

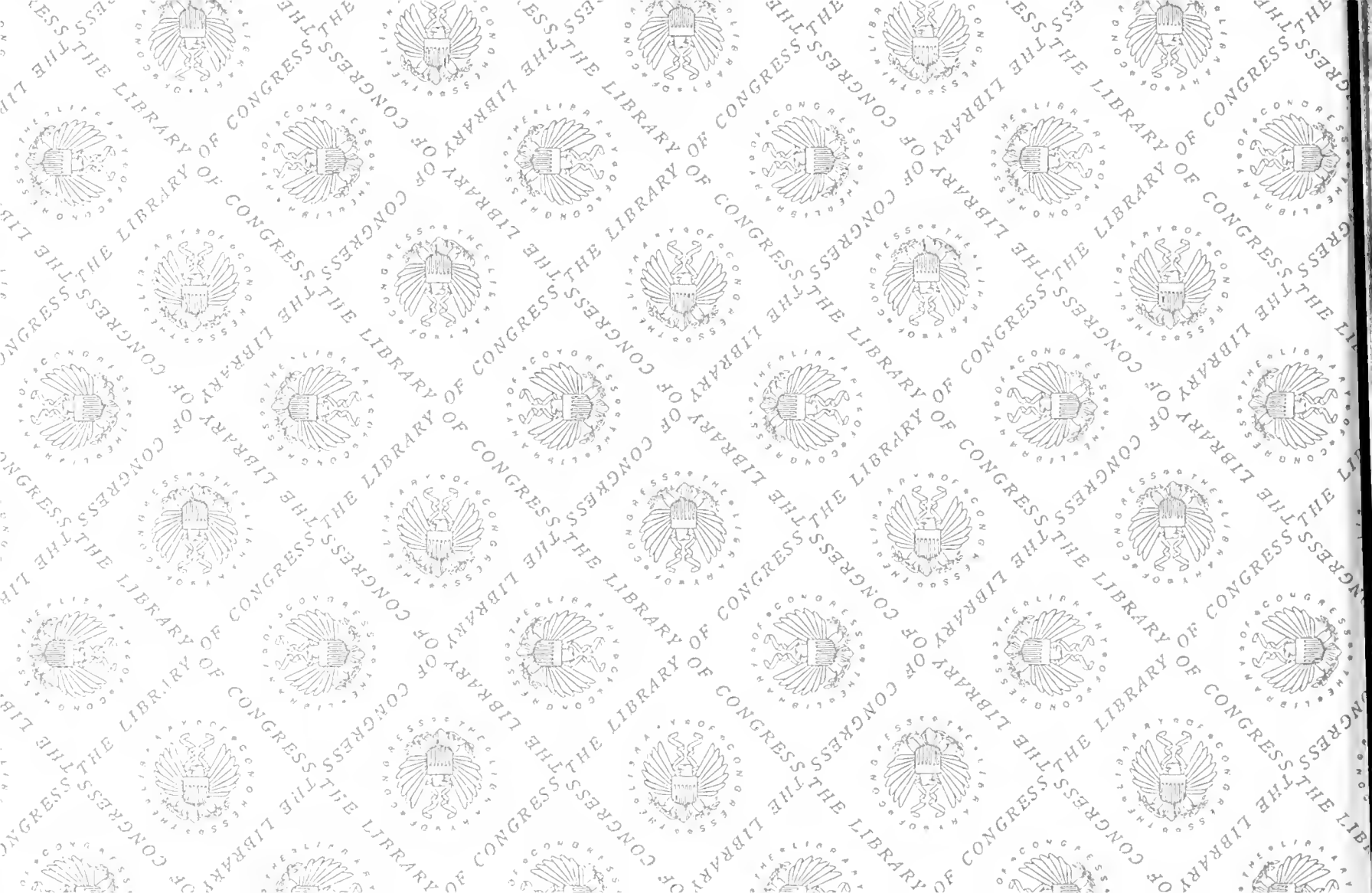
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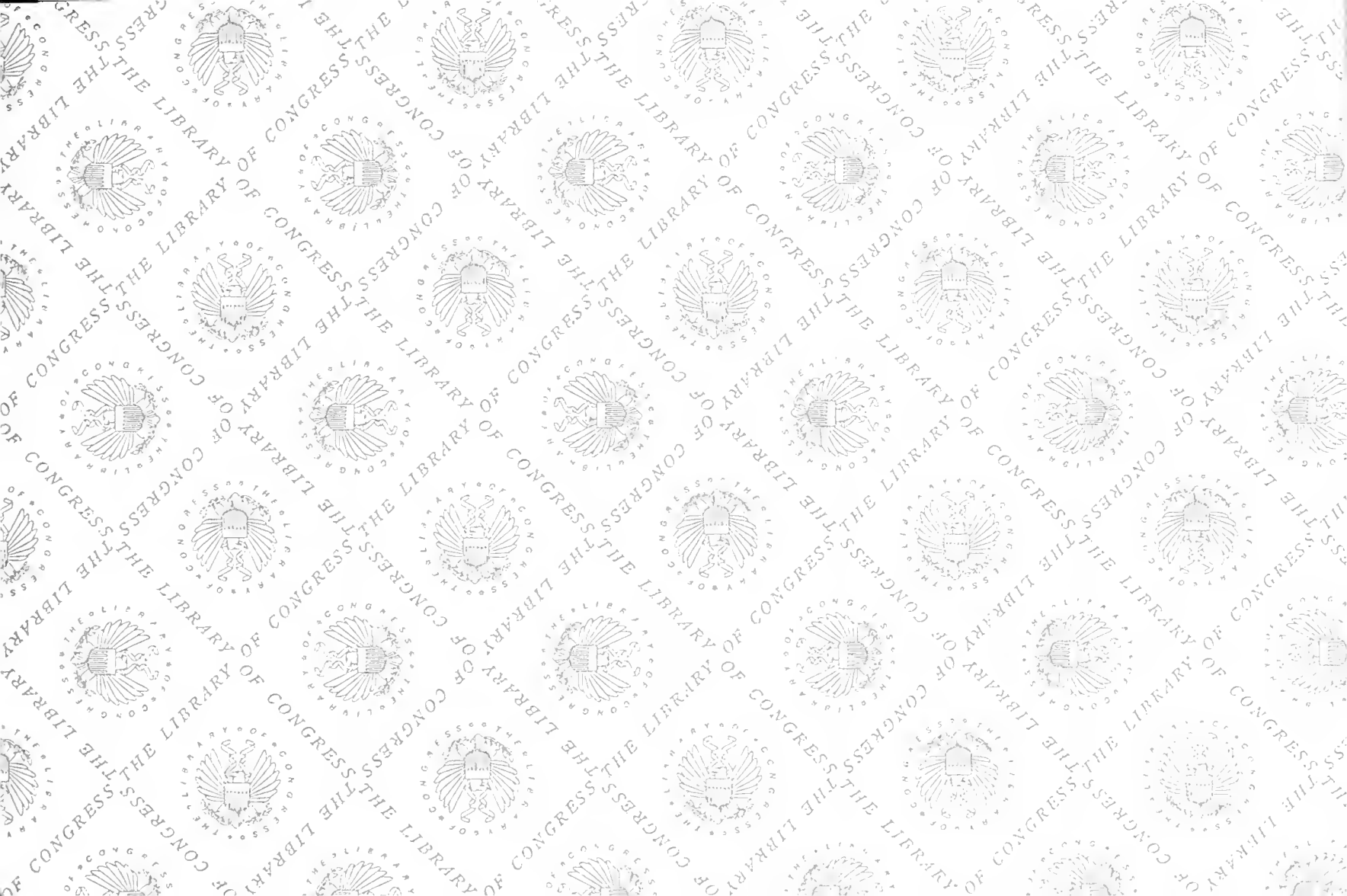
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THE GREAT SEAL OF THE UNITED STATES OF AMERICA



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THE HOUSE OF REPRESENTATIVES



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... The ...

Columbian Souvenir Album

A Memento of the World's Fair



Published by . . .

The Art Souvenir Company,

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Boston, Mass.

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The World's Columbian Exposition.

Chicago, U.S.A., May 1 — Nov. 1, 1893.

INTRODUCTION.

IN the World's Columbian Exposition the dreams of bygone centuries are realized. It typifies the wondrous development of the present. It is a prophecy of the possibilities of the future. The civilization of the last decade of the Nineteenth Century here finds, and only here, adequate and fitting representation. Imagination would fail to conceive the splendor and riches, the power and the glory, here displayed. The inspiration of the Artist, the skill of the Sculptor, the genius of the Architect, joined with the cunning hand of intelligent labor, have here produced results far beyond the power of either alone, and that cause constant wonder and admiration in the countless thousands who come from every part of the world to behold them.

All this to commemorate the discovery of the New World. All this a tribute to the sublime faith of him who dared follow the guiding star of his reason, even though across an unknown ocean, until it stood above a continent that has become the "Promised Land" to the oppressed of all nations. Christopher Columbus — The Columbian Exposition! The Present illumines the Past. The Exposition is the fruition of that voyage into the unknown waters of the mighty Atlantic four hundred years ago.

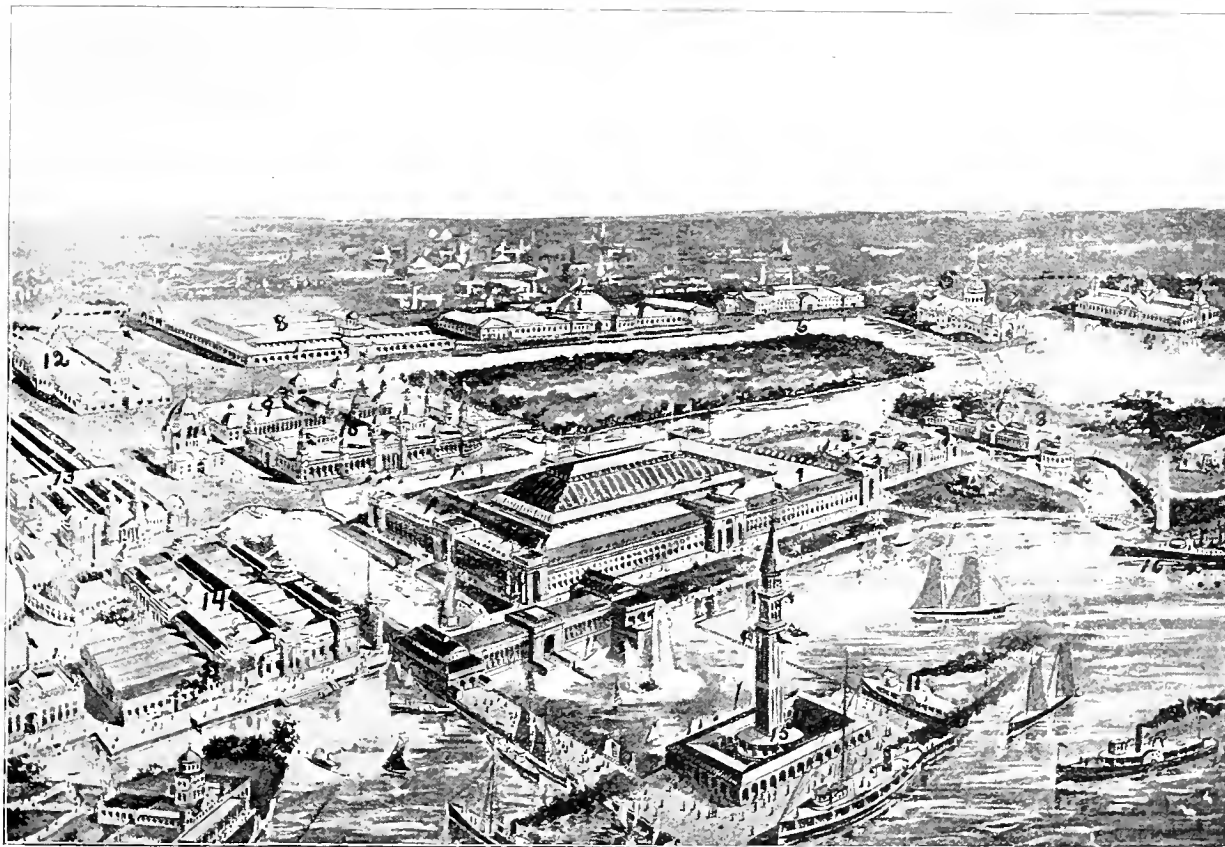
This is the grand central Idea about which the mightiest nations of earth have grouped their choicest treasures. The field, the mine, the realms of Art, the halls of Science, and the waters under the earth have all been laid under tribute for that which will best express the development attained by man at the present day. And most fittingly is it all gathered here in the Garden City of the West, the Queen City of that continent which was brought to light by Columbus. No other city has made such wondrous progress. None other is so cosmopolitan.

And where else could have been found a more fitting, a more beautiful sight for so magnificent a display! Spacious fields, inwoven with canals and lagoons, on which float the graceful gondolas, from which rise the grandest and the most extensive edifices that the hand of man, guided by the inspiration of Genius, has ever raised. The sun shines not in all its journey on a scene so marvellous for beauty and magnificence. And when the sun has passed on into the ever-receding twilight-land each day, then this scene is even still more brilliant and enchanting beneath the dazzling splendor of countless globes of electric fire. Were there once a "Paradise Lost," then surely here is a "Paradise Regained."

Not only is the World's Columbian Exposition the most magnificent display of the kind this world has ever seen, but it is unlike any other in the deserved prominence it gives to Woman. The progress of civilization is accurately marked by the progress of Woman. No other country, no other age, has seen Woman take so high a place among its workers with skilful hand or creators with the talent of Genius. Here she is represented not only in her entity as Woman, but in her unity with Man. Here is the Woman's Building, where all that is was created or wrought by Woman. And there are countless other phases where side by side her work, her thought, her skill, appears with that of her brothers, where each will be judged upon its own merits, without regard to the sex of the creator. The Women of the United States of America may well be proud of what is here displayed as representing them. The Women of the whole world may well be full of hope and courage when they see here the work that has been done by their sisters. "As they are, so may ye be."

And when at last the mind begins to realize the immensity of this display, the glory and magnificence here brought together, the tremendous power and energy here typified and personified in the mechanical exhibits, the measureless wealth of mine and field here indicated by the collections of ore and the products of the labor of the husbandman, then will the beholder catch a glimpse of the vision that filled the soul of the poet as he sang: —

"Columbia, Columbia, to glory arise!
Thou Queen of the World and Child of the Skies."



THE WORLD'S COLUMBIAN EXPOSITION.

- | | |
|--|------------------------------------|
| 1. — Manufactures and Liberal Arts Building. | 9. — Mines and Mining Building. |
| 2. — United States Government Building. | 10. — Electrical Building. |
| 3. — Fisheries Building and Aquarium. | 11. — Administration Building. |
| 4. — Galleries of Fine Arts. | 12. — Railroad Approach. |
| 5. — Illinois State Building. | 13. — Machinery Hall, Annex, Etc. |
| 6. — Woman's Building. | 14. — Agricultural Building. |
| 7. — Horticultural Hall and Green Houses. | 15. — Pier and Casino. |
| 8. — Transportation Building. | 16. — United States Naval Exhibit. |





Mrs. SUSAN G. COOK,
Secretary of the Board of Lady Managers.
"World's Columbian Exposition."



Mrs. POTTER PALMER,
President of the Board of Lady Managers,
"World's Columbian Exposition."



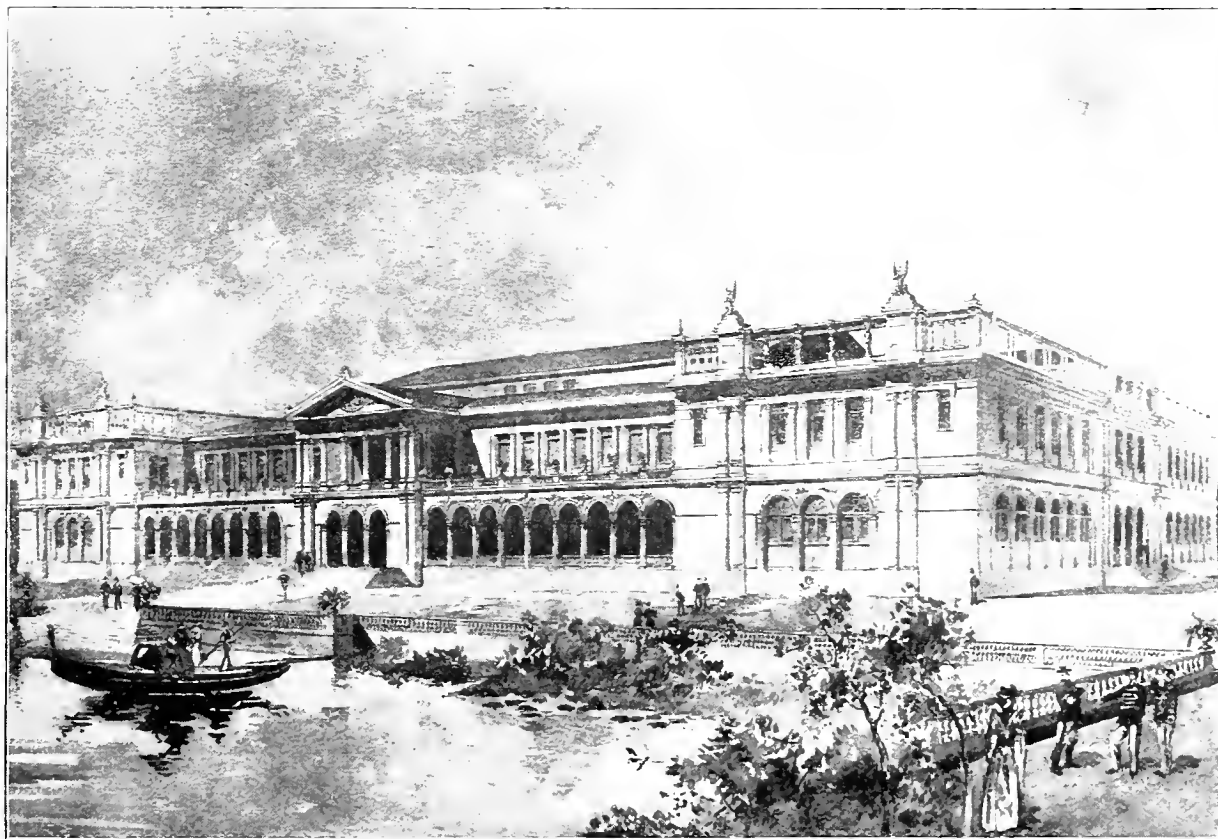


Col. GEORGE R. DAVIS,
Director-General of the "World's
Columbian Exposition."

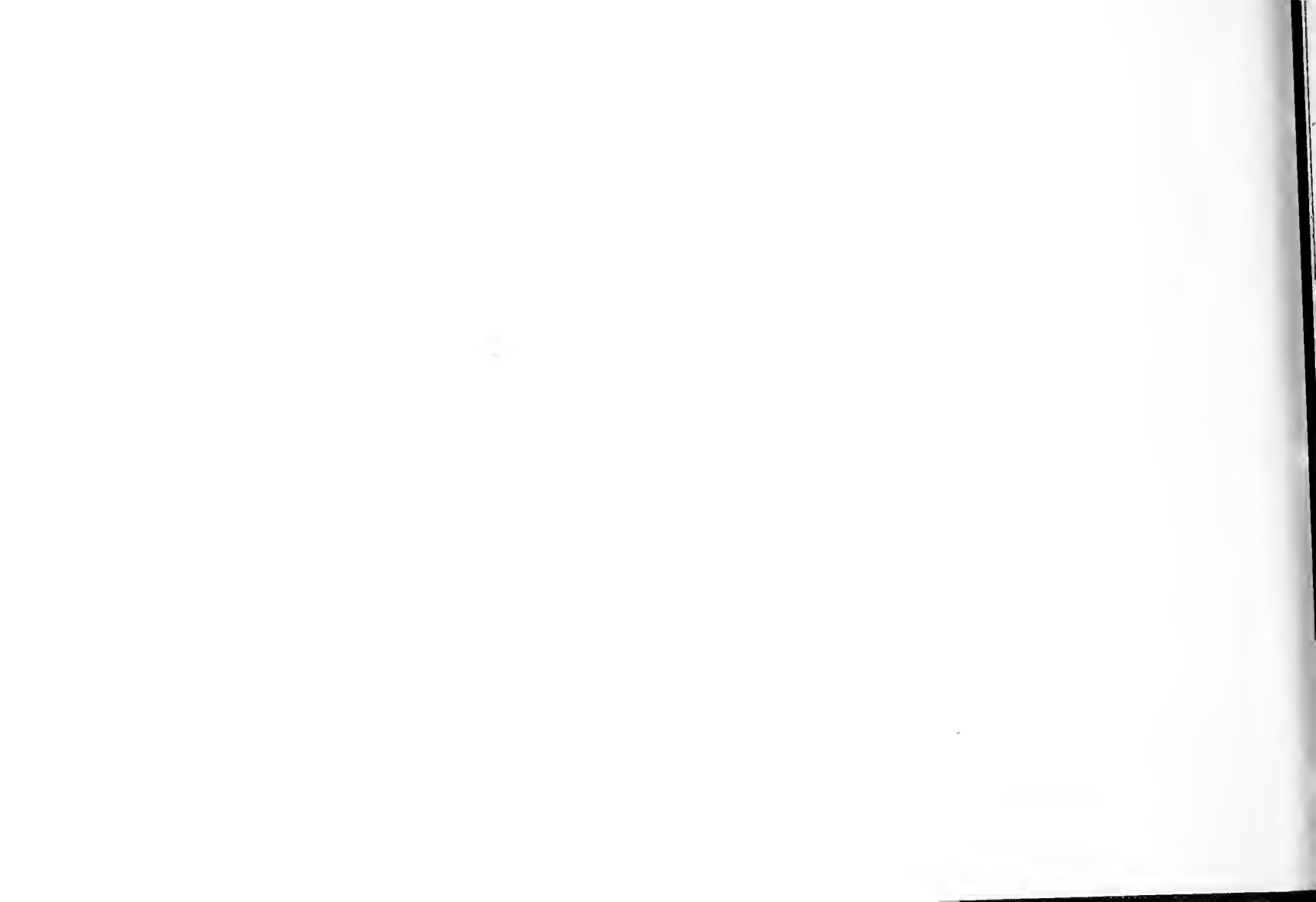


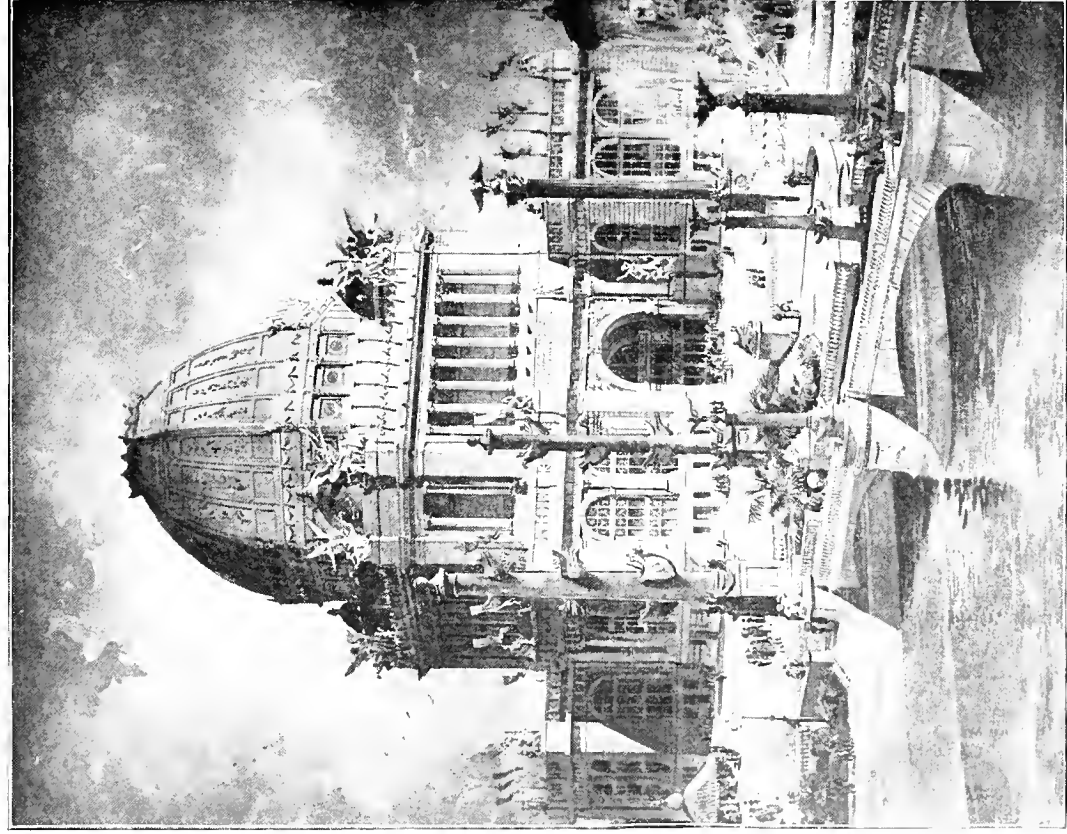
Hon. THOMAS W. PALMER,
The President of the "World's
Columbian Exposition."





