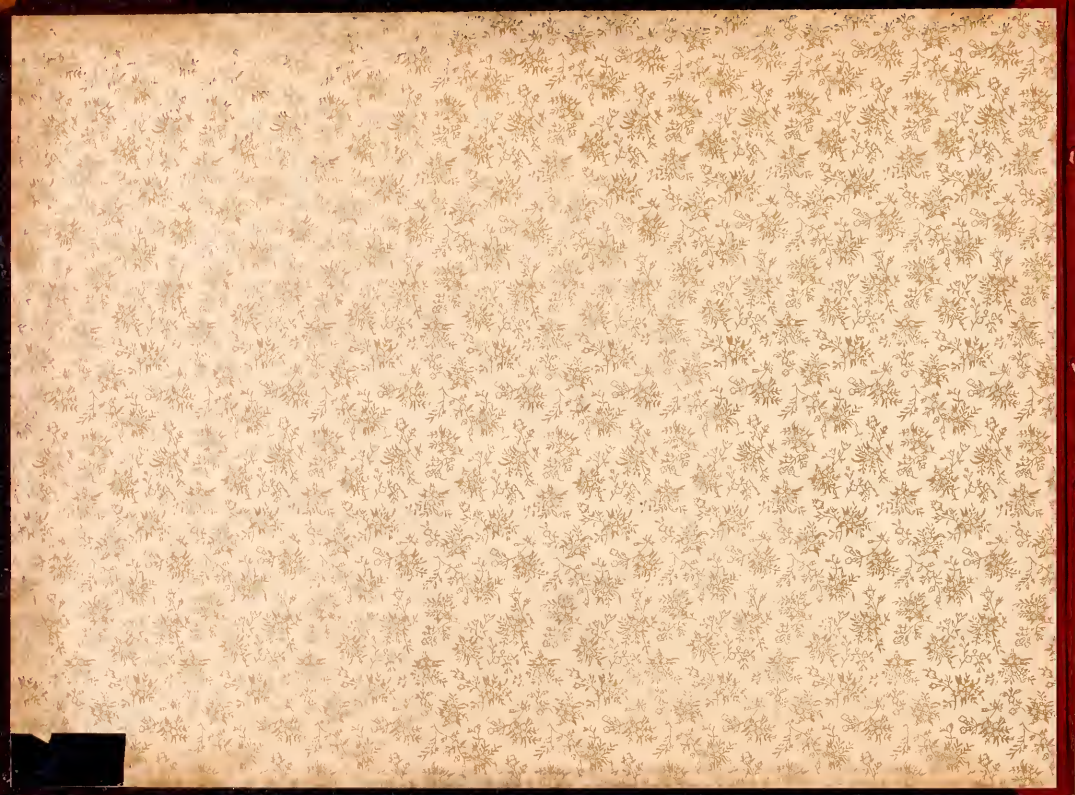





VIEWS
OF THE
WORLD'S FAIR



CLOSTX. T500.C1 G73 1894 v.1
Graham, C.
From peristyle to plaisance,
or, The White City

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The Winters Art Litho Co., Official Lithographers, Chicago.

C. Graham

OFFICIAL BIRDSEYE VIEW OF THE WORLD'S COLUMBIAN EXPOSITION, CHICAGO, U.S.A., 1893.

FROM THE PAINTING BY THAS. GRAHAM, COLLECTED AND REVISED BY C. T. WINTERS



PART ONE.

FROM PERISTYLE TO PLAISANCE

OR

THE WHITE CITY PICTURESQUE

PAINTED IN WATER COLORS

BY

A handwritten signature in black ink, appearing to read "C. Graham", written in a cursive style.

TOGETHER WITH A BRIEF ILLUSTRATED HISTORY OF THE

WORLD'S COLUMBIAN EXPOSITION

CHICAGO, 1893.

ILLINOIS INSTITUTE OF TECHNOLOGY
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THE WHITE CITY PICTURESQUE.



URING this marvelous age of human achievement the mind has become so accustomed to wondrous works that even phenomena have lost impressiveness; impossibilities are regarded as possibilities, and a wide-spread credulity has taken the place of scoffing incredulity. In fact, the wonderful, the marvelous, the magnificent have become familiar—even commonplace; and all mankind has buckled on an impenetrable shield against surprise, and declared itself incapable of being profoundly impressed. Millions of people, when they passed through the gates of the World's Fair, were in this state or condition of mind—but every visitor who came to scoff turned away enraptured.

It is beyond the power of pen or brush to tell or paint the grandeur and magnificence of the marvelous city of palaces, or give the least idea of the vast treasures which they contained. The great scheme of the Fair simply defies description. The writers of the world have been trying to tell its story in words. It is needless to say that they have failed to meet the requirements.

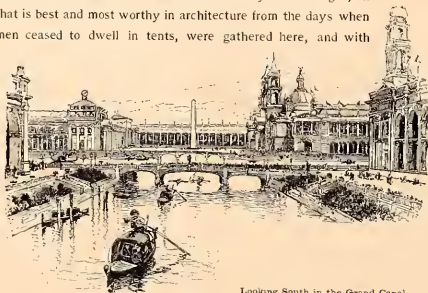


Norman Horse.

As we traversed the great inland sea and the Exposition grounds and buildings, rising apparently from the dark waters of the lake, their white walls and gilded domes glittering in the sunshine across the sparkling waves, the parti-colored pennants floating from their staffs, the music of the horns chastened by distance, the scene reminded one of the fabled Islands of St. Brandin, and one waited breathlessly for the spectral boats in Irving's quaint fancy of the Adelantado of the Seven Isles to shoot forth from the glorious gateway of the Peristyle.

Grouped about this great gateway with its portals turned toward the rising sun, there rose snowy palace after palace, and at their feet the slow current, like a turquoise thread, emptied itself into the lagoon, and on its shining surface, sharply cut in shadow, there passed and repassed the dark, quaint outlines of the gondolas, with the gondolier swaying to and fro to the rhythm of the music.

The glory that belonged to Rome, the beauty of Athens, the pictures upon which St. Marks' has smiled in the City of the Doges, all that is best and most worthy in architecture from the days when men ceased to dwell in tents, were gathered here, and with



Looking South in the Grand Canal.



LOOKING EAST IN THE GRAND CANAL



THE WHITE CITY PICTURESQUE.



Art.

skill and cunning and deep knowledge adapted to the uses for which they were designed. Here the useful and the beautiful go hand in hand. Here the genius of industry has been clothed in the trappings of the butterfly. And as you floated across the waters of the lagoon, at every turn the great structures group themselves differently in their relation to each other, and each tableau seemed more harmonious and beautiful than the dreamland fancy which passed with the passing of the ripples from the bow.

At the beginning of this Portfolio will be found the official "Birdseye View" of the grounds and buildings, revised and corrected to date. Let the reader turn to and consult it, and at the same time accompany us on a brief tour of the grounds. The day is clear, cool and lovely. The waters of Lake Michigan are azure blue in the distance and the gentle waves lazily lap the timbers of the pier as we alight from the "Whaleback" after a delightful and invigorating ride of seven miles. We approach the Peristyle, whose marble columns glisten in the sun. On the left is the Casino, on the right Music Hall. Our guide informs us that just across the lagoon south from the Casino we will find the Convent of La



Clock Tower—Main Building.

Ribida, the caravels (Nina, Pinta and Santa Maria); and that further south lie the Forestry, Anthropological, Dairy and Leather Exhibit Buildings, and the Krupp Pavilion.

We pass through the massive pillars of the Peristyle and find ourselves facing the Grand Basin. Directly in front is a granite pedestal upon which stands the colossal gilded figure of the Republic, facing the Administration Building at the head of the Grand Basin. All the splendor of the scene bursts rapturously upon our view. We stand entranced in the presence of this superb panorama. On either side are grand terraces, with here and there a landing stage, the approaches guarded by colossal statues of American animals—savage and domestic. Flowers, plants, flags of all nations add color to the long, impressive lines of marble. To the left stands the magnificent palace raised in honor of Agriculture, the source of the wealth of Nations; to the right is the Manufactures and Liberal Arts Building, whose enormous proportions (the like of which the world has never seen) scarce give sufficient room for the exhibition of industrial wealth.

As we pass between these superb palaces we dream of Rome, of Egypt, of Ancient Babylon and



Music.

THE WHITE CITY PICTURESQUE.

Assyria. We are thus occupied when we find ourselves on the Grand Plaza in front of the Administration Building. To the left (south), we see the towers and roof of Machinery Hall and hear the hum of machinery—magnificent examples of the world's products; to the right Electricity and the Mines Buildings. In the rear of the Administration Building we catch a glimpse of the Terminal Station. Pursuing our journey we pass rapidly to the southern extremity of the grounds and view the Colonnade. Further south we get a comprehensive view of the live stock exhibit. Then we turn, retrace our steps, pass the Electrical Fountains and traverse the broad and smooth

walks that parallel the North Canal, with the magnificent facade of Liberal Arts on the right, and the imposing front of Electricity on the left. We pass the bridges and smile friendly greetings at the electric launches dancing past and at the gondoliers laboring at the oar. How striking the contrast between the present and the past—the labor of pressing a button and the labor of plying an oar!

In a short time (would it were a day) we turn to the left. On the right is a Wooded Island, along whose banks ducks and swans swim lazily; on the left are the buildings devoted to Electricity and Mines. Having stopped now and then to view

the splendors of the scene, we turn north and walk along, past Transportation; past Horticultural Hall, whose sun-ray gilded dome glistens and glows in the light; around the Illinois State Building, and see before us the Art Gallery. In this latter building are pictures from the palaces of Emperors and Kings—pictures the people never see. Is this not royal homage to Democracy? But we do not now stop to view them; on we go forgetful of everything in this enchanted city. We see the Fisheries, the Government Building, the Life-Saving Station; and just over the bank on the broad waters of Lake Michigan we see the battle ship Illinois; and anchored in close proximity is the quaint Viking ship.

Our guide tells us that just back of the Art Gallery (on the north) are located the State Buildings, and that to the east, along the lake front, each foreign nation has its home, but we have no time for these now. We turn, and looking to the west we see the Ferris Wheel slowly revolving, and we know that over there are housed the attractions that no visitor can escape—Midway Plaisance.



Wheel Chairs.



Statue of Franklin.



North Lagoon.



C. G. Franz

AT NIGHT IN THE GRAND COURT.

THE WHITE CITY PICTURESQUE.

We continue our journey to the south, passing around the corner of the Government Building, with the Wooded Island on the right, Liberal Arts on our left, and all too soon we again find ourselves upon the terrace of the Grand Basin. Fifty minutes—perhaps one hour! What a world of wonders we have seen! What palaces! What statuary! Have we not been gliding through a city of enchantment? Where, save in the beautiful pages of Arabian Nights, do we find a similar city—a city of palaces! It was indeed like a dream of fairy land. One felt translated into another world. The splendor of the vision was in nowise dimmed by closer study, but rose anew in majesty and beauty with every added impression. The thought that this marvel was wrought in America by Americans set the soul aflame. What a future for a people that could work this wonder! Athens as Pericles saw it reconstructed! The Rome of the Cæsars restored! The Carthage of Dido renewed! What a thought that all this was but the vision of an hour! It was born in a night, it vanished in a day!

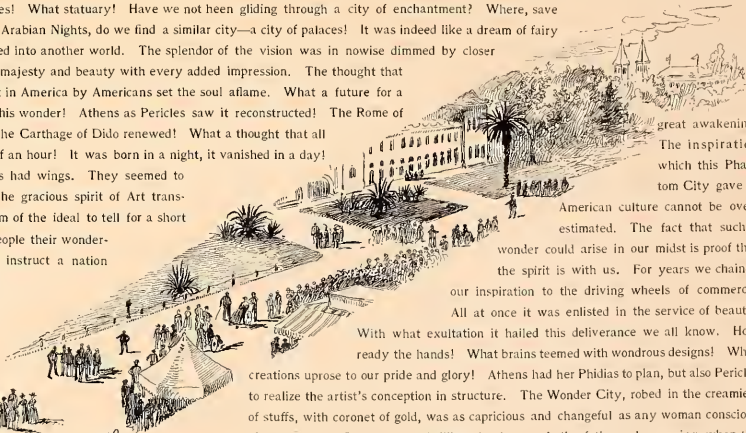
Truly, these airy palaces had wings. They seemed to poise as if for flight. The gracious spirit of Art translated them from the realm of the ideal to tell for a short time to this utilitarian people their wonderful story of beauty—to instruct a nation devoted to Mammon in the immortal possessions of the mind. Man's temples typify his concepts. We cherish the thought that America stands on the threshold of a



great awakening. The inspiration which this Phantom City gave to American culture cannot be overestimated. The fact that such a wonder could arise in our midst is proof that the spirit is with us. For years we chained our inspiration to the driving wheels of commerce. All at once it was enlisted in the service of beauty. With what exultation it hailed this deliverance we all know. How ready the hands! What brains teemed with wondrous designs! What creations uprose to our pride and glory! Athens had her Phidias to plan, but also Pericles to realize the artist's conception in structure. The Wonder City, robed in the creamiest of stuffs, with coronet of gold, was as capricious and changeful as any woman conscious of her charms. She was most brilliant in the sun bath of the early morning, when the

sheen on the waters that laved her feet threw into relief each grace of form, and regilded the crown upon her stately brow. It was in this revelation of sensuous line and brilliance of complexion that the ardent newcomer fell most readily a victim to her charms. The spectacle is over, and the glory has departed. Everywhere within the confines of the park, vandals are at work, and the rapid ruin of the world's greatest delight is now a certainty.

It is fitting at the present time, when impressions of the Fair are fresh, that memories of it should be gathered in permanent shape, and while we linger over the romantic features which the painter has depicted, the pen will point out some facts which may lend an instructive phase to the pleasure of the hour.



THE WHITE CITY PICTURESQUE.

Narrative of the Fair.



HO first suggested the Columbian celebration is a matter as much disputed as were the honors of Columbus himself to his great achievement. It was certainly first discussed nearly or quite ten years ago. The honor of suggesting the great idea of fittingly commemorating the 400th anniversary of Columbus' discovery of the Western continent is ascribed to a citizen of Mexico, Dr. I. W. Zarembo, who as early as November, 1882, proposed such a scheme to Peter Cooper, John C. Fremont and others. In June, 1884, Dr. Zarembo invited the diplomatic representatives of foreign powers to a conference in regard to the celebration of the great event by a World's Fair in Mexico, and somewhat later he confided his plans to George R. Davis



Electric Tower.

and P. V. Duester, then members of Congress. It has been claimed that to Dr. Harlan, a Chicago dentist, is due the honor of first suggesting Chicago as the proper place for a World's Fair. In the summer of 1885 the matter was brought before several prominent Chicagoans, and in the fall of that year attention was attracted to an article in a Chicago paper, in which Chicago was for the first time proposed as the site for the quarto-centennial World's Columbian Exposition. November 24,

1885, license was obtained from the Secretary of State of Illinois to organize "The Chicago Columbian Centenary World's Fair and Exposition Company." At a meeting held at the Grand Pacific Hotel several leading Chicago men discussed the question and in 1886 the American Historical Society at its session in Washington, D. C., appointed a committee to wait upon the President to request that he call the attention of Congress to the question.



Columbian Guards.

Early in 1886 New England appointed a Board of Promotion to secure Congressional action with ex-Governor Claflin, of Massachusetts, as President. July 31, 1886, Senator Hoar, of Massachusetts, introduced a resolution providing for the appointment of a joint Congressional committee to consider the advisability of holding a World's Fair, his preference for its location being Washington, D. C.

This was enough to stir up Chicago. In July, 1886, the City Council passed a resolution instructing the Mayor to appoint a Committee of Five Hundred to induce Congress to locate the proposed World's Fair in Chicago. Thomas P. Bryan prepared a resolution to this effect, which was adopted at an enthusiastic meeting held in the Council chamber, and the newspapers



Along the Shore.



The Stevens Art Lino Co. Grains

READING HOMER.
FROM THE PAINTING BY L. ALMA TADEMA.



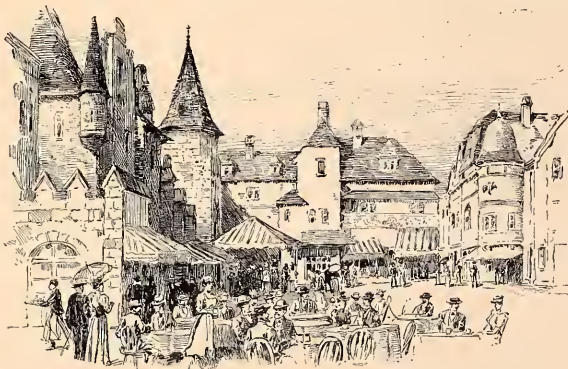


THE WHITE CITY PICTURESQUE.

began a crusade. Aug. 15, 1889, a license was issued by the Secretary of State of Illinois to Dewitt C. Cregier, Ferdinand W. Peck, George Schneider, Anthony F. Seeberger, William C. Seipp, John R. Walsh and E. Nelson Blake to open subscription books for a proposed corporation to be known as "The World's Exposition of 1892, the object of which is the holding of an International Exhibition or World's Fair in the City of Chicago and State of Illinois, to commemorate, on its 400th anniversary, the discovery of America."

December 11, 1889, Senator Cullum, of Illinois, introduced the first World's Fair bill in the United States Senate, and Jan. 11, 1890, Dewitt C. Cregier, then Mayor of Chicago, Thomas B. Bryan and E. T. Jeffrey appeared before a special committee of the Senate in advocacy of the claims of Chicago.

These were the earliest beginnings of the movement which, gaining momentum from different sources, eventuated in the great Fair. It was then there began a friendly struggle, in which New York and Chicago played the principal parts, but in which St. Louis and Washington were also factors, to determine the location of the Exposition. Congress heard the representatives of each section, and finally on February 24, 1890, voted that the Fair should be located in Chicago.



Old Vienna.

SELECTION OF OFFICERS.

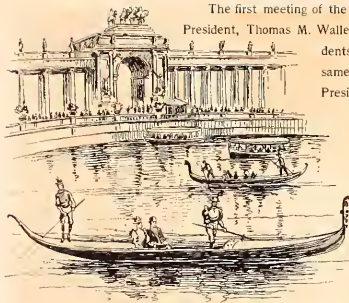
The next step in the great undertaking was to raise the capital necessary for its successful carrying out. March 23, 1890, subscription books for World's Fair stock were opened, and at a meeting of subscribers of the capital stock held at Battery D, April 4, a full Board of Directors was elected. This Board, April 30, elected as officers Lyman J. Gage, President; Thomas

B. Bryan and Potter Palmer, Vice-Presidents; Anthony F. Seeberger, Treasurer; Benjamin Butterworth, Secretary; and William K. Ackerman, Auditor. President Harrison signed the bill locating the Exposition at Chicago and providing for the creation of the World's Columbian Exposition Board, to consist of two Commissioners from each state and territory appointed by the President, of eight Commissioners-at-large, and two from the District of Columbia, each with alternates. This con-

stituted what became known as the National Commission.

At a special session of the Legislature of Illinois, June 12, 1890, the city of Chicago was authorized to increase its bonded indebtedness \$5,000,000 in aid of the Exposition. The name of the corporation was changed to "The World's Columbian Exposition," and the capital stock was increased to \$10,000,000.

THE WHITE CITY PICTURESQUE.



In the Grand Basin.

The first meeting of the National Commission was held in Chicago, June 26, 1890. Thomas W. Palmer was elected President, Thomas M. Waller, M. H. De Young, David B. Penn, Gorton W. Allen and Alexander B. Andrews, Vice-Presidents. A Board of Lady Managers, appointed from the different states and territories, met at the same time and place and organized by the election of officers: President, Mrs. Potter Palmer; Vice-Presidents, Mrs. Ralph Trautmann, Mrs. S. C. Burleigh, Mrs. Charles Price, Miss K. L. Minor, Mrs.

Beriah Wilkins, Mrs. S. R. Ashley, Mrs. F. B. Gurty, Mrs. M. B. Salisbury and Mrs. R. D. Harrison; Secretary, Miss Phœbe Couzins. Mrs. Susan G. Cooke afterwards took the place of Miss Couzins. This was the first official recognition of women in the World's Fair management, and was looked upon by them as a great step in advance.

A Board of Control, consisting of nine members from each of these organized bodies, was chosen, and the work entrusted

to them was begun in earnest and with a vim, energy and enthusiasm that never waned.

Appropriations of Money.

