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The 7 Surviving Structures of the 1893 World's Columbian Exposition.

PALACE OF FINE ARTS:

From the time the fair closed until 1920, the Palace of Fine Arts housed the Field Columbian Museum (now the Field Museum of Natural History, since relocated); in 1933, the Palace building re-opened as the Museum of Science and Industry. The Museum of Science and Industry represents the only major building remaining from the World's Fair of 1893. Unlike the other structures that were destroyed after the fair, the Palace of Fine Arts (as it was known), which was built to showcase artworks, remained. The backside of the museum (over-looking Jackson Park Lagoon) was actually the front of the palace during the fair, and the color of the exterior was changed during renovations. But the building looks almost exactly the way it did in 1893. Some of the light posts from the fair still illuminate the museum campus.



NORTHERN EXPOSURE OF ART PALACE.



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WORLD'S CONGRESS BUILDING:

The second building, the World's Congress Building, was one of the few buildings not built in Jackson Park; instead it was built downtown in Grant Park. The World Congress Auxiliary of the World's Columbian Exposition occupied the new building from May 1 to October 31, 1893, after which the Art Institute took possession on November 1. The cost of construction of the World's Congress Building was shared with the Art Institute of Chicago, which, as planned, moved into the building (the museum's current home) after the close of the fair.



MAINE STATE BUILDING:

Each of the (then) 44 States of America constructed buildings on the World's Fair grounds. The Maine State Building was designed by Charles Sumner Frost. The State of Maine had originally planned to make its State building a gift to Chicago and leave it in Jackson Park. However, at



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the close of the Fair, the Maine State Building was purchased by the Ricker Family, founders of the Poland Spring Resort and purveyors of Poland Spring water. The Maine State Building was dismantled and shipped on 16 freight cars to Poland Spring. It was reassembled and served as a library and gallery on the resort grounds. The Maine State Building went through many renovations over the years and, by the early 1970s, had fallen into disrepair. In 1977, the Poland Spring Preservation Society acquired the building. The Maine State Building is presently operated as a museum and may be found on the resort grounds.

THE DUTCH COCOA HOUSE:

The Dutch House is a historic multi-unit residential building at 20 Netherlands Road in Brookline, Massachusetts. This four-story brick building was originally built as an exhibition hall at the 1893 World's Fair in Chicago, where it served as the Dutch Cocoa House. It is a close copy of the Franeker City Hall in Franeker, Netherlands. The door frame, embellished with stone animals, is a replica of the Enkhuizen Orphanage. After the fair ended, the Dutch High Renaissance style building was dismantled brick by brick and reconstructed at its present location. It was placed on the National Register of Historic Places in 1986. The Dutch House was moved to Brookline, Massachusetts. The Dutch House was moved to Brookline, Massachusetts.





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THE PABST PAVILION:

Captain Frederick Pabst traveled from Milwaukee to the World's Columbian Exposition to display his brewery's products. After the fair closed, he moved his Pabst Pavilion, which had resided inside the enormous Manufacturers and Liberal Arts Building, to his recently completed mansion in Milwaukee. The pavilion was attached to the east side of the home and used as a summer room. After Captain and Mrs. Pabst died, in the early 1900s, the Pabst heirs donated the mansion to the Catholic Archdiocese. Ironically, the Pabst Beer Pavilion was used as a private chapel for the Archbishop. In the 1970s, the Mansion was slated for demolition. It was saved from the wrecking ball and is currently being restored as a period museum. The Pabst Pavilion serves as the museum gift shop. When you tour the Pabst Mansion Museum, you will likely enter through the Pabst Pavilion that was visited by World's Columbian Exposition Fair-goers, more than 100 years ago.





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A TICKET BOOTH FROM THE FAIR:

While most of the grand buildings and monuments were destroyed, smaller elements of the World's Fair have withstood the past century. One in particular is a ticket booth from the fair now stands in the side-yard shadows of a famous Oak Park home. The DeCaro House, 313 N. Forest Ave., designed by Frank Lloyd Wright in 1906, draws most of the attention from historians, but the unusual shack in the yard is a treasure. In its retirement from the ticket business, the structure has been used as a garden tool-shed, a rabbit hut and now a garden decoration.





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BUILDING OF NORWAY (aka THE NORWAY PAVILION):

The Norway Building was first assembled near Trondheim, Norway, in early 1893. It was disassembled and shipped by freighter to Chicago, where it was reassembled in Jackson Park. When the Fair closed, the Norway Building was again taken apart and shipped by train to Lake Geneva, Wisconsin and installed on the C. K. Billings summer estate. The Billings estate changed hands twice and was eventually owned by William Wrigley, Jr., who painted the Norway Building ochre yellow and used it as a home theatre. In 1935, the family owners of the Norwegian-American Museum known as Little Norway negotiated the acquisition of the Norway Building. The building was dismantled one final time and shipped by truck to Blue Mounds, where it can be toured as part of the outdoor Little Norway Museum. One of the features that undoubtedly made the Norway Building more portable than most structures is that it is constructed without a single nail. It is held together entirely by wooden pegs.