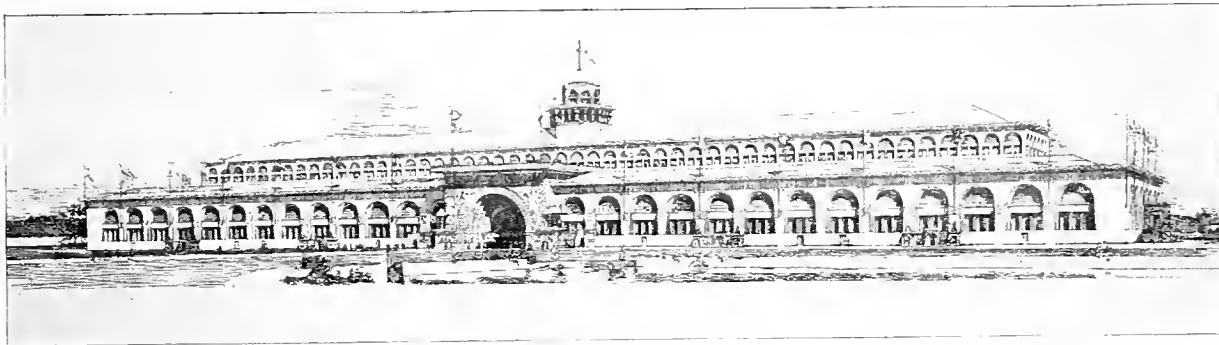
WOMAN'S BUILDING. — Designed by Miss Sophia Hayden of Boston. It is 388x499; covers nearly two acres; cost \$138,000. One of the first large structures to be completed, chiefly because the Board of Lady Managers put the control of their department with their President, Mrs. Potter Palmer, whose efforts to interest women in this department, both abroad and at home, deserve great credit and praise. Mrs. Palmer herself drove the last nail in this building. Miss Alice Rideout of San Francisco furnished the beautiful designs for statuary, chief of which is "Woman as the Spirit of Civilization," at the Main Entrance.



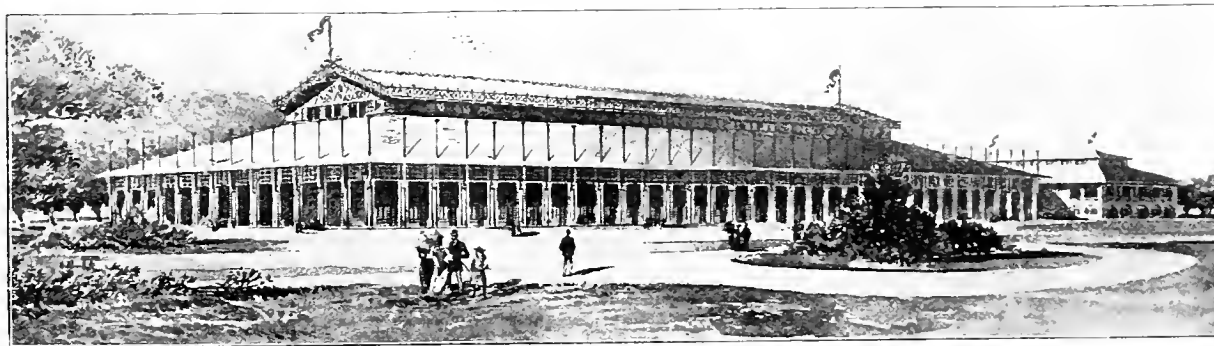


ADMINISTRATION BUILDING. — Designed by Richard Hunt. It is 262x362; covers 1 1-4 acres; cost \$435,000. Headquarters of the Fair Offices, of the Fair and Police Departments, Foreign Department, Information Bureau, Post-Office, Bank, Physician, Pharmacy, and Ambulance Service. Has a Pavilion 84 feet square at each of its four angles; dome 120 feet in diameter rises 260 feet with majestic and aerial appearance.



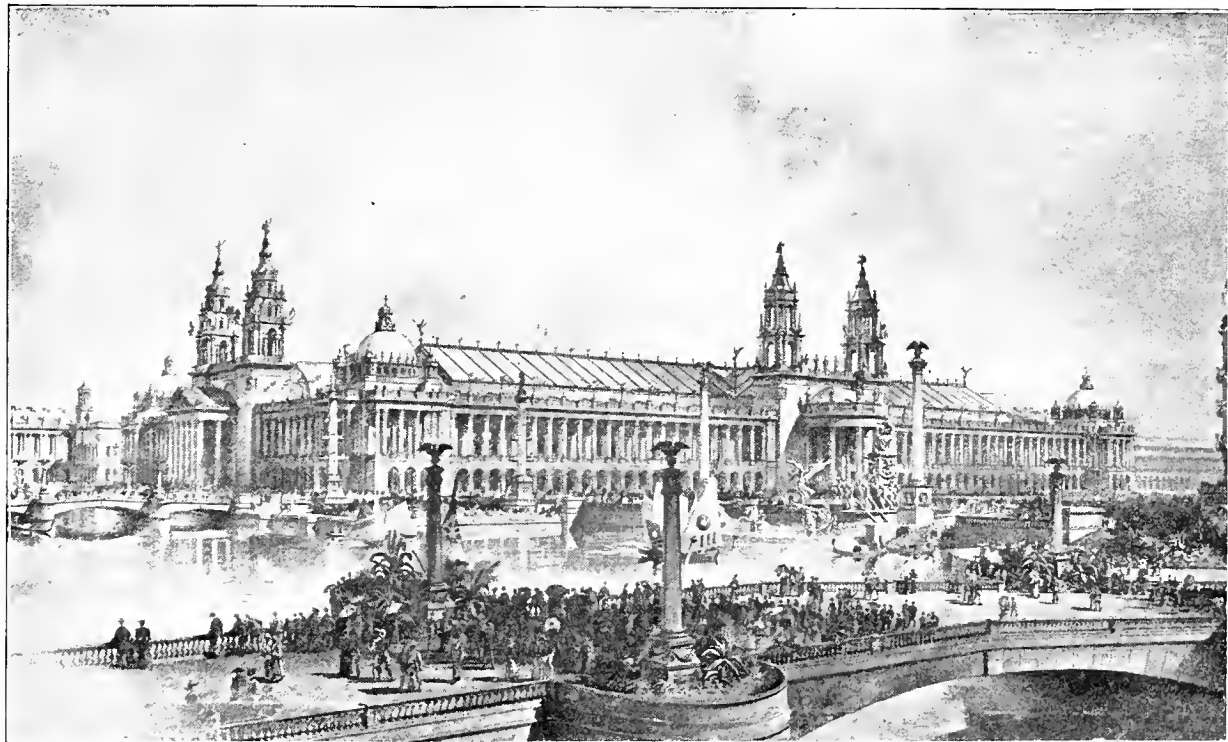


TRANSPORTATION BUILDING. — Designed by Adler & Sullivan. Chicago. Main building, 256x960; annex, 425x900; covers 13 acres; cost \$370,000. One of the handsomest main structures and very picturesque. The elaborate carving over the entrance, "The Genii and Genesis of Transportation," and the vast rounded arch of "The Golden Door," are grand and impressive. The design represents the development of the science of transportation. The cupola gives a fine view of the grounds.



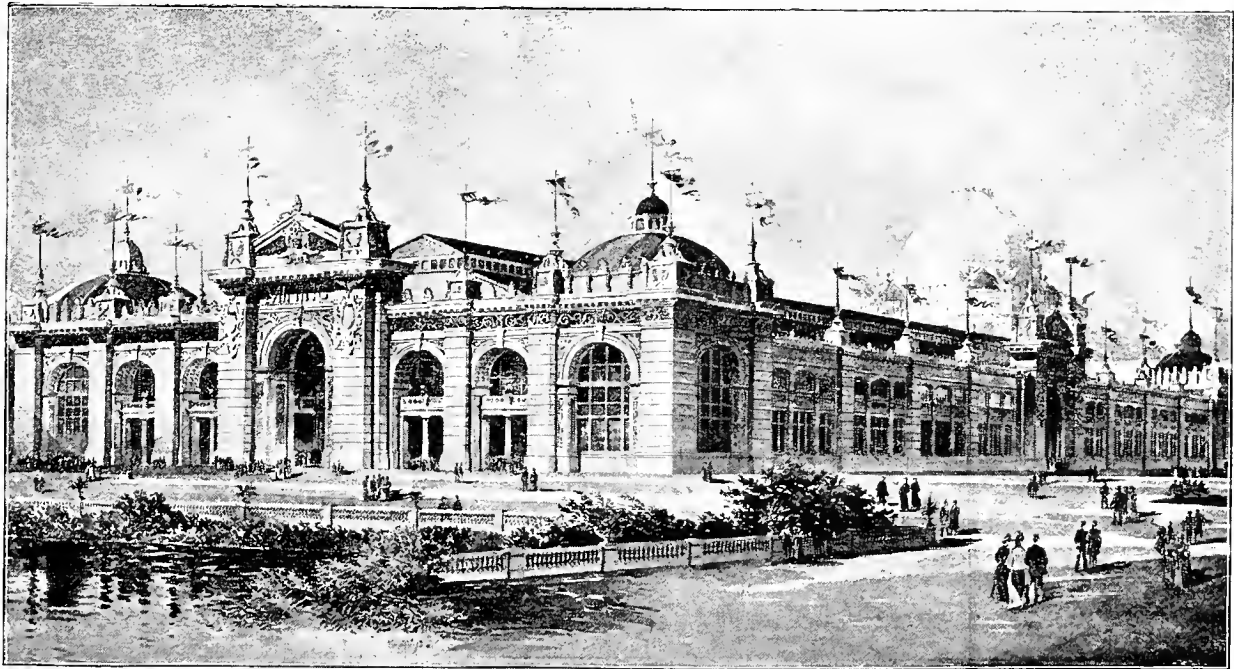
FORESTRY BUILDING. — It is 200x300; near the lake in southern portion of the grounds, and built from timber contributed by nearly every state and territory in the Union, and foreign countries. The veranda is supported by tree trunks in their natural state some of which are 20 inches diameter. The sides are slabs with bark removed; the main entrance of different kinds of finished wood, contributed by wood workers from all parts of the globe. The building is unique and rustic in appearance, its odd construction being in harmony with its purpose.





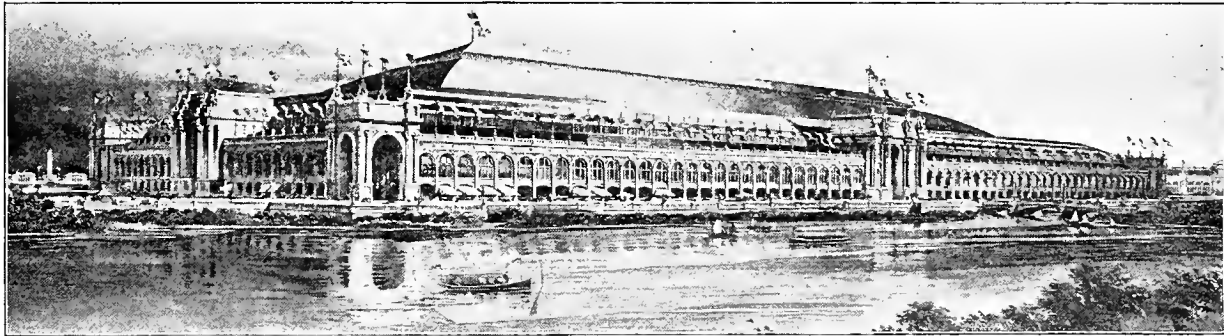
MACHINERY HALL. — Designed by R. S. Peabody of Peabody & Stearns, Boston. Main Hall, 492x846; Annex, 490x550; Power House, 100x461; Pumping Works, 77x84; Machine Shop, 146x250; all cover about 10 acres; cost, \$1,285,000. Connected with Agricultural Building by arched bridge over the canal. Three handsome domes surrounded by 50-foot gallery, surmount the triple arched roofs at great height, and its exterior adornments are unsurpassed on the grounds.



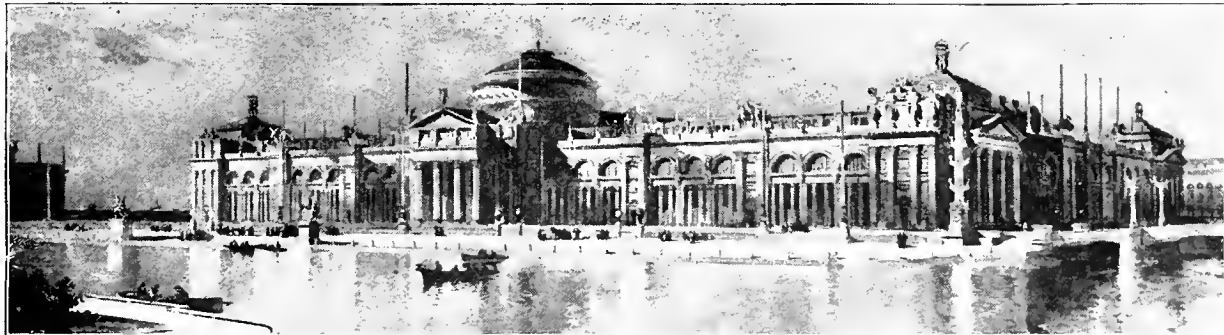


MINING BUILDING. — Designed by S. S. Beman of Chicago. It is 350x700; covers nearly six acres; cost \$265,000. Situated between the Lagoon and Administration Building on one side, and Transportation Building on the other; its principal features are two entrances, each 32 feet wide and 110 feet high, opening into handsomely decorated vestibules 88 feet high. A gallery 60 feet wide and 25 feet high extends entirely around the building. Steel trusses resting on steel pillars span the interior and support the glass roof.



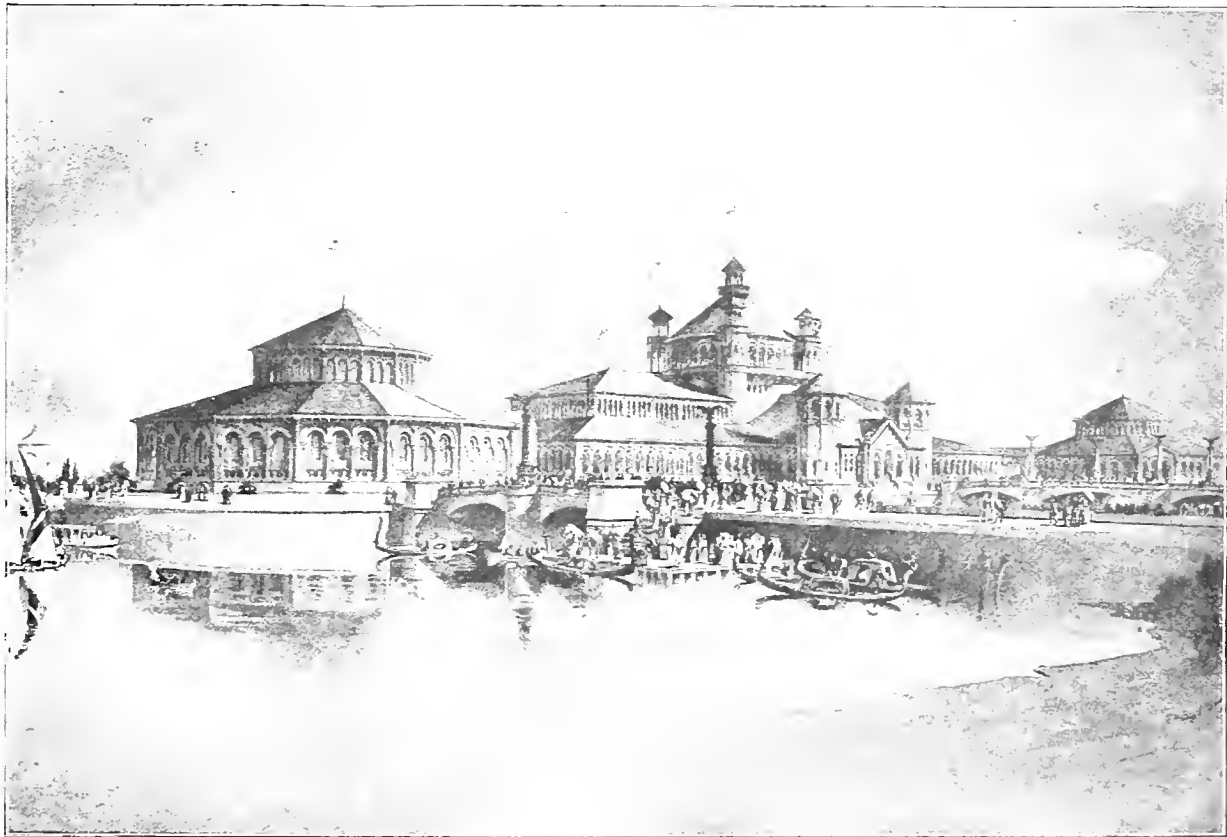


MANUFACTURE AND LIBERAL ARTS BUILDING.— Designed by George P. Post, New York. Largest building in the world; 1,687,787 feet; covers nearly 31 acres: cost \$1,500,000. Beautifully situated on an island; unobstructed views of its grand façades obtained from all points. Its glass roof is supported on iron trusses, each 100 tons, with single span of 380 feet, and rising 211 feet from the floor. Regular streets traverse the vast hall, which will seat 300,000 people.

