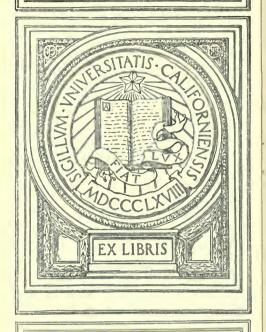


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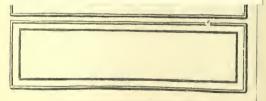


THE GIFT OF

MAY TREAT MORRISON

IN MEMORY OF

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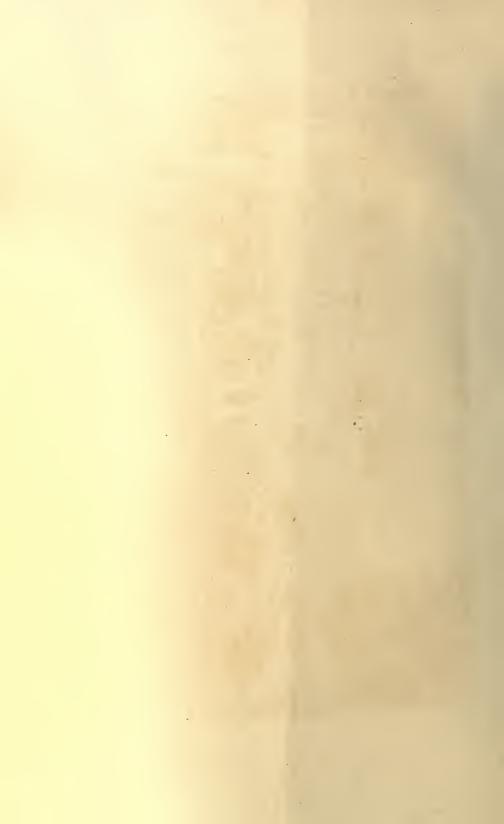


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PALACE OF VARIED INDUSTRIES. (Frontispiece.)



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#### INTRODUCTION.

VOL. VI.

and essential arts; as such it is at once a manifestation as well as an expression, utilitarian and idealistic,

man to achieve that which provides living comforts and promotes the æsthetic instincts which develop through cultivation of the creative faculties. It was with an appreciation of the

beneficent influence which architecture exerts, upon the state as upon the individual, that a display of structural art was made at the Exposition; and as the Fair was planned upon a scale of unexampled magnitude, it was essential to the harmony of the scheme that the buildings should be correspondingly noteworthy in size, composition, variety and magnificence. To realize this purpose there was necessity for international cooperation, and employment of the best talent and expenditure of the most liberal

means, with competition as an incentive to produce the most pronounced effects.

Architecture was glorified and apotheosized at the Exposition, and builded a city which the ravishing conceptions of a genius might envy. The super-splendor of the scene, that paled the luster of all former undertakings; the grandeur and picturesqueness; the colorful beauty and wonderful diversity, completed a revelation that gives pause to praise because of the poverty of words to voice the fulness of admiration.

But while rejoicing at a sight so glorious, our happiness is clouded by reflecting that the vision which has so beautified the world for seven months is in fact dissolving, and but for memory that preserves is as unsubstantial as castles that imagination pictures in banks of clouds painted and burnished by the expiring sun. The pictorial resplendency, the bewitching gracefulness, the sublimated aggrandizement of architecture, in which multitudes found inspiration to higher aims and which must influence our civilization to cultivate loftier concepts of life, moral, artistic and intellectual; indeed, that which made the world marvel for a short season, with exultation and benediction, is passing as I write, and like a beautiful transformation scene that closes a spectacular play, only remembrance remains, to give lasting satisfaction, however, that the opportunity had been ours to see it.

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#### DIVISION XCIV.

Architecture; Its History and Culmination.

The Louisiana Purchase Exposition had its prime motive in a purpose to illustrate processes; not merely to gather such a collection of exhibits as would serve to demonstrate the achievements of the age, but also to show the periods of progress, the steps upward from beginnings to highest accomplishments in all the varied branches of human effort, intellectual as well as industrial.

In the preceding volume of Louisiana and the Fair, a brief history of races is given with the view of affording a knowledge of tribes and nations, and particularly to explain, as far as it is possible to do, the all-embracing synthetic human relationship that exists, and to enable the reader to make intelligent comparisons whereby to note the relative progress of peoples. This plan is strictly in line with that of the Exposition, which made a special feature of Ethnology and Anthropology, bringing together the largest number of races that was ever assembled, and exhibited them in a manner best calculated to present types, customs, and characteristics. Living examples were introduced, and relics of extinct peoples and civilizations were shown in

amplitude to facilitate comprehensive comparisons in the process of evolution from primitive conditions. In this respect, as well as in many others, the St. Louis Exposition must receive credit as being essentially the greatest educational enterprise ever successfully inaugurated.

In a single aspect, however, the Exposition was deficient, for it is to be noticed with regret that attention was lacking to the subject of primitive architecture, which was so completely neglected that visitors looked in vain for an exhibit that illustrated the buildings used by any past civilizations. A denial of this statement may be made by those who saw in the government building representations of temples that in the very long ago were erected by a nation which occupied Central America; but while these were interesting, they were not illustrative in the sense of showing comparisons, for they were restricted to one period and probably to a single nation. The Aztecs, a prehistoric race, built massive and magnificent palaces, as their ruins attest, but back of these, measured by millenniums of years, lies the beginning of their architectural efforts, and no attempt was made to represent any of these, nor of the progress made by their successors, to the time of the Cortez invasion. This showing by the government, therefore, while valuable in some ways, was no more illustrative of the evolution of architecture than the representation of an island rising out of the sea would illustrate creation of the world.

At the Paris Exposition of 1889 a scientific effort was made by Charles Garnier to show the most primitive types of human abode and to present an exhibition of architectural progress among all peoples. The success of his undertaking was pronounced, from an educational standpoint, and might have been imitated with benefit by other Expositions, but while the archaeological feature reappeared at Chicago, and again at Paris, to be enlarged upon at St. Louis, the equally interesting component of Mr. Garnier's exhibit—habitations—has not been repeated.

Man is a gregarious animal and has ever been so. In earliest life his preference was for a communal state. Nature endowed him with an intelligence which placed him above the brutes, but at the same time in infancy he is the most helpless of creatures. Neither was he so well provided as the other animals to endure exposures of heat and cold, and necessity of situation therefore compelled him to establish his family in such an abode as would give protection from the weather, and afford a place of refuge when danger threatened. A wild animal has its lair and may occupy it for a long while, but when driven out it readily finds another suitable abode and is little inconvenienced. But man has ever been attached to the soil; besides, his structure is such that he cannot quickly adapt himself to a rocky den or a hole in the ground, but must build or fashion to suit his physical needs.

It is not to be doubted that, in the earliest age of man

he was a cave or tree-dweller, but he could not occupy such home without contriving for safety and comfort. As caves are not frequently to be found in large numbers in a locality, it was the custom, for mutual protection as well as for convenience, for two or more families to live together, and especially was this the usage among related families when the patriarchal system was in vogue. Many hands being thus combined, the work of fashioning caves was carried on so effectively that immense chambers were excavated, which, while being provided with a single entrance, contained two or more rooms, as the number of occupants might require.

As primitive man used the soil, and from the beginning knew, by instinct, that sowing and planting is essential to gathering, he had the strongest of reasons for making his abode permanent. Brute creation, on the contrary, destroys when consuming, with no thought of reproducing, being wholly reliant upon the uncultivated bounty of nature. When the natural fruits of one locality are exhausted, an animal removes to another and continues its ravages, but man is more dependent, and, knowing that planting and tending will reward him with seasonal fruits, his interests are found in having a settled abode. If his lot for any reason were cast in an open country, where there were neither caves nor trees, he made a house by digging the ground and shaping the excavation to meet the requirements of his stature and family. This was the original

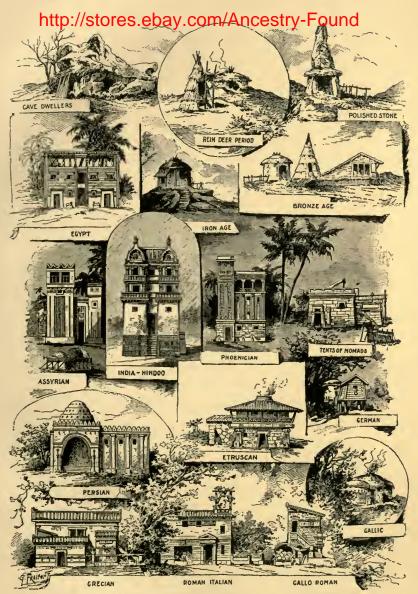
state of man, which may have continued for a great while; no one can intelligently guess how long.

The second step in man's evolution towards civilization was inspired by pride, for, though communistic in property, there can be no communism in intellect. The chief, or more intelligent members of the family, or clan, would in time come to desire a larger habitation, and with increase in size of his abode would develop an ambition to make it more pretentious in appearance, and with each addition in size he would add some embellishment to increase its attractiveness. When pride was born man advanced, but not immediately, nor was progress to be noted among all peoples in the same degree. Even to this day there are many tribes, some of which are described in the preceding volume, that appear to be utterly lacking in vainglory, as to their surroundings, and yet betray the greatest vanity in their personal adornment.

This peculiarity is tribal rather than racial, for we observe that branches of the same race exhibit the most pronounced contrasts in respect alike to their personal appearance and to the character of their habitations. It is therefore probable that disposition, pride, and ambition are mutable with the vicissitudes of condition. This appears to be established by the remarkable change which has taken place within the last few centuries in the manners and aspirations of the Moors. Having driven the Visigoths out of Spain, in the eighth century, they pro-

ceeded at once to create an architecture, which for elegance has never been surpassed to this day, and was so exquisite as to have established belief at the time that it was designed by Angels. For a period of nearly 800 years the Moors continued to astonish Christendom with their beautiful buildings, and their sumptuous style of living, until at length the chivalry of Spain defeated the Moors and drove them back to the same country whence they came. It is a remarkable thing that while at one time the Moors threatened to conquer all Europe, and probably were the most learned and refined people of the world in the fifteenth century, nevertheless, after their final defeat and expulsion in 1492 they so completely lost spirit as never to have recovered any of their former ambition since, and accordingly, like the Arabs, they have practically ceased to build structures of any consequence. The Turks, on the other hand, and also the Egyptians, who are racially related to the Moors, by preserving their nationality have held a position among the powers of the world and contributed likewise to its progress in the arts industrial, decorative, and creative.

What has been said of the Moors will apply with equal force to many vanquished peoples of the past, and to this loss of ambition is due, in very large measure, the failure of such conquered nations to recover their former flourishing state. It is therefore in the rise and decadence of architecture that we are able most certainly to read the



HUMAN HABITATIONS, SHOWING THE PROGRESS OF ARCHITECTURE.



civic and militant history of peoples and to know their condition, socially, religiously and commercially.

It is pleasing to the sight to see a beautiful building, as it is gratifying to the hearing to listen to strains of fine music, but our senses, like our perceptions, are capable of development, and our pleasures increase in proportion to our mental improvement. Therefore, while to look upon the splendid architectural creations at the Exposition afforded delight to all, the greatest pleasure was reserved for those whose training enabled them to understand and to appreciate the genius that designed the structures.

The observing and reflecting man and woman who admired the buildings at the Exposition could not help thinking of the amazing progress in human achievement that was thus manifested. The genius of the lamp is pleasingly fabled to have reared in a night the most gorgeous palace that human eyes ever gazed upon. If the tale were a true one it would astonish our curiosity, but would appeal much less to our admiration, for the reason that omnipotence has no need of models, and is able to achieve without study or effort. In other words, the all-powerful would construct by a fiat, whereas man advances by intense application and accomplishes by toil, trial, patience, and the utilization of accumulated experiences.

Looking with a feeling of admiration, mingled with emotion, at the magnificent palaces reared for seven

months for exposition purposes, and which must disappear in a holocaust or debacle when the Exposition closes, the spectator can hardly fail to be moved to wonder, and to propound such questions as these: How many centuries of evolution in architecture do these beautiful buildings represent? What was the origin of that great dome? When was the first tower raised? Who was it that designed the arch, the colonnade, the vestibule and the vaulted roof? Back of these great works which so fascinate the eye lie millenniums of strivings, a million steps, generally upwards, but sometimes backward; encouraged at times by the inspiration of a new idea, and depressed again at its impracticability, but still moved by ambition to achieve. And thus the eternal years have given to genius little by little rewards which in the aggregate represent the glorious architecture of the Exposition.

To better understand, and thereby to derive greater pleasure from a visit to the Exposition, as well as to obtain impressions of permanent value, it is essential to have some knowledge of architecture, and especially of the history of the art.

The cave, or the earth-hut, may attract our curiosity, but such primitive habitations are more likely to arouse surprise that human beings could content themselves with such rude provision against the elements; but those who have a mind to consider the vicissitudes of the human race will find real interest in an exhibition of a work that rep-

resents the birth of architecture, the conception of an art which had its earliest expression in an example that seems to have been the result of mere instinct, but which found inspiration in the effort and gradually developed, more in one country, less in another, until our educated sight, our experienced tastes, and our growing need of comforts find gratification in the magnificent structures reared to excite our admiration, and with a less degree of splendor at an exposition we would be disappointed.

An interesting study of the architecture of human habitations was prepared by Mr. Charles Garnier at the Exposition of Paris, 1889. An improvised village, comprising the houses of all ages and every latitude, was built on the banks of the Seine—a sort of architectural panorama which had never had its like before in the world. The reproduction was most faithful; the greater number of the habitations were of masonry and the tiles were specially prepared for each type. To give an idea of the very scrupulous care with which it was carried out it is sufficient to say that for the lacrustal cities there were used the trunks of trees cut in two by means of carbonization, for prehistoric man having no saws had to use fire for cutting and fashioning.

This study of domestic architecture through the centuries might also be classed under anthropology, as in each house was a faithful restoration of the costume of the time, so when one visited the Egyptian house, for example, one

2

would find there men whose garments had been designed after bas reliefs or mural paintings found in ruins along the Valley of the Nile.

Taking for characteristic the principal material which has served in the manufacture of arms and useful utensils, scientists have divided prehistoric times into three ages: The age of stone, during which metals were unknown; the age of bronze; the iron age. The importance and number of discoveries soon rendered these divisions insufficient and it has been necessary to resort to subdivisions. Thus they have in the stone age distinguished the period of cut stone, or paleolithic, and the period of polished stone, or neolithic.

Mr. Garnier chose for the prehistoric period the following specimens: First, shelter under rocks (paleolithic); second, a hut of the epoch of the reindeer (paleolithic); third, dolmens and menhirs [burial places and gravestones] (neolithic); fourth, lacustrian cities; fifth, habitations constructed during the iron age.

