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THE WORLD'S FAIR ALBUM

CONTAINING

PHOTOGRAPHIC VIEWS OF BUILDINGS, STATUARY, GROUNDS,
INTERIORS, MIDWAY PLAISANCE SCENES, AND
OTHER OBJECTS OF INTEREST AT THE

WORLD'S COLUMBIAN EXPOSITION

CHICAGO, 1893.

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PREFACE

THIS volume is published with two objects in view: First, to provide a fitting memento of the World's Fair for those who made themselves familiar with its wonders and desire to keep its memories green; secondly, to supply the sixty odd million people in the United States, who have not seen the Fair, with a series of pictures that will convey, to the fullest extent made possible by art, a true and vivid idea of the sublimity of the great Exposition, and, as far as can be, minimize the loss they sustained through absence.

To accomplish this two-fold design the illustrations were so selected that they collectively cover the entire ground embraced by the Exposition, and to each a full explanatory and critical note is appended. Comprehensive views, showing the grouping of the buildings and statuary, give a general idea of the plan of the grounds and the magnitude of the White City. Each building is also separately treated in a manner that renders obvious the character and scope of its design, while the most richly decorated parts are made subjects of special illustrations, in which the architectural details are brought out in strong relief. Other pictures depict the statuary that beautifies the grounds, the interiors of the principal buildings, with the exhibits they contain, scenes in the Midway Plaisance, and many other subjects of interest.

Neither expense nor pains has been spared to make the Album in every sense the best book of its kind ever offered to the public. Many thousands of views were taken from which to select the fittest. The photography, engraving, and printing are each the work of a master of his art. It is intended that this book shall be not only a pleasing souvenir of to-day, but be valued in years to come as a memento altogether worthy of the great subject of which it treats.

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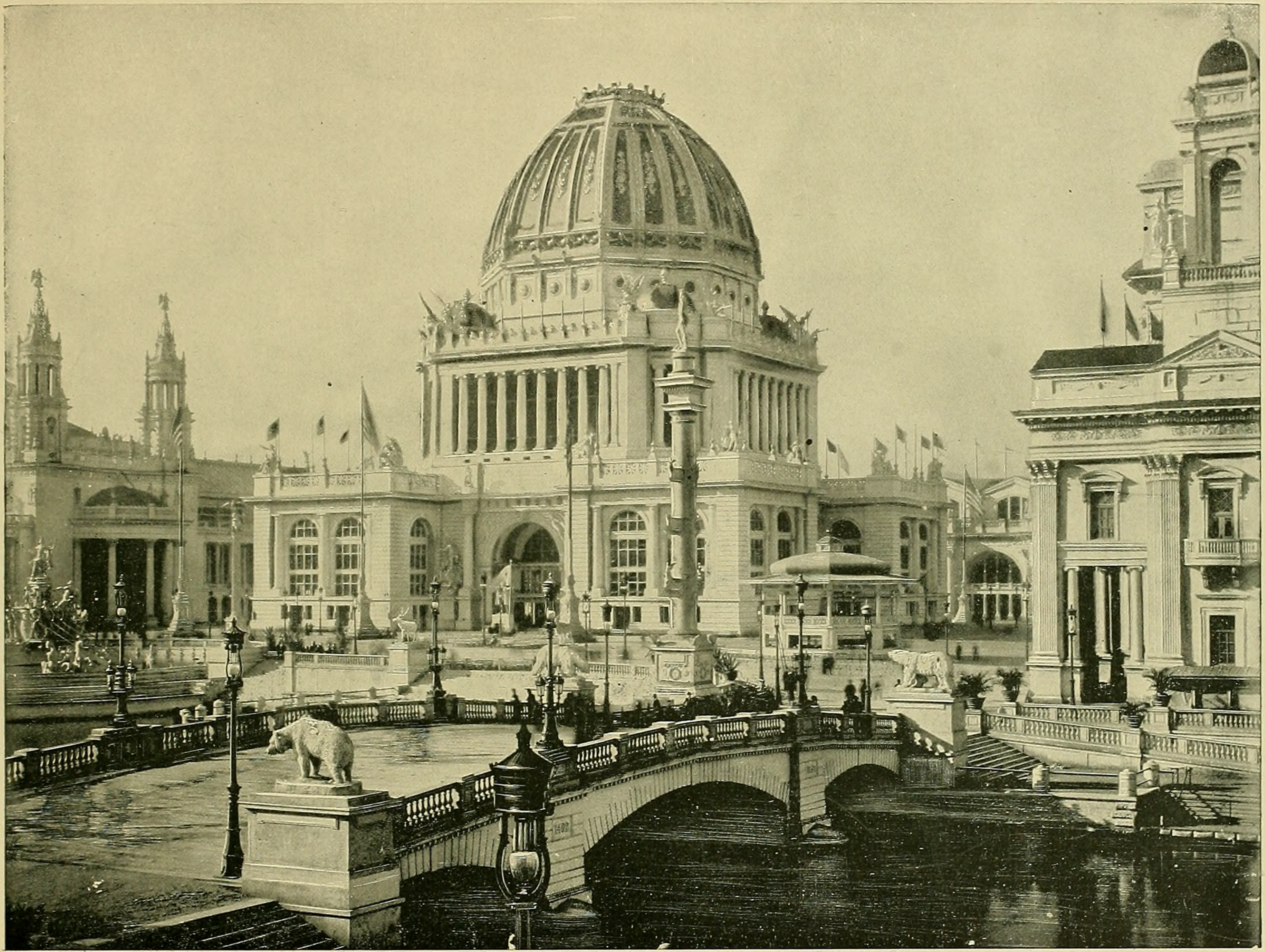
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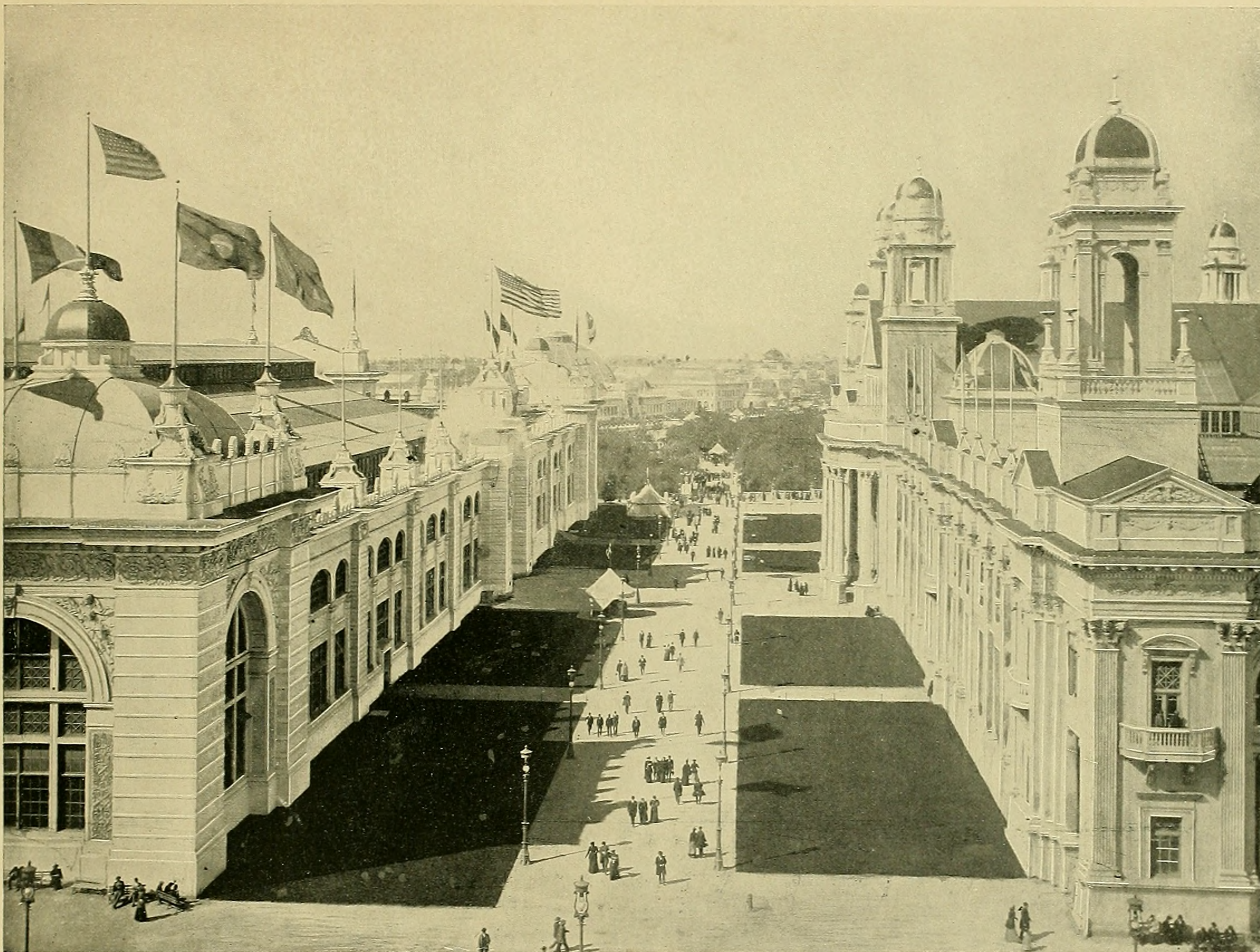
BIRD'S-EYE VIEW OF WORLD'S COLUMBIAN EXPOSITION, CHICAGO, U. S. A., 1893.



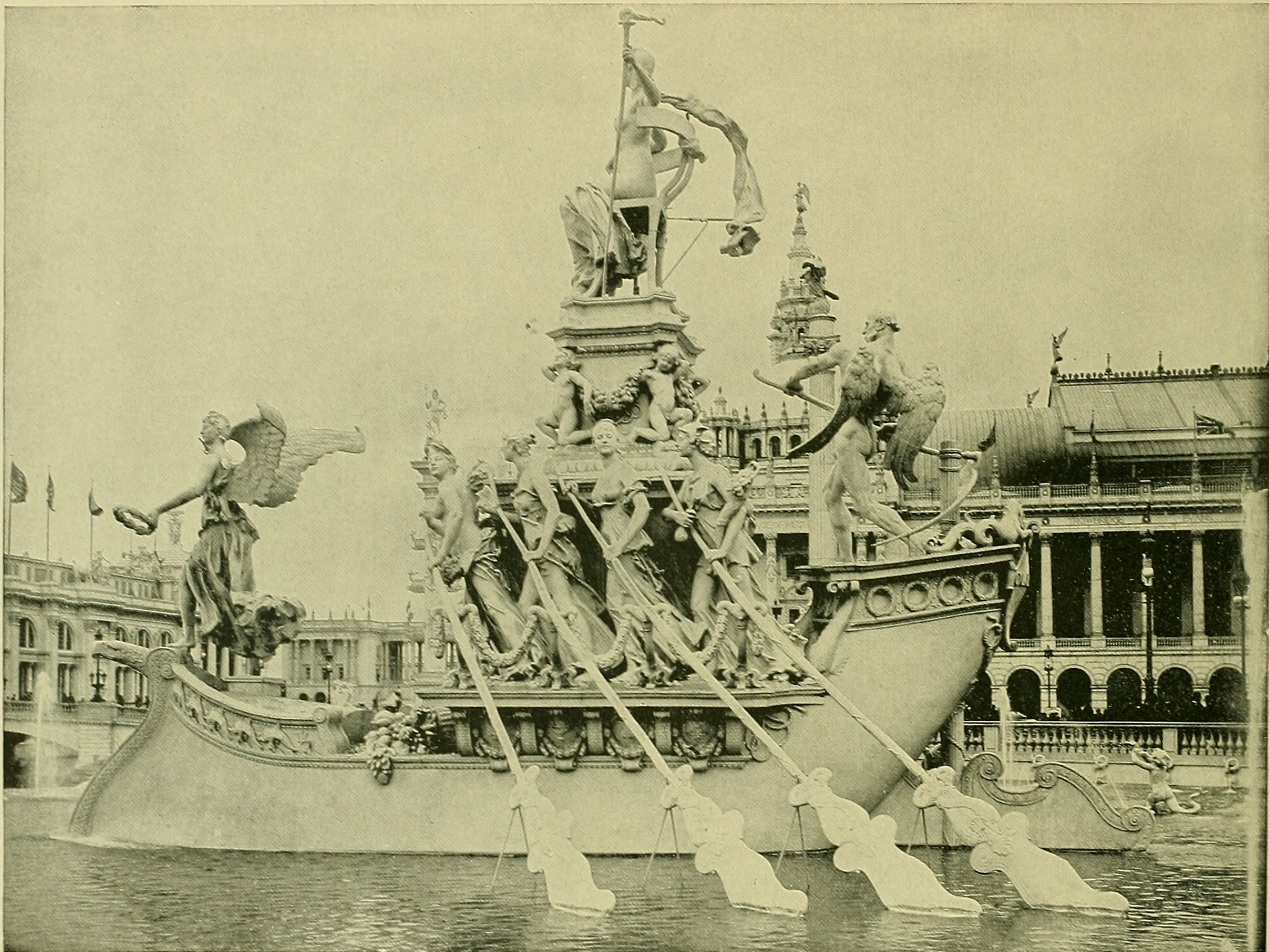
ADMINISTRATION BUILDING, eastern exposure. Situated at the west end of the Great Court. Designed by Richard M. Hunt. It is, in its main body, an octagon, about 100 feet across, with a pavilion 84 feet square at each corner. It rises to a height of 275 feet, and its gilded dome is a striking landmark from all parts of the grounds. It is adorned with twenty-eight groups of statuary and many single figures and bas-reliefs. The beauty of this building has been recognized as fully abroad as in this country, and its distinguished architect has been the recipient of many honors from foreign art associations. Cost, \$450,000.



UNITED STATES GOVERNMENT BUILDING, western exposure, as seen across the Lagoon from the Wooded Island. Designed by W. J. Edbrooke, Supervising Architect of the Treasury Department, Washington, D. C. The building covers an area of 350 x 420 feet, and its dome reaches a height of 275 feet. Its cost was \$325,000. The architecture of the building is in striking contrast to those surrounding it, and to a certain extent exemplifies the utilitarian spirit of the age, adaptability to its purpose evidently being the main object kept in view. It is built solidly of brick, iron, and glass, thus being practically fire-proof.



A STREET IN THE WHITE CITY. In the above illustration a view is presented looking north between the Electricity and Mines and Mining buildings toward the Wooded Island. Beyond the foliage of the Island, toward the left, the Horticultural and Woman's buildings can be seen, whilst still farther on, near the horizon, the Illinois Building and the Art Palace are dimly visible. In the foreground an opportunity is given to examine in detail some of the wealth of bas-relief with which the buildings are decorated, and which, from the very multitude of beauties presented, is apt to be overlooked.

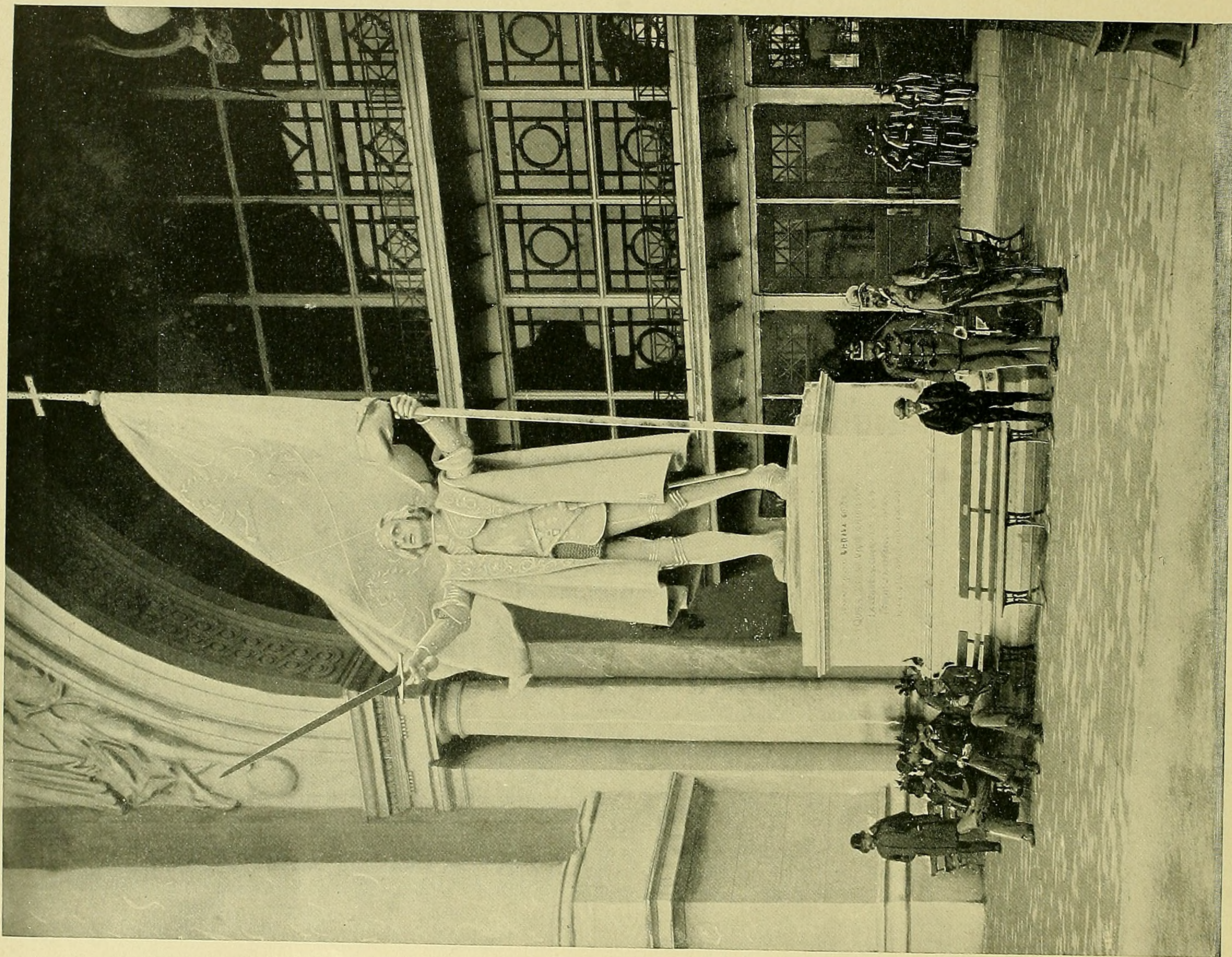


THE COLUMBIAN FOUNTAIN. An allegorical creation, designed by Frederick MacMonnies, fronts the Administration Building on the western verge of the Main Basin. It is considered one of the most artistic compositions on the Exposition grounds. It closely resembles a symbolical design said to have been sketched by Columbus. Father Time steers the ship on its undeviating course; four maidens on each side, representing the arts and sciences, propel it onward, whilst Fame, standing at the bow, proclaims the greatness of Columbia, who, sitting enthroned above all, surveys the glorious panorama, serenely confident of her power.

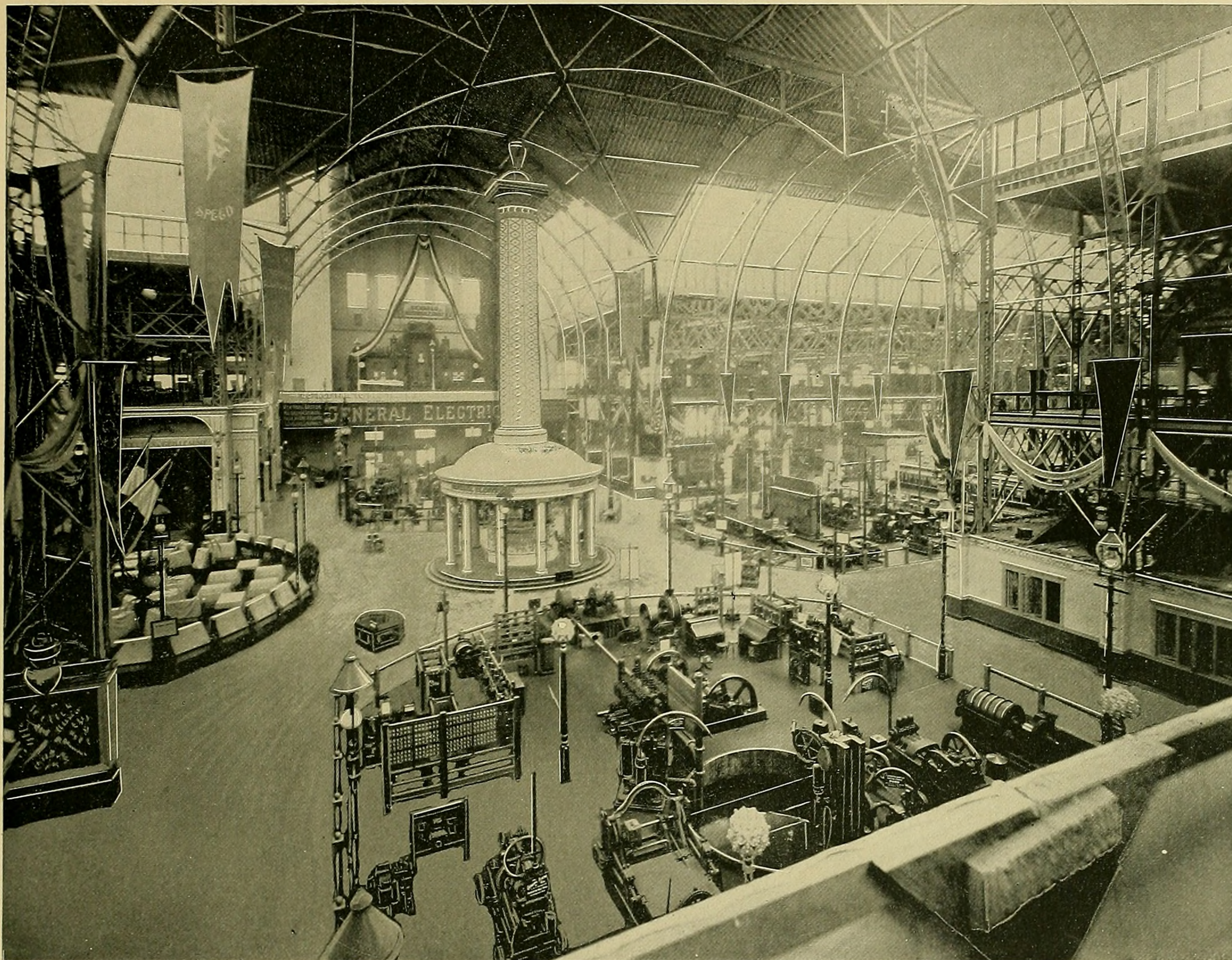


PERISTYLE AND STATUE OF THE REPUBLIC. The Peristyle was designed by Mr. C. B. Atwood. The center portion, resembling the famous Arc de Triomphe, of Paris, is surmounted by the Quadriga representing "The Triumph of Columbus," who stands in his chariot drawn by four horses led by two women.

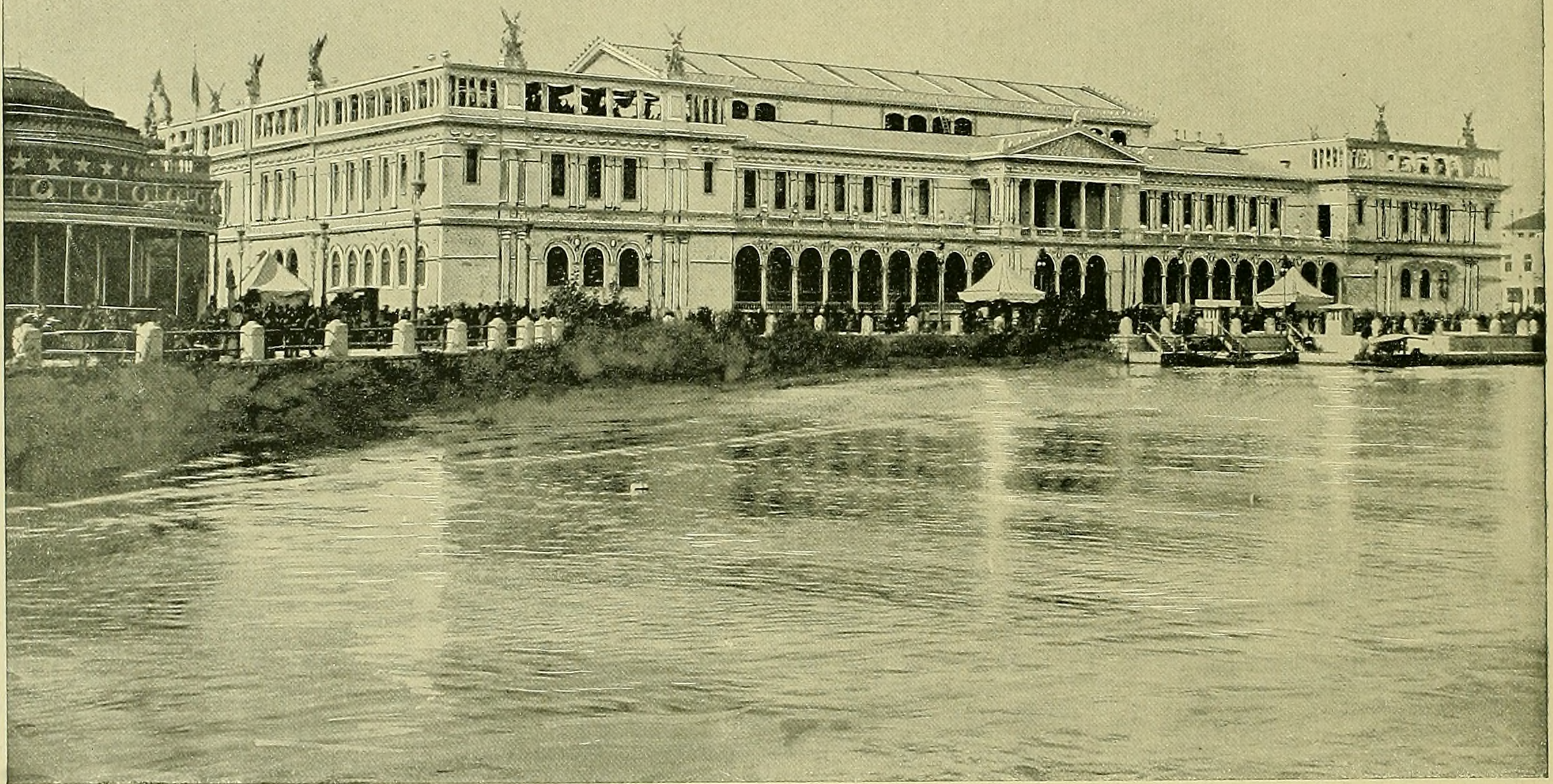
The Statue of the Republic is one of the most notable of the works of art that beautify the Fair grounds. Standing ninety feet high, with arms raised aloft many feet above, placed on a pedestal thirty-five feet above the surface of the Grand Basin, the proportions are so true that its magnitude is not apparent. Clad in golden robes, the Republic, dignified and serenely simple, faces the Administration Building, and offers liberty to all the oppressed peoples of the earth. Mr. Daniel C. French is the designer.



STATUE OF COLUMBUS. This noble monument to the man in honor of whose work the Exposition is held, stands facing the rising sun, at the eastern entrance of the Administration Building, overlooking the glorious view afforded by the Grand Court and Main Lagoon. Could the cold clay by some occult power be animated with life, and Columbus be allowed to gaze upon the scene over which his eyes would fall, he would realize, as he could from no other spot on the continent, the greatness of the country which four centuries ago he brought to the knowledge of his fellow men. The statue is vigorous and striking, and speaks in everlasting tones of praise of its joint authors, Miss Mary T. Lawrence and Mr. St. Gaudens.



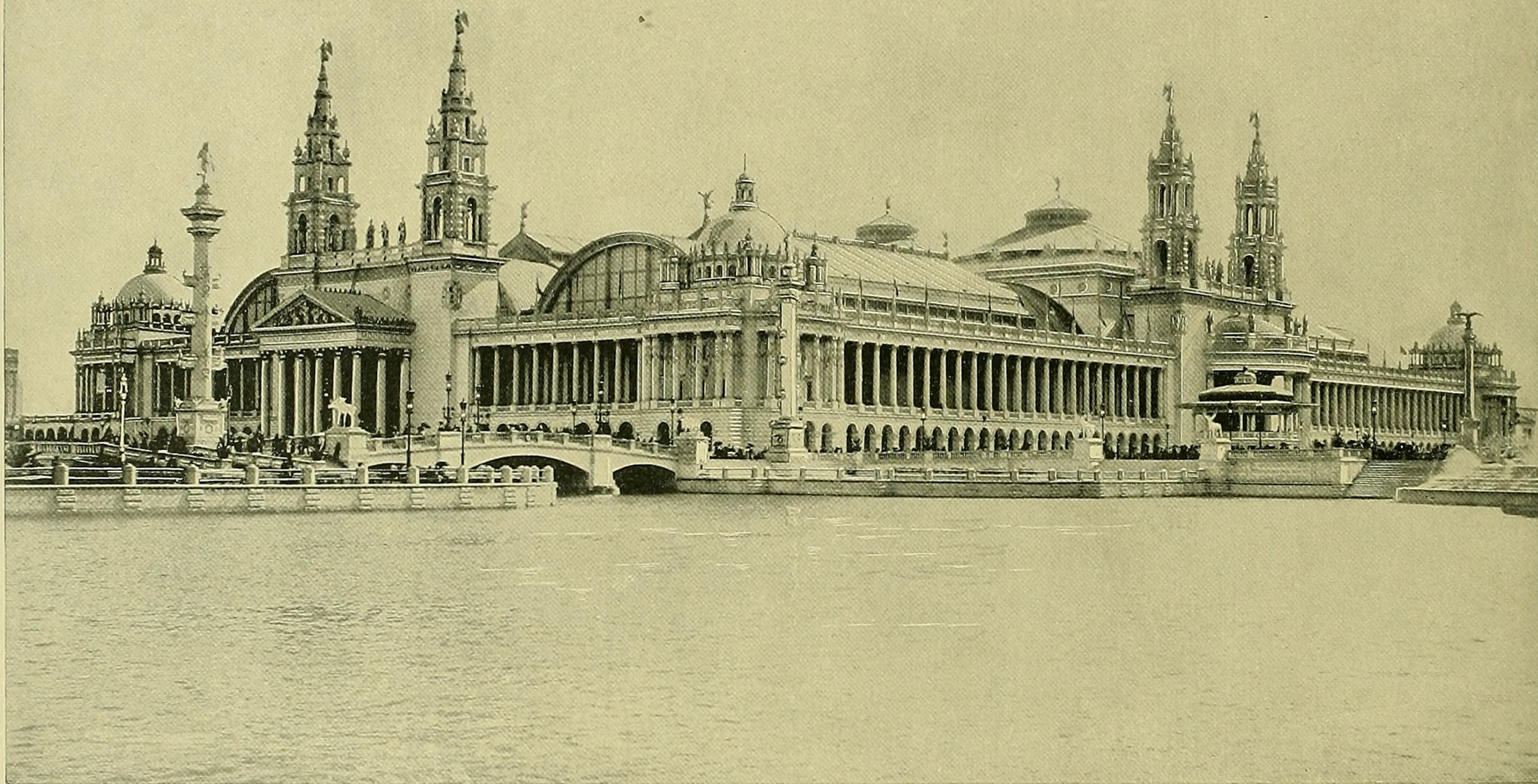
ELECTRICITY BUILDING (interior view of central aisle). The Moresque pavilion, surmounted by a column seen near the middle of the picture, occupies the center of the building where the main aisles cross. At night the column, illuminated by thousands of miniature incandescent bulbs of every imaginable color, changing in tint and pattern with kaleidoscopic rapidity, form one of the most striking exhibits in this wonderland. Exhibits were sent to this building from every civilized nation of the world, and showed to a striking degree how universally electricity has, within the last decade, been subdued to the use of man.