The Federal Government appropriated in all \$1,025,000 for Fair expenses, and the fifty-six foreign nations and colonies which participated appropriated \$3,783,900. Besides the foregoing, vast sums were contributed by exhibitors and private individuals. The contributions of foreign governments were as follows:

Argentine Republic.....	\$100,000	Ceylon.....	\$ 40,000
Austria-Hungary.....	147,000	Jamaica.....	10,000
Bolivia.....	150,000	New Zealand.....	27,500
Brazil.....	550,000	Trinidad.....	15,000
Chili.....	100,000	Guatemala.....	120,000
Colombia.....	100,000	Honduras.....	20,000
Costa Rica.....	100,000	Japan.....	700,000
Danish West Indies.....	10,000	Mexico.....	750,000
Ecuador.....	125,000	Dutch Guiana.....	6,000
France.....	400,000	Dutch West Indies.....	10,000
Germany.....	215,000	Nicaragua.....	30,000
Great Britain.....	125,000	Peru.....	140,000
British Guiana.....	20,000	Salvador.....	30,000
British Honduras.....	7,000	Cuba.....	25,000
Cape Colony.....	25,000		



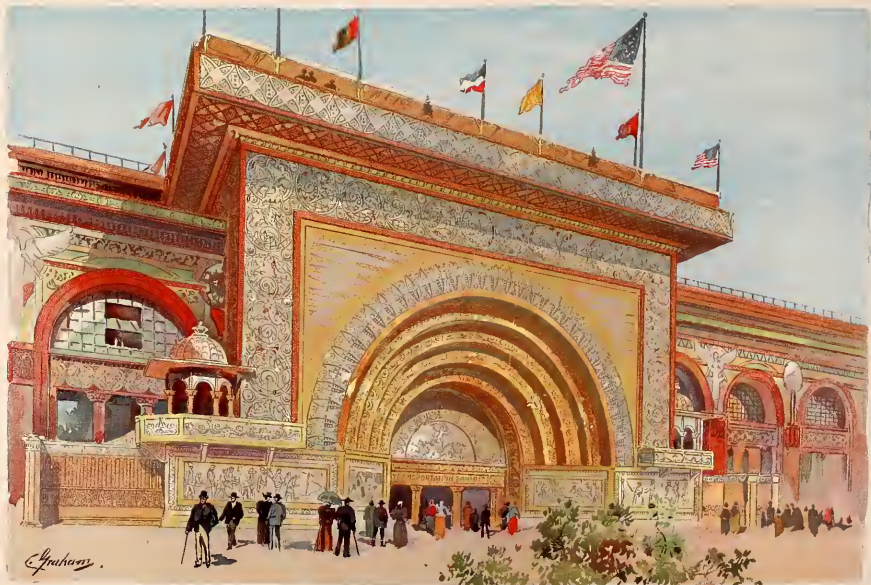
Exhibit of Denmark.



"The Picture Palace, Chicago"

FIRESIDE FANCIES

FROM THE PAINTING BY MISS LAURA ALMA TADESA



THE GILDED ENTRANCE TO TRANSPORTATION BUILDING.

THE WHITE CITY PICTURESQUE.



Nubian.

Great Britain laid out \$125,000 on Victoria House, and the great German Building cost \$150,000. Of the United States, Pennsylvania paid \$90,000 for its building, and West Virginia \$20,000. The twelve trunk lines having termini in Chicago subscribed later for the last \$1,000,000 of bonds.

Expenditures.

March 31 the expenditures of the Exposition company aggregated \$16,708,826 and there was still due on contracts \$2,361,263, besides about \$400,000 estimated expenses for April. The price for buildings and other contract work was \$12,469,201. The Manufactures and Liberal Arts Building cost \$1,727,431; Machinery Hall, \$1,173,897; Administration Building, \$450,000; Agricultural, \$658,000; Fine Art Galleries, \$737,000; Electricity, \$423,000; Mines and Mining, \$266,000; Fisheries, \$217,000; Horticultural, \$208,000; Transportation, \$483,000; Woman's Building, \$135,000. It cost \$448,000 for the electric light plant; \$236,000 for sculpture and statuary; \$293,000 for water and sewer pipe; and \$321,000 for the piers and breakwater. More than 10,000 persons found regular employment on the Fair grounds at good wages.



Bedouin.

As the work of preparation went on the magnitude of the undertaking and the cost, which it had originally been proposed to limit to five millions of dollars, grew with the days as they passed. The plans which were originally made by Messrs. Burnham & Root were altered by them and by their colleagues until they quadrupled in extent and in cost. Instead of five millions, twenty millions were needed. From the sales of stock, bonds, and an



Syrian Woman.

appropriation by the city of Chicago of five millions, interest, etc., on the first of April, 1893, about seventeen millions and a half of dollars had been raised and expended on this stupendous work, while the outstanding indebtedness brought the cost of construction to about nineteen millions of dollars. The treasurer received from all sources—stocks, bonds, admissions, concessions, etc., \$32,796,103, and drew his checks

for \$30,558,849, closing the Fair with a cash balance on hand of \$2,237,254. The operating expenses were \$6,670,000, making a total of disbursements of over twenty-five and one-half millions. The receipts (not including admissions after Oct. 30th, or salvage) were \$10,230,000, the amount received from concessionaires about \$3,800,000, making a total of over \$14,000,000, and leaving the Fair's expenses about eleven and one-half millions in excess of its receipts. The stockholders, therefore, would get nothing except for the souvenir coins, amounting to about \$2,430,000. Congress finally withheld \$500,000 of its appropriation. This would give the stockholders, if divided, about 15 per cent. of their holdings but the greater part of this will probably

be donated to the fund to equip the Field Museum. The fifty-six foreign nations and colonies which participated in the Fair appropriated \$3,783,000 for expenses, while the vast sums spent on exhibits and expenses by individual exhibitors it has been impossible to accurately estimate.

The net revenues have enabled the management to discharge the large floating debt and pay off the last dollar, principal and interest, of its obligations represented by its debenture bonds.



Sudanese.



Arab.

THE WHITE CITY PICTURESQUE.

Selection of Site.

The question of a site for the Exposition was debated at length. For some time the advocates of the Lake-Front had hopes of success, but July 2, 1890, the local directory selected Jackson Park, and this was approved by the National Commission.

In August of 1891, the Chicagoan took his wife and little children for the last time to the cove in Jackson Park, that afterward offered a site for Norway and Germany. He swung his hammock among the willows and looked out to sea. He visited the round coffee house and gazed over the sands and the sloughs where Dion Geraldine, then unknown and unheralded, was chasing away the blackbirds and breaking the complaining reeds. Meanwhile the offices on Adams streets were swarming with clerks, who rapidly took on a god-like severity of manner, while the speculative element of creation battered at their doors. In another building the architects planned, and each day a new contractor went out with smiling face. One man was to floor a farm of thirty-two acres with two inch plank. Another was to rear twenty-six arches larger than any then in existence. Another was to build a half-mile pier, and build it over again. Not to weary the reader, basin and lagoons were to be excavated, four hundred structures were to rise, and nature was again to smile on the scene, decorating it with the arabesquerie of her living forms.

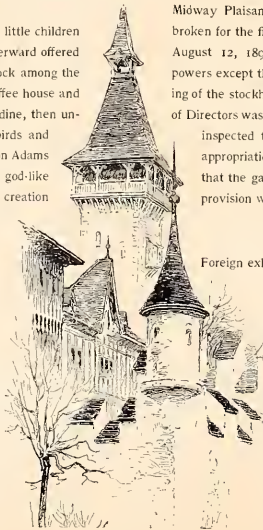
September 19, 1890, Col. George R. Davis was elected Director-General, and November 20 the first meeting of the Board of Lady Managers was held, Mrs. Potter Palmer presiding. December 21, 1890, President Harrison issued a proclamation calling upon the nations

of the earth to participate in the great Fair. William T. Baker was elected President of the local Board April 14, 1891, to succeed Lyman J. Gage, who declined a re-election, and who also refused to accept his salary of \$6,000. Legislative action having been taken at Springfield, Jackson Park, with the

Midway Plaisance, became eligible for Fair purposes, and ground was broken for the first building—that of Mines and Mining—July 2, 1891. August 12, 1892, a Council of Administration was elected with all powers except the appropriation of money. The second annual meeting of the stockholders was held in April, 1892, when the present Board of Directors was chosen. In January, 1892, a Congressional committee inspected the buildings, and in the result recommended a further appropriation of \$2,500,000 coupled, however, with the stipulation that the gates of the Fair should not be opened Sundays. This provision was, however, overruled.

Early Sightseers.

Foreign exhibits began to pour in early in 1892, but were not in shape for exhibition for many months. Meantime the grounds and uncompleted buildings were visited by many thousands and an acceptable contribution to the revenues of the Fair was obtained. The construction of sea wall, pier and lagoons was pressed by night and day, the entire area was drained and sodded, and by the fall of 1892 the unsightly swamp had been metamorphosed into a garden. Monday, May 1, 1893, President Cleveland touched the golden key which set in motion the machinery, and the historic exhibit was declared open in the presence of hundreds of thousands. The main buildings of the Exposition cost over \$6,000,000; fifty-one



German Village.

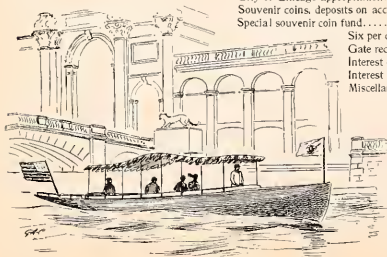
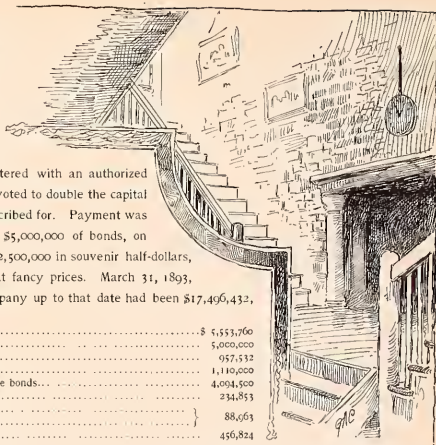
THE WHITE CITY PICTURESQUE.

foreign countries and thirty-seven colonies participated in the great display, while forty-four states and four territories of the Union built their own structures for exhibition purposes. Many of the buildings were unique in design and execution, affording a pleasing variety and one characteristically representative of the different sections.

Starting modestly with a proposed expenditure of \$5,000,000, or at the most of double that sum, the financial managers of the Exposition found themselves confronted with the problem of raising at least \$20,000,000 before the opening day. The World's Columbian Exposition company was chartered with an authorized capital of \$5,000,000, which was rapidly subscribed, and May 8, 1890, it was voted to double the capital stock. A million shares of \$10 were issued, and of these 588,530 were subscribed for. Payment was made in six installments, netting \$5,553,760. The city of Chicago issued \$5,000,000 of bonds, on which the full face value was realized. In 1892, Congress appropriated \$2,500,000 in souvenir half-dollars, of which over a million were sold at a profit of 100 per cent. and many at fancy prices. March 31, 1893, stock was taken, when it was found the total receipts of the Exposition company up to that date had been \$17,406,432, made up as follows:

Stock subscriptions.....	\$ 5,553,760
City of Chicago appropriation.....	5,000,000
Souvenir coins, deposits on account of.....	957,532
Special souvenir coin fund.....	1,110,000
Six per cent. debenture bonds.....	4,004,500
Gate receipts.....	234,853
Interest on deposits.....	88,063
Interest on exchange.....	456,824
Miscellaneous receipts.....	456,824
Total.....	\$17,406,432

In the Massachusetts Building.



Electric Launch.

Viewed either from the financial or the educational standpoint, the Fair was a great success. World's fairs in previous years in England, France and Austria received not only the indorsement, but the financial backing of their respective governments, but the Chicago Fair was of home production and self-sustained. A city of but two generations excelled the world, and built upon a swamp a congeries of palaces of art and science, rivaling in beauty the dreams of fairyland. To build a city in two years, the structures in which cover nearly 160 acres, not including the buildings on the Mid-

THE WHITE CITY PICTURESQUE.

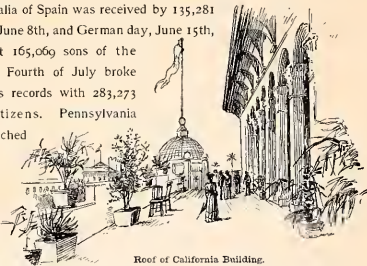
way, costing \$19,000,000, and to attract within its gates over 27,000,000 of people in 183 days, was an undertaking of appalling magnitude, courage and enterprise, industry and intelligence in a superlative degree. Yet that is the achievement which Chicago, with the aid of the sisterhood of states and the nations of the earth, accomplished, and to-day, she proudly points to her motto, "I Will," feeling that she has demonstrated her right to wear it.

The Number of Visitors.

The final grand total of admissions when the Fair officially closed was 27,529,400, of which 21,477,212 were paid and the others free passes of all kinds. The total is less than that of Paris in 1889, but the admission fee at Paris was only twenty cents, while that at Chicago was fifty cents. The admissions to the Centennial Exhibition at Philadelphia in 1876 were 9,610,996. The financial disturbances in the country undoubtedly served to very largely decrease the attendance at the Columbian Exposition.

The earlier weeks of the Fair were not marked by a very large attendance, but when the throngs clamored at the gates later, so vast was the

space that it was never uncomfortably full. The first of the special days was Decoration Day, when 115,578 paid admissions were registered. The Infanta Eulalia of Spain was received by 135,281 persons on June 8th, and German day, June 15th, brought out 165,069 sons of the Vaterland. Fourth of July broke all previous records with 283,273 patriotic citizens. Pennsylvania day approached the record with 203,460, but it remained for Chicago day to bring together more people than had ever assembled for such a purpose—761,942 paid admissions—upon which occasion the crush was overwhelming.



Japanese Tea Garden.

World's Fairs of the Past.

The stupendous magnitude of the Columbian Exposition can be best comprehended by comparison. The following table of comparison with other World's Fairs has been compiled for the purpose of helping the reader to realize the bigness of the great Columbian Exposition:

LOCATION AND YEAR.	Acres Occupied.	No. of feet under roof.	No. of Exhibitors.	Total Attendance.	Dura'n of Fair days	Total Receipts.	Guarantee.	Cost.
London, 1851.....	21 1/2	700,000	17,000	6,030,196	144	\$1,780,000	British Gov't.	No report.
Paris, 1855.....	24 1/2	1,866,000	22,000	5,162,330	260	6,441,200	French Gov't.	\$ 5,000,000
London, 1862.....	23 1/2	1,291,800	28,653	6,211,103	121	1,644,260	English Gov't.	2,300,000
Paris, 1867.....	87	3,371,604	52,000	10,200,000	217	2,103,675	French Gov't.	No report.
Vienna, 1873.....	280	2,063,421	142,000	7,254,687	186	6,671,812	\$ 4,500,000	7,850,000
Philadelphia, 1876.....	236	1,688,858	30,864	9,610,996	159	3,813,724	2,510,000	No report.
Paris, 1878.....	100	1,858,778	40,366	16,032,725	191	2,531,650	2,250,000	No report.
Paris, 1880.....	173	1,000,000	55,000	28,140,353	183	8,300,000	3,600,000	6,500,000
Chicago, 1893.....	645	5,000,000	50,000	21,477,212	183	10,230,000	19,500,000	18,750,000



Chapman

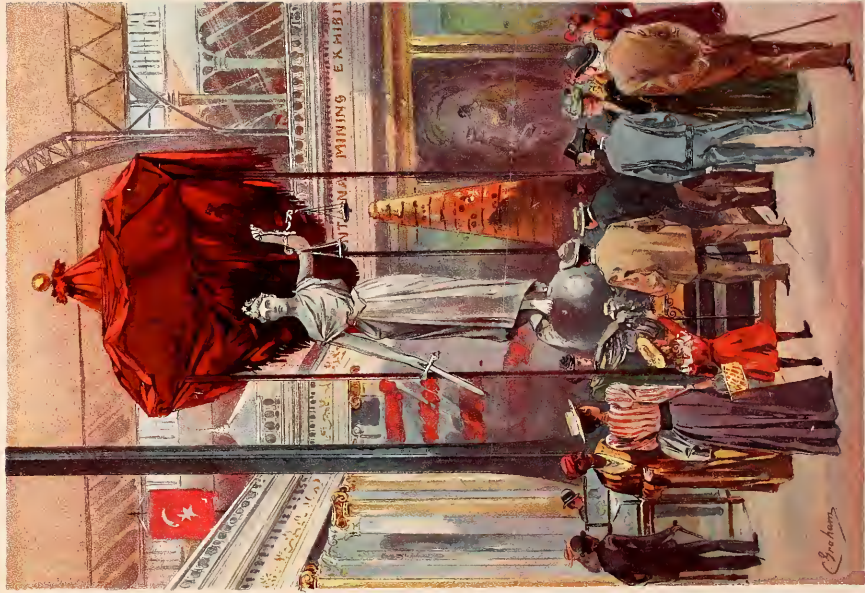
Cairo Street





"THE BIRTH OF THE PEARL"

From the painting by Albert Mo.



THE SILVER STATUE, MONTANA EXHIBIT

THE MONTANA ART SOCIETY'S OFFICE

Brooklyn



THE BEAUTIFUL WHITE CITY.

A Miracle of Loveliness.

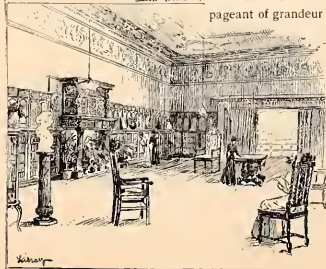
The history of civilization up to this time does not present anything to compare in point of splendor and magnificence with the World's Columbian Exposition. Never will that miracle of loveliness be re-created. On the shores of Lake Michigan, in the heart of the most practical country on earth,



bloomed the wild flower of perfect architecture, and unto the eyes of all nations was opened the book of beauty, whose pages were illumined with the passion flowers of art.

Splendid achievements lie hid in the shadows of the future, but however great they may be, however much of beauty they may present, however much of art embody, they can never produce another pageant of grandeur equal to that which

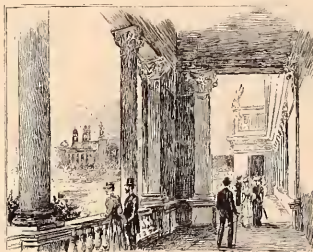
made historic ground of the sand dunes on the lake, where rose realities in spotless white that far outshone the most brilliant imaginings of that Oriental mind from which sprung the fabled splendors of Aladdin's palace.



Woman's Building.

Vain is the art that strives to transfer to canvas the shifting glories of the shimmering opal! presumptuous the hand that should attempt to depict the iridescent hues reflected on the tenuous film of a dancing bubble! So vain! so presumptuous! the hope that the world will ever see a reproduction of that evanescent glory which has made memorable forever the World's Fair.

But though the Exposition itself can never more arise, its beauty and its grandeur have been preserved, and in the reproduction of those wondrous



Portico of Woman's Building.

scenes presented in this series, the White City lives again. The artist who made these pictures is recognized the world over as one of the greatest water color artists of the present day, and the name of Charles Graham is a guaranty that there are no reproductions of the World's Fair that can equal those contained in this Art Portfolio; an exquisite collection of art gems for the home, the office, the parlor or the library; a publication of permanent value, to be constantly admired and carefully preserved, and not to be seen once and then cast aside.

THE WHITE CITY PICTURESQUE.

Red Letter Days.



THE history of the Fair was a succession of triumphs. On Dedication day the largest crowd ever assembled inside a roofed building thronged the Manufactures and Liberal Arts Building. Representatives of all countries and of every State and Territory, diplomats, the clergy, and the army and navy gathered

to witness the dedicatory services and the pageant was indeed a marvelous one. It was exceeded, however, on May 1, 1893, when 100,000 sovereign citizens thronged the plaza in front of the Administration Building to hear the President of the United States formally declare the Fair open. Unlike all previous exhibitions the World's Fair opened on the day appointed. The first of the "red

letter" days, so far as attendance was concerned, was Decoration day, May 30, when 115,578 paid admissions were registered. June 8 the presence of the Infanta Eulalia attracted 135,281 persons. The 15th (German day) 165,069 passed through the turnstiles. Massachusetts came forward June 17 with 148,994 to the credit of the Old Bay State, and the glorious Fourth (United States day) broke all records with 283,273 visitors. Next in order, July 20, came Swedish day, when 129,873 visitors were recorded. The Bohemians, August 12, counted up 151,971, and on the 15th (Rajah day) 123,530 persons gazed upon the Hindoo Princes and potentates. August 18 was Austrian day, with 123,428 visitors, and the next day Great Britain drew 168,861. All records save that of July 4 were beaten by Illinois day, August 24, with its muster-roll of 243,951; August 26 was Machinery day, with 168,036; September 2, Roman Catholic day with 148,560; September 4, New York day with 160,382; September 6, Wisconsin day with

175,409; September 7, Pennsylvania and Brazil day with 203,460; September 8, Cymrodorion (Welsh) day with 180,746. September 9, California, Utah, the G. A. R., and other attractions called forth 231,522 visitors. September 11 was devoted to Kansas, silver and the French engineers, and 160,128 attended. On the next day Maryland and Kansas combined to the number of 167,108; on the next Kansas and Michigan footed up 160,221, and on the next (September 14) Ohio and Kansas drew 198,770. Costa Rica, Vermont, Kansas and the Keeley graduates made up a grand total of 157,737 September 15, and on the following day Texas, New Mexico and the railways accounted for 202,376, and on the 19th, Fishermen's day drew 174,905. September 20, Iowa and Patriotic Sons of America were answerable for 180,552. September 21 was Iowa and Sportsmen's day with 199,174 visitors; September 23 the Knights of Honor drew 215,643; September 26 the Odd Fellows turned out 195,210 strong; September 27 Indiana had the turn with 196,423 Hoosiers present. Saturday, September 28, was Irish day, and although the most inclement day of the whole season, 108,885 were on hand. "Little Rhody" was represented October 5 with 180,505, and the Polish people on the 7th with 222,186. Then came October 10, North Dakota and the Firemen, with 309,294. October 11, Connecticut, with 309,277; October 12, Italian day and the Trainmen, with 278,878; Oct. 13, Minnesota



Columbian Relics.