At first man had for tools only flints, more or less clumsily adapted to the most primitive uses of the chase and war. These imperfect tools permitted him to procure for himself the indispensable resources of his existence but not to build houses; he chose then for shelter grottos, caverns, and the natural shelter formed by the superposition of rocks; he dwelt even in excavations, scooped out of the earth and covered with boughs. But

little by little he learned to close grottos with great stones, to divide the caverns into chambers, sometimes communicating, in order to more perfectly protect himself from the inclemencies of the weather. Toward the end of the paleolithic period, when the reindeer, as well also bears and mammoths, became more abundant, he built himself huts, sometimes with dried clay, sometimes with interlaced branches. The door in each case was raised and maintained horizontally by two poles driven into the ground.

During the paleolithic age man was ignorant of the rudiments of agriculture and did not know how to domesticate any animal. Being ignorant of means to make the soil produce he nourished himself on wild fruits, game and fish. Like the reindeer he emigrated from north to south, or south to north, following the variations of temperature. That is to say he was essentially a nomad. Incapable of assuring comfort to himself yet he did not lack intelligence, for the caverns in which he dwelt were ornamented with drawings on the walls, and representations of his arms and implements are also found rudely sculptured on cairns as well as in his habitations. These drawings represent men, women, hunters, aurochs, etc. They show that the heads of our ancestors then had a long narrow form, the physiognomy smiling and cunning, the body hairy, the thumb almost equal in length to that of the fingers.

The neolithic age marks considerable progress, for it

was during this period that man commenced to build lacustrian, or lake cities. He built on the ground more comfortable circular dwellings; established near to quarries veritable workshops for working the stone; he sought the neighborhood of springs, rivers and the sea; at last he had burial places, celebrated under the names of dolmens and cromlechs. Dwellings which were built upon the ground were exposed to visits of ferocious beasts, and to attacks of enemies who could close the egress to such houses by heaping up stones before the doors, thus making the inmates prisoners. Dwellers on the banks of lakes therefore conceived the idea of establishing their habitations on piles that were first hardened by fire, and thus they constructed in the middle of lakes veritable cities.

The lacustrian, or lake dwellers, of the neolithic age domesticated the dog, the ox, the deer, the sheep and the pig; they cultivated cereals and at the same time continued to fish and hunt; they dressed as a rule in skins but they also wove a cloth of linen and hemp. They learned the art of rope-making, of basket-weaving, and of fabricating pottery. A number of objects of this epoch have been found, such as knives, saws, scrapers, poniards, polished axes, ornaments of shells and animal teeth. The people who had progressed far beyond savagery built their homes on piles that were fifteen to thirty feet in length, sunk in the earth until their tops were elevated from four to six feet above the waters. These piles were more or

less separated and irregular in their setting, for some were parallel while others were perpendicular to the shore, forming a circle or rectangle, according to the taste of the builder. Most frequently the piles were driven into the mud of the lake, but it sometimes happened that the bed was of stone, in which case the piles were anchored in place by heaping stones about the base and firmly held by means of cross-beams fastened at the ends by withes, wooden pins, or strings of rawhide. Upon these crossbeams a platform was built which supported the superstructure, that was composed of clumsily squared timbers, and was of various shapes, oval, square, round, with a diameter of sometimes twenty feet. The walls, formed by perpendicular stakes, were made comparatively smooth on the inside by a plaster of clay, which hardened until it bore a resemblance to stone.

Each cabin was covered with a roof of bark, thatch, rushes, reeds, brakes or moss and there was always a trapdoor communicating with the lake. Each of these rustic dwellings was surrounded with a line of piles, having their extremity level with the water, in order to prevent the landing of hostile canoes, while a rude and insecure footbridge connected the village with the shore. The presence of man at this epoch on the border of lake and sea is attested by piles of refuse from the villages (kitchen middens), which are found in great numbers on the shores of Denmark, Sweden, Ireland, Western France, Sardinia,

Portugal, Brazil, Cuba and the United States. In these masses are found great quantities of shells which form hill-ocks, or mounds, and which prove that the people lived largely upon oysters and mussels.

Among other very interesting discoveries respecting neolithic man are those which reveal to us the care which he gave to the burying of the dead. The monuments which for a long time have erroneously been considered to belong to the Celts and Druids and which are known to-day in science under the name of megalithics are nothing else than funeral, or commemorative menhirs, or gravestones. It has been noticed by scientists that the dolmens, when intact, have their interstices carefully closed by a walling of dry stones, and the entrance is secured with the greatest care to prevent violation of the sepulchre whether by men or by animals. Dolmens are generally surrounded by a circle of raised stones, or cromlechs. As to the elevated stones, or menhirs, whether isolated or grouped, they were nearly always intended to perpetuate the memory of a chief celebrated for his valor.

The custom of building on piles is not confined particularly to the stone age. It began to be employed during the neolithic period, but it continued during the bronze and iron ages. The habitations of the primitive iron age—for this age which still lasts comprises several subdivisions—is definitely more comfortable than the one preceding it. As much as possible, man during the iron age

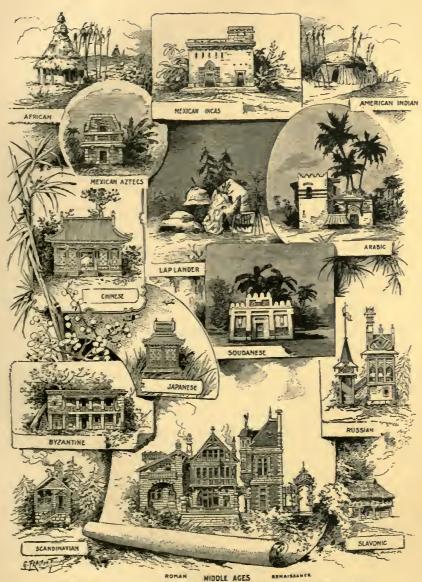
### ARCHITECTURE: ITS HISTORY AND CULMINATION

built his dwelling on a little hillock, that dominated the plain and which was reached by steps or a winding way. We obtain our knowledge of the habitations of prehistoric man—who, according to many savants, lived more than two hundred thousand years before true history—from numerous monuments and traces which scientists have discovered within the last fifty years while conducting explorations in various parts of the world, and in examining geologic strata in which his remains, or evidences of his existence, have been found.

# DIVISION XCV.

# Typical Houses of Uncivilized Peoples.

It is logical to consider the architecture of uncivilized people after that of prehistoric man, for savage life indeed represents in some sort the state of primitive humanity, although European expansion has considerably modified its conditions. For example, the Papuans of New Guiana live sometimes in lacustrian dwellings exactly like those before described, and their huts are all, in spite of considerable diversity, constructed on the same principle, whether they have for architect savages of our times or men of the stone age. Mr. Garnier, to illustrate the progress of architecture, was obliged to make a selection, and accordingly chose as examples the habitations of such uncivilized races as that of the black of Equatorial Africa, the Indian, and the Eskimo. The hut of the negro resembles a hive; it is cylindrical, with a conical shaped roof covered with thatch, rushes, bamboo and palms. The framework is made of one or two lines of stakes whose interstices are filled with earth or beaten clay. The door is low and a little elevated above the ground to prevent reptiles from entering. No windows, no chimney, although a fire is



HUMAN HABITATIONS, SHOWING THE PROGRESS OF ARCHITECTURE.



kept constantly. For domestic utensils, porringers, bags, baskets and gourds; for beds the bare earth, which, however, was sometimes covered with skins, mats or branches of trees, and very rarely with planks, with little head rests of wood.

The home of the Indian is only a conical tent which may be briefly described thus: A number of poles are set upright in a circle converging at the summit, and the whole is covered with skins, without forgetting to leave an opening at the top to allow the smoke to escape. This dwelling is very appropriate and well adapted to a wandering race who do not cease to hunt game and are obliged to follow it. The furniture is naturally of the simplest, some baskets, cooking utensils, furs for beds, and that is all.

The Eskimo are probably a branch stock of the original American race. They inhabit the extreme north of North America from the south side of Labrador to the mouth of Fraser River, Greenland, and the polar archipelago. In industry they are still in the stone age and have neither arms nor utensils of metals. They live by fishing, the seal principally. In regions where combustible material is scarce they combat the cold by their manner of living, deriving warmth by drinking fish-oil and eating blubber of whale and seal. In summer time the Eskimo inhabit tents of skins, which are transported from place to place as exigencies require. In winter they build cabins, sometimes of ice and snow which from a short distance have

the appearance of hillocks; again others, especially those who live in villages, construct huts of turf and stone, when the latter is easily procurable, and of these the flat roof is sustained by beams made of the bones of whales. enters these houses by crawling through a small tunnelway which opens to a narrow concave passage. end of the passage is the only room, provided with a sort of camp-bed and lighted by a rudimentary float-light of seal oil, and ventilated by means of an opening at the top. Occasionally the Eskimos cut a window in the wall, over which they place a gold beater's skin (the inner lining of the intestine of the seal) in lieu of glass, but these when open are insufficient to relieve the mephitic odor which exhales from the hovel, the floor of which is always strewn with a mixture of blood, decaying debris, and scraps of rotten fish.

All those who have studied antique art and architecture are of the opinion that the first place for excellence belongs to Greece. Greek art, however, is neither wholly original nor isolated; on the contrary, it is joined by an invisible line to Oriental art; or, to speak more exactly, it is only a link in the long chain which, starting from the valley of the Nile, touched Greece and Italy only after spreading its influence through the valleys of the Tigris and Euphrates, the plateau of Iran, and over the plains of Asia Minor. Before studying the habitations of the Greeks, therefore, it is necessary to consider those of Egypt and the east.

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Egypt being the grandmother of the classic nations, it is with her that those who desire to know the history of architecture must begin. The house there was generally luxurious, man trying very particularly, so far as the measure of his resources permitted, to have a home which might approach, as nearly as possible, in its treatment and ornamentation, to the palace of the Pharaohs. As most of the villages were built not far from the Nile, it was judged to be prudent to raise them artificially above the level of the annual floods; in order to do this Egyptian builders commenced by raising thick walls of hard brick which crossed each other like a draught board, and the open squares were filled with stone, which was made the base for the foundation of the edifice. Generally, the houses were low, a ground floor, a first floor, and a covered terrace which rose between court and garden. The terrace was sometimes shaded from the sun by means of a light roof, sustained by small, round columns which were painted with brilliant colors. The architects used as building materials stone for the foundations and hard, sundried brick, a foot in length by six inches in breadth, for the outer walls, the latter being almost always covered with stucco and decorated with religious symbols or domestic scenes, for Egyptians were extremely fond of bright hues. Figures, meanders and ornaments of many kinds also embellished the ceilings, and upon the floors were laid mats woven of reeds that had been dyed red, blue, green

and yellow. The terrace of these houses had the advantage of furnishing to the inmates a cool and commodious place for assembling of evenings, and for sleeping during summer.

Egyptian architects invariably gave to the edifices they constructed a squat, thick-set appearance, a character which was largely due to environment that established popular taste. The valley of the Nile is a slightly depressed plain, which appears to the beholder like an unbroken stretch of level expanse, save where it is cut by canals between the plain and the Libyan desert. This sameness of proportions and apparently boundless contiguity of desert seems to have impressed alike the artistic and the industrial life of the people. Accordingly, we find that as a rule Egyptian buildings have greater length than height and usually their width is disproportionate to the elevation.

As architects and artists Assyrians and Chaldeans were evidently inferior to Egyptians, though both undoubtedly exercised their share of influence upon all neighboring nations. Many motifs of ornamentation which may be found in Europe to-day are unquestionably of Mesopotamian origin, and are as easy to distinguish as is the representation of the human body in Egyptian statuary.

In studying the architecture of ancient Asiatic nations special interest will be found to attach to that of the Assyrians, Babylonish and Ninevite monarchs, who, always struggling, and always thirsting for blood and territory,

are indeed the most typical specimens of a barbarous and savage civilization. In a bas-relief, which in spite of the injuries of time has come down to us in a fair state of preservation, is to be seen a king of Assyria seated in a grove at the side of his queen. On a table are dishes and goblets suggestive of an open-air banquet, but above them in the foliage is perceived the bloody head of a king vanquished by the Assyrian troops. This trait, repugnant as it is, is significant. The Assyrians lived by war and the day when they ceased to fight their power was over. Such a people, one can understand, thought little of the tranquil enjoyments of art. And accordingly it is not on the borders of the Tigris that one must search for the imposing remains of a civilization truly artistic. reconstruction of an Assyrian house presents difficulties. As the Chaldean Assyrians had no stone at their disposal, they constructed their dwellings of dried clay, which, being broken and dissolved by water and time, the ruins found on the banks of the Tigris are entirely without form. Their houses, however, are known to have had the appearance of a chest with horizontal or vertical fronts. The walls of dried brick were covered with bricks baked in a furnace, carefully joined and often enameled. They were very thick in order to intercept the solar rays, which are extremely warm in that country. This necessary thickness often obliged the architects to light the edifice through the roof, windows at that time being unknown in Assyria.

# http://stores.ebay.com/Aneestoy/Found

The Phoenicians, whom we are able to trace from Syria to North Africa, and who have been called the English of the ancient world, conducted an extensive commerce with Assyria and Egypt. Very naturally this trade relation was not without its influence upon the people, and this influence spread with the merchandise they carried to all the border region of the Mediterranean.

The Phoenicians surrounded their cities with strong walls, according to the defensive custom of the time, and while erecting tall buildings, the streets were so narrow as to make the passing of two vehicles impossible. Arrows were therefore engraved upon the houses at street corners to indicate the direction which all wheeled conveyances should take. It was the habit of these people to live as compactly as conditions permitted, to which end they erected very tall buildings, so as to house the greatest number under one roof. But this disposition was rather acquired after their removal from Syria to the north coast of Africa, where the country is extremely mountainous, since the character of the region occupied is nearly always reflected in the architecture of locality. Their streets were narrow, because there was small need for broad avenues; and, besides, narrow streets afford more shade and are more easily defended against enemies. Houses of the wealthy class were luxuriously embellished and possessed considerable architectural grace. The roofs, or terraces, were provided with large gutters to catch the rain which

was conducted into cisterns, or used to supply fountains that were kept playing, during warm weather, in the courts, after the manner of Spanish houses of the present period. Around the court was a portico and the stories above were surrounded by covered galleries in the form of loggias. The type represented was distinguished particularly by the importance accorded to wood in the construction and ornamentation, and the decoration lacked neither lightness nor elegance.

