Alessio] who has made Caliente what it is today, the largest legal gambling book on the North American continent. Johnny is, indeed, the paradigm of a dying American ethos—shoeshine boy to millionaire. In the expanding country village of San Diego, where he grew up, Alessio has assumed the panache of local folk hero. A couple of years ago he was awarded the honorific Book of Golden Deeds of the Exchange Club, a society of businessmen dedicated to golden deeds. The Jockey Guild of America named him Man of the Year in Racing in 1957 for introducing the plastic safety helmet at Caliente. In 1962 the Border Cities Conference presented him with a citation for “furthering the international relations between Mexican and American people.” He was Mr. San Diego of 1964. Happy Chandler once commissioned Alessio a Kentucky colonel because he annually stages “the biggest Kentucky Derby party west of Louisville” at the Caliente track, with special Derby betting windows and closed-circuit television of the race. Bishop Francis J. Furey awarded Johnny an honorary doctorate of law from the Roman Catholic University of San Diego, which is quite a leap from the seventh grade, at which level Johnny abandoned academics to help support his family. His honors are, as the saying goes, endless.”<sup>41</sup>

In addition to managing Caliente, Alessio bought a number of resort properties during the 1960s, including San Diego’s Hotel Del Coronado, the Kona Kai Club, and Kona Inn, and a greyhound racetrack in Arizona. His company, the Alessio Corporation, owned a finance company, an insurance company, and a leasing corporation. He was also instrumental in creating the Coronado Bridge.

<sup>37</sup> Lewis, 1995.

<sup>38</sup> Arne K. Lang, *Sports Betting and Bookmaking: An American History*. Lanham, MD: Rowman & Littlefield Publishers, 2016.

<sup>39</sup> Lang, 2016.

<sup>40</sup> Lewis, 1995.

<sup>41</sup> Alfred Wright, “Johnny is in Agua Hot”, *Sports Illustrated* Aug. 3, 1970. Accessed on May 16, 2016 at <http://www.si.com/vault/1970/08/03/610894/johnny-is-in-agua-hot>.

In contrast to his achievements, in 1970, Alessio, three of his brothers, and his son Dominic, were charged by the U.S. government with funneling money from a Caliente account in a Mexican bank and failing to pay nearly \$1 million in taxes. In 1971, Alessio was convicted of income tax evasion. He served two years of a three-year sentence in Terminal Island and Lompoc in California, and McNeil Island in Washington, and paid a fine of \$20,000. His brother Angelo received a one-year sentence and a \$20,000 fine. After Alessio's release from prison in 1973, he directed development projects such as the 1,494-home Lomas de Agua Caliente tract and the 12-story International Plaza in the downtown area. He spent much of his time in Tijuana, while maintaining his residence in La Mesa. At the time of Alessio's death, he had various real estate interests in Tijuana, and owned Mister A's restaurant, a popular San Diego establishment, the Fifth Avenue Financial Centre in downtown San Diego, and the Rancho Tecate Resort and Country Club in Baja California, Mexico. Alessio died on March 24, 1998 in La Jolla, California, at age 87.<sup>42</sup>

While Alessio was involved with legal troubles, the Caliente racetrack burned due to a fire on August 5, 1971.<sup>43</sup> The loss of the Caliente was an economic blow to thousands of Mexicans and Americans. It was estimated at the time of the fire that more than 1,500 jobs at the racetrack alone were lost with the fire, 95 percent of which were Mexican jobs.<sup>44</sup> An additional 2,000 jobs relating to the track, such as exercise boys, service trade workers, and deliverymen, were also lost to the fire.<sup>45</sup> In addition to jobs, the millions of dollars in Mexican federal, state, and municipal taxes paid by the track greatly affected the local economy. More millions were lost in advertising, utilities, and food and alcoholic drinks.<sup>46</sup> Tijuana taxi drivers who depended on Caliente visitors for the majority of their fares were highly affected, as were hotels and motels whose empty rooms reflected the absence of Caliente tourists. By the end of August 1971, most of the horses from the Caliente stables were gone. The racetrack would eventually reopen in 1974 as the Hipodromo de Agua Caliente,<sup>47</sup> but would never reach the full grandeur of the 1930s or the Alessio 5-10 era.<sup>48</sup> Although greyhound racing still occurs on the grounds, Caliente horse racing ended in 1994.<sup>49</sup>

### Signs #2 and #3

Alessio launched a new marketing campaign for Caliente that began in the mid-1950s, which coincided with renovation of the racetrack and clubhouse, and the introduction of the "5-10" wager. The campaign also continued the longstanding focus on patrons from San Diego, Los Angeles, and greater Southern California. The campaign included print ad materials, billboards, neon signs, and painted wall signs emblazoned with a new Caliente logo; a downtown San Diego office with public relations representatives; and a variety of promotional gimmicks. In 1959, Alessio claimed that his annual \$400,000 Caliente advertising and promotion budget was the highest of any race course in the world, with more than 50 percent of the money used to promote the "5-10," the most effective customer lure.<sup>50</sup> Alessio was "the vital force behind the track, its promotional stunts and magical growth."<sup>51</sup>

Alessio hired the Barnes Chase Company, a local San Diego advertising firm, to manage advertising for Caliente. Barnes Chase was owned by Alessio's longtime friend and business partner, C. Arnholdt Smith, and managed accounts for several of Alessio's businesses, including Mister A's restaurant and the Hotel

<sup>42</sup> Kenneth N. Gilpin, "John Alessio, 87, Businessman And California Political Force," *New York Times*, April 5, 1998, accessed on May 16, 2016 at <http://www.nytimes.com/1998/04/05/business/john-alessio-87-businessman-and-california-political-force.html>.

<sup>43</sup> Jim McVicar, "Fire-fighting Effort Called 'An Exercise in Futility'," *San Diego Union* (San Diego, CA), Aug. 6, 1971.

<sup>44</sup> Monty Norris, "2,000 watch their jobs go up in smoke," *Evening Tribune* (San Diego, CA), Aug. 5, 1971.

<sup>45</sup> Robert Dietrich, "Thousands suffer job loss on both sides of border," *Evening Tribune* (San Diego, CA), August 5, 1971.

<sup>46</sup> Dietrich, 1971.

<sup>47</sup> Beltran, 2004.

<sup>48</sup> San Diego Chamber of Commerce, "San Diego Economic Bulletin," *Economic Research Bureau: San Diego Chamber of Commerce*, Feb. 1974.

<sup>49</sup> Reza, 1993.

<sup>50</sup> Melvin Durslag, "Hot Spot for Cool Plungers," *The Saturday Evening Post*, Jan. 5, 1959.

<sup>51</sup> Stan Hochman, "Caliente Gets Added Polish," *The San Bernardino County Sun* (San Bernardino, CA), May 2, 1958.

Del Coronado. In the late 1950s, the firm operated in downtown San Diego, with offices on Broadway.<sup>52</sup> Barnes Chase promoted itself as a complete advertising and public relations service for national, regional, and local businesses.<sup>53</sup> By 1960, Barnes Chase was the leading advertising agency in San Diego, with important accounts including Smith and Alessio's various business interests.<sup>54</sup> Jack Buchanan, an executive vice president, managed the Caliente account. By 1965, the firm changed its name to Barnes Champ.<sup>55</sup> When Smith and Alessio ran into legal troubles in the late 1960s, Barnes Champ was targeted in a federal investigation for laundering Smith's political campaign contributions. Buchanan started his own firm in 1970, retaining many of Smith's and Alessio's accounts.<sup>56</sup> Buchanan went on to success with a variety of other high-profile clients including Marvin K. Brown Cadillac, Kettenburg Marine, North Sails, the San Diego Chargers, and the San Diego Convention & Visitors Bureau, and was named "Advertising Leader of the Year" by the San Diego Association of Advertising Agencies in 1983.<sup>57</sup>

Marketing for Caliente evoked the longstanding "Old Mexico" themes of Southern California/Baja California tourism, which were originally popular nearly 50 years earlier. Phrases such as "racing in Colorful Old Mexico" were recycled for Caliente's theme.<sup>58</sup> The Caliente racetrack was itself once the epicenter of the golden era of "Old Mexico" tourism, imbued in the theme through its architecture and social history. The 1950s campaign harkened back to the golden era, featuring ideas of Mexican heritage and culture, including the "charro," a horseman decked in colorful Mexican clothes and a sombrero who led the horses to the post on a Mexican pony (Figure 6).<sup>59</sup>

Alessio commissioned illustrations of the Caliente races from Paul Desmond Brown, a renowned illustrator of equine scenes (see below for more information on Brown's career). Brown produced many drawings that were used in Caliente's advertising and promotional brochures.<sup>60</sup> In 1956, a portfolio of four of Brown's pencil and crayon drawings of Caliente scenes was published. Around the same time, Caliente began using a new logo that was likely attributable to Brown based on its style and subject matter. The logo read: "Caliente! in Old Mexico." The "C" of the Caliente was enlarged and decorated with red roses, like a winner's wreath, with a horse and jockey in the center (Figure 7).

The logo and accompanying scenes of horses and dogs became branding for the racetrack, and were used widely at Caliente in signage, on ticket stubs, and programs (Figure 8). The logo and scenes were also used in print materials, including colorful brochures in tourist information booths all over Tijuana and San Diego, mailings, newspaper, magazine, and directory ads (Figures 9-11).<sup>61</sup> Several billboards and painted walls signs in San Diego also displayed the images. By 1957, a Caliente billboard was located at the airport (Figure 12). A painted wall sign was also applied to the Horton Grand Hotel in San Diego (Figure 13). The painted wall signs on the California Theatre were commissioned by John Alessio and painted 1962–1963.<sup>62</sup> Alessio was a fan of large, splashy, outdoor advertisements (especially the neon sign topping Caliente's Public Relations Office located at 409 Broadway in San Diego) and "loved a lot of color."<sup>63</sup>

From 1952 to 1957, Agua Caliente had an office in the U.S. Grant Hotel in downtown San Diego (Figure 14). As a tourist brochure advertised, anyone could go to the Caliente office and ask "Miss Caliente" for

<sup>52</sup> City of San Diego Directory: 1956, 1958, 1959, 1960, 1961, 1962, 1963-1964, 1965, 1966, 1967, 1968.

<sup>53</sup> City of San Diego Directory: 1959, 1960, 1961, 1962.

<sup>54</sup> Don Bauder, "Mad Men of San Diego," *San Diego Reader*, July 9, 2008. Accessed on May 24, 2016 at <http://www.sandiegoreader.com/news/2008/jul/09/city-light-1/>.

<sup>55</sup> Denny Walsh and Tom Flaherty, "Investigative Report: Tampering with Justice in San Diego," *Life*, March 1924; Bauder 2008; Lowell Bergman and Maxwell Robach, "Nixon's 'Lucky City': C. Arnholdt Smith and the San Diego Connection," *Ramparts Magazine*, Oct. 1973. Accessed on May 24, 2016 at <https://www.unz.org/Pub/Ramparts-1973oct-00031>

<sup>56</sup> Bauder, 2008.

<sup>57</sup> Bauder, 2008.

<sup>58</sup> Durslag, 1959.

<sup>59</sup> Beltran, 2004.

<sup>60</sup> M.L. Biscotti, *Paul Brown: Master of Equine Art*. (Lanham: The Derrydale Press, 2001).