THE WHITE CITY PICTURESQUE.

and the Trainmen, with 221,607; October 21, Manhattan day, with its contribution of 290,327. The total paid admissions for May exceeded a million, those for June were 2,675,113, for July 2,760,263, for August 3,515,493, for September 4,658,902, for October 6,816,435.

With characteristic ardor the twenty-second anniversary of the great fire which devastated the city Oct. 9, 1871, was observed as "Chicago day,"

when the largest multitude ever assembled within a space so circumscribed subjected the arrangements for public convenience, comfort and accommodation, to the severest test. It was an inundation of humanity, sweeping along every avenue, overflowing upon the terraces and roofs and ornamental reservations as resistlessly as the current of the Mississippi river when the June rise comes down. The restraint and discipline were remarkable. It was like a veteran army on the march or in the

bivouac, without captains or commanders. There was neither disorder nor rude and selfish disregard of common rights. No people could have been more deferential and observant of the decorum of place and occasion than were these myriads of unknown laborers from the bench and the forge and the mill; country shop-keepers, and sedate farmers from the prairies of the Great Valley. The demonstration was a signal and unprecedented triumph,

not alone of Chicago, but for the new empire of the west, of which Chicago is the foreordained metropolis. The great and unapproachable record of the season was thus reserved for "Chicago Day"—761,942 people being present on this occasion.

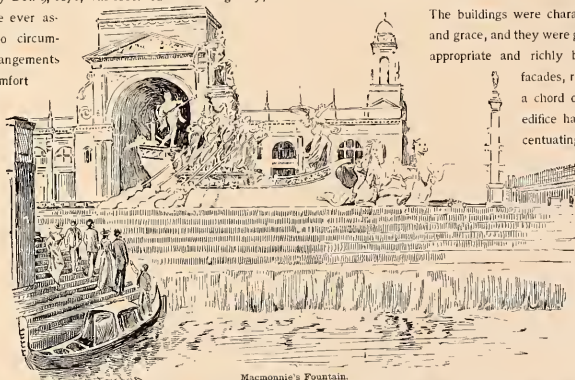
Architecture.

The architecture of the World's Fair was its most impressive feature.

The buildings were characterized by a simple purity and grace, and they were grandly and unostentatiously appropriate and richly beautiful, and their classic

facades, roofs and porticos united into a chord of delicious harmony. Each edifice had its own individuality, accentuating its own note, as it were; but it was duly subordinate to the grand ensemble. To most minds, nothing more beautiful was ever devised, in the way of a building, than the Parthenon, at Athens, of which the stately and beautiful temple devoted to sculpture, painting and the fine arts was not an unworthy portotype. There

was a noble, tranquil dignity in its straight lines, sculptured pediments and stately columns. It was all so sane, so rational, and yet instinct with loftiness, austerity and grace. Only fancy what the Fair would have been, if the Gothic type had been substituted! What bewildering jumbles of fantastic arches, roofs and spires; what a riot of unfettered imagination; what an infinite and discordant variety of unrelated parts would have sprung upon



Macmonnie's Fountain.

THE WHITE CITY PICTURESQUE.



our startled vision! For there is no such restraining unity of type in the Gothic architecture as there is in the Greek. And one saw the latter in Jackson Park in the most favorable environment. The architecture of the Fair will survive in the memories of the millions of people who were charmed and elevated by the contemplation of its beauty.

As an Educator.

The Fair has been a valuable educator for Chicago and the country at large. It has familiarized the people with all that is best in art and newest in invention and has brought before their eyes the priceless treasures of antiquity and the latest triumphs of modern science. In October the admission fee for children was reduced to 10 cents and the munificence of private individuals afforded every child in Chicago the opportunity to visit the Fair for six days. Not even the street waifs were forgotten, and from 60,000 to 100,000 children poured into the grounds daily.

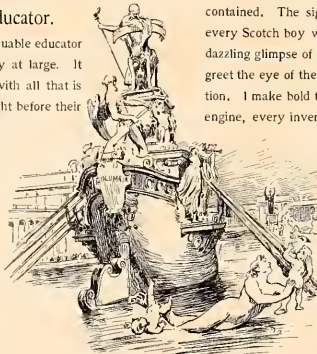
Vivid Impressions.

To many minds the grandest thing about the Exposition was the scene as viewed from without. An eminent public man says: "The frame was

finer than the picture, and more valuable. The temple viewed from afar was more precious than the temple viewed within. This is high praise. The first impression of the Taj seen from the garden renders minute inspection of the interior common-place in the extreme. The sight of the Parthenon taught the Greeks more of the beauty in art than anything which it



contained. The sight of Edinburgh castle, says Ruskin, influences every Scotch boy who has soul enough to be influenced, and so the dazzling glimpse of that exquisite scene in Jackson Park, the first to greet the eye of the beholder, will be the last to fade from his recollection. I make bold to say that after every work of art, every ponderous engine, every invention, everything that proved the cunning brain and hand of man, has faded away, the general effect of the purely artistic triumph attained by the buildings and their environment will remain, vividly defined in the memory and recorded there unmingled with baser matter." But whether viewed from within or without, by day or by night, the Exposition was an unending delight and the like of it the present generation certainly will not see again. Its active presence is gone, but a host of impulses, founded upon vivid impressions received there, remain as a vital heritage to those who felt its inspiration.



Rear view of MacMonnies Fountain.



REPRODUCED BY THE G. & C. CO.

LEAVING HOME
FROM THE PAINTING BY LA THANGZIE





Reproduced by permission of the artist.

THE MONKS, OR THE PLEASURES OF ANTICIPATION
FROM THE PAINTING BY GUTZMER.

Retrospective Reflections.

In every other respect that of attendance the Columbian Exposition was a success beyond the wildest dreams of its most enthusiastic and sanguine projectors. In whatever respect regarded, whether from its landscapes and decorations, lagoons and water ways, area occupied, structures and exhibits, it far surpassed any previous effort in the history of the world, and no man, woman or child now living will ever see its like again. Fifty years from now it will be talked about and the reminiscences of him who tells of its glories and its wonders, from having seen them, will be eagerly listened to by the multitude. Mementoes of the great Fair will always be in demand and the time will come when whatever, in the way of art, shows forth the grandeur and beauty of its architecture, its landscapes and water ways, will be treasured as an almost priceless possession. In the domain of mechanic arts, fine arts,



Tower of Neptune.

electrical science and architecture it has created an interest and an impetus that are felt around the world. Especially is this true of architecture. The noble World's Fair structures, colossal in their proportions, marvelously beautiful in their symmetry and ornamentation, furnish the crown to the great achievements of the nineteenth century in the line of the building art, and they will be accepted as models for generations yet to come. How much the world has been bettered by the Fair no one can tell, but it is safe to say that it was the one event in the history of this country, whose educational influences radiated to the uttermost parts of the earth. The great exhibition has come, triumphed and passed away. The unrivalled mass of beautiful structures which seemed rather to have fallen from above than to have been slowly built up

from below, are being rapidly dismantled. Our revels are ended. Prospero's wand has broken the spell. The cloud-capped towers, the sun-ray gilded minarets, the gorgeous palaces have dissolved; but the impression made by these greater than Aladdin's palaces remains, even more vivid than when received. Every one who was privileged to spend days and evenings in windings in and out, through and among the palaces of the White City, and especially to saunter there at night when footsteps were few, has the knowledge to treasure up that he has seen and felt the influence of the greatest combination of architectural beauty man has ever created.

DIMENSIONS OF MAIN BUILDINGS.

The dimensions of the principal buildings are officially given as follows:

BUILDINGS	Dimensions in feet.	Area in acres.
Administration.....	262x 262	1.6
Manufactures and Liberal Arts.....	787x1,687	30.5
Mines.....	350x 700	5.6
Electricity.....	345x 630	5.5
Transportation.....	256x 900	5.6
Transportation Annex.....	425x 900	8.8
Woman's.....	199x 388	1.8
Art Galleries.....	32x 500	3.7
Art Annexes (2).....	120x 200	1.4
Fisheries.....	165x 305	1.4
Fisheries Annexes (2).....	135 diam	.8
Horticulture.....	255x 698	5.7
Horticulture Greenhouses (8).....	24x 150	.5
Machinery.....	492x 846	0.6
Machinery Annex.....	460x 550	6.2
Machinery Power-House.....	100x 461	
Machinery Pumping Works.....	77x 84	.1
Machinery Machine Shop.....	146x 250	0.2
Agriculture.....	500x 300	3.8
Agriculture Annex.....	300x 550	1.3
Agriculture Assembly Hall, etc.....	125x 450	2.5
Forestry.....	208x 528	.9
Sawmill.....	125x 300	.5
Dairy.....	100x 200	.9
Live Stock (3).....	65x 200	2.8
Live Stock Pavilion.....	280x 440	40.0
Live Stock Sheds.....		.7
Casino.....	120x 250	7
Music Hall.....	120x 250	3
U. S. Government.....	345x 415	.3
U. S. Imitation Battleship.....	60,25x 348	.3



Statue of the Republic.

THE WHITE CITY PICTURESQUE.

Court of Honor.

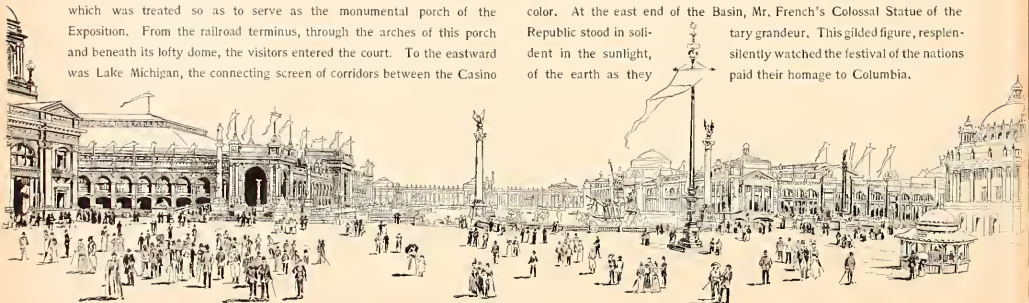


By a happy arrangement, the Court of Honor was formed by the great basin of water, at the gate of which, guarding the entrance to the lake, stood the Peristyle, and which extended back to the Administration Building at the foot. It was the central point around which the Liberal Arts, Electricity and Mining Buildings to the north, and the Agricultural and Machinery Buildings to the south, were grouped. When its waters, fountains and all the surrounding buildings were illuminated at night by colored electric and powerful search lights, it presented a spectacle of brilliancy and beauty which suggested Fairyland.

This great plaza of the Exposition was a regular quadrangle, 700 by 2,000 feet. Water communication was provided at the east end of this court, communicating with Lake Michigan, and the system of railroads debouched at the west end in a railroad terminus, masked by the Administration Building, which was treated so as to serve as the monumental porch of the Exposition. From the railroad terminus, through the arches of this porch and beneath its lofty dome, the visitors entered the court. To the eastward was Lake Michigan, the connecting screen of corridors between the Casino

and Music Hall intervening in the view; on the right (southward) the palaces devoted to the Departments of Machinery and Agriculture faced the court; on the left the Mines Building, the Electricity Building and the colossal Manufactures and Liberal Arts Building completed the northern closure of the Grand Court. The center was occupied by a great artificial basin, which formed a part of the water system of the Park. Connecting with the basin, a broad canal, bordered by double terraces and crossed by arched bridges, ran southward between the palaces of Agriculture and Machinery. Opposite this canal was another of similar character running between the Departments of Electricity and of Liberal Arts, and connecting northward with the waters of the Lagoon.

At the west end of the Grand Basin, at the foot of Administration Building, rose the majestic Fountain of the Republic, by the Sculptor MacMonnies. On either side of this were situated the electrical fountains which nightly displayed their beauties, and lent to the illuminations a wealth of color. At the east end of the Basin, Mr. French's Colossal Statue of the Republic stood in solid grandeur. This gilded figure, resplendently watched the festival of the nations paid their homage to Columbia.



The Grand Court.



Graham

THE GREAT EASTERN BUREAU

Administration Building.



SITUATED at the west end of the Court of Honor, facing to the east, with the Terminal Station at its rear, Machinery Hall on the south and Mines and Mining Building on the north, was the Administration Building. By popular verdict it was pronounced the gem and crown of the Exposition Buildings.

The object most conspicuous, which attracted the gaze of visitors on reaching the grounds, was the Gilded Dome of this great building. This great edifice cost about \$550,000. The architect was Richard M. Hunt, of New York, President of the American Institute of Architects, to whose established reputation it is a notable contribution. It covered an area of 150 feet square and consisted of four pavilions 84 feet square, one at each of the four angles of the square and connected by a great central dome 120 feet in diameter and 220 feet in height, leaving at the center of each facade a recess 82 feet wide, within which were the grand entrances to the building. The general design was in the style of the French renaissance.

The first great story was in the Doric order, of heroic proportions, surrounded



Japanese Temple.

by a lofty balustrade and having the great tiers of the angle of each pavilion crowned with sculpture. The second story, with its lofty and spacious colonnade, was of the Ionic order. Externally the design may be divided in its height into three principal stages. The first stage consisted of the four pavilions, corresponding in height with the various buildings grouped about it, which were about 65 feet high. The second stage, which was of the same height, was a continuation of the central rotunda, 175 feet square, surrounded on all sides by an open colonnade of noble proportions, 20 feet wide and 40 feet high, with columns 4 feet in diameter. This colonnade was reached by staircases and elevators from the four principal halls and was interrupted at the angles by corner pavilions, crowned with domes and groups of statuary. The third stage consisted of the base of the great dome, 30 feet in height, and octagonal in form, and the dome itself. This great dome was gilded, and formed a fitting crown to the first and second stages of the magnificent edifice.

The four great entrances, one on each side of the building, were 50 feet wide and 50 feet high, deeply recessed and covered by semi-circular arched vaults, richly coffered. In the rear of these arches were the entrance doors, and above them great screens of glass, giving light to the central rotunda. Across the face of these screens, at the level of the office floor, were galleries



VICTORY.—Group on Administration Building.

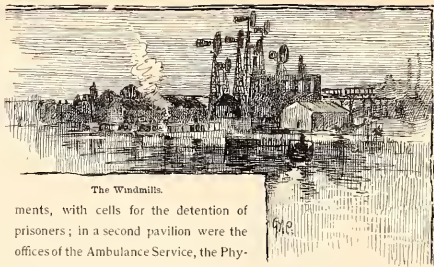
THE WHITE CITY PICTURESQUE.

of communication between the different pavilions. The interior features of this great building even exceeded in beauty and splendor those of the exterior. Between every two of the grand entrances, and connecting the intervening pavilion with the great rotunda, was a hall or loggia, 30 feet square, giving access to the offices and provided with broad, circular stairways and swift running elevators. Internally, the rotunda was octagonal in form, the first story being composed of eight enormous arched openings, corresponding in size to the arches of the great entrances. Above these arches was a frieze, 27 feet in width, the panels of which were filled with tablets, borne by figures carved in low relief and covered with commemorative inscriptions. Above the balcony was the second story, 50 feet in height. From the top of the cornice of this story rose the interior dome, 200 feet from the floor, and in the center was an opening 50 feet in diameter, transmitting a flow of light from

the exterior dome overhead. The under side of the dome was enriched with deep panelings, richly moulded, and the panels were filled with sculpture, in low relief, and

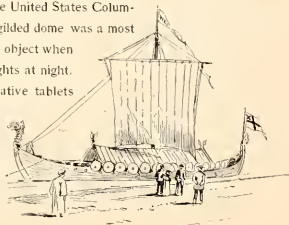
immense paintings, representing the arts and sciences. In size this rotunda

rivalled, if it did not surpass, the most celebrated domes of a similar character in the world. Each of the corner pavilions, which were four stories in height, were divided into large and small offices for the various Departments of the Administration, and lobbies and toilet rooms. The ground floor contained, in one pavilion, the Fire and Police Depart-

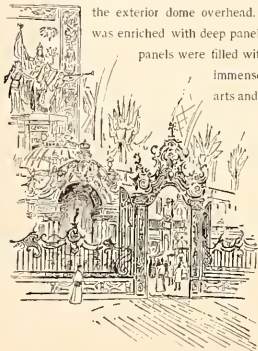


The Windmills.

ments, with cells for the detention of prisoners; in a second pavilion were the offices of the Ambulance Service, the Physician and Pharmacy, the Foreign Department and the Information Bureau; in the third pavilion, the Post-Office and a Bank, and in the fourth the offices of Public Comfort and a restaurant. The second, third and fourth stories contained the Board rooms, the Committee rooms, the rooms of the Director-General, the Department of Publicity and Promotion, and of the United States Columbian Commission. The gilded dome was a most conspicuous and beautiful object when illuminated by electric lights at night. Within it contained decorative tablets chronicling the great inventions and achievements recorded in history and the names of forty of the great inventors, scientists and scholars from Plato to Darwin.



Viking Ship.



A Glimpse of the German Exhibit.



ALONG THE PLAISANCE.

Manufactures Building.



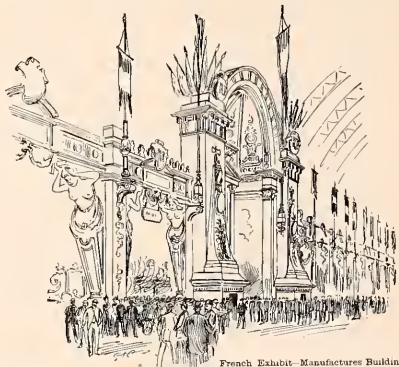
THE Manufactures and Liberal Arts Building was naturally the mammoth structure of the Fair. So symmetrically was it proportioned, however, that it did not give an idea of the fact that it was the largest building ever erected in the Western Hemisphere, and the largest under a roof in the whole world. It was a triumph of modern engineering as well as architecture. The Central Court had an area of nearly eleven acres, without a supporting pillar under its roof, and this will be realized only by comparison. It was three times larger than the Cathedral of St. Peters at Rome, and four times larger than the Coliseum. On Dedication Day over 250,000 people were assembled within its walls, a number only exceeded by the population of a few cities in the world. The building would seat comfortably 300,000

people. Its dimensions were 1,687 by 787 feet, and the height of the roof varied from 66 feet to 237.6 over the Central Hall. The span of the truss was 382 feet. Its construction required 17,000,000 feet of lumber, 12,000,000 pounds of steel, and all of the figures are of the same almost fabulous magnitude. It contained a



In Manufactures Building.

main gallery measuring 50 feet wide, and projecting from this were 86 smaller galleries. These were reached by 30 grand staircases, and entrance and exit was made through four great entrances designed in the manner of triumphal arches, the center being 40 feet wide and 80 feet high. The style of architecture chosen by Geo. B. Post, the designer, was Corinthian, and



French Exhibit—Manufactures Building.

the monotony of the long array of columns was relieved by the most elaborate ornamentation of a character appropriate to the object for which the vast structure was designed. Ten thousand electric lights were used in its illumination.

Midway in the main gallery a clock tower raised its lofty head, breaking the enormous space. Standing in this tower one could look down on acres of booths filled mostly with the products of loom and factory. The value of

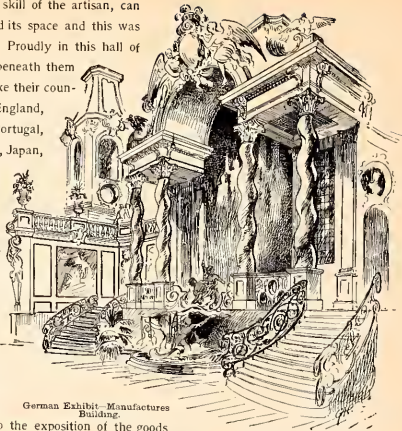
THE WHITE CITY PICTURESQUE.



Temple of Luxor.

these products, which combine the art of the artist and the skill of the artisan, can only be estimated in the millions. Every civilized nation had its space and this was allotted to her representative merchants. Proudly in this hall of peace floated the ensigns of nations, and beneath them were the signs of the merchants which make their countries foremost in the ranks of commerce. England, France, Germany, Austria, Italy, Spain, Portugal, Holland, Denmark, Sweden, Norway, Russia, Japan, China, India, Australia, Turkey, Egypt were represented in this grand congress of liberal arts. Here we beheld the friendly

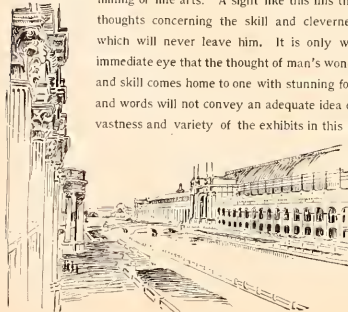
competition for prizes in fabrics of all kinds, in silver, glass and pottery, in musical instruments, furniture, in bronzes, and in all the cunning devices of every species of human industry which is not embraced under the head of machinery, electricity, mining or fine arts. A sight like this fills the contemplative man with thoughts concerning the skill and cleverness of the human family which will never leave him. It is only when all this is under the immediate eye that the thought of man's wonderful intellectual progress and skill comes home to one with stunning force. Our space is limited and words will not convey an adequate idea of the marvelous richness, vastness and variety of the exhibits in this grand palace dedicated to the exposition of the goods



German Exhibit—Manufactures Building.

manufactured the world over for the comfort and pleasure of mankind. Even he whose purse is well filled stands amazed and aghast, with little desire for any one thing, being confused by the bewildering attractiveness of the much.