WOMAN'S BUILDING. The above illustration shows the eastern exposure of the Woman's Building, facing the Lagoon. The building was designed by Miss Sophia G. Hayden, of Boston. The pediment and statues on the roof line were designed by Miss Alice Rideout, of California, and the carytides were modeled by Miss Yandell, of Kentucky. All of the decorations were planned and executed by women. The size of the building is 400 x 200 feet. The style of architecture is Italian Renaissance. In artistic conception, delicacy of line and grace of detail, it is a fitting illustration of the high position held by women in the world of art.



ILLINOIS BUILDING, as seen from the Wooded Island, looking north across the Lagoon. This, the greatest in area of any of the State buildings, is in the form of a Greek cross, one axis of which is 450 feet long by 160 feet wide, the other 285 feet long and 98 feet wide, and is the work of Mr. W. W. Boyington. From the intersection of the arms a dome arises to a height of 152 feet, above which is a drum surmounted by a lantern 234 feet above the ground. The people of Illinois naturally took pride in having a building worthy of the State which provided a home for the Exposition. In this they fully succeeded, as is well shown by the above illustration. Cost, \$250,000.



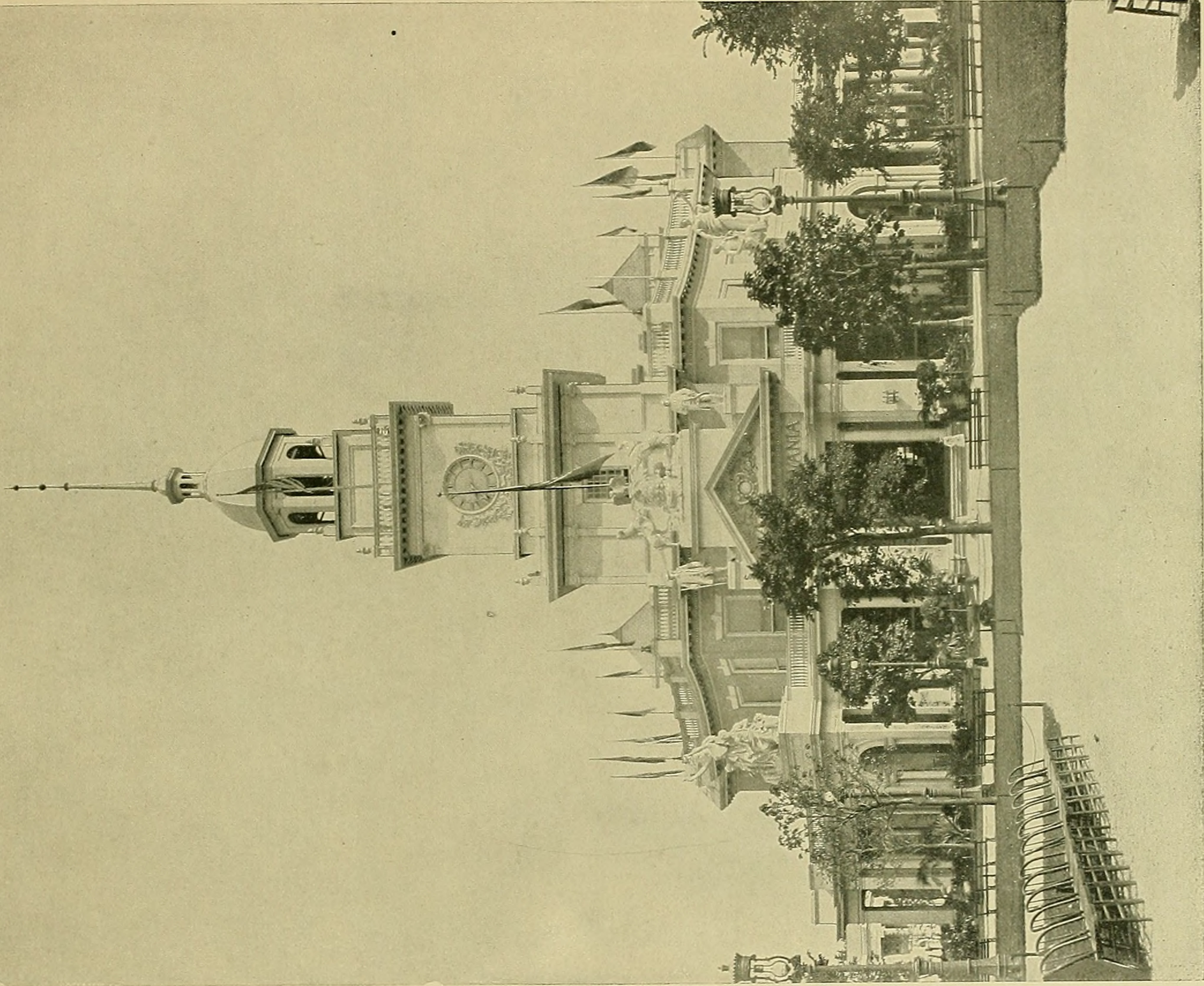
MACHINERY HALL. Fronting the Administration Building on the south. The above view shows the east end of the building fronting on the South Canal. Its size is 850 x 500 feet. Designed by Peabody & Stearns. The architecture is peculiarly suitable to a Columbian celebration, the general character of the design being such as was prevalent in Spain during the lifetime of the great discoverer, the architects having laid Seville and other Spanish towns under tribute for ideas. A noble chime of bells is hung in one of the towers, and toll out simple airs that vibrate over the lagoons and through the many colonnades hourly throughout the day. Cost, with annex and power-house, \$1,200,000.



THE HOO-DEN, OR PHŒNIX PALACE, situated on the Wooded Island, is an exact reproduction of the Hoo-den Temple of Nji, near Kioto, Japan. It requires the vivid imagination of a Japanese to see the likeness of the fabulous bird Hoo which the building represents. The central portion is supposed to be the body, the outlying pavilions the wings. The interior is exquisitely decorated by famous artists from the land of the Mikado, and everything used in the construction of the building has been chosen with extreme care and without regard to cost. The building has been presented to the city of Chicago by the Government of Japan, together with its contents of native works of art and curios.



HORTICULTURAL BUILDING, eastern exposure, facing the Lagoon and Wooded Island. The architects, Messrs. W. L. B. Jenney and W. B. Mundie, designed not only a work of art but a building so perfectly suited to its purposes that it will serve as a pattern for all time to come. In size it is 1,000 x 240 feet. In the center rises a glass dome 180 feet in diameter and 114 feet in height, which accommodates the great palms, tree ferns, bamboos, and other growths of tropical lands. Statues, singly and in groups, symbolical of the seasons and of fruits and flowers, besides many minor single figures, add greatly to the charm of this beautiful building.



PENNSYLVANIA BUILDING. Designed by Thomas P. Lonsdale, of Philadelphia. The style of architecture is colonial, reproducing the historic clock-tower of Independence Hall in Philadelphia, with the old Liberty Bell. The first and second stories are built of Philadelphia pressed brick, and the interior is finished in native woods and marble. Surmounting the main façade are heroic statues of William Penn and Benjamin Franklin, and allegorical groups surmount the right and left angles. Many rare documents and relics of great historical interest are contained in this building, the most interesting of which is the Liberty Bell, whose tones, vibrating to the uttermost parts of the earth, proclaimed the birth of the Republic.



AGRICULTURAL BUILDING, northern exposure, fronting the Grand Basin, as viewed from the southwest corner of the Manufactures and Liberal Arts Building. This noble creation of Messrs. McKim, Meade & White is second only to the Administration Building in its wealth of statuary and rich ornamentation. It is of the Renaissance type of architecture, which readily lends itself to a voluptuous treatment which the architects have fully taken advantage of, the result being one of the most striking buildings on the grounds. The central dome is surmounted by a charmingly airy figure of Diana, which the winds forever play with and show the points of the compass with which they are frolicking. The size of the building is 800 x 500 feet, and it cost \$618,000.



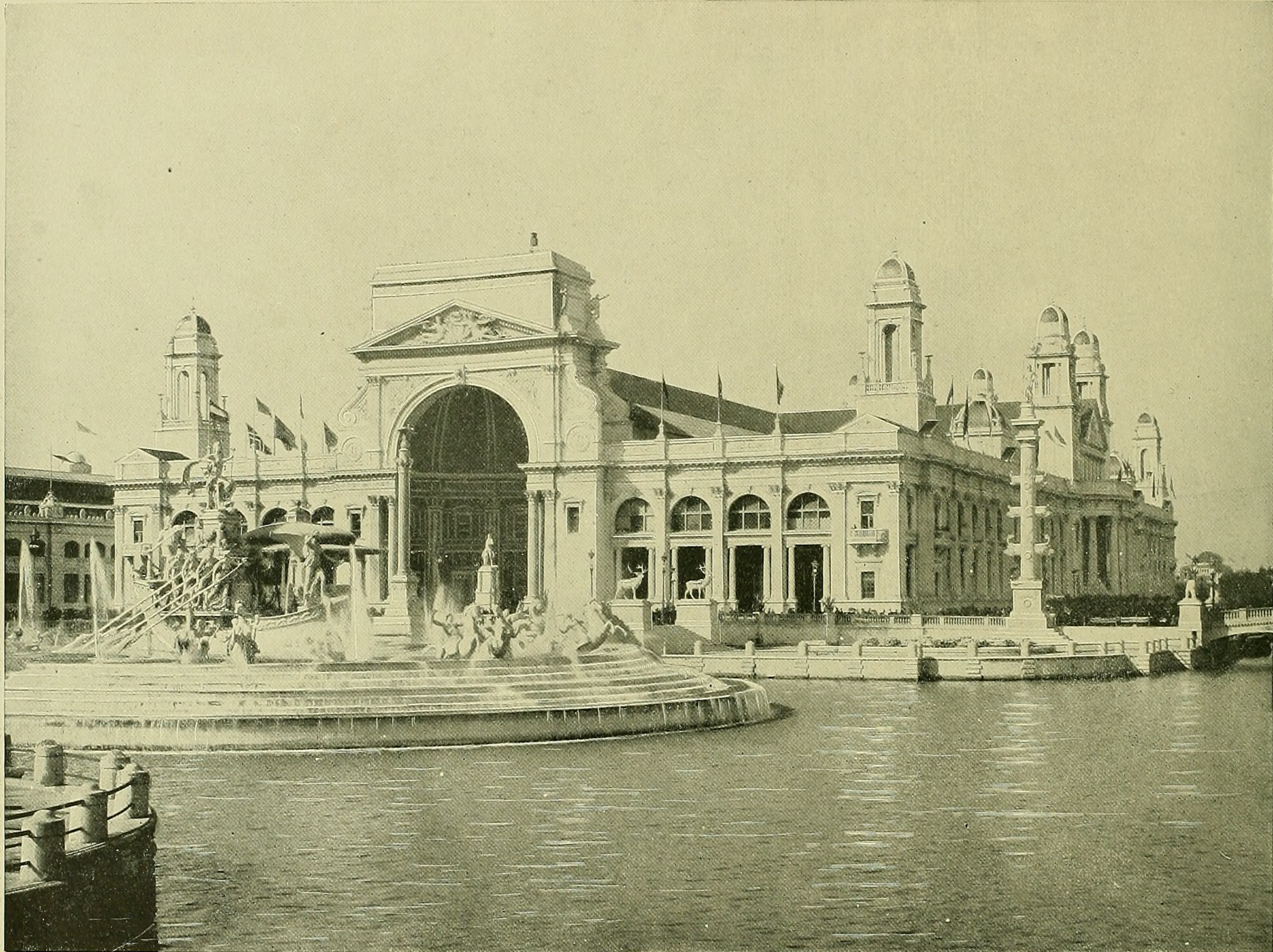
KENTUCKY BUILDING. This building — of Southern colonial architecture, the creation of Messrs. Maury & Dodd, of Louisville — is charmingly simple and homelike, its cool, creamy color, brightened by the white of the columns and cornices, being suggestive of repose and comfort during the hot days of the summer. Besides containing three large rooms for the exhibition of local industry and art, the house contains dining-rooms, smoking-rooms, libraries, retiring-rooms, and all the comforts of a high-class Southern home. Its size is 75 x 95 feet.



THE GREAT BASIN, looking west from the Peristyle, showing the Statue of the Republic in the foreground and the Administration Building in the distance. On the right is the southern façade of the Manufactures and Liberal Arts Building, and on the left the northern façade of the Agricultural Building. From this point is obtained, perhaps, the most comprehensive and impressive view of any in the grounds; especially at night, when the buildings and grounds are ablaze with electric light, the scene is indescribably grand.



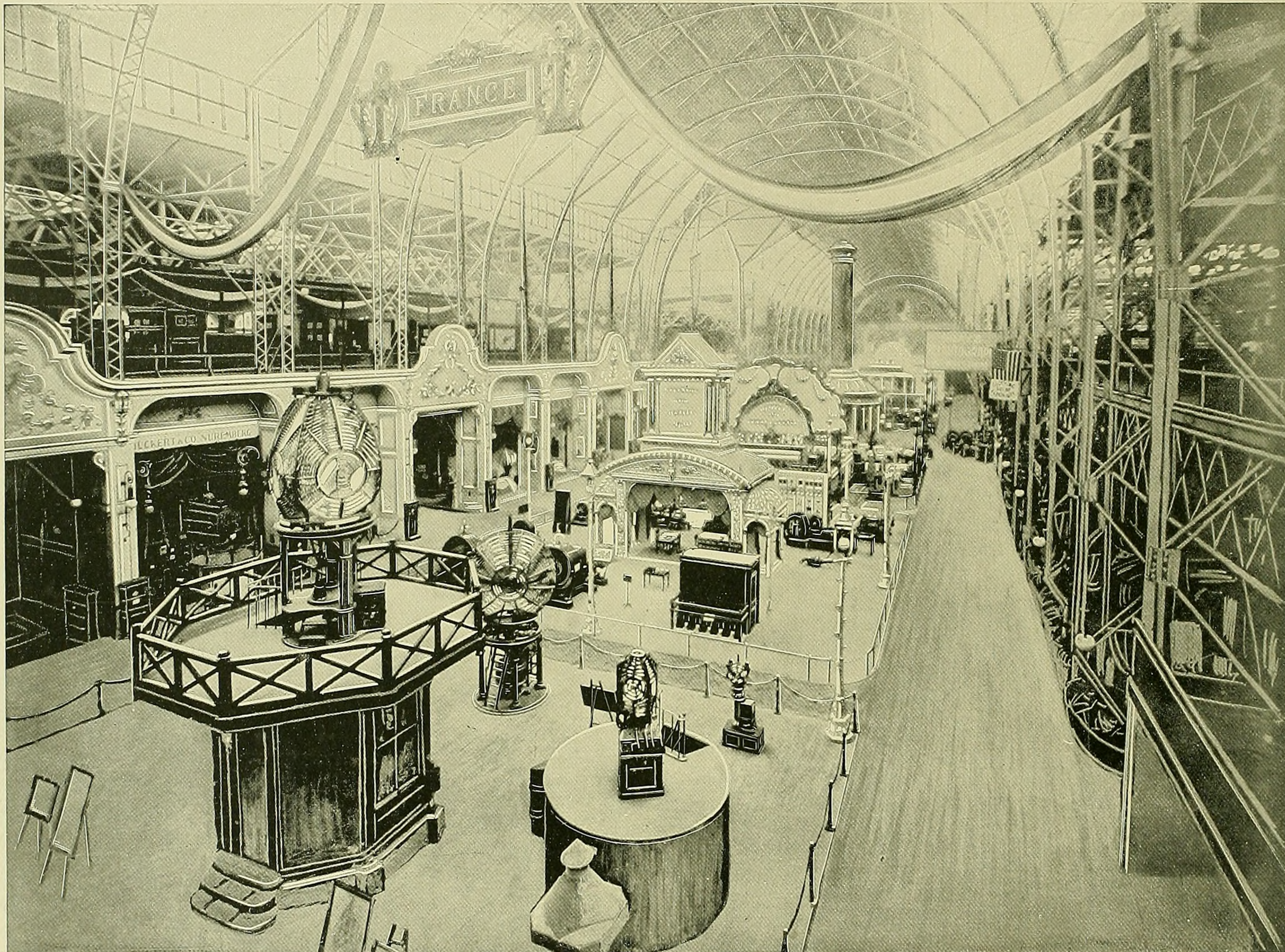
VIEW FROM THE NORTH END OF THE LAGOON. The Lagoon furnishes a vantage point from which an endless variety of charming views can be obtained. The one presented here is typical of the northern part of the grounds. To the right is Mr. Cobb's delightfully irregular Fisheries Building, culminating in the central cupola behind the Marine Café, which, with its turreted roof, forms a charmingly picturesque contrast to its surroundings. In the distance, near the center of the picture, the steeple and flagstaff of the Swedish Building pierces the sky, while nearer to hand, a little to the left, the ornate construction of Brazil tells of the educated and artistic tastes of the people of the far-away southern republic.



ELECTRICITY BUILDING. The above view of the Electricity Building shows the south front and main entrance, facing upon the Administration Plaza. In the foreground are the Electric and MacMonnies fountains, situated at the head of the Basin, and at the right the waters of the North Canal stretch away in the distance. The building was designed by Van Brunt & Howe. Its dimensions are 350 x 700 feet, and its cost was \$410,000. Its architectural treatment, with the sky-line broken by numerous towers and domes, is suggestive of restlessness of movement, corresponding to the quality of the mysterious force whose eccentricities are so vividly displayed within. Conspicuously placed at the main entrance is a heroic statue of Benjamin Franklin, executed by the Danish sculptor, Carl Rohl-Smith. This is the first time in the history of international expositions that a great structure has been erected solely for electrical exhibits.



ELECTRICITY BUILDING, NORTHEAST CORNER. The above illustration shows the Electricity Building as viewed from a point on the west side of the Manufactures and Liberal Arts Building. The architects, Messrs. Van Brunt & Howe, keeping in mind the nature of the exhibits it was intended to house, treated the building with a refinement and delicacy somewhat restless in spirit and characteristic of electricity. It has a vivacity and lightness which is in pleasing contrast to the neighboring structures. It is situated north of the Administration Building, the dome of which is visible, towering beyond, near the center of the illustration. The size of the building is 350 x 700 feet, and the style of architecture modified Corinthian. Its cost was \$410,000.



ELECTRICITY BUILDING INTERIOR, LOOKING SOUTH. The illustration here presented gives a very good idea of the multiplicity of electrical devices displayed in the Electricity Building. The left foreground of this view shows a section occupied by France, which country makes one of the largest of foreign exhibits. Foremost of all among the marvelous contrivances is shown the wonderful flashlight of 200,000 candle-power, similar to the two which blaze at night from the top of the building. Another view of the interior of this building, looking down the central aisle, has heretofore been given, in which is shown to better effect the Moresque Pavilion and Column, here seen in the distance.



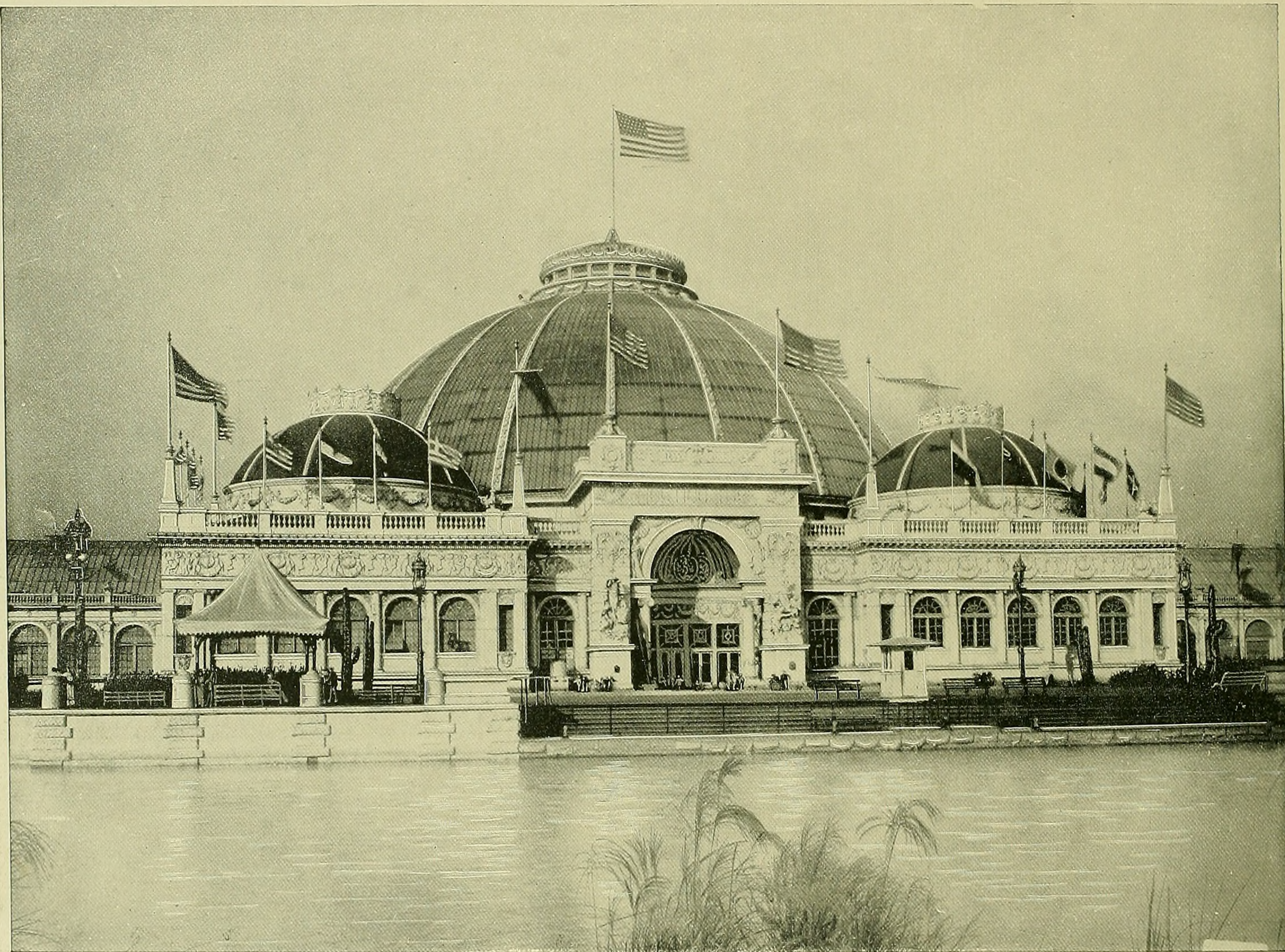
THE COLUMBIAN FOUNTAIN, designed by Frederick MacMonnies, has already been fully described. The above view, looking toward the northeast, affords a different aspect, and shows more in detail a few of the representations of legendary marine creatures that adorn the basin around the fountain, and also gives a general idea of some of the surroundings. The stupendous Manufactures and Liberal Arts Building occupies the background; one of Proctor's life-like stags, a rostral column of Gelert's, and a bear by Kemeys fill in the space at the left of the picture. It will be noticed that from whatever quarter this beautiful creation is looked at, its proportions are equally admirable.



SOUTHEAST ACROSS THE LAGOON. Two of the most noteworthy structures of the Exposition occupy the central part of the above illustration. To the right is the stupendous Manufactures and Liberal Arts Building, the largest of the kind ever constructed, covering an area of 1,687 x 787 feet, and costing \$1,700,000. The building is large enough to seat 300,000 people. Its roof reaches a point only eleven feet lower than Bunker Hill Monument at Boston. It is nearly two and a half times as long and more than two and a half times as wide as the Capitol at Washington. Geo. B. Post, of New York, is the architect. In front, or at the northern end, of the Manufactures Building stands the U. S. Government Building, its towering dome being the most conspicuous object in the illustration. The building has been more fully described elsewhere. The front of this architectural panorama is occupied by the Lagoon and the Wooded Island, with the Japanese Pavilion Hoo-den standing amid the foliage.



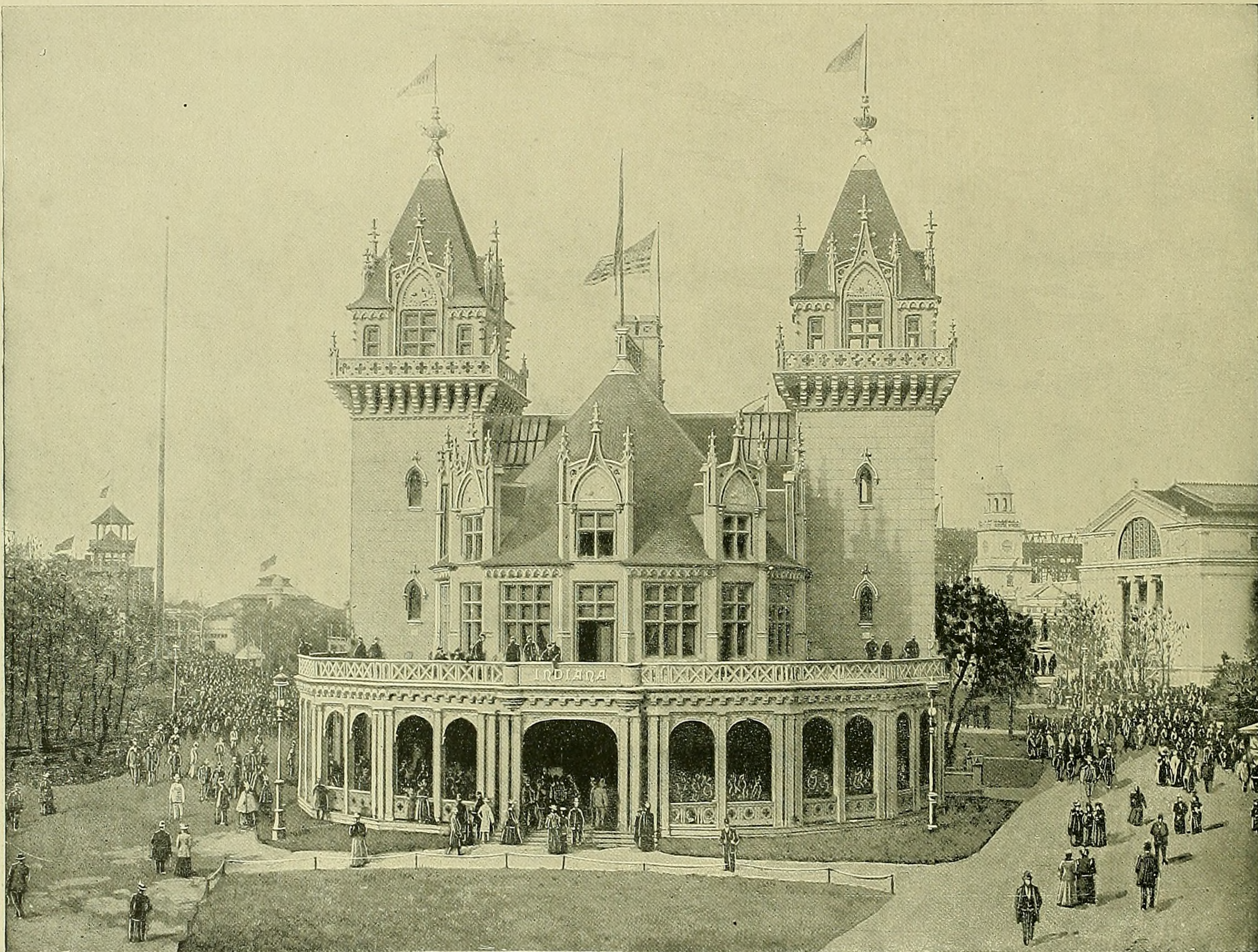
IOWA BUILDING. Standing within a stone's throw of Lake Michigan, the Iowa Building has a particularly favorable location, overlooking the blue waters of the inland sea. The structure is homelike and picturesquely irregular in design, from the fact that it includes a building that had long stood upon the site, and which was added to and altered to meet the requirements of the new uses to which it was to be put. The added parts measure 60 x 140 feet, are two stories high, and maintain the same general style of architecture as that borne by the original building. The old portion is left as one large room, and used as a hall wherein to display the diversified industries and products of the State. Cost, \$35,000.



THE CENTRAL PORTION AND MAIN ENTRANCE OF THE HORTICULTURAL BUILDING, designed by Messrs. W. L. B. Jenney and W. B. Mundie, is a work well worthy of special illustration. The noble, satisfying curves of its major and minor domes are ever pleasing, and the details of the graceful friezes worthy of the closest study. At each side of the entrance is a group of statuary, the work of Lorado Taft, which are of the highest order of art. That to the left is the artist's idea of autumn, and called by him "The Sleep of the Flowers." The quiet, almost melancholy spirit of autumn is beautifully suggested. That to the right speaks of spring, and is named by Mr. Taft "The Battle of Flowers." The vigor and push of awakening vegetation is strongly suggested, and is in vivid contrast to the opposite group of the dying year. The central dome is 180 feet in diameter and 114 feet in height.



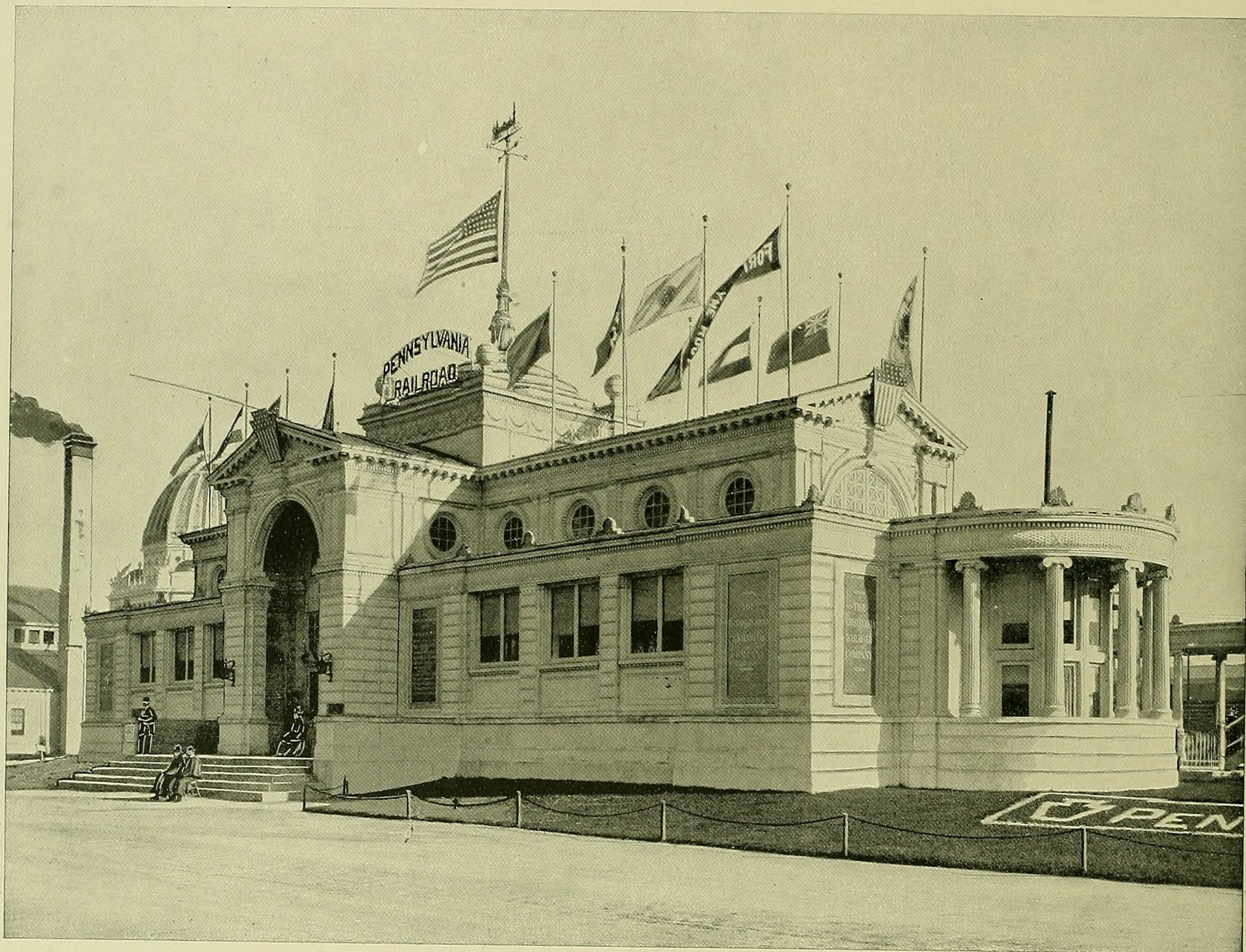
THE STATUE OF THE BULL, facing the Main Basin north of the Agricultural Building, is the work of Mr. E. C. Potter, the figure the work of Mr. D. C. French. Each has done his part to perfection, and worked in a harmony of spirit that has resulted in one of the most telling and artistically perfect statues on the grounds. The massive, sturdy solidity of the animal is in marvelous contrast to the flexibly graceful figure of the woman. The charm of the original is strongly recalled by the illustration. French's Statue of the Republic and the Peristyle, surmounted by the Quadriga—the joint work of the two above-mentioned artists—appear in the distance, and are fully described on another page.