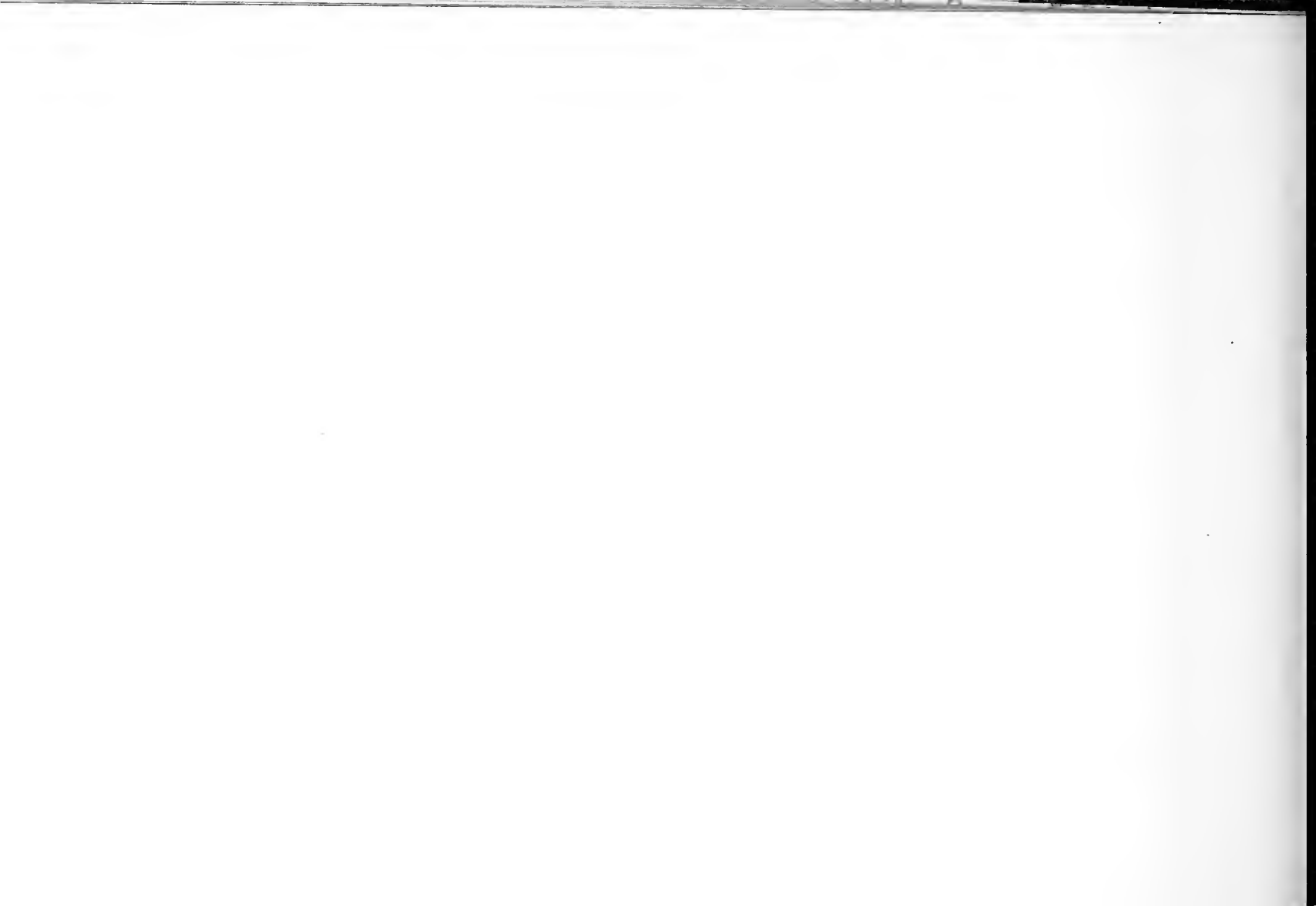


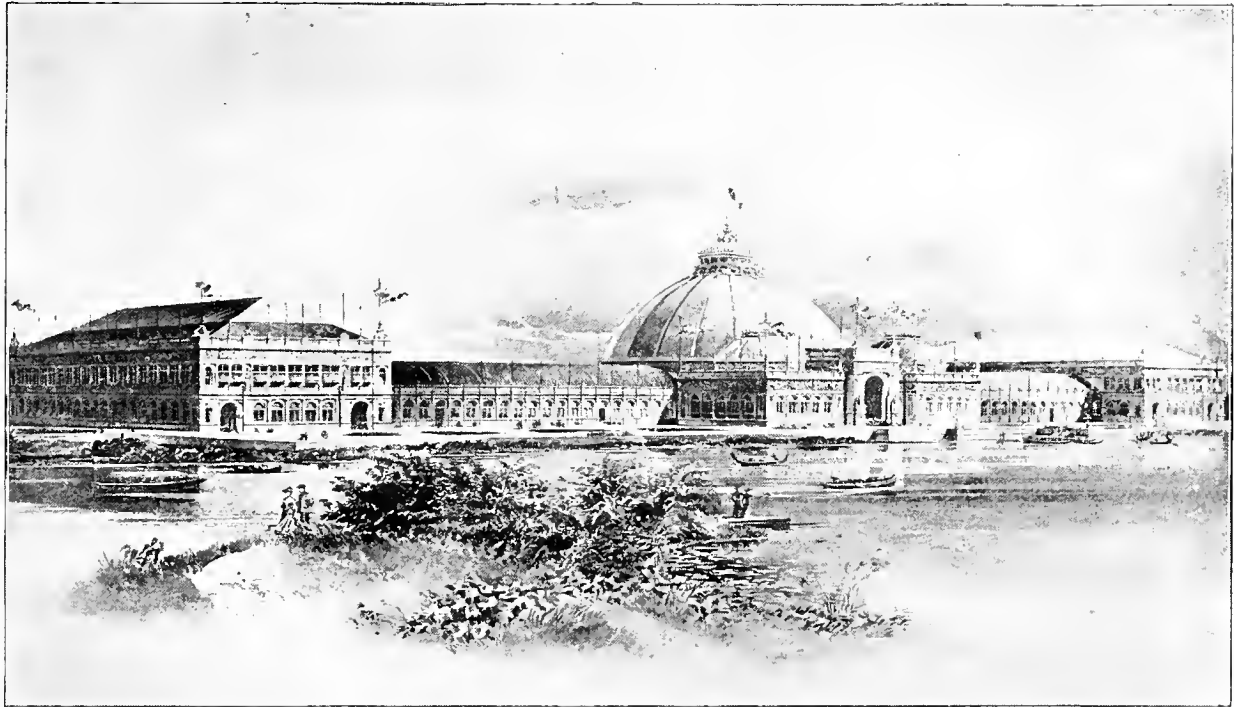
AGRICULTURAL BUILDING.— Designed by C. F. McKim, of McKim, Mead & White, New York. It is 500x800; annex, 300x550; Assembly Hall, 125x450; covers nearly 14 acres: cost \$618,000. Devoted to agricultural, live stock, dairy and farming industries. Its design is of exquisite grace and simplicity. Its crystal dome, 100 feet in diameter and 130 feet high, is crowned by St. Gaudens' gilded statue of "Diana," formerly gracing the main tower of Madison Square Garden, N. Y. Sculpture by Martiny: interior color by G. C. Maynard, N. Y.



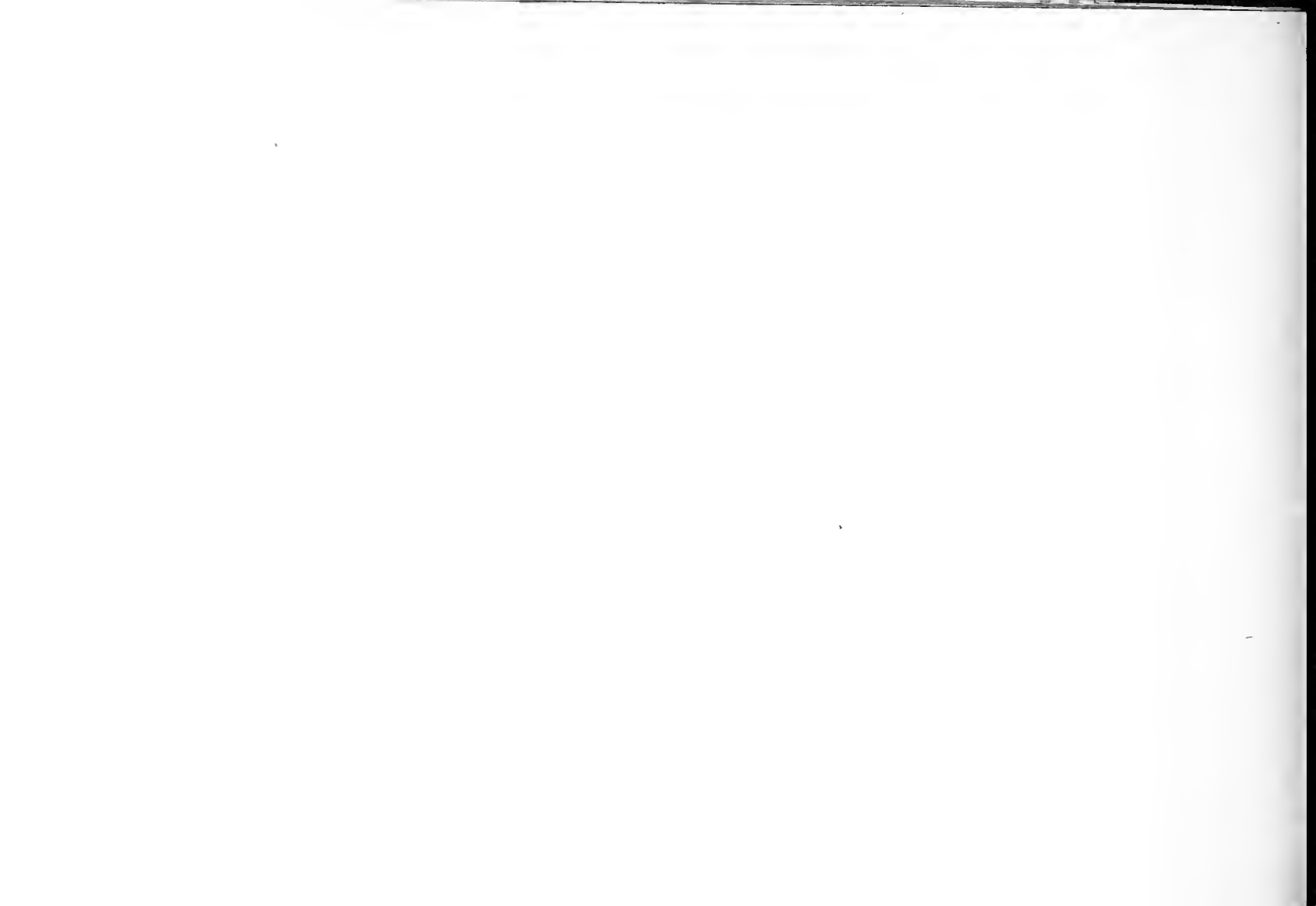


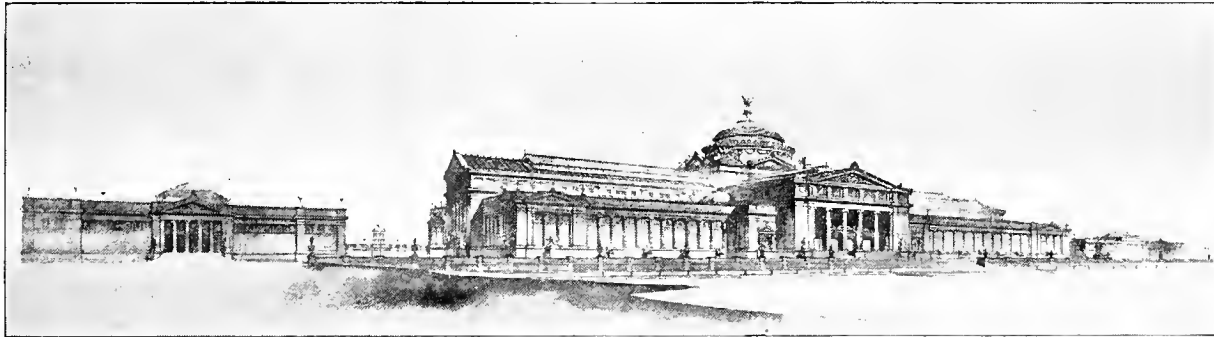
FISHERIES BUILDING.—Designed by Henry Ives Cobb. Main Building, 160x365; two annexes, 135 feet in diameter; covers nearly two acres; cost \$234,000. Style, Romanesque; and its material appears like stone. Beautiful sloping roofs of iron, colored to represent tiling. Marine animals and growths represented by the Gothic characters in the capitals and other sculptured ornaments, afford an interesting study. Main Hall devoted to general fisheries; one annex to angling exhibit; the other to the aquarium.



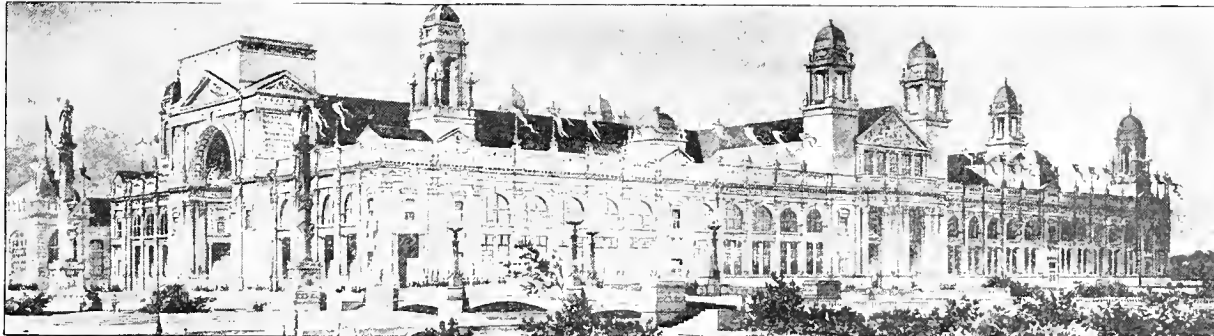


HORTICULTURAL BUILDING. — Designed by W. L. B. Jenney of Chicago. Main building, 250x 998; Greenhouses, 24x100 each; covers nearly 11 acres; cost \$325,000. Next to, and south of, the Woman's Building. The beautiful dome of glass, rising to a height of 113 feet, is a most novel and striking design in architecture, while the whole effect is in keeping with the noble outlines of the main edifice. Here will be displayed all kinds of flowers, plants, vines, seeds, etc.; also the tallest palms and bamboos that can be obtained.





FINE ARTS BUILDING. — Designed by C. B. Atwood. Main building, 320x500; annexes, 120x200; covers nearly five acres; cost \$670,000. Standing by itself, it rises like a classic temple from the terrace along the lagoon. It is a principal attraction of the Exposition, and fortunately will be a permanent structure. The dome, rising 125 feet, is surmounted by a colossal statue, "The Winged Victory." Choicest works of artists and sculptors from all over the world will here be gathered.



ELECTRICITY BUILDING. — Designed by Henry Van Brunt, formerly of Boston, but now of Van Brunt & Horne, Kansas City. It is 345x960; covers five acres; cost \$401,000. Devoted to all kinds of electrical devices. Main features are grand pavilions, towers at corners and centres of sides, and handsome double curved front on lagoon side. Statue of Benjamin Franklin, discoverer of electricity, is conspicuous in the wide and lofty arch at main entrance.



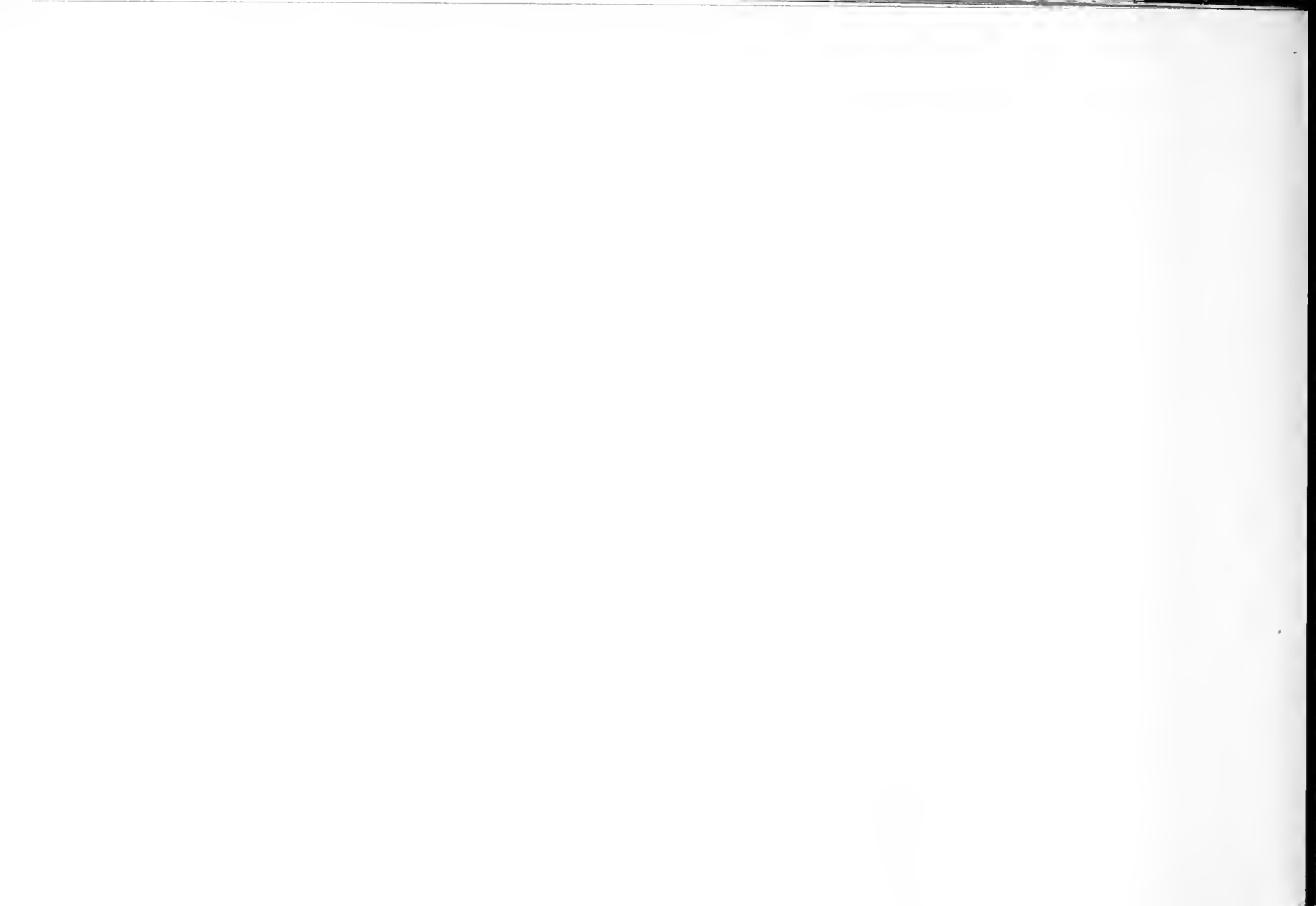


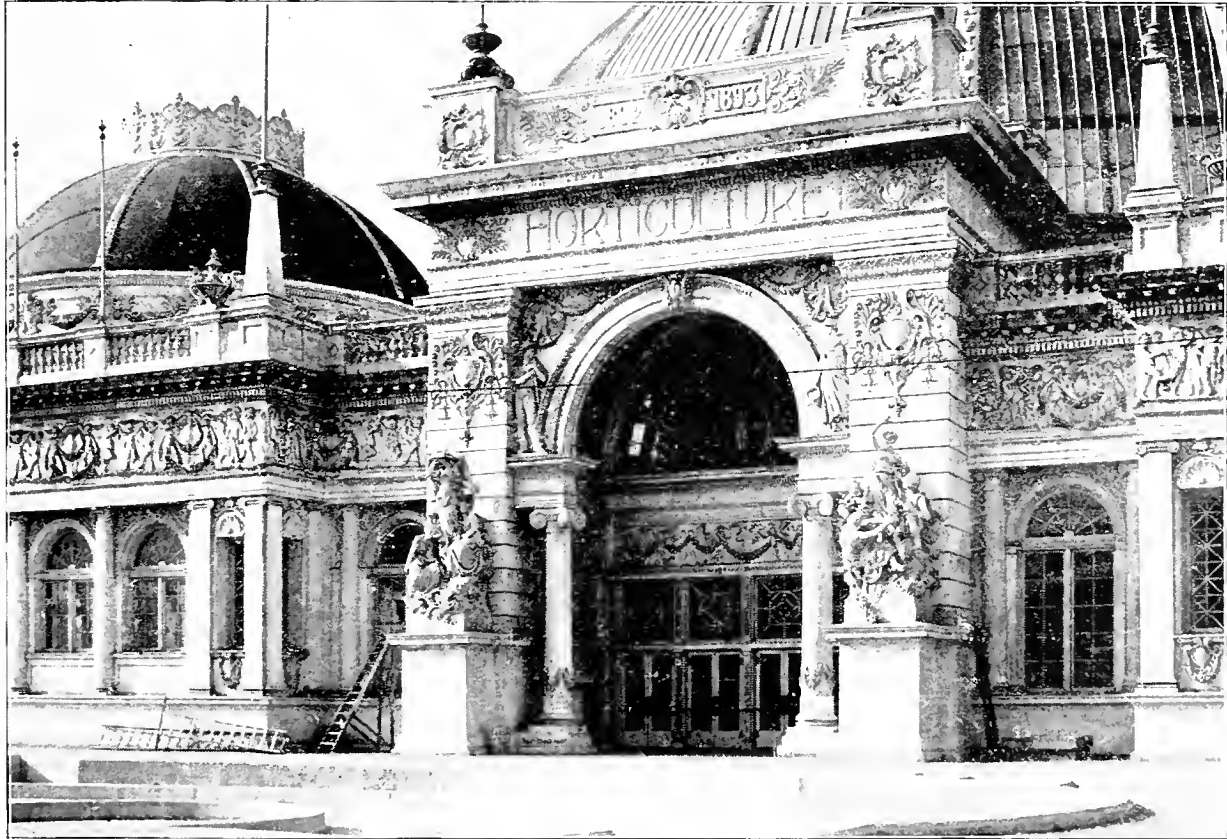
UNITED STATES GOVERNMENT BUILDING. — Designed by Mr. Windrin, succeeded by W. J. Edbrooke. It is 345x415; covers 3½ acres; cost \$400,000. On the same island as the Building of Manufactures and Liberal Arts. Its dome, 120 feet in diameter, and 150 feet high, detracts from the general effect; but to the casual observer this may be lost sight of, for it contrasts well with the surroundings. Contains exhibits from Government Departments, — Post Office, Treasury, War, State, Interior, Fisheries, Smithsonian Institute, etc.