The architect of this gigantic building was remarkably successful in giving architectural symmetry and effectiveness to the immense proportions with which he had to deal, and his work stands as one of the marvels of the Exposition. The building occupied a most conspicuous place in the grounds. It faced the Lake, with only lawns and promenades between. North of it was the United States Government Building, south the Harbor and in-jutting Lagoon, and west the Electrical Building and the Lagoon separating it from the Wooded Island.



North Lagoon—West Side Manufactures Building.



"ONCE UPON A TIME."
FROM THE PAINTING BY HANS HOFMANN

HANS HOFMANN 1907-1981

Mines and Mining.



HOWEVER interesting were the other buildings of the World's Fair that of Mines and Mining will be historically remembered as being the first for which ground was broken in Jackson Park. It was located at the southern extremity of the western Lagoon or Lake, and between the Electricity and Transportation Buildings. Its architecture had its inspi-

ration in early Italian renaissance, with which sufficient liberty was taken to invest the building with the animation that should characterize a great general Exposition.

French spirit pervaded the design, but it was not imitated. In plan it was forward, embracing spacious vestibules, etc. On each side of the building were the north and south wings, spacious and prominent. To the right and left of each entrance, inside, broad flights of easy stairs led to the galleries.



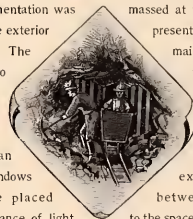
The latter were 60 feet wide and 25 feet high from the ground floor, and were lighted on the sides by large windows and from above by a high clearstory extending around the building. The main fronts looked southward on the great Central Court and northward on the western and middle lakes and the beautiful wooded island. These principal fronts displayed enormous arched entrances, richly embellished with sculptural decorations, emblematic of Mining and its allied industries. At each end of these fronts were large square pavilions surmounted by low domes which marked the four corners of the building and

There was a decided vading the exterior kept well subordinate on the ground floor toilet rooms, restaurant of the four sides of the entrances, those of the fronts being the most prominent. To the right

trance, inside, broad flights of easy stairs led to the galleries. The latter were 60 feet wide and 25 feet high from the ground floor, and were lighted on the sides by large windows and from above by a high clearstory extending around the building. The main fronts looked southward on the great Central Court and northward on the western and middle lakes and the beautiful wooded island. These principal fronts displayed enormous arched entrances, richly embellished with sculptural decorations, emblematic of Mining and its allied industries. At each end of these fronts were large square pavilions surmounted by low domes which marked the four corners of the building and

were lighted by large arched windows extending through the galleries. Between the main entrance and the pavilions were elaborately decorated arcades forming an open loggia on the ground floor and a deeply recessed promenade on the gallery floor level, which commanded a fine view of the lakes and islands to the northward and the great Central Court on the south. These covered promenades were each 25 feet wide and 230 feet long. These loggias on the first floor were faced with marbles of different kinds and hues, which were considered part of the Mining Exhibit, and so utilized as to have marketable value at the close of the Exposition. The loggia ceilings were heavily coffered and richly decorated in plaster and colour.

The ornamentation was graceful in appearance. The high from ground to main central entrance to apex of pediment of the building simpler manner than large segmental windows extended through the galleries and were placed affording an abundance of light



massed at the prominent points presented a massive, though main fronts were 65 feet top of cornice, and the trances were 90 ment. The long were treated in a the main fronts; extended through the between the broad piers, to the space beneath the galleries.

The two-storied portion of the building, of which the gallery formed the upper part, extended entirely around the structure and was 60 feet wide. This portion was built of wood and iron combined.

The great interior space thus enclosed was one story high, 630 feet long and 230 feet wide, with an extreme height of 100 feet at center and 47 feet at sides, and was spanned by steel cantilever roof trusses supported on steel columns placed 65 feet apart longitudinally, and 115 feet and 57 feet 6 inches transversely, thus leaving clear space in center of building 630 feet long, leaving the central space encumbered with only 16 supporting steel

THE WHITE CITY PICTURESQUE

posts. The enormous cantilevers were of pin connection to facilitate the erection. The inner and feet apart and the space steel trusses with an



Fortico of Mining Building.

higher ends of the cantilevers were 46 between them was spanned by riveted elliptical chord. These trusses were designed so as to form a clear-story 12 feet high, with vertical sash extending the entire length of central space—630 feet; said space terminating at each end with a great glass gable setting back 60 feet from front ends of building. The wide spacings of the cantilever necessitated an extensive system of longitudinal perlines of the riveted lattice type. The exhibits contained in this magnificent building embraced everything pertaining to the subject suggested. Germany arrested attention from all sides by the magnificent and imposing iron and steel trophy exhibit of Baron Stumm, a display made upon the personal solicitation of the Emperor and at an outlay of nearly \$200,000. Pyramids and branching columns of structural iron and steel were built up to a height of nearly a hundred feet and assumed figures as bewildering in ramification as they were graceful in outline. Great Britain and her colonies occupied a central position on the floor and presented

the particular metals of those countries in attractive and artistic forms. Pyramids of copper ingots encircled with hoops of burnished copper, stacks of tin ingots adorned with metal streamers and rosettes, a silvered shaft with a base of silver ores and topped with a stooping Atlas bearing the world, were gracefully arranged along the principal front, arches of coal being thrown across the rear section of the court. Spain,



Silver Statue.

Brazil, Japan, France, and others adopted fitting symbols and characteristic methods by which to show forth their mineral products.

The most notable display in precious metals was the renowned silver statue "Justice," cast in solid silver, worth \$61,800, and resting on a plinth of solid gold representing \$230,000. Several valuable gold collections were to be seen in different portions of the building. In the New South Wales court, mounted on plush, was a series of nuggets and alluvial golds valued at \$35,000. One big mass contained over 313 ounces and was appraised at \$6,000. Colorado's chief attraction was the gold display arranged in cases about the marble columns in the centre of the court. Twenty thousand dollars in fine specimens of chrysalized golds, the rarest and most beautiful forms of flake, leaf, and wire gold, were here exhibited.



African.



Javanese.



Bedouin.



Negro.



"THE SERMON.

FROM THE PAINTING BY CARL MELCHERS.

The British Art Library Collection

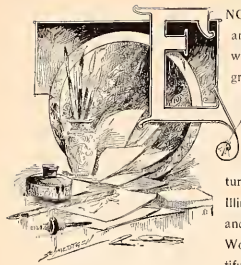


VIEW FROM FERRIS WHEEL

THE WARDEN ART UNIONS CHICAGO

THE WHITE CITY PICTURESQUE.

Woman's Building.



ENCOMPASSED by luxuriant shrubs and beds of fragrant flowers, like a white silhouette against a background of old and stately oaks, was seen the Woman's Building, situated in the northwestern part of the Park, separated by a generous distance from the Horticultural Building on the one side, and the Illinois State Building on the other, and facing the great Lagoon, with the Wooded Island as a vista. A more beautiful site could not have been selected for this daintily designed building.

Directly in front of the building the Lagoon took the form of a bay, about 400 feet in width. From the center of this bay a grand landing and staircase led to a terrace six feet above the water. Crossing this terrace other staircases gave access to the ground, four feet above, on which, about 100 feet back, the building was situated. The first terrace was designed in artistic flower beds and low shrubs, forming, together with the creamy-white balustrades rising from the water's edge, and also in front of the second terrace, a charming foreground for the fine edifice. The principal facade had an extreme length of 400 feet, the depth of the building being half this distance. Italian renaissance was the style selected. Its delicacy of lines was well adapted to represent this temple for the fair sex.

The main grouping consisted of a center pavilion flanked at each end with corner pavilions connected in the first story by open arcades in the curtains forming a shady promenade the whole length of the structure. The

first story was raised about ten feet from the ground line, and a wide stair-case led to the center pavilion. This pavilion, forming the main triple arched entrance with an open colonnade in the second story, was finished with a low and beautifully proportioned pediment enriched with a highly elaborate bas-relief. The corner pavilions, being like the rest of the building, two stories high, with a total elevation of 60 feet, had each an open colonnade added above the main cornice. Here were located the Hanging Gardens, and also the committee rooms of the Board of Lady Managers.



RAISED NEEDLEWORK.

A lobby 40 feet wide led into the open rotunda, 70x65 feet, reaching through the height of the building and protected by a richly ornamented skylight. This rotunda was surrounded by a two story open arcade, as delicate and chaste in design as the exterior, the whole having a thoroughly Italian court-yard effect, admitting abundance of light to all rooms facing this interior space. On the first floor, on each side of the main entrance and occupying the entire space of curtains, were located, on the left hand, a model hospital, and on the right hand a model kindergarten, each occupying a space of 80x60 feet, respectively.



Algerian Dancer.

THE WHITE CITY PICTURESQUE.



Bordering of Raised Needlepoint, "Innishmacsaint."

Mrs. MacMonnies, occupied commanding positions on the walls of the rotunda. Grouped by countries were displayed here paintings, sculpture, ceramics, books and articles both useful and beautiful, the work of women's hands.

In the second story, above the main entrance and curtains, were located ladies' parlors, committee rooms and dressing rooms, all leading to the open balcony in front, and commanding a splendid panorama of almost the entire ground. The whole second floor of the north pavilion inclosed the great Assembly Room, 67 feet wide and 250 feet long, used for receptions, concerts and debate. When one remembers that the principal exhibit by woman at Philadelphia was a "Butter Woman" done by a dairy maid, and called "The Sleeping Iolanthe," it will be apparent that in one generation woman has developed as rapidly as electricity.

The American and British women had their work in the rooms at the north entrance. In the Australian exhibit, the New Britain of the Southern seas was very assertive on the educational side, and put forward as her proudest products, certain fair professors, senior wranglers and university students in cap and gown. England gave samples of the work of her philanthropic women societies and proudly exhibited the Berlin wool work of one of the royal princesses. Wales was industrious and picturesque in her display and while showing a model in the quaint Welsh costume, she had the lusty, strong-limbed Welsh girl herself, in her high hat and full skirts, weaving cloth at a hand loom and chattering away to friendly Welsh visitors in the guttural Gaelic of her sturdy land. Scotland was within arm's reach

The two great decorative paintings, 14 x 58 feet, entitled "Modern Women," by Miss Cassat, and "Primitive Women," by

with a slender showing, but one of her lassies was in evidence, silent at her spinning wheel, turning out coarse blue woolen yarns. There was in all, and in our American departments as well, a wealth of delicate lace, embroidered silks, and all that dainty, fragile work that only woman's fingers can weave, accompanied by ceramic ware of various sorts, artistically decorated. At the southern end of the building France showed her pre-eminence in the things that are essentially dainty, chic, and feminine, while her constant rival, Germany, was there with her habitual solidity. The Spanish exhibit was small but in a booth attractive and striking, and was presided over by a bevy of black-eyed beauties.

From the second story, leaning over the balustrade of the arcade, the beauty of the court below was seen at its best. On the southeast side of the arcade was the handsome library hall and rooms presented by the women of New York to the building, for the use of the women of the world. The book room was a spacious, well lighted apartment, with a frescoed ceiling of handsome design and an artistic frieze. A beautiful book-case of carved antique English oak contrasted darkly with the soft tints of the walls and gave a distinct character and beauty to what was undoubtedly one of the handsomest rooms in the building. The case was divided in two by a fireplace with a lofty carved mantel. The room and its executive ante-rooms were equipped with chairs, and these, with the spacious veranda looking out upon the Midway Plaisance, made the library a cheerful resting place for the tired sight-seers. This fact is worth noting, for while the directors had firmly refused to sell the water and air to concessionnaires, the women alone broke through the rule of repelling the public, and provided seats for their guests. The library contained about six thousand volumes from the pens of women of France and Bohemia. A popular impression prevailed that women and respectability were excluded from Bohemia, but three hundred volumes in the dreadful Czech language adorned these shelves to refute this slander.



THE CARAVELS AND LA RABIDA.

THE WHITE CITY PICTURESQUE.

Government Building.



RECTED near the Lake shore, south of the main Lagoon the Government Building had a picturesque and delightful location. It was classic in style, and bore a strong resemblance to the National Museum and other Government buildings at Washington. It covered an area of 350 by 420 feet, was constructed of iron, brick and glass, and cost \$400,000. Its leading architectural feature was a central octagonal dome 120 feet in diameter and 150 feet high. The building faced to the west and connected on the north, by a bridge over the Lagoon, with the Fisheries building.

The south half of the Government Building was devoted to the exhibits of the Post-Office Department, Treasury Department, War Department and Department of Agriculture. The north half was devoted to the exhibits of the Fisheries Commission, Smithsonian Institute and the Interior Department. The State Department exhibit extended from the rotunda to the east end and that of the Department of Justice from the rotunda to the west end of the building. The allotment of space for the several department exhibits was: War Department, 23,000 square feet; Treasury, 10,500 square feet; Agricultural, 23,250 square feet; Interior, 24,000 square feet; Post-



Dome of Government Building.

Office, 9,000 square feet; Fishery, 20,000 square feet, and Smithsonian Institute, balance of space. The authorities of the Mint exhibited not only a complete group of the coins made by the United States, but a number of the coins of foreign countries. The Supervising Architect of the Treasury exhibited a number of photographs of all the public buildings of the Capitol.

These included not only the buildings, but they also included the parks and reservations. The Bureau of Engraving and Printing exhibited many new bills under framing. These included a sample of every bill of every denomination that the United States Government now authorizes as money.

The Quartermaster's department had lay-figure officers and men of all grades in the army, mounted, and on foot, and fully equipped in the uniform of their rank and service.

Aside from these were nineteen figures, showing the uniforms worn during the Revolutionary War and the War of 1812, and thirty-one figures showing the uniforms in the Mexican War. A novel exhibit was that of a telephone as used on the battlefield. The heliograph, which practically annihilates distance in the matter of talking, was shown in full operation. All means of army telegraphing and signaling with the batteries, lines, cables, bombs, torches, and so forth, were shown with great elaborateness.

The exhibit of the Medical Bureau occupied a hospital built especially for its use, operated by a corps of hospital nurses and doctors.



The Great Globe in Government Building.

THE WHITE CITY PICTURESQUE.

The Palace of Fine Arts.



RECIAN-IONIC in style, this building was a pure type of the most refined classic architecture. The building was oblong and was 500 by 320 feet, intersected north, east, south and west by a great nave and transept 100 feet wide and 70 feet high, at the intersection of which was a great dome 60 feet in diameter. The building was 125 feet to the top of the dome, which was surmounted by a colossal statue of

the type of famous figures of winged victory. The transept had a clear space through the center of 60 feet, being lighted entirely from above.

On either side were galleries 20 feet wide, and 24 feet above the floor. The collections of the sculpture were displayed on the main floor of the nave and transept, and on the walls of both the ground floor and of the galleries were ample areas for displaying the paintings and sculptured panels in relief. The corners made by the crossing of the nave and transept were filled with small picture galleries. Around the entire building were galleries 40 feet wide, forming a continuous promenade around the classic structure. Be-

tween the promenade and the naves were the smaller rooms devoted to private collections of paintings and the collections of the various art schools. On either side of the main building were several one-storied annexes, divided into large and small galleries.



A Lunch Party.

These annexes were 120 by 200 feet wide. The main building was entered by four great portals, richly ornamented with architectural sculpture, and approached by flights of steps. The walls of the loggia of the colonnades were highly decorated with mural paintings, illustrating the history and progress of the arts. The frieze of the exterior walls and the pediments of the principal entrances were ornamented with sculptures and portraits in bas-relief of the masters of ancient art. The construction, although of a temporary character, was necessarily fire-proof. The main walls were of solid brick, covered with "staff," architecturally ornamented, while the roof, floors and galleries were of iron. A light was supplied through glass sky-lights in iron frames.

The building was beautifully located in the northern portion of the Park, with the south front facing the Lagoon. It was separated from the Lagoon by beautiful terraces, ornamented with balustrades, with an immense flight of steps leading down from the main portal to the Lagoon, where there was a landing for boats. The north front faced the wide lawn and the group of State buildings. The immediate neighborhood of the building was ornamented with groups of statues, replica ornaments of classic art, such as the Choriagic monument, the "Cave of the Winds," and other beautiful examples of Grecian art. The ornamentation also included statues of heroic and life-size proportions.



Persian Exhibit—Main Building.



THE VIKING

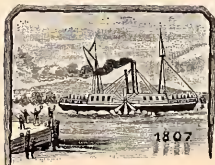
Transportation Building.



The First Steam Engine.

FORMING the Northern or Picturesque Quadrangle was a group of buildings of which the Transportation Building was one. It was situated at the southern end of the west flank between the Horticultural and the Mines Buildings. The Transportation Building was exquisitely refined and simple in architectural treatment, although it was very rich and elaborate in detail. In style it savored much of the Romanesque, although to the initiated the manner in which it was designed on axial lines and the solicitude shown for fine proportions, and subtle relation of parts to each other, at once suggested the methods of composition followed at the Ecole des Beaux Arts.

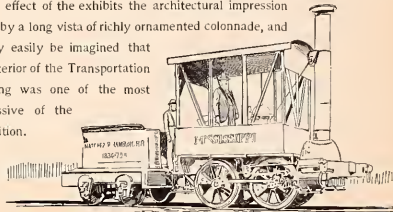
Viewed from the Lagoon, the cupola of the Transportation Building formed the effective southwest accent of the Quadrangle, while from the cupola itself, reached by eight elevators, the Northern Court, the most beautiful effect of the entire Exposition, could be seen in all its glory. The main entrance to the Transportation Building consisted of an immense single-arch enriched to an extraordinary degree with carvings, bas-reliefs and mural paintings, the entire feature forming one vast golden gate glittering in the sun by day and the electric light by night. The remainder of the architectural composition falls into a just relation of contrast with the highly wrought entrance, and was duly quiet and modest though very broad in treatment. It consisted of a continuous arcade with subordinated colonnade and entablature. Numerous



Steamboat of 1807.

minor entrances were from time to time pierced in the walls, and with them were grouped terraces, seats, drinking fountains and statues.

The interior of the building was treated much after the manner of a Roman Basilica, with broad nave and aisles. The roof was, therefore, in three divisions; the middle one rising much higher than the others, and its walls pierced to form a beautiful arcaded clearstory. The cupola, placed exactly in the center of the building and rising 165 feet above the ground, was reached by eight elevators. These elevators of themselves naturally formed a part of the Transportation Exhibit, and as they also carried passengers to galleries at various stages of height, a fine view of the interior of the building could easily be obtained. The main galleries of this building, because of the abundant placing of passenger elevators, proved quite accessible to visitors. The main building of the Transportation Exhibit measured 960 feet front by 256 feet deep; from this extended westward to Stony Island avenue, a triangular Annex covering about nine acres, and consisting of one story buildings 64 feet wide, set side by side. There was a railway track every 16 feet and all these tracks ran east and west. Add to the effect of the exhibits the architectural impression given by a long vista of richly ornamented colonnade, and it may easily be imagined that the interior of the Transportation Building was one of the most impressive of the Exposition.



An Old Trolley—Exhibited in the Transportation Building.

THE WHITE CITY PICTURESQUE.



1829

Every kind of conveyance, foreign and domestic, up-to-date and out-of-date, was here exhibited. How marvelous the contrast between the prairie schooner and the well-equipped vestibule train—smoking car, dining car, observation car, drawing-room and sleepers! Imagine four horses toiling before this tent on wheels, and the great engine moving a

small community with all those comforts which we call “modern improvements.” Nowhere did we realize the past and appreciate the present so much as in this grand building of practical art.

The unique exhibition of engines and rolling stock formed a complete history of railway progress. There is not in the world as complete and satisfactory a collection of objects illustrating every step in the onward march of railroad transportation as was here exhibited.

The Baltimore and Ohio company had been making preparations for this notable display for over two years, and were in correspondence with European governments and societies of engineers to secure the originals of old historic types and, when these could not be obtained, working models. The results of this enterprise and public spirit were crystallized here in an exhibit that was a credit to the company and a marvelous educational factor. One could pass down the line and contrast the rude, heavy, iron engine of the thirties with that polished, compact, glittering concentration of power and energy—the mammoth locomotive of to-day—and the tremendous progress of sixty years, the patience, skill, and labor expended in the important department of human activity would be understood and appreciated almost at a glance. “Until one has made a thorough investigation of the contents of the Transportation Building, he can form no idea as to the number and variety of the modes of locomotion used by the different tribes and nations

who inhabit the earth. In boats the types run from the balsa and other species of raft on up through innumerable gradations to the palatial ocean steamers of the latest date and finest finish. There are canoes

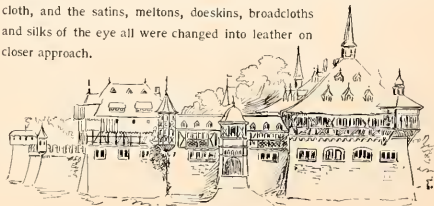
hollowed out of a single log by the crudest of methods; proas with triangular lateen sails; double canoes and canoes with balancing outriggers, and sailing, rowing and steam craft innumerable.”