<sup>61</sup> Beltran, 2004.

<sup>62</sup> Tina Real (receptionist at the Caliente Racetrack Public Relations Office), interview by Lauren Downs, May 20, 2016.

<sup>63</sup> Real, 2016.



information, passes, and reservations.<sup>64</sup> “Miss Caliente” was required to speak both Spanish and English in order to accommodate all visitors to the track.<sup>65</sup> By 1958, a new public relations office opened at the prominent corner of 4th Avenue and Broadway opposite Horton Plaza (Figure 15). The Caliente public relations office was on the second floor of a new modern building. The office was highly visible, with a large neon sign of the Caliente logo (Figure 16). The office operated at 409 Broadway between 1957 and 1964, and then moved to 419 C Street nearby until 1972.<sup>66</sup>



**Figure 6. “The charros parade for the crowd as part of Caliente’s Fiesta del Pacifico”**  
(Source: Beltran, 2004)



**Figure 7. “Caliente!” logo, 1956. (Source: Caliente Brochure, 1957)**

<sup>64</sup> “Caliente!: The Internationally Famous Race Course in Tijuana, Baja California, Old Mexico” (Caliente Brochure), 1957. On file at the San Diego Public Library: California Collections.

<sup>65</sup> Real, 2016.

<sup>66</sup> City of San Diego Directory: 1957, 1960, 1965, 1966, 1967.





Figure 8. Clubhouse with 1950s addition and new signage (Source: Private Collection)



Figure 9. Caliente Future Book folder mailings (Source: Caliente Brochure, 1957)



Figure 10. City directory advertisement, 1961 (Source: San Diego City Directory)

• DO NOT DETACH • DO NOT DETACH • DO NOT DETACH • DO NOT DETACH •

**5-10 CALIENTE! BETTING**  
THE CALIENTE HANDICAPPING CASH POOL  
PLEASE USE PROGRAM NUMBERS ONLY FOR YOUR SELECTIONS

| SELECTION (S) | RACE NUMBER | ALTERNATE<br>(in the event of scratch) |
|---------------|-------------|--|
|               | 5           |  |
|               | 6           |  |
|               | 7           |  |
|               | 8           |  |
|               | 9           |  |
|               | 10          |  |

YOU MAY BET \$2.00 OR MORE IN MULTIPLES OF \$2.00  
PLEASE FILL IN AMOUNT →

6481883  
AMOUNT  
\$ 00  
WAGERED

ALL WAGERS MUST BE VALIDATED AT CALIENTE RACE COURSE  
NO WAGERS ACCEPTED BY MAIL • WE EMPLOY NO AGENTS

Figure 11. "5-10" Betting Slip (Source: Beltran, 2010)



Figure 12. Caliente billboard at Lindbergh Field, circa 1959 (Source: Morgan, 1959)



Figure 13. Caliente painted sign on the north face of the Horton Grand Hotel, 1974 (Source: San Diego History Center, Photograph OP 17134-1275)





**Figure 14. “Miss Caliente” at the Caliente Office in the U.S. Grant Hotel  
(Source: Caliente Brochure, 1957)**



**Figure 15. Caliente Public Relations Office at 409 Broadway with billboards, opposite Horton Plaza, 1960 (Source: San Diego History Center, Photograph OP 17134-1275)**



**Figure 16. Rear view of the billboard and neon sign atop the Caliente Public Relations Office at 409 Broadway, 1964 (Source: San Diego History Center, Photograph UT85:D8302)**

To draw attendance, Alessio improved accessibility across the border and to the track. He encouraged bus services in Los Angeles to run more routes to Caliente, and made up the difference of unoccupied seats. Flights connected Long Beach Airport to Brown Field in Otay Mesa, where chartered buses would take patrons across the border and back, and patrons could be back in the Los Angeles area by 8:00 p.m. Special invitations were liberally offered, with free parking, admission, and programs, and even betting vouchers. The success of the campaign was evident in substantially increased attendance by 1957, after Caliente's "promotional geniuses have popped up with some red-hot gimmicks in the field of horse racing."<sup>67</sup> In 1958, promotional gimmicks were credited for Caliente's "all of a sudden" success: "Thousands of fans have been flocking to Agua Caliente, lured by free parking, free admission, special bus rates, "5-and-10" betting and other 'lures.'"<sup>68</sup>

The most impactful gimmick was the "5-10." By 1941, Agua Caliente offered a pick seven betting system, inclusive of the third to ninth races, and by the early 1950s, it offered the Daily Double and the Quinella.<sup>69</sup> However, no previous bet had the phenomenal success of the "5-10." On April 15, 1956, Caliente introduced the "5-10 Handicapping Contest," a wager on six consecutive winners in the fifth through tenth races. The "5-10" was based on a popular bet at Hipodromo La Rinconada in Venezuela.<sup>70</sup> The mass popularity of the "5-10" was based on the potential for record payouts on small bets. By 1957, the Sunday "5-10" pools were grossing \$100,000 or more, and the track began offering it on Saturdays, too.<sup>71</sup> Caliente's competition at racetracks in California had limited betting formats, and the "5-10" was peerless. Caliente continued to introduce new betting concepts, including the "4-9er," a similar format for dog racing.

As part of Caliente's marketing campaign initiated in 1956, Signs #2 and #3 reflect a successful period in the history of the Agua Caliente racetrack under John Alessio's management that drew thousands of Americans across the border to gamble on the races.

<sup>67</sup> Hank Hollingworth, "Sports Merry-Go-Round," *Independent* (Long Beach, CA), Sept. 12, 1958.

<sup>68</sup> Hollingworth, 1958.

<sup>69</sup> Henry McLemore, "Mac Finds Caliente Track 3-Ring Circus," *Santa Ana Register* (Santa Ana, CA), Jan. 13, 1941; and "Sports Parade," *San Bernardino County Sun* (San Bernardino, CA), Jan. 14, 1941.

<sup>70</sup> David J. Beltran, "Pick Six Bet Had Its Roots in Caliente's '5-10'," Jan. 25, 2010.

<http://maryforney.blogspot.com/2010/01/pick-6-bet-had-its-roots-in-calientes-5.html>

<sup>71</sup> Beltran, 2010.



Overall, since the 19th century, the histories of Tijuana and San Diego have been interrelated, associated with themes like commerce and tourism. This trend continued throughout the 20th century. During this period, several factors influenced this transborder relationship, including romanticized perceptions of Old Mexico and Prohibition prior to World War II, and economic benefits of manufacturing in Tijuana. By the 1950s and 1960s, Agua Caliente was essentially continuing economic and tourism trends that started decades earlier, encompassing a small component of a larger transborder economy that involved the Bracero Program, *maquiladoras*, and the Border Industrialization Program.

**(2) [Provide] more information and background about the technique used for painting the wall signs**

The Caliente wall signs were painted sometime between June of 1962 and the end of 1963. The south and west faces of the California Theatre are visible in an aerial photograph of downtown San Diego dated June 13, 1962,<sup>72</sup> and the wall faces are blank. The next available downtown aerial showing the California Theatre walls is dated 1963.<sup>73</sup> Both the Caliente horse racing sign and the dog racing sign are visible.

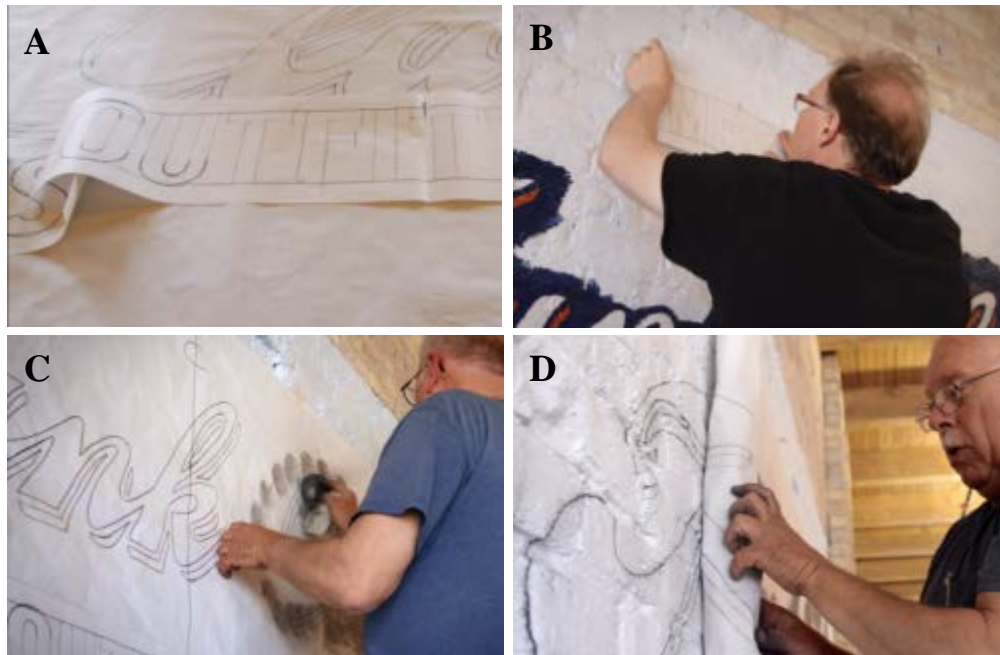
The Caliente wall signs were most likely painted using pounce patterns. Pounce patterns are a method of stenciling. First, painters draw out their design on a large piece of paper or on multiple sections of paper that will be aligned with one another (Figure 17-A). Tiny holes are then pricked in the design with a needle or pounce wheel, which is a stylus-like instrument with a small spoked metal wheel at the end that can be rolled over the design. After perforation, some painters take sandpaper to the reverse of the pattern to remove the extra paper fiber. The paper with the perforated design (also referred to as a “cartoon”<sup>74</sup>) is then taped to the surface to be painted (Figure 17-B). Pounce (powder or dust from charcoal, chalk, or other similar substance) contained in a pounce bag (a small cloth bag) is rubbed over the paper pattern (Figure 17-C). Depending on the color of the surface, lighter or darker pounce is used. After rubbing it with pounce, the paper is removed, and a powder outline of the design remains on the surface to be painted (Figure 17-D).<sup>75</sup> Evidence of pounce pattern use is not visible in the finished product.

<sup>72</sup> San Diego History Center, Photograph 92:18835-1675, June 13, 1962.

<sup>73</sup> San Diego History Center, Photograph OP112 32-8/83:14668-8, 1963.

<sup>74</sup> Gerald W.R. Ward, editor, *The Grove Encyclopedia of Materials and Techniques in Art* (New York: Oxford University Press, 2008).

<sup>75</sup> Ward, 2008; Bob Fitzgerald, *Practical Sign Shop Operation* (Cincinnati: Signs of the Times Publishing Co., 1965); T. Goodwin, “Lessons in Mural Decoration,” *Art Amateur* 9, no. 3 (1883): 58-60; Ralph Gregory, *Sign Painting Techniques: Beginner to Professional* (Cincinnati: Signs of the Times Publishing Co., 1973); Frank H. Atkinson, *‘Atkinson’ Signpainting Up to Now* (originally published in Chicago: Frederick J. Drake & Co., 1909, 1915, 1929, 1937; reproduced in Cincinnati: Signs of the Times Publishing Co., 1983).