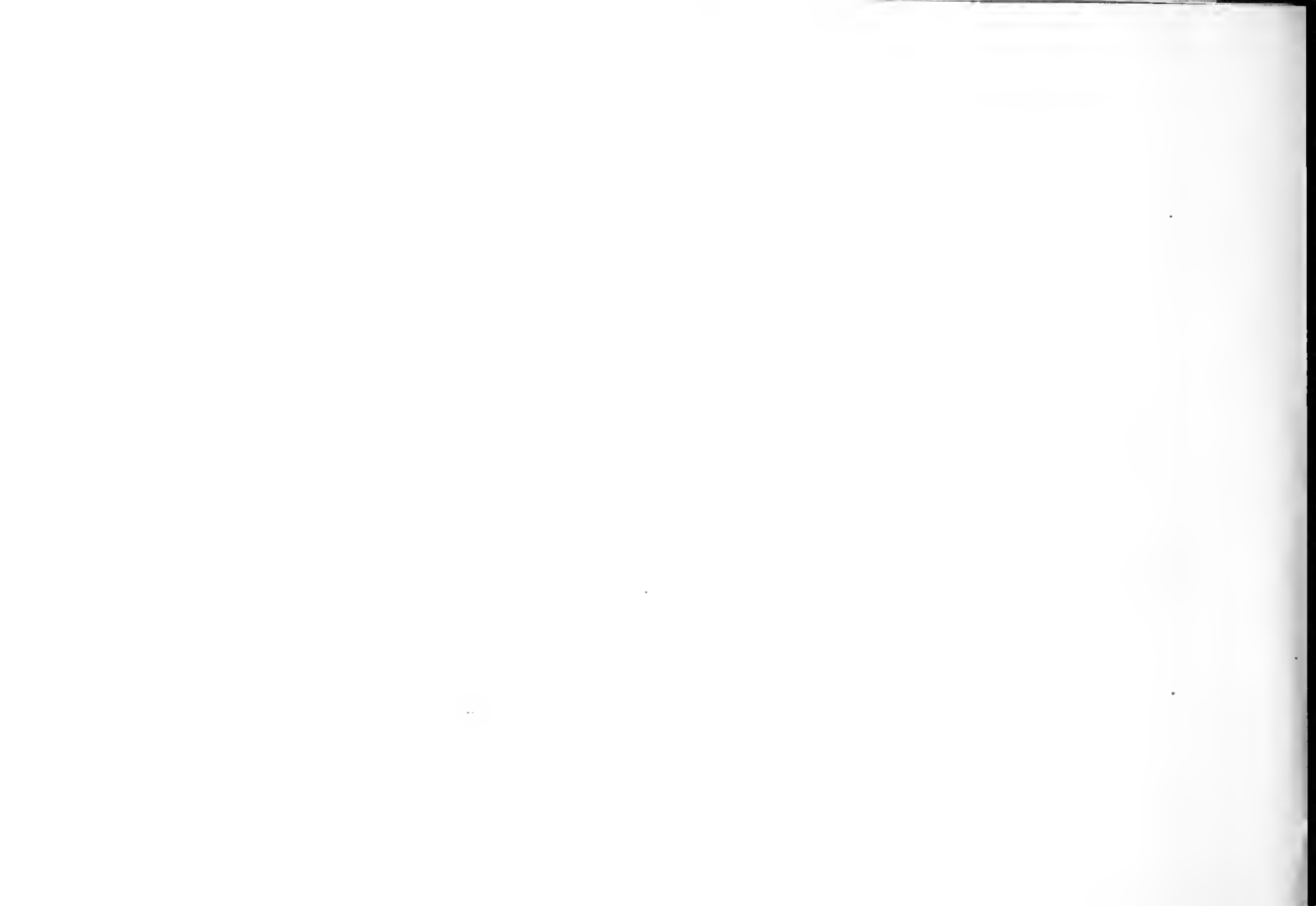


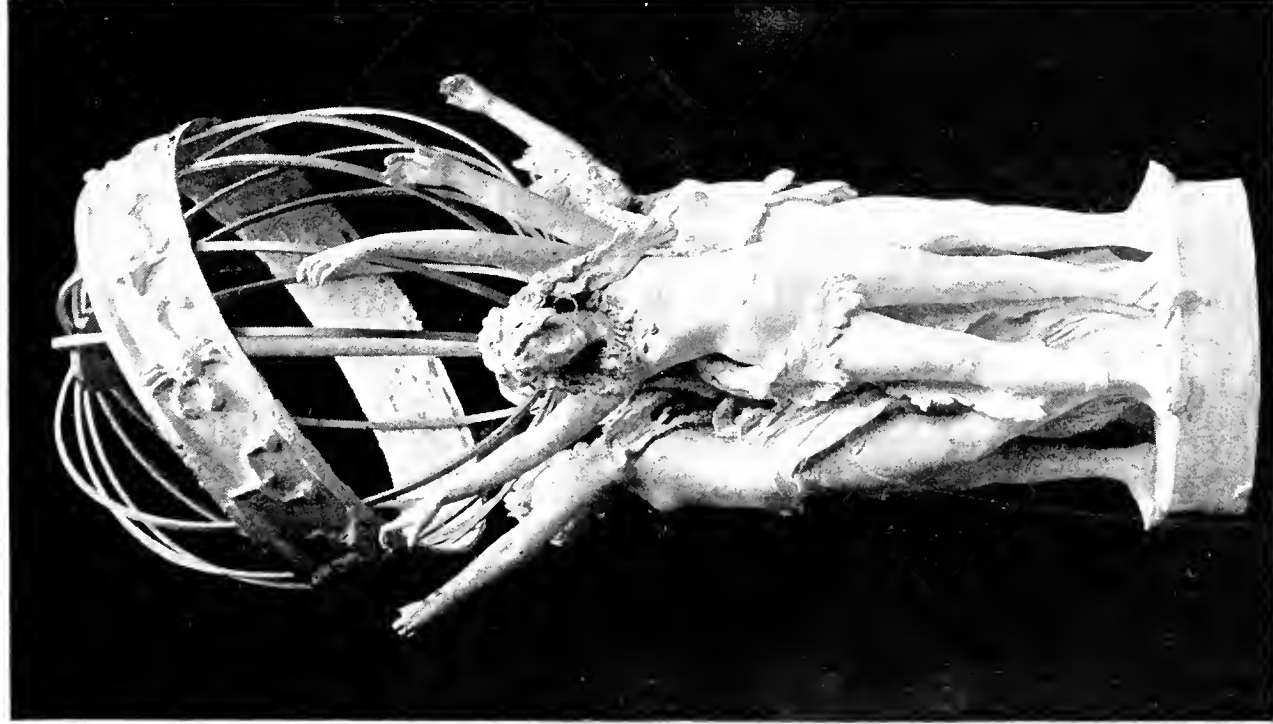
MASSACHUSETTS STATE BUILDING. -- Designed by Peabody & Stearns of Boston. It is 84x 91; cost \$50,000. It is a reproduction of the old "Governor Hancock" house of colonial days, which stood on Beacon Hill in Boston, just West of the State House and facing the Common. The exterior is of "staff," marked and painted to represent granite. The main entrance is a huge mullioned door-way, in harmony with the whole effect. An interesting feature of the old "Bay State" headquarters is the old fashioned flower garden surrounding the building.





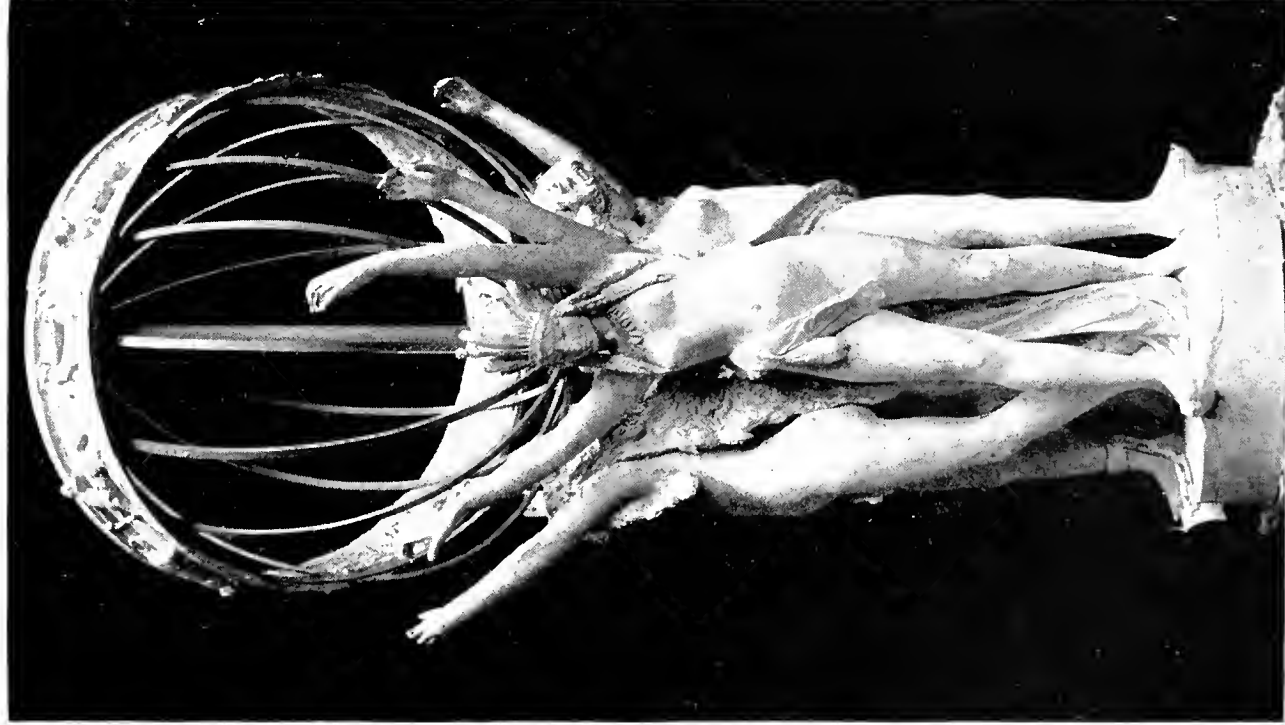
MAIN ENTRANCE OF HORTICULTURAL BUILDING.—Upon approaching this magnificent portal, the observer is at once attracted by the two groups of statuary which grace either side of the entrance. The group on the left, represents "Flowers asleep," that on the right, "Flowers awake." They are artistic in design and expressive in motive, and are the skilful work by the master hand of Mr. Taft.



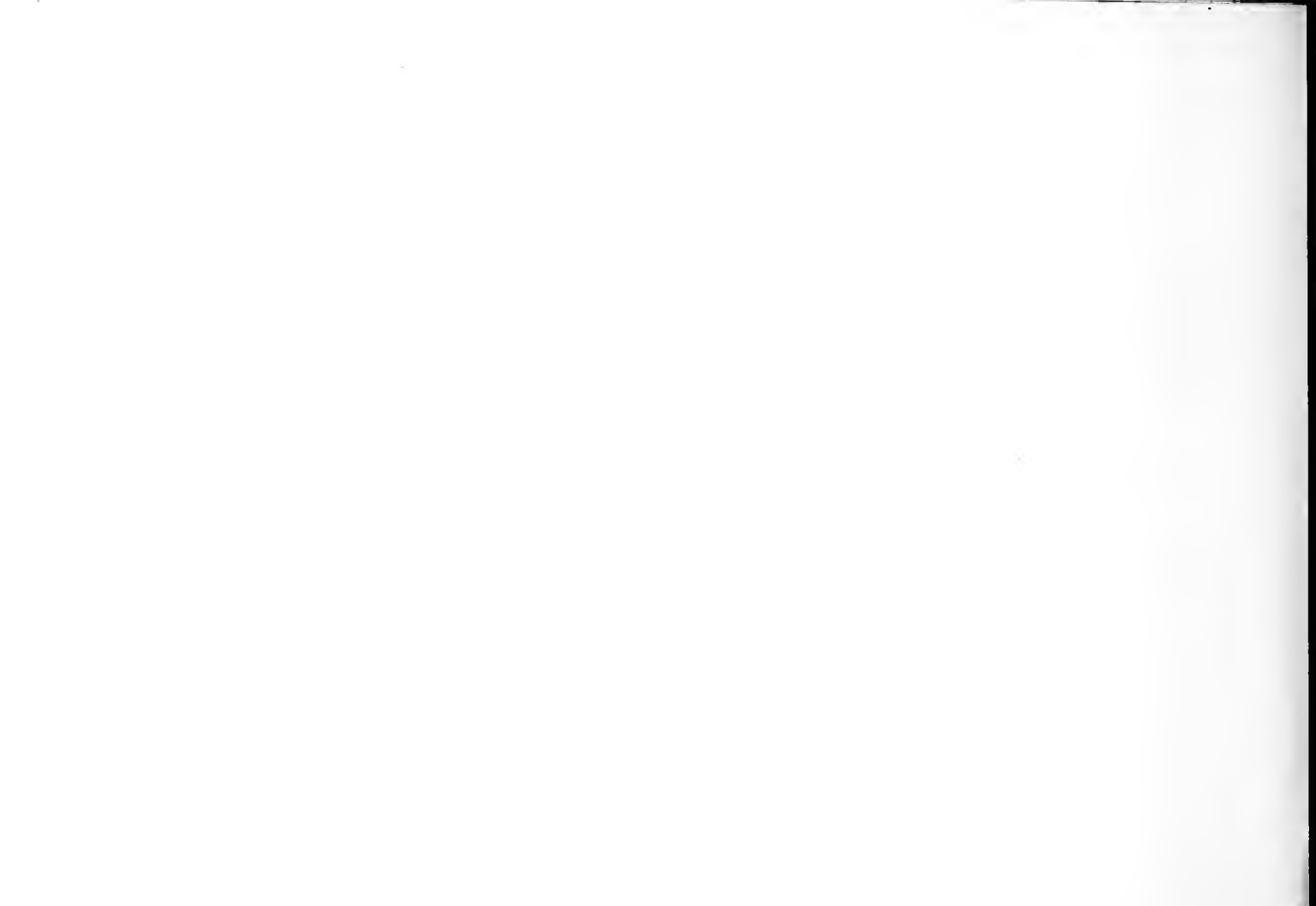


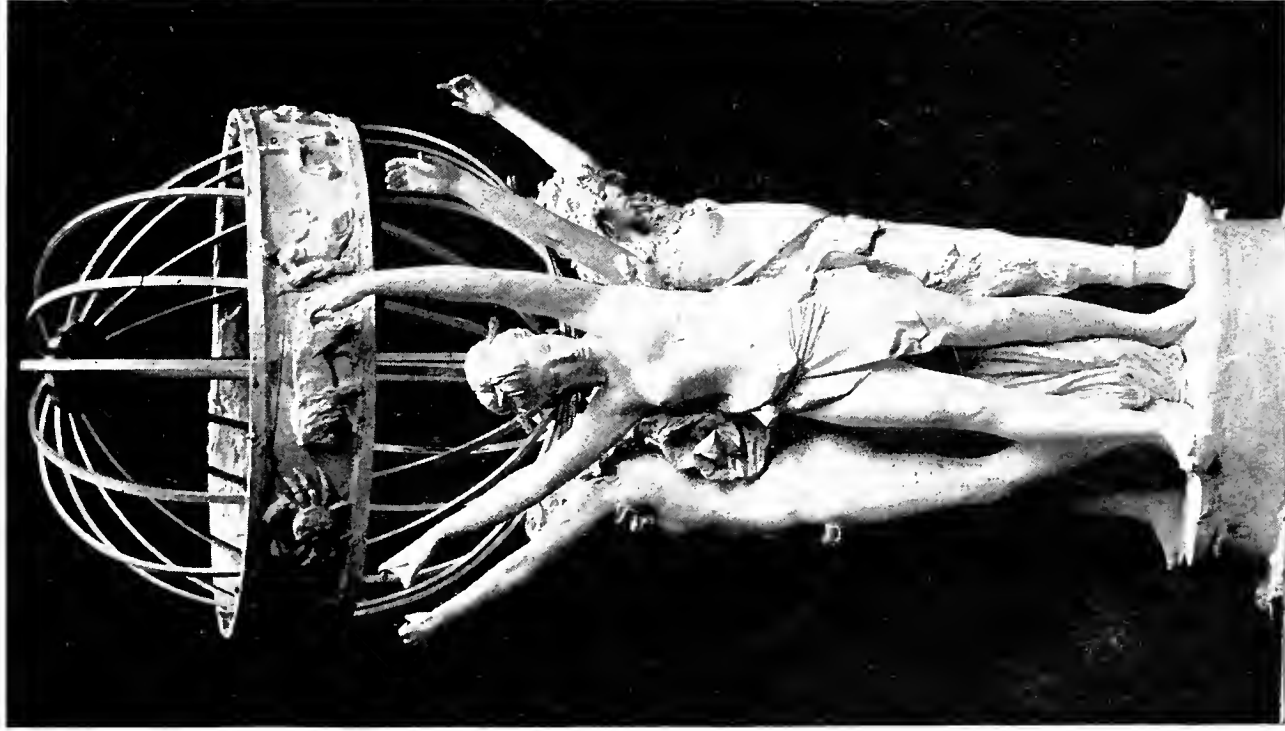
NEGRO RACE. — By Philip Martiny.
Statue on one of the Pavilion Domes of the AGRICUL-
TURAL BUILDING.



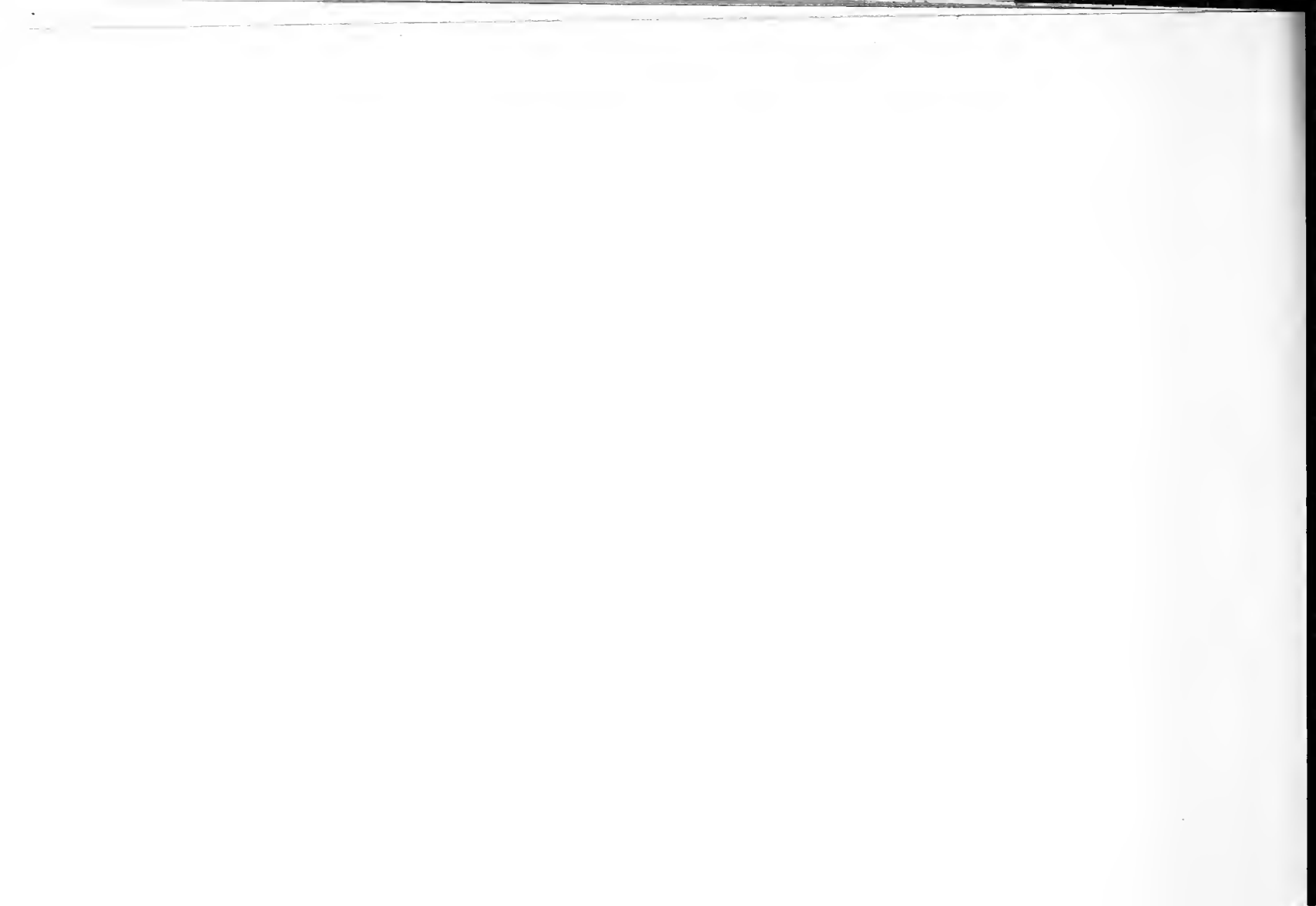


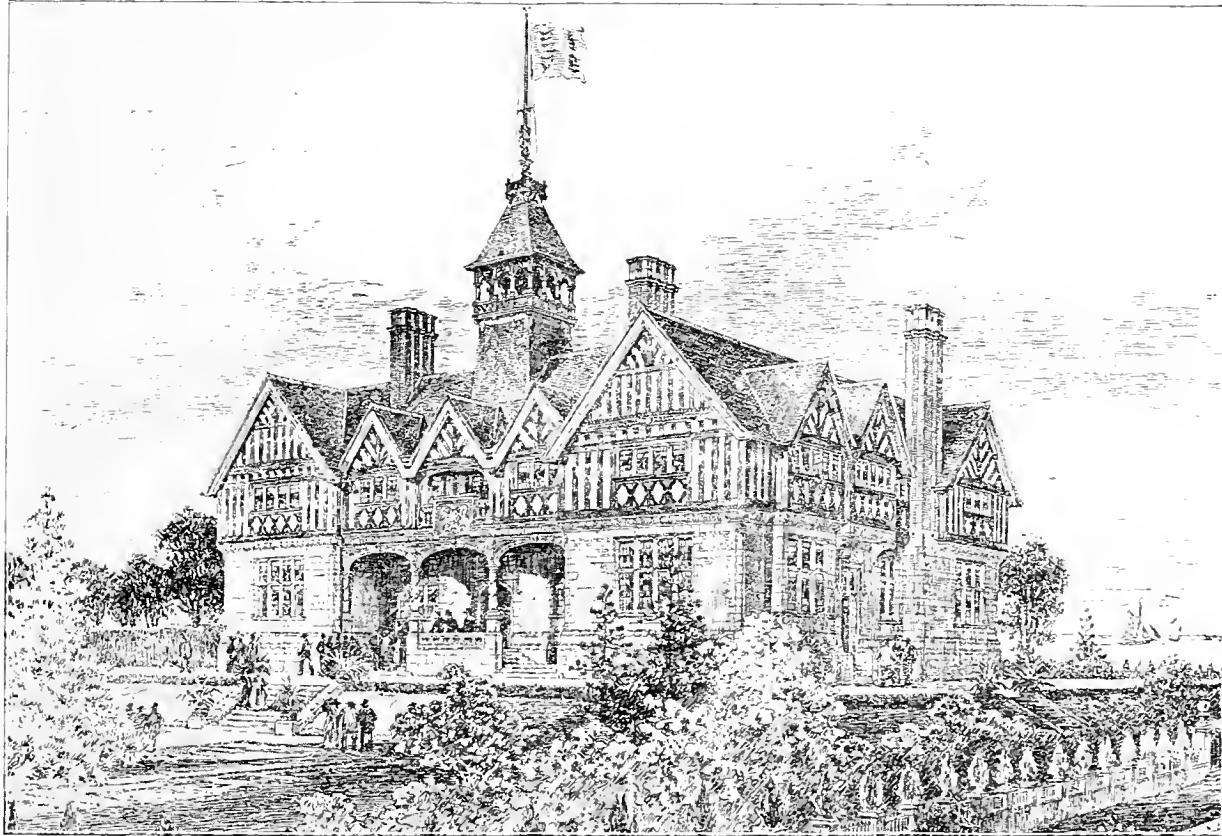
INDIAN RACE. — By Philip Martiny.
Group of Statuary in one of the Pavilion Domes of the
AGRICULTURAL BUILDING, Representing
One of the Four Races.