Rapid Transit—1893.

Leather Exhibit.

In the southeastern portion of Jackson Park, stretching for 550 feet along the lake shore, stood the first large building ever erected at a universal exposition for the exclusive use of the shoe and leather interests of the world. Here was offered, without doubt, a display never before equaled and athwart the admiring eyes of all nations was spread the inventions, skill and taste evoked in the treatment of leather by all nations. Here leather became as cloth, and the satins, meltons, doeskins, broadcloths and silks of the eye all were changed into leather on closer approach.



Castle, German Village.



OLD VIENNA

THE WHITE CITY PICTURESQUE.

Fisheries and Aquarium.



NOTHER ingenious architectural work was the Fisheries Building, Henry Ives Cobb having given the exterior treatment in the Spanish Romanesque style and adapted the interior to the purpose for which it was designed. His ingenuity was shown in the capitals, cornices, brackets and all ornamental details, only fish and sea products being used as motives for this great variety of designs. The roof of old Spanish tiles gave strong color, which distinguished it in a city of white and gold. Much labor and taste was expended in arranging the interior, and by means of artificial lakes, cascades, etc., and the grouping of all that related to fishing, from the huge boats to fish hooks, an extremely pleasing exhibit was secured.

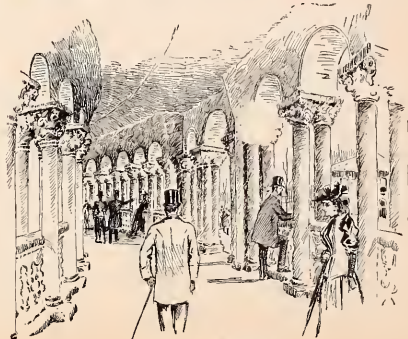
The extreme length of the building was 1,100 feet, and the width 200 feet. It was built on a banana-shaped island, and subdivided into three parts to conform to the shape of the site. In the central portion was the general Fisheries Exhibit. In one of the polygonal buildings was the Angling Exhibit, and in the other the Aquaria.

The Fish Exhibit was a wonderful one, and not the least interesting portion of it was the Aquarial or Live Fish display. This was contained in a circular building, 135 feet in diameter, standing near one extremity of the main Fisheries Building and in a great curved corridor connecting the two. In the center of the circular building was a rotunda 60 feet in diameter, in the middle of which was a basin or pool 26 feet wide, from which rose a towering mass of rocks covered with moss and lichens. From clefts and crevices in the rocks crystal streams of water gushed and dropped to the masses of reeds, rushes and ornamental semi-aquatic plants in the basin

below. In this pool gorgeous gold fishes, golden ides, golden tench and other fishes disported.

Passing out of the rotunda by the entrances, a great corridor or arcade was reached, where on one hand could be viewed the opposite side of the series of great tanks and on the other a line of tanks somewhat smaller, ranging from 750 to 1,500 gallons each in capacity. The corridor or arcade was about 15 feet wide. The glass fronts of the Aquaria were in length about 575 feet and had 3,000 square feet of surface. They made a panorama never before seen in any exhibition, and rivaled the great permanent aquariums of the world not only in size but in all other respects.

The total water capacity of the Aquaria, exclusive of reservoirs, was 18,725 cubic feet, or 140,000 gallons. This weighed 1,192,425 pounds, or almost 600 tons. Of this amount about 40,000 gallons was devoted to the



A Corridor of the Fisheries Building.

THE WHITE CITY PICTURESQUE.



The Fisheries Building.

Marine Exhibit. In the entire salt water circulation, including reservoirs, there were about 80,000 gallons. The pumping and distributing plant for the Marine Aquaria was constructed of vulcanite. The pumps were in duplicate and each had a capacity of 3,000 gallons per hour. The supply of sea water was secured by evaporating the necessary quantity at the Woods Holl station of the United States Fish Commission to about one-fifth its bulk, thus reducing both quantity and weight for transportation about 80 per cent. The fresh water required to restore it to its proper density was supplied from Lake Michigan.

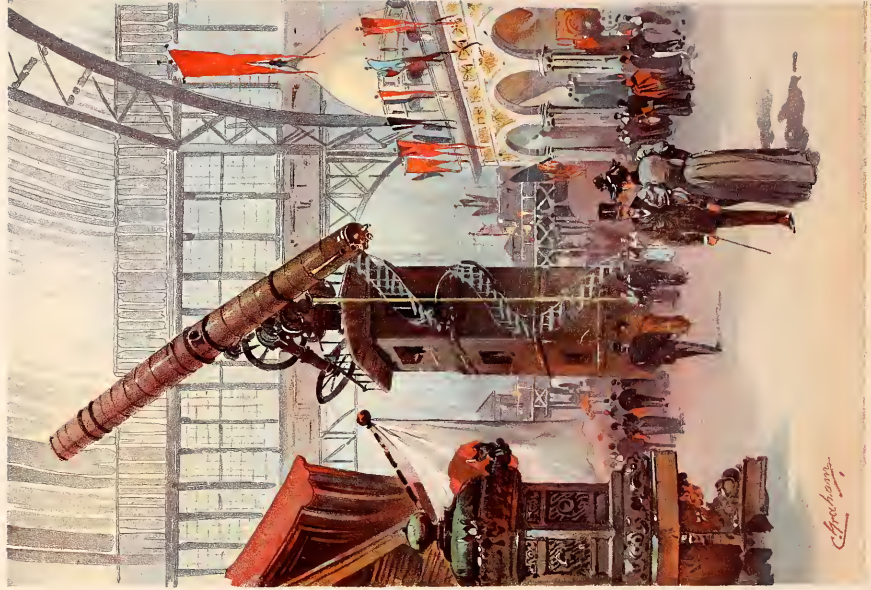
In transporting the marine fishes to Chicago from the coast there was an addition of probably 3,000 gallons of pure sea water to the supply on each trip. Every visitor took a deep interest in the Fisheries Exhibit.

It was a source of regret to the thousands who daily thronged the Fisheries that the exhibit was not worthy of the building. The exhibits of the United States, greater in quantity than the rest, were merely fair. The

most interesting of all were those from Canada and Japan. Strange to say, Great Britain was poorly represented by a paltry dozen specimens, quite unworthy of the subject and utterly unworthy of the country. Here, as elsewhere, Great Britain allowed herself to be outstripped by her colonies. Not only was the Canadian exhibit immeasurably better than that from England, but even far off New South Wales contrived to send a small but interesting exhibit. Russia, Mexico, the Netherlands, Germany, France, New Zealand, Greece and Norway made a fine and attractive show.



In the Fisheries Building.



THE YERMES TELESCOPE.

NEW YORK: H. W. BROWN.

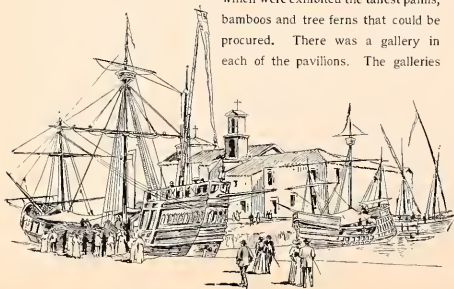
THE WHITE CITY PICTURESQUE.

Horticultural Building.



IMMEDIATELY south of the entrance to Jackson Park from the Midway Plaisance, and facing east on the Lagoon, stood the Horticultural Building. In front was a flower terrace for outside exhibits, including tanks for Nymphaeas and the Victoria-Regia. The front of the terrace, with its lower parapet between large vases, bordered the water, and at its center formed a boat landing.

The building was 1,000 feet long, with an extreme width of 286 feet. The plan was a central pavilion with two end pavilions, each connected with the center pavilion by front and rear curtains, forming two interior courts, each 88 by 270 feet. These courts were beautifully decorated in color and planted with ornamental shrubs and flowers. The center pavilion was roofed by a crystal dome 187 feet in diameter and 113 feet high, under which were exhibited the tallest palms, bamboos and tree ferns that could be procured. There was a gallery in each of the pavilions. The galleries



Convent of La Rabida and Caravels of Columbus.

of the end pavilions were designed for cafes, the situation and the surroundings being particularly adapted to recreation and refreshment. These cafes were surrounded by an arcade on three sides, from which charming views of the grounds could be obtained.

In this building were exhibited all the varieties of flowers, plants, vines, seeds, horticultural implements, etc. Those exhibits requiring sunshine and light were shown in the rear curtains, where the roof was entirely of glass and not too far removed from the plants. The front curtains and space under the galleries were designed for exhibits that required only the ordinary amount of light.

The architect had to grapple with the problem of suiting his building to its requirements, as to heat and light, and then to har-



Interior Panel Decoration.

THE WHITE CITY PICTURESQUE.

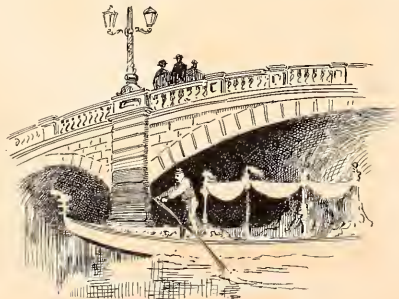
promological display included 35,000 jars of fruit, from all parts of the world. The front of the building and the entrances were decorated with statues. Among them were "Flora," "Pomona," and the "Painting of the Lily." On the south side of the main entrance, to typify Autumn, was a composition, the "Sleep of Flowers," and on the other side was the "Battle of Flowers."

Taken as a whole, the horticulture exhibit was the least attractive. It in no way reflected the wealth of field, forest, garden, or hothouse. But the managers can not be held responsible for this, as the magnificent examples of hothouse roses which adorn the windows of city florists require conditions beyond the limits of the managers. Still, the visitor who hoped to see many varieties of hothouse plants in full bloom without regard to the season turned away disappointed. Hardy plants from all quarters of the globe there were and these were more interesting to the botanist than to the average visitor armed with lunch basket and clothed in brown holland duster.

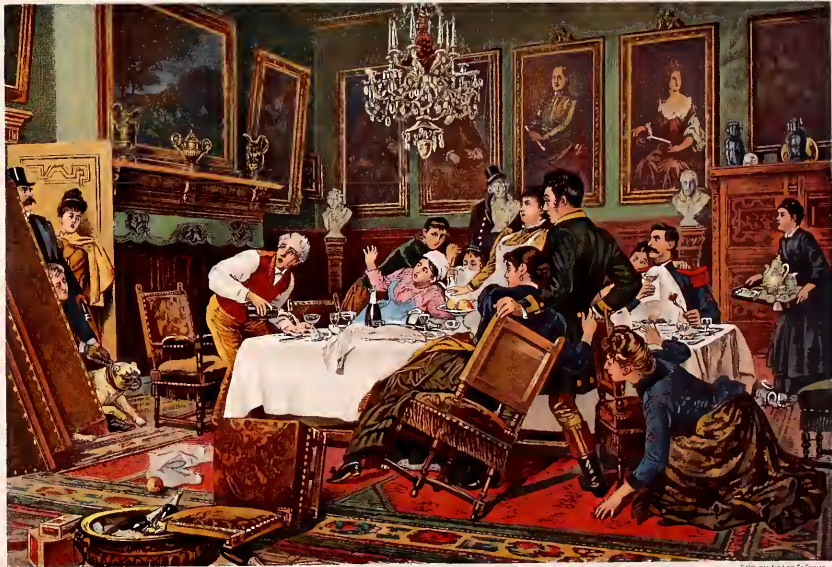


Under the Dome—Horticultural Building.

monize it with its surroundings. Messrs. Jenny and Mundie solved the question by erecting a building in the style of the Venetian renaissance, the order Ionic, with a broad frieze decorated with cupids and garlands. Beneath was constructed a miniature tropical mountain, with a cave beneath, and water coursing down its sides. In the collection of plants shown, there were specimens from almost every country on earth. Japan showed dwarf trees more than 100 years old and only a few feet in height. The



A Bridge near Agricultural Building.



"THE SURPRISE, OR THE MASTER'S RETURN."

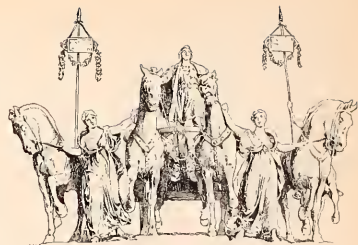
FROM THE PAINTING BY EVERT JAN BODE

THE WOODS ART LITH. CO. CHICAGO

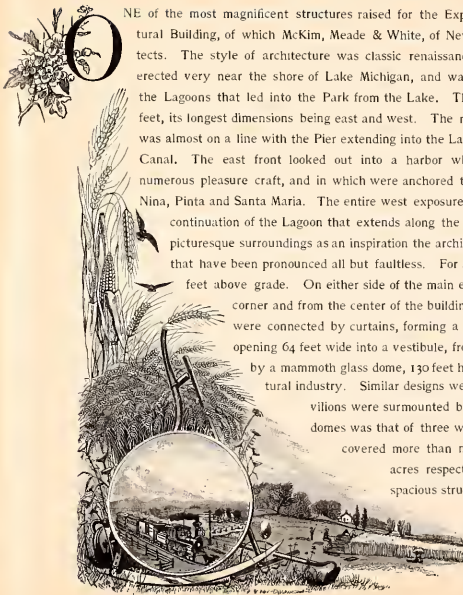
THE WHITE CITY PICTURESQUE.

Agricultural Building.

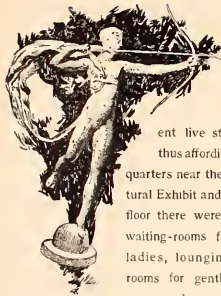
ONE of the most magnificent structures raised for the Exposition was the Agricultural Building, of which McKim, Meade & White, of New York, were the architects. The style of architecture was classic renaissance. This building was erected very near the shore of Lake Michigan, and was almost surrounded by the Lagoons that led into the Park from the Lake. The building was 500x800 feet, its longest dimensions being east and west. The north line of the building was almost on a line with the Pier extending into the Lake, and faced the Grand Canal. The east front looked out into a harbor which afforded refuge for numerous pleasure craft, and in which were anchored the Spanish caravels, the Nina, Pinta and Santa Maria. The entire west exposure of the building faced a continuation of the Lagoon that extends along the north side. With these picturesque surroundings as an inspiration the architects brought out designs that have been pronounced all but faultless. For a single story building the design was bold and heroic. The general cornice line was 65 feet above grade. On either side of the main entrance were mammoth Corinthian pillars, 50 feet high and 5 feet in diameter. On each corner and from the center of the building pavilions were reared, the center of one being 144 feet square. The corner pavilions were connected by curtains, forming a continuous arcade around the top of the building. The main entrance led through an opening 64 feet wide into a vestibule, from which entrance was had to the rotunda, 100 feet in diameter. This was surmounted by a mammoth glass dome, 130 feet high. All through the main vestibule statuary had been designed illustrative of the Agricultural industry. Similar designs were grouped about all the grand entrances in the most elaborate manner. The corner pavilions were surmounted by domes 96 feet high, and above these towered groups of statuary. The design for these domes was that of three women, of herculean proportions, supporting a mammoth globe. The Agricultural Building covered more than nine acres, and together with the Dairy and Forestry Buildings, which cover 1.7 and 4.5 acres respectively, cost about \$1,000,000. To the southward of the Agricultural Building was a spacious structure devoted chiefly to a Live Stock and Agricultural Assembly Hall. This building was conveniently near one of the stations of the Intramural railway. It was a very handsome building and the common meeting point for all persons interested in live stock and agricultural pursuits. On the first floor, near the main entrance of the building, was located a Bureau of Information, in charge of attendants, who furnished visitors with all



Group on Agricultural Building.



THE WHITE CITY PICTURESQUE.



Diana, on
Agricultural Building.

necessary information in regard to the Assembly Hall and the main Agricultural Building as well as other features of the Exposition. This floor also contained suitable committee and other rooms for the differ-

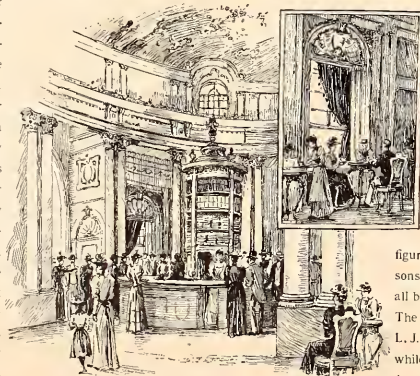
ent live stock associations of every character, thus affording this important industry ample headquarters near the Live Stock Exhibit and the Agricultural Exhibit and the Agricultural Building. On this floor there were also large and handsomely equipped waiting-rooms for ladies, lounging-rooms for gentlemen and ample toilet facilities.

Broad stairways led from the first floor into the Assembly Room, which had a seating capacity of 1,500. This Assembly Room furnished facilities for lectures delivered by gentlemen eminent in their special fields of work, embracing every interest connected with Live Stock, Agricultural and allied industries. Taken in connection with the exhibits, this feature made that part of the Exposition devoted to Live Stock, Agriculture and the Dairy a complete showing of the most advanced progress in these branches of industry. In the Assembly Room the

most approved theories were advanced and explained. On the grounds and in the Agricultural and Dairy Buildings were the best illustrations of what can be accomplished when these theories are put into practice. The entire second floor of the Assembly Hall was given up to committee rooms and rooms for headquarters for each and all of the different farmers' organizations



Decoration.



Chocolate Cafe.

in this country. Such a building was never erected at any Exposition, and its construction here showed that the Board of Directors purposed affording every desirable facility that they could furnish to aid the great Live Stock and Agricultural interests. The sculpture of the Agricultural Building was uniformly good. The building was recognized from afar by the Diana of St. Gaudens. Philip Martini contributed some beautiful work to this edifice—his "Signs of the Zodiac," the figures idealizing "Abundance," the "Four Seasons," and the four groups of "The Nations," all being marked by artistic skill and originality. The pediment of the main entrance, designed by L. J. Mead, of Florence, was a fine piece of work, while Martini's "Yoke of Oxen" was the best piece of plastic work found in the vast enclosure.



“ON THE WAY HOME”
FROM THE PAINTING BY BONIN.

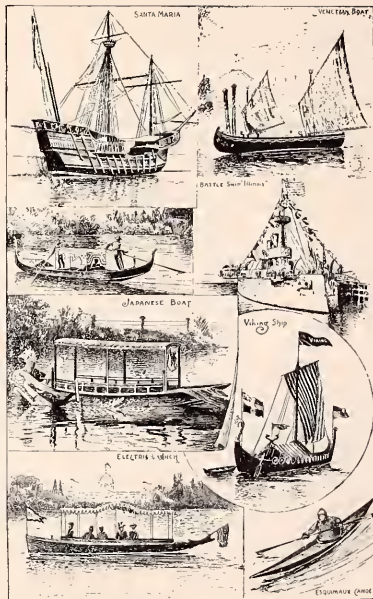
THE WHITE CITY PICTURESQUE.

South Sea Island Village.

The South Sea Island Village consisted of a group of houses brought from Samoan, Fiji and Wallis Islands. The largest of these houses belonged to King Mataafa, the deposed ruler of Samoa, who occupied it for years. It was made from the wood of the bread-fruit tree and thatched with leaves of the wild sugar-cane. There were a number of other native houses, which were occupied by natives from the different Islands, showing their everyday life. Curios of native manufacture, which embraced many curiosities in the way of weapons and articles made from the bread-fruit tree, tapa (native) cloth, etc., were for sale. War canoes that have seen active service in the south seas were on exhibition. The Samoans themselves are the oldest race of the south seas. Dances were given in the theatre which were really wonderful. The Samoans gave a very interesting show. They were physically remarkably fine specimens, excelling the Americans in this respect. All the warriors were over six feet high, and weighed nearly 200 pounds each. The women were equally good looking. They had an attendance of 650,000 through the season, and made a little money in the Fair business.

Panorama of the Alps.

This was a stage picture of beautiful Swiss Alpine scenery, depicting in a realistic way every change of nature shown from dawn to night, as each gradually appeared, and represented some of the most wonderfully realistic light effects ever produced by electric lamps. It is almost beyond belief that the visitor was not looking at a marvellous production of nature itself, instead of a picture created by an ingenious and artistic display of electric lights. The scene represented "A Day in the Alps." Tyrolean warblers performed on their various instruments, and sung their tuneful lays. Their renowned "yodels," as sung at each performance, were applicable to the scenery. The entire scenic effects were produced by about 250 electric incandescent lamps, operated from in front of the stage, in full view of the audience, by switches. The interior of the theatre was handsomely furnished with comfortable chairs. There were nine electric fans, producing a permanent current of fresh air, keeping the whole room at a low temperature and as refreshing as a sea breeze, it mattered not how hot it might be outside.