**Figure 17. Pounce Pattern Process (Source: Faythe Levine and Sam Macon, “Sign Painters: a Documentary,” 2014)**

Another common method of painting large wall signs is “cutting in.”<sup>76</sup> The painter uses the bricks of the building to measure out the design, and then uses freehand to outline or “cut in” the letters. The letters are then filled in by the same person or by someone else. However, this method was not likely used for the Caliente signs, given that the California Theatre does not have visible lines of mortar. In addition, pounce patterns are especially useful when reproducing the same image over and over again. As a result, the design for the sign was able to be created efficiently and replicative of the numerous other similar signs for Caliente located throughout California. One sign shop manual advised holding onto patterns after using them: “patterns become like money in the bank as return orders come into the shop.”<sup>77</sup> Another advised that pounce patterns are in fact the most professional means of painting when uniformity is necessary: “[the designs] will be identical and will result in better identification with the public. This is especially important in the case of company trademarks.”<sup>78</sup>

Pounce patterns are an old technology that has remained virtually unchanged for centuries. The first evidence of pounce pattern use comes from China and dates to the mid-10th century. Three heavily used pounce patterns were discovered in the Caves of the Thousand Buddhas at Dunhuang, and their designs closely matched the caves’ painted murals. The earliest written evidence of pounce patterns appears in c.1390 in an artist instructions manual by Cennino Cennini. Pounce patterns continued to retain their popularity through the renaissance and were routine in painters’ workshops. It is known among sign painters today that both da Vinci and Michelangelo used pounce patterns for their murals.<sup>79</sup>

It is unclear if the use of pounce patterns fell out of popularity and reemerged in the sign painting industry in the 1940s. Although a technical report on the Ghost Signs of Fort Collins states that pounce patterns were not used in sign painting until after 1940,<sup>80</sup> it is more likely that pounce patterns were still used in the industry before 1940. Evidence of pounce pattern use can be found in sign painting manuals dating

<sup>76</sup> Atkinson, 1983.

<sup>77</sup> Fitzgerald, 1965.

<sup>78</sup> Gregory, 1973.

<sup>79</sup> Ward, 2008; Faythe Levine and Sam Macon, *Sign Painters: A Documentary*, (2014; Chicago: Radar Studios.), DVD; Darek Johnson, “What, Exactly, is a Wall Graphic?” *Signs of the Times* magazine, May 2016, 238 no. 5.

<sup>80</sup> Adam Thomas, “Apparition of the Past, The Ghost Signs of Fort Collins: An Historic Context,” Report submitted to Advance Planning Department, City of Fort Collins, Larimer County, Colorado, July 2007.

before 1940, most prevalently in relation to signs on windows or automobiles.<sup>81</sup> Methods other than pounce patterns, such as counting bricks or creating scaled drawings with gridlines, were simply more widely used for large-scale wall painting.<sup>82</sup> The use of pounce patterns is very popular today and is currently the most commonly utilized method of wall painting.<sup>83</sup> The most current issue of *Signs of the Times*, which has been cited as being a vital tool in “keeping the signman abreast of all progress within the world of signs,”<sup>84</sup> contains two articles that describe the process of pounce patterns.<sup>85</sup>

Traditionally, the career of a sign painter started with an apprenticeship, or “on-the-job training”.<sup>86</sup> There are now sign painting classes and schools, but many sign painters still receive their training on the job.<sup>87</sup> According to Paul Lindahl, cofounder of Colossal Media in Brooklyn, New York, it takes five to seven years for a painter to go from walking into a shop knowing nothing to being able to execute an entire project.<sup>88</sup>

Although sign painters often refer to their work as art, some are careful to spell out the relationship between advertising and fine art: “It’s a sign, it’s not fine art. [You] don’t really have to worry about it—it’s just a sign. It’s meant to convey information and be attractive, be decorative and informative at the same time.”<sup>89</sup> Sign painting manuals carry a similar sentiment: “This is not a lesson in fine art. The methods and materials will be at variance with those used in art schools.”<sup>90</sup> Visibility is the main objective of signs, and the choices of design, layout, and color are based on both visibility and the client’s wishes.<sup>91</sup> As one sign painter put it: “One of the biggest differentiating factors of signs [and art] is that there is a wrong way to do it... there isn’t necessarily a truth to art, because you’re pursuing yourself... signs, you’re pursuing the ego of your client and the truth behind letter formation. So there is a right and a wrong.”<sup>92</sup> Wall painted advertisements serve the purpose of increasing business for a client. The ultimate goal of outdoor advertising is recall and recognition.<sup>93</sup>

Overall, in San Diego, not many painted wall signs still exist from the historic period, leaving Signs #2 and #3 as some of the last remaining signs, even though they are not necessarily distinctive examples of a type of craftsmanship or technique.

**(3) [Provide] more information on the artist(s) responsible, to the extent that there is more information to be found.**

The advertising campaign commissioned by Alessio featured a logo and illustrations that appear attributable to Paul Desmond Brown (1893—1958), who is known as a master sporting artist and the preeminent American illustrator of equestrian subjects.<sup>94</sup> Brown was born in Minnesota, and started a commercial art business at age 18. Brown worked steadily until he joined the U.S. Army during World War I. After the war, Brown continued to illustrate equestrian events in the United States and the United Kingdom. His firm was named Black and White by Brown, and primarily produced commercial illustrations with a specialty of depicting horses and dogs in action. Brown was involved in the launch of *Polo*

<sup>81</sup> e.g., Goodwin, 1883; E.C. Matthews, *How to Paint Signs and Sho’ Cards* (New York: J.S. Ogilvie Publishing Company, 1920); Pullman School of Lettering, *The Sign Painter* (Chicago: Pullman School of Lettering, 1916); A. Ashmun Kelly, *The Expert Sign Painter* (West Chester: The Horace F. Temple Printing and Stationary Co., 1911).

<sup>82</sup> William Stage, *Ghost Signs: Brick Wall Signs in America* (Cincinnati: Signs of the Times Publishing Co., 1989).

<sup>83</sup> Levine and Macon, 2014.

<sup>84</sup> Gregory, 1973.

<sup>85</sup> Johnson, 2016; Josh Luke and Meredith Kasabian, “Wicked Cool Bowling: How a ‘Southie’ institution gained a handsome mural,” *Signs of the Times* magazine, May 2016, 238, no. 5.

<sup>86</sup> Gregory, 1973.

<sup>87</sup> Levine and Macon, 2014.

<sup>88</sup> Quoted in Levine and Macon, 2014.

<sup>89</sup> Signpainter Phil Vandervaat, quoted in Levine and Macon, 2014.

<sup>90</sup> Gregory, 1973.

<sup>91</sup> Gregory, 1973.

<sup>92</sup> Forrest Woznak, quoted in Levine and Macon 2014.

<sup>93</sup> U.S. Small Business Administration and the Signage Foundation for Communication Excellence, Inc., *The Signage Sourcebook: A Signage Handbook* (Sherwood: Signage Foundation, 2003).

<sup>94</sup> Biscotti, 2001; “National Sporting Library & Museum Highlights Illustrator Paul Brown,” [www.equestrianstylist.com](http://www.equestrianstylist.com), August 12, 2015.

magazine in 1927, as “the first artist to accurately portray the polo pony in action.”<sup>95</sup> In the 1930s, Brown illustrated advertisements, calendars, and other print materials for clothier Brooks Brothers. In the same period, Brown began writing and illustrating books, including 19 children’s books. He also illustrated over 100 books by other authors.<sup>96</sup>

Brown’s 1956 illustration portfolio of the Caliente races, including a cover folder with the “Caliente! in Old Mexico” logo, indicates that he was the designer of the logo (Figure 18). In addition, his illustration style is reflected in the black line drawings of horses and dogs that are included in Caliente’s marketing campaign. It is evident that his illustrations are projected in Signs #2 and #3. However, Brown died in 1958, and the signs were not painted until 1962–1963, which has implications about the possibility of Brown’s direct involvement in the design of Signs #2 and #3. No evidence that Brown specifically designed Signs #2 and #3 as billboards or enlarged painted wall signs has been discovered. Rather, it is likely that the marketing campaign modified his designs for Signs #2 and #3 for application by the Pacific Outdoor Advertising Company.



**Figure 18. “Into the stretch-NOW-RIDE,” illustration by Paul Brown, 1956  
(Source: Caliente Brochure, 1957)**

Signs #2 and #3 have been credited to the Pacific Outdoor Advertising Company.<sup>97</sup> As outlined in the HRTR, Pacific Outdoor Advertising Co. was a predominant Los Angeles-based billboard company that erected signs throughout Southern California in the 1950s and 1960s. The company was known for hand-painted billboards for Hollywood films and for a variety of free-standing billboards along the highways. By 1968, the company had more than \$12 million in sales and served over 2,400 food stores in California. Signs #2 and 3 are representative of Pacific Outdoor Advertising Co.’s prolific signs, but are not particularly distinctive as notable examples of the company’s best or most innovative signs during the period or in the region.<sup>98</sup>

<sup>95</sup> Biscotti, 2001.

<sup>96</sup> Biscotti, 2001.

<sup>97</sup> “José Moreno Obituary,” *San Diego Union-Tribune* (San Diego, CA), May 12, 2004; Enrique Limón, “The Agua Caliente Racetrack’s mural’s future is still in Jeopardy,” *San Diego CityBeat*, Dec. 11, 2011. Accessed at <http://sdcitybeat.com/article-9969-agua-caliente-racetrack-mural-san-diego-citybeat-enrique-limon.html>.

<sup>98</sup> HRTR.



One member of their crew was José Jesus Moreno, a professional sign painter who painted billboards, houses, planes, and taxi cabs throughout San Diego. Moreno was born in Mexico City in 1911 and lived in Logan Heights for 52 years until his death in 2004. Throughout his painting career, Moreno was also employed by Marine Construction Company and worked independently.<sup>99</sup> Little to no information is available on Moreno, including documentation of his participation in the creation of Signs #2 and #3 or other notable signs in San Diego, despite extensive efforts to collect primary and secondary source information (see Research Methodology below). However, since the wall signs were based on images created several years earlier by Brown, Signs #2 and #3 do not reflect a unique design philosophy or a very personal and/or creative effort by Moreno or the Pacific Outdoor Advertising Company. No technical or aesthetic achievements are visible on the signs or distinguishable from other signs or materials from the period associated with similar themes (per a review of historic images and biographical data) or reflect new or improved design expressions.

**(4) Additionally, if historic photos of the dog racing sign can be located, they should be included in the report.**

See Attachment A for historic views of the signs.

## Research Methodology

Research was conducted to complete this addendum by cultural resources specialists Lauren Downs, Rachel Droessler, and Trina Meiser. The repositories and dates visited are listed in Table 1 below:

**Table 1. Repositories Visited during Archival Research**

| Repository   | Dates Visited (2016)  |
|--|-----------------------|
| San Diego History Center Research Library & Archives | May 6, May 10, May 17 |
| San Diego Public Library: California Collections     | May 11, May 12        |
| San Diego State University: Love Library             | May 4, May 10, May 17 |
| San Diego State University: Special Collections      | May 4                 |
| University of California San Diego: Geisel Library   | May 5, May 9          |

Research was conducted at the San Diego History Center. Collections and listings under the California Theatre, John Alessio, Agua Caliente, horse racing, San Diego–Tijuana border relations, and tourism; historic photographs; and aerial photographs were reviewed. Research at the San Diego Public Library included a review of *San Diego Union-Tribune* archive listings under the same topics, as well as a review of city directories and a viewing of an interview with John Alessio. Research at the San Diego State University and University of California San Diego libraries consisted of a search for academic literature (books, peer-reviewed journals, theses, and dissertations) covering the topics researched at the History Center and Public Library.