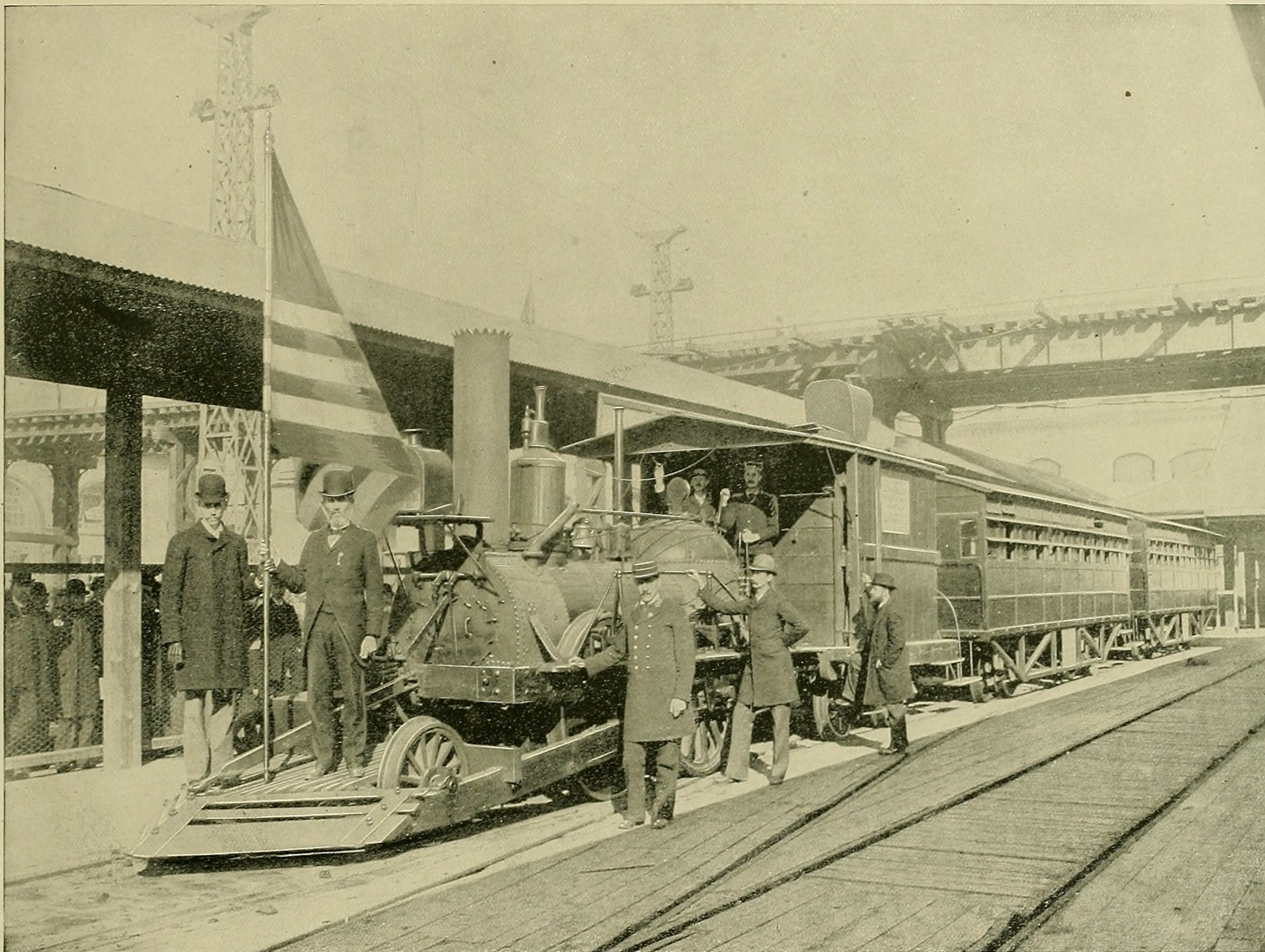
THE INDIANA BUILDING possesses a coigne of vantage by being placed in the angle where two roads meet. The building thus has three façades which face promenades, a fact which the architect has taken full advantage of. It is one of the few Gothic structures on the grounds, and is charmingly mediæval in character. The southwestern front, as seen in the illustration, is shaded by a wide veranda, which is somewhat different in spirit to the rest of the building, but does not form too violent a contrast, and provides a cool and shady retreat. The turrets rise to a height of 150 feet and the building covers a space of 152 x 53 feet, and called for an expenditure of \$37,000. The first story is of Indiana graystone, the second and third of staff-covered wood.



NORTH FROM THE MINES AND MINING BUILDING. The point of observation from which the above picture was taken is one of half a dozen within the grounds that present views of thrilling beauty and grandeur. In the foreground and stretching off into the distance is the Lagoon, studded with islets, vivid in their clothing of green shrubbery. Venetian gondolas and American electric launches skim over the surface in friendly international competition. Against the northern horizon the chaste outlines of the Art Palace cut the sky, the orange cupola of the Illinois Building rising above it near by. To the left the great expanse of glass that covers the dome of the Horticultural Building glitters as if of living fire. Nearer is the glistening white of the classic Choral Hall, while close at hand is the Transportation Building, which, with its barbaric splendor of decoration, lends a rich touch of color to a scene that can not leave unmoved the most callous soul.



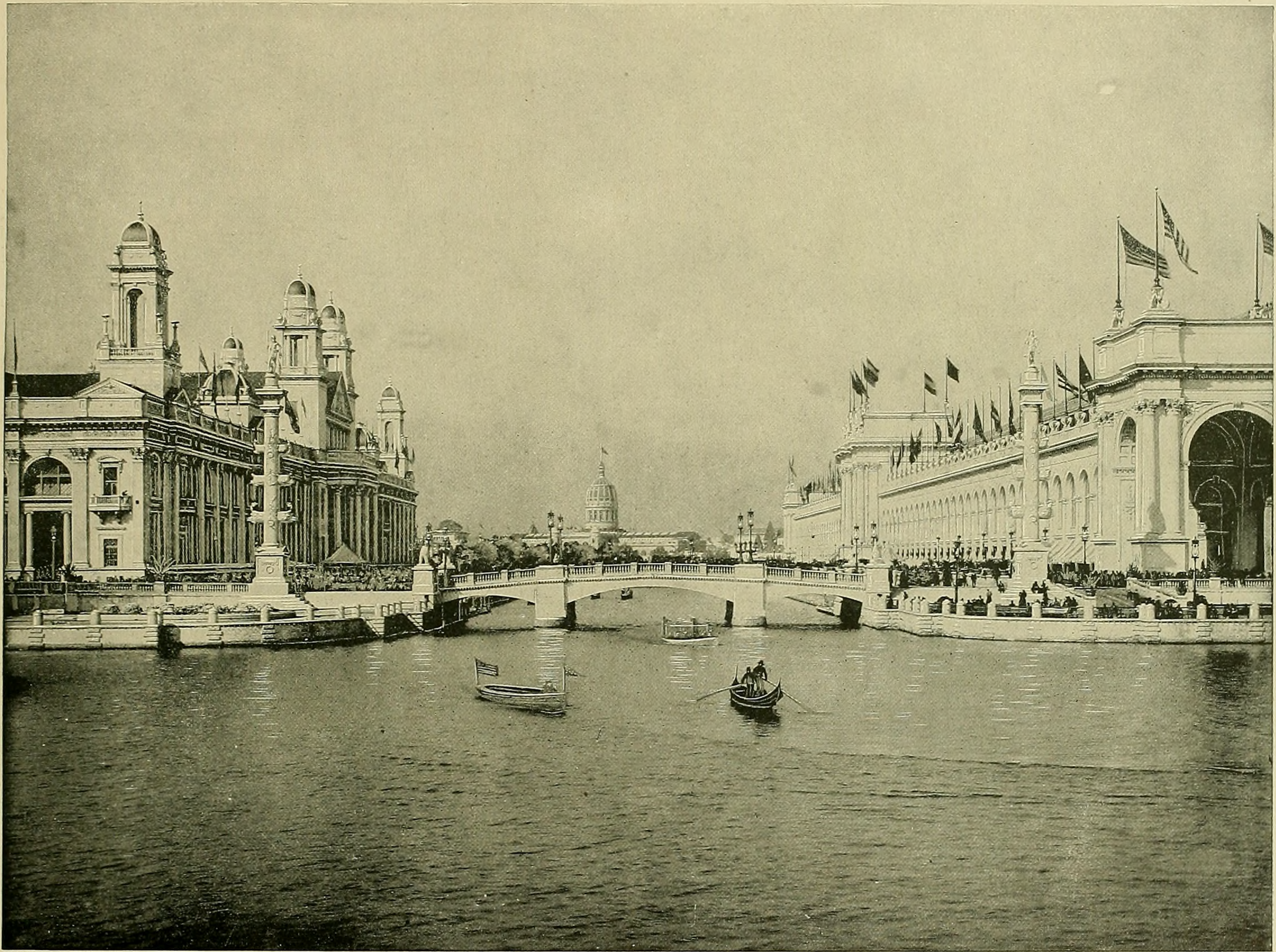
THE PENNSYLVANIA RAILROAD PAVILION was one of several erected by corporations and firms for the exclusive exhibit of objects pertaining to their business. In this building, among other things, the Pennsylvania Railroad Company displayed a striking series of views which formed almost a complete panorama of the scenery along their line of road. A corps of officials were in attendance to give information upon all of the innumerable subjects connected with this vast system. The surrounding lawns were beautifully kept and made brilliant with flowers, and the comfortable seats and cool interior made a refreshing resting-place for tired sight-seers.



THE JOHN BULL TRAIN. "John Bull" is the pioneer American locomotive, and in its day was considered a marvel of mechanical ingenuity. It was built in England, by George Stephenson, and first ran on the Camden & Amboy Railroad in the year 1831. In no way has the Columbian Exposition been more impressive than in illustrating the immense advance made in the arts and sciences during this century. The past and present are placed side by side, and teach their lesson with incisive force. Near by is a magnificent modern engine and the cars used on the "Chicago Limited." The comparison of the two trains leads to expressions of satisfaction that we live to-day when in twenty hours one can be rushed from New York to the White City with all the comforts of a first-class modern hotel. The engine is now the property of the National Museum of Science, Washington.



THE BUREAU OF PUBLIC COMFORT BUILDING stands in the foreground to the left. Here the weary sight-seer could find rest and the inquirer information upon almost any conceivable subject and in almost any language desired. On the extreme right is a portion of the western wing of the Illinois Building and the western entrance to it. Just beyond, toward the east, is the charming home of the State of Indiana. The Illinois Building is described on another page. Of the Indiana Building it may be said that its Gothic towers and charming proportions are a special delight, even in this place of architectural masterpieces. To the left, seen over the roof of the Public Comfort Building, are the minarets and cupolas of the California Building, which irresistibly carry one mentally to the romantic old missions of California, of one of which the building is a reproduction. Parts of other State buildings are visible in the distance.



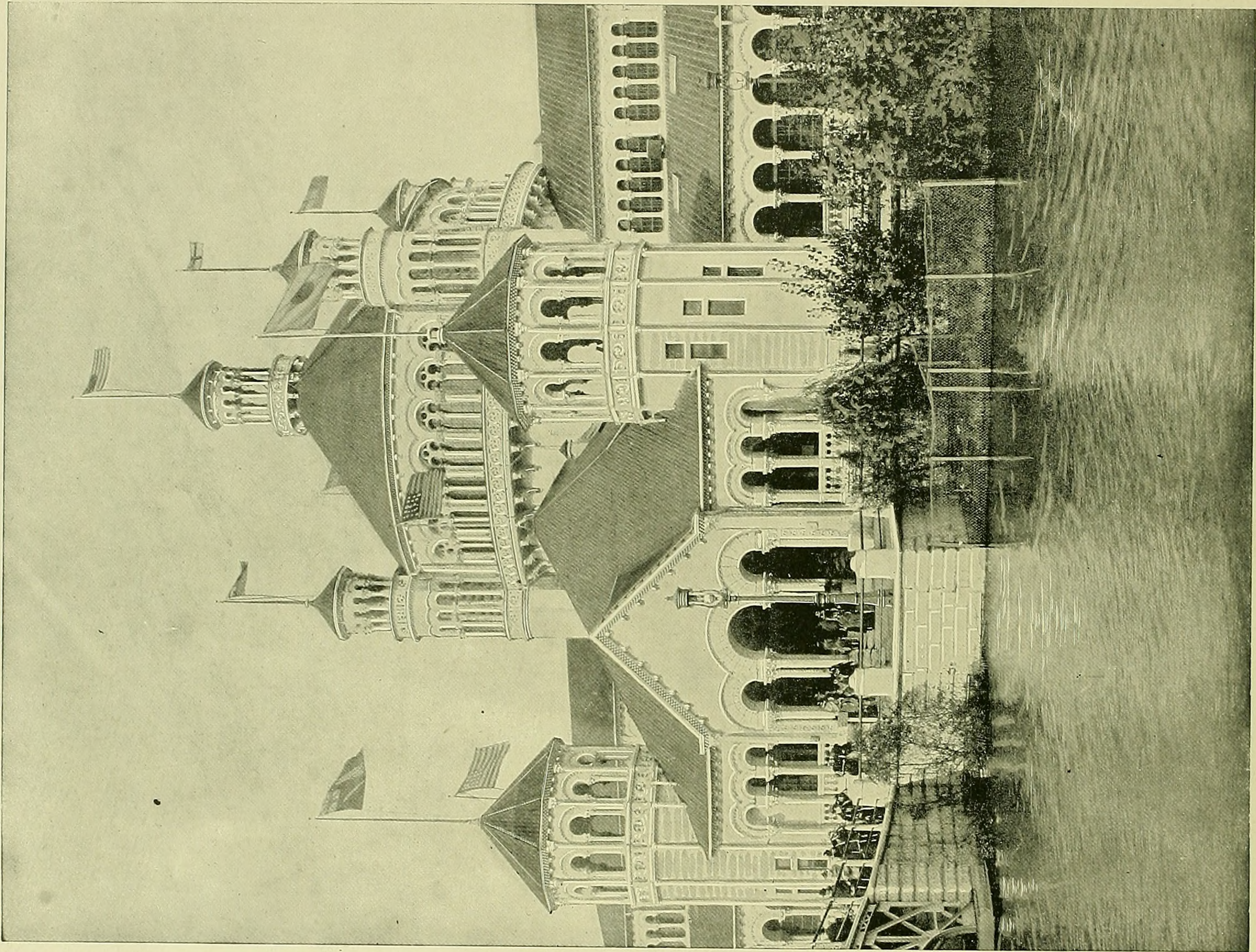
MAIN BASIN, LOOKING NORTH. The cupola of the Illinois Building—the most striking architectural landmark in the grounds, next to the dome of the Administration Building—stands out boldly in the distance. The eye is gradually led up to it through a noble vista hedged on the left by the east front of the Electricity Building and on the right by the apparently endless western façade of the Manufactures and Liberal Arts Building. Gay flags give a touch of color and a festive appearance to the scene, and with the blue of the sky and waters prevent the immense white building from looking cheerless; whilst gondolas and electric launches, darting hither and thither, give life to a scene that the passing of years will not efface from memory.



UTAH BUILDING. The Utah Building is situated at the extreme north end of the Fair grounds, and, as the illustration shows, is a comfortable, home-like structure of the renaissance style of architecture. Dallas & Hedges, of Salt Lake City, are the architects. The building is ninety feet long by fifty feet wide, and its cost was \$18,500. The entrance is reached by a spacious approach and broad steps leading to a semi-circular portico, which forms the principal feature of the south front. Beyond, to the right of the picture, can be seen the western façade and dome of the Montana Building, and in the foreground is a beautiful statue of Brigham Young.



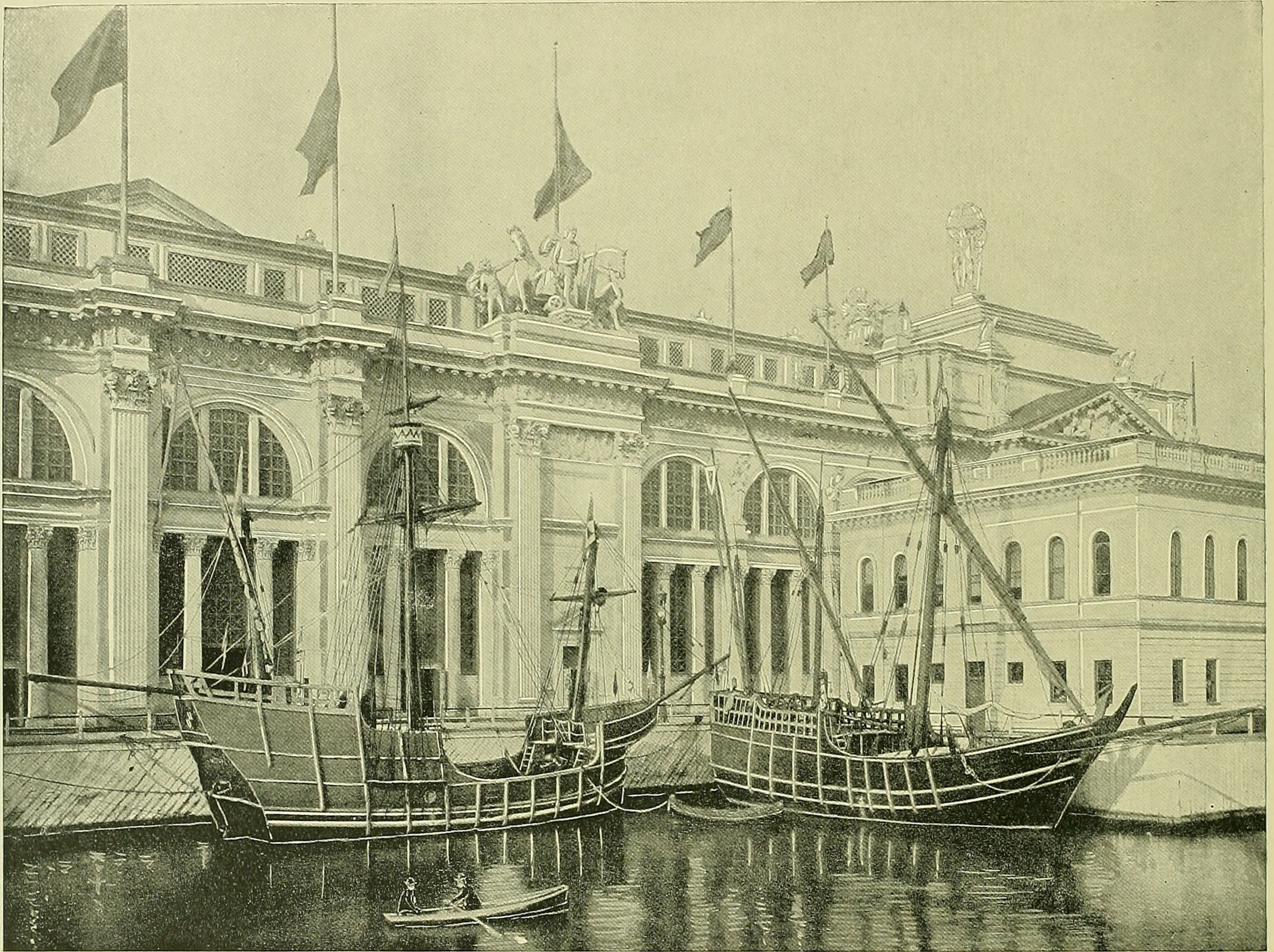
MINES AND MINING BUILDING. The southern exposure of the Mines and Mining Building occupies the northwestern corner of the Court of Honor, and faces the Administration Building. It is modified Italian renaissance in style, sufficient liberty having been taken to invest the building with the animation appropriate to a great general Exposition. The arched entrance is richly embellished with sculptural decorations emblematic of mining and its allied industries. In size the building is 700 x 350 feet; its cost, \$265,000. Mr. S. S. Beman, of Chicago, was the designer.



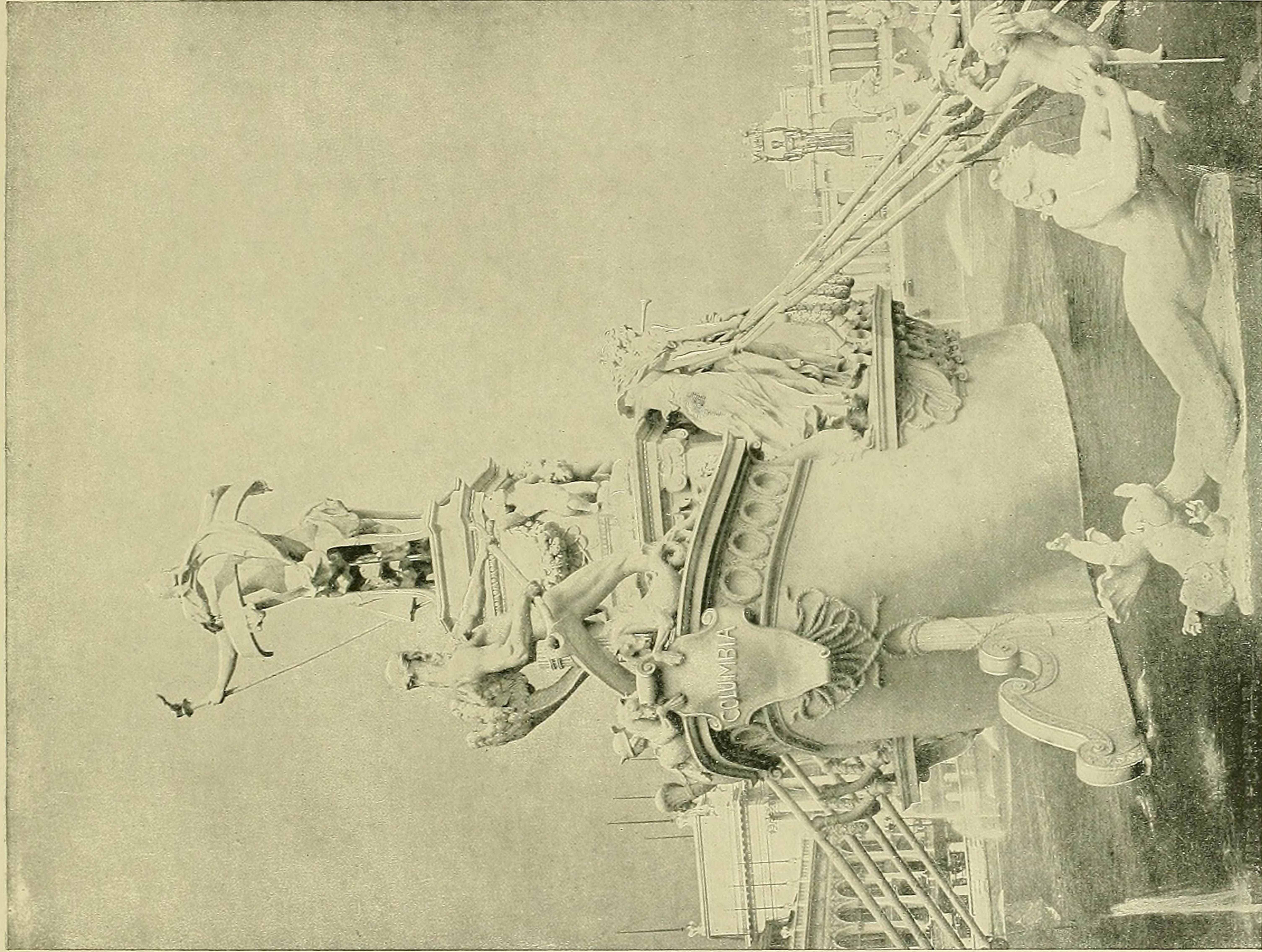
FISHERIES BUILDING, CENTRAL PART. The central part of Fisheries Building presents a delightful study to the lover of architecture. Its designer, Mr. Henry I. Cobb, chose the Spanish Romanesque style of architecture, and not only produced a building strikingly beautiful as a whole, but one interesting from the ingenuity and taste displayed in arranging the innumerable ornamental details representing fish and other marine forms. The bright red of the tiled roof gives the necessary touch of color, and finishes a picture entirely satisfying to the aesthetic sense. The cost of the building was about \$225,000; its extreme length 1,100 feet, and the width 200 feet.



OHIO BUILDING. A simple yet dignified structure, of the Italian renaissance style of architecture, is the Ohio State Building. Its dimensions are 100 x 80 feet, exclusive of porticos and terraces, and it cost \$30,000. James W. H. McLaughlin is the architect whose excellent taste provided so dignified a home for the people of Ohio who came to the Fair. Rising above the roof of this building can be seen the pinnacle of the Michigan Building, its nearest neighbor on the west. On the lawn, to the right, is the large "Gracchi" monument, which finds no mean place in the long list of statues which adorn the grounds of the Exposition.



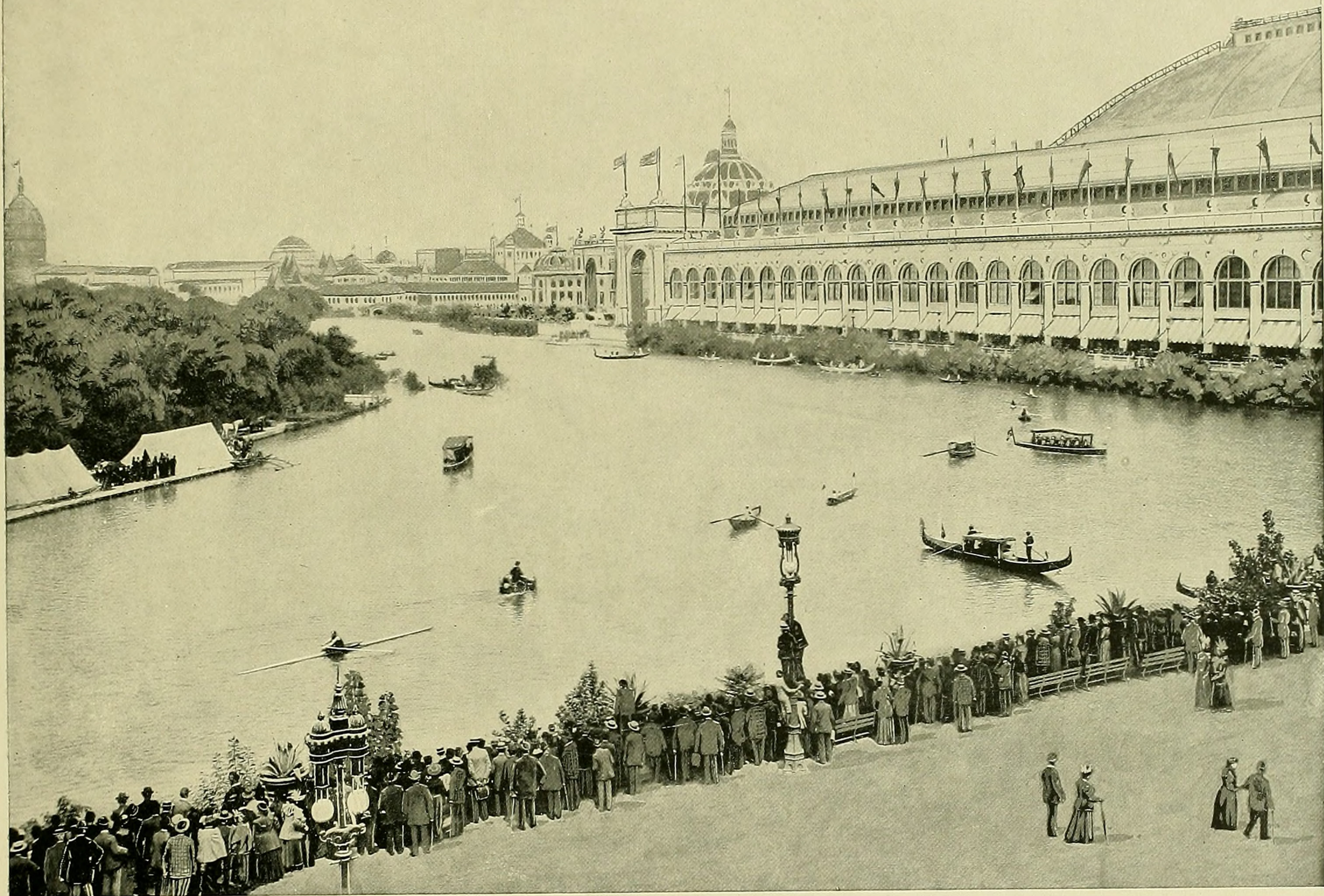
CARAVELS OF COLUMBUS. The "Pinta" and "Niña," a reproduction of two of the caravels which belonged to the historical fleet of Columbus, are moored in the South Inlet, with the east wall of the Agricultural Building for a background. They were built in Spain at the expense of the U. S. Government, under the direction of Lieut. W. McCarty Little, and will remain permanently in this country. The "Santa Maria," the third and principal vessel of this fleet, is the subject of another illustration.