An example of Hebraic architecture, which was shown by Mr. Garnier at the Paris Exposition, represented a house the walls of which were of dried brick, and the ceiling was composed of palm and sycamore beams behind which was a lining of beaten earth to prevent penetration of the heat, for the temperature of Palestine being warm, it was necessary to make the walls and roof of a thickness that would protect from the burning sun. In some respects it resembles the home of the Syrian fellah of to-day, but differs essentially in the roof, for the Israelitish dwelling was often surmounted by a cupola, which imparted an appearance of height and solidity to the structure. With the Hebrews all the habitations, like many of those that one still meets with in Syrian villages, were terminated by a terrace, on which the occupants passed the nights in certain seasons. Religious laws, which often take the character of those we call police regulations, commanded them to surround this terrace with a railing so that sleepers, and

children particularly, would run no risk of rolling to the ground. The greater number of their houses had only a ground floor; moreover, their windows, especially those of the women's apartments, were provided with a lattice work similar to those of contemporaneous Arabian houses, and in the interior was a court, with well or cistern. The Hebraic house borrowed from the Egyptian type its general form, massive and square, but without making use of the columns, which in the ancient monuments of Egypt play such a conspicuous part and which are found also among the ruins of Phoenician cities.

Passing from Oriental countries to Europe, consideration was given by Mr. Garnier to Greek architecture. The model which he showed was distinguished by the sobriety of its lines and decorations. It had a rectangular vestibule on the ground floor with a basement of cut stone and a door, framed by a continuous moulding, preceded the interior court, by which it, as well as the rest of the house, was lighted. The bays of the interior court were double and the little intermediary columns which carried the lintels received the same ornamentation as the jambs.

The reader who may be ignorant of archaeological things will perhaps be disillusioned by facts concerning the excellence of Hellenic architecture which he has heard vaunted so much, and with reason, and will be surprised at the simplicity of an edifice such as shown in Mr. Garnier's models; his astonishment will cease when informed

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that all the architectural luxuries of Greek cities was confined to temples and other public edifices. Private houses were usually small and were composed of two parts, one of which, the larger, called gynæceum, was occupied by the female members, and the other was reserved for the father of the family and his sons.

When the Romans conquered Greece they submitted in spite of themselves to the irresistible attractions of Greek philosophers and artists. But Rome had long existed before Greece was conquered by her legions and she had already an architecture, borrowed from the civilizations which had been previously formed in Italy. The best known of these civilizations was that of the Etruscans. The information furnished by funeral architecture and by the book of Vitruve makes it possible to reconstruct a characteristic private house of this people. The Etruscan home was not the round cabin with thatched roof that other primitive inhabitants of Italy had for their dwellings, but was a rectangular structure the roof of which, formed of four inclosed sheds, or pent houses, was pierced by an opening, also rectangular, which served for a chimney. The poor contented themselves with one room; but houses of the rich had several apartments opening into an atrium, or a central court, and in the example furnished by Mr. Garnier's four sheds, inclined in an inverse manner to the exterior sheds, diverted rain water into a basin, at the same time shading the apartments against the rays of the sun.

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The sheds were sustained by two parallel beams. At the exterior there was no other light than from the door, but under the roof a covered balcony sometimes formed the tower of the house. At first Rome knew no other architecture than that of her neighbors, but this architecture modified itself little by little through the centuries, under the influence of Etruscan Greeks, and while preserving traces of this double origin, it came finally, in the beginning of the Empire, to give an original impression to its borrowed elements. It is from M. Martha, the author of a good manual of Etruscan and Roman Archæology, that we quote the following: "During several centuries, until toward the end of the Republic, the Roman house was only a reproduction of the Etruscan. The centre of it was an atrium, like in Etruria; the type of the atrium, however, varied a little; sometimes it was entirely covered but oftener it was lighted by a square opening which left between them the four sheds of the roof inclined inwards. Underneath this opening a shallow basin received the rain water and poured it out by a gutter. The sheds rested on two horizontal cross-bars, or on four vertical supports. About this little court were grouped rooms more or less in number, according to the condition of the householder. In all the houses of importance, one was sure to meet with annexes. Two lateral wings or open alcoves were situated toward the end of the atrium to the right and left and between these two recesses was a third, the whole disposed

like the three higher branches of a cross. The two lateral wings served to keep the portraits of the ancestors ranged in rows and those wax masks, which moulded on the face of the dead were carried by actors to represent the forefathers at the funerals of their descendants. The middle wing completed this hereditary museum for preserving all the writings and documents which could make the family history interesting, the accounts, the tokens of hospitality, extracts of annals, funeral eulogies, copies of honorable decrees—in a word, the domestic archives." Such is the traditional house of the Romans which reveals its Etruscan origin. In the time of Augustus the taste for comfort, joined to the desire of enjoying the refinements of Hellenic art, began to modify considerably the Roman habitation and to embellish it with all the elegances that characterized Greek genius. The chambers around the atrium were no longer used in common; the master reserved for himself one room for business visitors. From the atrium a narrow corridor led through the peristyle to a large court which contained a fish-pond and was surrounded by porticos. The room in which the family united had a door on one side which led into the court and on the opposite side conducted to a garden; the bed-rooms and the dining-room also opened upon a peristyle at the right and left. We will have finished with the Roman habitations when we say that a succession of booths, or small stores, surrounded the exterior.

When the Romans penetrated Gaul, which is modern France, they found the country little better than a primeval wilderness except that in spots, on plateaus, in glades, and on the banks of rivers where nature was less profuse of forests and cliffs, the Gauls had constructed considerable villages, in which their houses were generally spacious, commonly round in shape and composed of reeds covered with wattles, or of beaten earth. Oak boards supported the roof, which was covered with thatch or cut straw kneaded with clay. The furniture was composed of wooden tables, sometimes covered with the skins of beasts. to sit and sleep upon. Nevertheless the Gauls were somewhat vain, for in their bare chambers they were pleased to show a silver vase as a sign of wealth. They also wore collars, bracelets and gold rings, carried cloaks striped with lively colors or sewn with spangles and they set off with gold, silver and coral their sabres and bucklers. traveler leaving the civilized cities of Greece or Italy, on his arrival in Gaul was struck by the hard and wild aspect of their villages. He perceived with some terror the heads of men, together with those of wild animals, nailed to the gates of the cities, and their houses were decorated with trophies of war and the chase. The Gauls, however, were hospitable and strangers who came among them were astonished to find a sincere welcome to the house of the Gaelic chief, who showed with pride an enormous chest filled with the embalmed heads of the heroes he had con-

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quered. If one may form opinion by the restorations of Mr. Garnier the Gallic house was not built directly on the ground; one first notices a circular excavation, then four enormous stones set about the edge on which two beams, not squared, superposed themselves at right angles toward the center of the hut. The Roman conquest caused the Gallic manners to disappear—that is to say, the conquered race absorbed the conquering race. The Gauls and Romans were, indeed, of the same family race, the Aryan; this common origin, joined to the prestige of the Roman civilization, explained the rapidity of the assimilation of the two.

In modifying their ideas the conquered also modified their manner of living with the result that the Gallo-Roman cities soon ceased to resemble the original Gallic villages. To speak exactly there is neither art nor architecture that is distinctly Gallo-Roman, for the two are united to imitate the dwellers on the other side of the Alps. The type which was shown at the Champ de Mars under the name of Gallo-Roman appeared to belong to the period of transition, when Roman art had fallen into decadence, before its subsequent development. If Rome had had no other enemies to fear than these Gauls, bound to her social and judicial institutions, it is probable that the Empire of the East would have dragged its miserable and precarious existence into the middle ages; but the Empire itself had hastened its dissolution by taking into its service, to defend its frontiers against invasions, the invaders themselves.

# DIVISION XCVI.

# Appearance of Artistic Architecture.

Under the name of Barbarians is designated, in history, certain races of peoples belonging to, first, the Ural-Altaic (Huns, Mongols, Turco-Tartars); second, the Semitic race (Arabs); third, the Aryan race (Franks, Germans, Burgundians, Goths, Normans, Slavs, etc.) It is known that the great invasion which marked the end of classic antiquity and which inaugurated the period of political and social formation that is called the Middle Ages was determined by the Huns. So it is interesting to restore the habitation of these terrible ravagers.

It is said that a chariot with the wheels taken off and covered by a lightly built arbor that leaned on oblique posts was the dwelling, or, rather, the shelter which best suited these fierce nomads living by rapine and depredation. At the first signal it sufficed to throw off the shelter and put the vehicle again on its wheels, to the end that it might carry far the "scourge of God" and its sectaries.

The Germanic habitation is more closely allied to the French, as they both belong to the Teutonic branch of the German family. The reconstruction of Mr. Garnier com-

prised two types, one of the cabin, the other of the hut. The cabin was formed by a rough framework of wood, with the bark left on, horizontally superposed. This disposition was general with all the peoples of the North and the valley of the Danube, and is preserved to this day among certain Asiatic people. The whole rests on stakes driven into the ground to raise the floor above the marsh, which, together with the forest at that period formed the greater part of actual Germany. At the side of the cabin were several huts all round in form and enveloped externally with reeds. This envelope was placed on a light wooden frame, joined together by basket work. The two structures differ only in their roofs, being pyramidal in one, spherical in the other.

The Slavs invaded Europe much later than the Huns. The Russians, who are the most remarkable representatives of the Slavonic family, have attained to an artistic civilization, but it is not so with the secondary race, which in our day is solidly established in the peninsula of the Balkans. One must go far in the past for the type of Slav habitation restored by Mr. Garnier, for such a massive construction of chimney and framework excluded all idea of architectural elegance. It was built partly on a stone foundation, partly on a series of posts of wood simply squared, and a thick covering of thatch served to make the general heaviness of the structure more pronounced, characteristics which have ceased to prevail for many centuries.

There came a time when Western Europe recovered a little tranquillity, when certain barbaric people, like the Franks, succeeded in establishing durable states. On the ruins of Rome Charlemagne had been able to reconstruct an immense Empire, but his efforts to arrest the decadence of architectural art produced nothing definite and it is only in the eleventh century that divers symptoms indicated the commencement of an artistic renaissance. Until then Christian churches had been inspired almost exclusively by the Roman basilica. They now began to follow new and original principles.

In the eleventh century architects adopted the arch, the employment of which brought about a radical modification of edifices, which has showed itself in every country of Europe and was the forerunner of artistic designs.

The changes which were now taking place in social life exercised an influence on the appearance and comfort of the house, which soon came to be lighted by windows opening upon both court and street. As in the churches, we observe for the first time in residences a porch advancing from one or more bays on the ground floor, but the upper rooms were still more open and airy, especially in front, where doors and windows led to a balcony. There were also double windows, and occasionally an arcade, as may be found to-day around the patio of Spanish houses; the capitals of columns which supported these generally exhibited geometrical ornamentation, the strange sculpture of

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that period being reserved for church edifices. Two centuries later the crusaders brought about contact with the Musselman Orient and Europe became acquainted with the arts of Asia. Provincial and municipal emancipation soon after showed itself in many ways, chief of which was by building immense cathedrals, followed soon after by the erection of town halls which were characterized by picturesque belfries, intended to symbolize the degree of liberty granted to vassals by the lords. The town hall might, therefore, be regarded as a natural evolution of the cathedral, both from an architectural point of view and civic consideration. The belfry of the municipal hall corresponded to the spire and belfry of the cathedral. In the latter the people were freely permitted to worship, and when finally a measurable independence was wrested from the barons, the people assembled in the town hall, where, exercising their civil privileges, they also gave recognition to their religious obligations, which they held to be paramount.

In the twelfth century architects conceived the idea of what is known in the profession of leaning the vault of Arris upon the arch of Nervure. That is to say, the line, edge, or hip in which two straight or curved surfaces meet to form an exterior angle, and which rests upon the ribs of a groined vault at the point of curved intersection. It is not easy to explain to the lay mind the exact meaning of the expression, but the principle may be understood by

examining the naves of cathedrals and the vaulting of crypts where it is most frequently made use of. It may be added that discovery of this principle led immediately to invention of the transept of pointed arches.

The art Ogival, or double curved arch, very soon after replaced what is known as the Romanesque. And then it was not only religious and military art which developed, but civil architecture made such progress as to form a special branch of building. Along the narrow and tortuous streets artizans and bourgeois erected elegant dwellings with facades rising into picturesque gables. Wood was employed for the upper stories but the ground floor and basement were of stone; a little square door gave access to the house whose common room was lighted from a pointed arcade. The rooms of each floor were lighted by a continuous window. The gable end was in a pointed form, the edges of which projected several feet and sheltered the facade. The timber work at first and for a long while constituted the only motifs of decoration, the corner posts, mouldings and cross-beams being carved, painted and ornamented, sometimes with tiles of faience, or of elegant glazed brick work, but only the very rich could afford the use of such expensive material.

In the last days of the Ogival art, in the fourteenth century, the ornamentation of edifices became more elegant, regular and graceful. Statuary became more expressive and one feels that Gothic art had given all of which it was

capable. The Middle Age, which had graven its faith in stone, reached its end and a social transformation was preparing. Then for the new manners it was necessary to have new environment, an art appropriate to exigencies formerly unknown, so the somber feudal mansion, which had no longer a raison d'etre, was succeeded by the chateau which had large windows, opening on all sides, that were richly and capriciously ornamented, for the chateau was made for comfort, to provide a peaceful home, rather than a place strong enough to withstand a siege.

In private architecture brick and stone now began to supplant wood, and the ornamentation presented an infinite variety of designs; the floors and windows became rectangular and mullioned; cartouches surmounted the lintels of the doors; graceful heads of medallions broke the monotony of straight mouldings; more pronounced cornices crowned the edifice, one of whose corners terminated in a square tower which projected and contained the stairway leading to the upper stories, and which, with a cupola, gave a happy effect to the whole. The roof was disproportionately high, but this height, which overwhelmed the decoration of the stories, was modified by dormer windows and chimneys. One can find nothing more graceful nor lighter than this type of habitation.

While Romanesque art was born and developed in the West, Constantinople was the center of a brilliant civilization. Byzantine art is one which has been most discussed

and criticised with a use of epithets least kind. This discredit has happily no other cause than the ignorance of those who have propagated it. And the critics who have taken the trouble to study on the spot the monuments of the Empire-Neo-Greek-have succeeded, in part at least, in modifying opinions which were once believed to be inveterate. The period of the formation of Byzantine art extends from Constantine to Justinian. Under this lastnamed ruler it showed the largest advance by the introduction of new essentials and original elements, whereas before this time there had been small departure from Hellenic types and treatment. The work, par excellence, which represents Byzantian architecture, is to be seen in the mosque of Saint Sophia, with its daring cupolas, towering domes and sumptuous decorations, but Mr. Garnier could not of course reproduce this colossal church monument, nor the palace at Constantinople. He was therefore compelled to confine his illustrations to the production of a typical Byzantian house which, by the almost too exclusive use of what in architecture is called the platband recalls Greek tradition. The massive pillars in squared sections formed an interior portico, and in all cases possessed highly ornamented capitals. These decorations, however, were borrowed from the Greek cross and from sacred monograms of geometric form, for the characteristic Byzantian cupola was used only on large public buildings.