CHINESE RACE. -- By Philip Martiny.
Group of Statuary on one of the Pavilion Domes of the
AGRICULTURAL BUILDING, REPRESENTING
One of the Four Races.





BRITISH BUILDING, "VICTORIA HOUSE."—This grand piece of architecture is situated on the shore of the lake near where all lake passengers will be landed. It is in one of the most desirable sites on the grounds. Terra Cotta is freely used in the construction of the lower story, the upper being mostly of native oak timbers, with overhanging and projecting gables, with tiled roof. The plan is a quadrangle, with open sides next the lake.





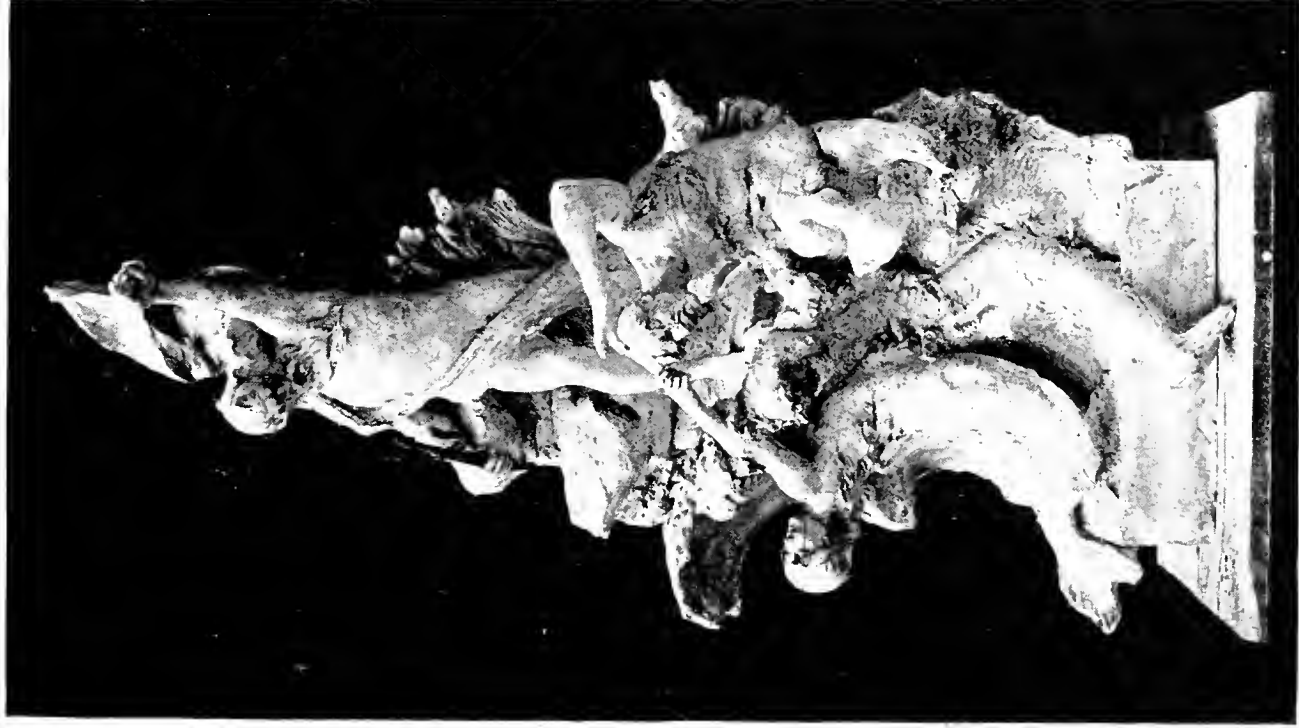
GOLDEN PORTALS. — The Main Entrance of "Transportation Building." This entrance is a series of receding arches, with bas-reliefs on either side and over the inner door. The entire surface is treated with gold leaf which gives a brilliant and imposing effect. The designs are emblematic of the various aspects of Transportation from earliest days to modern times. The elaborate carvings and mural paintings are a fascinating and instructive study in themselves.





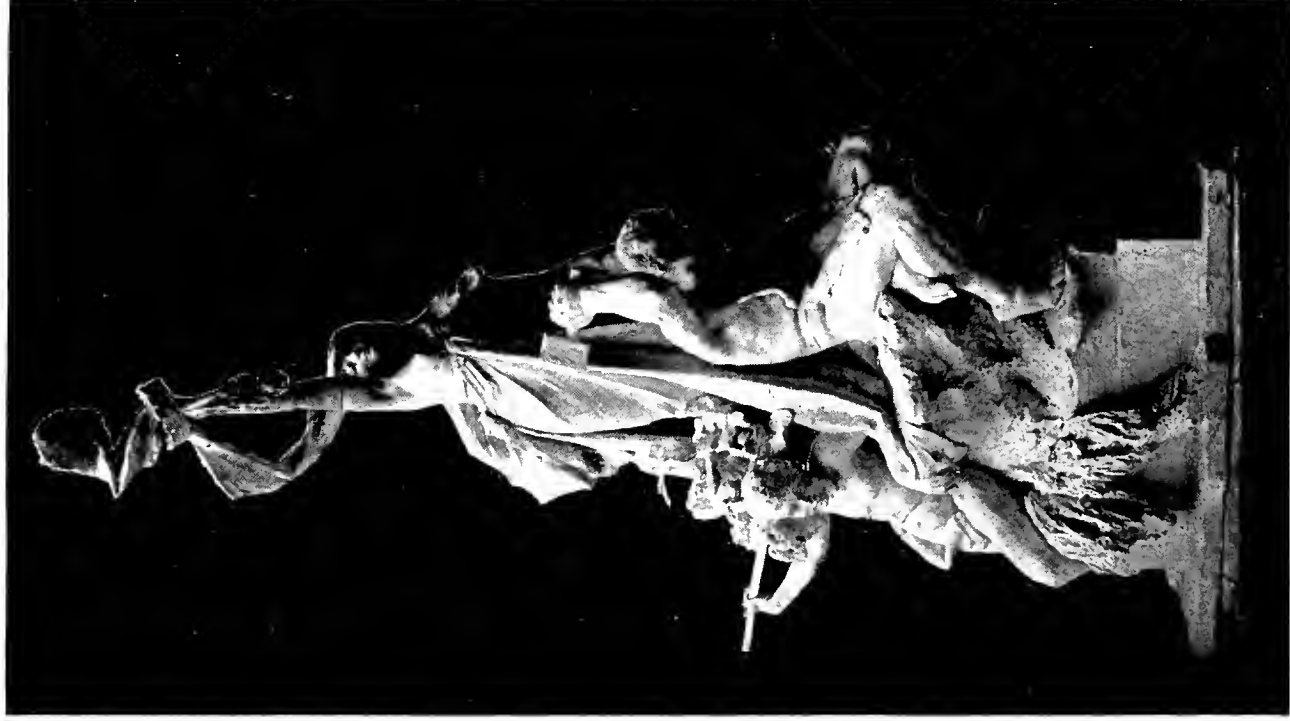
NEW YORK STATE BUILDING. — Designed by C. F. McKim of McKim, Mead, & White, New York. It is 106x214 feet, and is the most costly of the State buildings. It is 96 feet high. On the roof is a double-terraced garden of rare and beautiful plants, sheltered by ample awnings. The building is noticeable for its uniqueness, and represents a palatial Italian villa. The construction and decoration, within and without, are on a very elaborate and expensive scale, well fitting it to be the headquarters of "the Empire State."





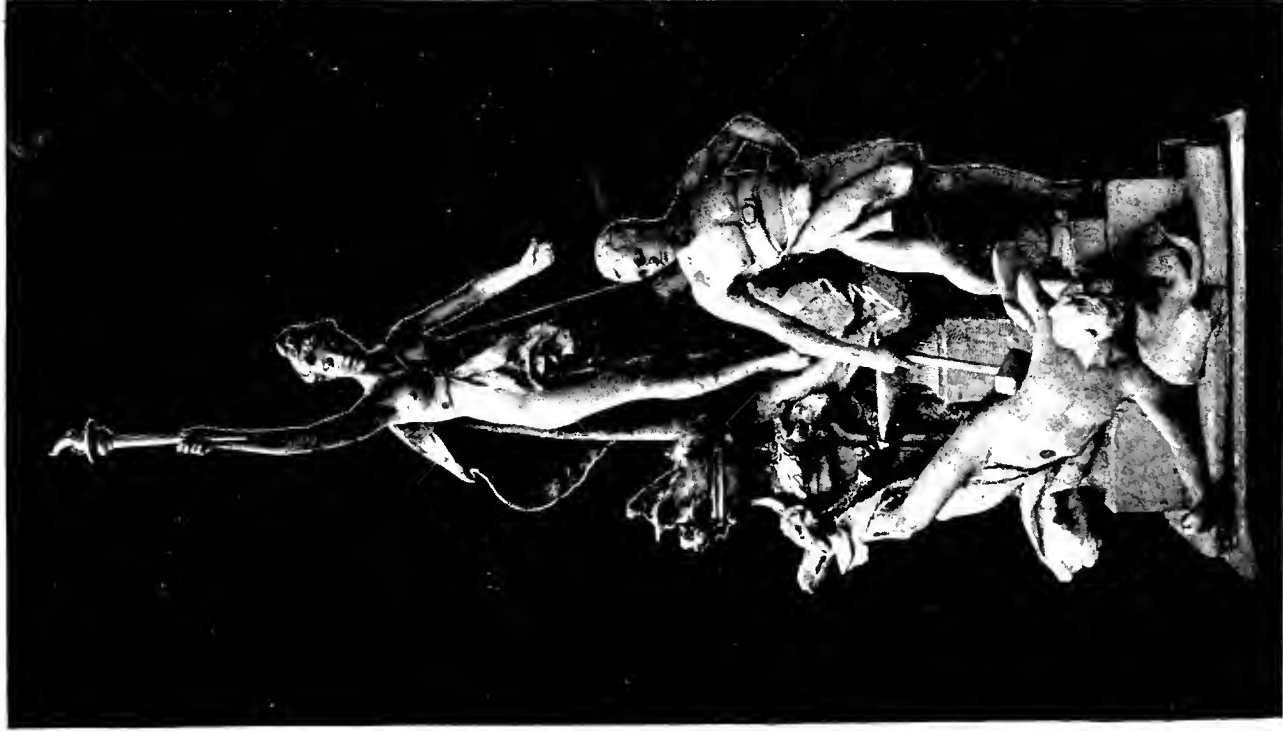
WATER UNCONTROLLED.
Plastic Statue on the ADMINISTRATION BUILDING.



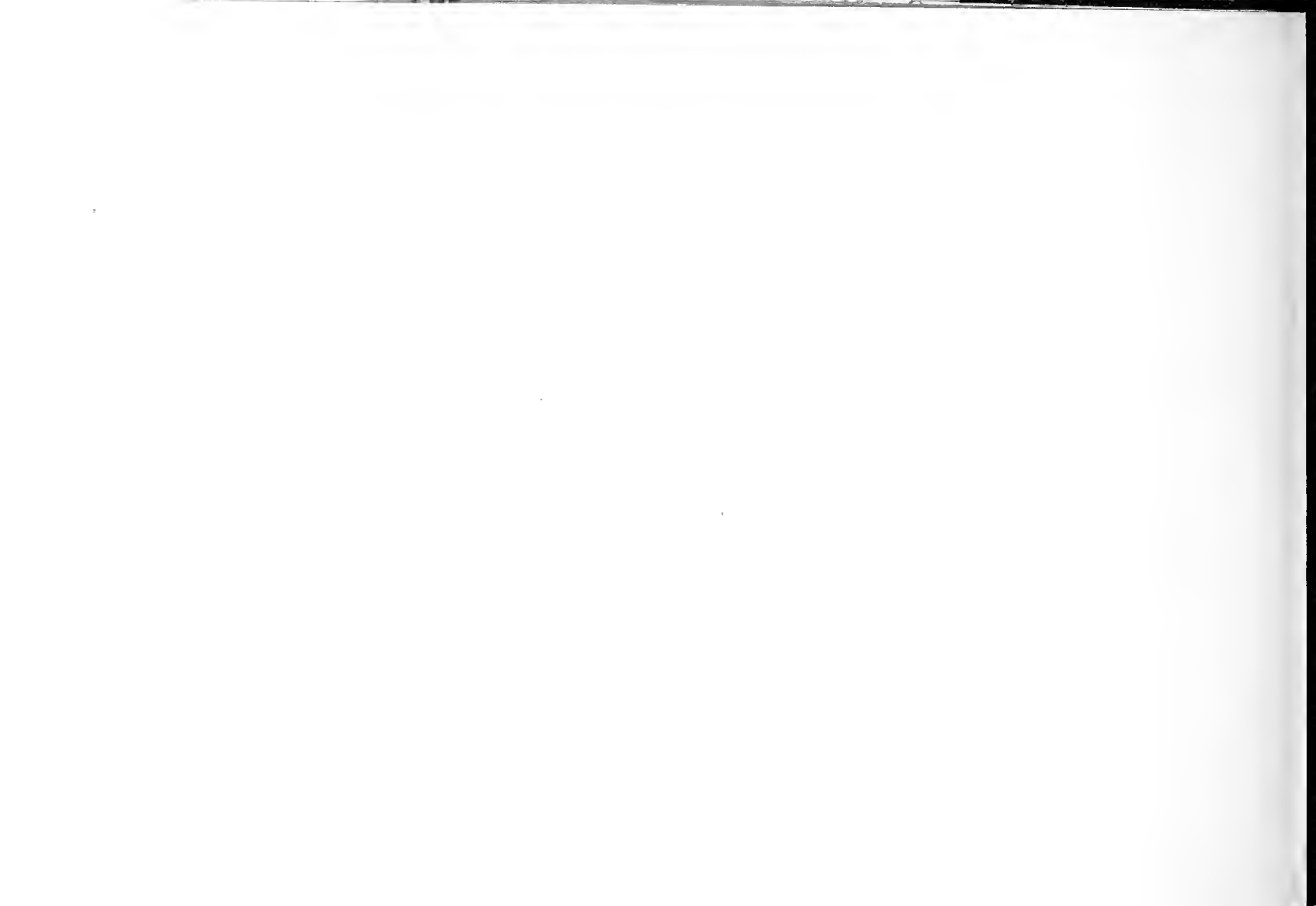


WATER CONTROLLED.
Plastic Statue on ADMINISTRATION BUILDING.



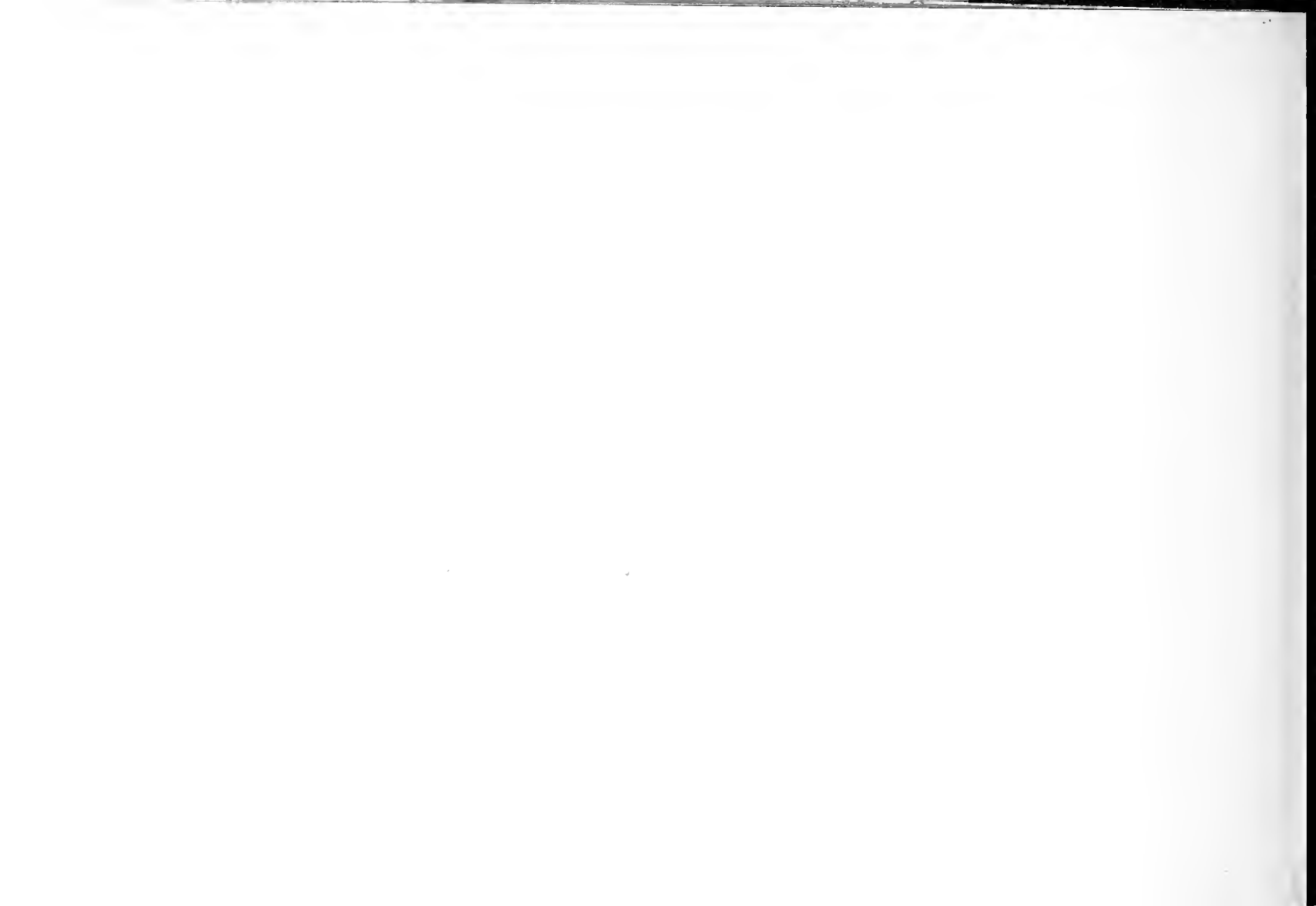


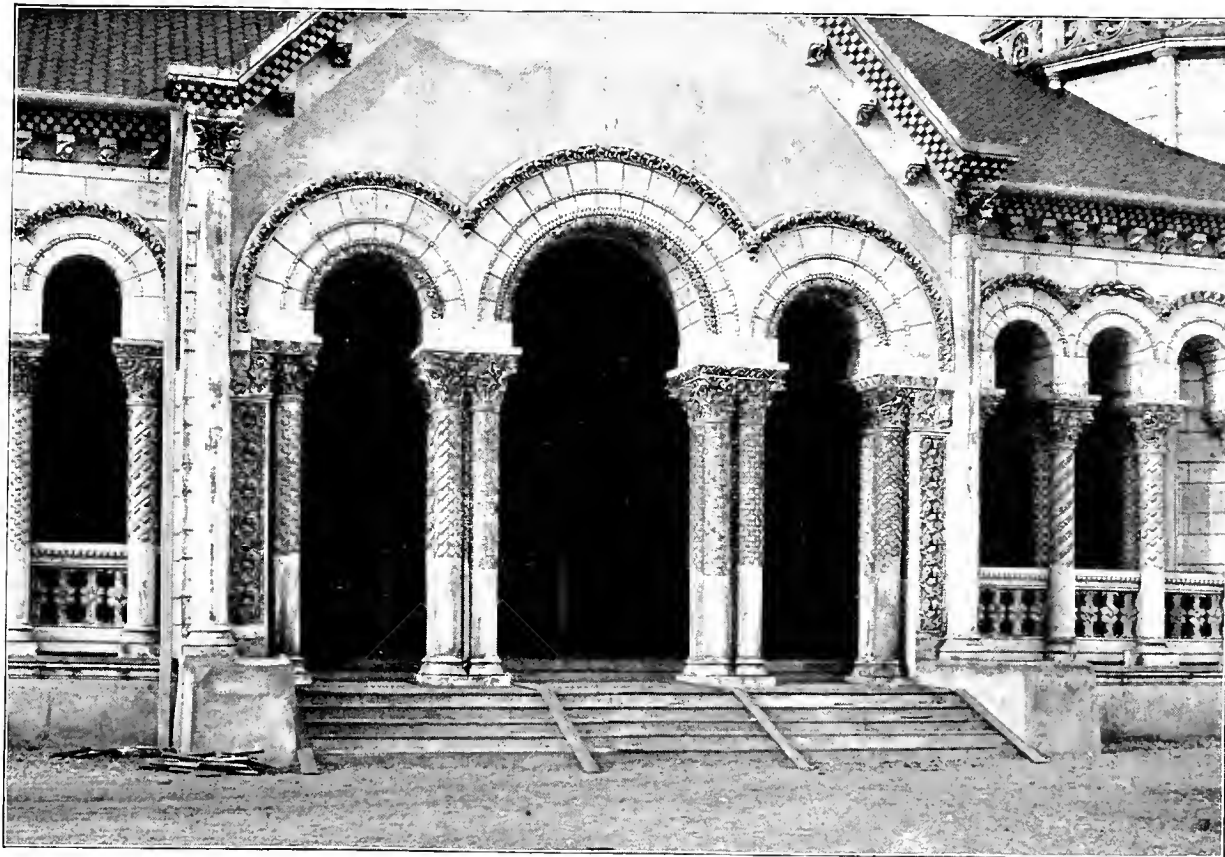
FIRE CONTROLLED.
Plastic Statue on ADMINISTRATION BUILDING.