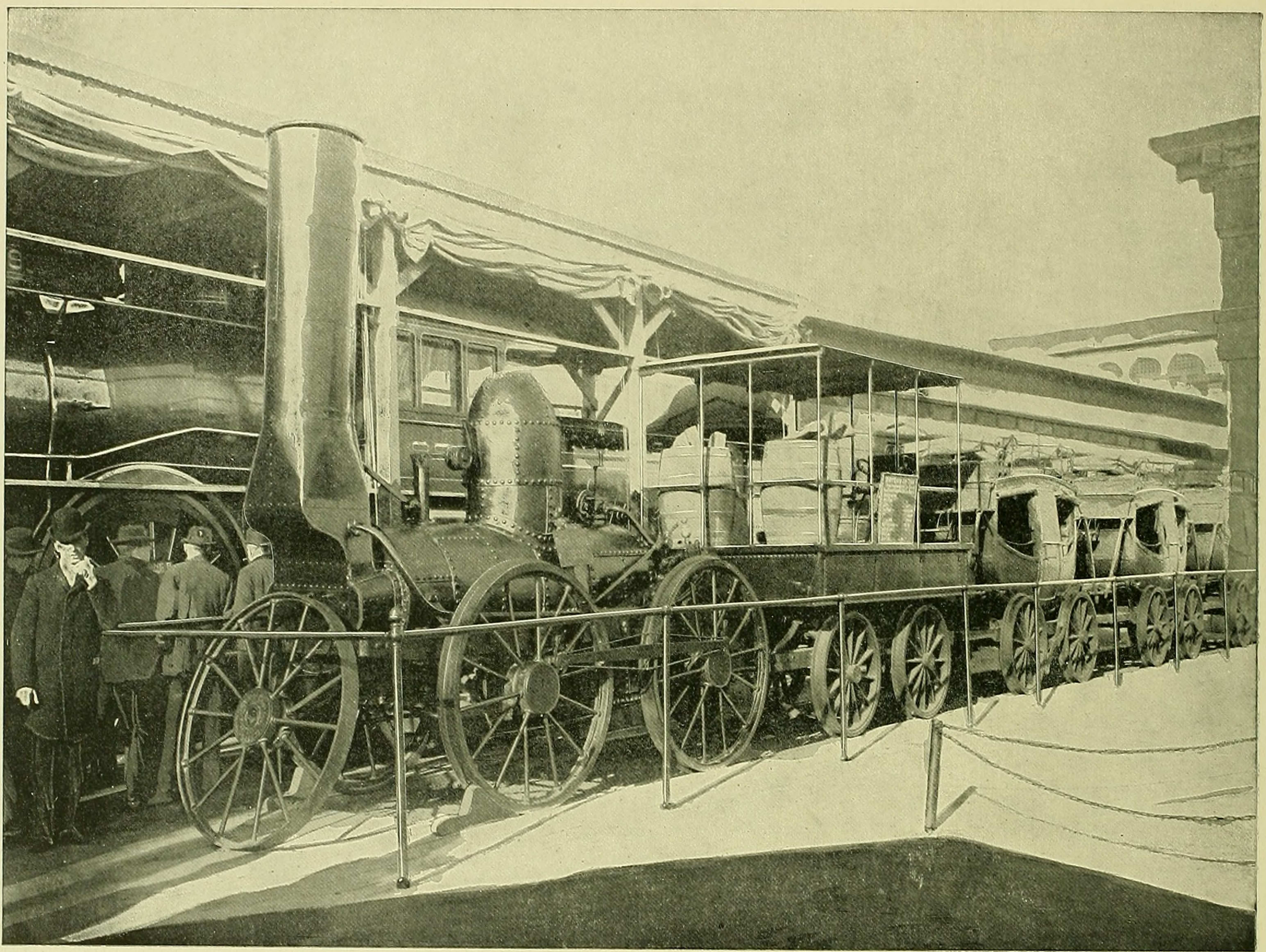
COLUMBIAN FOUNTAIN, REAR VIEW. A more striking and artistic piece of statuary than this masterly creation of Frederick MacMonnies it would be hard to conceive. The view above given affords a closer study of its detail than those elsewhere presented. The circular base of the fountain has a diameter of 150 feet, and the flanking columns, on either side, surmounted by eagles, rise to a height of fifty feet. Fifty thousand dollars was paid for this work, exclusive of the cost of erection.



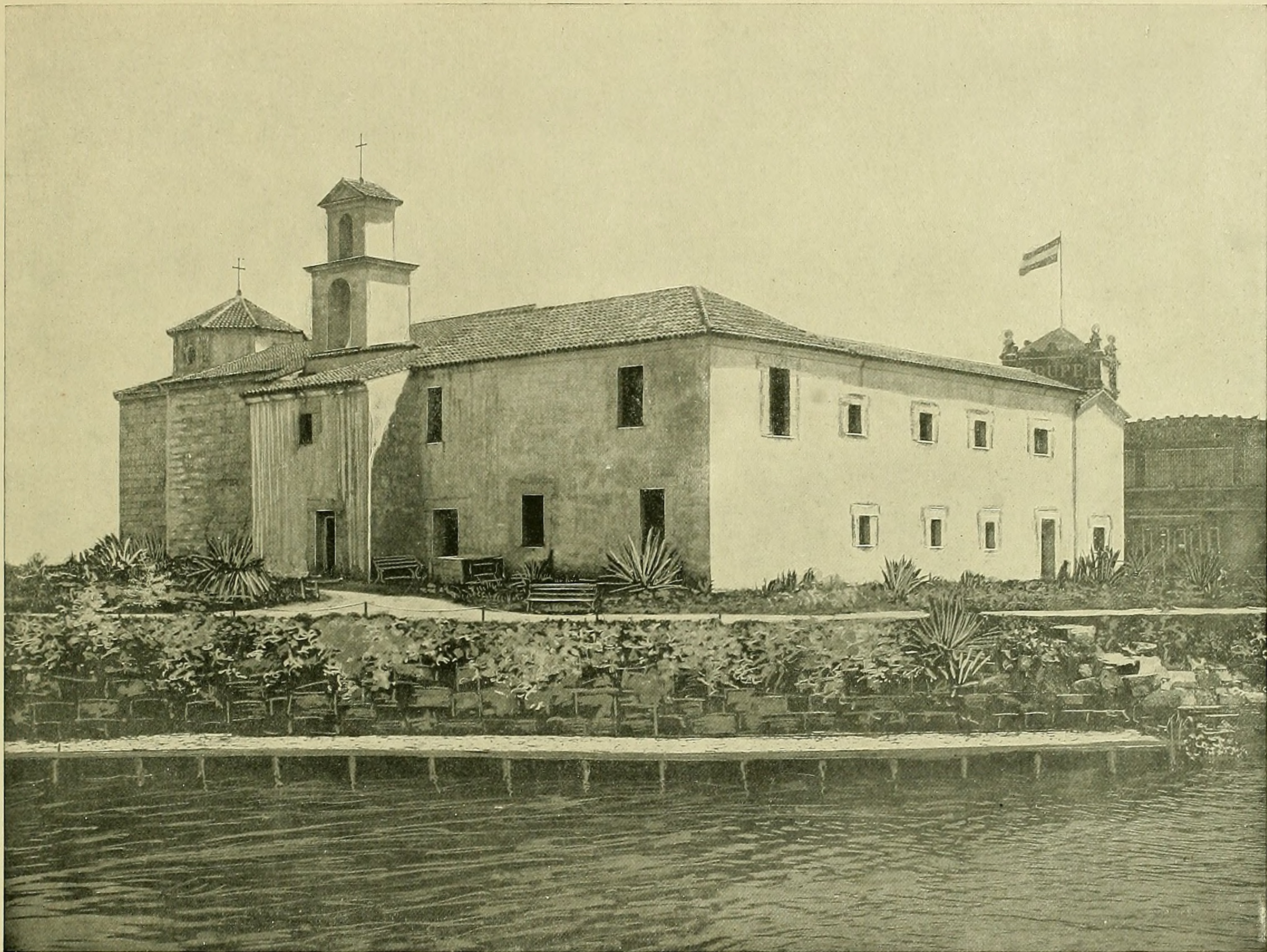
THE FORESTRY BUILDING, situated on the lake front near the extreme southern limit of the grounds, is in itself a great display of forest products, being built entirely of rough logs pegged together with wooden pins, not a single nail or piece of metal being used in its construction. It is surrounded on all sides by a roofed colonnade, the pillars consisting of three tree-trunks bound together and clothed in their natural bark. Various States of the Union and foreign nations contributed the material to construct this interesting building. The roof is thatched with many varieties of barks. This unique structure was designed by Mr. C. B. Atwood, is in size 528 x 208 feet, and cost about \$100,000.



THE LAGOON ON A REGATTA DAY presented an animated appearance. The water bicycle competed with the South Sea catamaran, the gondola of Venice with the dug-out of the Southern Pacific, the modern American shell with the West Indian surf-boat; all nations, and colors, and creeds meeting in friendly rivalry. Nowhere on the earth's surface has such a scene before been presented to the human eye set in such a framework of beauty. The glistening white of the endless façade of the Manufactures and Liberal Arts Building, the softer tints of the Government Building, the bright-red roof of the Fisheries Building beyond, the intense green of the Wooded Island, the multi-colored flags and pennants, the sky, the water, the boats, the cheering and excited people, combined to form a picture that will linger long in memory.



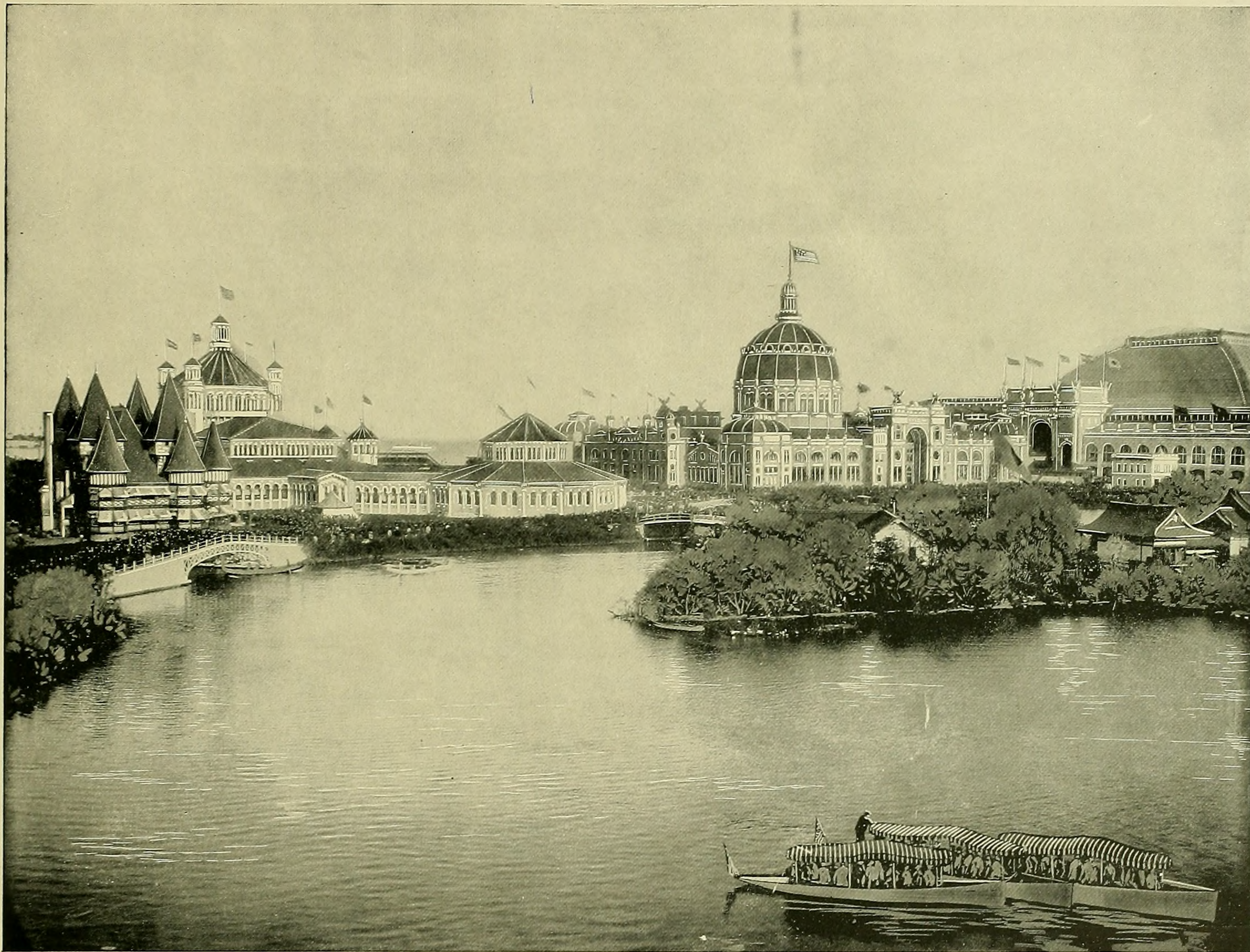
THE LOCOMOTIVE "DEWITT CLINTON" and the coaches drawn by it in the year 1831 are the first of a series of engines and cars exhibited by the New York Central Railroad Company, showing the evolution in railway transportation from that date to the present time. On comparing this train with its modern neighbors, it seems almost impossible that only sixty-two years have passed since such primitive methods of steam locomotion were in use. Then fifteen miles an hour was considered a terrific speed, and the accommodations afforded by the coaches were considered the height of comfort. On turning round and viewing the cars and engines of to-day, standing close by, we can see how much better off we are than were our fathers, and give thanks.



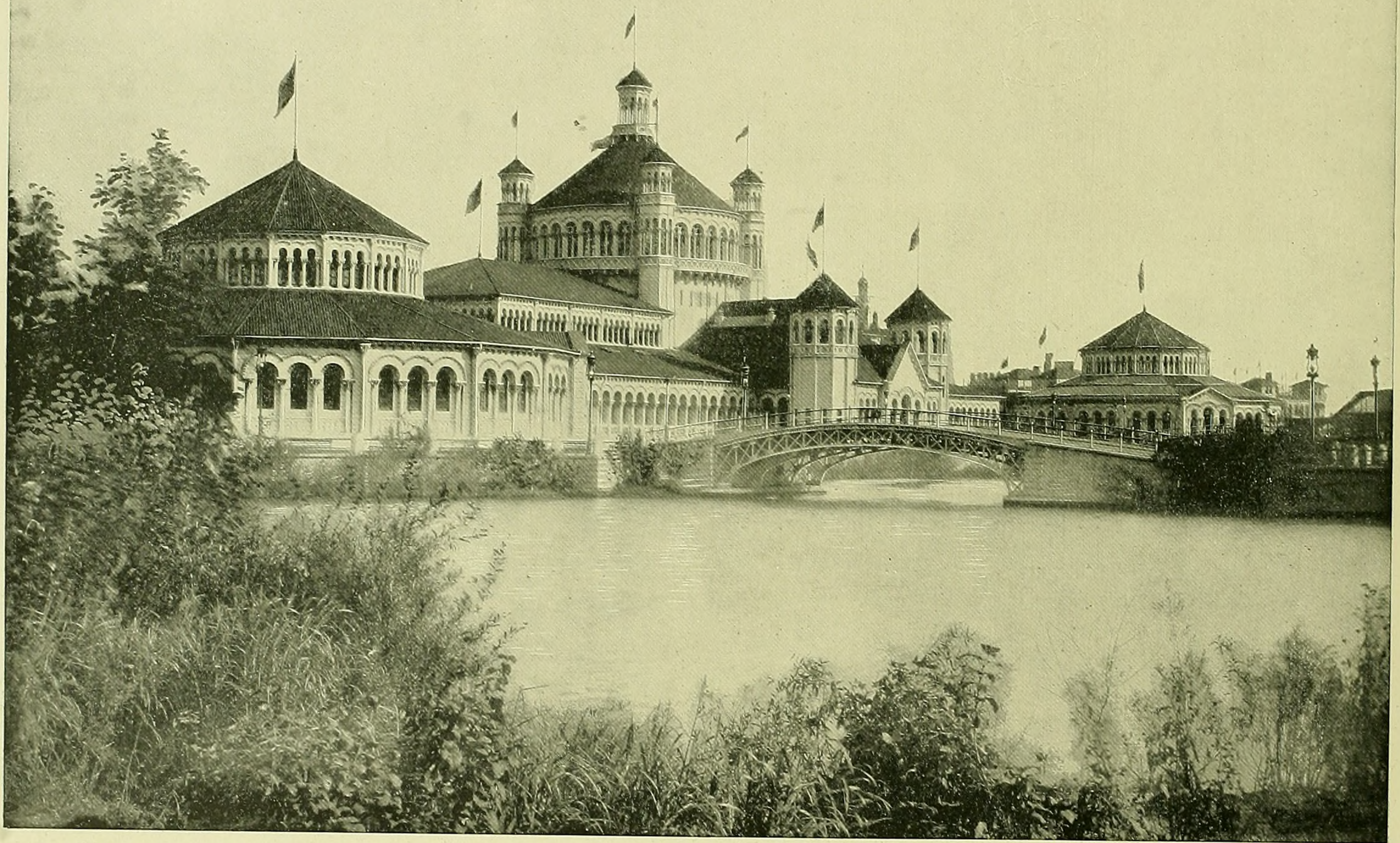
CONVENT OF LA RABIDA. Situated on the peninsula south of the Great Pier, with the waters of Lake Michigan and the South Pond on either hand, and the building of the Krupp Gun Exhibit on the south, is the Convent of Santa Maria de la Rabida, of which the above is a good representation. Its quaint walls and ancient appearance contrast strangely with the modern architecture seen everywhere about. This building is more closely connected with Columbus and his great work than any other, as it contains priceless relics of the great discoverer. The credit for the reproduction of this building is due largely to Hon. William E. Curtis, of the Bureau of American Republics, who traversed all Europe in search of traces and relics of the Genoese admiral. Cost, \$50,000.



THE TRANSPORTATION BUILDING is the only one on the grounds that depends mainly upon its coloring to produce effect. That its decorators, Messrs. Millet & Healy, succeeded in producing a striking result, can not be denied, but whether it was in too vivid contrast with its surroundings, and was more or less a discordant note in the symphony of white, has been a matter of much discussion amongst artists; but however that may be, there can be no doubt but that, considered by itself, it was magnificently daring in conception and ably carried out. The golden doorway was one of the most impressive features of the Exposition, both as to its architecture and coloring. In size, the main building is 960 x 256 feet, with an annex 900 x 425 feet. It cost \$370,000, and Messrs. Adler & Sullivan were its architects.



LOOKING EAST ACROSS THE LAGOON. A diversification of architectural style is seen from the point from which this picture was taken. To the right, looking over the Japanese temple Hoo-den, on the Wooded Island, the stupendous bulk of the Manufactures and Liberal Arts Building, with its ornate northern entrance and white façade, at once forces attention. Towards the center the more softly-tinted Government Building, massively impressive and dignified, fittingly recalls the solidity of the power that caused its existence; and to the left the vivacious Fisheries Building and the many-turreted Marine Café complete a scene which, with its foreground of blue waters, is charming in its variety.



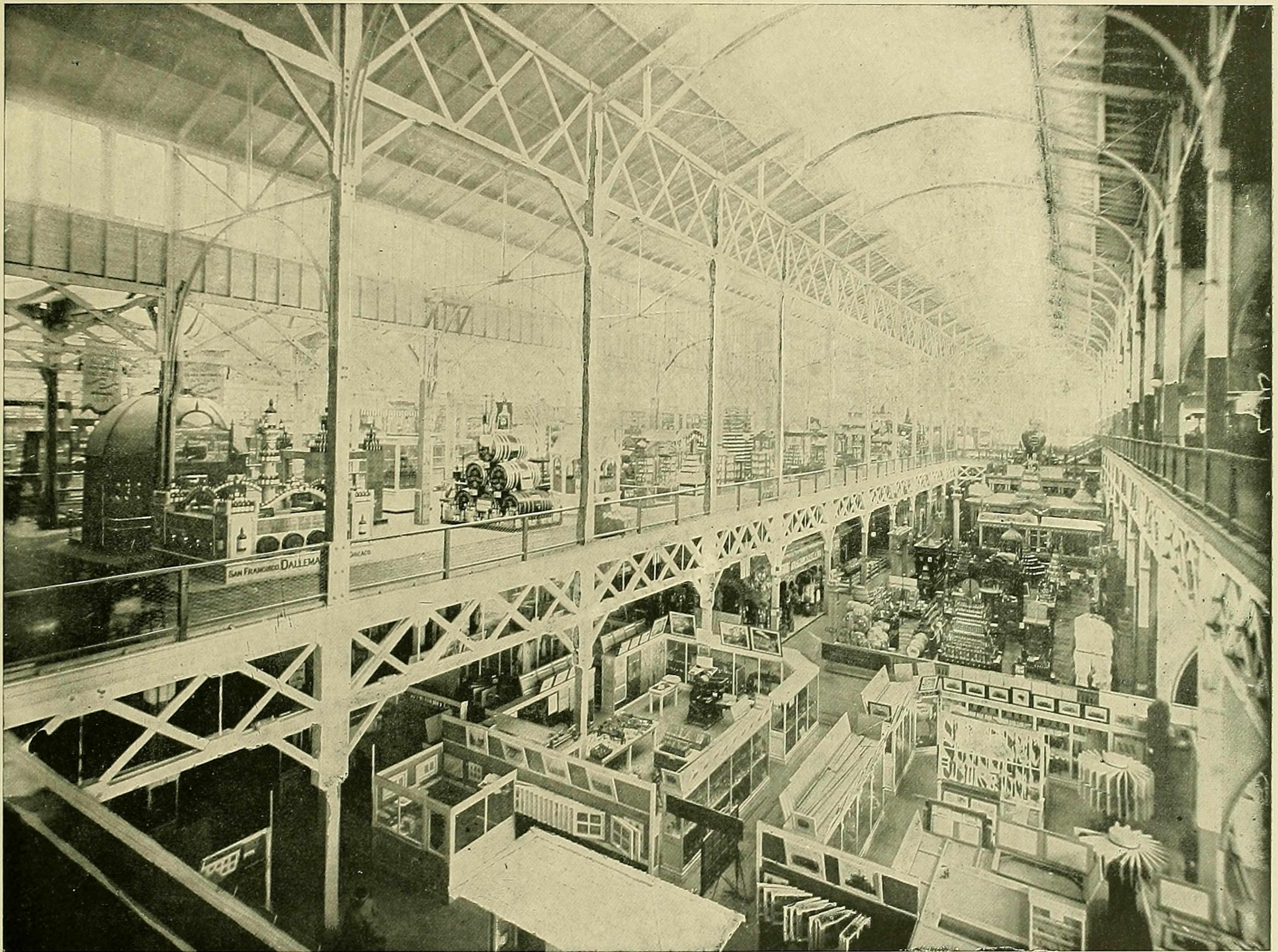
FISHERIES BUILDING, as seen from the Wooded Island, looking northeast across the Lagoon. This building differs essentially in spirit from any of the other main buildings on the grounds, and forms a striking and pleasing contrast thereto. The architect, Mr. Henry Ives Cobb, designed a most ingenious structure, no less remarkable for its grace and beauty of detail than for its fitness to the purpose for which it was erected. The wealth of ornamental detail is all formed of representations of fish and other marine animals, which give a key to the nature of the exhibits within. The circular outlying pavilions, the eastern one containing the aquariums, are connected with the main body by arcades, which form delightfully cool and shady resting-places. The style of architecture is Spanish renaissance. The extreme length is 1,100 feet and the greatest width 200 feet. Its cost was \$200,000.



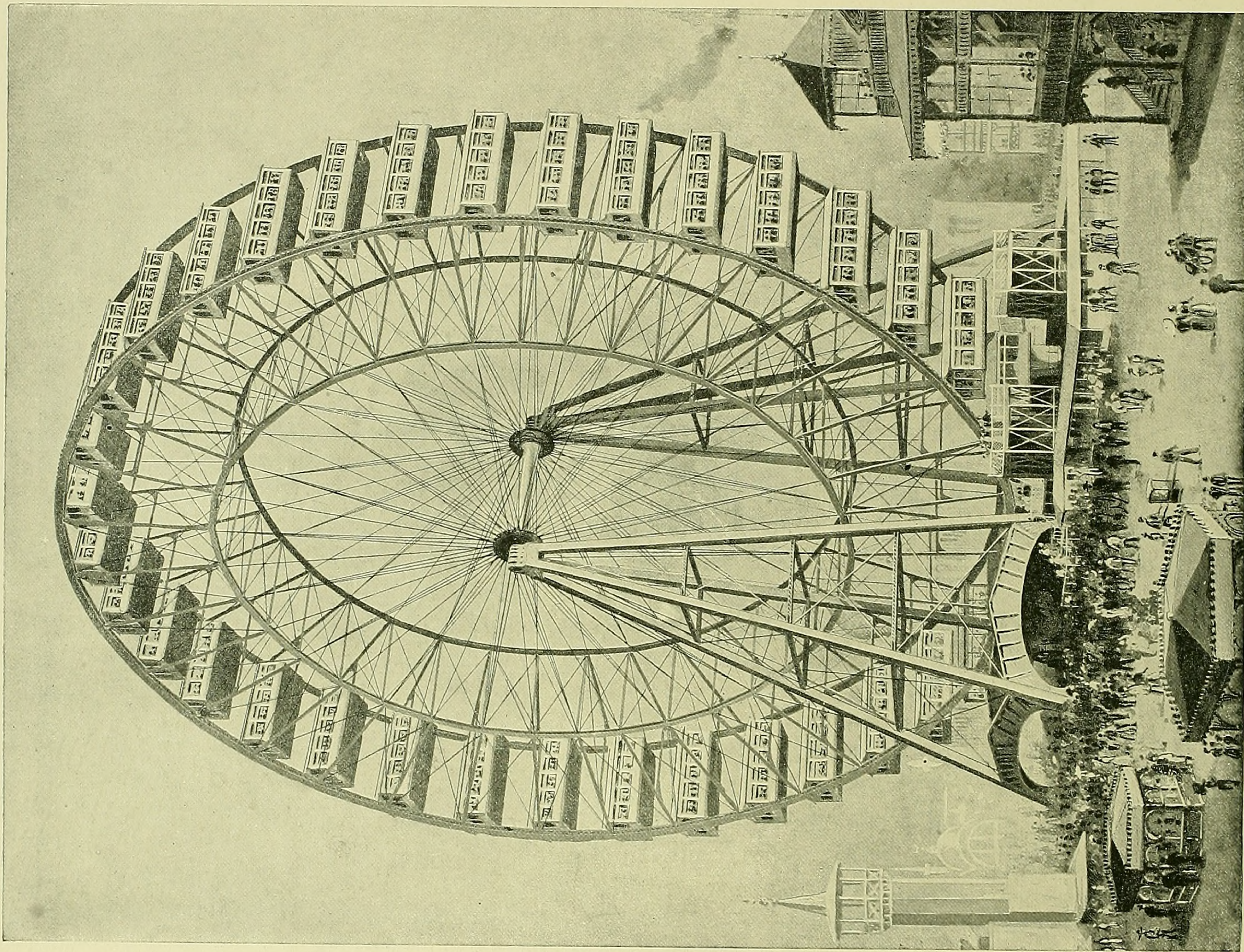
SWEDISH GOVERNMENT BUILDING. A picturesque, triangular edifice, located just north of the Fisheries Building, is the contribution of the Government of Sweden. It was modeled by Mr. Gustaf Wickman, of Stockholm, after a style prevalent in the sixteenth century, and was made in Sweden, where it was temporarily put together, and afterward sent to this country in pieces. The lower part of the front wall is composed of brick, terra cotta, and cement of Swedish importation, and the rest of the structure is of wood, covered with shingles. The huge crown on the top of the steeple, as well as the frame-work around the bell, are gilded, and touches of color here and there lend a pleasing effect to the eye.



WISCONSIN BUILDING. In striking contrast to other buildings in the northern part of the grounds is the modern structure of the State of Wisconsin, situated near the west bank of the North Pond. It has a frontage of ninety feet, exclusive of the porches, and a depth of fifty feet. The walls of the lower story are of Lake Superior brownstone and Menominee red pressed brick, and above that the exterior finish is chiefly in native dimension shingles. Massive brownstone pillars and polished granite columns support the front and rear porches. In the angles of the gables is seen the coat-of-arms of the State, modeled by Miss Eunice Winterbotham, of Eau Claire. A pleasing effect is produced by the harmoniously contrasting colors in which the exterior is painted. Its cost was \$70,000.



THE INTERIOR OF THE AGRICULTURAL BUILDING, as seen from the western gallery, gives a comprehensive idea of the multiplicity of exhibits displayed by the several States and Territories and foreign countries. In such a view perfection of detail, as a matter of course, must be sacrificed to general effect. Looking down this vista, 800 feet in length, one is almost overwhelmed by the variety and number of objects that come under the eye. It is by such views as this that it is possible to gain some idea of the enormous magnitude of the Exposition and the incalculable variety of objects exhibited.



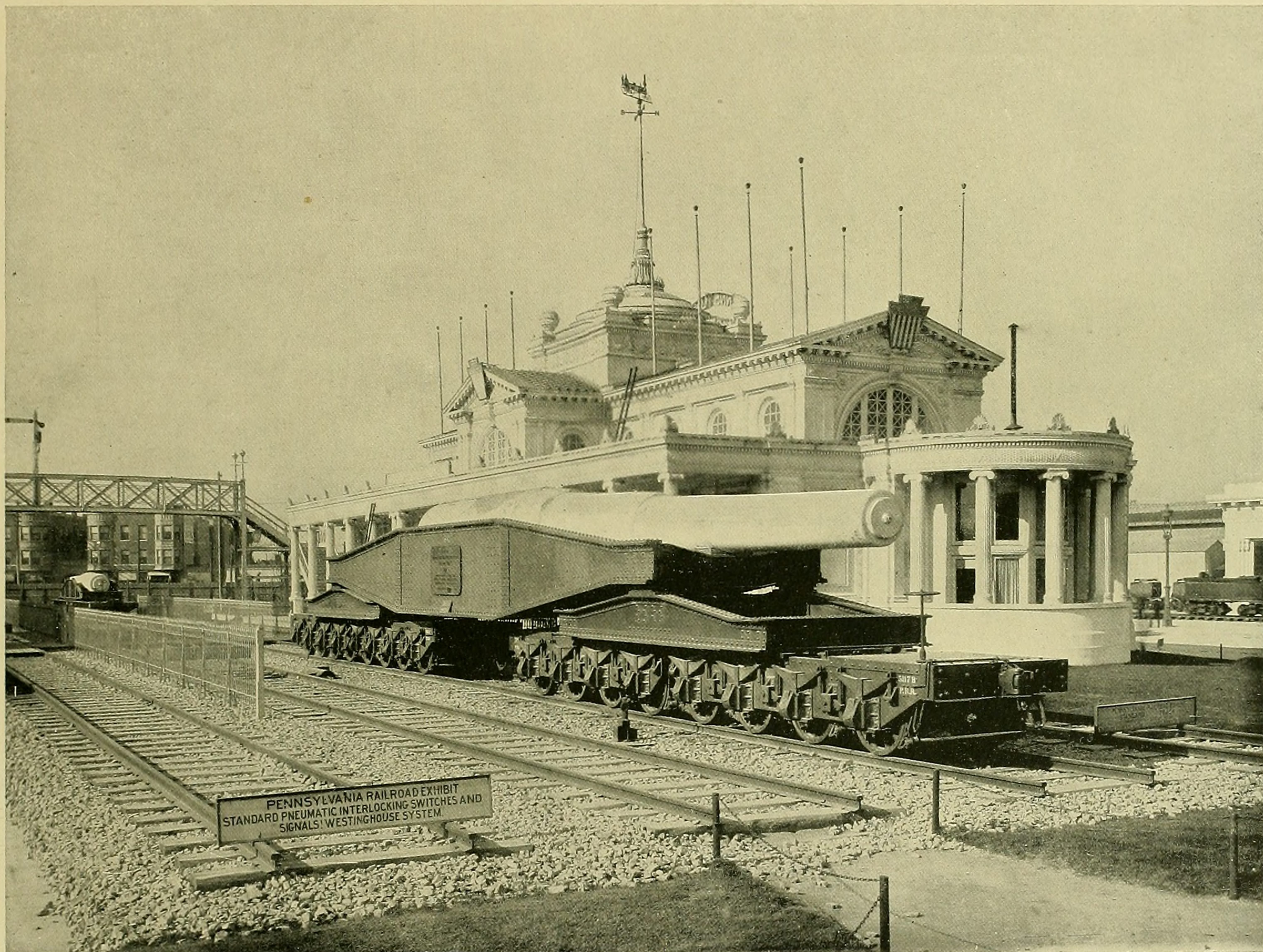
THE FERRIS WHEEL. This great engineering feat is to the Columbian Exposition what the Eiffel Tower was to the Paris Exposition. The mechanical difficulties overcome in the construction of this immense revolving mass were far greater than any met with in building the immovable tower. It is a noble monument to the skill of American engineers, and places its talented designer, whose name the wheel bears, amongst the world's great engineers. The highest point of the wheel is 264 feet above the level of the ground, and the total weight of steel in motion, 1,800 tons. At night it is illuminated by 3,000 incandescent electric lights.



A SOUTHERN VIEW. The Puck Building, designed by Mr. Henry Baerer, occupies the lower part of the extreme right of the picture. It is a charmingly ornate building, over the entrance of which the well-known figure of Puck is keeping guard. To the left of it, near the center of the illustration, is the pavilion of the White Star Steamship Company, which contains reproductions of smoking-rooms, dining-rooms, and state-rooms of the famed steamships "Majestic" and "Teutonic." Across the Lagoon, over the Wooded Island, the Manufactures and Liberal Arts Building stretches off beyond the south and east.



HUNTER'S ISLAND. Standing in front of the Mines and Mining Building and looking north, directly in front, across the southern end of the Lagoon, is a small island occupied by a primitive log structure known as the Hunter's Cabin. Beyond is the stately dome of the United States Government Building, and at the extreme left the Fisheries Building is faintly outlined against the sky. A corner of the Manufactures and Liberal Arts Building stretches away to the right.