Additionally, online resources were accessed for further archival research. Online resources consulted include the *San Diego Union-Tribune* archives, the *San Diego Reader* archives, the *New York Times* archives, the *Los Angeles Times* archives, Newspapers.com, the National Park Service National Register of Historic Places database, the California State Historic Preservation Office website, the Save Our Heritage Organization website, and the Vintage San Diego Facebook page. These online resources were searched for information related to the California Theatre, John Alessio, Agua Caliente, and San Diego–Tijuana border relations and border tourism. These online resources were also used to find photographs of Caliente advertising in San Diego.

To obtain commerce and tourism statistics and additional information related to painted wall signs (largely unavailable), a number of agencies, groups, and knowledgeable individuals were contacted (Table 2).

<sup>99</sup> “José Moreno Obituary,” 2004.



**Table 2. Persons/Agencies/Groups Contacted during Research**

| <b>Person/Agency</b>                                | <b>Date Contacted/Visited (2016)</b> |
|---|--------------------------------------|
| <i>Union-Tribune</i> Archivist                      | May 19                               |
| National Register Archive (National Park Service)   | May 9                                |
| California State Historic Preservation Office       | May 23                               |
| City of San Diego: City Clerk's Office              | May 12                               |
| San Diego Tourism Authority                         | May 12                               |
| San Diego Chamber of Commerce                       | May 12                               |
| U.S. Department of Transportation Reference Service | May 12                               |
| Clear Channel Advertising                           | May 9                                |

The *San Diego Union-Tribune* archivist, Merrie Monteagudo, was contacted on May 19, 2016, for information related to the aforementioned research topics; to date, no response has been received. For information regarding the National Park Service's treatment of wall signs, the National Register Archive was contacted on May 9, 2016. The National Register Archive was also contacted regarding properties comparable to the Caliente wall sign listed in the NRHP on May 9, 2016. No response has yet been received. The California State Historic Preservation Office was contacted on May 23 to inquire about comparable properties listed in the California Register of Historical Resources. Jay Correia, Supervisor of the Registration Unit staff at the Office of Historic Preservation, was unaware of any such properties. A Public Records Request was made through the City Clerk's Office on May 12 for information related to the permitting of the Caliente wall signs (Request #16-939). To date, the request has been passed to the Code Enforcement Department and assigned to staff member Ginger Rodriguez. The San Diego Tourism Authority, the San Diego Chamber of Commerce, and the U.S. Department of Transportation Reference Service were contacted on May 12, 2016, for statistical information regarding cross-border tourism and commerce. The Chamber of Commerce receives its tourism data from the San Diego Tourism Authority and does not have these data on file. Jamil Patiag, business analyst at the San Diego Tourism Authority, was unable to locate tourism data from 1950s through the 1970s and was unsure where these tourism data exist. According to Steve Benino of the Bureau of Transportation Statistics, the U.S. Department of Transportation (USDOT) does not have data from those years. The USDOT does not have border crossing statistics prior to October 1993. Clear Channel advertising was contacted on May 9, 2016, for information regarding the permitting of the Caliente sign, as it may have been installed/maintained by one of its legacy companies. Clear Channel does not have records of the three painted wall signs on the California Theatre. The only record on file is for the detached billboard on the north side of the theater.

Persons connected to the Caliente advertising campaign in San Diego were also contacted (Table 3).

**Table 3. Individuals Contacted Regarding Caliente**

| <b>Individual: Relation to Caliente</b>  | <b>Date Contacted/Interviewed</b> |
|--|-----------------------------------|
| Tina Real: <i>Receptionist at the Caliente Race Course Public Relations Office</i>                           | May 20                            |
| Dominic "Bud" Alessio: <i>son of John Alessio</i>  | May 16                            |
| Enrique Limón: <i>Journalist in contact with son of Caliente wall sign painter</i>                           | May 8, May 9                      |
| Kelley Makoske: <i>step-daughter of painter of mural inside Caliente Race Course Public Relations Office</i> | May 21                            |

Tina Real, a receptionist at the Caliente Race Course Public Relations Office on 409 Broadway in the late 1950s and early 1960s, was interviewed by Lauren Downs on May 20. Topics covered in the interview included John Alessio, Ken Bojens, and Caliente advertising. Attempts to contact Dominic "Bud" Alessio, son of John Alessio, were unsuccessful. Attempts to reach family members of the late José Jesus Moreno were made through journalist Enrique Limón. Limón stated in his 2011 San Diego CityBeat article that he was in touch with Pedro Moreno, son of José Jesus Moreno. To date, Limón has not responded to email or Twitter messages. Kelley Makoske, stepdaughter of the late Armando Rosales V who painted the mural commissioned by John Alessio inside the 409 Broadway office, was successfully contacted on May 21. Beyond her stepfather's work, she was unaware of the operations of the Caliente Public Relations Office.

## Summary of Research Findings

In summary, Signs #2 and #3, painted in 1962–1963, are associated with a major marketing campaign for the Caliente racetrack in Tijuana in an era of renewed popularity for the old Agua Caliente racetrack after it was completely rebranded by businessman and promoter John Alessio, a significant historical figure in both San Diego and Tijuana history. The signs specifically relate to Alessio's substantial marketing campaign for Caliente in the mid-1950s related to the introduction of the '5-10' betting system that became hugely successful and drew thousands of people from Southern California to Tijuana. These advertising materials were seen throughout San Diego during this period, and were done to promote a solitary business not located in the United States. While this is connected to San Diego and Tijuana's cross-border history of commerce and tourism, it does not necessarily reflect a special element of San Diego's development. Alessio made significant contributions to the history of San Diego and Tijuana, and is responsible for the creation of Signs #2 and #3, but the signs do not necessarily reflect his most important contributions to San Diego. Likewise, the signs are not representative of an important historical event.

This analysis demonstrates that as symbols of the Caliente racetrack in Tijuana in the 1960s, Signs #2 and #3 do not necessarily reflect special elements of San Diego's development, and are similar to numerous other advertising materials that saturated the City at this time. The signs today commemorate the attraction of the Caliente races in the 1960s in the '5-10' era under Alessio's management and its widespread marketing campaign. More significant cross-border commercial developments evolved during the 1960s, with patterns of events like Bracero Program and the development of *maquiladoras*. Since the racetrack was not even located in San Diego (or even in California), little of the revenue spent at the track came back to San Diego, and was simply a recreational and leisure activity for the growing middle class of San Diego in the 1960s, which was already a practice that had existed for nearly 50 years prior to the 1960s. Overall, the signs are marginally associated with a very narrow and recent period of San Diego–Tijuana history.

The pervasive marketing campaign used a logo and illustrations originally designed by Paul Desmond Brown, a well-known equestrian illustrator, including the subjects in Signs #2 and #3, but the signs were painted at least four years after his death and six years after Brown designed the logo. They do not represent original artwork. In addition, they appear to have been applied with typical workmanship techniques of sign painting by a major billboard and signage company. The signs were not intended to portray an identity, character, or achievement for the neighborhood or City. While Signs #2 and #3 are examples of an outdated resource type and visual landmarks, they reflect a very common technique and are late examples of the property type.

Still, very few extant resources exist that are associated with San Diego–Tijuana cross-border themes from the 1960s, and public appreciation of the signs has made them local focal points in their setting. Signs #2 and #3 may be important as visual landmarks, valued by residents due to their presence in the community over time. As a result, even if Signs #2 and #3 do not necessarily meet the HRB historical designation criteria as objects in a clearly definable or compelling way, public sentiment may imbue these resources with additional significance.

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**Attachment A**  
**Historic Photographs and Print Material**

## **Photograph and Print Media Captions**

### **Caliente Wall Signs on the California Theater**

- A-1 Night Dog Racing sign on the south face of the California Theater, 1970 (photo by Bill Reid, posted within the "California Theatre – 1122 4<sup>th</sup> Ave" album on Vintage San Diego Facebook page March 14, 2015)
- A-2 Caliente signs on the south and west faces of the California Theater, looking up Third Avenue, April 3, 1980 (San Diego History Center, 80:3026)
- A-3 Caliente signs on the south and west faces of the California Theater, looking up C Street, April 3, 1980 (San Diego History Center, 80:3025)
- A-4 Front of California Theater with Dog Racing sign visible on south wall, April 3, 1980 (San Diego History Center, 80:3022)
- A-5 Partial view of Caliente horse racing sign on the California Theater, August 29, 1980 (San Diego History Center, 80:6416)
- A-6 Caliente horse racing sign on the California Theater, March 3, 1981 (San Diego History Center, 81:10500)
- A-7 South face of the California Theater with Caliente Night Dog Racing sign, March, 3, 1981 (San Diego History Center, 81:10503)
- A-8 Event photo on Second Avenue with partial view of Caliente horse racing sign, March 27, 1981 (San Diego History Center, 81:11836)

### **Caliente Outdoor Advertising around San Diego**

- A-9 Caliente billboard at the San Diego-Tijuana border (left is U.S., right is Mexico), 1954 (San Diego History Center, UT-8248-340)
- A-10 Caliente billboard at Lindbergh Field, March 1, 1957 (UT-8248-337)
- A-11 Caliente billboard at Lindbergh Field, circa 1959 (different billboard than previous 1957 Lindbergh Field billboard) (photograph in Neil Morgan, "My San Diego 1960," published by MY SAN DIEGO 1960, San Diego, 1959)
- A-12 Caliente billboard around 1680 Logan Avenue, late 1960's (photo by Bill Reid, posted within the "Freeways-N-Billboards" album on Vintage San Diego Facebook page January 27, 2015)
- A-13 Caliente painted sign on the north face of the Horton Grand Hotel, 1974 (San Diego History Center, OP 17134-1275)

### **Caliente Public Relations Office**

- A-14 Caliente Public Relations Office at 409 Broadway below Caliente billboard with neon "Fabulous 5-10" and large neon "C", and north of Caliente Dog Racing billboard, 1960. The Caliente billboard above the office reads: "SIX FANS WON \$12,425 A PIECE LAST SUNDAY IN THE FABULOUS CALIENTE 5-10" (San Diego History Center #S-6282)
- A-15 View of Caliente PR Office at 409 Broadway from the intersection of Broadway and Third Avenue, December 1, 1961 (San Diego History Center 92:18835-2105)
- A-16 Partial view of Caliente PR Office at 409 Broadway, April 29, 1961 (San Diego History Center, 92:18835-93)
- A-17 Rear view of the billboard and neon signs atop the Caliente PR Office at 409 Broadway, April 17, 1964 (San Diego History Center, UT85:D8302)
- A-18 View of Caliente PR Office at 409 Broadway across Horton Plaza, no date (San Diego History Center, UT85:J4774)
- A-19 Matchbook from the Caliente PR Office at 409 Broadway showing the inside of the PR Office with Tina Real (receptionist) and the interior racetrack murals, circa 1958-59; The back of the matchbook shows a picture of the Caliente racetrack (photo by Chris Real, son of Tina Real, posted within the "Matchbooks" album on Vintage San Diego Facebook page April 28, 2016)