THE WHITE CITY PICTURESQUE.

The Irish Villages.

The Irish Industrial Village and Blarney Castle, exhibited under the patronage of the Countess of Aberdeen, contained many features of interest to a World's Fair visitor. Here was shown the many different Irish Industries, such as needle point lace making, crochet work and the weaving of homespuns, knitting, etc. The dairy exhibit was shown, as was also bog oak carving, embroidery, etc. Taken all together it was a place one would wish to visit. The rival village was a model of Donegal Castle, and over against Lady Aberdeen's blarney stone they put the "Wishing Chair of the Giant's Causeway." The latter village was designed and erected by Mrs. Ernest Hart as the exhibit of the Donegal Industrial Fund.

The Turkish Village.

The Turkish Village and booths were a very good sample of the manners and customs of the wily Turk. In the main pavilion were exposed for sale some very costly goods, notably the rugs and hangings and fine silks and embroideries. These people always claimed to be doing a very poor business, and to want to get away as soon as possible; but if the truth were known they all made money.

The Algerian Village.

The Algerians had a theater, cafe, Tunisian booths, and a street of small shops, and the picturesque foreigners were chiefly remarkable to the public for their aptness in picking up American slang and ways and shouting the Americanisms in ear-splitting and constant iteration.

The exhibit of the Libby Glass Works was at once interesting and instructive. Day and night the glass factory was shown in full operation, and it was a great educator of one of the oldest arts.

In great contrast to the natives of Dahomey was the International Dress and Costume Exhibit, where was shown the costumes and faces of pretty women from forty nations.

The East India Palace was a very interesting exhibit. It contained a large assortment of shawls, table covers and cushions, silverware, jewelry, old battle axes, arms, and idols.

The Panorama of Pompeii was a representation of the city of Pompeii before its destruction in the year 63, and as it is to-day.

The Diamond Match Company had a very unique exhibit, showing the method pursued in the manufacture of matches.



Types of Character on Midway Plaisance.



Graham

THE WHITE CITY PICTURESQUE.

Volcano of Kilauea.

The Volcano of Kilauea, as an educational exhibit was equal to anything at the Great Fair. It was a correct and faithful representation of the world's great mystery—an active volcano—made from studies on the spot.

The original Volcano of Kilauea is on the Island of Hawaii, in the Hawaiian Islands, two thousand miles southwest of San Francisco. It is located 14 miles from the sea at an elevation of 4,000 feet, on the flank of Mauna Loa, which rises to a height of over 13,000 feet. The new Volcano of Kilauea was located on the Midway Plaisance, opposite Old Vienna.

Language utterly fails to adequately describe the awful grandeur of the vast crater and the terrible fascination of the mighty forces constantly in action within its frowning walls, but a few facts will give some conception of it. The western walls of the crater are massive overhanging precipices of jagged lava, seamed with chasms and earthquake cracks, rising sheer 500 feet and more from the black desolation at their base, and stretching away at their tops into miles of sandy deserts.

On the east side of the crater a luxuriant tropical forest covers the surrounding country, and overflows down the banks to the very floor of the crater, vividly contrasting its delicate ferns and creepers, its brilliant scarlet blossoms and its many shaded green foliage with the glistening black of the freshly frozen lava. The distinctive characteristics of the crater is perpetual change. Each day and each hour works a more or less radical change in the landscape. The lakes of liquid lava are found in no other volcano. They are actual lakes of boiling, hissing, seething lava, varying from 50 to 1,200 feet in diameter and extending to unknown depths, within which the liquid blood red lava surges against the imprisoned walls in great breakers of fire, dashing its red hot spray into the air, while from its depths masses of molten rock burst upward in mighty billows, jets and fountains, flinging the molten metal aloft in a wild confusion of scintillating fireworks.

The volcano at the World's Fair was a life-like representation of this great volcano. The spectator approached through a passage way which gave an interior view of the blow holes and lava tubes, lined with stalactites formed by a splashing up of lava, and finally arrives at a point of view on the lava at the center of the crater.

Active lakes, blow holes and lava streams were in the immediate foreground, the surrounding walls of the crater were in the middle distance, with a background formed by the snow capped mountains of Mauna Kea and Mauna Loa on one side succeeded by the sweep around the circle by the wooded hills of Hilo, which in turn melts on the broad blue Pacific on the horizon. A distinguishing feature of the exhibit was the production of electrical and mechanical devices of fire effects, and hot lava eruptions of a realistic and startling character. There is no record of



Cairo Street.

THE WHITE CITY PICTURESQUE.



Japanese Temple.

the day when Kilauea first reared its head above the blue waters of the Pacific. It is one of the few survivors of the great world builders, which at the dawn of creation and for thousands of years thereafter built mountains and raised continents from the bottom of the sea. The volcano on the Fair Grounds was the growth of over two years of study and work. It was constructed in its entirety by Walter W. Burridge, the Chicago artist, who visited the volcano in 1891, making his studies on the ground. He was ably assisted by C. H. Ritter, who constructed the foreground. In mechanical detail the cyclorama consisted of a painting 400 feet long by 50 feet high, suspended in a circle around a foreground of realistic lava flows, blow holes, crags and chasms marvelously real. The exhibit was entirely by electric light, the fire effects produced being wonderful in their intensity. The entire production was a masterpiece of art and realism. The financial cost of the exhibit was borne entirely by Honolulu capitalists, a corporation with a capital stock of \$82,000 having been formed to build it. While the volcano is a stern reality it has its poetry in Pele, the Hawaiian Goddess of Fire. The traditions say that she was the most beautiful woman that ever lived, and the most capricious.

She made her home on various islands from which she was successively driven by the water god, Kamapuaa, who had the body of a man and the head of a hog. She finally took refuge in the volcano of Kilauea, where she maintains herself to this day. Whenever her wrath was excited she would turn into a lava flow or throw masses of hot rocks and overwhelm her enemies. A statue of the fair goddess 25 feet in height was erected over the entrance of the volcano building. It represents her seated upon a lava flow, a torch of fire extended aloft in one hand and a mass of lava which she is about to throw, in the other. Her hair is blown wildly back and there is a terrible frown upon her beautiful face, as she prepares to annihilate her enemies. The statue was the largest but one in the entire Fair Grounds. The management of the volcano was under the direction of Mr. Wm. F. Sesser, of St. Joseph, Mich., a gentleman of pronounced executive ability, and he left nothing undone to make this exhibit one of the very best attractions at the Fair. In order to more fully represent Hawaii, he secured a quartette of native Hawaiians of more than ordinary musical ability. The sweet singing of this quartette was, beyond doubt, a feature of the Midway Plaisance. Hearing them sing their native songs, and looking upon the great painting of the volcano, made one feel as if they were in reality in far away Hawaii.



Japanese Village.



FACED

FROM THE PAINTING BY A. FLETCHER

THE WHITE CITY PICTURESQUE.

The Lapland Village.

There were twenty-four Laplanders in the Lapland village. The band was headed by King Bull. He is not a king in his own country, but the head of a clan and a stickler for his rights. He is 112 years old, but in spite of his advanced age he has a forcible way of getting what he wants. Another remarkable thing about the old man is that for a little while each day he plays with his great-great-great-great-grandchildren.

King Bull has a very remarkable family. He was accompanied by his son, Bals Bull, aged 90 years, who has a son named Bals Hygd, aged 73, who has a daughter aged 59, who has a son aged 41, who has a son aged 29, who has a daughter aged 14 years, who has a daughter two years old. By this it will be seen that in the one family there were in the village child, parent, grandparent, great-grandparent, great-great-grandparent, great-great-great-grandparent, great-great-great-great-grandparent and great-great-great-great-great-grandparent. When they are dressed in their reindeer-skin clothes it is, leaving out the baby, as difficult to tell one from

the other as it is to name the dominoes upside down. The village in the Plaisance was made as nearly as possible a reproduction of a settlement in Lapland. The buildings were painted in the

blue and the yellow of Norway and the center of the inclosure was dotted over with the huts of the people. They were pointed, tent-like, and made of skins banked up with moss. The entrance was very small and the door was a piece of wood which fitted tightly from the inside. In the center of the tent-like home a fire was kept burning on the ground, and the smoke, or a small portion of it, escaped through a little hole in the roof if the wind was right. If the wind was wrong it stayed in the home, and the natives enjoyed it when it got dense. In their native state the complexion is not unlike the color of a well-cured ham.

The village had very hard luck, all but one of their reindeer and two of their native dogs dying soon after their arrival here. It was a very faithful representation of Lapland life. They had a record of 175,000 paid admissions.

The Ice Railway.

The Ice Railway truly did a remarkably good business, carrying over 750,000 people. This unique exhibit was installed by the De La Vergne Refrigerating Machine Company, of New York City, and demonstrated that in addition to refrigerating and ice making, skating rinks and amusements of that character can be produced by this system—direct expansion. The midsummer sleighing was a novelty which was very well patronized, and the hilarity which seemed to affect everybody who rode, was an indication of its popularity.

Chinese Pavilion.

The Chinese Pavilion had enough horrible josses on the outside to drive a sober man to drink, while on the inside a man never ought to be sober to see the sights aright. There was a theater where the plays had a cheerful habit of lasting about three months, and as the show men say, "it is going on all the time." Then there were an extensive bazaar, a tea garden and cafe, and among them all Mr. Henry Sling, the manager, did well, indeed, and takes back to China a great lot of big, round American dollars.



Scenes in the Esquimaux Village.

THE WHITE CITY PICTURESQUE.

The Animal Show.

Hagenbeck's animal show was one of the most popular on Midway, and drew about as large a crowd as any. Over 2,000,000 people were entertained there. The biblical expression of the lion and the lamb lying down together was more than verified here, for the fiercest lions were easily made to lie down with lambs, and like it. They were not animals with filed teeth or cut claws either. They were splendid creatures, who could have struck a man one blow and utterly annihilated him, and they were possessed of teeth that would cut their way through an oak door, if necessary. It was a revelation to see the antics of the animals—lions riding on horseback, jumping hurdles and pedestals with the ease and grace of man himself; tigers propelling velocipedes, tigers on revolving globes; bears on revolving barrels; trained pigs and a group of wild animals of twenty different species forming all sorts of groups and pyramids, and other acts too numerous to mention. On Chicago day they had 28,000 visitors.

Javanese Village.

One of the most interesting sights on the Midway was the Javanese Village. It was genuine. The houses of bamboo, with their wattled walls and overhanging roofs,



Various Modes of Transportation.

were wonderfully picturesque, and the soft footed natives, as they strolled about their daily business, were a source of astonishment and a never ending surprise to the visitors. In spite of many adverse circumstances, which included at one time the opposition of the World's Fair management, they managed to come out with a comparatively slight loss on the season's business. They had a record of admissions of 675,000 from July 2, the day they began charging admission.

The German Village.

The German Village was one of the popular concessions on the Midway. Over 1,000,000 people passed its turnstiles. The greatest attraction here was the German infantry band, of fifty-five men of the Guard de Corps, and the cavalry band, of twenty-six men. This band was composed of the best musicians of the German army. The German Village was one of the largest of the Midway concessions, and showed a faithful picture of German home life in its cottages and castles. In the large castle was shown the greatest collection of arms and armor ever made, at least \$1,000,000 worth. They had, also, a very fine restaurant, which was patronized by the most prominent World's Fair visitors. It was pronounced by them very satisfactory.



VIEW FROM THE WOODED ISLAND.

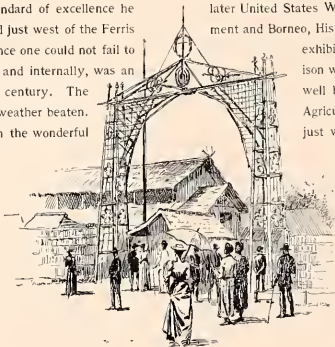
THE WHITE CITY PICTURESQUE.

Old Vienna.

Old Vienna was one of the most popular places of resort on the Midway. A representation of a typical street in an Austrian city, it was the place of all others to go for a good meal, good music, or good rest. Ziehrer's Band added much to this popularity. Ziehrer himself has international fame as a composer, and his band was fully up to the standard of excellence he himself had established. Old Vienna was located just west of the Ferris Wheel, and from its quaint architectural appearance one could not fail to notice it. The entire structure, both externally and internally, was an exact reproduction of Vienna in the seventeenth century. The outer walls had the appearance of being old and weather beaten. Upon entering the enclosure one was struck with the wonderful panorama presented, showing, as it did, a square in Vienna, Austria, as it was two hundred years ago. The quaint shops with their great variety of wares, the large band stand in the corner of the court, and the many exceptionally fine restaurants, combined to make a scene no where else encountered on the American Continent. Old Vienna as it was here seen was a glimpse into fairyland. All day long it was filled with throngs of visitors, but with the coming of dusk thousands of people gathered there to enjoy an evening of solid comfort. The entire place seemed alive with pleasure. The shop keepers were busy, the restaurants were crowded and there was apparently not a spot in the entire enclosure during the evening hours that was not filled with laughter and music. Over 700,000 people passed its turnstiles during the season, the net gate receipts being \$1 31,250, and the average daily attendance about 6,000.

The Johore Village.

Johore, the little sultanate which has the distinction of being the southernmost portion of Asia, was probably the smallest nation in the world to make an exhibit at the Columbian Exposition. Through the solicitation of Mr. Rounseville Wildman, then United States Consul at Singapore and later United States World's Fair Commissioner for the Straits Settlement and Borneo, His Highness, Abu Baker, Sultan of Johore, sent an exhibit to Chicago of which, when placed in comparison with some of his more mighty neighbors, he may well be proud. Besides the permanent exhibit in the Agricultural Building, he placed on Midway Plaisance, just west of the South Sea Island Village, a typical Malayan bungalow and village. The bungalow, which occupied the center of the space, was made in Johore under the supervision of the Prince, Governor of Muar, the northernmost province of the sultanate, and was constructed of the finest native woods. It stood seven feet from the ground on palm posts, out of the reach of tigers, snakes and white ants. It was furnished in Malayan style, with a Rajah's bed, eating throne, loom for the weaving of the national articles of dress, the sarong, and contained a complete collection of implements of war and agriculture, games of chance, archaic time-pieces and coins, besides Chinese curios contributed by His Highness' Chinese subjects, of which he has over 200,000. In the village proper, which was composed of thatched booths, Johore Tea, from the private gardens of His Highness, and ananas, the national drink was served and Malayan and Chinese curios sold. The



Entrance to Javanese Village.

THE WHITE CITY PICTURESQUE.

Sultanate of Johore, which besides Siam, is the only independent kingdom in Southern Asia, is situated on the notorious old Strait of Malacca, fourteen miles north from the city of Singapore. It has a population of between 400,000 and 500,000, and an area of 15,000 square miles. Its revenue amounts to over \$6,000,000 a year, which is derived principally from opium and spirit monopolies and a small import tax on gambier and tin. The country is owned by the Sultan and the ground for mining and farming is parceled out, tax free, to any one who cares to take it up, to hold and occupy as long as it is worked. When neglected or given up it reverts to the crown. His Highness is fifty-six years old. He is educated, intelligent and progressive. While his rule is despotic, it is tempered with western standards of justice and mercy.

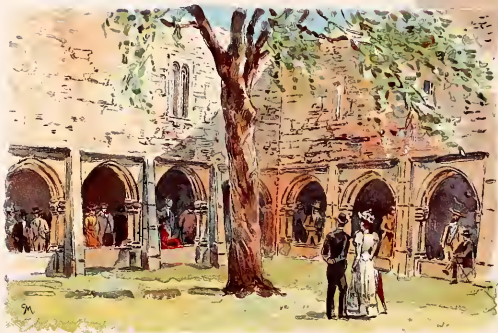
The Moorish Palace.

On the first floor of the Moorish Palace was located the Palm Garden, a veritable forest of genuine palm trees, representing a great many varieties of this queen of trees. The scene was one of true Oriental beauty. The effect was enhanced by groups of Arabs, among whom was a Bedouin chief, in arms and armor, and many other figures as natural as life. Here also was seen a well of apparently fathomless depths, and many more pleasing features. Entering next the Moorish Castle was a representation of the world famed "Alhambra," the "enchanted palace." The architectural effects were unparalled. Away from the beholder stretched endless colonnades, capped by graceful arches, all in gold and brilliant colors. This castle, with its many and various parts, was a perfect labyrinth. In one of its parts was located the Harem, representing one of the private apartments of the Padishah, richly decorated with fine antique oriental tapestries. The

Sultan was seen surrounded by his favorites of the harem. We found ourselves next, again in a bewildering labyrinth of colonnades and nooks. We were amazed and amused, for, turn where we would, we were unable to find our way out of it, and were finally compelled to ask the assistance of an attendant to make our escape. We next entered the Cave, a grotto formed and filled by stalactites. The scene was weird. Large boulders were piled up around us, and from behind them and out of dark corners gnomes and devils peeped inquisitively. In this cave was seen a characteristic representation of the "Origin of the Harp," after the celebrated poem of Thomas Moore. Here we saw also "The Ride on the Razor," a pastime with which his Satanic Majesty amuses himself in his idle hours. Leaving the cave we ascended a few steps and found ourselves in the monster kaleidoscope. The presence of half a dozen people upon this platform created a delusion of countless thousands. On the second floor of the Palace were found groups and scenes, each upon a separate stage, set with appropriate scenic decorations. In a separate room on the west side of the gallery was shown a diorama representing the scene of the execution of Marie Antoinette, showing the scaffold and guillotine used in her execution. Certificates authenticating the genuineness of the same were exhibited at the entrance to this room. The unparalleled success enjoyed by this attraction is attributable to the shrewd business management and it was well merited.



View of West Midway.



SCENES IN THE IRISH VILLAGE



"THE LOST BET."
FROM THE PAINTING BY JOEL KLIN



"THE HARBOR"

FROM THE PICTURE BY JOHN R. BIRD.

Copyrighted by the artist.

THE WHITE CITY PICTURESQUE.



The Pennsylvania State Building was one of the largest, and historically the most interesting of all the exhibition homes built on the grounds by the various States as a resort for their citizens. It was in the purely colonial style of architecture, the front being

a copy of the old Independence Hall, having its entrances, bell-tower and spire, with the old Liberty Bell hanging in the entrance. Thousands of people, native and foreign born, visited this priceless relic and turned their faces toward the now voiceless messenger of liberty with the reverence of a Mohammedan turning his face toward the tomb of the prophet. The structure was rectangular in form, with an area of 110 by 166 feet, and two stories in height. Piazzas twenty feet wide surrounded the building, with verandas above protected by balustrades. The walls were of Philadelphia pressed brick; the roof was covered with American



tin, produced in Philadelphia. On either side of the main entrance were statues of Penn and Franklin; the front was further ornamented with two free groups of statuary emblematic, the one of Arts and Sciences, the other of Mines and Manufactures. Floors and wainscoting served to show the native marble and hard woods of Pennsylvania.

The walls of the women's rooms finished in marble, were ornamented with mural paintings by Pennsylvania women, and ceilings were of stamped metal. Rooms were provided for the Governor and suite, the Pennsylvania Commissioners and the press correspondents.



Virginia.

The cost of erection was \$60,000. Relics of Penn, Washington, Mad Anthony Wayne, Charles Carroll, of Carrollton, John Hancock, and many other historical personages were among the attractions of this superb building. The Idaho Building was Swiss in its architecture, the foundation of basaltic rock, the rest of the structure of stripped cedar logs. The interior was made to represent a hunter's and trapper's cabin. It has been sold and will be taken to England and re-erected. The Illinois Building was more of an exhibit building, being 160 feet wide by 450 feet long, and composed, as far as possible, of state products. It was surmounted by a dome and em-

bellished with fine carvings and statuary. Beautiful terraces with fountains, balustrades, statues and flowers led down to the stone steps at the edge of the lagoon. Educational, industrial and other State exhibits filled its interior. The Iowa Building, resembling a French Chateau, held a generously



Idaho

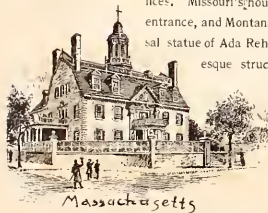


Vermont.

THE WHITE CITY PICTURESQUE.



colonial period—not unlike the New England house of that era. Louisiana's house was in the fashion of the old homes of the Creoles of the Pelican state. The Maine Building was composite granite forming the first story, and the remainder being staff. It was octagonal and surmounted by a lantern roof. Maryland's headquarters were also in the colonial style, and Massachusetts presented a partial reproduction of the old John Hancock house, formerly on Beacon Hill in Boston. Michigan and Minnesota were well housed in modern residential edi-



vised grain exhibit, the decorations being formed from cereal products. Kansas presented a curious and not displeasing structure of no known style of architecture, and Kentucky had a typical Southern home of the

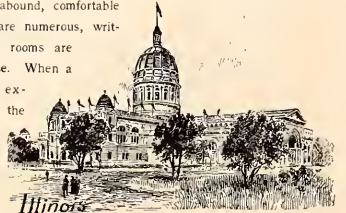


fices. Missouri's house had a fine cut brown-stone entrance, and Montana exhibited the famous colossal statue of Ada Rehan in silver, in a fine Romanesque structure. New Hampshire also adopted the Swiss architecture, while New Jersey was housed in a free reproduction of Washington's headquarters at Morristown. New York had a fine structure in staff, in imitation of

marble, the general air obtained being that of one of the famous Pompeian houses. North Dakota had a magnificent building with a court-yard entered through a splendid stone arch. Most of the structure, however, was of heavy native timber.