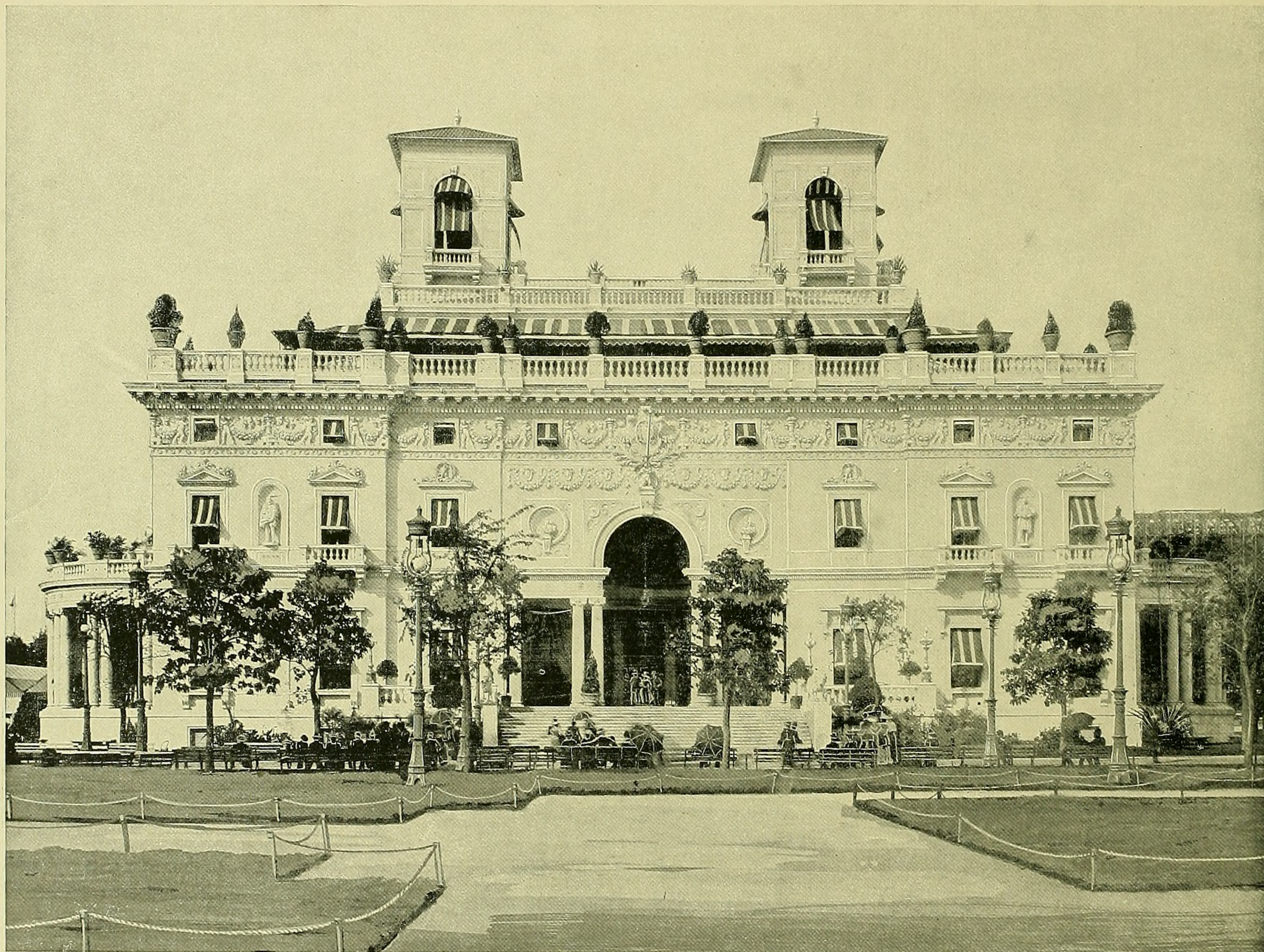
THE MODEL OF THE KRUPP GUN, and the car upon which the original was brought to Chicago, forms a portion of the Pennsylvania Railroad Exhibit. This car, or rather combination of cars, had to be specially constructed to carry this monster, which weighs 124 tons, measures 57 feet from breech to muzzle, and has a bore 16 $\frac{3}{4}$ inches in diameter. Every discharge of this weapon—the largest gun in the world—costs \$1,100. The original is housed in the Krupp Building, situated on the Lake Front, east of the Agricultural Building. Its range is sixteen miles. To the right is the Pennsylvania Railway Building, and to the left specimens of track and signals.



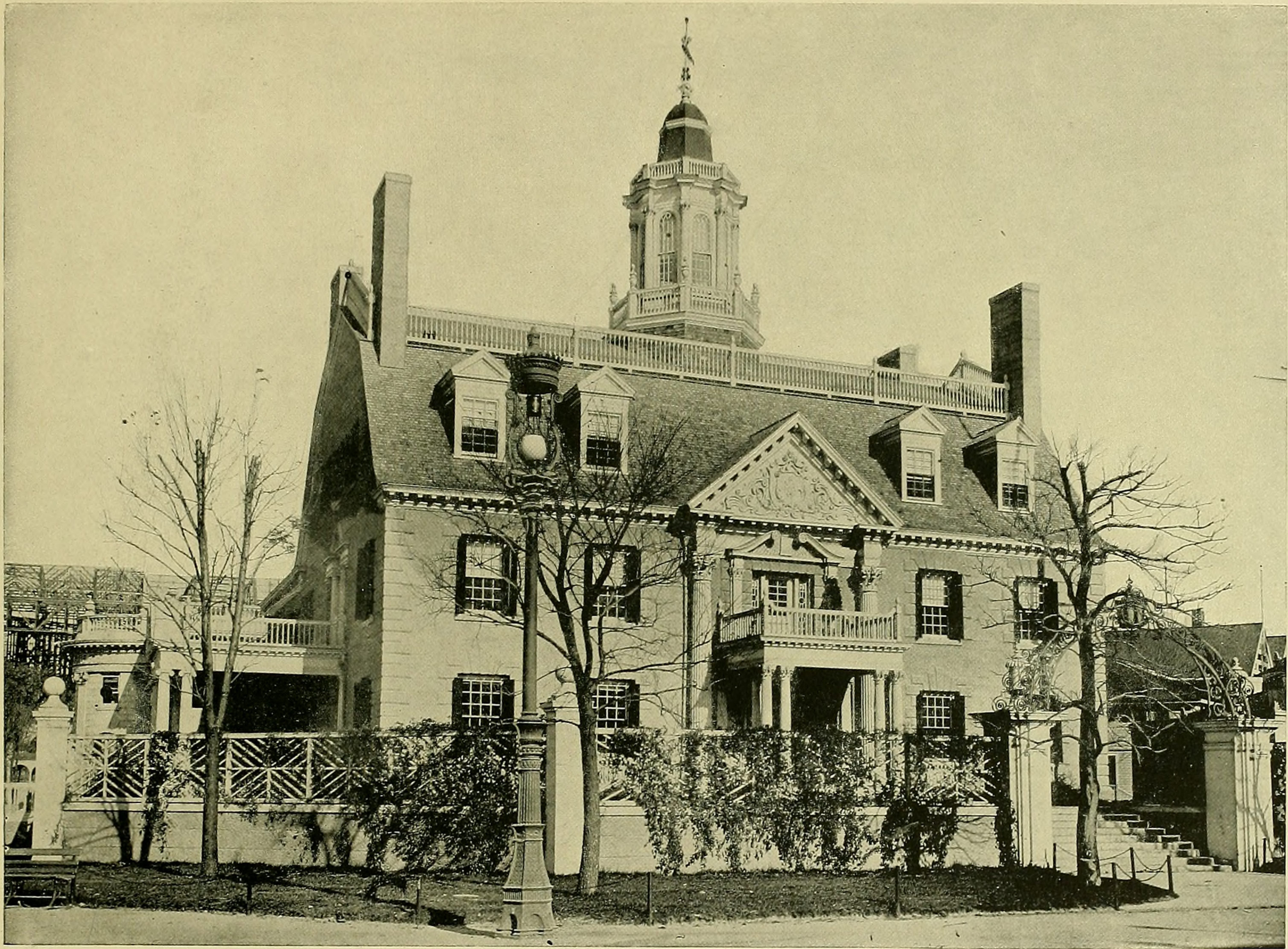
MANUFACTURES AND LIBERAL ARTS BUILDING, INTERIOR. Some idea of the interior appearance of the largest building on earth, with its wealth of diversified exhibits, can be had from a glance at the above illustration. The effect produced on the visitor is that of a beautiful city of gilded domes, glittering minarets, mosques, palaces, kiosks, and brilliant pavilions, inclosed by marble walls, and roofed in by a dome of glass. In the foreground stands a number of preserved specimens of water buffalo, which constitute a portion of the exhibit of the State of Michigan.



THE BASIN OF THE MACMONNIES FOUNTAIN—150 feet in diameter—was raised twelve feet above the level of the surrounding Main Basin. Over the edge of it water rushed in a series of miniature cascades. Sea-horses, mounted by figures representing modern advance, plunging forward, lead the way for the barge bearing Columbia. The detail of that part of the Basin facing the northeast is well shown in the accompanying illustration. In the distance the western half of the north façade of the noble Agricultural Building—the airy form of Diana clearly silhouetted against the sky—adds a charming completeness to the picture.



THE NEW YORK STATE BUILDING, with what it contained, formed an exposition in itself. At the main entrances are casts of the celebrated Barberini lions, and the pedestal lamps lighting the terraces are reproductions of the best examples in the museum of Naples. At either side of the entrance shown in the illustration are placed busts of George Clinton and Roswell P. Flower, the first and present Governors of the Empire State. In niches, on the front façade of the two wings, stand heroic statues of Columbus and Hudson, the works of Olin Warner. Messrs. McKim, Meade & White were the architects.



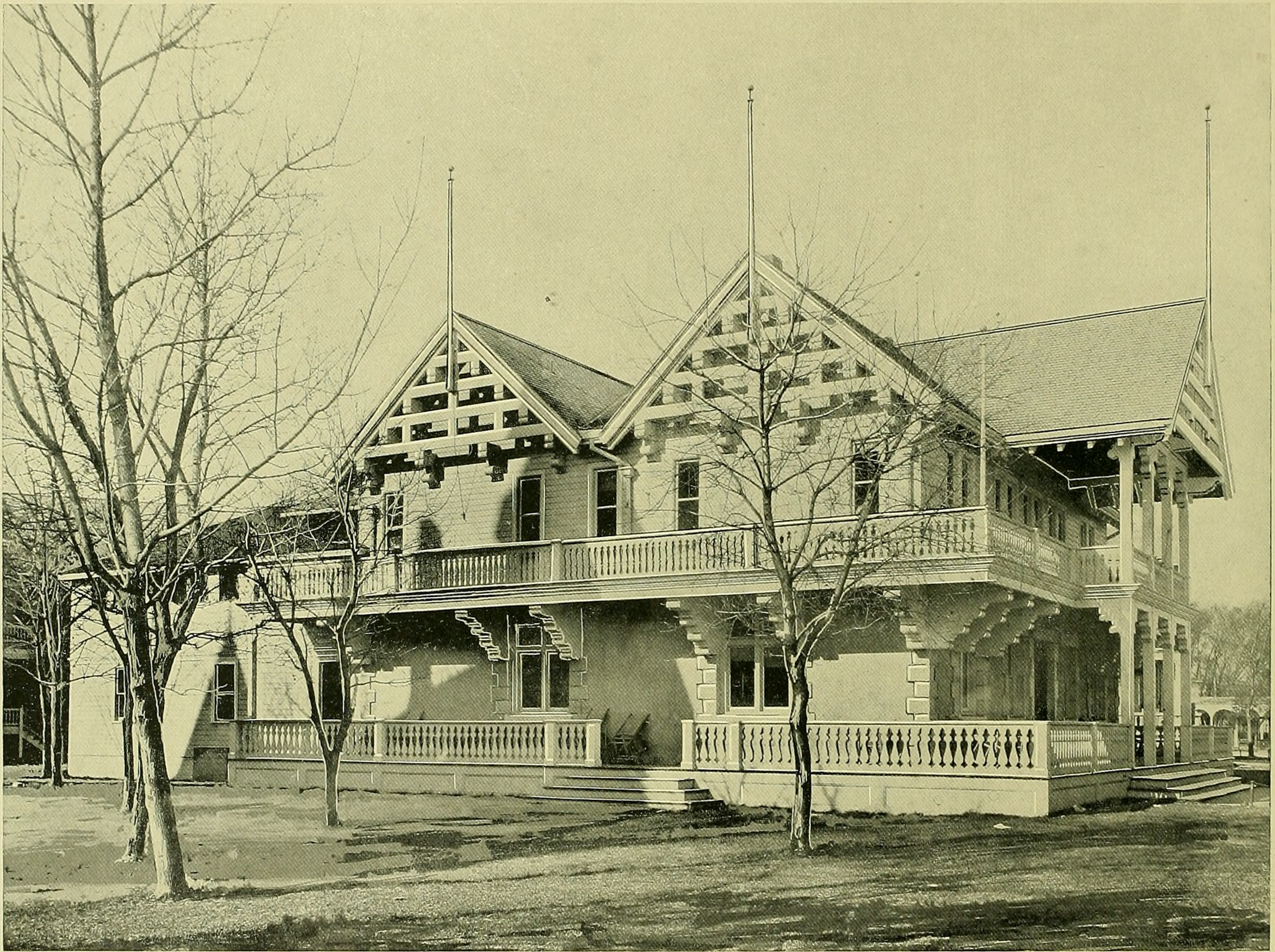
MASSACHUSETTS BUILDING. Situated in the northeasterly part of the grounds, on the main avenue leading from the Fifty-seventh Street entrance, stands the patriarchal building of the State of Massachusetts. It is a reproduction of the historic residence of John Hancock, which stood on Beacon Hill, near the State Capitol, in Boston, and was erected at a cost of \$20,000, from designs by Peabody & Stearns. Like the original, which it strikingly resembles, it is surrounded by a raised terrace, with a profusion of flowers and foliage. The exterior is finished in staff, in imitation of cut granite, but the unique interior is of more durable construction.



THE UNITED STATES GOVERNMENT BUILDING occupies the central portion of the above view, as seen from a point between the Horticultural and Woman's Buildings, looking east over the Lagoon, Wooded Island, and Hoo-den Palace. The northern entrance to the Manufactures and Liberal Arts Building, the largest of the kind ever constructed, appears at the extreme right of the picture. The maze of bridges and roofs at the left gives a faint idea of the immensity of this transitory "White City."



THE CALIFORNIA STATE BUILDING possesses a spirit of poetry and romance and is unlike any other building on the grounds. Representing as it does an old monastery, it carries one's mind back to the early days of Spanish occupation, when the valiant soldiers of the cross braved the terrors of ocean and desert to preach the true faith to the heathen aborigines. Even the material used in its construction—adobe or sun-dried brick—is similar to what was used in those old days of romance. The building, which measures 435 x 144 feet, housed a magnificent display of Californian products.



THE NEW HAMPSHIRE BUILDING is constructed in imitation of the heavily-bracketed and balconied chalets of Switzerland, symbolizing the Switzerland of America, as New Hampshire is often called. It occupies one of the most favorable locations on the grounds, facing Lake Michigan. The first story is built of plaster, with quoins to the doors and windows of various kinds of New Hampshire granite. The building is rectangular in form, the center being occupied by a hall 22 x 25 feet, which extends up through two stories to the roof. The building cost about \$12,000, and was designed by Mr. G. B. Howe of Boston and Omaha.



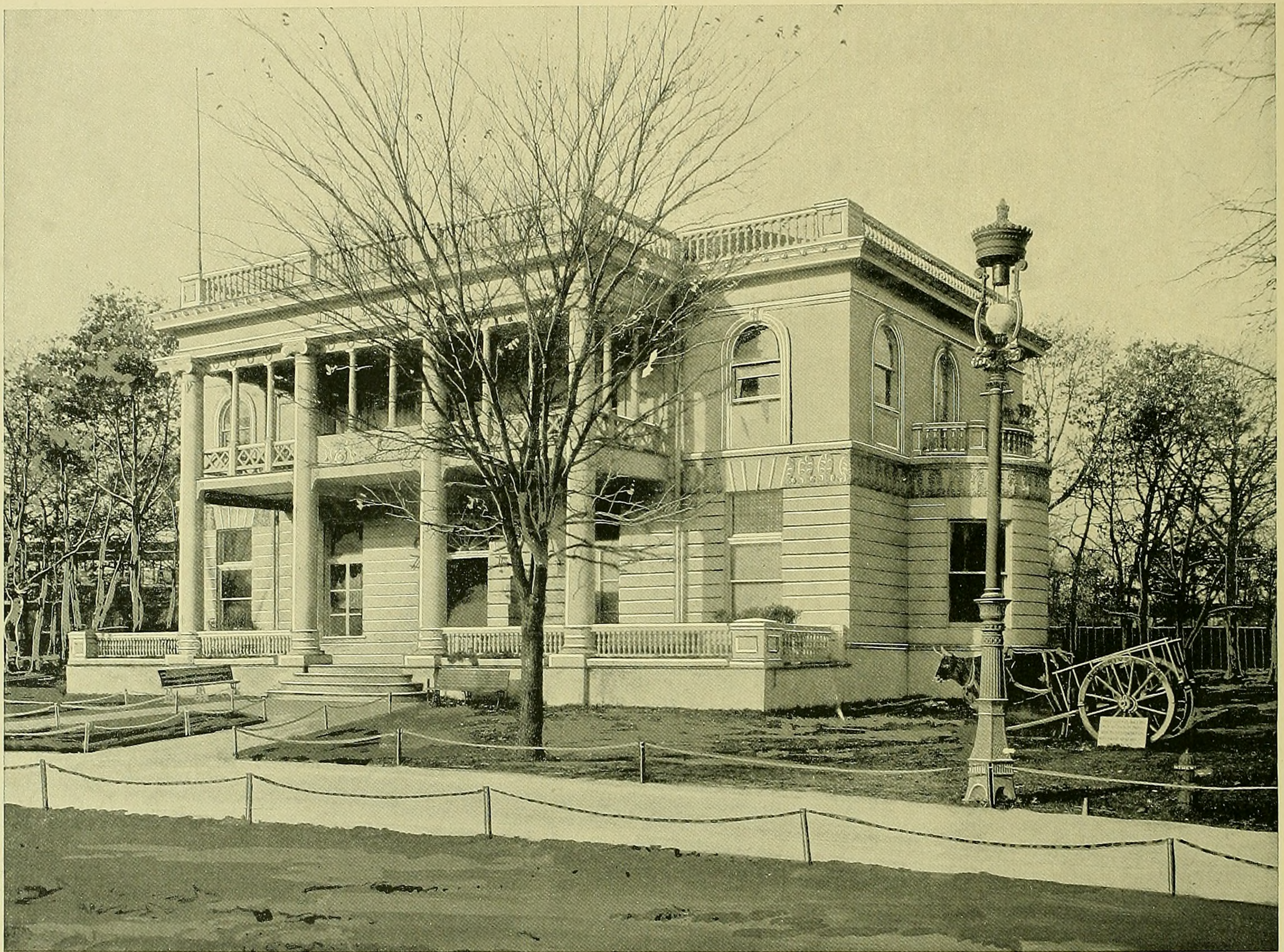
THE CART-HORSE GROUP—the joint work of Mr. Potter and Mr. French—stands in front of the Manufactures and Liberal Arts Building, looking across the Main Basin, facing the Bull Group, by the same sculptors. The subject has never been treated with greater dignity and beauty. The confidence existing between man and horse, and the nobility of labor, is charmingly suggested. The horse, with his arched neck and intelligent eye, seems proud of the confidence reposed in him, and appears to realize his strength and value, and that without him the tilling of the fields would be impossible. Both the man and the horse are splendid specimens of their kind. To the right is seen the Administration Building; to the left the delicate towers and columned porticoes of Machinery Hall.



THE CANADIAN BUILDING stands on the lake shore, and was designed by the Department of Public Works of our northern neighbor. The building, including the veranda, which is ten feet wide and entirely surrounds the house, covers nearly 6,000 square feet. A simple and inexpensive style of architecture was adopted, so as to keep the cost within \$30,000, the sum appropriated for the purpose by the Canadian Government. The interior was finished in highly-polished woods, the products of the several provinces. The building contained no exhibits, being used entirely for official purposes and as a meeting place for Canadians visiting the Fair.



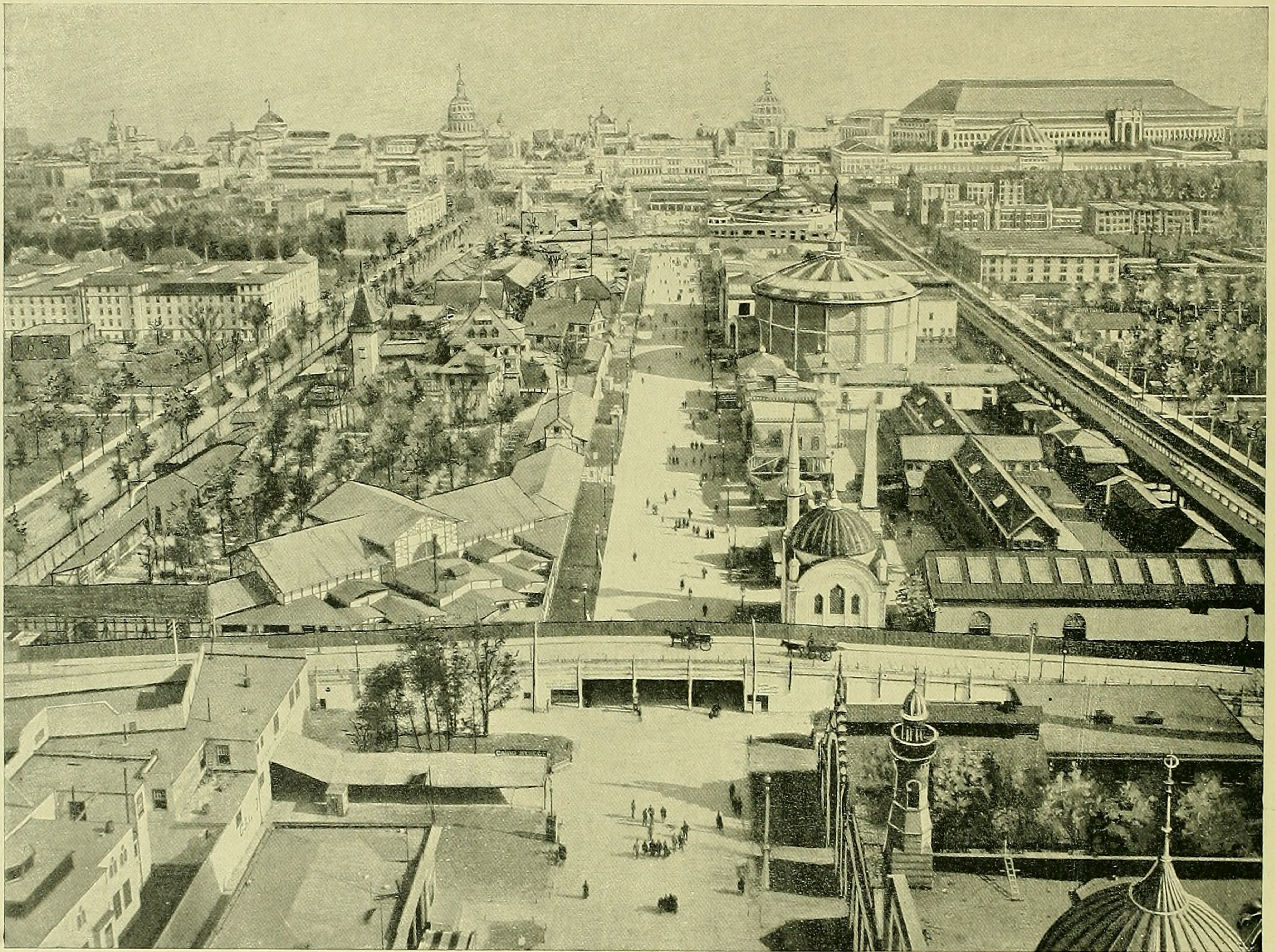
THE TERRITORIAL BUILDING provides a joint home for the Territories of New Mexico, Arizona, and Oklahoma, having been designed for that purpose by Mr. Seymour Davis. Though yet in their infancy, the display of products exhibited by these Territories was fully equal to those of the older States. New Mexico and Arizona sent a vast collection of minerals and semi-tropical fruits and flowers, besides specimens of the handiwork of the fast-disappearing natives, which included some beautiful gold and silver filigree work ; whilst Oklahoma added a rich collection of grains and grasses and other agricultural products.



THE NORTH DAKOTA BUILDING proves that the State, though young in years, possesses the vigor of maturity. The charming little home of this north-western State is an architectural gem of colonial style. The entire first floor is one large room, which measures 90 x 60 feet, and affords ample scope for the display of the many productions of the State, which includes nearly every product of the soil grown in the temperate zone. The decorations consist of conventionalized representations of North Dakota grains and grasses, shown in bas-reliefs on bands, panels, and angles. The cost of the building was \$11,000.



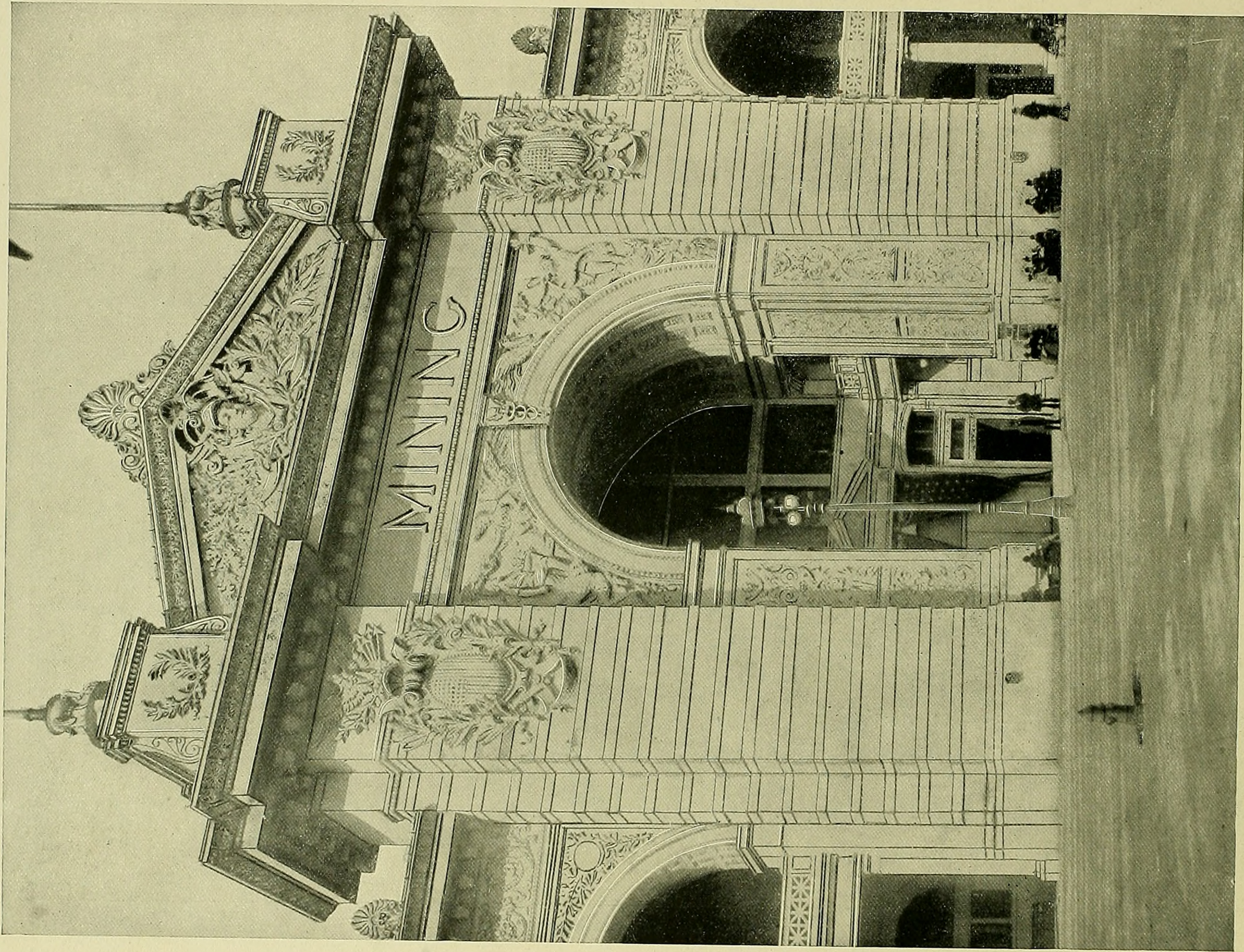
THE WEST VIRGINIA BUILDING is strictly colonial in its style of architecture, its wide-spreading piazzas resembling those of Mount Vernon, Monticello, Malvern, and other historic houses. The main entrance is surmounted by the arms of the State in bas-relief. The aim of the architect was to combine utility with simplicity, in which idea he was eminently successful. What ornamentation there is, is in classic form, and consists of festoons and other graceful arrangements of flower and leaf. The ceilings are of ornamental ironwork from Wheeling, W. Va., and all the exterior is built of material from that State. It is 123 x 58 feet in size, and cost \$20,000.



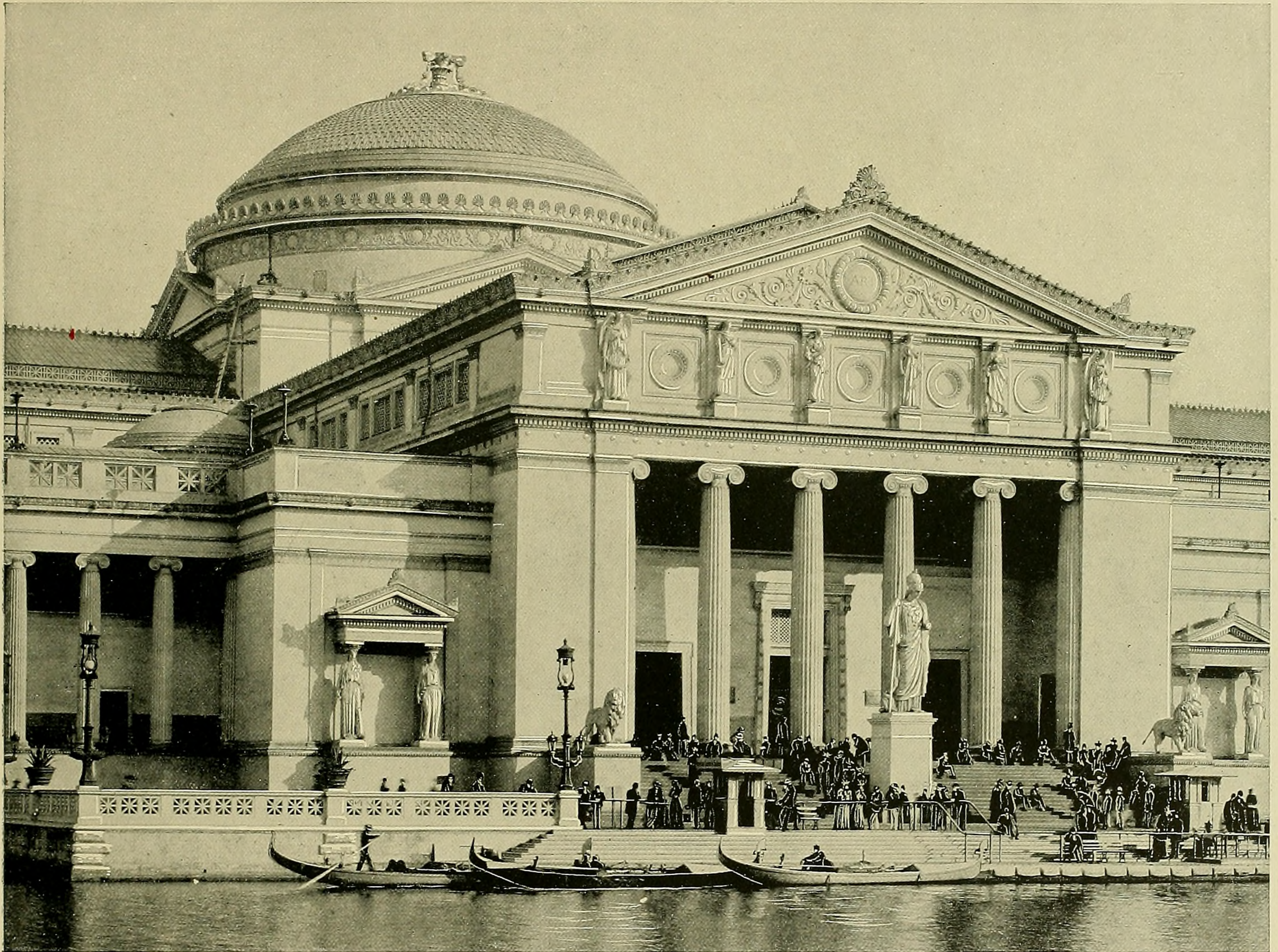
MIDWAY PLAISANCE FROM THE FERRIS WHEEL. The eastern portion of the Midway Plaisance is seen to the best advantage from the elevated position on the Ferris Wheel, from which the above view was taken. On the right the minarets of the Moorish Palace first meet the eye, and next in succession, beyond the Woodlawn Avenue viaduct, are the Turkish Village, the Panorama of the Bernese Alps, and the Natatorium. The famous Streets of Cairo occupy the left foreground; then comes the German Village and the Dutch Settlement. Beyond all is the grand panorama of the Fair, cutting the horizon with a line of domes and roof-tops.