**Caliente Print Advertisements**

- A-20 Agua Caliente advertisement from unknown newspaper, 1933 (San Diego History Center, Kahrs Scrapbook 1914-1984)
- A-21 Caliente 5-10 advertisement in the 1958 San Diego City Directory (San Diego Public Library: California Collections)
- A-22 Caliente advertisement from unknown magazine for Kentucky Derby party, 1960 (Private collection)
- A-23 Caliente advertisement in the Chula Vista Star-News, August 30, 1962 (Newspapers.com, accessed May 9, 2016)
- A-24 Caliente half-page advertisement in the 1961 San Diego City Directory (San Diego Public Library: California Collections)

**Caliente and Tijuana Tourism Brochures**

- A-25 San Diego tourism brochure from the Grant Hotel with a photograph of the Caliente racetrack, no date (San Diego Public Library: California Collections, Hotels)
- A-26 Caliente tourism brochure showing the Caliente Office in the lobby of the U.S. Grant Hotel, 1957 (San Diego Public Library: California Collections, Agua Caliente)
- A-27 Tijuana tourism brochure showing directions to Caliente racetrack, 1965 (Private collection)



## **Caliente Wall Signs on the California Theater**



Figure A-1. Night Dog Racing sign on the south face of the California Theater, 1970 (photo by Bill Reid, posted within the "California Theatre – 1122 4<sup>th</sup> Ave" album on Vintage San Diego Facebook page March 14, 2015)



Figure A-2. Caliente signs on the south and west faces of the California Theater, looking up Third Avenue, April 3, 1980 (San Diego History Center, 80:3026)



Figure A-3. Caliente signs on the south and west faces of the California Theater, looking up C Street, April 3, 1980 (San Diego History Center, 80:3025)





Figure A-4. Front of California Theater with Dog Racing sign visible on south wall, April 3, 1980 (San Diego History Center, 80:3022)



Figure A-5. Partial view of Caliente horse racing sign on the California Theater, August 29, 1980 (San Diego History Center, 80:6416)



Figure A-6. Caliente horse racing sign on the California Theater, March 3, 1981 (San Diego History Center, 81:10500)



Figure A-7. South face of the California Theater with Caliente Night Dog Racing sign, March, 3, 1981 (San Diego History Center, 81:10503)





Figure A-8. Event photo on Second Avenue with partial view of Caliente horse racing sign, March 27, 1981 (San Diego History Center, 81:11836)

## **Caliente Outdoor Advertising around San Diego**



Figure A-9. Caliente billboard at the San Diego-Tijuana border (left is U.S., right is Mexico), 1954 (San Diego History Center, UT-8248-340)



Figure A-10. Caliente billboard at Lindbergh Field (far right, note Caliente logo), March 1, 1957 (UT-8248-337)





Figure A-11. Caliente billboard at Lindbergh Field, circa 1959 (different billboard than previous 1957 Lindbergh Field billboard) (photograph in Neil Morgan, *My San Diego* 1960, San Diego, 1959)



Figure A-12. Caliente billboard around 1680 Logan Avenue, late 1960s (photo by Bill Reid, posted within the "Freeways-N-Billboards" album on Vintage San Diego Facebook page January 27, 2015)



Figure A-13. Caliente painted sign on the north face of the Horton Grand Hotel, 1974 (San Diego History Center, OP 17134-1275)

**Caliente Public Relations Office**





Figure A-14. Caliente Public Relations Office at 409 Broadway below Caliente billboard with neon “Fabulous 5-10” and large neon “C”, and north of Caliente Dog Racing billboard, 1960. The Caliente billboard above the office reads: “SIX FANS WON \$12,425 A PIECE LAST SUNDAY IN THE FABULOUS CALIENTE 5-10” (San Diego History Center #S-6282)



A-15. View of Caliente PR Office at 409 Broadway from the intersection of Broadway and Third Avenue, December 1, 1961 (San Diego History Center 92:18835-2105)



A-16. Partial view of Caliente PR Office at 409 Broadway, April 29, 1961 (San Diego History Center, 92:18835-93)



A-17. Rear view of the billboard and neon signs atop the Caliente PR Office at 409 Broadway, April 17, 1964 (San Diego History Center, UT85:D8302)





A-18. View of Caliente PR Office at 409 Broadway across Horton Plaza, no date (San Diego History Center, UT85:J4774)



Figure A-19. Matchbook from the Caliente PR Office at 409 Broadway showing the inside of the PR Office with Tina Real (receptionist) and the interior racetrack murals, circa 1958-59; back of the matchbook shows a picture of the Caliente racetrack (photo by Chris Real, son of Tina Real, posted within the "Matchbooks" album on Vintage San Diego Facebook page April 28, 2016)

## **Caliente Print Advertisements**

**FRIDAY** *College Nite at*

**AGUA CALIENTE**  
*America's greatest entertainment*

**STARRING**  
Mlle. **RENEE VILLON**  
*The Blond Venus of Paris*  
in her Sensational

**FAN DANCE**  
*with the*

**REVUE de CALIENTE**  
*Featuring an international cast in*

**'THE STREETS OF PARIS'**  
*A scintillating 10 act extravaganza*

|  |  |  |
|--|--|--|
| CESAR and MIMI<br>Late of Hotel Savoy,<br>London and Les Amba-<br>sadores, Paris | ARMANDA CHIROT<br>The<br>Mexican Nightingale                 | La FRANCONI<br>Italy's Beloved Tenor                   |
| JOSE MERCADO<br>Grand Opera Company<br>Mexico City                               | Mlle. RENEE VILLON<br>Fan Dancer<br>The Blond Venus of Paris | Du BARRY SISTERS<br>from the<br>Follies Bergere Ballet |
| MARINA de la VEGA<br>"Chiquita"  | JULIO KLEIN<br>of Vienna<br>On the Cymbalom                  | RIOs and ESPERANZA<br>Argentine Whirlwinds             |
| ROBERTO MAYTORENA<br>Agua Caliente Hot Shot                                      |  |  |

THE ROMANCERS—SENSATIONAL DANCE BAND

**BUFFET SUPPER** **50<sup>c</sup>**  
*not obligatory*

**DANCING 'TILL 2 A. M.**

**COCKTAILS and CORDIALS 25<sup>c</sup>**

|   |  |
|---|--|
| Bottle <b>SANTO</b><br><b>TOMAS WINE</b><br><b>50<sup>c</sup></b> | Bottle <b>IMPORTED</b><br><b>FRENCH WHITE WINE</b><br><b>\$1</b> |
|---|--|

**DeLuxe DINNER DANSANT \$1.50**  
*Dancing Parties Welcome After Dinner*

**[NO COVER CHARGE]**  
*Informal*

**ROMANCE IN OLD MEXICO**

**Do you know?**  
—that you can stay overnite  
at Agua Caliente, room with  
bath, including DeLuxe Dinner Dan-  
sant for \$4.50 per person double!

A-20. Agua Caliente advertisement from unknown newspaper, 1933 (San Diego History Center, Kahrs Scrapbook 1914-1984)



**WEEKEND  
THOROUGHBRED  
RACING**

**CALIENTE!**

**FABULOUS 5-10 CASH POOL**

**NARANCA AV—Contd**

1391 Goodwin Dorothy Mrs @ ΔHI4-8376  
 1401 Allara Eug @ ΔHI4-0453  
 1404 Greene Earl C @ ΔHI4-1335  
 1409 O'Shea Chas ΔHI4-6850  
 1410 No return  
 1415 Couty Antonio @ ΔHI4-8108  
 1421 Watson Gordon M @ ΔHI4-2398  
 1428 Cox Everett S @ ΔHI4-6353  
 1430 Giles Robt E  
 1434 Garrett Lee L @ ΔHI4-2882  
 1435 Jones Inez B Mrs @ ΔHI4-3751  
 1438 Summerfield Claude  
 1442 Taylor Gwendolyn O Mrs  
 ΔHI4-9665  
 1444 Shanks John W @ ΔHI4-5462  
 1445 Corneliuson Aus @ ΔHI4-9838  
 1458 Yarnell John D @ ΔHI4-3826  
 1462 Mollitor Robt H @ ΔHI4-7924  
 1470 Ayers Newton J @ ΔHI4-4144  
 1473 Vacant  
 1474 Cottrell Harold D @ ΔHI2-4635  
 1477 Southcott Edw J @ ΔHI4-4738  
 1480 Kelley Marie T Mrs @  
 1483 Chapman Edw ΔHI2-1424

334

**NAVELLO—From Greenfield dr south,  
2 east of 2d**

1190 Vacant  
 1198 Vacant  
 1199 Vacant  
 1204 Vacant  
 1209 Vacant  
 1214 Vacant  
 1214 Vacant  
 1215 Vacant  
 1215 Vacant  
 1220 Vacant  
 1227 Newhall Everett W @  
 1232 Swanson Roy E @ ΔHI4-7015  
 1233 Vacant  
 1237 Denton Betty J Mrs @  
 1238 Vacant  
 1241 Brown K Roy @  
 1244 Becker Robt O @ ΔHI4-0785  
 1255 Vacant  
 1256 Vacant  
 1263 Millan Robt C @ ΔHI2-2925  
 1266 Owen Thos H @ ΔHI4-5281  
 1275 Vacant  
 1278 Vacant  
 1284 Vacant  
 1287 Vacant  
 1298 Bourell Orville G @ ΔHI2-3715

344

**NODEN—From Prescott av east to Max-  
well av, 2 north E Chase av**

205 Fitzsimmons Cleo H ΔHI2-2920  
 206 Ward John P @ ΔHI4-0341  
 217 Johnson Robt A @ ΔHI4-7495  
 220 Peratt Earl T @ ΔHI4-1611  
 225 Dowell Chas B @ ΔHI4-1547  
 228 Hollywood Thos J @  
 233 Buchanan James @  
 236 Peters Irvin F @ ΔHI4-8587  
 241 Goldsby Turner M ΔHU4-9302  
 244 Smith Wm S @ ΔHI4-2211  
 249 Bailin Marvin S @ ΔHI2-3911  
 252 Tenney C Vorris @ ΔHI4-9645  
 260 Williams John E @ ΔHI4-9528

334


**OAKDALE AV—From 600 N 2d east**

1316 Vacant  
 1319 Rogers Floyd @ ΔHI4-8816  
 1325 Hiller Francis E @ ΔHI4-2990  
 1327 Eilers Geo F @ ΔHI4-5909  
 1328 Frank Fredk G @ paving contr  
 1333 Spencer A Orth @  
 rear Shepherd Lulu Mrs ΔHI4-8804  
 1336 Berryman Robt L @ ΔHI4-8094

A-21. Caliente 5-10 advertisement in the 1958 San Diego City Directory (San Diego Public Library: California Collections)

*You are invited to enjoy the fun at...*  
**THE BIGGEST KENTUCKY DERBY PARTY WEST OF LOUISVILLE!**



*Imagine a day like this!* As you enter beautiful Caliente Race Track you stroll through a replica facade of Churchill Downs. You are greeted by Colonel Beauregard Bogle and his lovely Kentucky belle. While you thrill to a full program of thoroughbred racing you savor the flavor of a crackling-cold mint julep... and the authentic Churchill Downs souvenir glasses are *yours to take home!* You watch the running of The Derby on TV monitors conveniently located throughout Grandstand, Club House and Turf Club.  And—to top off a glorious day—you dine in the fabulous Gold Room while enjoying an evening of exciting greyhound racing.