Byzantine art made its influence felt in certain parts of

Italy, noticeably so in Venice, where the famous church of Saint Mark is "Neo-Greek" in decoration as well as in design and construction.

In Russia, in the tenth century, Byzantine architects built the churches of Novgorod and Kief; but if Russian architecture has its roots in Byzantine art, it did not copy it servilely; on the contrary, it modified it, following the inspiration of the national genius. Hard stone is rare in Russia and that which may be found is transported with difficulty, so the principal building material used in that country is wood. The foundations are always made of stone, however, and the ground floor has a rustic, unfinished aspect. In private dwellings the roof received particular attention, especially the arches, a profile view of which recalled the Byzantian, or bulbous cupolas of church architecture. In the gable there was usually a little square window and through the roof projected a high chimney made of enameled brick. Another characteristic feature was an exterior stairway which led to the second floor and sometimes to a pavilion that was built upon the corner of the house.

Scandinavian edifices reveal a direct descent from Gothic architecture and also show the influence of Byzantine art. Mr. Garnier in his reconstructions presented a type of Norse dwelling which served to demonstrate the originality of that people, and which thereby illustrated their remarkable fertility in design and skill in workmanship.

The example which was presented had a foundation of stone, but the superstructure was wholly of wood, even the partition walls being composed entirely of pine. The second floor was reached by a stairway on the outside, and there was noticeable an effort at decoration of the rafters and also of the ridge-pole that projected in the form of a carved figure.

The Arabs have conquered so many different countries and have established their domination over so vast an extent that the materials used by them in their buildings could not be the same everywhere. So we find their buildings of brick, stone and a kind of mortar formed of lime, sand, clay and pebbles, as the production of localities afforded. As they found a great number of monuments in the regions where they carried their arms and their faith, they were inspired by strange elements, but they knew, nevertheless, how to give to their edifices their own personal stamp.

"The pointed arch as well as the exaggerated arch formed," said J. C. Bon, "two characteristics of Arabian architecture that one discovers in their earliest monuments. I have found the pointed arch used concurrently with the semicircular, in the oldest Arabian structures that I have had occasion to study in Europe, Asia and Africa. The break of the arch at its summit, as well as the narrowing at its base, which was accentuated in the posterior monuments, are at first very feeble, and it requires close attention to recognize them." They exist, however, and serve

to give to the curve a very graceful form. The Ogival is accentuated more and more in Egypt, but the return of the arch to its base was never very pronounced. In Spain and Africa, on the contrary, it is exaggerated to the point of giving to the opening that particular form which goes under name of "horseshoe arch," and which was characteristic in these two countries at a certain epoch.

The minarets vary according to the countries in which they are found, in their form as well as in the material of construction. There are the conical, the square, and the cylindrical, with battlements. From Byzantine was borrowed the cupola, arcade and columns surmounted by cubic capitals. All embellishments were designed to hide surface joinings, so that the Arabs used pendatives, arabesques, and ornaments of many colors with this end in view probably as much as for decorative effects. The private house was of massive construction and was often crowned by a terrace of sharp crenellations. It was lighted from the street by an elegant moucharaby, or lattice window, but in the interior the bays which lighted the apartments opened on a court decorated with small columns and varnished faience, and was reached by a door with an exaggerated arch. Wood and stucco, together with faience, played a great part in these constructions, and all the walls and isolated supports were joined by a system of horizontal frame work. The principal body of the house comprised two parts, one of which, the harem, was reserved

for the women, and the other was for the equally exclusive use of the male members of the family. It is especially from Persia and Byzantine that the Arabs borrowed their elements. Without going back to the architecture of the Achemenides it will suffice to recall here that the art of Persia, from the epoch of the Sassanides (third century after Christ) is remarkable for the cupola slightly conical and the horseshoe arch. They used very little cut stone, in fact, only in the door sockets and the steps of the stairways, but bricks baked in the sun or varnished were used in building cupolas or minarets at a time when they would not have known how to construct the like with stone. Persian ornamentation, it will be noticed, observes the rules of proportion, geometrical order, and symmetry, which architects of that nation learned from Arabian art. The enamel decorations found on so many of their edifices are invariably bounded by general lines which follow the contour of the object to be treated. It is remarked that one color always predominates from the base, and that this predominance of a single tone over all others explains the unity of effect which characterizes Asiatic art. When Arabian architecture had practically disappeared, Persia seized upon what had been left, but modified it in making it its own. The situation of Persia between Europe and the Orient caused it to submit to the most diverse influences and Persian architecture accordingly shows the stamp of Italian decoration and even the Pompadour style.

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There came a time when Arabic-Persian art exercised an influence on Indian, but in the meantime several indigenous architectures had developed. It is almost impossible to differentiate the variety of ornamentation and recover the common character from many of the monuments of the vast India peninsula. The best, therefore, that Mr. Garnier was able to do was to represent a Hindoo type which showed two towers, rather high, constituting almost the whole of the edifice, with an extremely narrow building between. The basement was of great importance and was more than half the height of the structure. The towers were richly ornamented, which lessened the impression of heaviness which the basement expressed. building was provided with balconies, superposed, on which windows opened; the two lower balconies were divided by small columns which supported an upper balcony on their capitals, which in turn were continued by other balconies and an elegantly moulded entablature. A gable of Gothic contour crowned each of the towers, and the interior was decorated with shells. To whatever epoch the monuments of India belong, the same characteristic always dominates them. "Their lines," said Mr. Buyel, "mix and get entangled and the ornamentation extends everywhere. The sentiment of sympathy and of logical and clear order is absent. In sculpture the more dramatic the subject the greater the confusion. Rich and brilliant in its caprices as Hindoo art may be, the qualities are lacking which make truly

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strong and beautiful work. Everywhere is manifested the same intemperence as in literature. The Hindoo imagination knows no bounds; it expands in creations often full of a strange charm, often also disorganized and monstrous; figures and ornaments multiply themselves in their architecture with the same profusion that comparisons and metaphors do in their poems." At the same time that religion spread in the extreme East, Indian art gave birth at Cambodge to the exuberant *Khmer* architecture, whatever that term may mean.

In spite of the spread of Buddhism China preserved its own architecture. Brick and wood are materials of construction throughout the flowery kingdom, for the celestials think that an edifice which has lasted as long as the generation which produced it has fulfilled its destiny and they do not feel the need of resorting to stone. M. Paleologue has established the formula of Chinese art as "t'ing," that is to say the roof is bent or curved in the middle so as to rest on short columns imitative of a tent raised at the corners by poles, with the roof slightly sagging.

Japan accepted Hindoo art with Buddhism but it is on the temples that one finds this influence. In private dwellings, timber or bamboo constitutes the framework and holds the most important place, as in the Chinese house. This preference is explained by the frequency of earthquakes, protection against which is best afforded by elastic materials. The small intersected laths which fill in the

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spaces are held together by oiled paper, and screens movable in their grooves form the interior and exterior walls. The roof of bamboo, or tiles, extends over the first floor (as a cover to the balcony) whose supports sustain a veranda shading the entrance to the house. The floor is raised two feet or thereabouts above the ground in order to preserve it from dampness and is covered with matting fixed in rectangular frames and which serves at the same time as bed, seats and table. The furniture is rudimentary, consisting of some pictures on paper, a wardrobe of very small dimensions, a sort of chafing dish, a pipe lighter, plants and trinkets.

The several examples shown by M. Garnier to illustrate the typical architecture of many ages and peoples did not of course present a complete exposition of the art but the representation was quite sufficient to afford an idea of its evolution, and with the descriptions here given, aided by the pictures reproduced of M. Garnier's display, the reader cannot fail to gain much information helpful to an intelligent understanding of architecture and a higher appreciation of the really magnificent buildings at the Exposition.

## DIVISION XCVII.

Color Scheme of the Exposition.

It is only within the past dozen years, the idea originating at the Columbian Fair, that what is known as a color scheme has entered into expositions as a feature. Harmony has always been a consideration, of course, but the thought of adopting a color for exhibit buildings, with a view to exploitation as well as for artistic effect, is one of the very recent happy conceptions of Exposition management. Thus the Columbian Fair came to be known as the "White City;" the Buffalo, Pan-American Exposition, was the "Rainbow City," and the Charleston, West Indies Exposition, was advertised as the "Ivory City." Popular designations are usually derived from salient characteristics and the popularity of the above titles proves the importance of color in expositions.

Accepting as true that popular fancy largely decides the success of expositions, as it does that of other things, it was early decided to make the main picture of the St. Louis Fair "an old ivory white," and the commission of architects were so influenced by this decision that all the plans were drawn with this color scheme prominently in view.

### COLOR SCHEME OF THE EXPOSITION

The architects have maintained a certain dignity of style in designing the buildings, preserving a classical feeling throughout the main groups. This does not mean that the designs are not of a decorative character, or that they are lacking in fancy, originality or vigor. It means rather that they are notably free from the vagaries, the wild flights of over indulged fancy that have blemished some previous expositions. For the temptation has been very great, in creating for show purposes, to captivate the eye rather than to appeal to the critical and educated mind, and in doing so a sacrifice of classical harmony is the result. The bass drum and fife are the noisiest instruments of a band, but beating one and blowing the other, though dissonant and disturbing the noise, will draw a crowd from a greater distance than the chords of a harp, and hold enthusiasm longer. It is this predilection of the masses for the flamboyant and exciting that has prompted the construction of many super-embellished buildings at universal expositions, which though attracting the multitude offends good taste and does violence to conscience.

The use of color and mural decorations at the Louisiana Purchase Exposition is confined almost entirely to the inner walls of loggias, to interior courts, to vaulted ceilings and other portions of architecture which are in shadow, by which a richness of color without impairment of the unity and dignity of the main tone of the

exposition picture is preserved. This applies, of course, only to the main groups of buildings, and not to other structures which, being individual, have features simple or ornate as caprice suggested.

In the Palace of Liberal Arts the architects applied color in the shaded walls of their loggias on both the main and minor facades. They also provided for elaborate mural friezes in which the sinewy forms of the laborer and mechanic are contrasted with the graceful lines of allegorical figures. The subjects of these decorations have their application to the arts, crafts, and products which the buildings were designed to house. Thus, for example, one of the main friezes of Liberal Arts symbolizes the progress of printing from its infancy; another frieze represents the development of photography, and another pictorializes the manufacture of musical instruments, going back to early Egypt and Greece and blazoning in colors a living, interesting outline of this art.

Similarly the Palace of Mines and Metallurgy is treated with great elaboration, of mural and frieze figure work, low relief, however, being substituted for color, and the effect is pleasing to a degree. Indeed, the panels of the outer screen, upon which rests the columns that support the overhanging roof, with its eighteen feet of projection, are richly adorned with characteristic bas-relief that illustrate the miner and the processes of extraction and conversion of minerals, features that attracted quite as much

#### COLOR SCHEME OF THE EXPOSITION

admiration from the masses and probably more praise from architects than any other purely decorative embellishment of any of the Fair buildings. But even here color is not lacking, for in the friezes and other flat surfaces ores of various colors are used, notably gold, silver, copper and iron, in order to symbolize the important metals and at the same time make the building harmonize with the prevailing color scheme of the Exposition.

As color was made to play an important part in the tout ensemble, the artistic perspective of buildings and avenues, landscape effects were employed with consummate skill to impart a natural beauty to the necessary artificialities of human creations. And though there was universal acclaim among all Exposition visitors at the architectural showing, their delight was equally pronounced when viewing the exquisite play of color and artistic arrangement of parterres that glorified the slopes, beautified sunken gardens, and diversified the grounds with all the tints and gorgeous hues that nature produces in her most complacent mood.

The landscape effects provide a succession of superb vistas and prospects more charming than were ever attempted at any previous exposition. The supreme feature of the scheme, like the jewel in a ring, is Festival Hall and Terrace of States, which was set in a bed of emerald sward that was festooned and garlanded with floral designs of richest color. From this close, or pivot,

the vista northward spread gracefully to comprehend the architectural group, statuary decoration, Grand Basin and more than a mile of lagoons animated with gondolas and other pleasure crafts skimming the surface to the measure of song and music. This lovely picture is set in a frame of verdure, of trees, lawns and flowers that lend a picturesqueness to the view which is indescribably, as it is incomparably beautiful, a sublime vision of entrancing charm that will never fade from the memory of those whose fortune it was to look upon it.

In designing the landscape features of this great Exposition, the architects had ever in mind the central idea that this is a city of gigantic palaces, rather than a group of buildings set in a park. The treatment is therefore generally of a formal character and the embellishment is along the borders of the thirty-five miles of roadways within the two square miles of Exposition area.

The most elaborate of the formal gardening is upon the slope of what is popularly known as the Cascade Gardens. These gardens are in the southern part of the central theme south of the grand basin and include half a mile of floral treatment, extending in a long southern sweep around the end of the basin and the communicating lagoons. The slope is 300 feet wide, with a rise of sixty feet, the crowning feature of which is an elaborate architectural work of

## COLOR SCHEME OF THE EXPOSITION

noble proportions, and most exquisite and perfect detail, generally known as the Cascades.

Between and beyond the Cascades are the great lawns, with their rich embroideries of flowers. Cement walks and flights of easy steps are provided throughout the vast gardens, and a liberal use of sculpture completes the decorative detail. Seen from any point of view the Cascade slopes hold the rapt attention of the visitor longer than any other one feature of the great Exposition. These floral beds close the main avenue which leads into the Exposition from the northeast entrance to the grounds, and every patron of the Fair will have many a look at their changing beauty and grieve that the glorious picture must soon fade.

Another garden of especial prominence is situated in front of the United States Government Building, in full view from the main transverse avenue. This collection of blooming exotics is also upon a slope so that its many beauties may be seen from the avenue as well as from the buildings above. The same advantage attaches to the parterres, which are features of the main transverse avenue. One of these bright gardens, 75 by 750 feet, lies between the Palace of Liberal Arts and the Mines and Metallurgy Building, and another, 75 by 1,300 feet, between the Palace of Transportation and the Machinery Building. The first-named is three feet below the general level, and is framed in great stretches of blue

grass and set with flowering plants chosen to present solid masses of color and bloom the entire season, such as phloxes, petunias, geraniums and verbenas. Foliage plants and borders are also much used to emphasize the color effects of the flower beds.

In the landscape work throughout the central vista large trees are a part of the decoration. These are from twelve to eighteen inches through the trunk, and to secure them involved a formidable undertaking in transplanting. This work was done so successfully, however, that every tree is flourishing. Long lines of big trees border the main avenues, and their bright green and ample shade add essential elements to the general picture.

The grounds about Agriculture Building are, next to the Cascade slopes, the most magnificent features of land-scape gardening to be seen at the Exposition. Upon the north slope lies in view to approaching visitors a great floral clock which spreads its 100 feet of dial-face, massed in variegated blooms of coleus, over a circle that is traversed by an hour hand more than fifty feet long, pointing to hour numerals fifteen feet in length framed in flowers of twelve different kinds. It is a unique and showy feature of the Fair.