WESTERLY VIEW OF THE GRAND BASIN. The above view of the Basin is taken from the roof of the Casino, which stands at the head of the Great Pier and forms one of the connecting supports of the Peristyle. To the right are the southern façades of the Manufactures and Liberal Arts, the Electricity, and the Mines and Mining Buildings. In the foreground stands the majestic Statue of the Republic, and at the end of the Basin, forming the left background of the picture, is the Administration Building. The northern and western boundaries of the Court of Honor are here shown.



THE MAIN SOUTHERN ENTRANCE OF THE MINES AND MINING BUILDING is rich in sculptural decorations, emblematic of mining and allied industries, which are worthy of more than a passing glance. The building as a whole is not as rich in embellishment as many others near by, the architect's idea seemingly having been to treat the façades with simple directness and concentrate the decorations at the two main entrances.



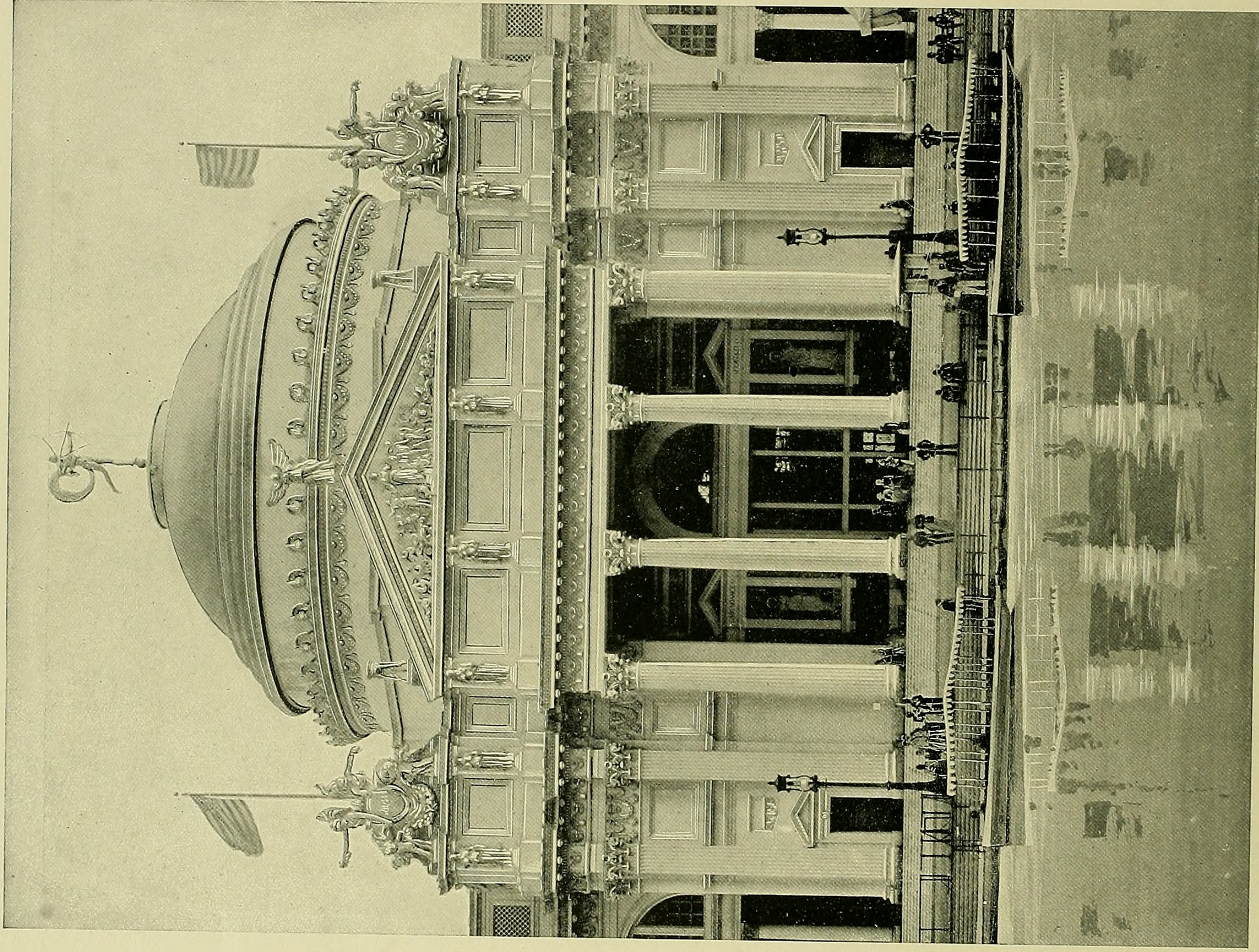
THE SOUTH ENTRANCE OF THE ART BUILDING gives a good idea of the character of the details of this most beautiful building, the creation of Mr. C. B. Atwood. The four figures over the center of the portico represent Architecture, Painting, Music, and Sculpture, and are flanked at either end by a winged female holding a garland of flowers. To the right and left of the entrance are two classic female figures supporting the gabled pediments. The lions that guard the entrance are the work of Messrs. Theodore Bauer and A. P. Proctor. There is a chaste, restful spirit to this building that is irresistible.



NEW YORK CENTRAL RAILROAD BUILDING. Near the Sixty-fifth Street entrance to the Exposition Grounds the New York Central & Hudson River Railroad has a building, which includes also an exhibit by the Wagner Palace Car Company. This is an overflow of the Transportation Building, in which the evolution of the locomotive and the development of modern means of transportation are fittingly and elaborately set forth.



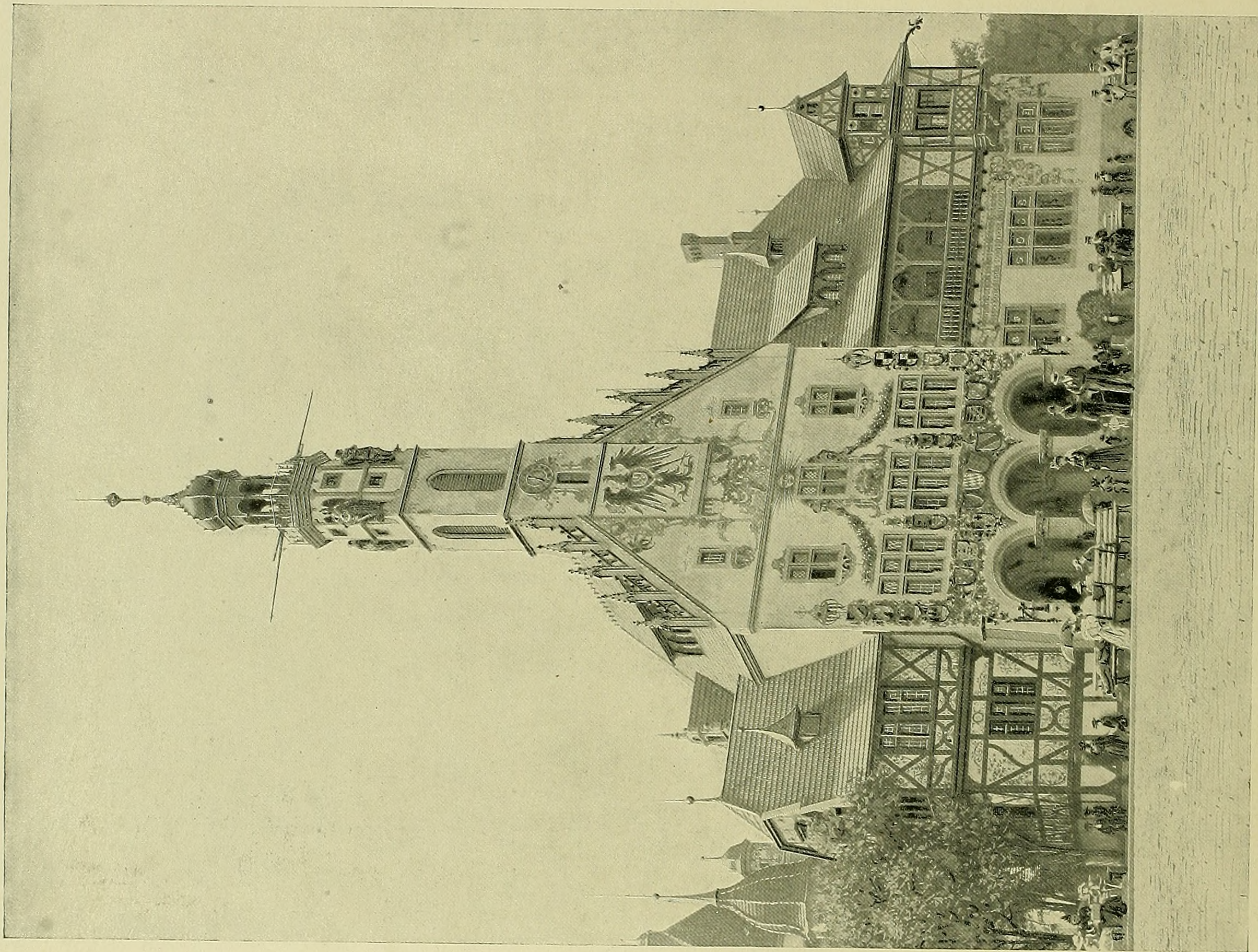
THE CEYLON TEA HOUSE, situated on the lake front, near the main Ceylon Building, afforded a delightful retreat during the hot days of summer. Until comparatively lately the staple product of the "Spicy Isle" was coffee; now, however, tea has taken first place in its list of exports. In the native house depicted above, Ceylon tea was served, and the public given an opportunity to compare it with the product of China and Japan. The house was built almost entirely of native reeds and grasses, and exhibited the ingenuity with which the Cingalese utilize such primitive materials in their building operations.



THE MAIN NORTHERN ENTRANCE OF THE AGRICULTURAL BUILDING affords a delightful study to the lover of the beautiful in any of its manifestations. From between the graceful columns the frescoed wall shows a touch of color that lends a warmth to the alabaster whiteness of the exterior; the delightful pediment leads the eye naturally up until it reaches the glistening dome surmounted by the airy figure of Diana, the whole presenting a combination of color and form unsurpassably beautiful.



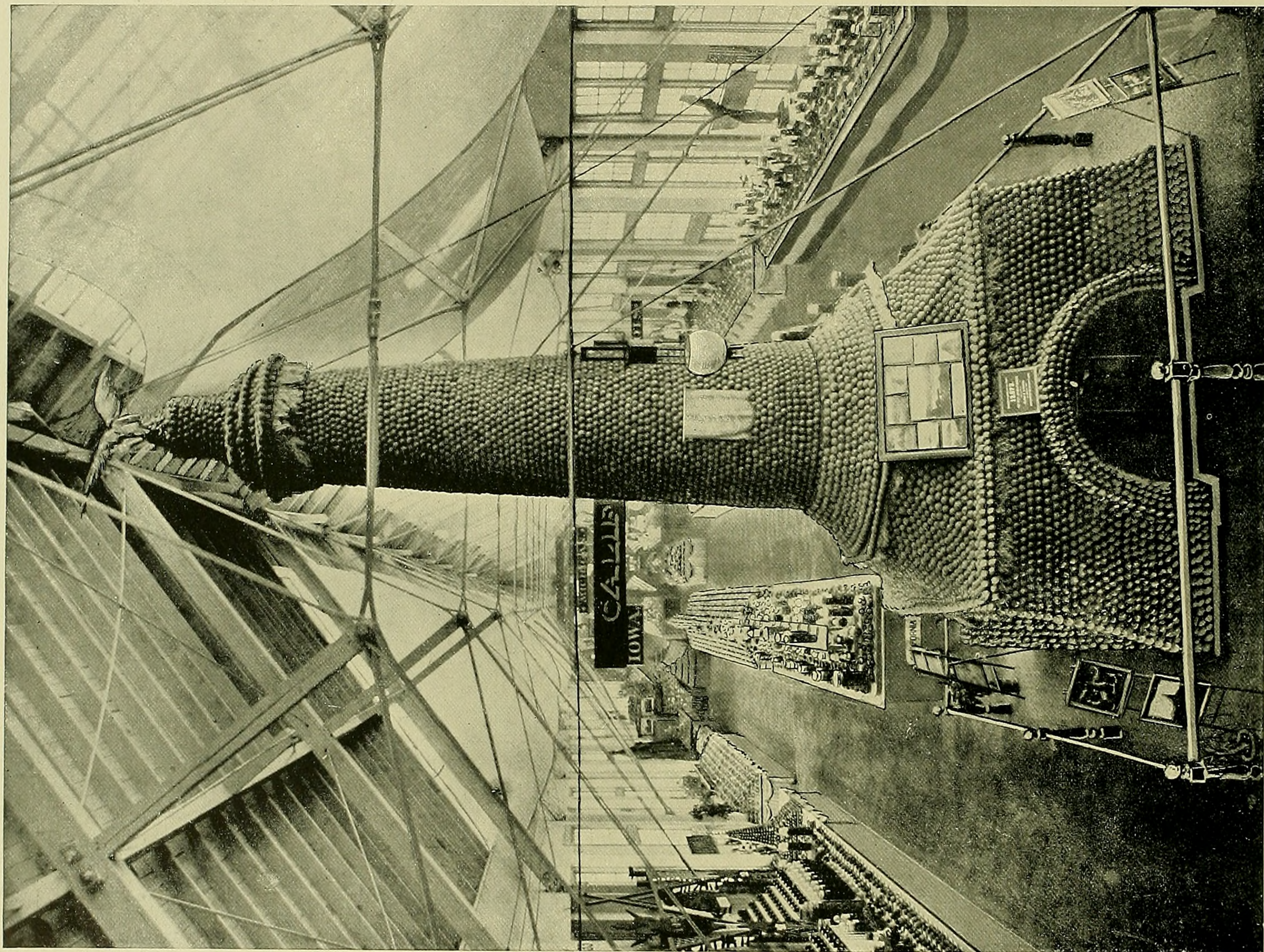
MAIN ENTRANCE TO THE HORTICULTURAL BUILDING. The glazed dome and central entrance to the Horticultural Building are here displayed in a manner to bring out the wealth of ornamentation in all its beauty and profusion. The dome is 180 feet in diameter and 114 feet high. In front of the pavilion, which is covered by this immense area of glass, is a highly ornamented pylon, with a recessed vestibule decorated with statuary. On the face of the pylon are groups, one on either side, representing the "Awakening," and the "Sleep of Flowers." Inside the vestibule are heroic statues of "Flora" and "Pomona."



THE GERMAN GOVERNMENT BUILDING, like everything else connected with that country at the Fair, is perfect of its kind. It is of many styles of architecture, none of which, however, contrast too violently. The center is in the form of a chapel, rich in decorations. Bay windows, projecting balconies, turrets, etc., lend a picturesque diversity, the whole structure resembling some old city hall in Southern Germany.



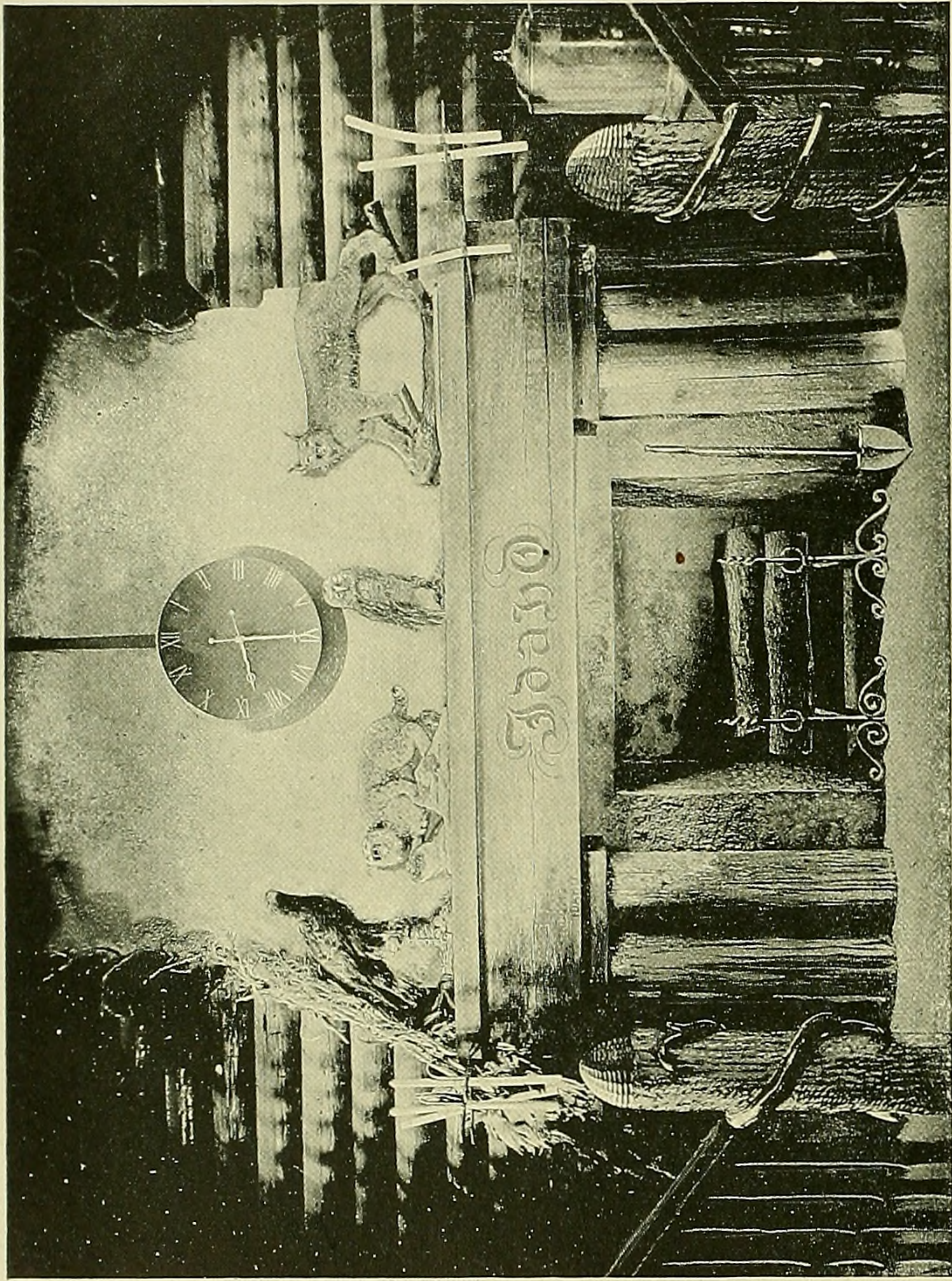
THE LEATHER BUILDING was constructed, to a certain extent, to accommodate the overflow from the Manufactures and Liberal Arts Building, its forty acres of floor space not affording sufficient room for the display of the vast number of objects sent from every quarter of the globe. At one end of this building every known variety of leather is shown; at the other end articles manufactured therefrom are exhibited; whilst in the galleries above 180 machines, employing 300 men, and driven by six twenty-five horse-power motors, transform the raw material into boots and shoes and other finished products.



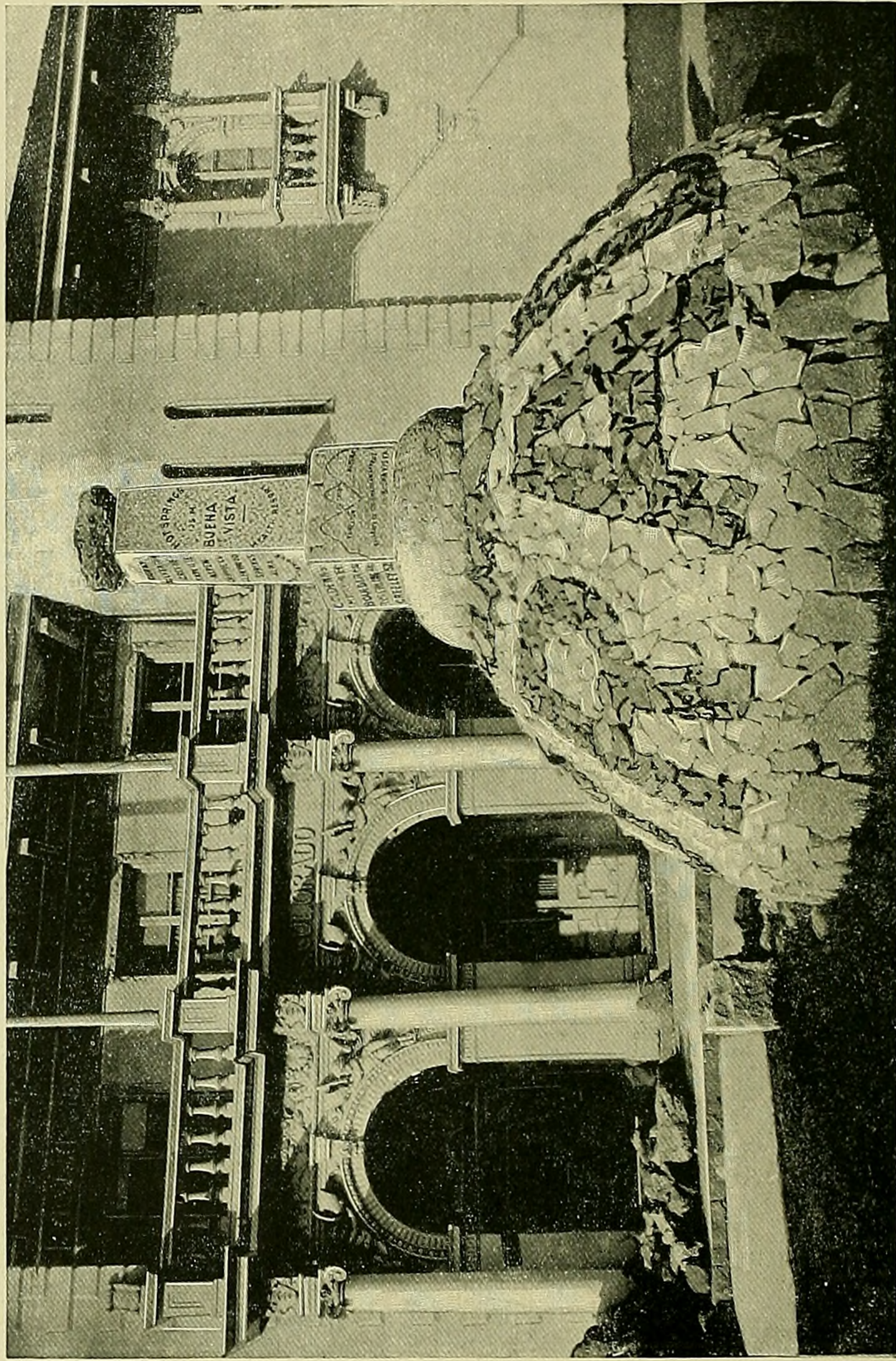
THE ORANGE TOWER, forming a part of California's exhibit in the Horticultural Building, is one of the conspicuous objects in an immense collection of fruits and flora from every land and clime. The century plant may bloom again before the world will see another such display.



MINES AND MINING BUILDING, INTERIOR. This portion of the Mines and Mining Building, as seen from the south gallery, gives some idea of the vast size of this—one of the smaller main buildings. The distance from the point where this picture was taken to the end of the hall, as shown in the illustration, is 700 feet. A similar view in the Manufactures and Liberal Arts Building would present a vista 1,687 feet in length. It is only by such comparisons that it becomes possible even to partially realize the immensity of the World's Fair Buildings. The Mines and Mining Building contained specimens of minerals sent from all lands.



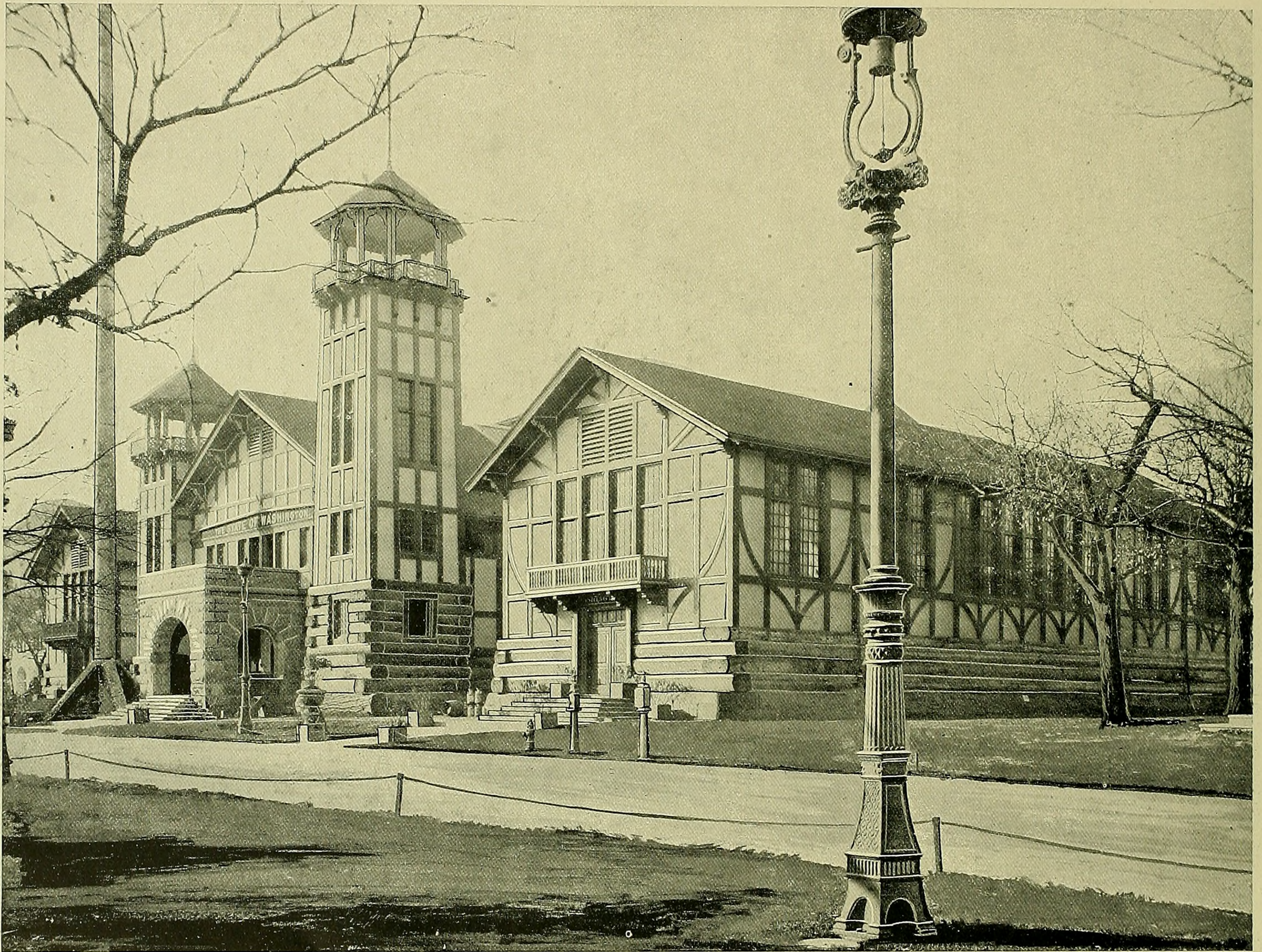
THE FIRE-PLACE in the Main Hall of the Idaho Building shows what artistic taste can do with natural material left in its native state. The entire building is constructed of rough logs modeled after the pattern of a Swiss chalet, and is remarkably striking. The same idea is faithfully carried out in the interior with no less charming result. On the chimney-piece are preserved zoological specimens native to Idaho, which seem naturally at home amidst their rustic surroundings.



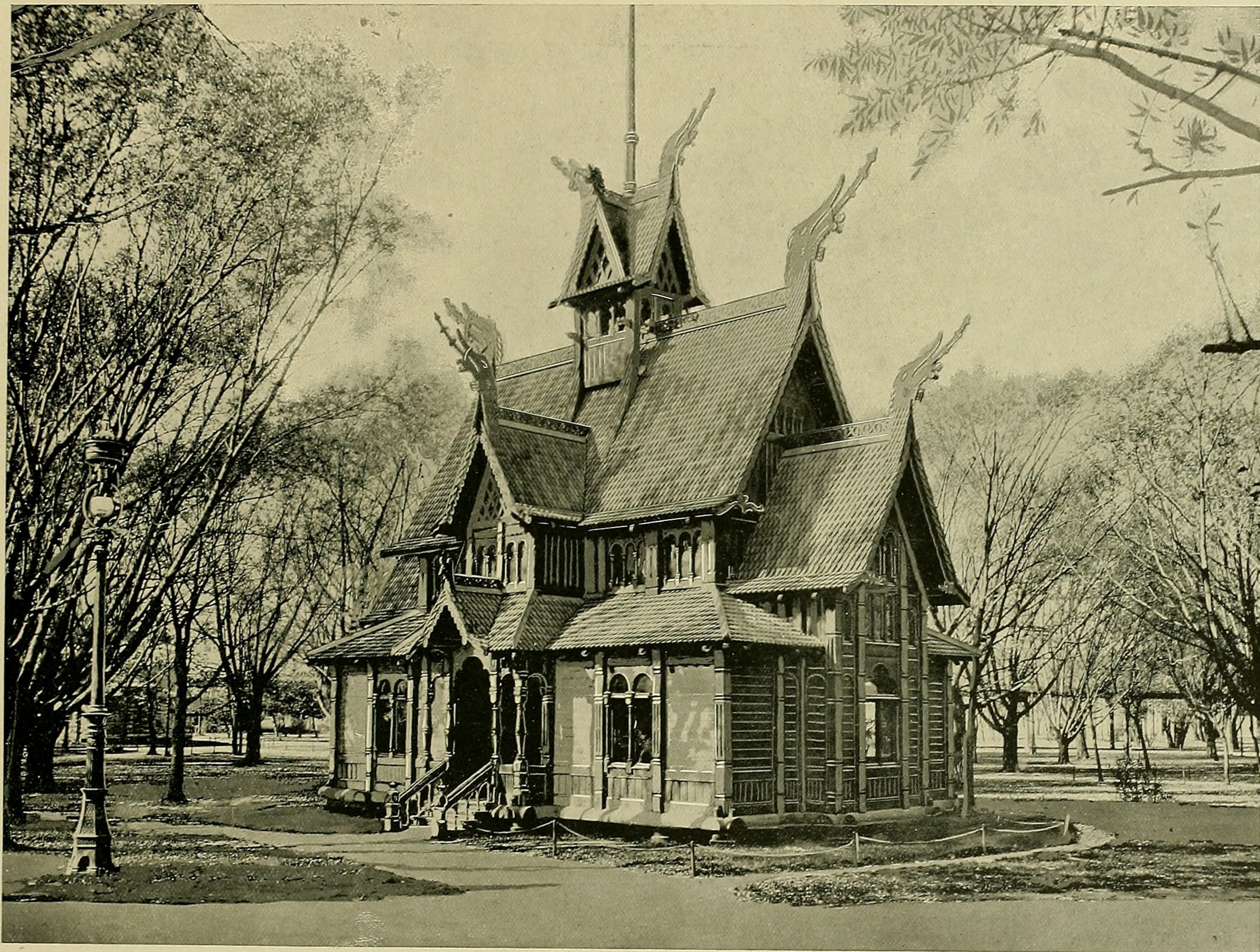
THE MONUMENT BUILT OF STONE AND ORES, collected from every quarter of Colorado, that stands in front of the Colorado Building, shows the wealth and variety of building and metal-bearing rock possessed by that State. The names of its principal towns, tracings of its most famous mountain peaks, etc., are carved on the shaft. The effect produced is striking and original.