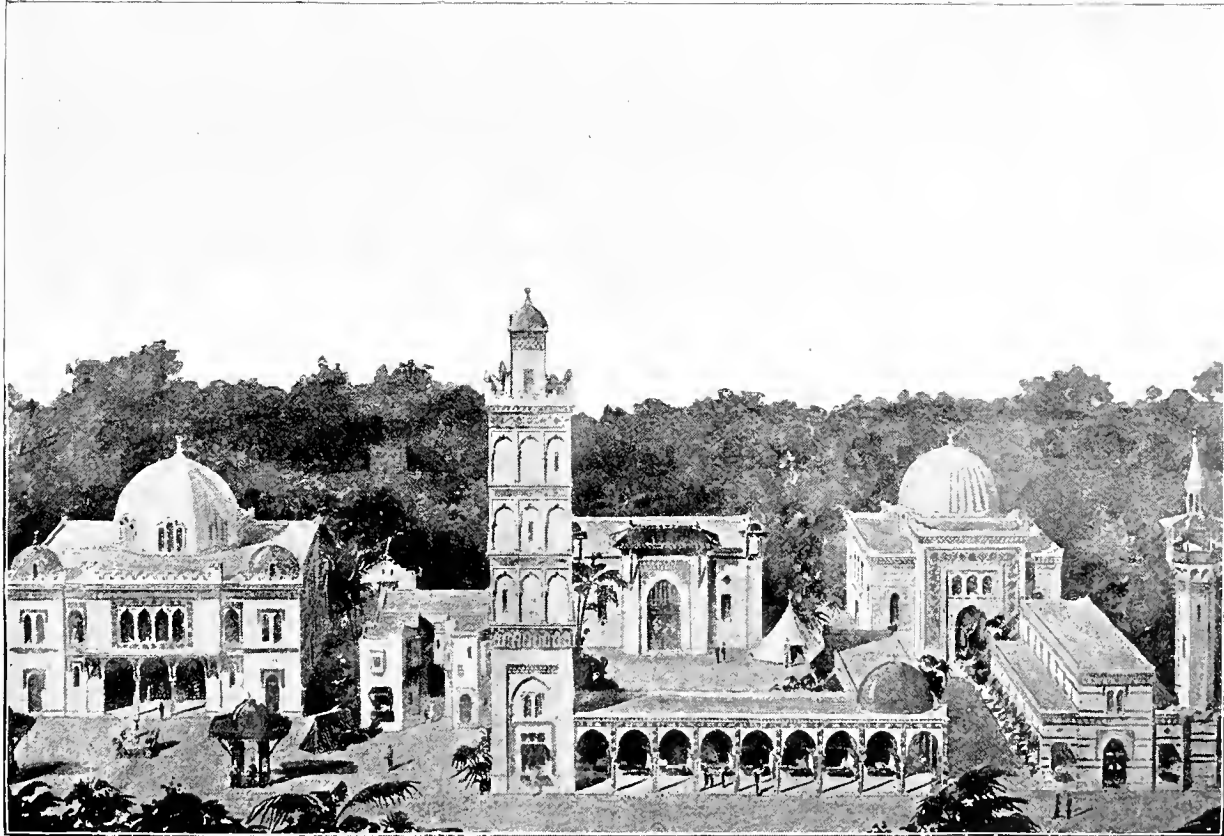
GERMAN BUILDING. — This magnificent pavilion gives a beautiful view of the Lake. Main front, 131 feet long, decorated with the German double-headed eagle bearing a shield with the eagle of Prussia, under which are grouped the coats-of-arms of the various German States. In dome of tower hang bells made for Cathedral of Mercy at Berlin. This grand structure fitly represents the power and dignity of this mighty empire.



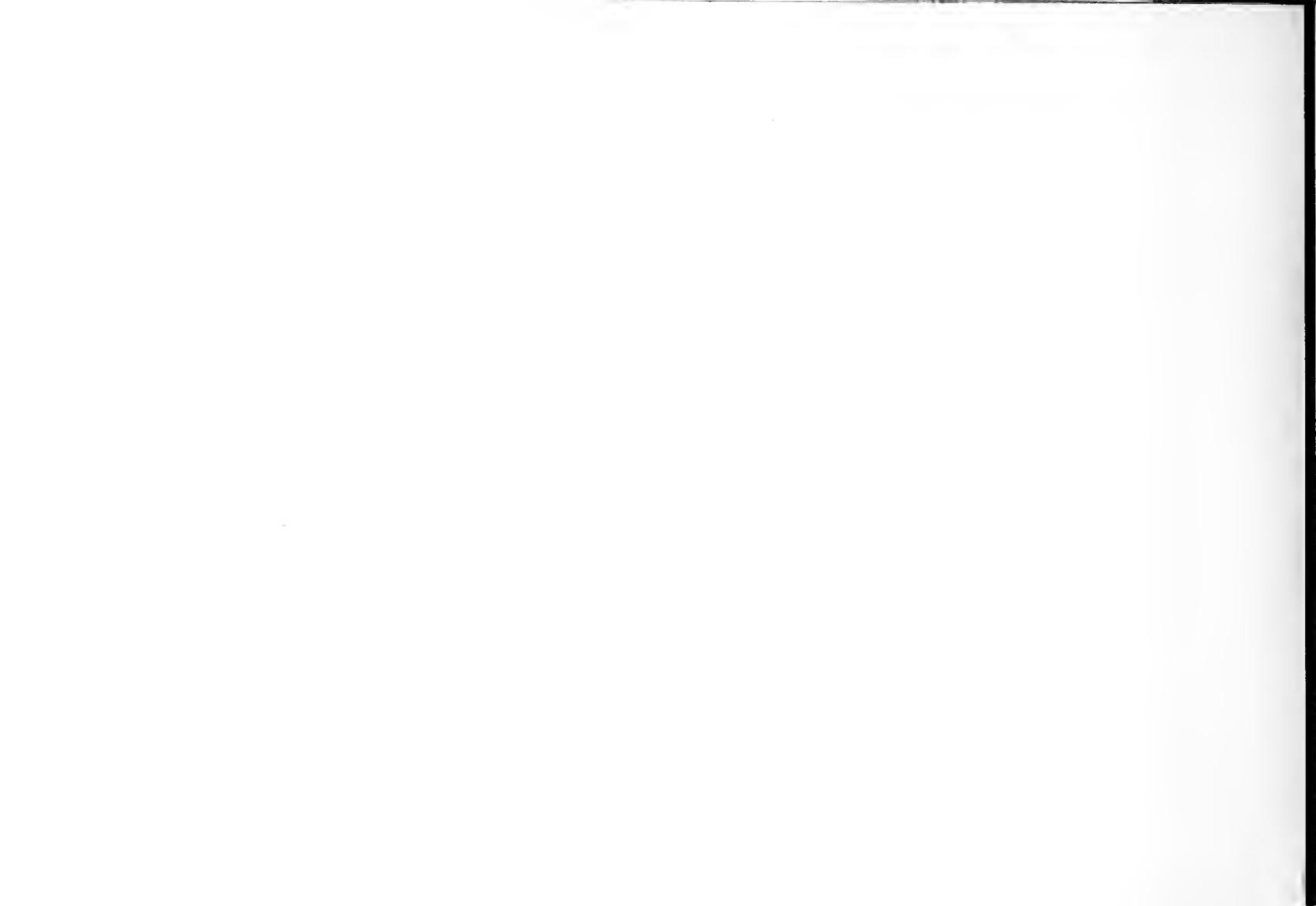


MAIN ENTRANCE OF FISHERIES BUILDING.
Facing the Channel which connects the Lagoon with the Lake.





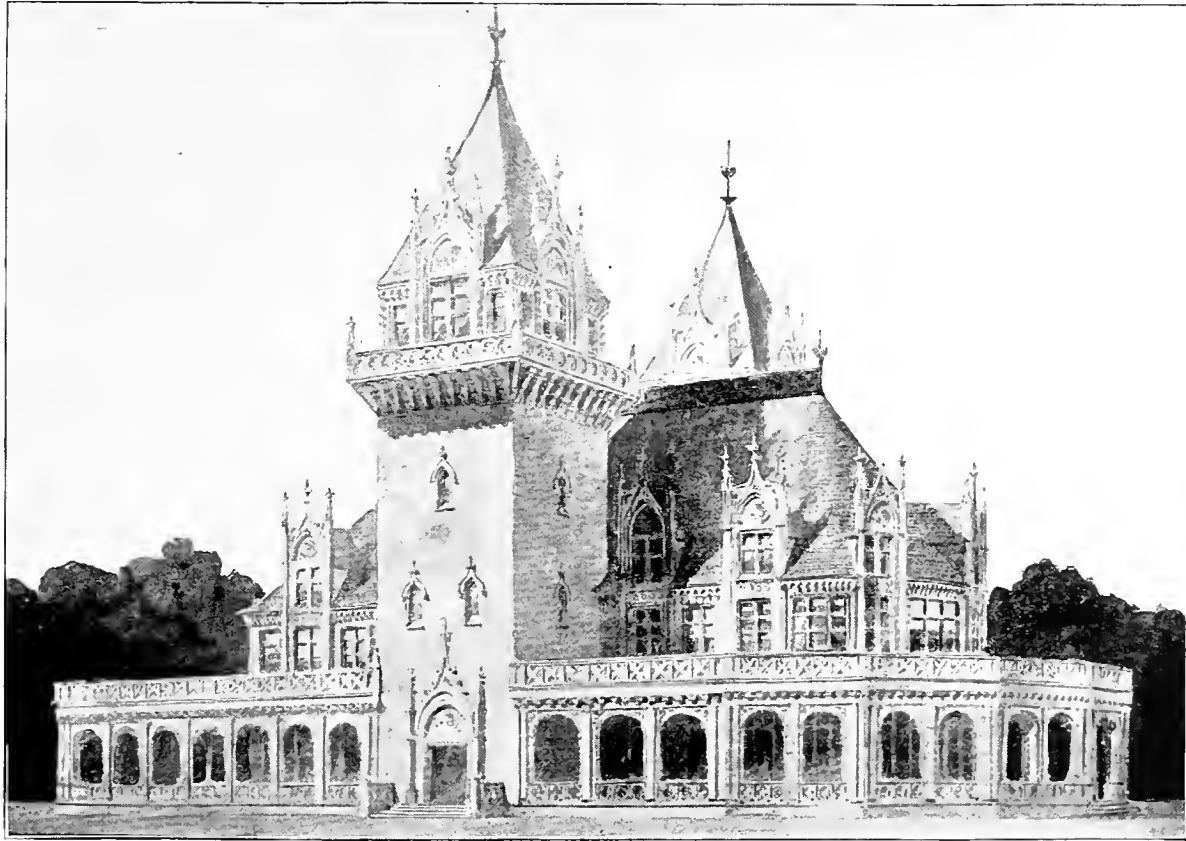
ALGERIAN AND TUNISIAN VILLAGE. — About the centre of "Midway Plaisance," on the right as you go down. Planned and arranged by Mr. A. Sifco of Algiers. Algerian part occupies nearly two thirds of the allotted space. Large building on left of illustration is Algerian Concert Hall, seating 1,000. Buildings are richly and beautifully decorated, and a visit to them is nearly equal to a visit to those countries themselves.





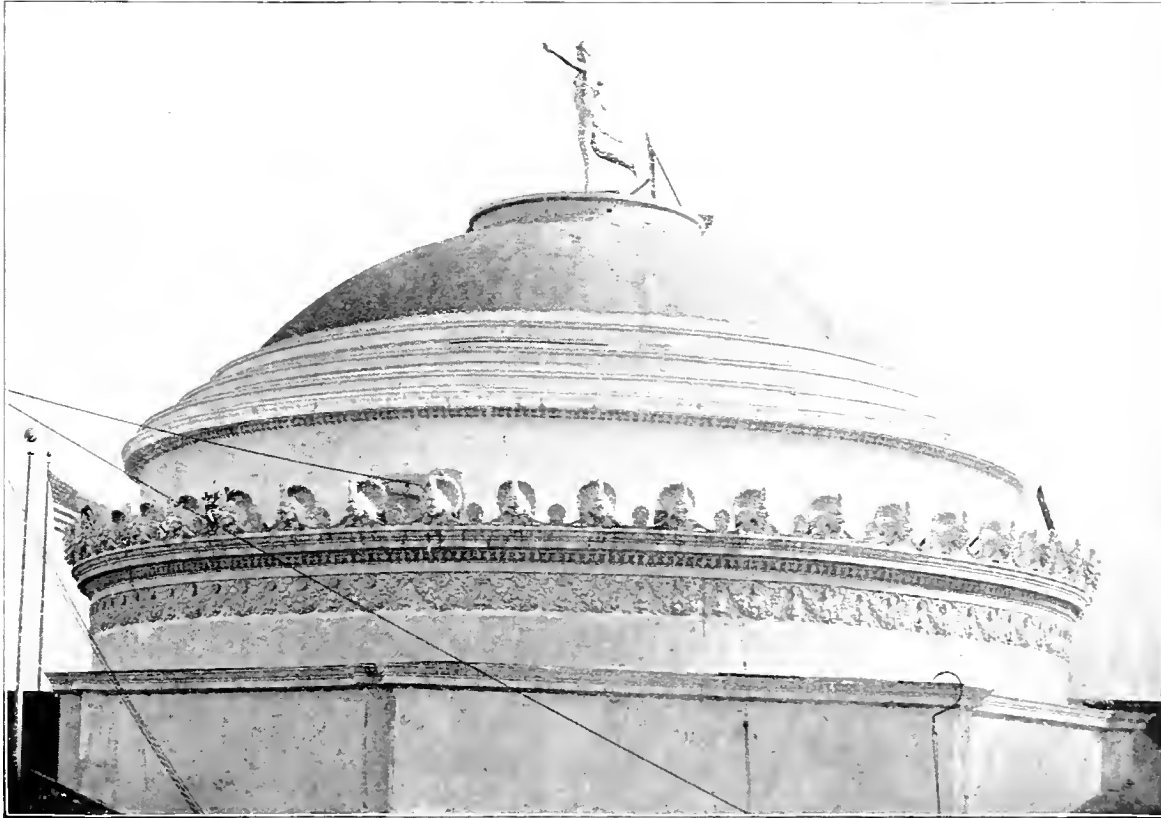
"GENII OF TRANSPORTATION." — By Philip Martiny.
Bas-Relief over the Main Entrance of the TRANSPORTATION BUILDING.





INDIANA STATE BUILDING. — Designed by Henry Ives Cobb. It is 102x142. Cost, \$30,000. One of the most artistic and unique State buildings on the grounds. The design is French Gothic. It is two stories high and surrounded by verandas. The towers at each side are pierced by windows which afford an excellent view of the grounds on all sides. It is in one of the most favorable locations, at the southern portion of the site selected for the state buildings.





DOMES OF THE AGRICULTURAL BUILDING. — Surmounted by Augustin St. Gaudens' statue of "Diana," which formerly graced the tower of the Madison Square Garden in New York.



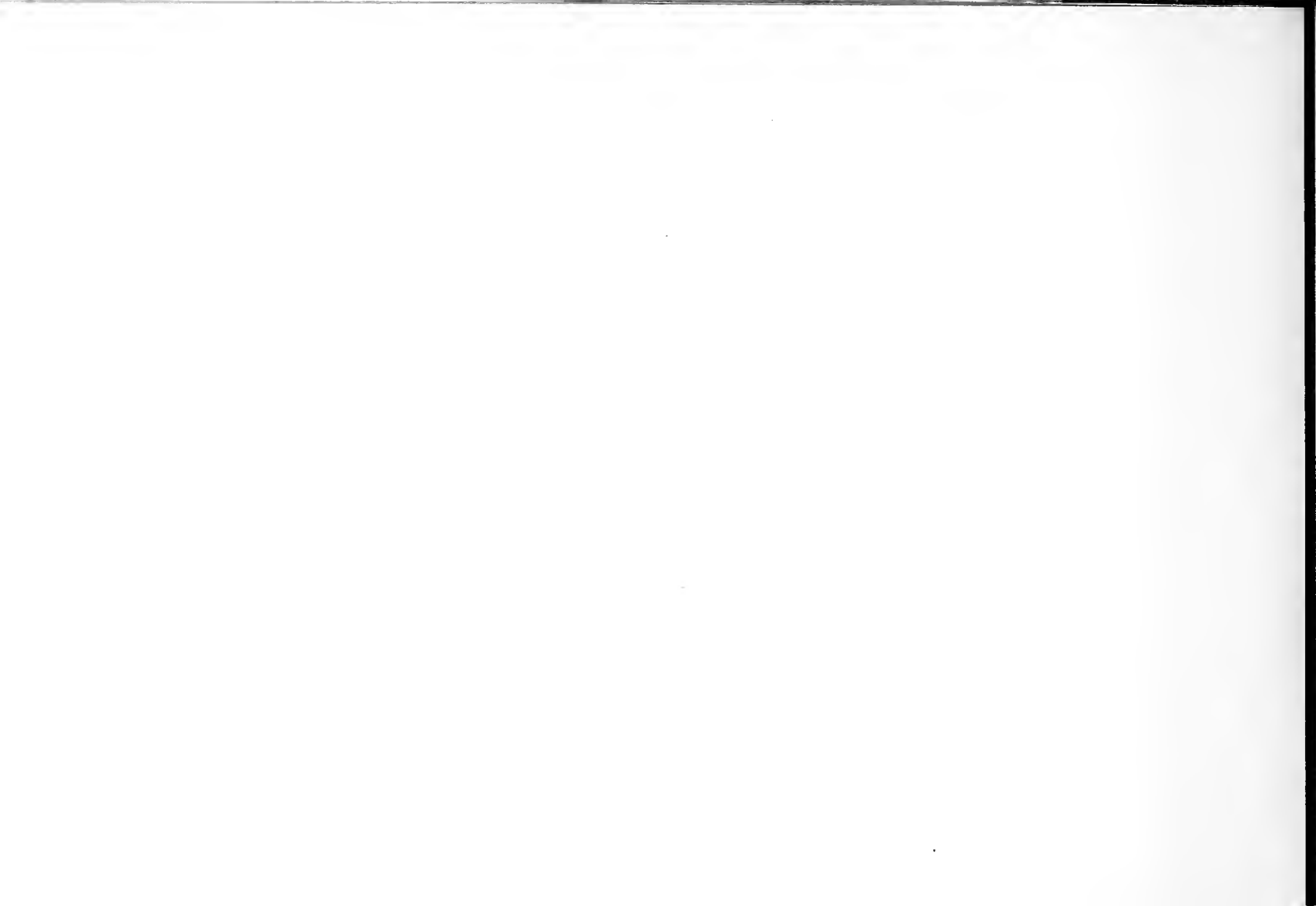


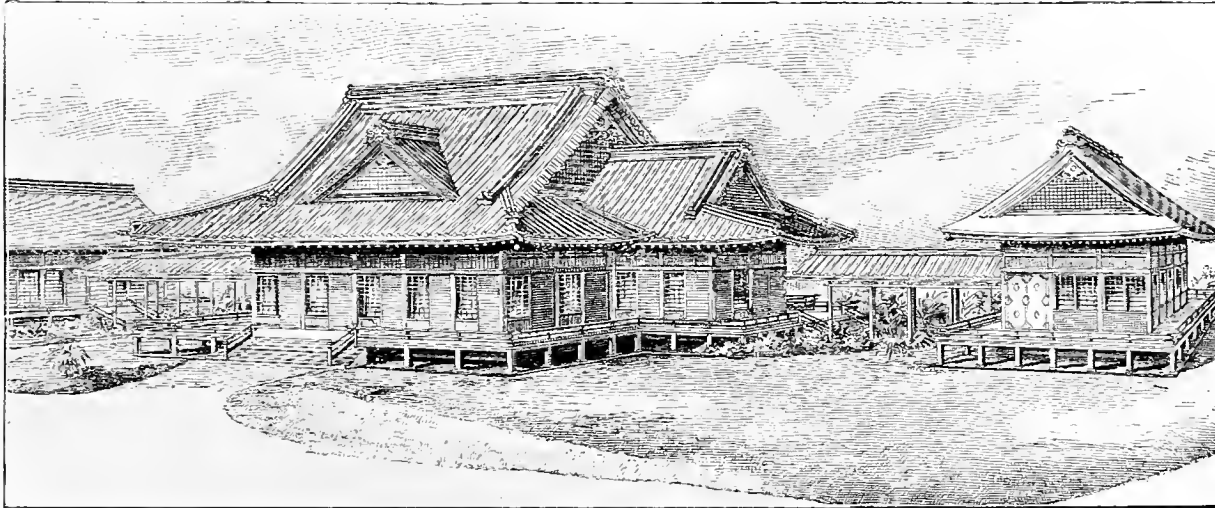
MARTINY'S "CERES."
For the AGRICULTURAL BUILDING.