Imagine a day like this—or, better still, come join the party!  
 (We'll accept only one excuse for your not being here... and that's if you are actually going to Louisville.)

**THE DATE IS SATURDAY, MAY 7.** First Post is at noon.

RACING EVERY SATURDAY AND SUNDAY.  
 The Biggest Kentucky Derby Party West of Louisville is just one of the many colorful special events held each year at Caliente. For further information, reservations, free passes and/or an exciting new brochure, please write to Caliente Race Course, Dept. L-3, 409 Broadway, San Diego 1, California.



Just freeway minutes South of San Diego.

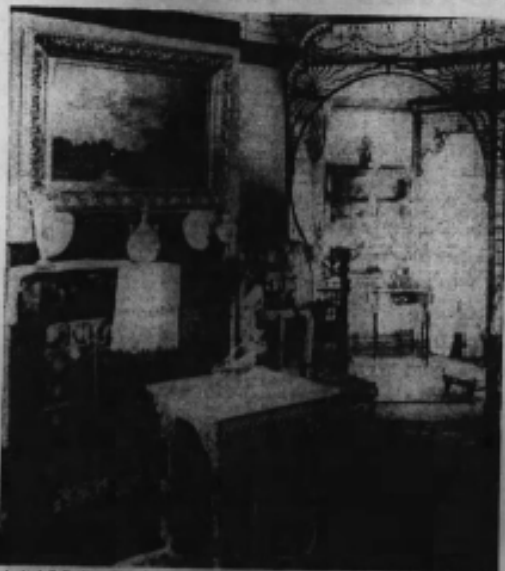


## The Working Class



Historical Collection, Title Insurance and Trust Co., Union Title Office, San Diego, Calif.  
**WOMEN PACKED** National City's most famous product — lemons — for shipping to the far corners of the continent. They worked at the foot of 23rd St. when this shot was made, in 1906.

## The Leisure Class



Historical Collection, Title Insurance and Trust Co., Union Title Office, San Diego, Calif.  
**THE WELL-DRESSED HOUSE** looks like this — if you're back in 1899. This was the parlor of the fashionable Ralph Granger home, burned to the ground a few years after this picture was taken. Still remaining, is the famous Granger Marble Hall.

### Jeweler's Almost Our City's Age

When National City was still young, a jewelry store opened its doors in Bakersfield — and today that store has grown to 34 branches to become the largest jewelry chain in California.

Still controlled by the founding family, Kovan's opened its National City branch in South Bay Plaza in 1953. It is one of four branches in the San Diego area and is managed by L. H. Bersson.

### World Peace with God Is Baha'i Purpose

The National City branch of Baha'i, a world religion, was founded eight years ago — although its faith is 118 years old.

The group has sponsored meetings to foster world understanding and peace, including speakers on United Nations Day, World Peace Day, Human Rights Day and World Youth Day.

Officers of the group are Art Kuhwald, chairman; Erna Haukefahl, secretary and Pat Hull, treasurer.



**THE Westerner**  
 COCKTAILS, DANCING  
 22 W. 7th St.  
 National City

**HAROLD'S CLUB**  
 CHINESE & AMERICAN FOOD  
 COCKTAILS • DANCING  
 29 W. 8th St.  
 National City

**CLUB 66**  
 HOME OF FAMOUS  
 25¢ DRINKS  
 730 National Ave.  
 National City

*Harold Dodds*



WHERE FUN SPENDS THE WEEKEND



WEEKEND THOROUGHBRED RACING



HOME OF THE FABULOUS 5-10

NIGHT GREYHOUND RACING



AND THE GOLD RUSH





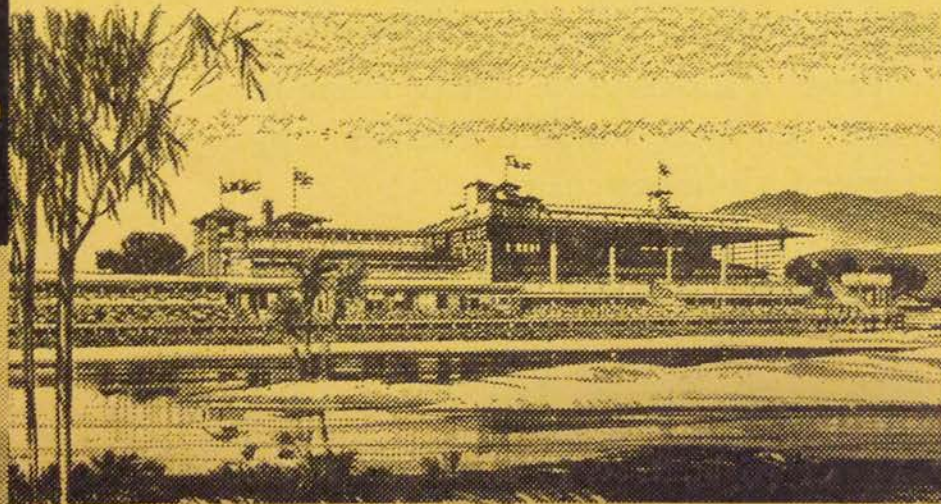
# AMUSEMENTS



HOME OF THE  
**FABULOUS**  
**5-10**  
AND WEEKEND  
THOROUGHBRED  
RACING



**ONE WORD**  
*for a world of pleasure*

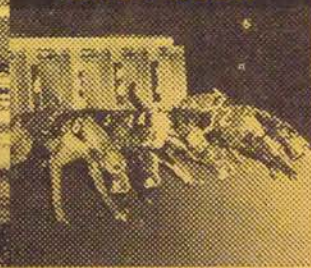


NIGHT  
GREYHOUND RACING

JOIN THE



**GOLD RUSH**



R. L. POLK & CO.'S

A-24. Caliente half-page advertisement in the 1961 San Diego City Directory (San Diego Public Library: California Collections)



## **Caliente and Tijuana Tourism Brochures**



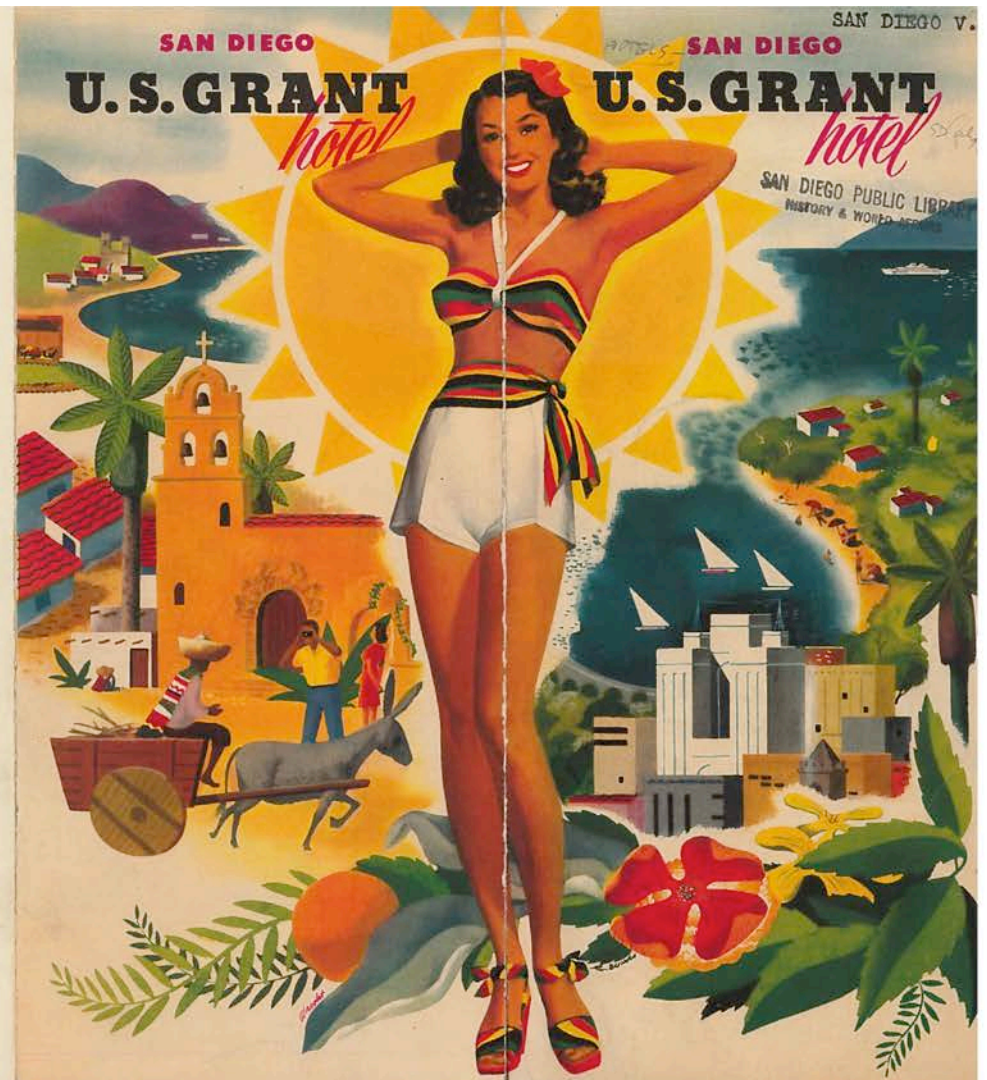
The world-famed U. S. Grant Hotel lies at the junction of continental highways from the East and North, with the Mexican border but fourteen miles to the South. On the one hand, all the renowned recreations, scenes and tourist haunts of Southern California — on the other, the charm and romance of Old Mexico, the unique and unforgettable experience of a foreign country. Often described as "crossroads of the Southwest," San Diego's U. S. Grant with

its famous restaurants and night clubs, its sumptuous banquet and club rooms, its stores, shops and transportation offices, is the hub of civic, social and commercial life. You will find it, as do our guests from every state and foreign land, the ideal place to stay, for a day or a season.

**Drive-In Garage** You step from your car to hotel lobby and elevators. If you travel by motor, you'll particularly appreciate the convenience of this most unusual feature.



LOS ANGELES ← 50 minutes by air, 165 minutes by streamliner → SAN DIEGO



A-25. San Diego tourism brochure from the Grant Hotel with a photograph of the Caliente racetrack, no date (San Diego Public Library: California Collections, Hotels) (Image 1 of 2)





★  
*The U.S. Grant*  
SAN DIEGO'S WORLD-FAMED HOTEL

AS OLD as the West in tradition and warm friendliness, as new as tomorrow in facilities and appointments, today's U. S. Grant Hotel is an indispensable part of your trip to Southern California. No matter what the length of your stay, no matter what the purpose of your visit, it will be a privilege to welcome you and offer you the hospitality of this happy land.