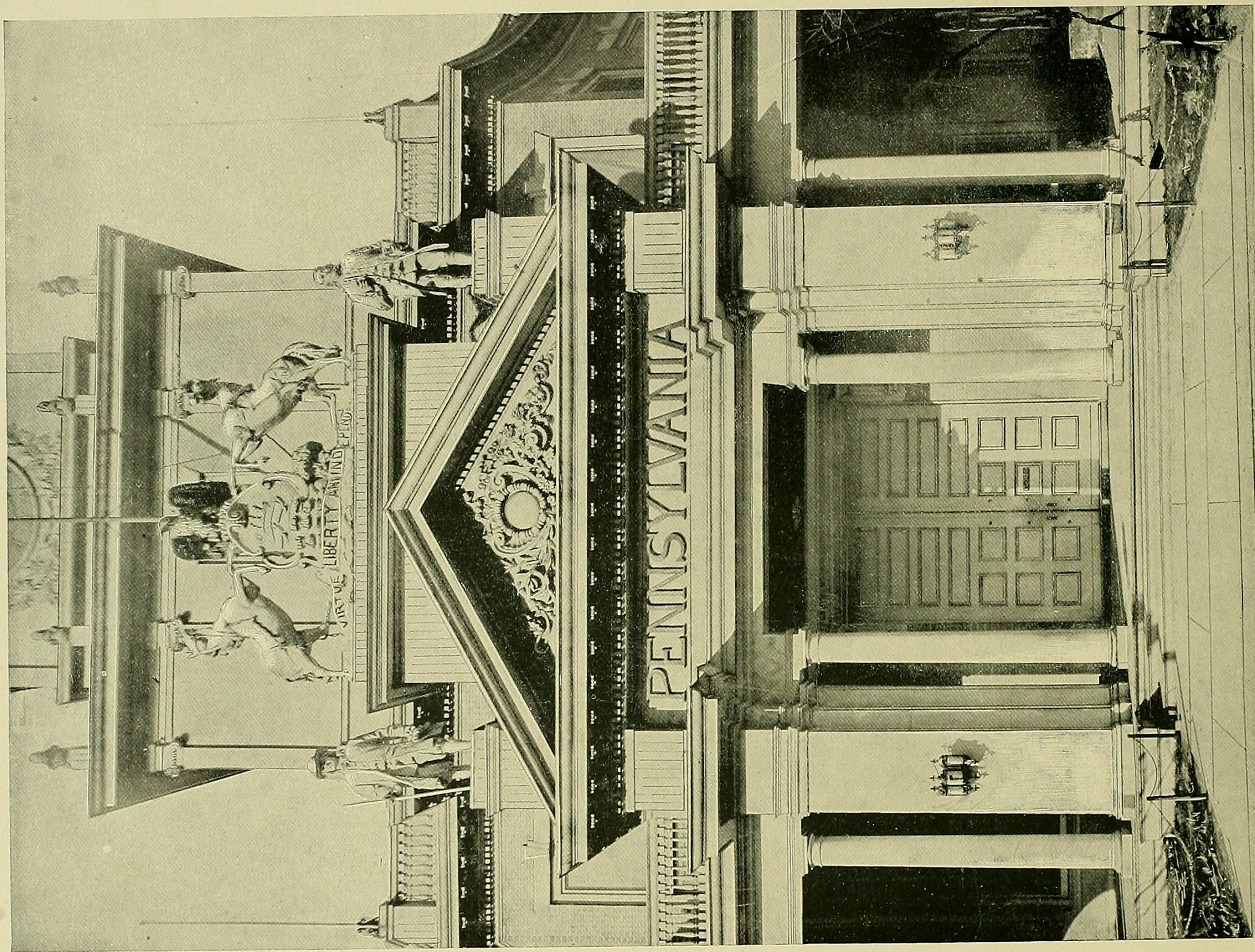
THE SOUTH DAKOTA BUILDING is entirely the creation of the muscle, brain, material, and money of that State. The exterior is coated with Yankton cement, the timber is the product of her forests, and the roofing the product of her mines. Within its walls a wonderfully varied exhibit of the natural resources of the State are exhibited, including all the fruits of the temperate zone, and almost all known metals. The building measures 100x60 feet, is Romanesque in style, and cost \$25,000.



THE WASHINGTON STATE BUILDING is very original in design. It was built of lumber and materials brought from the Pacific Slope, and serves to show in a marked degree the immense timber resources of that young State. In the foundation are pine logs measuring 52 inches in diameter and 120 feet in length, perfectly clear and sound. Much larger timber could have been procured had the railroads been able to carry it. The exterior of the building—which is 140 x 220 feet—is covered with Puget Sound lumber, and the roof is of cedar shingles from the same district.



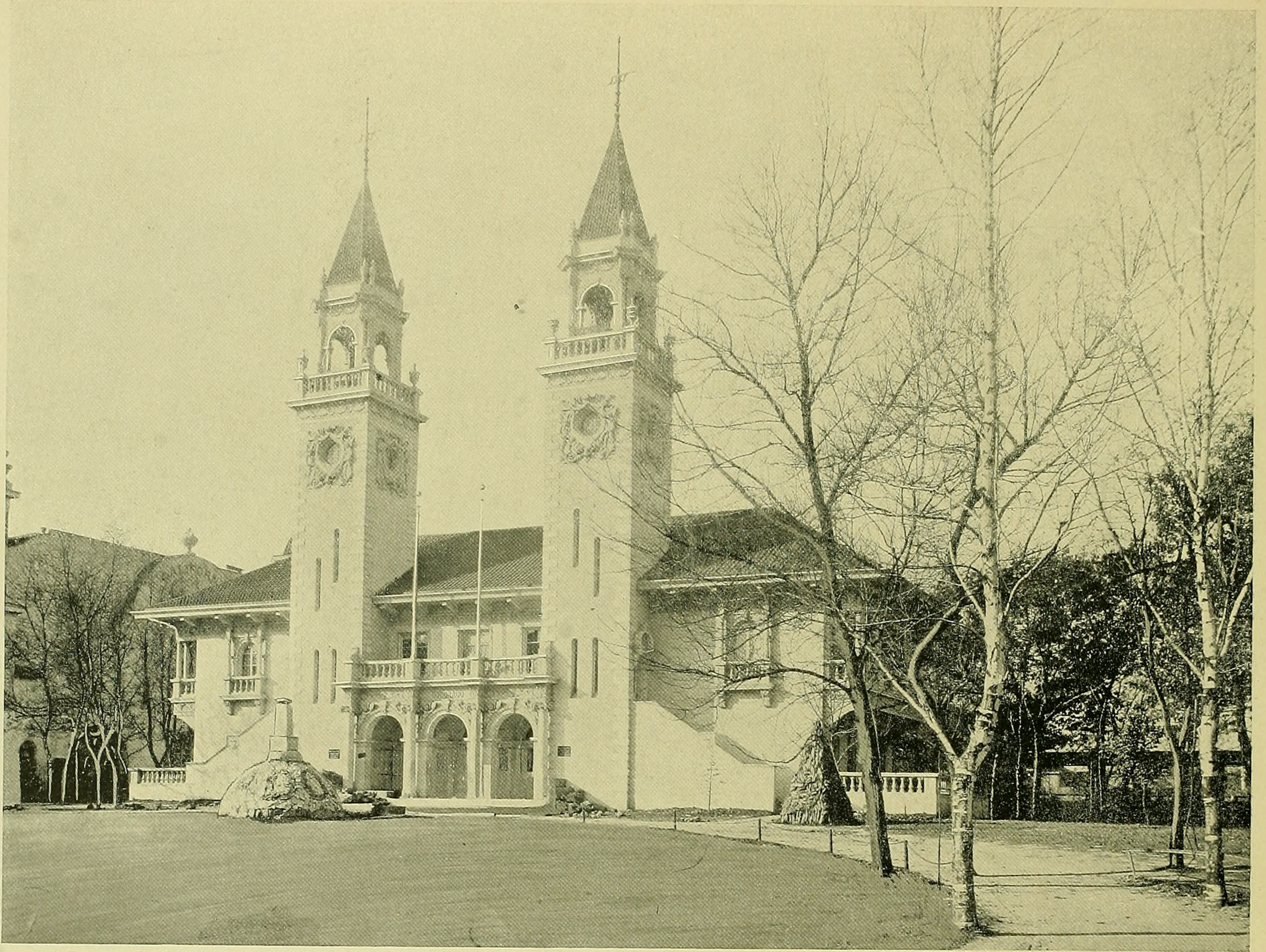
THE NORWEGIAN BUILDING is built after the model of the old Stavkirke, a peculiar Norwegian style of architecture which dates back to the twelfth century. The peaks of the gables of this oddly constructed, cross-gabled edifice are ornamented with decorations similar to those with which the Norsemen embellished the prows of their ships in the time of Lief Ericsson, the alleged discoverer of America. It was planned and built in sections in Norway, then taken to pieces, shipped here, and set up by Norwegian mechanics. The building is 60 x 25 feet in size.



THE MAIN ENTRANCE OF THE PENNSYLVANIA BUILDING is well worthy of examination in detail. The ornamental bas-relief of the pedestal is rich and pleasing; above, at the base of the clock tower, the State coat-of-arms is placed, whilst to the right and left statues of William Penn and Benjamin Franklin mark the reverence with which Pennsylvania holds the memory of her favorite sons. The architect was Mr. T. P. Lonsdale of Philadelphia.



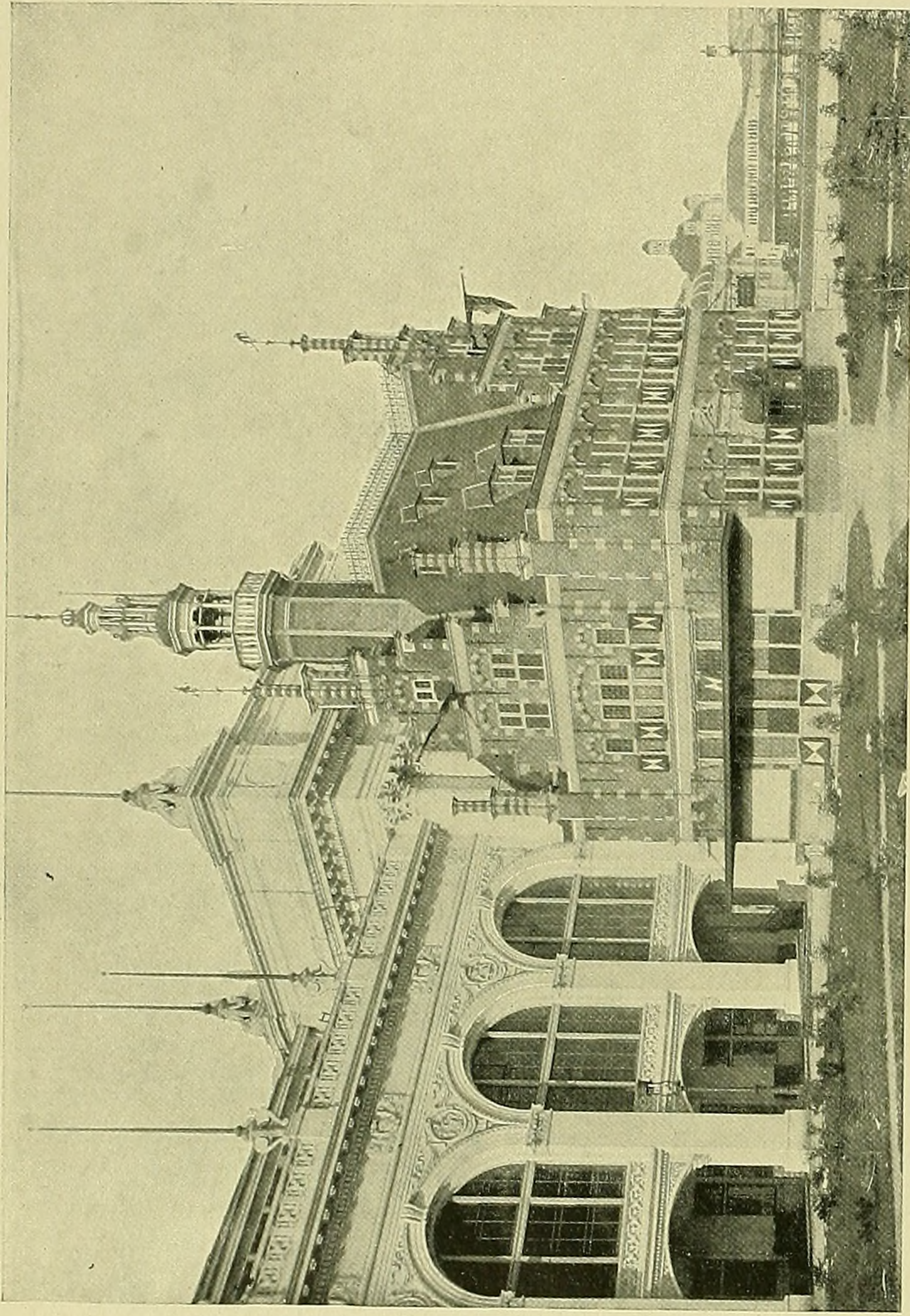
THE DECORATIONS OF THE FISHERIES BUILDING are of great beauty, and deserving of the closest study. The grace and delicacy of Mr. Cobb's work is well shown in the above illustration of the southern entrance of the eastern arcade. Fish and frogs, shell fish and water snakes, besides many other kinds of marine forms, add their quota toward the beautification of the building dedicated to showing their habits of life. How the most unpicturesque objects can be handled and forced into combinations of beauty when treated with true artistic taste, is here vividly shown.



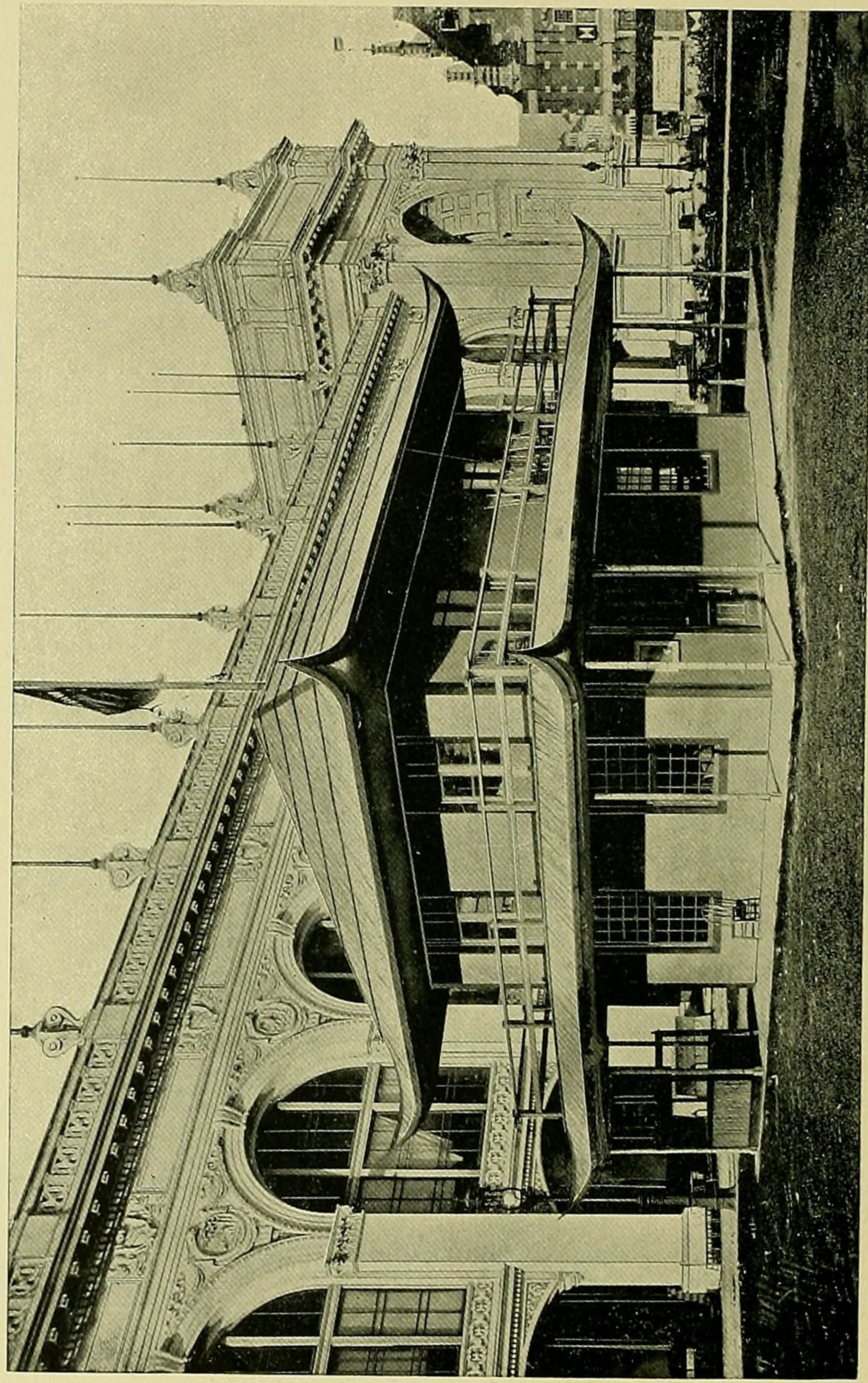
THE COLORADO STATE BUILDING is a pleasing building of the Spanish renaissance type, occupying a space 125 x 45 feet. The two towers are provided with spiral stairways, and a journey to the top was well repaid by the magnificent view presented. The ornamental front and red Spanish-tiled roof lent warmth to the building which was very pleasing. The interior fittings of native marble and onyx were well worth seeing, and showed the richness of the "Centennial State" in these materials.



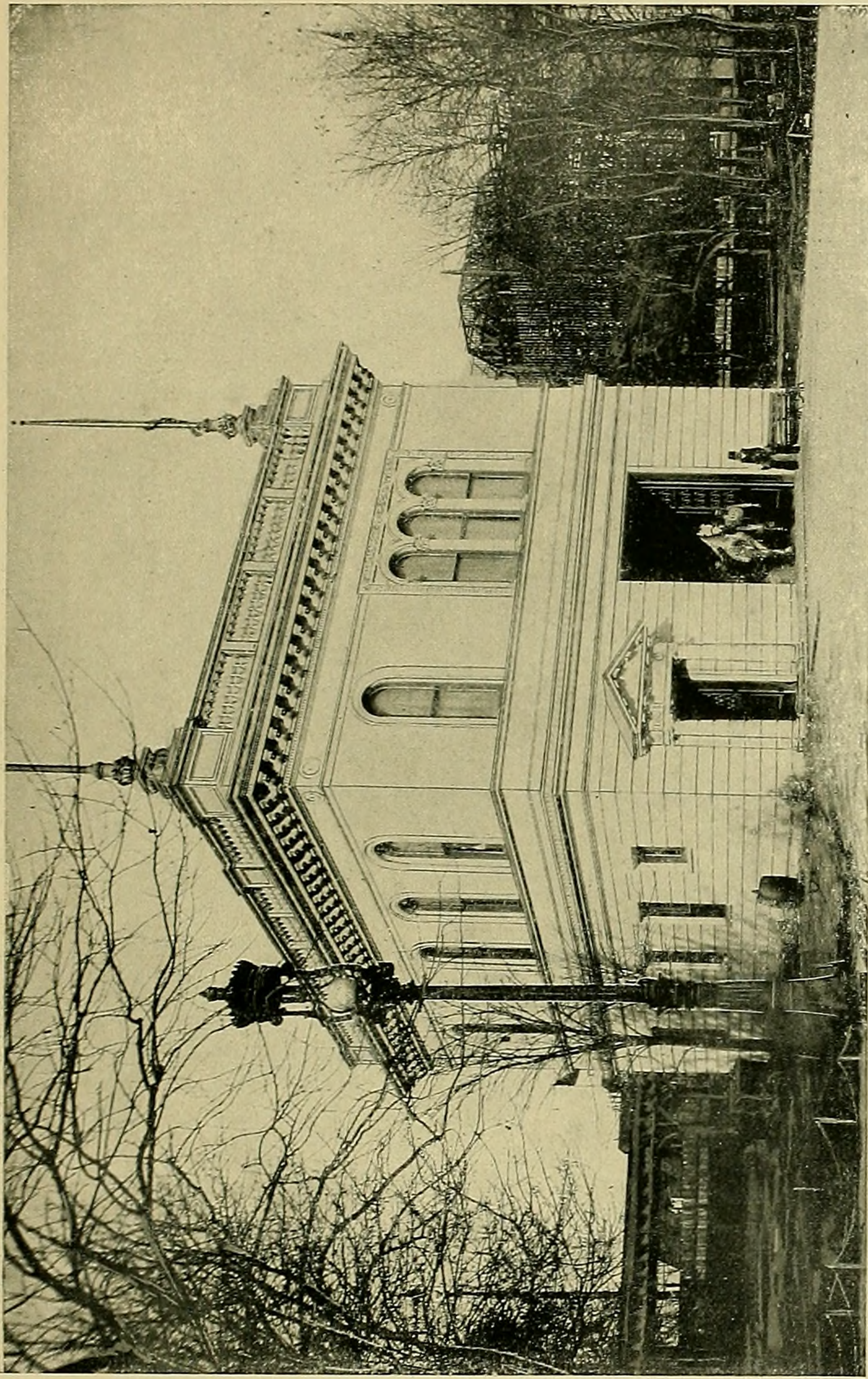
THE UNITED STATES SIGNAL SERVICE EXHIBIT and Life Saving Station proved of great interest to visitors of the World's Fair. The light-house is of the modern steel pattern, 100 feet high, and furnished with the most powerful revolving white and red lights. It will shortly be taken down and be removed to the mouth of the Columbia River. In the distance just beyond is the Life Saving Station, where daily drills of life-boat crews, etc., were held. To the left are the small buildings of the Naval Observatory, and over them, farther off, the Main United States Government Building.



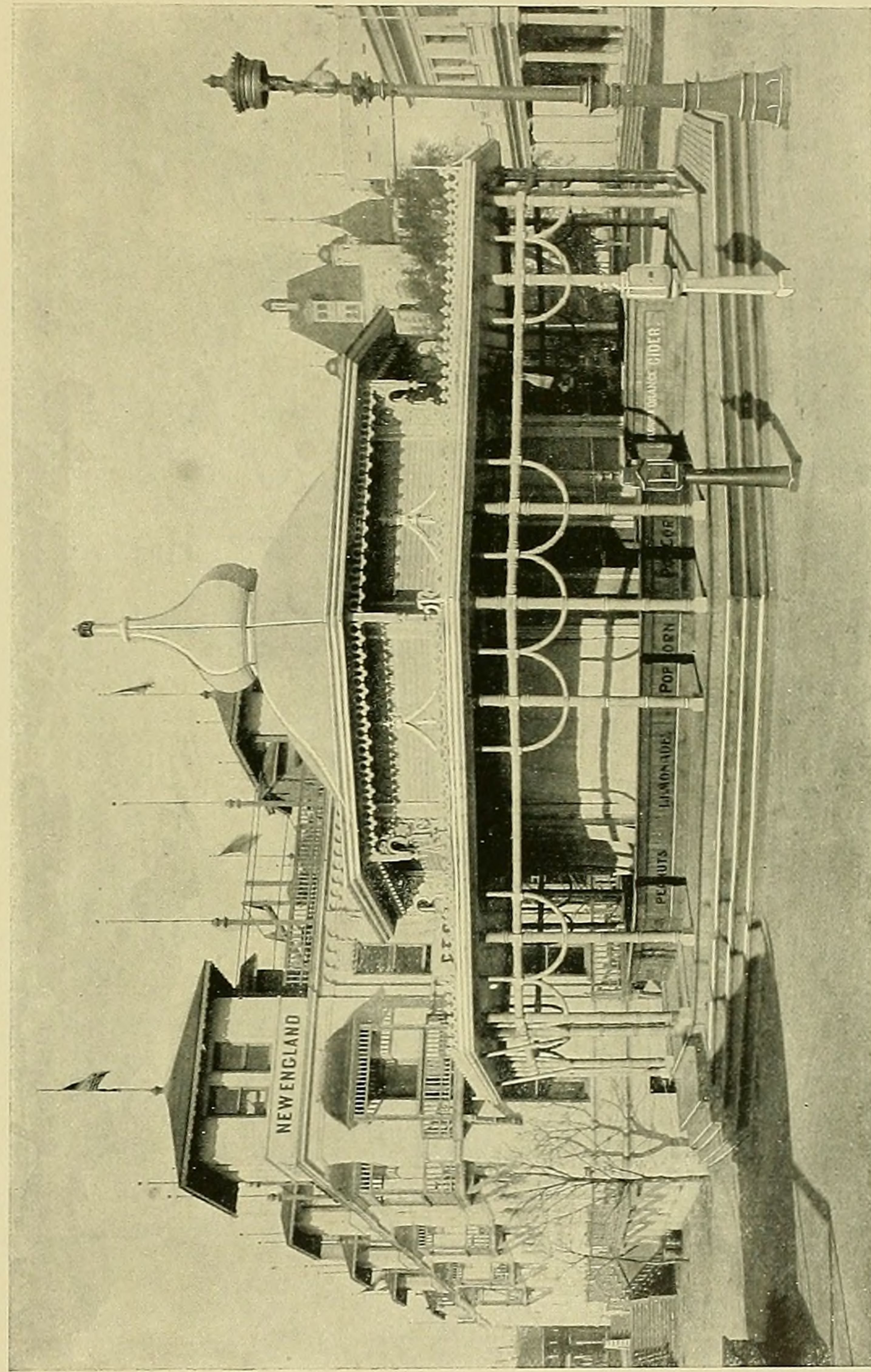
MESSRS. VAN HOUTEN & ZOON'S COCOA HOUSE was one of the most artistic of the many buildings erected by private individuals for the sale or exhibition of their wares. Situated as it was, facing the lake, at the northeast corner of the Manufactures and Liberal Arts Building, it was very favorably located, and attracted much attention from its quaint style of architecture.



THE HEAD OFFICE OF THE ROLLING CHAIR COMPANY, located on the lake shore east of the Manufactures and Liberal Arts Building, was one of the many places throughout the grounds where the weary sight-seer could hire a chair and, comfortably seated therein, be wheeled around the grounds and through the buildings on the payment of the not exorbitant tariff rate.



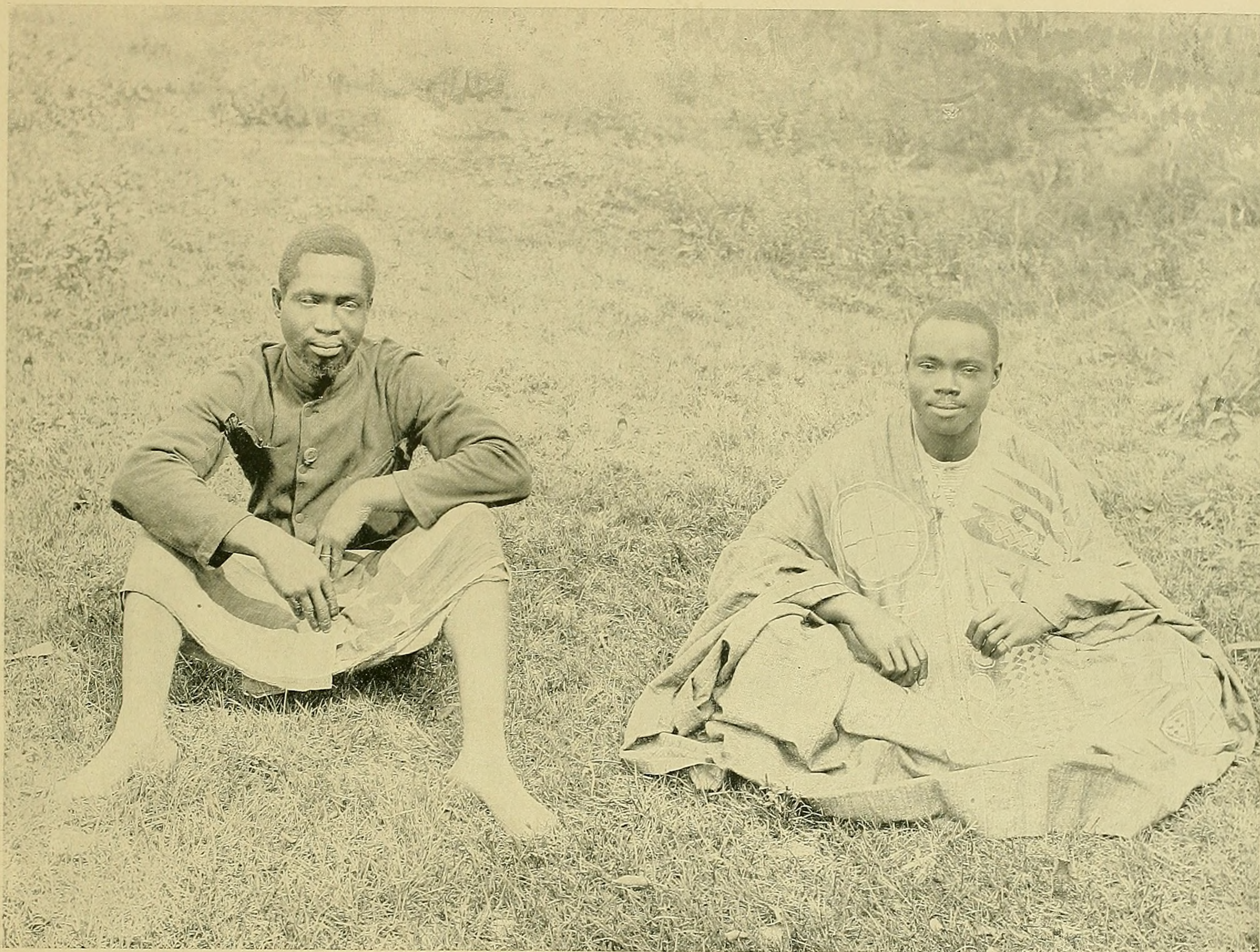
FIRE STATION. The provisions made for extinguishing fire at the Exposition were very complete. Fire Stations were plentiful throughout the grounds, and within a very few seconds of the discovery of a fire a dozen engines could be on the spot. This was a very necessary provision, the value of the exhibits being immense and many of them being of a highly inflammable nature. The number of small conflagrations extinguished by the fire department was very large.