Standing on Agriculture Hill one may look across the valley, and on a gentle western slope, on Tesson Hill, see a great map of the United States, covering an area of six acres. This wonderful example of plant cartography is

#### COLOR SCHEME OF THE EXPOSITION

made up of the growing staples of each State of the Union, with cinder walks forming the boundary lines for the States. Here may be seen specimens of every crop that is raised in the United States; cotton and sugar-cane of the southland being placed in close proximity to wheat and corn of the north to illustrate the chief productions of the two sections. One may have an idea of the immensity of the map when it is known that the plot which represents Illinois is seventy-five feet long.

East of the Palace of Agriculture is a rose garden in which are 60,000 rose trees with probably a million blossoms, and between this garden and the building are two miniature lakes flaming with color of lotus and lily, in great variety, and the slopes are beautified with beds and designs so variegated as to embrace nearly every flowering plant and bloom to be found indigenous to America. Besides native flowers there are many rare and radiant exotics such as the lotus transplanted from its native soil along the banks of the Nile, and the Victoria Regia from the Amazon which, having leaves six feet in width that lie upon the water surface like lily pads, unfolds from the blooming stalk at night a flower immense in size, gorgeous in color, and equally distinguished for fragrance.

The outdoor exhibits of the departments of horticulture and agriculture, the exhibits of the United States Government, and the gardens surrounding the pavilions erected by foreign governments, and the various States all enter

into the landscape and color scheme. Some of these features are very elaborate and so artistic and unique as to merit special description in connection with the notice which will appear in another part of this volume pertaining to the architecture of foreign buildings at the Fair.

# DIVISION XCVIII.

At no previous exposition has there Government been such a generous and elaborate Buildings. participation by foreign governments. A considerable number appropriated large sums for exhibit, or ornamental, buildings, while many others reserved the money which was voted for representative displays in providing competitive exhibitions of their respective industrial specialties and scientific progress. It was therefore seen that foreign government exhibits covered all branches of human pursuits, manual and mental, and accordingly occupied departments in all the main buildings. But in the architectural showing at the Exposition government buildings constituted a feature that divided popular admiration with the imposing structures erected by the Fair Association for the use of exhibitors.

Greatest of government buildings at the Fair, as might be expected, was that contributed by the United States, designed by James Knox Taylor, Supervising Architect of the Treasury Department, and was located at the axial termination of the main east and west Exposition street. Its dimensions and cost are given elsewhere in this volume, though it may be repeated here, that the plan of the build-

ing is rectangular, with one central pavilion, approach to which is by three broad flights of steps on the west. The material used in the construction is largely staff, which covers the frame structural work, and while giving to it an appearance of stone offers opportunity for color treatment and lends itself to decorative effects.

The general style of the building is the Pseudo-Classic; somewhat less festive than the other exposition buildings, but by its breadth of treatment and purity of detail it expresses its function—the Government Building.

The main facade is 764 feet in length with center and end pavilions connected by a colonnade of Ionic columns five feet in diameter and forty-five feet high. The central pavilion with the colonnade on either side forms a portico fifteen feet wide and 524 feet long, fifty feet above the level of the general Exposition buildings, from which a beautiful view of the main picture may be obtained.

An attic fifteen feet in height, richly ornamented with statues, surmounts the Ionic order already described. The height from the bottom of the stylobate to the top of the attic is eighty-two feet. The portico leading to the central pavilion consists of free standing Ionic columns, while those of the end pavilions are "in antis."

The center of the building is surmounted by a dome ninety-three feet in diameter, similar in general character to the dome of the Pantheon at Rome. The top of the quadriga which surmounts it is 175 feet above the ground.

#### GOVERNMENT BUILDINGS

Ample opportunities were offered by the designer for sculptural adornment, but these were not confined to symbolizing the Republic and the Arts of Peace. In general character the sculpture is more restrained than has been the custom with exposition work, violent action not being considered appropriate for plastic representation.

The interior floor area is 175x724 and is entirely free from columns, the roof being carried upon steel trusses that have a span of 175 feet, seventy feet high and placed thirty-five feet apart. There are no skylights, as the building is well lighted by clearstories, and the exterior embellishments are confined to the end facades, which contain one central portico 250 feet long. The approaches however are adorned with admirable pieces of statuary, though the general character of the sculpture is less florid than usually prevails at universal expositions where striking effects are sought for.

Separated from the Government Building by an areaway 177 feet wide is the United States Fisheries Building, which stands upon ground that is eighteen feet below that occupied by the Government Building, ascent to which is by a monumental flight of steps. The Fisheries is a perfect square, 136 feet on a side and is modelled after the ancient Roman living house, with a court in the center occupied by a large basin in which seals, fish, and turtles disport. The building is wholly free from architectural and sculptural embellishments except that the four fronts

show eight Ionic columns, between each pair of which is a small fountain.

Many departures, innovations, and A Giant Bird Cage. novel ideas had their embodiment in the St. Louis Exposition, which served to illustrate the progress of the age and to meet the growing demands of the masses for amusement and instruction. In this progressive showing the United States government took a leading part, to the great educational benefit of the people. A building was specially erected in which to make an exhibit of fishes and the fish industry, and the reason which prompted the government to make an exhibition of birds was no less pronounced. As England has her great museum which attracts and educates visitors, the beneficent idea which it embodies actuated James Smithson to found an institute in Washington City, which, named in his honor, has become the Museum of the United States. The Smithsonian Institution, as the scientific branch of the government, accordingly is represented at the Exposition by a Giant Bird Cage in which is exhibited live specimens of nearly every bird indigenous to the United States, as well also many species not common in this country.

This mammoth cage, the largest ever erected, is a steel truss construction 300 feet long, 100 feet wide, fifty feet high and is covered throughout with wire of a three-quarter inch mesh. The trusses which support the cage have a clear span of the entire width, and through the cen-



SMITHSONIAN INSTITUTION BIRD-CAGE.
THE U. S. GOVERNMENT FISH PAVILION.



#### GOVERNMENT BUILDINGS

ter is a tunnel, or arcade 16 feet wide, arched with wire netting, through which visitors may walk, to obtain a near view of the birds and thus critically observe their habits. The cage is surrounded for half the distance by a wood platform, and for the other half by a graveled walk.

This is the first Exposition at which the United States government has maintained such an exhibit, but the cage has proved so very attractive and excited so much favorable comment that encouragement is given to repeat the experiment of educating the people in the habits and appearance of the wild, feathered life of this country.

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## DIVISION XCIX.

# World's Fair Exhibit Buildings.

The real apotheosis of exposition Festival Hall. architecture, a sublime type of ornamental construction, is Festival Hall, designed to be the jeweled pivot upon which was to swing, in a glorious sweep of palaces, avenues, esplanades, lagoons and beflowered landscapes, the central glories of the incomparable Louisiana Purchase Exposition. It stands upon the brow of a hill of emerald, outlined against the sky, an exquisite creation realizing the most extravagant fancy, gleaming with a wondrous beauty during the day and scintillating like a massive moonstone under festoons of illumination at night, a dominant gem in a priceless cluster. This enchanting building, with its immensity of dome, its symmetry of form and its rich garniture of decorative statuary is a focal object that emphasizes the associated magnificence of its environment. In this respect, as well also as that of a purely architectural chef d'ouvre, Festival Hall is entitled to rank with the most beautiful edifices in the world, being the supreme constructive manifestation of the Exposition, where effort for artistic results was stimulated by promise of fame and guerdon.

The most eloquent description that the pen of a master might write would do poor justice to a creation so grand, so graceful, and so beautiful as Festival Hall, nor can photograph or painting perfectly picture the splendor of its loveliness, which at first sight excited admiration and upon a studied view inspired laudation akin to homage. This remarkable building occupies a conspicuous location on Cascade Hill and forms the center from which the main exhibit palaces of the Exposition radiate like the ribs of an open fan. In shape the structure is circular, with a large oblong rectangle attached on the south to admit the great organ and to provide a stage that has a proscenium arch with a span of ninety feet. The auditorium has a seating capacity, upon the ground floor and balconies, of 3,500, and has a height, from the floor to the soffit of the dome of 112 feet. The great circle of the main building is 195 feet in diameter and the rectangular oblong is 250 feet long by sixty-four feet wide, which provides an organ chamber 29x72 feet in which is installed the largest organ ever built in any country. The building rises to a height of 260 feet above the Grand Court, or 190 feet from its base, and is crowned by a dome larger than that of St. Peter's, upon which stands a gilded figure of "Victory," by Longman. Below the dome is a large cylinder drum two stories high, the upper one being pierced by a row of lunettes that light the interior of the dome. Below the dome is an engaged Ionic colonnade forty-two and one-

half feet high that completely encircles the building, and arched windows between each of the columns that admit a great flood of light to the auditorium. These statements, statistical rather than descriptive, give no idea of the beauty of the structure, for its charm lies in the general treatment, architectural and decorative, rather than in its proportions. The dome especially, beginning at the cornice line, is embellished with coruscated staff figures and ornamental designs, and sculpture of infinite variety adorns all the salient points of the structure, though so artistically are these disposed that garish effects are avoided and perfect symmetry characterizes the whole.

The balconies are reached by twelve flights of stairs fifteen feet wide, and off the balcony is a concert hall 56x43. A plan for more perfectly lighting the auditorium than lunettes and large windows permitted was conceived and put into effect for the first time in the construction of Festival Hall and is entitled to great credit for results as well as for originality. By the unique plan adopted all the light rays entering the skylights or lunettes of the dome are caught on a funnel shaped reflector of white enameled wood 112 feet in diameter and thence sent down through light shafts with a power almost equal to that of the sun divested of its intensity.

The rectangular construction at the back of Festival Hall, and of which it is a part, joins perfectly to the decorative screen, or Colonnade of States, which runs in

quadrants to the east and west. The columns of this screen are only thirty-four feet in height, but they are in complete harmony with the Ionic columns that encircle the main building and of which they are a graceful adjunct in the general treatment.

In front of the Hall, forming a beautiful accessory of the building, is McNeil's heroic "Fountain of Liberty" from which issues the Grand Cascade, with a tumultuous flow of water that pours a great flood over a succession of weirs on its way to the Grand Basin, and gives opportunity for enchanting effects in the night illuminations.

The architect of Festival Hall was Cass Gilbert but the interior decorations were designed by Masqueray, so that the structure represents the composite collaboration of two great masters of design. The contractors were Strehlow & Phelps, who completed the construction within the very short time of five months.

The Palace of design for the Exposition and it was upon his plans that Agricultural Building was erected, under contract, by Caldwell

& Drake. This mammoth structure has the credit not only of being the largest on the Exposition grounds, but the greater distinction of being the most gigantic that was ever built for the exhibition of and wholly devoted to a single department of an exposition. At Chicago there was one building slightly larger, 787x1687, but it was devoted to

Manufactures and Liberal Arts. The area was a little less than twenty-eight acres. Agricultural Building at the St. Louis Fair being 500x1600 covered almost nineteen acres of ground, whereas the building devoted to a like purpose at the Chicago Exposition being 500x800 occupied only nine acres of ground space. While figures are usually uninteresting and comparisons are said to be odious it requires this showing of contrast in order to produce realization of the immensity of the Palace of Agriculture.

The great building which is devoted exclusively to agriculture and its allied industries is located southeast of the main Exposition exhibit group, upon a hill that commands a view overlooking the Philippine section and is conspicuous for its isolated position as well as for its extraordinary size. The north and south facades, 500 feet in breadth, are broken by broad and lofty arched entrances, and similar entrances fifty-two feet wide, and seventy-four feet high, are on the sides, the length of 1600 feet being relieved of monotony by bays accentuated by piers that are 100 feet from center to center.

There is no attempt at ornamentation, if we except the heavy pylons that flank the five main entrances, and these rise only a few feet above the cornice, so that in appearance the building is almost severely plain and would be pronouncedly so but for garlanded friezes, in red, green and pink. But though the Palace of Agriculture was without architectural or sculptural embellishment it was

very impressive from an exterior view and its interior overwhelmed the visitor with a sense of magnitude for which no comparison could be found. It was like a great city under roof, or rather resembled a vast collection of world industries and products so varied and stupendous as to suggest that all the activities of the earth had been gathered here for competition.

The Palace of Horticulture.

Two hundred and fifty feet south of Agriculture Building, and next to the live-stock exhibit structures

is the Palace of Horticulture, a huge pavilion of staff, glass, and skeleton woodwork, 800 feet long by 400 feet wide, designed by Masqueray and constructed by Caldwell & Drake. The structure has the shape of a Greek Cross, and comprises a center pavilion with towered entrances, and two wings. These latter are divided by glass partitions and have floors that are nine feet below that of the center portion, by which arrangement a monumental effect is secured that is enhanced by the two towers that rise to a height of 150 feet.

The east wing is composed almost entirely of glass, to serve the purpose of a conservatory, and is, accordingly, provided with hot-water heating apparatus installed in the cellar, by which water is piped through the building to give a uniform and requisite temperature to that part of the building. In this division is exhibited a great variety of tropical plants indigenous to other countries, and it is

here also that processes of forcing vegetable growths are shown.

The west wing is devoted to horticulture exhibits, and contains a cold storage plant with ample capacity and facilities for preserving from decay and handling the immense stores of fruits sent from every part of the United States. Three sides of this wing have galleries, two of which are used for restaurant purposes, and are therefore made easily accessible by stairs from the center pavilion.

The general construction embodies a system of trusses which, besides securing stability to the building, serve to mark out the exhibit spaces, which range in size from seventy-two feet over the center aisle to forty-eight feet over the side aisles. The building is destitute of decorative features, except that there is a color scheme of ornamentation which harmonizes with the purpose for which it was built. The space between Agriculture and Horticulture Buildings, however, has received careful attention from the landscape gardener and is beautified with beds of flowers, nursery plants, and terraces that produce a highly colorful and charming picture.

Palace of Forestry, Fish and Game. The smallest of the big exhibit palaces is the Palace of Forestry, Fish and Game, which stands in the district west of Skinker Road,

directly west of the French national pavilion. The structure is separated from the French reservation and from the Administration group of buildings by a wide avenue. The building stands on a terrace some five feet above the ground level and is reached from the east front by a flight of steps. The architect was Chief of Design Masqueray and the contractors were the Kellermann Company, that erected several other of the Exposition buildings.