BUILDING OF NORWAY.



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BUILDING OF NORWAY UPDATE: September 19, 2015

Norway Building from 1893 Chicago World's Fair heads home.

Olav Sigurd Kvaale walked up the old wooden stairs of the medieval-style church. He paused under the gabled portico and reached out to touch the intricate, 122-year-old carvings that surround the massive door.

"This," he said, his hand on carvings, "is my grandfather."



A year earlier, Kvaale journeyed across the Atlantic from his home in Norway in a quest to learn more about his grandfather, Peder, a farmer and woodworker who in the 1800s was among a team of craftsmen in Norway who built the church, known as The Norway Building, for the 1893 Chicago World's Fair.

What Kvaale discovered was not just a valuable gem of family history but a larger story of a building that had traveled on an extraordinary journey of its own. Believed to be one of the last surviving structures from the fair, it had been moved from Chicago to an estate in Lake Geneva — where, painted bright yellow, it served for a time as a private movie house for the Wrigley family — before ending up at a small tourist attraction tucked into the rolling countryside 30 miles west of Madison.



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By last year, the building was in danger of being lost. Water seeped through the wood-shingled roof, mice scurried along the floorboards, rot chewed at the foundation.

When Kvaale first saw the building, though, he looked past the signs of disrepair and marveled at the artistry: the chiseled faces of Norse kings and queens, the dragon's tail that swirled around the exterior entranceway. This, he had learned from relatives, was his grandfather's proudest creative achievement. He vowed to try somehow to save it.

Now, after rallying support in the region of Norway where the building was originally constructed, Kvaale has returned to Wisconsin, this time with a team of a dozen Norwegian craftsmen. The clang of hammers and chisels echoes across the verdant valley. Piece by piece, windows, wall panels and support beams are painstakingly removed, labeled and laid out on the surrounding lawn.

The Norway Building is going home.

A winding road cuts through the forest and leads to the now-shuttered tourist attraction known as Little Norway.

Operated by the same family since 1937, the quaint attraction had, over the years, drawn thousands of visitors, who came to walk in the gardens, peek into the small museum of Norwegian artifacts or take a tour led by guides in traditional Norwegian dress.

The half-dozen original log cabin buildings on the property had been erected in the mid-1800s by a Norwegian immigrant farmer, who built them, according to Norwegian tradition, on a south-facing slope to catch the warmth of the sun. Each building had been meticulously restored and furnished with Norwegian antiques and artwork.

The most striking feature of the property was no doubt The Norway Building, which stood on the hillside overlooking the valley. With its gabled roof topped by dragons, and ornate shingles crafted to look like reptilian scales, the building gave the secluded property a sense of enchantment, and made a visit feel like stepping into the pages of a fairy tale.

Commissioned by Norwegian officials for the World's Fair, it had been built as a symbol of cultural pride and patterned after the stave churches that, in the Middle Ages, dotted the rugged Norwegian landscape.

After the fair, The Norway Building was moved to Lake Geneva, where it was installed on a lakeside estate eventually owned by the Wrigleys. A wealthy Norwegian-American named Isak Dahle acquired it in 1935 and brought it to his summer retreat in Blue Mounds.

Almost as soon as Dahle had erected the ornate building on his rural property, neighbors began hopping a fence to come see it. So Dahle hired a caretaker and charged admission, 5 cents for adults and 3 cents for children.



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In the era before Disneyland, people flocked to see the spectacle in the Wisconsin woods. It even attracted Norwegian royalty. Crown Prince Olav, who later became king of Norway, came for a tour in 1939, and his son, Crown Prince Harald, the current king, visited in 1965, according to the 1992 book "The Norway Building of the 1893 Chicago World's Fair."

Over the years, Dahle's descendants continued to run Little Norway, which was open from May to October. But as the world became more modern and entertainment options proliferated, attendance declined.

"We didn't have interactive things or movies or anything like that. Part of the goal at Little Norway was to stay the same," said Scott Winner, 55, a grand-nephew of Dahle who returned from college in 1982 thinking he'd help out for the summer but fell in love with place and decided to stay. "It was like the place that time forgot."

Winner lived in a large stone house his grandparents had built on the property. He raised his two children there, and thought of his work at Little Norway as "a labor of love." He rarely did more than break even, he said, and often lost money.

His wife worked in business development for the Wisconsin Department of Commerce. For years they kept Little Norway afloat in part by selling lumber from their surrounding 270-acre property. But rising insurance costs and taxes, Winner said, along with sparse attendance, forced them in 2012 to close the doors.

Every day for two years, Winner would look out his kitchen window at The Norway Building and wonder what would become of it. Several historical foundations explored a possible purchase. Negotiations with one continued for more than a year but eventually collapsed.

The future seemed bleak in the summer of 2014, when Winner began receiving phone messages from a man in Norway, who said he wanted to visit.

For weeks, Winner ignored the man's calls. He didn't want to waste time with tourists. He needed to find a buyer, or The Norway Building would undoubtedly fall into ruin.