*Carlton Lishty*  
General Manager

LITHO: HESTER & SMITH



HERE is all the best of Southern California! Here the sun is friendliest, the air is ever soft. Here you'll find a world's variety of scenery — wide, palm-fringed beaches, flowered deserts, white-capped coastal mountains. Whatever your favorite sport or recreation, it's at its best in San Diego! Swim in our tropic ocean, fish through the surf or over deep-sea grounds. Hike or ride our mountain trails and coastal paths — tee off where the view is as much as the game — record with your

camera an albumful of scenes and activities. Visit the favorite haunts of radio and screen personalities, the famed "glamor spots" that draw visitors from around the world. Recapture the historic past that the Mission fathers knew — then cross the border into another land, another age, down Mexico way. It's time to *live* your Southern California dream — time to make plans, set dates, and start out! (Travel light, you'll want to shop for western leisure clothes and famed "sun fashions"!)



A-25. (Image 2 of 2)



BAJA CALIFORNIA - AGUA CALIENTE



SAN DIEGO PUBLIC LIBRARY  
CALIFORNIA ROOM

JUN 26 '57



THE INTERNATIONALLY FAMOUS RACE COURSE IN TIJUANA, BAJA CALIFORNIA, OLD MEXICO

A-26. Caliente tourism brochure showing the Caliente Office in the lobby of the U.S. Grant Hotel, 1957 (San Diego Public Library: California Collections, Agua Caliente) (Image 1 of 6)



## AND—HERE IT IS—FOR SUN, FUN AND THE SPORT OF KINGS—BEAUTIFUL CALIENTE



Just 30 happy minutes—19 short miles south of San Diego over a wide California freeway—you discover Caliente. You drive through picturesque Tijuana, in Old Mexico, to this internationally famous race course where the thoroughbreds run every Sunday, and most Saturdays and Holidays year 'round.

Here is a valley so peaceful—so beautiful—it seems nature created it to be what it is—the most unique race course on the North American Continent. This is Caliente—with its old-world architecture—splendid backdrop of blue-gray hills—shimmering lakes in the green, green infield—its soft sea breezes and those flashing silks as the thoroughbreds break from the starting gate—cheered by thousands as they round the turn and pound, pound to the finish line.

There's excitement here—and leisure, too!

With all its natural beauty Caliente offers all the modern devices that make for the finest thoroughbred racing—such as the American Totalisator, the Puett Starting Gate, the Photo Finish and modern Film Patrol. And, for the first time in North America, Caliente offers the fabulous 5-10 Cash Pool every Sunday with winnings in the thousands of dollars.

Beyond this, Caliente is internationally famous for the Santa Anita, Kentucky Derby and Garden State Future Books—with weekly issues mailed to all parts of the world! The Caliente Foreign Book is open here daily, Monday through Saturday, the year 'round with running results from all major U. S. tracks.

America's finest greyhounds race at Caliente Wednesday through Sunday nights, Spring through Fall. In a few magical moments—sections of the greyhound track are moved on wheels into position in front of the stands for fast-action greyhound racing under the stars—utilizing the same American Totalisator.

Indeed, all this makes Caliente unique among race courses—anywhere in the world.



Beautiful Caliente offers visitors every convenience for a restful, racy day including roomy, free parking areas.



Each weekend, an international crowd of thousands gathers here, in this lovely, gay, old-world atmosphere.



The walking ring—in full view of Turf Club and Club House Terrace spectators.



Starting gate and movable section of greyhound track are shown in this panoramic view of famous Caliente.

## CALIENTE - IN BEAUTIFUL, ROMANTIC OLD MEXICO



Into the stretch - NOW - RIDE - Paul Brown



## WHERE THOROUGHBRED RACING RECORDS ARE MADE

On October 22, 1955, one of the two triple dead heats of modern racing history occurred at Caliente. Participating were Stormsorno, ridden by Jockey Manuel Esparza—Chance Speed, ridden by Jockey Rene Cruzat—Beaufair, ridden by Jockey Louis Leon.



**TRIPLE DEAD HEAT**

Official Photochart of triple dead heat October 22, 1955, at Caliente.



**HOME OF WORLD'S RECORD DAILY DOUBLE**

Official Photochart showing the long-shot Rocklite winning by a nose.



Official Photochart showing favorite Slick Trick winning by half-length.

Caliente proudly claims the world's record daily double with a pay-off of \$12,724.80 on a \$2.00 ticket. Winner, on July 4, 1954, was Mrs. Ottilia Alexander who picked long-shot Rocklite, Jockey Allen Carmichael up in the fourth race and Slick Trick, Jockey Belloin Pulido up in the fifth.

Pay-offs of thousands of dollars occur each Sunday on the fabulous Caliente **5-10** Cash Pool. Examples: On August 5th, one person with a \$64.00 multiple ticket won \$30,610.80; on July 15th, one person with one \$2.00 ticket won \$20,887.20; on May 27th, a honeymooning couple with one \$2.00 ticket won \$12,263.80. Caliente was first to bring 5-10 Cash Pool to the North American Continent. And, with novice and expert alike, the 5-10 has proven more and more popular week after week among the international racing crowds at Caliente.







Miss Greyhound poses two favorites—and holds trophy awarded to the winner of the Annual Gold Cup race featuring America's fastest greyhounds — just one of the special attractions of the colorful, exciting Caliente Greyhound season of 150 or more nights each year.



'World's record breaking greyhound, Indy Ann, poses with proud owner, Ed Willard, and beautiful trophy presented on occasion of her 100th win, establishing a new world's record.



## CALIENTE — FOR FAST-ACTION GREYHOUND RACING SPRING THRU FALL

America's finest greyhounds race — under the stars — at Caliente Wednesday thru Sunday nights, Spring thru Fall.

Because of the ingenious arrangement of portable sections of the greyhound track, on wheels, from the race course infield, Caliente Greyhound Races are

run directly in front of the same stands and utilize the same Totalisator as are used for Caliente Thoroughbred Racing. Thousands of visitors from here, there and everywhere agree—speedy greyhound racing, sport of the ancients, is at its modern best under the stars of those balmy, beautiful Mexican nights — at Caliente.

## FOREIGN BOOK OPEN DAILY MONDAY THRU SATURDAY



Portion of Foreign Book board in the Silver Room at Caliente—showing results from all major U. S. tracks after a typical weekday operation. An additional Foreign Book board is located in the Gold Room at the Caliente Foreign Book.

### CALIENTE BRINGS YOU RACING RESULTS FROM ALL MAJOR U.S. TRACKS

Thousands of racing fans travel to Caliente every weekday to play their favorites around the country. Results are posted here from all major U. S. race tracks. Book windows are open prior to post time of first race of earliest Eastern track to closing race of latest Western track. Modern restaurant and coffee shop in the roomy Foreign Book area serve delicious Mexican and American food and beverages to make your racing weekday comfortable and pleasant at Caliente. Free admission, of course. Remember—all roads lead to beautiful Caliente Race Course every day—and you find acres of free parking for your convenience.

## FUTURE BOOK ON SANTA ANITA, KENTUCKY DERBY AND THE GARDEN STATE



Current issues of the colorful Future Book folders are mailed to fans the world over from Caliente. For your free copies, write Caliente Future Book, Box 208, Tijuana, B. C., Mexico.



Future Book director, Tony Alessio, points to one of the favorites in the 1956 line of the Caliente Future Book on the Garden State, the world's richest race. Shown is a portion of the master board in the Grandstand Concourse at Caliente during the full period of each Future Book operation, showing current odds on all eligible horses.

### WORLD FAMOUS CALIENTE FUTURE BOOK IS A LICENSED OPERATION

Requests come from all over the world for regular weekly issues of the renowned Caliente Future Book—showing the prevailing odds on the Santa Anita Handicap, Kentucky Derby and the Garden State, the world's richest race. The Future Book, known for years throughout the East as the winter book, issues odds ranging up to 1000 to 1 on all eligible horses in advance of running date. These current issues are mailed anywhere in the world from Caliente upon request. The Caliente Future Book is just one of the many special features that makes Caliente unique—the most complete race course in the world.



FOR YOUR CONVENIENCE — VISIT THE CALIENTE OFFICE — LOBBY U. S. GRANT HOTEL, SAN DIEGO, CALIFORNIA.



Come in and visit the attractive Caliente office located in the lobby of the world-famous U. S. Grant Hotel in downtown San Diego, California. Ask "Miss Caliente" for information, passes and reservations for your Caliente day of sun, fun and the sport of kings — your Caliente night of fast-action Greyhound racing under the stars.

The Caliente office is open Monday through Saturday year 'round. Telephone BElmont 9-4296 or BElmont 4-5657 — or write Caliente Office, U. S. Grant Hotel, San Diego 1, California.

The growing solidarity of Mexican-U.S. relations is a pride and pleasure to the peoples on both sides of our border. The charm of older ways blended with the excitement and appeal of the progressive Mexico of today, creates a land of fascinating contrasts—a land you'll enjoy for a brief visit or an extended tour.

## Facts You Should Know

A pamphlet with latest customs regulations is available at the U.S. Customs border office.

**NO VISA OR PASSPORT** is required to visit in Tijuana or elsewhere in the border areas by native-born U. S. Citizens. A stay of more than 72 hours requires a tourist card, readily obtainable through the Mexican Consulate in San Diego.

**BORDER PASSAGE** is streamlined and trouble-free, with broad lanes for highway entry. Convenient facilities are also provided for pedestrians, who may taxi or bus to the border and avail themselves of similar transportation very easily after passing the border station.

Naturalized citizens or foreign visitors entering Mexico from the United States must obtain appropriate clearance before leaving the U.S.

Alcoholic beverages, plants, animals, fruits or birds, as well as certain other items, may not be brought back into California. Ask Customs officials if you are in doubt.

**AMERICAN CURRENCY** is generally accepted in Tijuana. If you wish to exchange dollars for pesos, you may do so at any of several banks, where English-speaking personnel are at your service during banking hours. Approximate exchange rate is 12½ pesos to the dollar.

**TAXI RATES** in Tijuana are best agreed upon prior to embarking in a cab. Flat rates are charged to various parts of the city. Some of these rates for your guidance are...

From the border to... 25c ■ Caliente Racecourse... 50c  
Downtown Bull Ring... 50c ■ Monumental Bull Ring... \$1.00  
Taxi drivers don't expect tips except for special services.

**TRAVEL FACILITIES** from Tijuana to other points of Baja California and throughout Mexico include air and bus lines, with modern well-kept equipment and courteous, qualified personnel. For further information on rates and schedules, we suggest you contact your Travel Agent.

**AUTOMOBILE INSURANCE** written by American companies normally has some limitations in Mexico, so you may wish to augment it with temporary insurance through a Mexican company. This can be arranged conveniently near the border at reasonable cost and will expedite clearance in the event of an accident. U.S. drivers' licenses are accepted in Mexico.

**HUNTING AND FISHING** lure many avid sportsmen to the vast and relatively unexplored areas of Baja California. Rugged mountains abound with both small and large game... fresh and salt water ponds near tidal areas are stopping-off places for millions of game birds. The waters of the Gulf of California teem with fish in great variety. Information on hunting and fishing laws of Mexico may be obtained from the Mexican Consulate, Bank of America Bldg., San Diego 1, Calif., or at the Dirección de Turismo del Estado (State Tourist Bureau) offices in Tijuana, Ensenada or Mexicali.