The structure is not as ornate in architectural detail as are others of the exhibit group. There is no towering feature. The long facades are broken by simple but pleasing gables which occupy the corners on the short fronts and the centers on the long fronts. These gables are flanked by flagstaffs with spreading bases, which serve to throw the roof line into the air and to break it. The applied ornament, such as cartouches, mouldings, friezes, etc., which characterize the other buildings was reduced to a minimum in the Palace of Forestry, Fish and Game as the designer planned the structure with a view to color treatment, by which a bright color used on the large plain surfaces pleasingly varies the plan. The building is not as high as those in the general group, the cornice line of which is sixty-five feet from the ground, whereas that of the

Forestry, Fish and Game building is reduced to fifty-eight feet from the ground and the apex of the gables seventyfour feet.

The pavilion is beautifully adapted to the exhibits for which it is intended. It is lighted by great windows which occupy the major portion of all the fronts and by monitor lights which break up the big roof area. The disposition of the posts and trusses also serve exhibit ends. The central nave of the building is eighty-five feet wide, entirely clear of posts stiles, though the four smaller aisles, two on either side, are each fifty feet wide.

Provision is made in the building for fish tanks for which purpose two spaces 5x210 feet run north and south at the east end of the building, almost its entire length. This arrangement provided for sixty tanks or aquariums, varying in length from six feet to fourteen feet, according to the size of the fish to be shown, while within the building, west of the aquariums, a lagoon or pool 25x55 feet crossed from east to west by a rustic bridge, is installed. In this pool big fish disport themselves and the center of the bridge supplies a point of view from which may be seen a gigantic panorama, which hides the construction work on the eastern end of the building. This panorama gives the illusion of a stretch of country many miles in length of woodland and mountain, valley and field.

West of this pool are four ponds each 20x60 feet,

the margin of which is masked by rocks, pebbles and aquatic plants to give the effect of a natural body of water. Two of the ponds are caged around and used for the exhibition of live aquatic birds. The two others are used for the display of fish, the clear water supplying a view of the creatures in surroundings as nearly as possible like those that nature affords. West of these ponds is a gigantic circular marine basin forty feet in diameter, filled with salt water transported from seaboard, in which to show salt-water fish.

These tanks and ponds take up the central nave of the eastern half of the building. The side aisles of this half are devoted to game exhibits and the west half of the building is used for a forestry display. In the center of the western bay is the big United States forestry exposition, flanked by exhibits that show the forestry policy of several foreign governments.

The Palace of Transportation.

The Transportation Building, the great structure in the northwest corner of Forest Park, is 525 by

1,300 feet, as wide as the Varied Industries Building and 100 feet longer. The building plans are the product of the designers of the Division of Works. Chief Designer E. L. Masqueray studied the great structure in all aspects, especially with regard to harmony with surrounding structures and adaptations for a transportation display.

The general plan of the building is rectangular. There

is no court. The great distinguishing feature is the massing of the three entrance ways to form an arcade, and this feature is repeated along four sides of the structure. The three arched entrance ways take up almost the entire 525 feet of the facade on the east and west sides, and on the north and south sides these arcade entrance ways are placed in the center with imposing effect.

The facades show a most pleasing adaptation of the French Renaissance, in which, however, the building combines the features of a magnificent exposition structure with that of a high class railroad depot. These two essential elements are apparent throughout the structure. On the east and west fronts are three magnificent trussed arches each sixty-fcur feet wide and fifty-two feet high which embrace more than half of the entire facade. Through these archways fourteen railroad tracks are laid from one end of the building to the other, and are occupied by exhibits of rolling stock of the largest and heaviest kinds. At the sides of the three openings the projecting angles are accentuated by a bottle-shaped tower or pylon which reaches to a height of 150 feet exclusive of the crowning armillary.

On the north and south fronts the architect has repeated the three massive archways which form the center feature of smaller fronts. This treatment pleasantly breaks the unwieldy facade of 1,300 feet. On the north and south fronts the pylon feature is omitted, but massive piers are

repeated at intervals and lend dignity to the design. Flanking the three openings on the long front are great rows of magnificent windows as wide as the archways. Not only are visitors admitted through the twelve huge portals, but subsidiary entrances are supplied at frequent intervals in the remaining stretch of walls.

The roof treatment of the building is peculiarly graceful; over each of the big archways a lofty curve supplying a background for the architectural features.

The statuary ornamentation, which is confined to symbolic figures typifying transportation is placed in front and at the base of the main piers at the sides of the grand openings. This affords sixteen groups which illustrate transportation in all its phases as well as the progress made by the United States in this science. There are also four groups of statuary surrounding the four pylons placed at the east and west fronts.

The architect, however, made a subdued use of sculpture in the building, preferring to depend on mass effects and on the grouping of the features. That is, he depended on architecture rather than on decoration for his effect. The details of the plan are simple and direct. The entire width of the building is spanned by five well-designed, uniform trusses, but in adopting the arched roof special endeavor was made to afford plenty of illumination by day without the use of skylights. This was accomplished by intro-

ducing light through monitor windows over each span of the five trusses.

The building contains four miles of standard gauge railroad track. Even with this immense trackage two entire bents of the building are left free of rails and afford an exhibit space of 270,000 square feet.

There is a novel disposition of the toilet rooms of the building, for they are placed in the bases of the projecting pylons and are so arranged as to receive light and ventilation and be accessible from the exterior so that no exhibitor can make the objection that he has been placed in the neighborhood of the plumbing conveniences. At the east end a gallery twenty feet in width extends across the building which affords a place for guard room and for the office of the department chief and is an excellent place from which to view the picture below.

The construction work was done by Henry Schleuter.

The Palace of Machinery.

The demand for space in Machinery Building, made by the largest manufacturers in the world, was so

great even in the early days of the planning for an Exposition to celebrate the Louisiana Purchase that the necessity for a mammoth structure was imperatively forecasted. In the apportionment of space for the several big palaces it was decided to allot a tract between the plateau set apart for the exhibit buildings and the hill on the south, but after this was done and the general plan

adopted it was found necessary, because of the rocky hill, to cut a large corner piece out of the southwest angle of the ground which Machinery Building was to occupy. As a result the great Palace, which was originally designed to be a parallelogram, contains an ell on the west front, its extreme length being 1,000 feet and the extreme width 525 feet.

In a structure so large as Machinery Building it was essential, for symmetry, that the designer should form his plans with a special view to harmonizing the structure with its immediate surroundings, to which end four towered facades were introduced to give what may be called a "balancing" effect. In the south front, towards the hill, the main entrance is distinguished by a triple arcade with flanking pavilions in the center, while the north front, of 1,000 feet, is relieved of monotonous expanse by an arcade of seven arches. The two axis of these central features are 160 feet apart, and on each of these axis is a cross-aisle and nave eighty feet in width, which in turn are connected by a lower room, with lantern light above. The east facade shows a comparatively low building centered by two gables and a smaller entrance feature, the re-entering angle on the southwest corner being especially interesting in its development. The other corner features are each made with a triumphal arch entrance taken from the principal motif, with two of the main pavilions in a line with the facades. As a landmark, and

to promote symmetry, two large towers rise from the center of the main aisle, and also immediately back of the large arcade of the facade. These towers are set upon massive piers and constitute a magnificent corner turning feature in the general complex of Exposition structures.

The plan of Machinery Building was arranged with special reference to the admission of daylight, which is admitted through clearstory windows to all the principal aisles, which besides admitting abundant light also provide excellent ventilation; the lower portions of the building around the courts are entirely open but sheltered from rain by umbrella galleries.

The axial unit measurement of the building is twenty feet, and the width of the various aisles are multiples of this unit, to afford abundance of clearstory light. The construction is of the simplest and least expensive kind, being covered with staff but enriched with spandrels and other ornamental features and surmounted by several sculptural groups.

Machinery Building, besides containing many very heavy exhibits, houses the Exposition power plant of 40,000 horse power, the largest ever exhibited. A gigantic traveling crane traverses the structure, used in installing and handling massive pieces of machinery. The architects were Widmann, Walsh and Boisselier, and the contract work was done by Smith & Eastman.

The Palace of Electricity.

The new life, the newly discovered force, the little understood element, which terrified primitive man and

engaged the study and speculations of scientists for centuries, has received greater recognition at St. Louis than was ever accorded it at any previous exposition. Electricity has been gathered from the atmosphere; that which was a power spending its irresistible force in a hundred destructive ways has been turned and put in harness to serve the needs of comfort, industry, commerce, and public health. So faithful and efficient is the service it performs, so easy its transmutation from water and fuel, and so general its application, that electricity received a meed of homage in the form of a splendid building dedicated to a display of generating machinery and to countless ways of demonstration and utilization of its power.

Electricity Building, of which Walker & Kimball are architects, and William Goldie Sons & Co. contractors, fronts Grand Basin, and being surrounded by lagoons is reached by ornate bridges. In shape it is a keystone, whose shortest side is 450 feet, with two equal sides of 525 feet, and a north front of 758 feet, thus covering an area of about nine acres. The design may be called a bold columnated treatment of the Corinthian order, by which the facades are elevated to support pediments that are highly embellished, with tower effects, over the corners and main entrances, and decorated with sculpture

6

pieces. The fenestration, or lighting provisions, are not only ample but the windows are very pleasing for their artistic wall effects, which are increased by loggias on the two sides that subdue and soften the light but without causing obscuration.

The plan of the building may be called simple, as the purpose it was to serve required, for the design was to give supreme consideration to the needs of exhibitors; to provide the greatest floor space and at the same time to as nearly equalize the prominence of all parts of the vast interior as possible. The result of this regard for exhibitors is to be seen in compactness without sacrifice of symmetry. But as the floor space of 292,000 square feet was found to be inadequate to meet the applications made, an extensive balcony was built around the four sides of the interior, which added 100,000 square feet to the original design.

Features within the buildings include an enormous traveling crane running on tracks sixty feet above the floor, in the western bay, which is used for installing ponderous dynamos and other heavy electrical machinery, never before seen at an exposition. To strengthen the building and to meet the strains which might be put upon it there are 176 steel trusses, one of which has a span of eighty-two feet, and for the whole 185 tons of steel were used.

The Palace of Varied Industries.

Next to the Palace of Agriculture that of Varied Industries holds rank with Manufactures as the largest

building at the Exposition, with a length of 1,200 feet and a width of 525 feet. In order to conform to the fan-shaped area in which the exhibit structures are grouped, Varied Industries, Manufactures, Electricity, and Education have somewhat the shape of a broken curve, on the north and south fronts, thus presenting a unique but thoroughly harmonious ensemble. The architects, Van Brunt & Howe, deserve much credit for the original and picturesque treatment which they introduced in this mammoth building, by which the size has been made an aid to the scheme of ornamentation.

The design of Varied Industries is columnated upon the Ionic order, but the plan is rather composite, embodying the classical, Renaissance, and the L'Art Nouveau, so as to show many new features of distinctly artistic and very pleasing character. The main facade, distinguished for its dome effects, has flanking towers that lift their pointed apexes to a height of nearly 200 feet, and which afford opportunities for electric illumination that were fully improved throughout the Exposition period.

There are several entrances, besides the great entrance port on the south, which is specially featured by being formed within the broken bend and a magnificent colonnade thrown about it in the form of a quadrant, the

columns being fifty feet in height supporting an open portico surmounted by heroic female figures that hold torches in each hand. A system of Ionic columns also surround the entire building that constitute a covered peristyle, which provides shelter to pedestrians, and is a very decorative feature of the great building.

In the center of the structure are two large courts, which, besides affording light and ventilation, are occupied by the Persian and Switzerland pavilions and flower gardens. The building is provided with handsome kiosks, used as toilet rooms, and an immense corridor, or covered passageway, runs through the extreme length of the building, which in every part is well lighted and thoroughly ventilated. The Rountree Construction Company erected the building, which was the first contract let for any of the Exposition structures.

The Palace of Manufactures.

There is marked similarity in the ground plan, though not in the elevation, of Manufactures and Varied

Industries Buildings, both being uniform in dimensions, and presenting the appearance of an arc broken in the center to make them conform to the fan-shaped area embraced within the lines that diverge from Festival Hall. Both buildings are therefore in the first view of the picture of lagoons, Grand Basin and floral slope, as the visitor enters from the main entrance.

The composition of Manufactures Building is a develop-

ment of the Corinthian order with a suggestion at times of the French Renaissance and again of the New Art. A marked feature is the rapid succession of arched entrances which occupy nearly the whole of two sides, while the ends are colonnaded, with a portico the extreme length, and pavilion entrances give a decorative finish to the corners. Specially noticeable also are the main entrances on the east and west which are made to imitate great triumphal arches, the span being thirty feet, and the embellishment of a correspondingly grandiose character, while graceful groups of sculpture ornament and accentuate the four principal entrances. The architects of Manufactures Building were Carrere & Hastings and the contractors were J. J. Dunnavant & Co.

Palace of Education and Social Economy.

The Louisiana Purchase Exposition will be referred to not only by the present but by future generations

as one in which education predominated over the commercial. It was essentially an exposition of specialization, and particularly one in which theory and practice, conception and demonstration, system and illustration were made prime motives. Education had had perfunctory representation at previous expositions; at St. Louis it was made pre-eminent in the matter both of exhibit and the means of teaching, and to accomplish this a separate Palace of Exhibition was erected which in proportion, ele-

gance and adaptability held rivalry with the other mammoth buildings devoted to the industrial arts.

The Palace of Education, and Social Economy, which is of the Corinthian order of modern classic architecture, is situated on the east side of Grand Basin, and like its sister building. Electricity, on the west, is entirely surrounded by water, and its position is accordingly one of the most conspicuous in the main group. Its general shape is nearly that of a keystone, with a north facade 758 feet and a south facade 450 feet in length, while the two equal sides are 525 feet each, one of which fronts toward the main thoroughfare. The principal entrances are on the axis of the building and imitate the well-known form of a triumphal arch. At each angle of the structure is a pavilion, forming a supplemental entrance, and these are connected by a colonnade of monumental proportions, the columns being fifty feet in height, that surround the entire building.

The four elevations are similar in character, varying only as required to accommodate the design to the irregular shape of the ground plan. A somewhat liberal use of architectural sculpture imparts a festal appearance to what would otherwise be a severely classical exterior, while a screen wall back of the colonnade gives opportunity for a display of color as a background for the classic outlines of the Corinthian columns, thus affording large scope for the mural decorator. There is an interior court, which

follows the general outline of the building, and is laid out in the form of a plaisance, or garden of a formal type.

The building was designed by Eames & Young, and constructed of staff, by J. J. Dunnavant & Co.

The Palace of Liberal Arts, which The Palace of Liberal Arts. occupies a position nearest to the Government Building, and is noted for its chaste classic lines, was designed by Barnett, Haynes & Barnett, and the construction work was performed by the Conrad Kellermann Company. The style of architecture is a severe treatment of the French Renaissance, especially for the facades, but there is also a marked embodiment of the classic, especially in the hemicycles and monumental entrances. The main facade is 750 feet in length, broken and beautified by a center and two end pavilions of a decided ornate character, which constitute the main entrances, these being repeated on all the sides, but without duplicating the architectural features. A change of treatment is shown by the use of engaged columns with a screen-wall behind them, on the east end, while the west front is supported by twin columns.