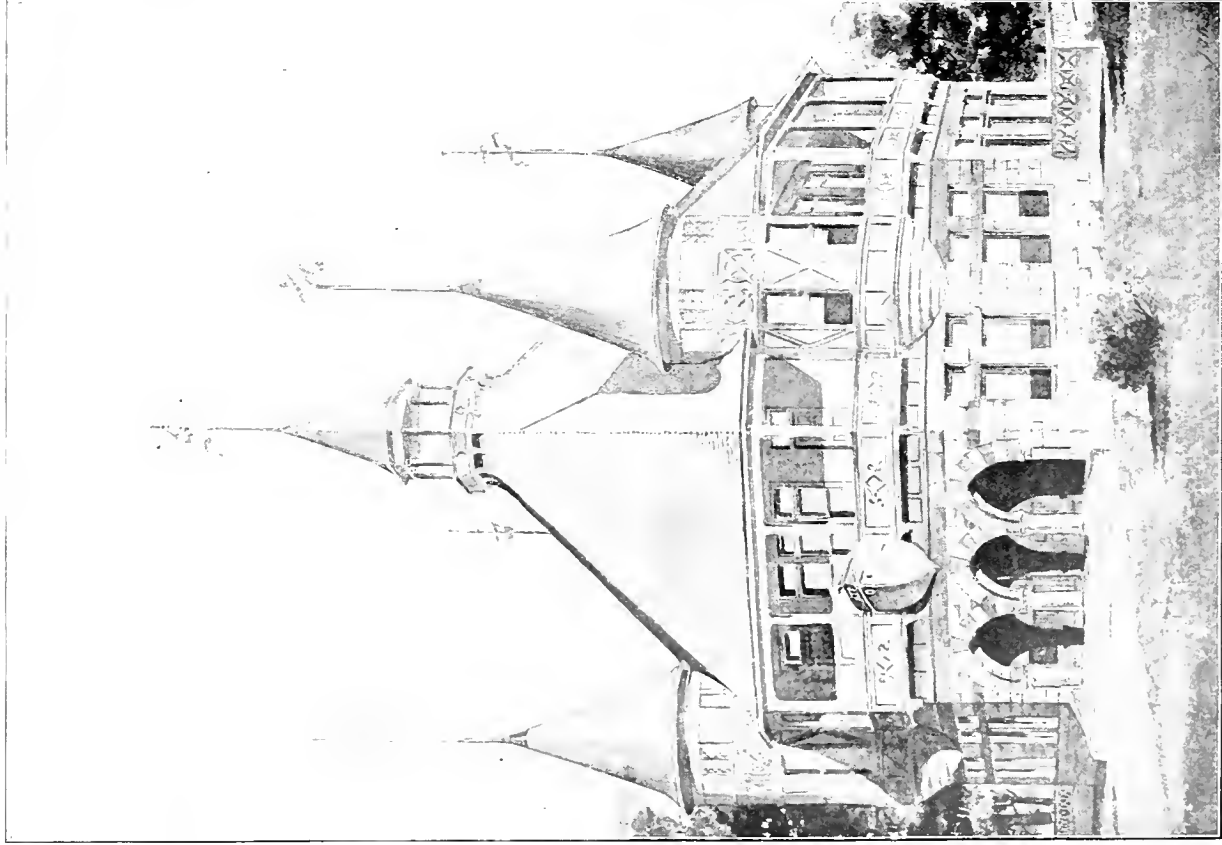
PLASTIC PEDIMENT. — By J. L. Mead.
Over the Main Entrance of the AGRICULTURAL BUILDING.





HOODEN (PHENIX PALACE) JAPANESE.— Designed by Mr. Kurn, director of the Japanese work at the Fair. This palace consists of three pavilions connected by corridors. The general ground plan is a modification of the Hoodo Temple, the central pavilion of which is a part of a Daimio's palace and after the style of Tokugawas in the eighteenth century. Builders, Akura & Co. Interior decorations by the Tokio Art School. It will be presented to Chicago, as a gift from the Japanese commission, at the close of the Fair.



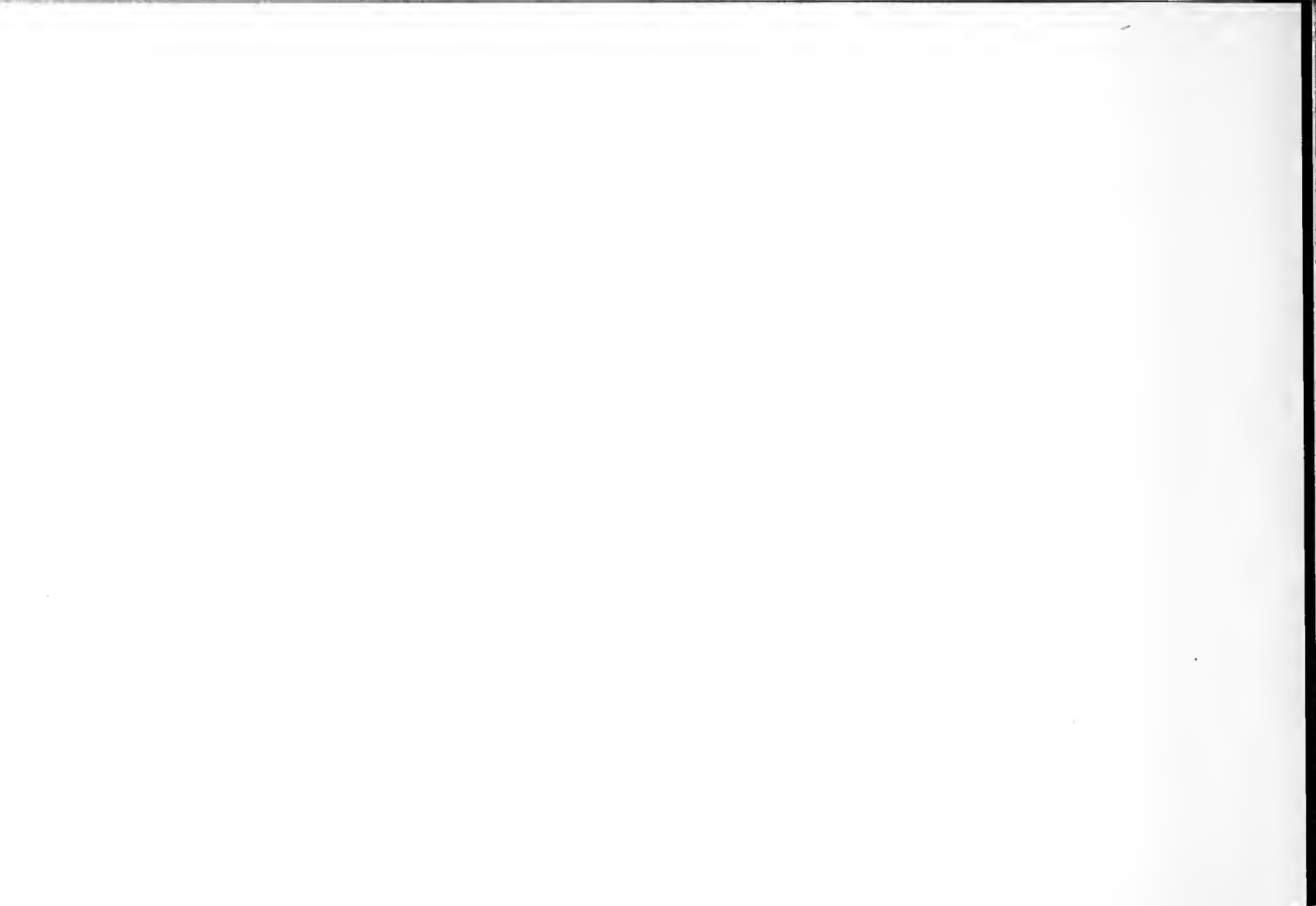


MAINE STATE BUILDING.— Designed by Charles Frost of Chicago. It is 33 feet in diameter and 90 feet to top of main tower: cost \$25,000. Polygonal in shape, unlike any other, it is used to show the principal resources of the state. Granite is freely used in the balconies and lower story, while the roof, being of slate, is an exhibit in itself. At extreme East end of state allotments.





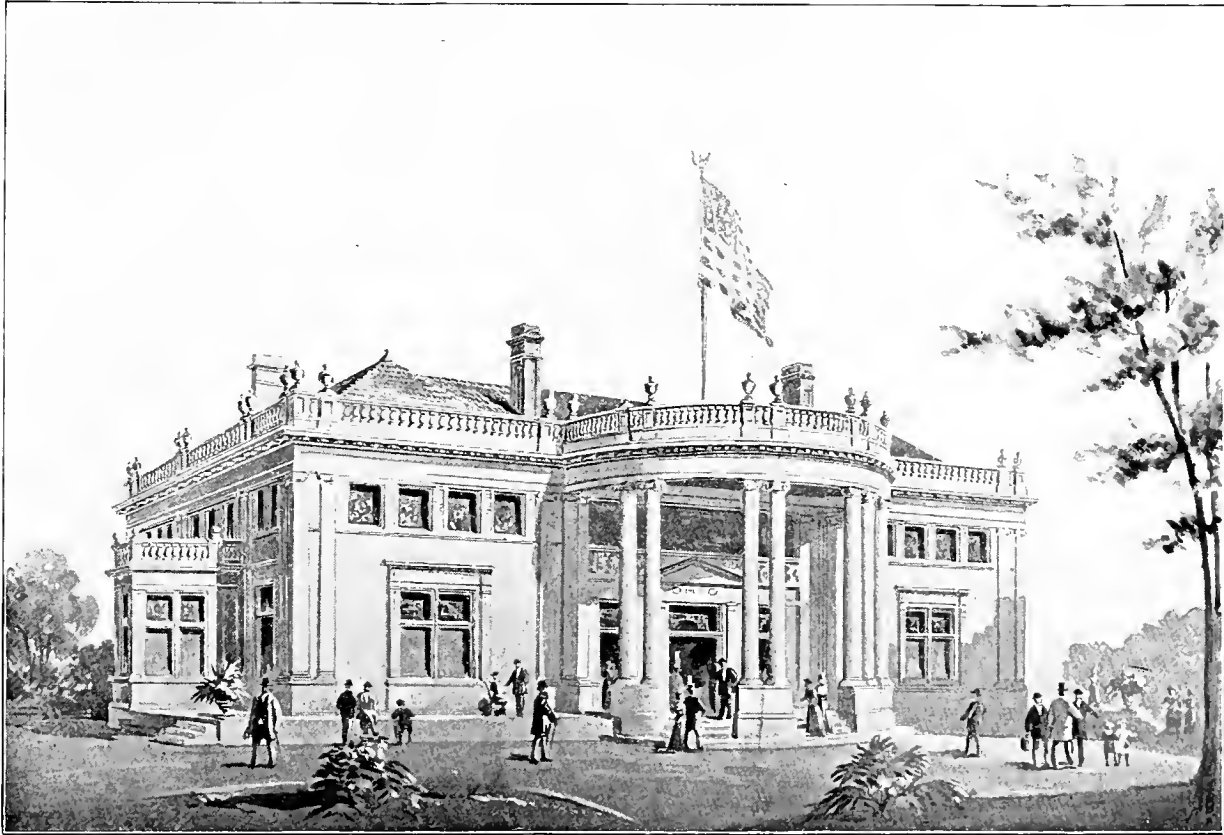
GROUP OF PLASTIC STATUARY. By Philip Martiny.
One of the Sculptural Adornments which graces one of the Pavilion
Domes of the AGRICULTURAL BUILDING.





GROUP OF PLASTIC STATUARY.— By Philip Martiny.
On one of the Pavilion Domes of the AGRICULTURAL BUILDING.





OHIO STATE BUILDING.—Designed by Mr. McLaughlin of Cincinnati. It is 100x100; cost \$30,000. This beautiful structure, colonial in design, is just North-east of the Fine Arts Building. The lofty portico, supported by eight pillars in four groups, has a most pleasing effect. As nearly as possible, each room is furnished by an Ohio city, mainly by contribution.

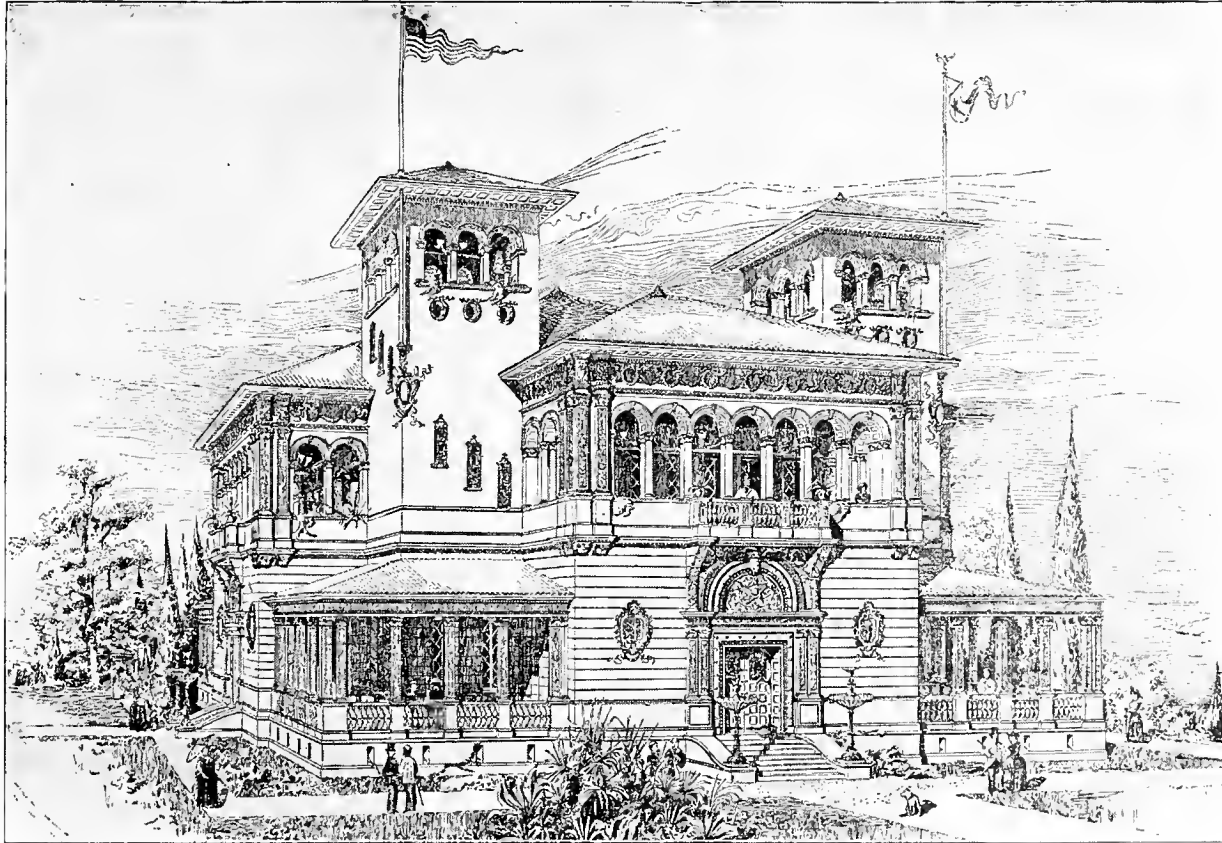




"FOUR SEASONS." — By Philip Martiny.

Plastic Group of Statuary on one of the Pavilion Domes of the AGRICULTURAL BUILDING.





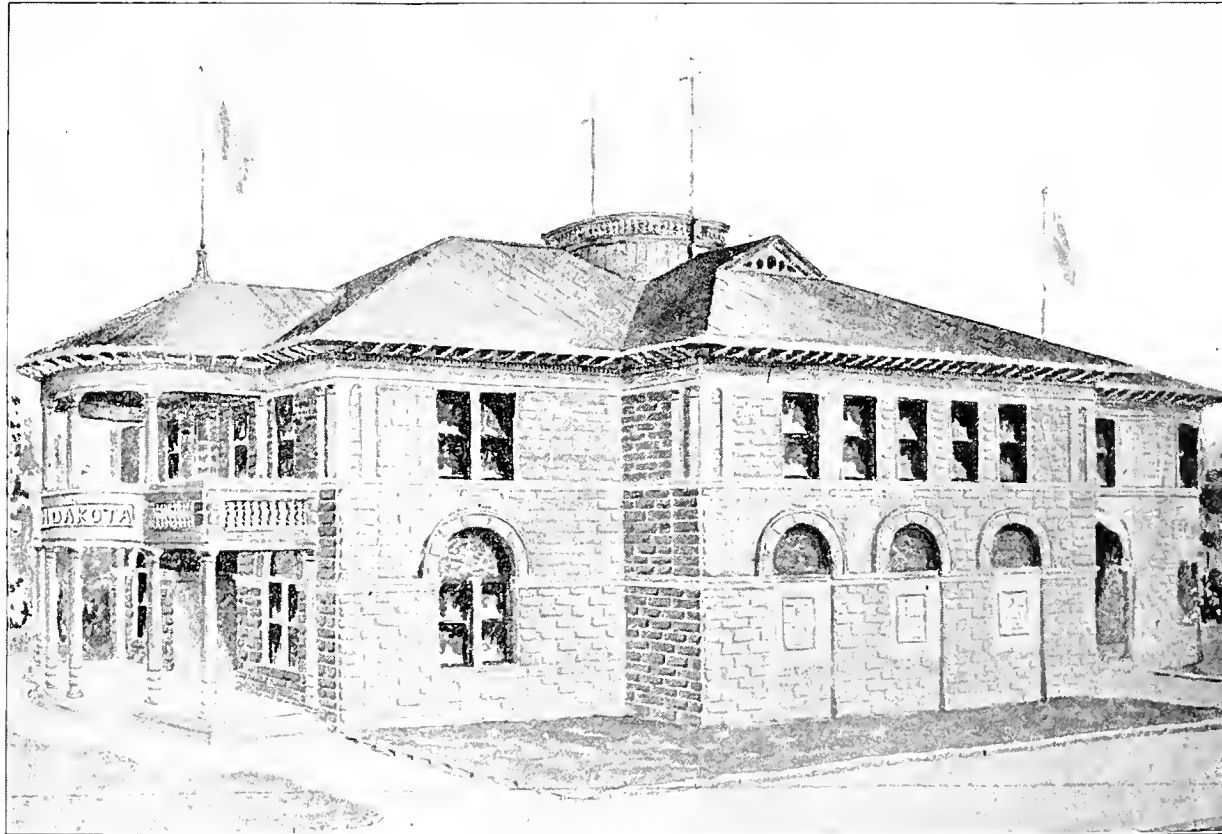
TEXAS STATE BUILDING.—Designed by J. Riley Gordon. Cost \$30,000. This beautiful structure is situated on the right of the North entrance to Jackson Park. The patriotism of the lady members of the Texas "World's Fair" commission, in undertaking to raise the money for this fitting representative of the "Lone Star" state, should not go unnoticed. They have one of the handsomest state buildings on the grounds, and may be well proud of their work.





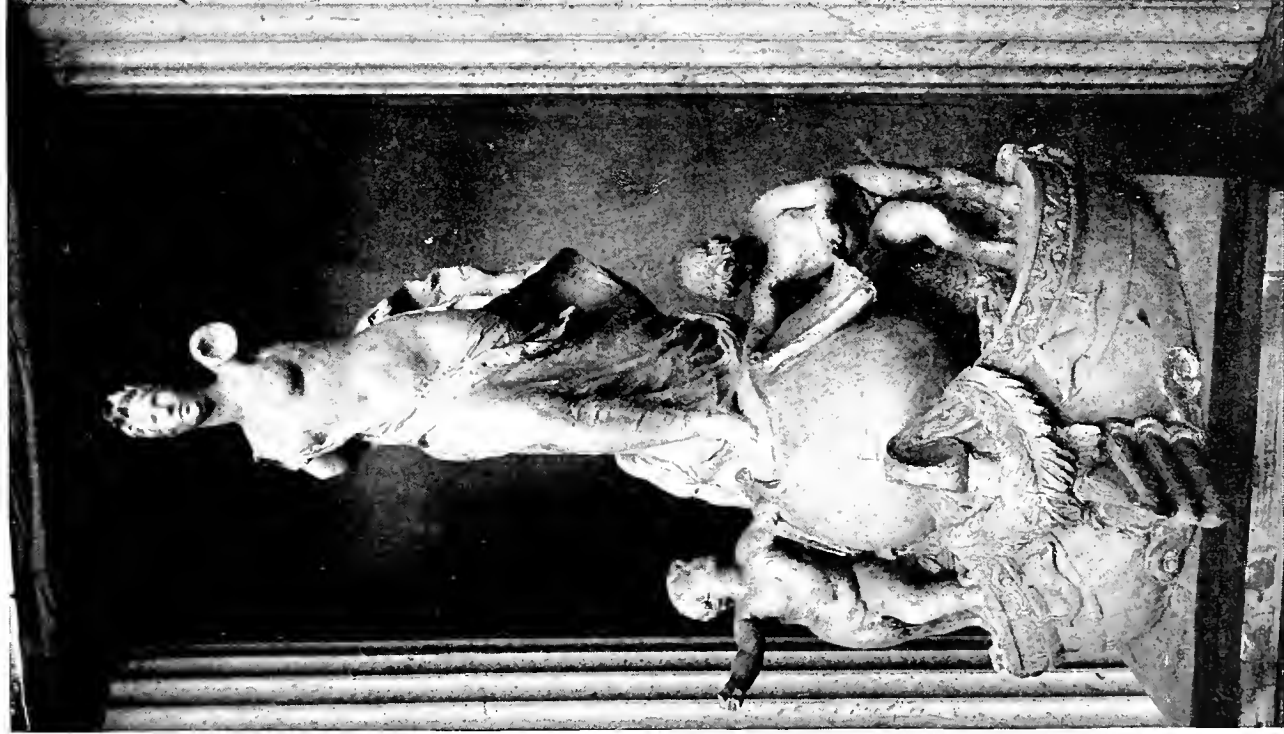
"FOUR INDUSTRIES." — By Kenyon Cox.
Ornamental Painting in Dome of MANUFACTURES and LIBERAL ARTS BUILDING.