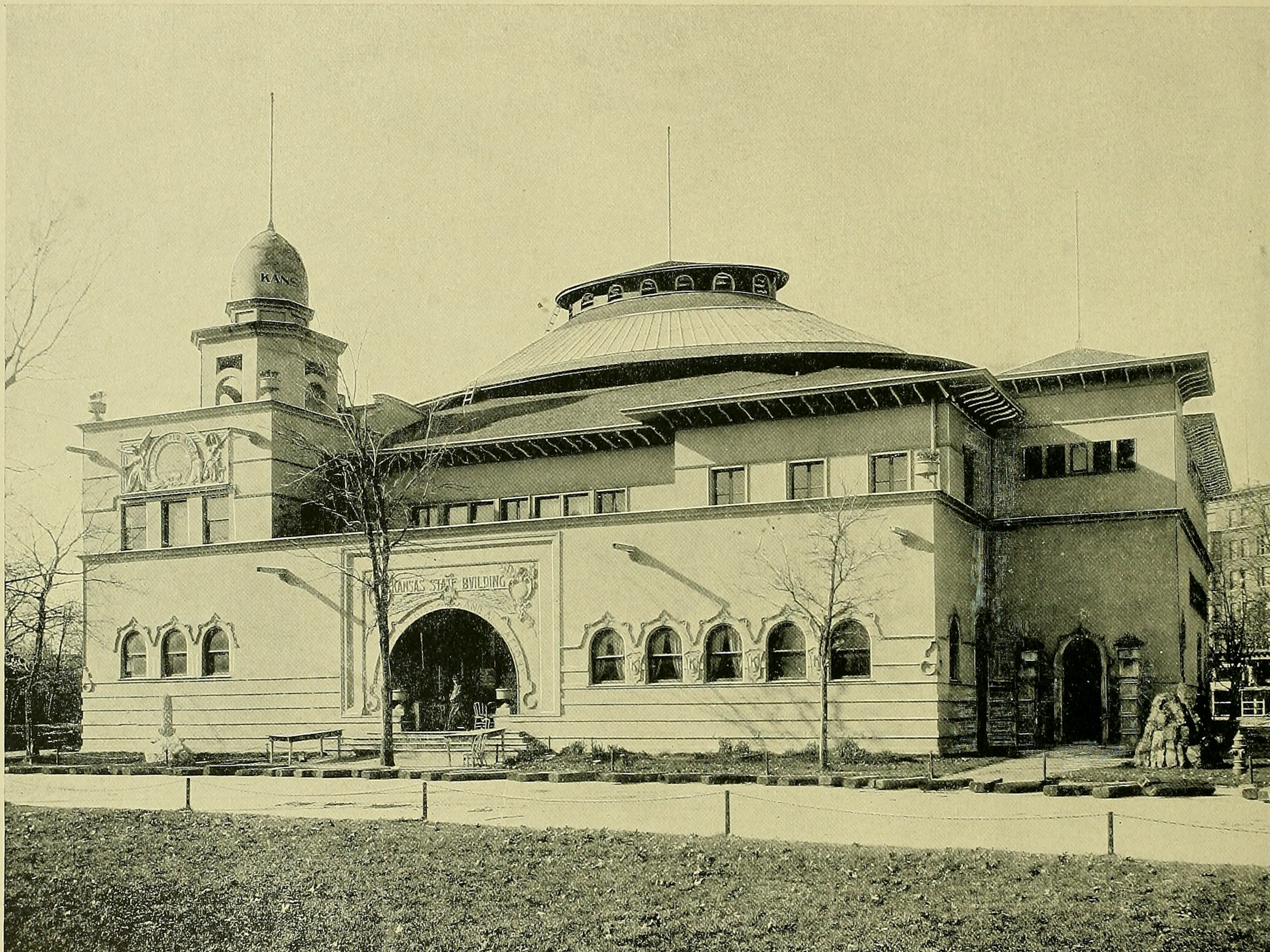
BOOTHS for the sale of lemonade, cider, and other light refreshments were scattered plentifully throughout the grounds, and provided for the wants of the thirsty crowds that thronged the Exposition during the heated term. Like everything else on the grounds, no matter for how humble a purpose erected, these booths were pleasing to the eye as well as useful. The above picture gives a good idea of their general character.



KALIH L SAWABIM, the handsome Oriental, who so complacently draws the smoke of fragrant Eastern tobacco through the scented, cooling water in the bowl of his hookah, is the son of a native Damascus banker, his mother being an Arabian. The rush and activity of an American city is a riddle to him. He spent six months at the Exposition, and in his quiet way picked up a vast store of knowledge and some American dollars; but, nevertheless, goes home more than ever assured that the restful existence which awaits him in his Eastern home is better than the restless hurry-scurry of Western lands.



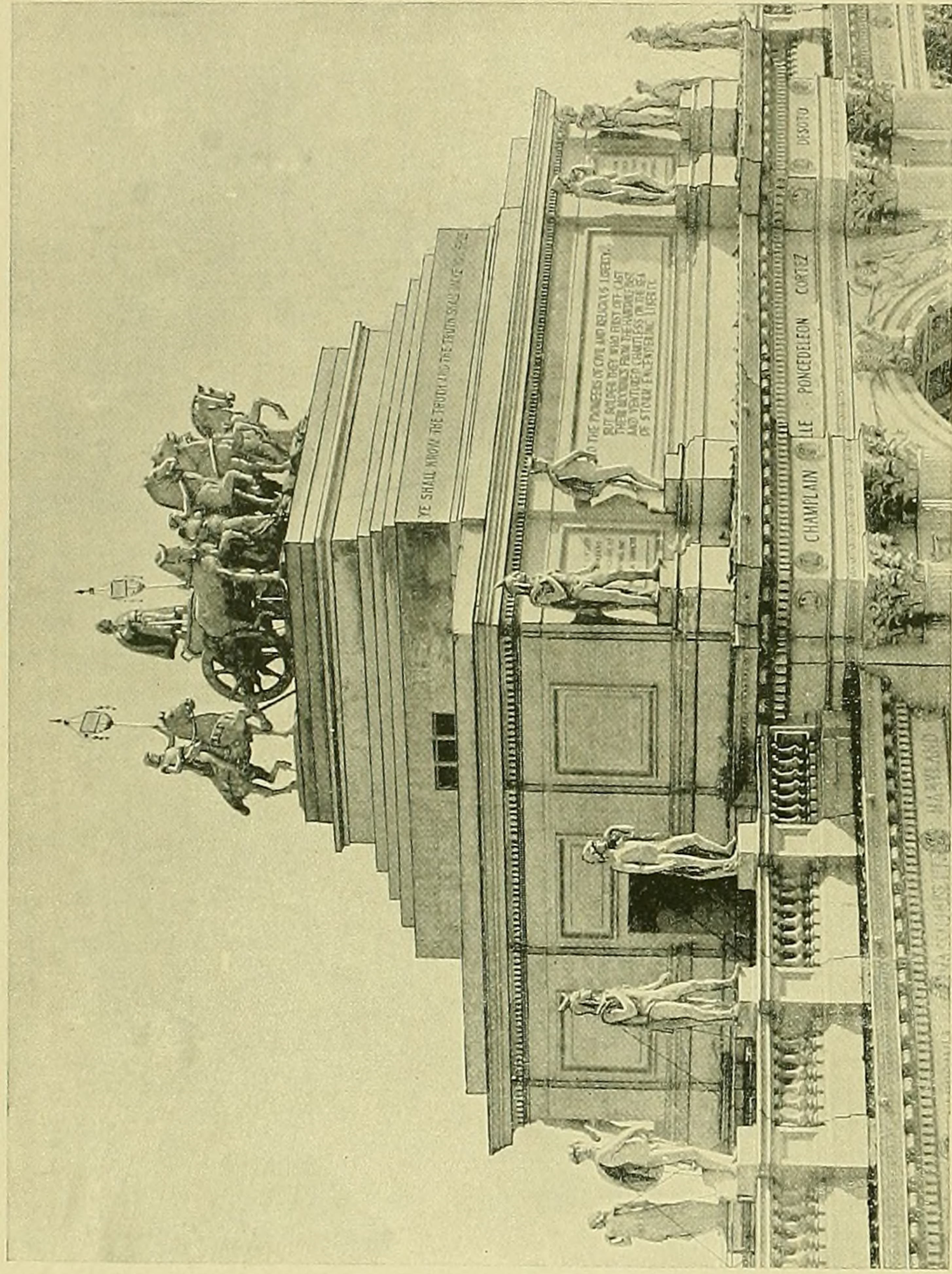
THE DAHOMEYANS and their village proved to be one of the most attractive features in the Midway Plaisance at the World's Fair. They are an extremely cruel and brutal race, and it is to be hoped that they will carry back to their West African home some of the influences of civilization with which they were surrounded in Jackson Park. The two members of the tribe pictured above are about average specimens. The great height and muscular power they possess is hardly shown in their attitude of repose.



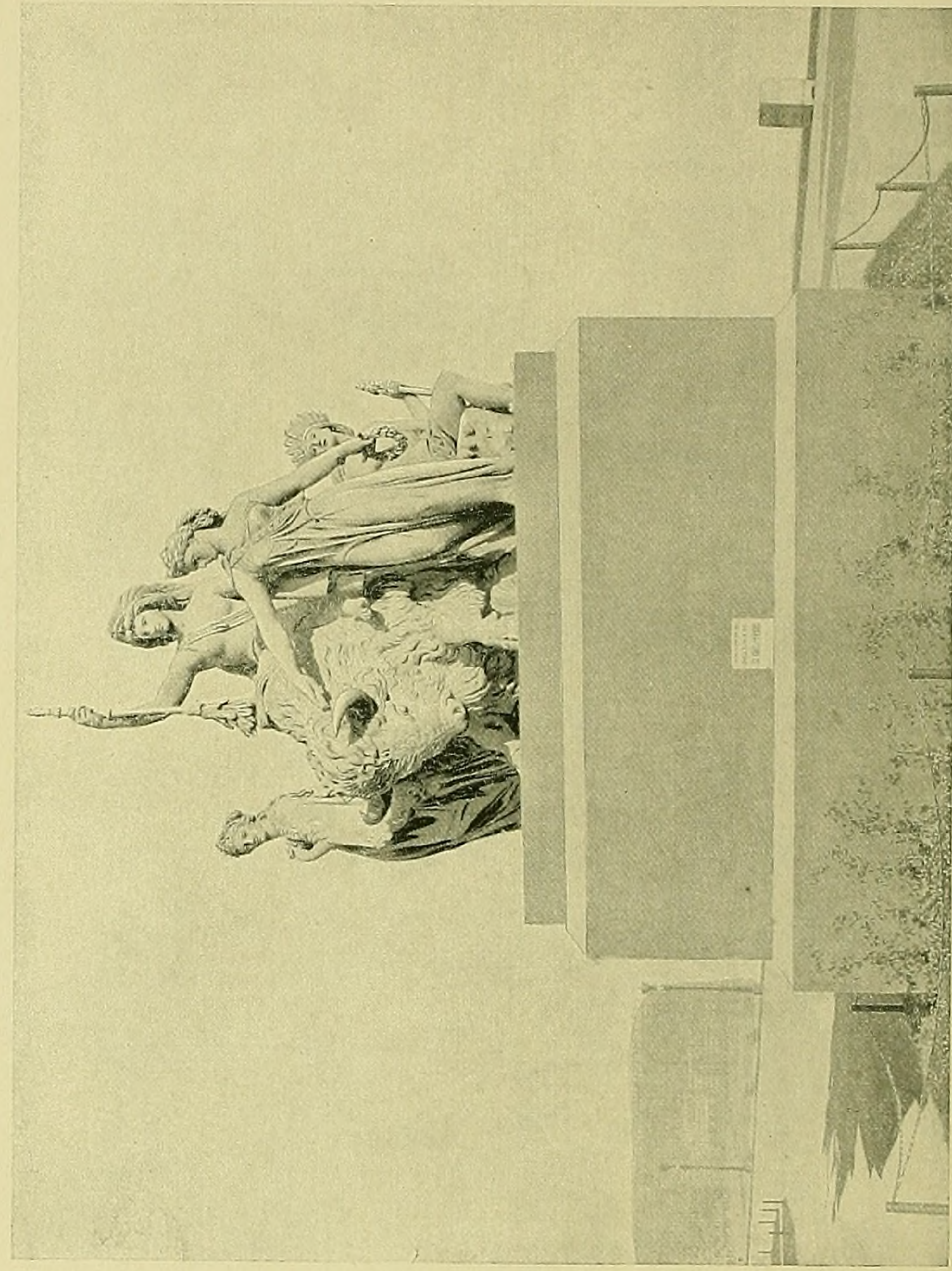
THE KANSAS STATE BUILDING possesses a character very much its own, being a decided departure from conventional ideas of architecture, and unlike any other building on the grounds. The bas-relief near the left corner represents the State as she is now and as she was armed for her struggle "*ad astra per aspera*," when admitted to the Union in 1861. The building is cruciform, and measures 135 x 140 feet. The architect was Mr. Seymour Davis.



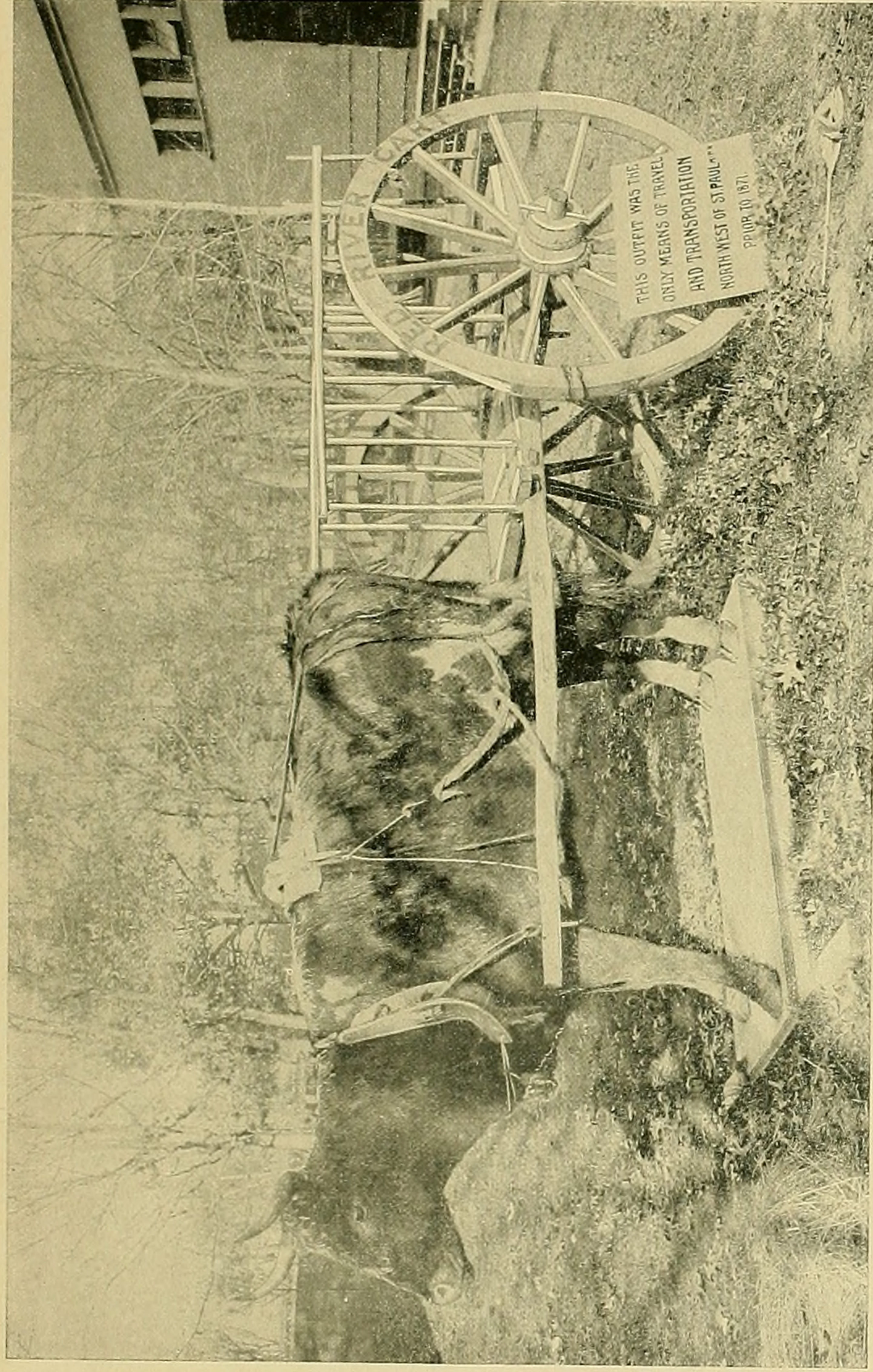
THE MINNESOTA STATE BUILDING is the work of Mr. W. C. Whitney, who created one of the most beautiful and homelike of State buildings. In the portico stands a statue of Hiawatha, executed by Jacob Fjælde, the cost being contributed by the school children of Minnesota. It will shortly be duplicated in bronze and placed in the Minnehaha Park at Minneapolis. The ground area of the building is 80 x 90 feet, and without the interior decorations, which are very elaborate, cost \$35,000.



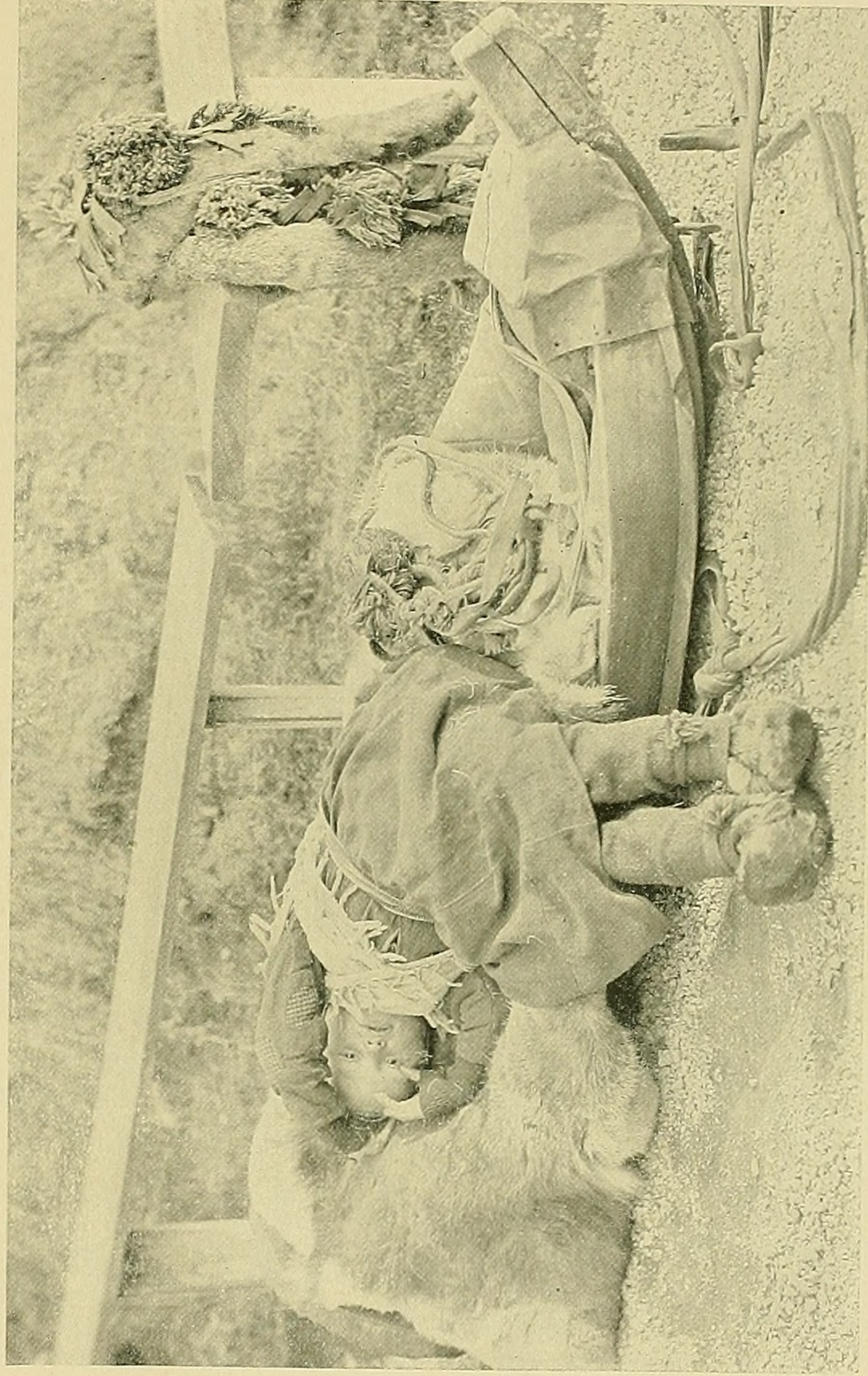
THE QUADRIGA which surmounts the central arch of the Peristyle is one of the most charming sculptured groups on the grounds. It is entirely novel in treatment. Instead of the horses being guided by the charioteer, they are led by two female figures. This deviation from the conventional is altogether good, and adds fresh laurels to those already won by the eminent sculptors, Mr. E. C. Potter and Mr. D. C. French.



AMERICA is an exact reproduction of one of four groups that grace the base of the Albert Memorial of London—a monument erected in memory of the late Prince Consort of England. The other three groups represent Europe, Asia, and Africa. It stands on the lake front, near the British Building, and is a gift from that country to Chicago. It will shortly be removed to its permanent site in Union Park.



THE OX CART was the chief means of transportation in the Far West until a comparatively few years ago. The notice board lying against the wheel tells its own story. To-day the rushing locomotive and the comfortable Pullman car take the place of this primitive method of locomotion, which now remains but as a memory.



THE ESQUIMAU CHILD in the above picture evidently enjoys being photographed. He has kept fat and healthy, though at times the heat of this, to him, southern clime was enervating. He joyfully looks forward to the time when he will be back amongst his playmates near the North Pole, who will doubtless open their eyes as wide as their chubby little faces will permit at their traveled friend's stories of the World's Fair.



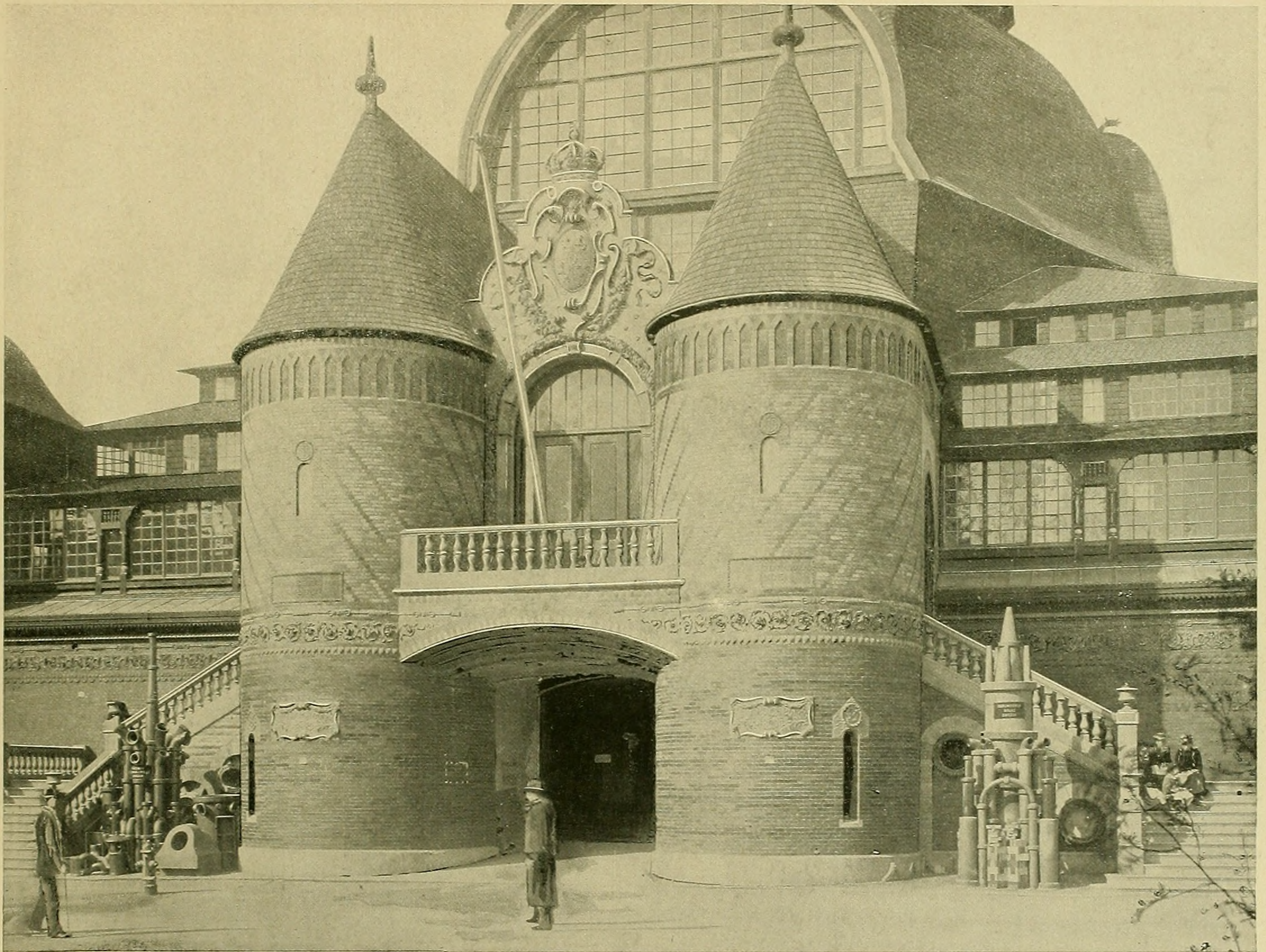
THE NEBRASKA STATE BUILDING is of the colonial style of architecture, and classic in its simple impressiveness. On each side of the building is a large portico with eight massive columns upholding the pediment, which bears the State coat-of-arms in bas-relief. The house measures 100 x 60 feet, and is constructed of staff treated to represent stone. On the first floor is a large hall for exhibition purposes, besides reception-rooms and toilet-rooms. On the second floor are other rooms for the display of native products, and ladies' reception-rooms, etc. The architect was Mr. Henry Voss, and the building cost \$15,000.



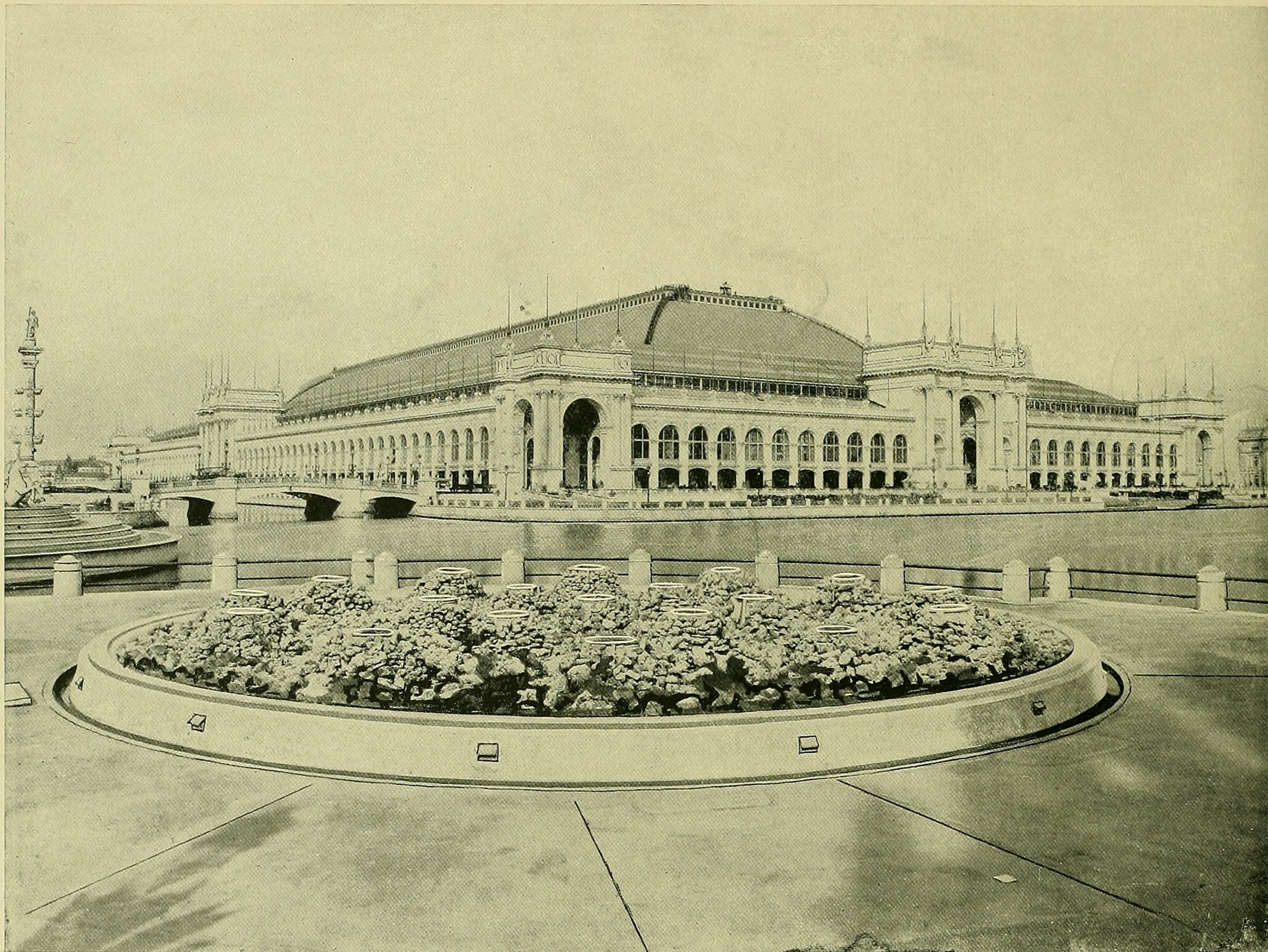
THE MONTANA BUILDING, with its arched entrance, surmounted by a noble elk whose antlers measure ten feet from tip to tip, is of the Roman order of architecture. Its ground area is 113 x 63 feet, and it was designed by Messrs. Galbraith & Fuller of Livingston, Montana. From the vestibule, which is marble-floored, open reception-rooms and parlors, and at the rear of the building is a banquet-hall wherein the hospitable people of Montana constantly entertained their friends. The cost of the building was \$15,125.



THE LOUISIANA STATE BUILDING is a reproduction of an old Southern plantation home, with broad corridors, large doors, and quaint dormer windows. One of the features of the building was a restaurant where all the delicacies for which the State is famous were served in ante-bellum style. A creole concert company discoursed plantation music. There were few pleasanter ways of spending a restful hour than in lunching at this hospitable Southern abode.



THE ENTRANCE TO THE SWEDISH BUILDING presents an interesting study of the architecture of Sweden during the sixteenth and seventeenth centuries, which it closely follows. The building, the design of Mr. Gustaf Wickman of Stockholm, was constructed in that country, and then taken apart and brought over here to be reconstructed in Jackson Park. The entrance is of brick and decorated with terra cotta, the product of famous Swedish manufactories, and is of itself no insignificant exhibit. The building is in the form of a triangle. The entrance leads into an immense hexangular hall, from which open rooms used for the display of exhibits.



THE MANUFACTURES AND LIBERAL ARTS BUILDING, when viewed from the point where this picture was taken, gives a better idea of its vast size than when seen from any other place. Even this aspect, however, fails to convey the reality of its unparalleled magnitude. The western façade—the one to the left—is 1,687 feet in length, the southern face 787 feet from end to end, the building covering an area of nearly thirty-one acres. The highest point of the roof is 245 feet above the ground. The amount of lumber used in its construction would deforest 1,100 acres of Michigan pine-land; the iron and steel in its roof alone would build two Brooklyn bridges. Its architect, Mr. G. B. Post, performed the feat of designing this building even more remarkable for its architectural beauty than for its size.





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