The main entrance has the form of a hemicycle, with circular colonnades, the ceiling and mural decoration of which illustrates the school of Sappho. In the center is the poetess, who is represented as reciting one of her passion odes to the accompaniment of a harp, while around her are grouped several maidens, charmed by the story of

love she tells. The color scheme is brilliant in pinks, greens and blues and in the distance the deep azure of the sea is to be seen contrasting with the sunlight that burnishes the spires of a city. Besides the mural decorations in the hemicycles the painter's art has been employed to decorate, in a beautiful way, the processional frieze on the interior walls of the exterior loggias, all executed on a background of old gold.

The designers of Liberal Arts Building manifestly made architecture subservient, in a sense, to sculpture and painting, the purpose being to insure a perfect union of the three allied arts, and that this ambition was achieved there is universal admiration to confirm. The plan of the building, too, is commended for its simplicity, convenience of arrangement and the practicability of its exhibit spaces. The main entrances intersect the exact centers, the axial lines of which run through the building from north to south and from east to west.

The sculptural decoration of the building is particularly pronounced and the appearance is pleasing to a degree.

Palace of Mines The Palace of Mines and Metaland Metallurgy. lurgy is 525x750 feet, and has an exhibition space of about 275,000 square feet. The interior is divided into eight oblong parts. The lighting is so arranged that each one of the eight divisions receives abundant vertical sidelight from the top so that no horizontal

#### WORLD'S FAIR EXHIBIT BUILDINGS

skylights would be necessary directly over any of the exhibition space. It forms a part of the east wing of the general plan and is the last building on the south side of the esplanade leading to the group of Government Buildings, which stand on a higher level.

The style of this building has been the subject of much discussion and speculation. It has been called Egyptian on account of the obelisks, and "New Art" because no prototype can be discovered for it. When its author, Mr. T. A. Link, was appealed to for a definition he replied "I am as much at a loss to assign it to any of the recognized classifications as are its critics. You may call it 'Secession' Architecture, if that means anything to you. To the modern architect it means liberty, emancipation from conventionality in design, and individuality. It is more an architecture of feeling than of formula."

It must be understood, however, that this design has been somewhat changed from the original. For instance, the color treatment which was evidently intended for it by the author has not been carried out; and its original purpose and location was also changed after the design had been accepted. The original location, which brought the main facade facing south, is responsible for the projecting roof and the recessed arcades, which were at one time alike on all four sides. They were to give the building the inviting aspect of coolness, which is always sug-

gested by deep shadow lines. The pylons, which emphasize its main entrances, assumed the shape of obelisks, because the obelisk symbolizes the most remarkable feat of mining (quarrying) of antiquity.

Considered as a building for the purpose of housing exhibits, it was argued that it should express externally as much friendly dignity as may be compatible with its ephemeral character; that it would be incongruous, however, to disguise its ephemeral character in the garb of severe and classic forms which we associate with the most lasting architectural monuments of antiquity, and that, as a part of a great "show," it undoubtedly should be novel, striking and full of life.

The following extract is from an article in one of the leading architecture magazines:

"With regard to the design of this building, it certainly cannot be said to lack originality. The enormous obelisks to the north and west fronts have rather the appearance of being jammed up against the main building. This was due, however, to the exigencies of the site. Had space but permitted their being placed more forward, additional dignity would have been added to their facades.

"Mr. Link had in his mind the great quarrying feats performed by the Egyptians in the work of these monoliths. Hence his idea for their appropriateness for this particular building. The low-pitched overhanging roofs, with their vitreous covering, shelter the building from the

# WORLD'S FAIR EXHIBIT BUILDINGS

summer sun, and, aided by the loggia, materially help to render this building one of the coolest in the grounds. Mr. Link has cut himself loose from the classical forms adopted by the other architects at the Exhibition. decorated massive piers have capitals derived from the Ionic. Small columns—Byzantine in feeling—rest upon a low screen wall between the piers. The sculpture on these walls adds immensely to the scheme of the design, and they carry out the architect's intention of expressing the purpose of the building. Over the central entrances are finely modelled figures surrounding a globe supported by smaller figures. This, in place of the orthodox dome, is quite refreshing. At the corners are entrances supporting upright figures representing the various branches of mining and metallurgy. Had the original plan of metallic facades been carried out, it would have added greatly to the effect of this building.

"After viewing this building from many positions on the grounds, one feels thankful to Mr. Link for having produced something that immediately singles it out from its fellows, and that fixes indelibly in one's mind the purpose for which it was designed."

The Palace of Art Palace, which is not only one Fine Arts. of the most important structures on the hill overlooking the main group of Exposition buildings, but commands attention for its size, cost, stability, and graceful proportions, was designed by Cass Gil-

bert and erected by the Goldie Construction Company. Splendid as it is in all respects, Art Hall does not form a part of the Exposition picture proper, the location being such as to hide it from the sweeping view that stretches upward from the plateau of large exhibit palaces, as Festival Hall and Terrace of States interpose between to shut out even a glimpse of it from that point. While this seems to have been unfortunate the situation made it unavoidable and even advisable. It was the best arrangement because Art Hall, being a permanent building, had to be constructed of a material which could not be made to harmonize with the ivory-white staff of the other exhibit buildings, a buff brick being regarded as most desirable. Besides this the hill upon which the building stands is heavily wooded and rolling; therefore, to save the trees some ingenious planning became necessary. The site was in fact so uneven, varying as much as forty-five feet to a level, as to have necessitated destruction of the park trees over an area much greater than that occupied by the building, to avoid which a perpendicular wall of staff extends to the ground, thus obviating the need of a graded slope.

The Art Palace is located at the base of a crescent which forms the brow of Art Hill, and about 125 feet back of the crest. It is divided into four separate structures, comprising a main building and three annexes, or pavilions, with an open court that is charmingly treated

#### WORLD'S FAIR EXHIBIT BUILDINGS

by a landscape gardener with flowers, parterres, and blooming plants. The pavilion closing the court on the south is a hall devoted exclusively to sculpture. The main or central structure is to remain after the Exposition as a permanent museum. It is 340 feet long by 160 feet wide, and separated from its annexes by open courts. This separation not only enabled the architect to develop the four facades of the Main Art Building with all the beauties at art's command, but it serves also as a fire protection of the best possible sort.

The main facade of the structures fronts north toward the main picture of the Fair. The group is designed in graceful, well proportioned Ionic style, accentuated at the main entrance of the center building by a Corinthian order of majestic proportions. On this facade the architect has avoided the use of window openings, thus giving the building the accepted characteristic of an Art Palace.

The east and west fronts are treated for about one-half the length in the severe style of the main facade. Back of this and including the entire south front the architect has lightened his wall surface with openings of graceful proportions. The center of the main building rises in a pedimented construction to a height of some 40 feet above the general sky line.

The ground, 488 feet by 262 feet, enclosed on three sides by the Art Buildings, is designed as a classic sculpture garden, the purpose of the architect being to place

here replicas of antiques and to inlay the walls facing the garden with reproductions of tablets and mural sculptures that have brought down to us the art histories of the distant past.

The main or central structure is thoroughly fireproof and of the most solid construction. A large and majestic hall for statuary extends through the center of the building, running north and south, 157 feet long by 94 feet wide and its arched ceiling rises 51 feet above the floor. Light is obtained for the hall from a high clearstory through large side and semicircular windows. On either side of the sculpture hall picture galleries fill the entire building. They are lighted in approved manner from skylights which allow thorough ventilation.

At either end of the main building are flights of iron stairs leading to commodious apartments in the second story, occupied as studios, office and work-room.

Under the entire center of Art Building is a lofty basement, in which are placed the heating and ventilating apparatus. In the basement also are jury rooms, meeting rooms for committees on awards, toilet rooms, and spacious apartments for packing and unpacking treasures to be exhibited above.

The two annex buildings, so far as architecture is concerned, are fully up to the standard of the main building although their decorations are of staff instead of stone. These buildings are one-story high and divided into

#### WORLD'S FAIR EXHIBIT BUILDINGS

numerous galleries thoroughly lighted by skylights. They are constructed in the most substantial manner with brick walls. The inner walls, forming the dividing partitions of the galleries are also of brick up to the height of the cimaise, the moulding on which the lower line of pictures rests. Above the brick, these partition walls are of solid wood construction which afford no flue or fire duct at any place.

The mechanical engineer exhausted his art in affording every facility for lighting and ventilating the structures and, what is of more importance than all these in such an edifice, he made the building safe and secure from that nightmare of all exhibitors—fire.

# DIVISION C.

# The Model Street and Fraternal Buildings.

The government of municipalities has become a subject of primary consideration and vast public concern, in which interest lies quite as much in sanitation and betterment of physical conditions as in administration. Correction of abuses, corruption, and apathy of the masses towards malfeasance of officials cannot be made a subject of expositional showing, but an awakening to possibilities may be relied on to follow an exhibition of what cities are doing to care for the needy, to protect the public health, to provide comforts for congested populations, and to quicken appreciation for the artistic by establishing parks, founding libraries, and maintaining institutions that create ambition to attain to better conditions. It was with this purpose in view that the Exposition authorities, at the suggestion of the American League for Civic Improvement, conceived the idea of presenting a model street, in which the salient features would be an exhibition of the best in architecture, the most perfect in design, the most practicable in purpose, and the highest artistic expression of municipal government, as it relates to buildings, parks, institutions, and public facilities.





NEW YORK'S BUILDING ON MODEL STREET, EXTERIOR AND INTERIOR VIEWS.



#### MODEL STREET AND FRATERNAL BUILDINGS

In order to carry the idea into effect leading cities were invited to participate in the undertaking by submitting the best they had to show in municipal development. In pursuance of these plans a model street 1,200 feet long and 42 feet wide was laid out between Manufactures Building and the main Exposition entrance, which, approximating four city blocks, was dedicated to such structures as States entering the competition might choose to erect. The invitation was not very generally accepted, but enough consented to make an exhibition of their best institutions to insure the success of the unique enterprise, and thus to establish an entirely new precedent at international fairs. The cities that responded favorably were: New York, San Francisco, Kansas City, and the Twin Cities, St. Paul and Minneapolis. Besides these the Scranton, Pa., International School of Correspondence erected a guild hall for demonstrative purposes, and a model city hall was built by co-operation between Boston, Buffalo, Egypt, and New York. In addition to these exhibits of public utilities a model play-ground was established through the efforts of Mrs. Ruth Ashley Hirshfield, who was aided financially by Mr. Joseph Lee, of Boston. The original purpose of the play-ground was to provide amusement for children, and to give them a course of physical training, but failure to establish a day nursery on the ground, as had been originally proposed, caused Mrs. Hirshfield to enlarge her plans to include provisions for the caring of

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infants, the generosity and wisdom of which was abundantly demonstrated every day of the Fair.

The buildings which face Model street are generally of colonial design, but possess an individuality of their own to show adaptability as conceived by the different architects who planned them.

New York's structure has a small tower that rises above a balcony in the center, and is made to represent a town hall, a design that is carried into practical effect by an exhibit of municipal institutions and their management. The entrance is somewhat imposing, through a high arched doorway into a hall that occupies the whole of the ground floor. In this large space a number of models are exhibited that are not only very interesting as objects of miniature reproduction, but which serve the higher purpose of demonstration. There are two model bridges, the excellent work of which represents the highest type of artistic and engineering construction. One of these is the Brooklyn bridge, and the other is the Williamsburg bridge, opened as recently as December, 1903. These models are exact reproductions, so faithful in all their details as to afford a perfect means of study of structural design and execution of the two greatest suspension bridges in America.

There is also exhibited on the ground floor a model of New York's new public library, and models of the new city prison, exterior and interior, the Appellate Division of the Supreme Court, and of a new hospital, in all of which details are shown. There is also a model of the Soldiers and Sailors Monument now being erected at Riverside, which in design exhibits a departure from the stereotyped form, in that it presents a peristyle of Ionic columns surrounding a circular structure that rises from a spacious plinth to a height of fifty feet or more. The fire department is also represented, as is the great subway system, including the twin tubes under Harlem river, a gigantic undertaking that has doubled the transportation facilities of New York and solved the problem of rapid transit in the city.

Interest centers largely about an exhibit which is made in this building of a working model of New York's incinerating plant, which not only disposes of the city's garbage, but utilizes it as well without waste and with large profit to the city.

The philanthropist who visited New York's model city hall had his attention attracted most strongly to the exhibit of associated private charities, of which 130 different institutions were represented. As it was impracticable, as well as unnecessary, to show models of these, photographs were used instead, but these were so numerous and comprehended all the features, interior and exterior, that a thoroughly satisfying exhibition was given as to design and management. Arranged in cases along the walls were dolls corresponding in number to the several institutions

in the exhibit, and dressed in the uniform costume worn by inmates of the respective schools, homes, hospitals, asylums, and protectories. These institutions are supported from public appropriations and by private benefactions, which undertake to cure the sick, teach the blind, befriend the homeless, assist the lame, care for infants, and in every way that true charity may suggest minister to the needy, regardless of age, color, nativity or creed. The exhibit, therefore, was a revelation of the great benevolence of New York, demonstrating that, notwithstanding the crush and rush of strenuous strivings for wealth time and money in plenty are given to the support and uplifting of the poor.

Next to the charities of New York are the intelligent efforts directed by the city towards caring for the health and comfort of her citizens, and these were shown in the city hall by thirty-eight photographic exhibits of sanitary provisions, water distribution, gas and electricity supply.

The Art Commission of New York was also represented, which, besides promoting art and caring for art works acquired by the city, has jurisdiction over designs of municipal buildings, bridges, grades, highways, arches, monuments, and other public structures, and their work was shown by photographs and designs.

Next in importance to New York's municipal exhibit was San Francisco's stately building a rectangular structure 60x40, with a square roof from which rose a square



SAN FRANCISCO'S BUILDING ON MODEL STREET, EXTERIOR AND INTERIOR VIEWS.



# MODEL STREET AND FRATERNAL BUILDINGS

tower to a height of 75 feet, that commanded attention from all visitors on the plateau of large exhibit buildings. Upon entering there is to be seen on the left a huge revolving hemisphere showing San Francisco's trade facilities and relations with the occident and islands of the Pacific, and on the left, on a raised platform, is a model of San Francisco harbor and environment. In the center is a large terra cotta pavilion with an artistic entrance that admits to a resting room, the walls of which are adorned with paintings, and plaster casts, but the furnishings are simple, though pleasing. The exhibits within the building are intended to represent, on one side, San Francisco's commerce with the orient, China chiefly, and on the left her home industries, of which she has a goodly number of much importance. The room is decidedly decorative, with bric-a-brac, plaster busts, paintings, and Chinese grill work, brilliantly colored. The city's internal commerce and manufactures are represented by photographs and statistics that afford a strong showing of her importance as the pacific metropolis and the encouraging prospect upon which her future is predicated. Among the interesting views shown are pictures of Yerba Buena of 1845, which was the name given to the first settlement of what four years later became the town of San Francisco, boomed into international fame by the gold discoveries of that year and the fall preceding. The following half century of progress is exhibited by a succession of photographs taken

at decennial intervals, and beside these are models of ships constructed at the Mare Navy Yard. The exhibit of California's wine trade is an interesting one, as is the statistical information connected with it, which shows that the State leads the world in this industry.