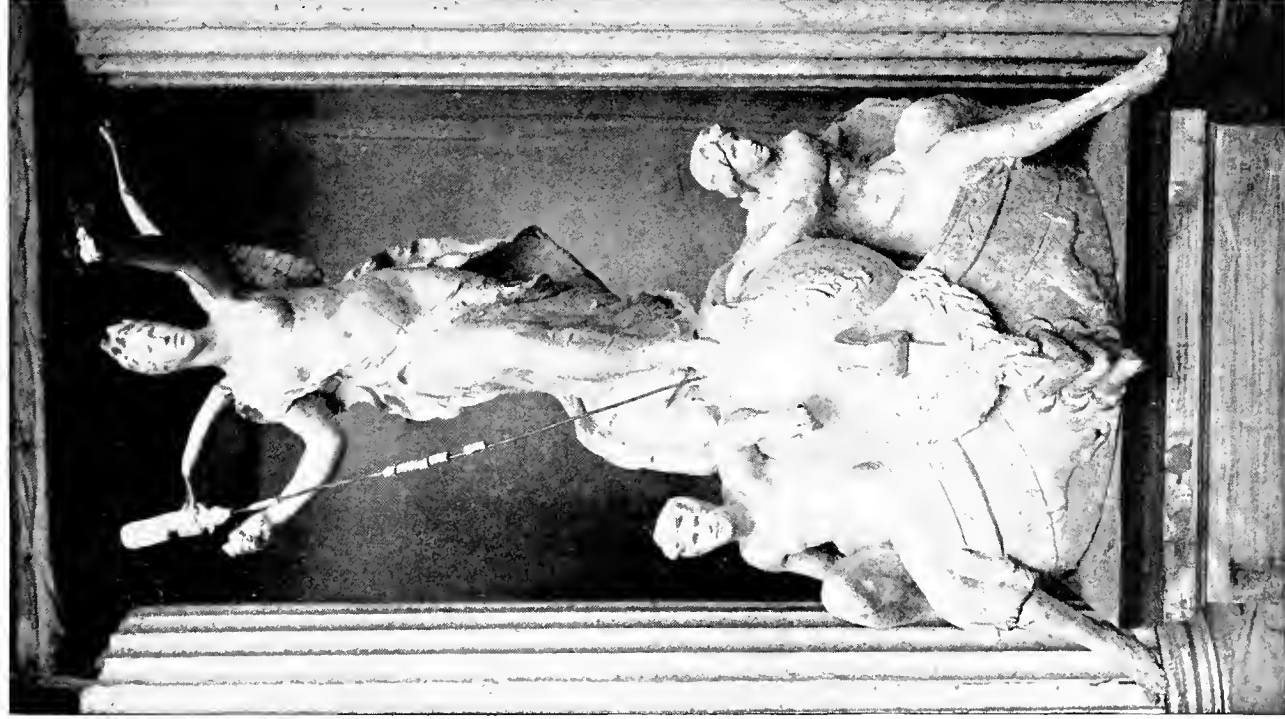
SOUTH DAKOTA STATE BUILDING. — Dimensions, 70x130: two stories high: cost \$25,000. It is situated opposite the Art annex, and at the East end of the bridge which crosses the Lagoon. The outer walls, of a light brown sandstone color, are of cement. In turning the tired eye upon this building, after feasting it on the others, which are nearly all of a light color, one will find the rest so much needed. It is the first building to attract attention on the South side of the 57th Street entrance, and is one of the most prominent state sights.





GLORIFICATION OF DISCOVERY. — By B. L. Pratt.
Plastic Statue in arch of Peristyle between MUSIC
HALL and CASINO.





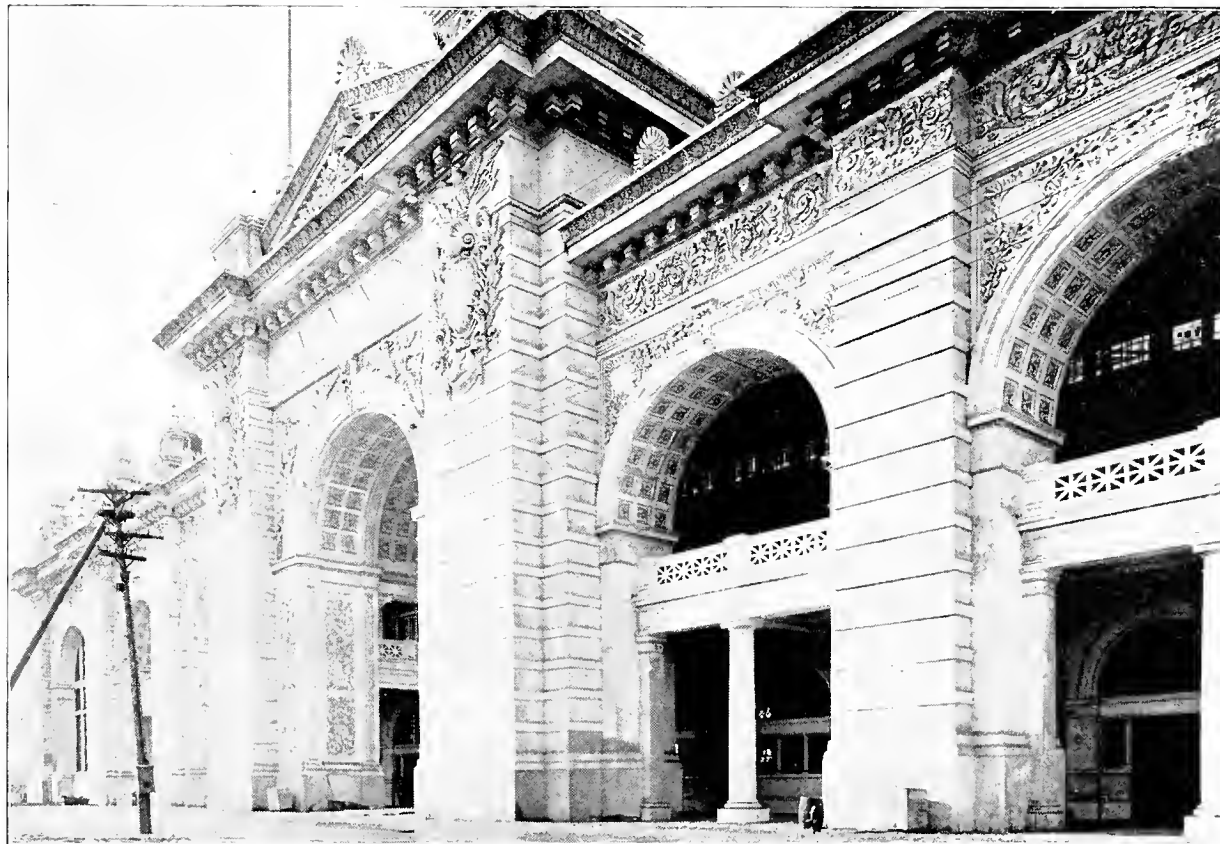
GLORIFICATION OF DISCOVERIES. — By B. L. Pratt.
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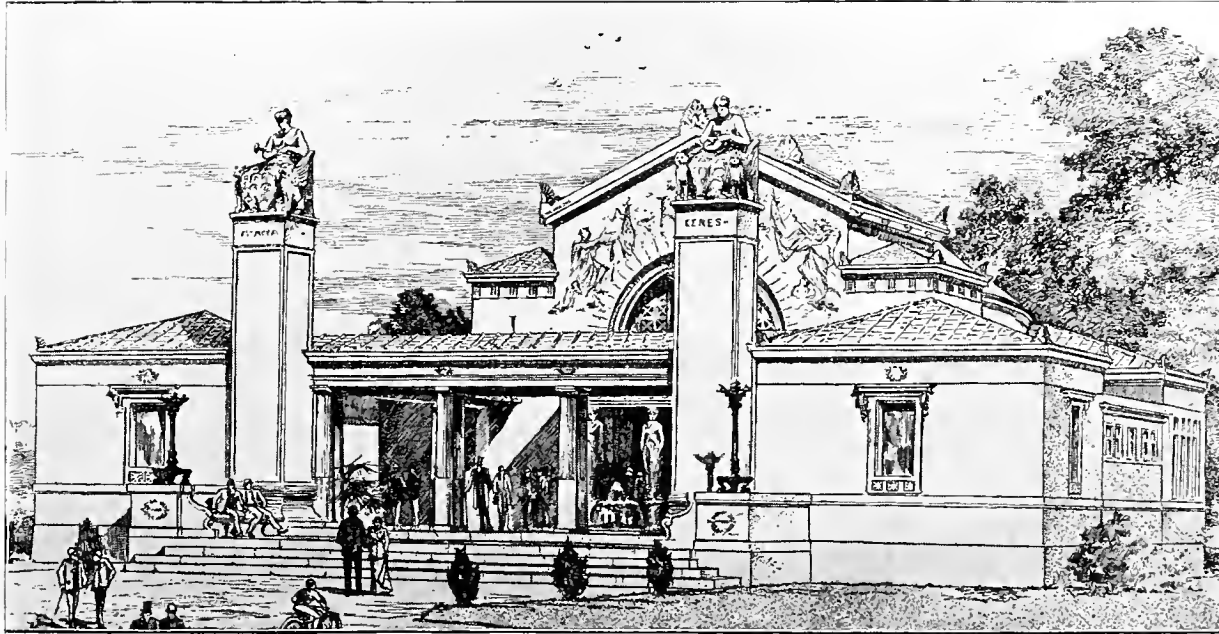
NEBRASKA STATE BUILDING.—Dimensions, 60x100: covers nearly 6,000 feet of ground: cost \$15,000. Style of architecture, strictly classical, of the Corinthian order. Two stories high, with floor area of 12,000 square feet. East and West fronts have very wide porticoes supported by six massive columns 25 feet high. North of the magnificent "Art Palace."





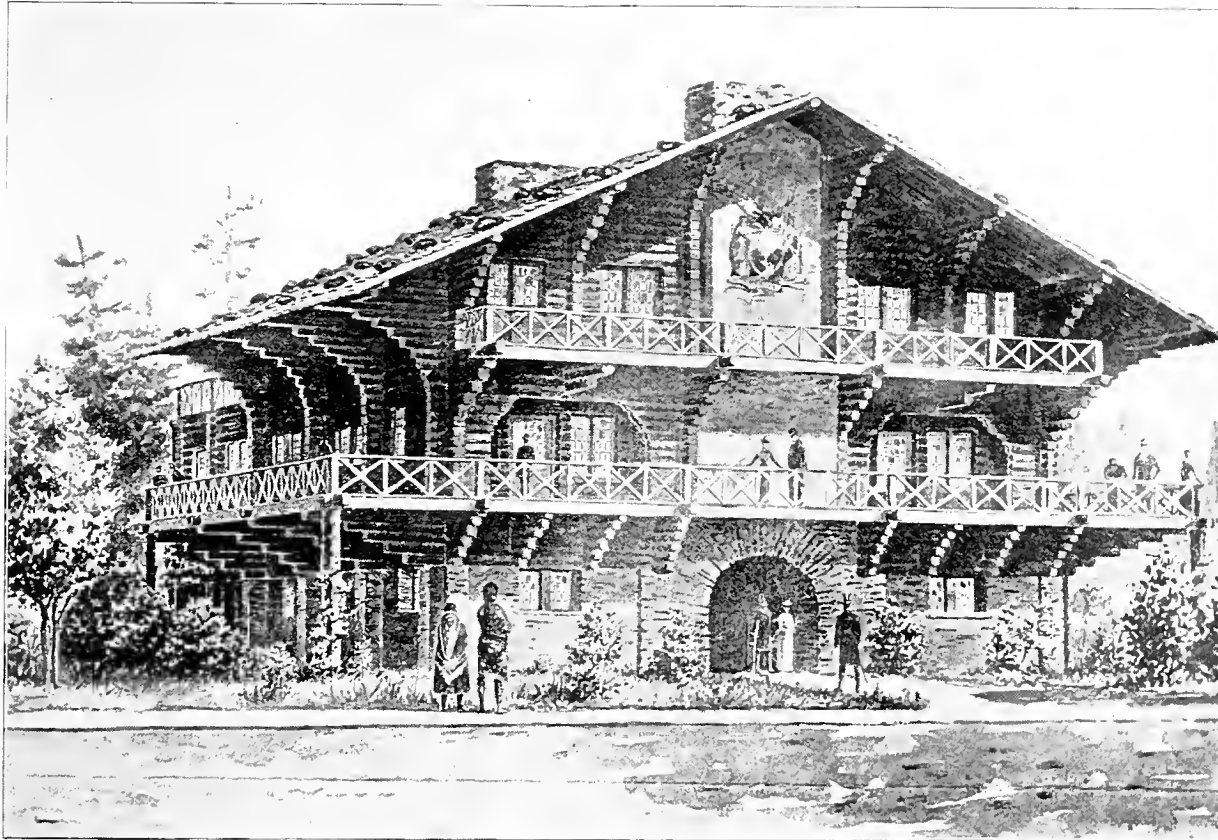
**MAIN ENTRANCE OF THE MINING BUILDING,
Facing Wooded Island.**





VERMONT STATE BUILDING. — Designed by Mr. Jarvis Hunt of Westfield, Vt. Dimensions, 65x85; cost \$20,000. This structure, which is very antique in principle, being after the "Pompeian" order, was selected as most suitable to represent one of the oldest pioneer states. It comprises a central court 27x31, in the centre of which is a beautiful fountain of native stone. The building is well proportioned, and a fitting representation of the state.





IDAHO STATE BUILDING. — Dimensions, 50x80 feet. This extremely picturesque structure by Cutter & Poetz, Architects, is the design selected as the one most typical of the conditions and surroundings of this mountainous state. It is after the order of the Swiss Chalet. It is a model work of architecture and very pleasing to look upon.





RHODE ISLAND STATE BUILDING. — Stone, Carpenter & Willson, Architects; cost about \$15,000. Greek style of Architecture. Between Massachusetts and New Jersey state buildings. First story devoted to women's parlor, reception, and toilet rooms; second story occupied by rooms of Governor and other officials. Furnishings antique and comfortable, and walls hung with pictures of historic value. The whole intended as a "haven of rest" for visitors from the state of Roger Williams to the Exposition.





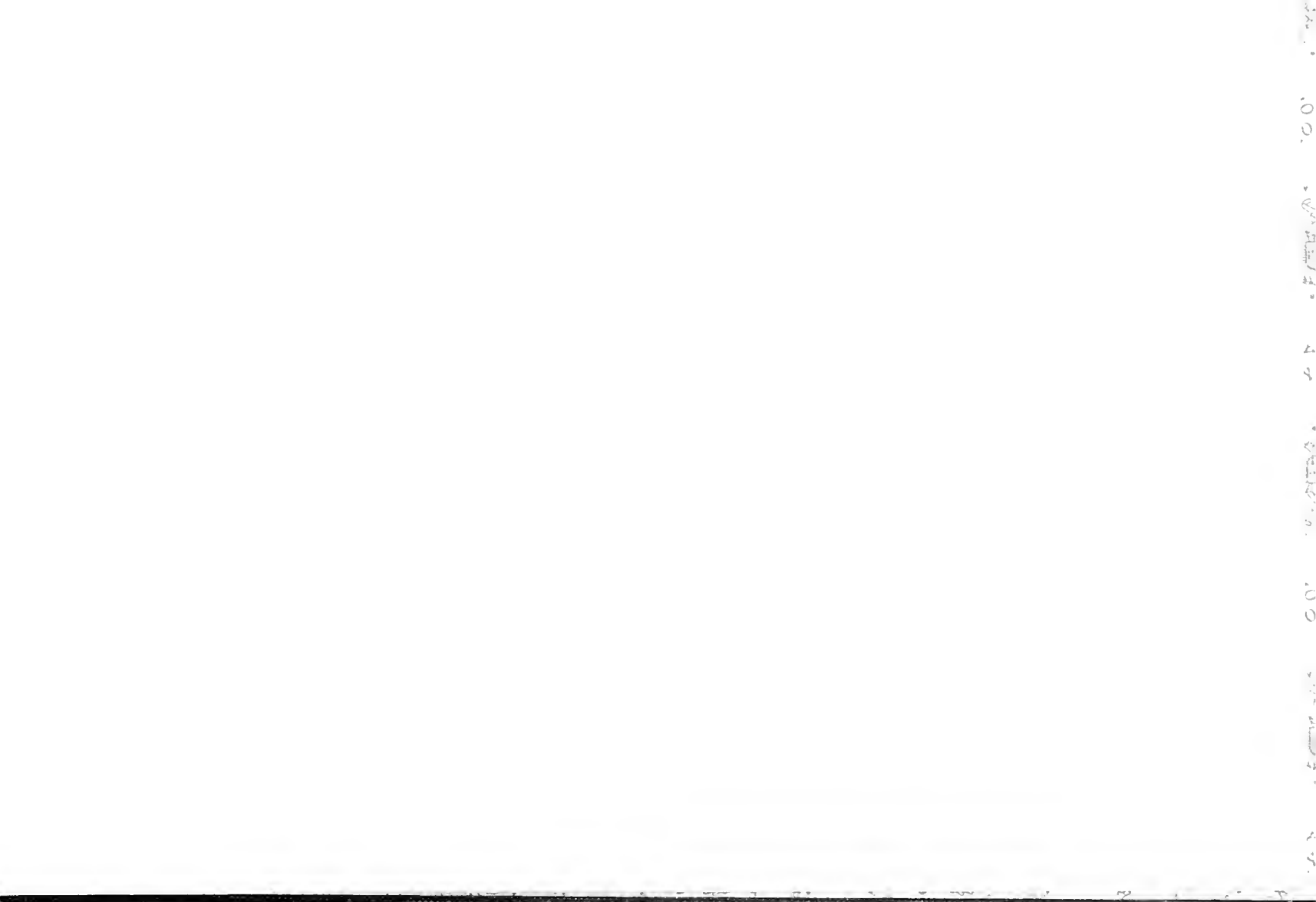
BALCONY OF WOMAN'S BUILDING.
Looking Across the LAGOON toward the FISHERIES BUILDING.





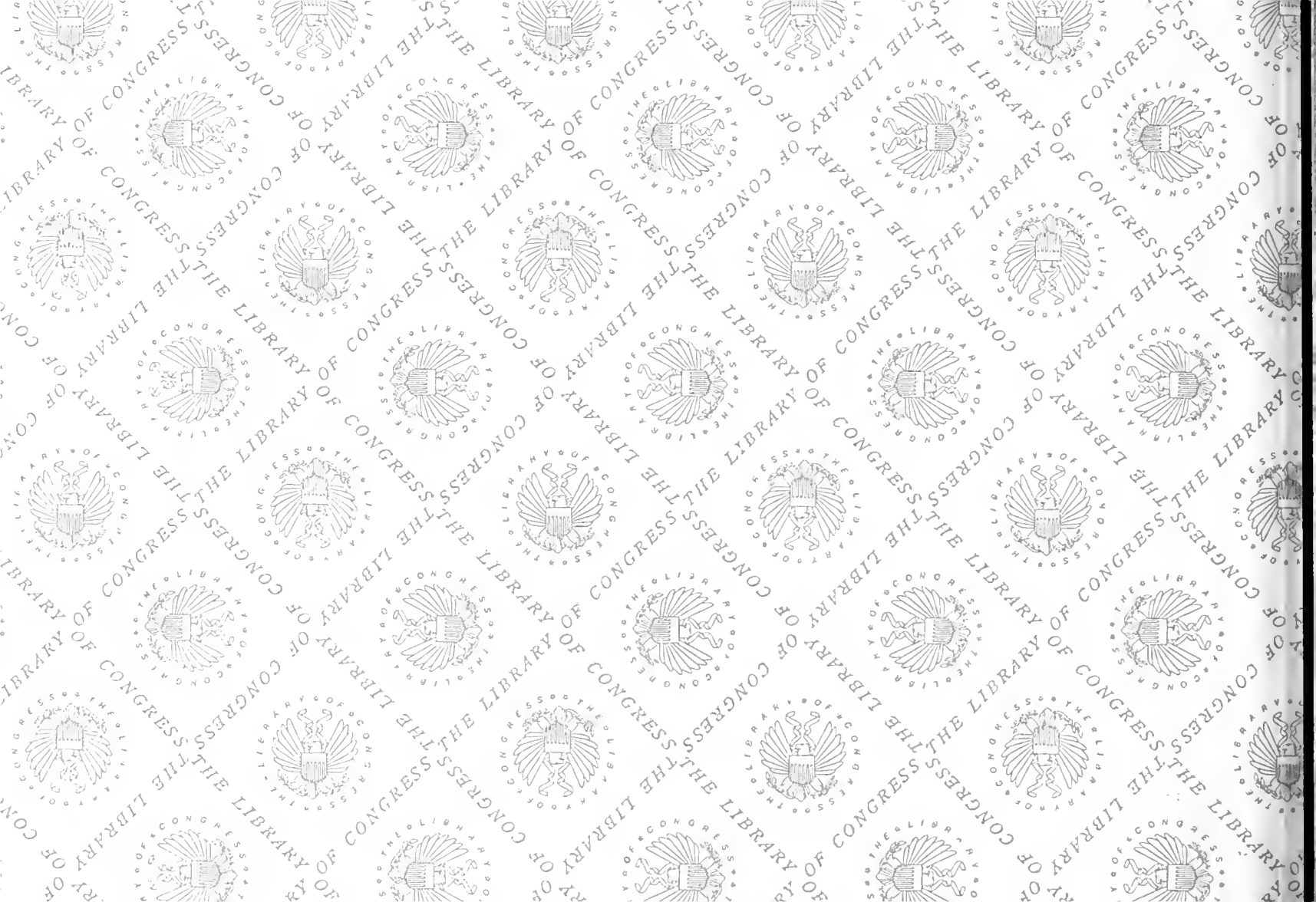
CHICAGO IN 1833. — Only sixty years ago, it had only 138 residents. This illustration shows that old trading-post from which has been developed the mighty modern metropolis, a city covering 160 square miles of territory and numbering one and one-fourth millions, while its commerce reaches the enormous total of \$2,500,000,000 annually, — a population and a commerce that the mind can hardly grasp. History furnishes nothing that can compare with it; as no Exposition ever approached the magnificence and magnitude of the present one.

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OFFICE OF THE SECRETARY OF THE ARMY





N. MANCHESTER,
INDIANA 46962