The State Buildings were in reality large Exposition club-houses, where the visitor from each state might find a resting-place and meet his neighbor from home. In general plan most of the buildings were characteristic, representing the peculiar industries of a state, its individual climatic requirements, its dominant architectural style and local decorative taste. In every club-house, however, the first and evident design of the builders is to provide a comfortable home for visitors of a day.

Assembly halls abound, comfortable lodging nooks are numerous, writing and reading rooms are matters of course. When a Californian, for example, visited the Exposition he found in the California headquarters a register of every one from





"THE ORNITHOLOGIST"

FROM THE PAINTING BY SIR JOHN MILLET.



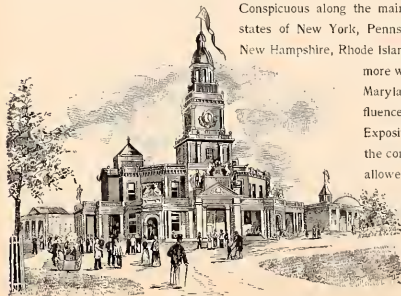


AMONG THE STATE BUILDINGS.



THE WHITE CITY PICTURESQUE.

his state who has visited the place; he could have his mail delivered to him at the building. If he was in need of information on a specific point it would be at his command, and if he invited guests to meet him at the grounds his state building was a convenient rendezvous. Some one has described the state group as the social clearing house of the Exposition. The aptness of the figure is emphasized by the relative positions of the houses themselves. So far as could be the sites were grouped geographically. In general outline the plat of the state sites formed a gigantic horse-shoe curve around the fine-arts galleries. The toe of the shoe was at the north and the points east and west of the galleries. Beginning at the western point, Illinois and Indiana were just across the road from each other. Still westward parallel with Stony Island avenue, was California. Starting north from the Indiana building, Wisconsin was the next, then Ohio and Michigan, completing the group of states surrounding Illinois. Then came a separate group adjoining 57th street, near Stony Island avenue, Arkansas, Nebraska, the Dakotas, and swinging around to the northern curve of the horseshoe were Kentucky, Florida, Louisiana, Alabama, Virginia, West Virginia and New Mexico, all of the south and southwest.



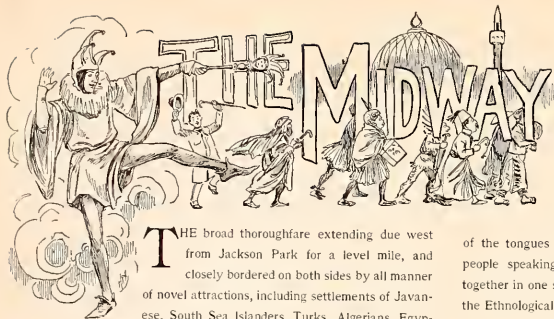
Pennsylvania.



Ohio.

Conspicuous along the main avenue, which was an extension of 57th street, through to the lake, were the older states of New York, Pennsylvania and Massachusetts. Close to the lake were the New England states, Maine, New Hampshire, Rhode Island and Connecticut, while distributed between these at various points on sites arranged more with regard to convenience than geographical relation, were Montana, Iowa, Delaware, Maryland, Utah and Colorado, in various styles of architecture. The suggestion of local influence was conspicuous. Uniformity of plan was not observed, as was the case with the main Exposition buildings, the idea being to develop a comparison of architectural ideas rather than the construction of one harmonious group. It was at first supposed that the states would be allowed to group competitive exhibits in their several buildings. It was found, however, that permission to do this would result in the withdrawal of exhibits from the main buildings. The Exposition management therefore ruled that nothing but non-competitive exhibits restricted to certain lines would be allowed in the state headquarters. Some protest was made at this ruling, but its wisdom has been demonstrated and is now generally commended. The state headquarters were devoted almost entirely to social gatherings and the personal comfort of visitors to the World's Columbian Exposition.

THE WHITE CITY PICTURESQUE.



THE broad thoroughfare extending due west from Jackson Park for a level mile, and closely bordered on both sides by all manner of novel attractions, including settlements of Javanese, South Sea Islanders, Turks, Algerians, Egyptians, Bedouins and American Indians, to mention no others, attracted the liveliest interest among Exposition visitors from first to last. The piquancy of it all was irresistible. Glass blowers, divers and jugglers, donkey-boys and camel-drivers, dancing-girls from Cairo and Soto, from Constantinople and Algiers, from Samoa and Brazil, from Dahomey and the tents of the desert—these and scores of other attractions were jumbled together, rubbing



Types of Character on Cairo Street.

elbows and shouting in opposition to one another. Frigid Laplander and sun-baked African met on common ground, both reaching with a single impulse for the coins of novelty-seeking Americans. The result of all this was that Midway Plaisance, dominated by foreign domes and minarets and by the prodigious circle of the Ferris Wheel, was continually crowded both day and night.

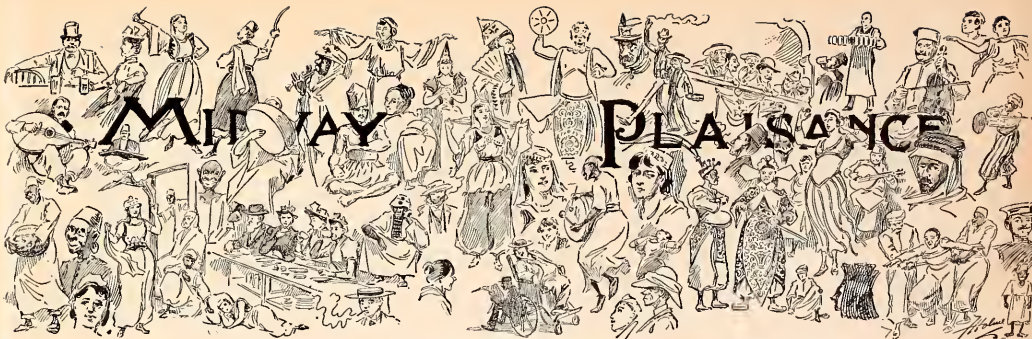
It was the greatest novelty of the Columbian Exhibition. There had been other Expositions, but never before had there been a Midway.

Never before, since the confusing

of the tongues at the tower of Babel, had so many people speaking different languages, been gathered together in one spot. Originally intended as a part of the Ethnological Exhibit, it quickly developed, as concessions were sought and granted, into the playground of the Fair. Once the visitor entered upon the Midway, he breathed a different moral atmosphere from that of the Grand Court, and old men felt like boys, and acted like them. It was a regular "Circus in Town," with more side shows than all the circuses ever heard of, could furnish. And it was amusing, when the unspeakable Turk and the German Maiden, and the Irish Gossoon, and Javanese Mite, and Yankees from all places, from the Atlantic to the Golden Gate, and from Gulf to Gulf, made up a procession; and grave men played on penny whistles or blew toy trumpets and marched around, and no one was any the worse for it, and a good many toil worn travelers felt all the better for it. And with it all there was very little over-indulgence, very little real disorder, and a great deal of horse play. The quaintest resort was Old Vienna, where that city as it existed in medieval times was reproduced in wonderful



An Indian Nursery.



Some of the Attractions.

fac-simile, with shops and curios, and gates, and a great restaurant and a huge garden, where the Imperial Austrian Band discoursed Strauss' waltzes in a bewitching way; and where bouncing Viennese girls deftly served the foaming beer, all under their fairy lights. And thence into Cairo Street, where a picture of Oriental life from dirt to donkeys was presented in a way which drew things. It left the new world behind to pass its gates and there the minarets of the mosque looked down on the mysterious latticed windows and projecting bays, and bright colors and big lazy camels; and that was the picturesque. Then the Temple of Luxor, with its rows of mummies, recalled the Pharaohs and the Pyramids, and that was the tragedy; and then the fat woman, trying to ride on camels, was excruciatingly funny; and that was the comedy of life.

And the big Ferris Wheel, a triumph of engineering skill, went round and round; and people went up and saw the panorama of the big smoky town, and the vast prairie stretching away toward the big river, and the

great lake, blue and sparkling under the summer sun. And the Irish village with its pretty lace makers and spinners and dairy maids; and the Castle with the Blarney Stone in it, and the great German Village with its flaxen haired hand maidens; and the Turkish Village where most of the inhabitants sprang from Jerusalem, except the dancing girls, who made you wonder how they kept so fat. And there was to eat and to drink on every hand, and of many kinds and fashions in cookery, and most of them bad.

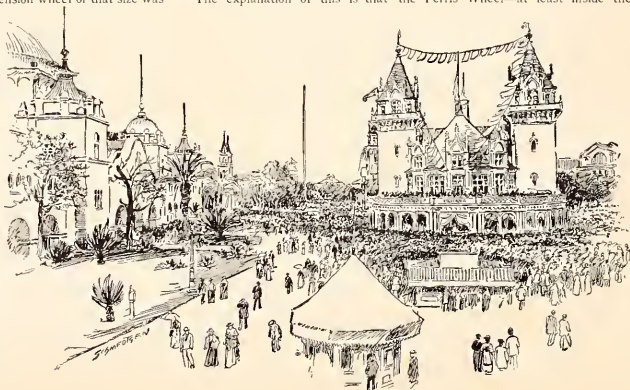
And Glass Works and panoramas and a Sliding Railway, that did not slide; and a Dahomey Village, where the Amazons made men look small; and shiny black men, with coconut heads and not enough clothes to wad a gun; and a few Indians, and a Chinese Theatre and so on through the labors and the follies of the world. But the voice of the "Barker" is hushed; the spangles are dropped from the stripes of the Clown; his bells no longer tinkle in the summer air, and the sound of the tom-tom and the music of the hew-gag is no longer heard in the Midway.

THE WHITE CITY PICTURESQUE.

The Ferris Wheel.

The Ferris Wheel was among the most wonderful things shown on Midway and one of the most successful from the money-making point of view. The wheel carried 1,560,000 passengers up to the close of the Fair. The first trip was not made until June 20. The conception of this wonderful structure originated with G. W. G. Ferris, a civil engineer of Pittsburg. His principal work had always been in building bridges, in which he had achieved a national reputation. It was not until December, 1892, that the concession was granted, and at that time \$25,000 had been expended in plans and specifications alone. The idea of a tension wheel of that size was ridiculed by all the engineers in the country, but he still had nerve enough to try it and accomplish a world-beating success. A stock company was formed, the majority of the stock being taken in the East, and the work was finally pushed to successful completion. The stability of the wheel has been tested in the severest storms, and Manager Rice one day loaded the cars as they had never been loaded before and ran the wheel with but one chain without the slightest vibration and difference in the movement. The wheel is composed of two wheels of the same size connected by rods and struts, which, however, do not approach closer than twenty feet to the periphery. Each wheel has for its outline a curved, hollow, square iron beam twenty-five and one-half by nineteen inches. At a distance of forty feet within this circle is another circle of

a lighter beam. These are connected by an elaborate truss work. Within this smaller circle there are no beams, and at a distance there appears to be nothing. But at the center of the great wheel is an immense iron axle thirty-two inches thick and forty-five feet in length. Each of the twin wheels, where the axle passes through it, is provided with a large iron hub sixteen feet in diameter. Between these hubs and the inner "crowns" there are no connections except spoke rods two and one-half inches in diameter, arranged in pairs, thirteen feet apart at the crown connection. At a distance they look like mere spider webs, and the wheel seems to be dangerously devoid of substantial support, giving one a peculiar sensation as to its safety. The explanation of this is that the Ferris Wheel—at least inside the

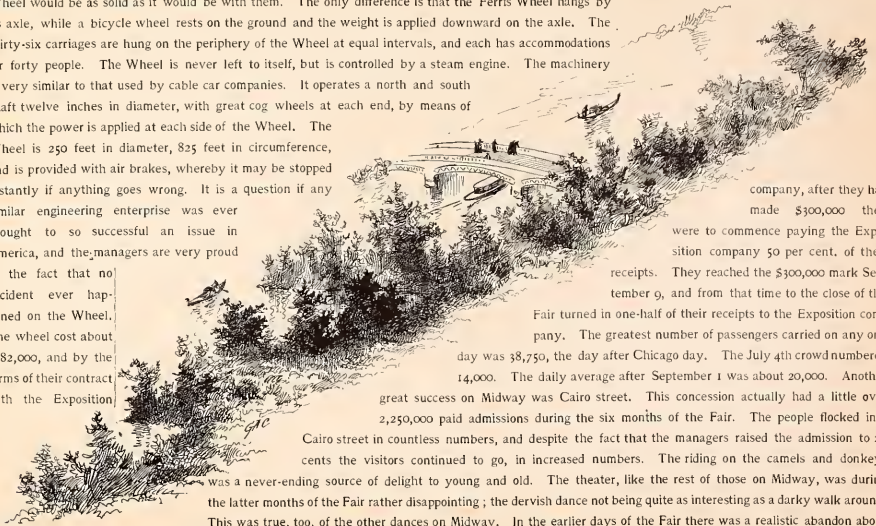


View in Front of Indiana Building.

THE WHITE CITY PICTURESQUE.

smaller crowns—is constructed on the principle of a bicycle wheel. The lower half is suspended from the axle by spoke rods running downward, and the upper half of the wheel is supported by the lower half. All the spoke rods above the axle, when it is in any given position, might be removed and the Wheel would be as solid as it would be with them. The only difference is that the Ferris Wheel hangs by its axle, while a bicycle wheel rests on the ground and the weight is applied downward on the axle. The thirty-six carriages are hung on the periphery of the Wheel at equal intervals, and each has accommodations for forty people. The Wheel is never left to itself, but is controlled by a steam engine. The machinery is very similar to that used by cable car companies. It operates a north and south shaft twelve inches in diameter, with great cog wheels at each end, by means of which the power is applied at each side of the Wheel. The Wheel is 250 feet in diameter, 825 feet in circumference, and is provided with air brakes, whereby it may be stopped instantly if anything goes wrong. It is a question if any similar engineering enterprise was ever brought to so successful an issue in America, and the managers are very proud of the fact that no accident ever happened on the Wheel. The wheel cost about \$382,000, and by the terms of their contract with the Exposition

company, after they had made \$300,000 they were to commence paying the Exposition company 50 per cent. of their receipts. They reached the \$300,000 mark September 9, and from that time to the close of the Fair turned in one-half of their receipts to the Exposition company. The greatest number of passengers carried on any one day was 38,750, the day after Chicago day. The July 4th crowd numbered 14,000. The daily average after September 1 was about 20,000. Another great success on Midway was Cairo street. This concession actually had a little over 2,250,000 paid admissions during the six months of the Fair. The people flocked into Cairo street in countless numbers, and despite the fact that the managers raised the admission to 25 cents the visitors continued to go, in increased numbers. The riding on the camels and donkeys was a never-ending source of delight to young and old. The theater, like the rest of those on Midway, was during the latter months of the Fair rather disappointing; the dervish dance not being quite as interesting as a darky walk around. This was true, too, of the other dances on Midway. In the earlier days of the Fair there was a realistic abandon about them that seemed to highly please the sightseer, even of the most refined sort. Ladies of apparent education and culture would go to see these dances, because they were supposed to be an actual presentation of the dances common in the Far East. That was their excuse. When the newspapers generally



THE WHITE CITY PICTURESQUE.

announced to the public what the dances really were, and the Persian and Turkish Commissioners protested that the dances were not in any way representative of their country, the dancers were so instructed to modify it that to the apparent great disappointment of the majority of the visitors the dances were not even vulgar, and the assertions of the "barkers" outside that "this is the dance the newspapers talk about" was so much idle wind. They were about all alike. The Persian, Turkish, Algerian and Brazilian dancing girls did nothing but a plain and simple walk around, and when the visitor who had paid protested, he was told that was all there was to it.

The Ostrich Farm.

One of the most attractive of the Midway shows was the Ostrich Farm. This was installed by E. J. Johnson, of Fall Brook, California, who has been very ably assisted by Fred. K. Gifford, of Cambridge, Mass. Mr. Gifford's ability as an exploiter of the merits of ostriches has been something phenomenal. His poetic effusions readily attracted the admiring attention of men like Chauncey M. Depew and Richard Crocker, while Governor Russell, of Massachusetts, had to stop and go in because of his persuasive talking. The exhibit was made by the American Ostrich Company, of which Mr. Johnson is the Chief stockholder. He was the first man to bring ostriches to America, and to establish the industry of ostrich farming on this continent. He spent two years in South Africa investigating ostrich farming, and then brought twenty-three birds here in a sailing vessel

in 1883. The ostrich farm had the first ostrich ever hatched in America, and all the birds on exhibition were hatched by incubators on the California farm. These birds are yielding a revenue of \$100 apiece for their feathers, each year, exclusive of all expenses.



Midway Minarets.

The Indian Village.

The American Indian exhibit was in charge of a bloviating person by the name of "Diamond Dick," who wore his hair long, dressed in buckskin, and had the general air of a plainsman as seen through a dime novel. He claimed to have won the Exposition prize as a rifle shot, as well he might, for he was the only shooter on the grounds. The village, however, deserved the success claimed for it. Dick said they had 15,000 a day there. If they had 5,000 they made money. There were Comanches, Cheyennes, Pottawatomies, Iroquois and Winnebago Indians, all herded together in one common camp. The historical significance of this was that but a few years ago most of these tribes were in active enmity, and when Chicago was founded they fought over the ground. The mingling of opposing "war-whoops" no longer occurs; the feathers and war-paint have been replaced by civilized apparel, and the fiery, untamed savage of the forest has become the "Poor Lo" of the reservation. Near the west end of Midway was an attractive exhibit, showing Sitting Bull's log cabin, together with a tribe of Sioux Indians, prominent among whom was that celebrated chief, Rain-in-the-Face. A very interesting collection of relics was shown.



SUMMER EVENING - VENICE
FROM THE PAINTING BY FISHER



MOONLIGHT ON THE LAGOONS.

Goodman
NEW YORK, N. Y., U. S. A.



FOREIGN BUILDINGS ALONG THE SHORE



THE WHITE CITY PICTURESQUE.

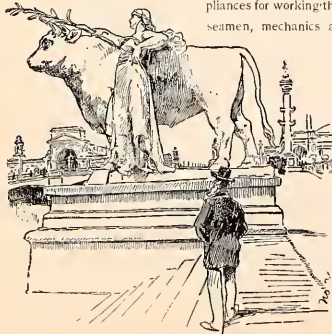
Battleship "Illinois."

REALLY unique among the other exhibits was that made by the United States Navy Department. It was in a structure which, to all outward appearance, is a faithful, full-sized model of one of the new coast-line battleships. This imitation Battleship, which has been christened the "Illinois," is erected on piling on the Lake front in the northeast portion of Jackson Park.

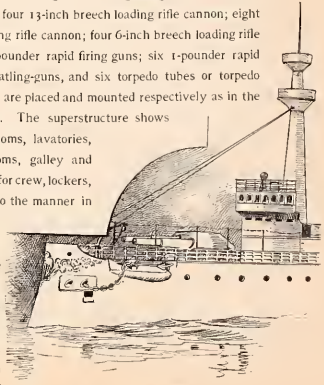
It is surrounded by water and has the appearance of being moored to a wharf. Since the close of the Exposition a bill has passed the National House of Representatives presenting the battleship to the State whose name it bears. The structure has all the fittings that belong to the actual ship, such as guns, turrets, torpedo tubes, torpedo nets and booms, with boats, anchors, chain cables, davits, awnings, deck fittings, etc., etc., together with all appliances for working the same. Officers,

seamen, mechanics and marines were detailed by the Navy Department during the Exposition, and the discipline and mode of life on our naval vessels were completely shown. The detail of men was not, however, as great as the complement of the actual ship. The crew gave

certain drills, especially boat, torpedo and gun drills, as in a vessel of war. The dimensions of the structure are those of the actual battleship, to-wit: length, 348 feet and width amidships, 69 feet 3 inches; from the water line to the top of the main deck, 12 feet. Centrally placed upon this deck is a superstructure 8 feet high with a hammock berthing on the same 7 feet high, and above these are the bridge, chart-house and the boats. At the forward end of the superstructure there is a cone-shaped tower, called the "military mast," near the top of which are placed two circular "tops" as receptacles for sharpshooters. Rapid firing guns are mounted in each of these tops. The height from the water line to the summit of this military mast is 76 feet, and above is placed a flagstaff for signaling. The battery mounted comprises four 13-inch breech loading rifle cannon; eight 8-inch breech loading rifle cannon; four 6-inch breech loading rifle cannon; twenty 6-pounder rapid firing guns; six 1-pounder rapid firing guns; two Gatling-guns, and six torpedo tubes or torpedo guns. All of these are placed and mounted respectively as in the genuine battleship. The superstructure shows the cabins, staterooms, lavatories, latrines, mess-rooms, galley and fittings, mess-table for crew, lockers, berthings, etc., also the manner in which officers and enlisted men live, according to the rules of the navy. On the superstructure deck and bridge was shown the manner in which the rapid



The Statue of Plenty.