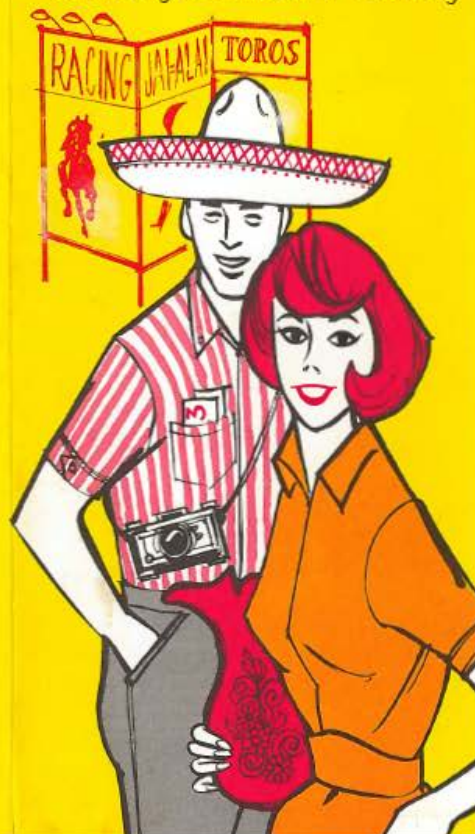
**INFORMATION AND ASSISTANCE** while you are in Tijuana is readily available and cheerfully rendered 24-hours a day at the downtown Tourist Information booth. Here you will find your every question answered and friendly counsel and recommendations supplied regarding specific information on subjects that can only be touched lightly in this folder.

Published as a community service by Caliente Racecourse.

"LITOGRAFIA LIMON" — Tijuana, B.C., México

# TIJUANA

Beckons you to a Latin Holiday



## Come for Fun . . . TIJUANA HAS IT IN SUPER-ABUNDANCE!

It's pronounced "Tee-wha'-nah"... a thriving and progressive community of more than 180,000 persons, most of whom will surprise you with their knowledge of the English language. Tijuana's middle name well could be "Festividad"—guilty! It is the principal point of entry to our great Latin neighbor for thousands of fun-seeking Americans every month. Important note... you'll be delighted by your purchasing power!



**SHOPPING** "main street" for Mexican curios and a variety of items imported duty-free from Europe and the East is Avenida Revolución, a brightly lighted and bustling mecca by night as well as by day. You'll enjoy, too, visiting the many native stores on side streets in the city's expanding business district. Shopping is an exciting experience in itself in Tijuana as you wander among the great variety of colorful shops. A sample of the items you may see include hand-tooled leather goods, beautiful and unusual silver work, Swiss watches, wearing apparel, exotic perfumes and other European imports plus many attractive novelties created for the pleasure of tourists. New United States Customs regulations allow you to bring back most purchases totaling \$100 (but only once a month) without having to stay in Mexico 24 hours as was formerly required.

**CALIENTE RACECOURSE** one of North America's finest racing plants, is a focal point for weekly thousands of visitors who thrill to year-round weekend thoroughbred racing amid beautiful, modern facilities. Caliente's widely known "5-10" wagering system, with cash payoffs approaching \$100,000 for a \$2 ticket, is unique in racing and a strong additional drawing card. Many of Turfdom's most noted jockeys apprenticed at Caliente and are frequent riders in Caliente classics.



**NIGHT GREYHOUND RACING** the "Sport of Queens," also is presented amid Caliente's handsome facilities nightly Wednesdays through Sundays from spring until late fall and Fridays through Sundays during the winter. You'll watch some of the world's fastest greyhounds from the comfort of a magnificent, glass-enclosed building. There's pari-mutuel wagering, plus the "49er," greyhound racing's counterpart to the fabulous "5-10." Track restaurants offer a superb cuisine of Mexican or American food.

**JAI-ALAI** (hi'li), reputed to be the fastest moving sport spectacle, is presented in the colorful and palatial Fronton. This exciting Basque game is one of downtown Tijuana's most popular attractions and offers patrons an opportunity to wager on a number of contests during each program.



**BULLFIGHTING** is a Sunday feature that attracts large numbers of aficionados—*fans*—from both sides of the border. The pomp and pageantry... and the spine-tingling match of man against beast... are as authentic in Tijuana as in Old Madrid. Corridos (as the bullfight is known to Latinos) are presented in two arenas, alternating on Sundays throughout the season between the Plaza Monumental Bull Ring-by-the-Sea and the smaller but centrally located Toreo de Tijuana.

**RESTAURANTS** in Tijuana feature a full range of flavorful Mexican cuisine, with many establishments also offering American food. Wild game in season is a feature of interest on many menus. The hosts of Tijuana's most enterprising and popular restaurants include a number of colorful personalities you will enjoy meeting.



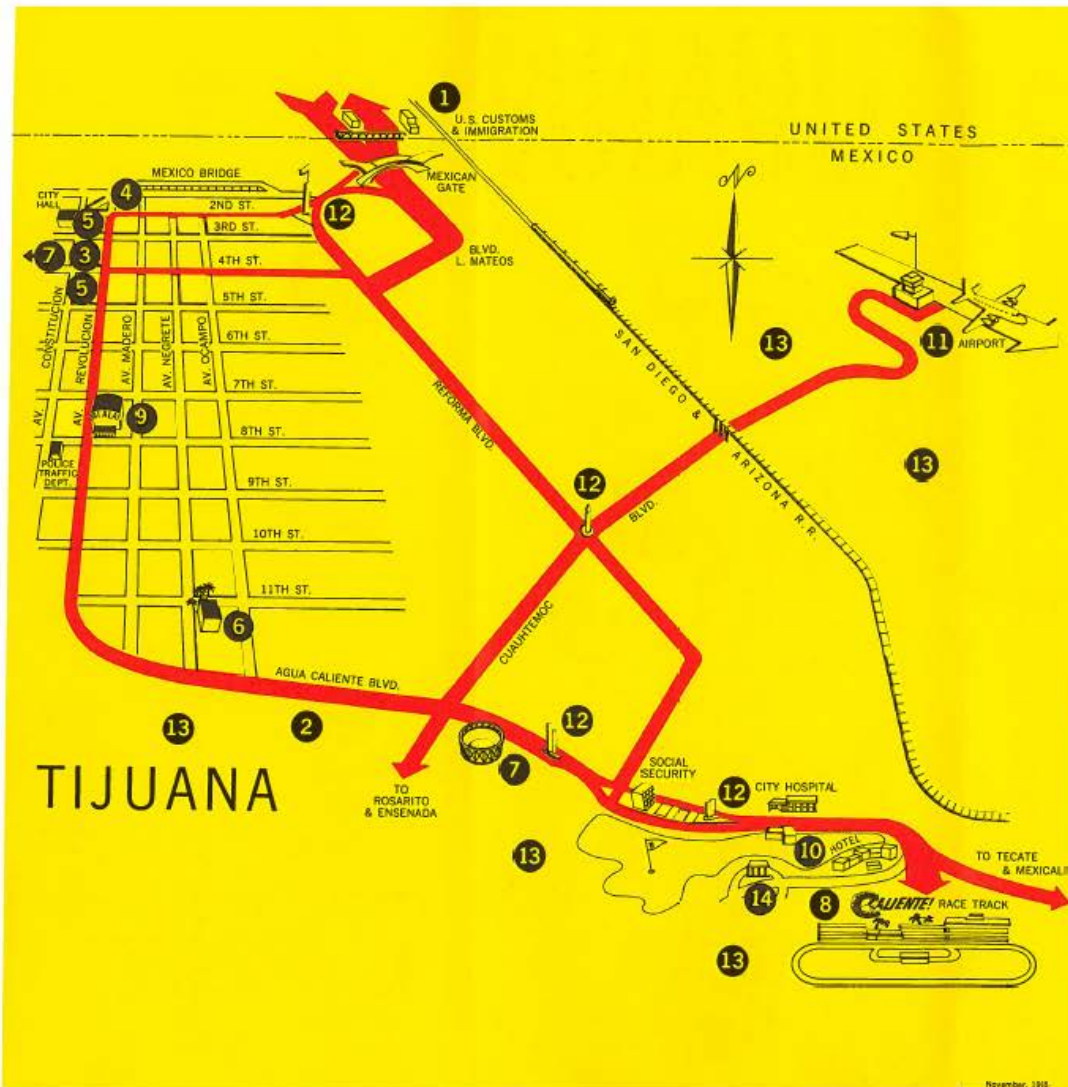
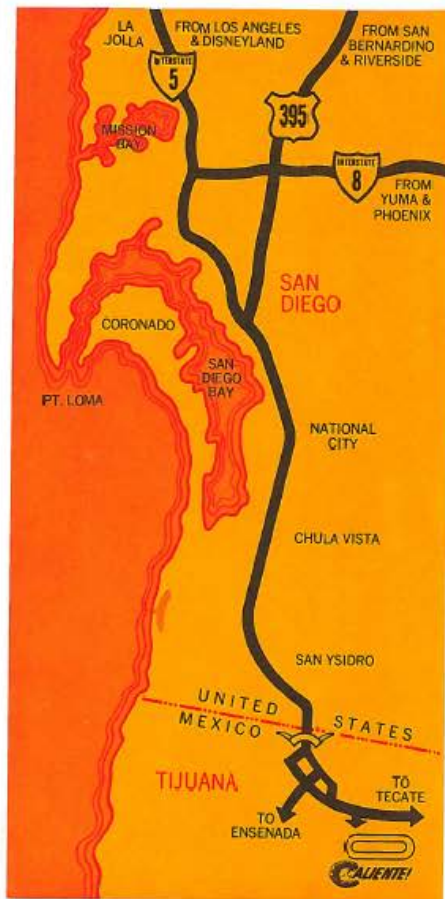
**PLACES TO STAY** include centrally located hotels and variously situated motels with modern appointments, including pools.



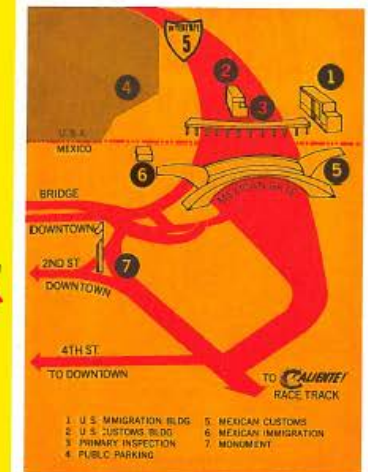
**TIJUANA GOLF AND COUNTRY CLUB** (Club Campestre) is a private club that is open to public play, with an excellent championship course and complete restaurant and cocktail service. It is located adjacent to Caliente Racecourse in the Agua Caliente district, and is surrounded by the beautiful, modern homes of Chapultepec Heights (Lomas de Chapultepec), Tijuana's finest new residential section.

A-27. Tijuana tourism brochure showing directions to Caliente racetrack, 1965 (Private collection) (Image 1 of 2)





- 1 U.S. Custom & Immigration
- 2 U.S. Consulate
- 3 Tourist Bureau
- 4 Chamber of Commerce
- 5 Banking areas
- 6 Post Office
- 7 Bull Ring
- 8 Caliente Racecourse & Greyhound Club
- 9 Jai Alai Fronton
- 10 Golf Club
- 11 International Airport
- 12 Monuments
- 13 Residential areas & schools
- 14 Future Site of U. S. Consulate



November, 1961

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