Four thousand miles away, in Norway, Olav Sigurd Kvaale was plumbing his family's history.

As a Christmas gift, an uncle had given him a photo of The Norway Building, and a notation at the photo's edge explained that Kvaale's grandfather had worked on the building's carvings.

Kvaale Googled the Norway Building and immediately found the website for Little Norway. Excited to see his grandfather's handiwork, he arranged to travel to Wisconsin with a group of relatives.

After he booked the plane tickets, however, he learned that Little Norway had been shuttered.



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He called the phone number on the Little Norway website, but no one answered. He emailed a local reporter who had written about the attraction in hopes of getting contact information for the owner but had no success. He even tried the local Rotary Club.

Finally, a distant relative of Kvaale's in Seattle reached Winner by phone, and convinced him of the importance of the visit. A date was set.

In the following weeks, Kvaale and his relatives worried about what they would find in Wisconsin. The Norway Building had, by then, endured three moves over its 120 years.

When they arrived at Little Norway on a crisp, clear afternoon in September 2014, they found themselves overcome with emotion. Kvaale's cousin, Sigrid Stenset, wept to see the carvings around the entranceway. They recognized the patterns as ones their grandfather had later repeated in furniture and cabinetry, two pieces of which sat in Kvaale's living room in Norway. They were certain their grandfather's hands had crafted the intricate designs.

And inside, they were pleasantly surprised at the building's condition.

Driving away, Kvaale and his relatives began to hatch a plan.

Back in Norway, Kvaale organized a coalition of friends and began to approach donors and politicians. He wrote about the building's plight for the local historical society, and a newspaper picked up the tale.

Stave churches are points of national pride in Norway. Built with wooden posts — "stave" in Norwegian — and featuring Viking motifs, they date to the Middle Ages. According to Britannica.com, there were once as many as 800 to 1,200, but only about 30 survive. Today they draw tourists from around the world.

Although The Norway Building is a technically a replica of a stave church, Kvaale and his allies felt confident that, if it were returned to Norway, it would attract visitors, and thus boost the local economy. The building's vagabond history, they believed, told a unique story.

With the effort gaining momentum, a Norwegian government official contacted Winner in October. "He said, 'Would you be willing to sell it?'" Winner recalled. "I said, 'If it goes back to its home, I think it would be a romantic idea. '"

A delegation from Norway came to inspect the building in April and, impressed with how well it had held up, decided it was strong enough to move. They agreed to pay the Winners \$100,000, with the local Norwegian government and private donors kicking in an estimated \$600,000 for dismantling and shipping. Their goal is to have the building restored, rebuilt and open to the public by next summer in Orkdal, the municipality where it was born.



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"There are of course people (in Norway) who think this money should be spent another way," said Kai Roger Magnetun, the cultural director of Orkdal. "But I feel certain that when the building arrives in Orkdal, almost everyone will be proud."

The M. Thams & Co. factory, once located in the city of Orkanger, is gone, but many residents in the area are descendants of those who once worked there. Locals will be interested in the preservation, Magnetun said, and many are already following the disassembly on a Facebook page and a website, ProjectHeimatt.org, which means "going home."

For Scott Winner, whose family has cared for The Norway Building for three generations, the sale has been bittersweet. On a Sunday not long ago, he climbed the hillside before dawn, sat down on the building steps and sobbed.

He and his wife, Jennifer, had their first kiss on those steps. They were married inside, beneath the St. Andrew's crosses. His parents were married there too.

But watching the Norwegians work over the last two weeks had provided reassurance.

"They're taking such great care taking it down. They want to save all these little trim pieces," he said. "They really are saving it."

On a recent day, scaffolding hugged The Norway Building, which had been stripped of sections of roof, several walls and many of its ornaments. The huge carved dragons, once displayed spewing fire from the gables, lay prone in the grass.

As Kvaale pulls up shingles and floorboards, he likes to think about his grandfather.

"I want my grandfather to know we are taking this building back to Norway," Kvaale said. "I like to think that maybe he is looking down on us."

The project is not only about moving a building, he said, but also about honoring the work of his ancestor. His grandfather and many others constructed the building over just three months in 1893 and had worked with such careful craftsmanship that the building has been able to survive a long, meandering journey across two continents.

"This is the last move," Kvaale said. "When it comes to Orkdal, it must stand there, and stay there."

It will, he said, finally be home.

[VIDEO] [1893 Chicago World's fair building returns to Norway.](#)



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CONCLUSION:

Since many of the other buildings at the fair were intended to be temporary, they were removed after the fair. Their facades were made not of stone, but of a mixture of plaster, cement, and jute fiber called staff, which was painted white, giving the buildings their "gleam". Architecture critics derided the structures as "decorated sheds". The White City, however, so impressed everyone who saw it (at least before air pollution began to darken the facades) that plans were considered to refinish the exteriors in marble or some other material. In any case, these plans were abandoned in July 1894 when much of the fairgrounds was destroyed in a fire (rumored to have been started by squatters), thus assuring their temporary status.

Research by:

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