Battleship "Illinois."

THE WHITE CITY PICTURESQUE.



A Controversy.

when taking the ship into battle and during the progress of a fight at sea.

An electric light plant is installed and provision made for heating with steam. On the berth deck are shown the various fittings pertaining to the hull, machinery and ordnance; ordnance implements, including electric devices, gun carriage motors and range finders; models showing typical ships of the past and present; samples of provisions, clothing, stores and supplies, bunting, flags, etc.; in short, the thousand and one things that go to make up the outfit of a man-of-war. On the starboard side of the ship is shown the torpedo protection net, stretching the entire length of the vessel.

Convent of La Rabida.

A great many things connected with the Exposition possessed special interest because of their historical value, but probably the most impressive of these was the Convent of La Rabida, with its documents, portraits, relics and memorials of Columbus. Interest naturally centered about the commission of Columbus, protected by an armed guard, and in presence of which gentlemen uncovered. It was justly described as the most important paper in our history.

firing guns, search lights, boats, etc., are handled. The entrance to the conning tower is from the deck, in which are all appurtenances that the captain has at his disposal

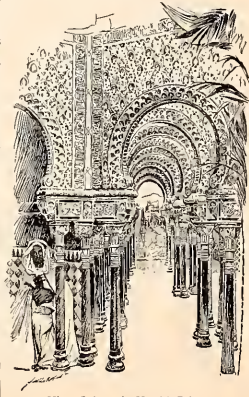
Old Liberty Bell.

The old Liberty Bell hung in the hall of the Pennsylvania building, guarded day and night by detachments of uniformed men. It was viewed during the time it remained in Chicago by millions of people, and the remarks made about it were often amusing and suggestive.

Many Western people insisted that the East had had possession of the national relics long enough, and that the bell, the Declaration of Independence, the old house where it was signed, should all be transported to Chicago.

Others suggested that Congress should buy the bell, and send it on yearly pilgrimages over the country to stimulate the patriotism of the people.

But the majority of spectators looked at the old relic with reverence, especially our citizens of foreign birth, who perhaps appreciated the value of political liberty even more keenly than Americans. "That bell," said an old Russian from Minnesota to his son, "first told the world there was a chance for you and for me." Another old man was carried by the crowd close to it before he saw it. He jerked his hat off, and stared at it. "She ain't so big as I thought she'd be," he exclaimed, in dismay. After another moment of silence, "She ain't so big as the thing she did," he muttered. "But thar she is and—she did it."



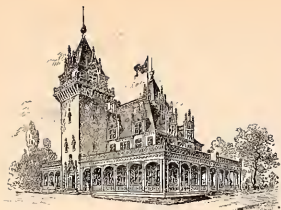
Mirror Labyrinth—Moorish Palace.



FERRIS WHEEL.



BLARNEY CASTLE.



Indiana



Montana



Rhode Island

State Buildings.

Indiana's home was in the French Gothic style with Cathedral windows, turrets and towers, the famous Indiana volitic limestone entering into its composition. Ohio's Building was one of the many familiar colonial houses seen on the grounds, and Rhode Island erected a Grecian Pavilion. South Dakota and Texas had comfortable quarters, and Utah was original in an imitation of *adobes* in the walls of her headquarters. Vermont went to Pompeii for inspiration. Old Virginia, the mother of Presidents, was at home in Mount Vernon, a most accurate reproduction of Mount Vernon, and in the various rooms were priceless relics of George and Martha Washington and heirlooms of many of Virginia's oldest families. Washington had a building composed of beautiful native stone and of gigantic forest trees, two of which were one hundred and



Texas



Colorado



North Dakota



Florida



Minnesota



Connecticut.



Nebraska



Maryland



Delaware



California.



Vish

twenty-seven feet long and eight feet in diameter after being stabbed off. It was curious, but not displeasing in its architecture, something like a Holland house. The flag staff was a single tree two hundred and eight feet high. Wyoming had a modern French Chateau; Wisconsin a suburban residence, and Oklahoma, Arizona and New Mexico jointly occupied a semi-Doric structure. Arkansas had a building in the French Rococo style of architecture, with a fountain of Hot Springs crystals lit by electricity in the center of the rotunda; California, a charming reproduction of the old Catholic Mission buildings, generally reproducing the famous one at San Diego. Colorado also followed the old Spanish architecture, and was noticeable for its slender towers and red tiled roof. Jumping from there to Connecticut, another type of the old wide porch and veranda of the New England colonial period was seen. Delaware had a Swiss Chalet style of home, made of native woods, and Florida was original in her selection of a miniature of the old Spanish Fort Marion, begun in 1620 and finished one hundred years later.



Maine.



New Hampshire



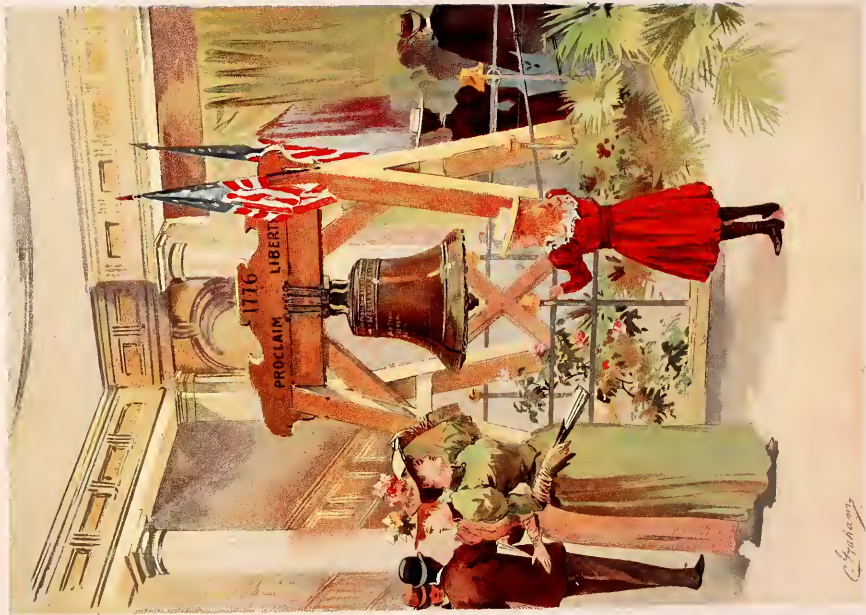
New York



Kansas



Arkansas.



OLD LIBERTY BELL

C. G. Bingham

THE WHITE CITY PICTURESQUE.

Children's Building.

WITH its varied and fascinating departments, there was nothing in all the marvelous exhibits at the Exposition that was more attractive, instructive or beneficial to all the world, than the Children's Building. The originators of the project are entitled to the highest commendation, and should certainly feel that the results reflect upon them imperishable credit.

At its first inception, few realized its scope and real benefits. It was supposed that it might prove a hazardous experiment to undertake to take care of the children while the mothers visited other attractions of the Exposition. It was even suggested that these philanthropic ladies might find in the end that they had on their hands a large crop of foundlings; that parents would desert their little ones when they succeeded in getting them deposited in the Children's Building. But be it said to the credit of the mothers that of the thousands who left their babies while they enjoyed the Exposition, but one single mother failed to return and claim her child. In one or two instances mothers lost the brass checks given for their babies, and found it most difficult to get back the babies, so particular were the management. The unfortunate mothers were required to get some respectable, well known person to identify them—in fact no bank could have been more careful of its deposits than were the ladies of the Children's Building of the little creatures deposited with them. Novel devices were created for the amusement and instruction of babies as young as three years old. There

was a world of profit and pleasure to the little ones in the departments of sloyd, clay modeling, physical culture, oral instruction of deaf children, kitchen garden, kindergarten, sewing school, nursery exhibit, assembly room and library, which were each presided over by the most competent and experienced persons. The building itself, designed by Mr. Burnham and his corps of architects, was a perfect model of taste and adaptability. Mrs. George L. Dunlap, President of the Board and Director of the work, has made for herself undying fame. All the ladies associated with her deserve to be immortalized for their skill, fidelity and untiring energy in making the enterprise such a brilliant success. It was a new feature of a great Exposition and an untried experiment, and American women cannot be too proud of the achievement and advance in the manner of caring for and entertaining the little ones, who are to be the hope of the Republic. Take care of the children and the Nation will take care of itself



Poor "Lo."



Foreign Buildings Along the Shore.

THE WHITE CITY PICTURESQUE.

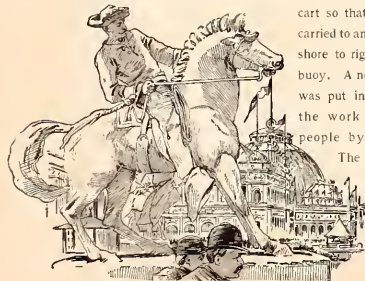
The Lighthouse.



AUNTILY and yet substantially built on the lake shore near the battleship "Illinois," were the steel lighthouse and the life-saving station. About the middle of April, 1893, the station was occupied by nine coast patrolmen and a keeper. It was a pretty two-story structure, built on the style now in vogue on the seacoasts and lakes, and was fitted up with all the modern appliances of life-saving. The first floor was given up to the lifeboat, one of the kind which stand on rollers, and was of the non-capsizable, self-righting, self-bailing variety, ready to be pushed down into the water in a moment.

Hanging from the walls of this room and in four corners were appliances of all kinds with which to render assistance to lives in peril on the water. A mortar and reel stood near the door to shoot the life-line, if necessary, to any vessel in distress, and the long cable was wound on a wheel like a hose

cart so that it could be carried to any part of the shore to rig up the life-buoy. A new appliance was put in to facilitate the work of landing people by the buoy.



Cowboy Statue.

The carriage had heretofore pulled in by hand, and it was slow work to handle

the water-soaked rope. Now a big drum was provided. It was mounted on wheels and the running line wrapped around it, doing the work in half the time. In another corner of the room was the drug store, where certain restoratives and liquors were kept, with bandages and splints in case of accident. The second floor was fitted up as quarters for the life-savers. There was

a large kitchen and a sleeping and sitting room for the men not on duty. A regular patrol system of the entire beach was kept up night and day in fair weather. To the millions of visitors who visited the Exposition from the inland, these patient, daring men, who were looking constantly seaward, illustrated a story but little known away from the coast. They represented the hundreds of men who, on the lonely, dangerous beaches of the country, watch year in and year out for the rocket, for the flag of distress and the signal gun, and who are always ready to risk their own lives to assist those in peril. The lighthouse was one of the modern steel pattern, 100 feet high and braced with guy-rods in four directions. Four men were detailed to take charge of it during the Exposition, after which it was taken down and sent to the mouth of the Columbia river on the Pacific coast to warn mariners who approach that dangerous bar. It held a revolving light of the first magnitude, showing red and white with the most powerful reflectors made. The lights were sent streaming across Lake Michigan the first time on the night of May 1. The two combined showed the government's method of warning those who go down to the sea in ships away from a dangerous spot and the method of assisting them if they approach it.



Entrance to German Village.



C. G. G. G.

FETE NIGHT, WOIWED ISLAND



..YE MERRIE BELLS.
FROM THE PAINTING BY E. N. BASKINFIELD.

Reproduction der Kunst-Verlag



"THE SACRED MOUNTAIN OF JAPAN"

ENAMEL PICTURE BY HANEKAWA SOSKE.

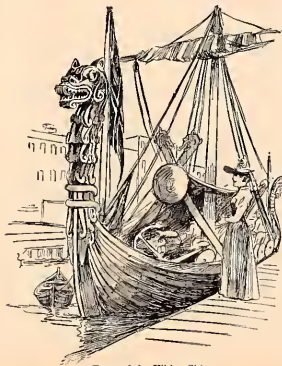
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THE WHITE CITY PICTURESQUE.

Machinery Hall.



MACHINERY HALL, or as it was officially designated, the Palace of Mechanic Art, was located at the extreme south of the Park. It was 850 feet long and 500 feet broad, and was unique in that it was the only building taken from the architecture of the land of Ferdinand and Isabella. Two of its faces only were presented to view from the Grand Court, and Messrs. Peabody and Stearns, of Boston, the designers, after much research, produced a building of the highest type of the Spanish renaissance. The building had a covered *loggia* at the first story, furnishing a promenade all the way around the building. The whole was covered with staff and stained a beautiful ivory tint which afforded a showy background for the subdued color tints



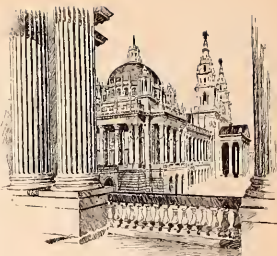
Prow of the Viking Ship.

and gold finish on portico, ceiling and other parts of the building. Over the main entrance were six large figures and above these, between the two high towers, were five figures thirteen feet high: "Science," surrounded by "Fire," "Water," "Air," and "Earth." The eastern entrance bore a pediment showing "Columbia" seated on a throne, sword in one hand and a palm of peace in the other, and attended by

"Honor" and "Wealth." Other elaborate sculptural decorations, all being by Waagen, adorned the building. The building together with Machinery Annex and Power House cost about \$1,000,000. It was just south of the Administration Building, and west and across a Lagoon on the Agricultural Building. The building was

spanned by three arched trusses, and the interior presented the appearance of three railroad train-houses side by side, surrounded on all of the four sides by a gallery 50 feet wide. The trusses were built separately, so that they could be taken down and sold for use as railroad train-houses. In each of these long naves there was an elevated traveling crane running from end to end of the building, for the purpose of moving machinery. These platforms were built so that visitors could view from them the exhibits beneath. The power for this building was supplied from a power-house adjoining the south side of the building. The two exterior sides adjoining the Grand Court were rich and palatial in appearance.

An arcade on the first story admitted passage around the buildings under cover. The ceilings were enriched with strong color. A colonnade with a cafe at either end formed the length between Machinery and Agricultural Halls, and in the center of this colonnade was an archway leading to the Cattle Exhibit. From this portico there extended a view nearly a mile in length down the Lagoon, and an obelisk and fountain in the Lagoon formed



Machinery Hall - View from Colonnade.

THE WHITE CITY PICTURESQUE.

the southern point of this vista. The Machinery Annex adjoined Machinery Hall on the west, and was an annex in fact, and not a detached structure as at first planned, with entrance by subways under the railway tracks. The Annex covered between four and five acres and increased the length of the Machinery building to nearly 1,400 feet, thus rendering it the second largest of all the Exposition structures, the great Manufactures building alone exceeded it in size.

The Forestry Building.



THE Forestry Building was naturally of wood, and had a colonnade composed of tree trunks contributed from almost every State in the Union and from Canada. A vestibule of yellow pine was an artistic ornament to the building, which was designed by C. B. Atwood.

One of the principal attractions of the forestry exhibits was the general uniformity of all showings. All sections of trees were forty-two inches in length, and were prepared to show in each instance heart and sapwood by four planes, transverse, radial, oblique and tangential, and each variety was accompanied by a section of a limb, and a third piece of wood showed the rough sawn and the polished grain with the leaf and seed engraved on each. The common and botanical name was put on each piece, and information as to the locality from whence it came. There was also a great deal of carving and turning shown of fancy woods which are used for ornamental purposes, and various dye woods from tropical countries. The exhibits of Brazil, Paraguay, Argentine, Colombia, Ecuador, France, Germany, Honduras, India, Italy, Japan, Mexico, Peru, Russia, Spain, Siam, Trinidad, Ceylon, Australia, Africa, and nearly all the states, were brought into requisition for the display of the central pyramid, and each region furnished its best specimen. The

great central piece of the pyramid was the half of a red-wood burl. On the right side of this central burl was fastened a glass case, in which was hung an ax. A large placard in the case contained a two-page

letter from Herbert Gladstone to Henry

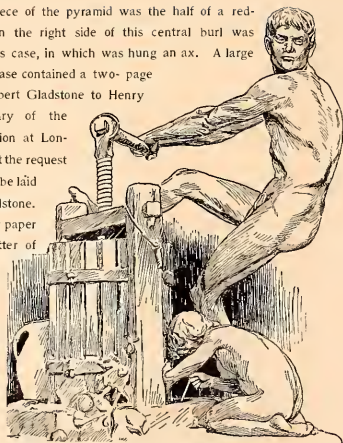
White, secretary of the American legation at London, stating that the request for an ax would be laid before Mr. Gladstone.

A smaller upper paper contained a letter of

Herbert Gladstone, saying that the ax had been shipped. A placard under the ax was printed in various sizes of type, and de-

clared that this ax had been used by Mr. Gladstone in felling trees at Harwarden, Wales, and that after the Fair the implement would be presented to some lumber association as a memento of the Grand Old Man, and this use was finally made of it, the National Lumberman's Association taking it in charge.

The complacent action of Mr. Gladstone, in responding to the request of the American lumbermen, produced an agreeable effect on all the trade, and their trophy was perhaps the chief exhibit in the beautiful building.



Bronze Statuary—"The Cider Press."



ART PALACE AT NIGHT.

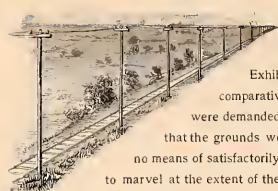


C. Prohman

INTERIOR OF MANUFACTURES AND ARTS BUILDING

THE WHITE CITY PICTURESQUE.

Electricity Building.



ONE has only to reflect that in 1876, at the Centennial Celebration and Exhibition in Philadelphia, but a comparatively few feet of floor space were demanded for Electrical Exhibits, and that the grounds were closed at night because no means of satisfactorily lighting them were known, to marvel at the extent of the Electrical building, and the fact that in less than a generation, the electric, the incandescent and search lights, the telephone and the electric car motor, the quadruplex telegraph and the phonograph have all made their entrance into use and are accepted as every day matters. Add to this heating, forging, welding, stamping and the various other uses in surgery, dentistry and therapeutics, to which the mysterious force has been applied, and it will not be wondered at that a

building 345 feet wide and 700 feet long, was required to show the progress of the world in seventeen years in that direction. The south front was on the great Quadrangle or Court; the north front faced the Lagoon; the east front was opposite the Manufactures Building, and the west faced the Mines Building.

The general scheme of the plan was based upon a longitudinal nave 115 feet wide

and 114 feet high, crossed in the middle by a transept of the same width and height. The nave and the transept had a pitched roof with a range of skylights at the bottom of the pitch and clearstory windows. The rest of the building was covered with a flat roof, averaging 62 feet in height and provided with skylights. The second story was composed of a series of galleries connected across the nave by two bridges, with access by four grand staircases. The area of the galleries in the second story was 118,546 square feet, or 2.7 acres.

At each of the four corners of the building there was a pavilion, above which rose a light open spire or tower, 169 feet high. Intermediate between these corner pavilions and the central pavilions on the east and west sides, there was a subordinate pavilion bearing a low, square dome upon an open lantern. There were thus ten spires and four domes. Above each pilaster in the Attic order was a pedestal bearing a lofty mast for the display of banners by day and electric lights by night. Of these masts there were in all fifty-four. The first story of the building was indicated in these facades



Main Doorway—Electricity Building.



Burning of the Cold Storage Building.

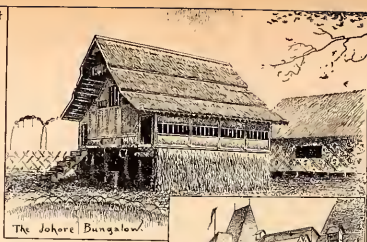


Spanish Exhibit—Main Building.

between the great pilasters of the Corinthian order, by a subordinate Ionic order, with full columns and pilasters, forming an open screen in front of the windows. The Electricity Building had an open portico extending along the whole of the south facade, the lower or Ionic order forming an open screen in front of it. The various subordinate pavilions were treated with windows and balconies. The details of the exterior orders were richly decorated, and the pediments, friezes, panels and spandrels received a decoration of figures in relief, with architectural motifs, the general tendency of which was to illustrate the purposes of the building. The color of the exterior was of marble, but the walls of the hemicycle and of the various porticos and loggia were highly enriched with color, the pilasters in these places being decorated with scagliola and the capitals with metallic effects in bronze. In the design of this building the architects so devised its details and general outlines that they might be capable of providing an electric illumination by night on a scale hitherto unknown, the flag-staffs, the open porticos, and the towers, especially, being arranged with this in view.

At the southern end of the building stood the heroic statue of Franklin, in the act of drawing the lightning from the clouds, a sculptural work of great strength. The names of the most prominent men who have advanced the world's knowledge of electricity, were inscribed over the entrances.

Egyptian Minaret



The Johore Bungalow

In the Samoan Village

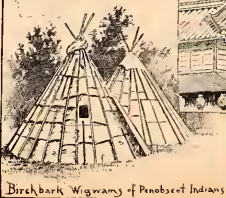


Entrance to Old Vienna

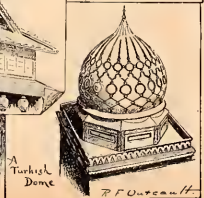


Eskimauk Hut

A Japanese Roof



Birch bark Wigwams of Penobscot Indians



A Turkish Dome

R. F. Outcault