Next to San Francisco's building is the guild hall of the Scranton International Correspondence School, a rectangular brick structure of a pleasing design well adapted for the purpose of instruction by correspondence in all branches. Across the street from the school is a model hall erected and maintained by co-operation of Boston, Buffalo, New York and Egypt.

Before the town hall stands the civic pride monument, designed by J. Massey Rhind, the New York sculptor, who is now engaged upon a fountain for the German Emperor and a statue for Andrew Carnegie. The monument, which faces a fountain and basin of water filled with aquatic plants, represents order out of chaos and the civic virtues. The idea represented is Inspiration holding out a torch to Genius, who strives for it with outstretched arm, but is hindered by the spirit of Greed and Ignorance, represented by a coarser type with club in hand. Above this basic group is a beautiful statue representing the ideal condition in civic growth and development. The entire composition is worthy the genius of its great sculptor, and is dedicated to the memory of Charles Eliot, landscape architect, with the following inscription:



# LC PURCI ENICSITION

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A chitect, with the following a caption:



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"In any city, town or village where men and women give jointly and freely of their wisdom, strength, and substance to achieve and maintain appropriate beauty in the surroundings of public and private buildings, the visible perfections of a place whose ways are ways of pleasantness, and all whose paths are peace, bear witness to the enlightened civic pride of its inhabitants."—J. R. Coolidge, Jr.

The building has two approaches, one by a flight of steps, for pedestrians, and the other an incline roadway There is no pretense to architectural disfor vehicles. play, however, the structure being square in shape with a regulation tower, such as the use of bells first made necessary, and which there is as yet no disposition apparent to depart from. The interior is given over to a single room, in which there is a large display of photographs and color sketches of Boston's subway and how it was constructed by what is known as the slice system; also the city's parks, water supply, sewers, and public baths. Among pictures of the latter are several that show winter bathers, in which groups of unclothed men are to be seen standing in the snow, and others in the bath, with the temperature presumably below freezing. This custom of bathing in winter seems to be peculiar to Boston and gives a chill to those who examine the photographs.

New York is represented in the exhibit by a colossal chart and map illustrating the reconstructed Erie canal,

which cost \$101,000,000 and floats 1,000-ton barges. Egypt presents a series of photographs illustrating the modern methods now used in Cairo for protecting public health by gathering garbage, distributing water, and keeping the city clean.

Buffalo's exhibit is made to show the advantages she enjoys as a lake port, in connection with lake and canal tonnage, her proximity to and utilization of electric power derived from Niagara Falls, and the almost incomparable scenic attractions within her vicinity. There is also a tentative exhibition of sculpture by the Park Art Association, but generally the space within the building is not occupied and the visitor is oppressed by the barrenness of the interior.

Next to model city hall is the Twin City museum, in which St. Paul and Minneapolis joined hands to make an exhibit of their industries and municipal attractions, in which rivalry was subordinated to the spirit of mutual purpose to exploit the commercial and civic greatness of the two as a unit, and the attractions of Minnesota as a State. The building is Greek classic in style, with two Corinthian columns supporting an entablature, above which is a projecting cornice and square roof. The right and left wings are uniform after the style of Greek temples, with flat roofs and destitute of ornamentation. Entering the museum by a short flight of steps the visitor is confronted by a panoramic painting of a vivid perspective, in which



EXTERIOR AND INTERIOR VIEWS OF THE TWIN CITIES' MUNICIPAL MUSEUM ON. MODEL STREET.



the cities of Minneapolis and St. Paul appear, with a view that also comprehends fourteen miles of country. In this example of very effective scenography a lengthy vista of the Mississippi is seen far above the Falls of St. Anthony, and is followed as the stream dashes over that famous cascade and sweeps the foreground as it flows by St. Paul on its way southward, bearing lumber rafts and boats characteristic of the industries that thrive by reason of the river.

On a wall in the center gallery is a picture of the chapel of St. Paul, erected by Rev. Lucian Goltier, Oct., 1841, the first building on the site of St. Paul and from which the city takes its name. There is also in this room a model of the Pillsbury Library, given to the city of Minneapolis by Governor John S. Pillsbury as an annex to the Public Library.

The left wing is devoted to an exhibit by Minneapolis, in which the principal object is a model of the milling district of the city. The Falls of St. Anthony are also shown, as are mills, bridges, principal buildings, and a large amount of statistical information and general historical data are given, showing the growth and commercial importance of the city.

The right wing contains St. Paul's display, which, excepting a model of Minnesota's beautiful capitol and grounds, is confined almost entirely to photographs. These, however, are so large and clear that they very

fully satisfy the interest of visitors. St. Paul is especially proud of her success in combating the smoke nuisance and presents photographs to show the wholesome change that has been accomplished. Other pictures illustrate the city's public bathing pavilion, boys and girls' gymnasium, her new hospital, and Como Park. There is also a water-color drawing of South St. Paul, which has been converted from an unsightly district into one of the most beautiful and healthful, thus demonstrating what civic pride may do when once fully aroused to public need.

Next to the Twin City museum on the west is the Kansas City Casino, a picturesque structure of French Renaissance style, with Corinthian column, a facade and an east piazza with balcony above. The building consists of two wings each 24x48 feet, connected by an open court 62x67 feet. The structure, which cost \$27,000, exclusive of furnishings and fixtures, was erected and is maintained by voluntary subscription made by progressive citizens of Kansas City, and is under the custodianship of Colonel R. H. Hunt, who was formerly mayor of the city.

The entrance is by a flight of stone steps to a double colonnaded gallery and open court, the center of which is depressed and on the floor is painted a large map of Kansas City.

The right wing contains a display, in pictures, that includes the principal features of municipal government, institutions, buildings, parks and a United States map of





KANSAS CITY CASINO ON MODEL STREET, EXTERIOR AND INTERIOR VIEWS.



unusual proportions, which shows the States, in colors, their chief productions, industries, centers of population, the movement westward, and the future of Kansas City based upon growth of population, commerce, tendency and location. A frieze extends around the room decorated with paintings of parks, boulevards, squares, the paseo, convention hall, buildings, and other features of the city, and below these the walls are hung with paintings of Kansas City industries, the whole composing an effective and instructive display of the commercial importance of the city.

The opposite east wing contains a ladies' reception room tastefully furnished with a view to hospitality and comfort, which is generously dispensed by the custodian, and the hostess, Mrs. Hester H. Barnhart, whose attendance at the building is constant.

An emergency hospital completes the list and group of buildings on Model street. This structure was erected by the Exposition management to meet the requirements and exigencies incident to the handling of immense crowds. The building has a plain exterior, occupying a ground space of 106x109, the lower story of which is bisected by a corridor floored with granitoid. The front portico is supported by columns, and the building is a frame covered with shingles with a view to greater substantialness than staff permits, in which respect it is somewhat out of harmony with the other buildings on Model street. The

front part is an office, occupied by Medical Director L. H. Laidley, connected with which is a reception room, and back of this are bed-rooms, a diet kitchen and the hospital proper. There are two wards, one for men, the other for women, each 24x47, and provided with eighteen cots. In addition to these is an operating room 16x20 feet, fully equipped with X-ray apparatus and other accessories provided to meet all emergencies and to perform the most serious operations that require immediate attention.

On the second floor are dormitories for nurses, and an office room for the matron, and nothing is lacking for the best care of the sick and injured, a large number of cases having been successfully treated here during the Exposition period.

The Temple of It is interesting and encouraging Fraternity. to note in these times of colonial expansion, and its consequent recrudescence of militarism, when the war spirit is dominant in the far east and clouds of evil augury hang above the so-called civilized countries of the world, that the St. Louis Exposition, while embodying to a large extent the commercial and industrial activities of all nations, also manifested the fraternal instincts of man and demonstrated the utility, so to speak, of peace. The observing person, who attended the Fair with a view to reaping educational benefit, could not fail to be impressed by a contrast which was presented on the hill between the Art Gallery and Agricultural Building, where

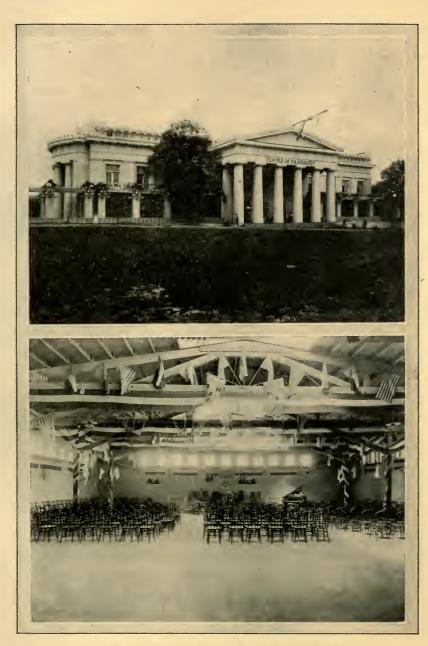
a great military spectacle which simulated all the terrible phases of sanguinary war entertained thousands, while Fraternity Building, which extended a hearty welcome to all visitors, received attention from hundreds. It was a lesson that teaches the solemn truth, painful as the admission must be, that savagery predominates in human nature, notwithstanding our boast of culture, refinement, wealth, and generous endowment of institutions established to teach ethics and promote civilization.

But it was gratifying and inspiring to greet the evidence of brotherhood, the peace and good will, the helping hand of mutual aid, that had its expression in the form of a splendid Fraternal Building, built at an expense of \$62,000 by glad contributions of the milhons that comprise the associated benevolent societies of America. War has its votaries, but these affiliated organizations prove that peace has her ministers, whose sacred service in the holy cause of altruism gives cause for holding to the hope that a benevolent spirit may some time rule the world.

The Temple of Fraternity is a chastely elegant structure, of Greek-Doric design, suggestive of the Parthenon and its location serves in a way to increase the effect. The building, which has a hemicycle piazza on the south, large verandas on its four sides, and a portico and pergola on the east front, is three stories in height and has a finished basement. Being rectangular in shape and 290x97 feet in dimensions, ample space is allowed for representation of

the fifty-six orders that occupied it during the Fair period. The main entrance is located in the center of the east facade, which admits to a large reception hall, called the Hall of Fame, and cross aisle, and thence by a branching flight of stairs to the upper stories, which are arranged similar to the ground floor. The building contains forty beautifully appointed rooms which were furnished with individual taste by the respective benevolent associations occupying them and these were the scene of social entertainments every day during the Fair. It is instructive in this connection to state that by official report as recent as October 1, 1904, the National Fraternal Congress comprises 65 organizations, with a membership of 3,927,658, and carries an insurance of \$5,857,786.40, with an average weekly payment in benefits of more than \$1,000,000. The increase in membership during the past year was 283,399, while the total number of deaths was only 32,330. These figures are eloquently encouraging to all who look forward to a universal brotherhood and enduring peace, which it has been promised shall possess the world.

On the second floor is a hospital room, furnished with necessary apparatus, laboratory, operating table, cots, instruments and everything needful for caring for the sick or treating the injured. This department is in charge of Dr. W. F. Calfas, superintendent and chief physician, and Mrs. Calfas, both of whom are competent to minister surgically or medically to any needing such services, and



TEMPLE OF FRATERNITY, EXTERIOR AND INTERIOR VIEWS.



a heavy demand was made upon them during the Fair, as many as 500 persons having been treated at the hospital in a single month, without charge of any kind to the patients.

On the third floor are two convention halls, each of which has seating capacity for 600 persons, and during the Fair these were occupied almost every day by sessions of one or more of the fraternal associations. The architect of Fraternity Temple was M. P. McArdle.

Travelers' Protective Association Building.

The Association of Commercial Travelers of America is represented at the Exposition by a

building of a most creditable character, indicative of the enterprising spirit that animates all the members of that organization, famed alike for energy and bonhomie. The T. P. A., when asked to subscribe \$50,000 to the World's Fair fund, promptly made a subscription of \$110,000, and to this generous sum they added another \$15,000 for a building, which was the first effort ever made by a single organization with similar objects in view to obtain recognition and representation at a universal exposition. The beautiful structure which was thus provided for was planned by Louis La Beaume, one of the architects on the staff of the Exposition Chief of Design, and occupies a position near the Government Fish Pavilion, on the brow of a hill receding from the Plateau of States.

The building covers an area 85x45 feet and is one story

high. It consists of a central pavilion—square in plan—rising above lower wings at either side. This pavilion contains a large central hall 28 feet square and about 30 feet high in the clear, used for receptions. It has an elaborately designed coved ceiling, rich in detail and color, but the walls are more simply treated with pilasters and panels of color, so that the effect of the room is dignified and at the same time marked by an approach to sumptuousness.

Four great pylons which mark the corners of the main pavilion contain writing rooms in front and toilet arrangements at the rear. The two front pylons are connected by an open loggia forming the main entrance porch to the building. This loggia is shallow, but quite high, and its ends and the wall of the building, in which is set a very rich doorway, give ample opportunity for much decoration, as does also its ceiling.

At the rear of the building, occupying a corresponding space, a smaller entrance is used as manager's office, check room, and an assembly place for the directors.

The wings to right and left of the central hall are lounging rooms and parlor for men and women. They are 24x26 feet with large windows commanding prospects in three directions. These rooms are comfortably furnished for the convenience of visitors and contain files of all the daily papers and magazines, railroad time tables, hotel

# MODEL STREET AND FRATERNAL BUILDINGS

directories, etc., and are provided with telephonic and telegraphic communication with the rest of the country.

As the building is constructed of the same material as the larger Exposition palaces—which is staff—the architect sought to create a design which does not reproduce stone forms. Large, simple plaster surfaces give character to the facade and afford relief to the ornamentation, which is carefully studied and concentrated at all important points. The emblem of the association is effectively used on the pylons of the main facade.

The main cornice is 30 feet above the ground; but the roof of the central square, which is a prominent feature of the design, rises to a height of 56 feet and is lightly treated with open latticed panels set in staff; the contrasts of materials and the combinations of green and white produce an effect of gaiety appropriate to the surroundings.

The style of architecture is a very modern adaptation of French Renaissance—a loose term applied to many phases of various treatments of classic forms and motives, but in the present case the style presents a combination of classic effects with an effort to obtain the greatest comfort in fact as well as in appearance.

The House of Nestling deep in the forest green Hoo Hoo. of Art Hill, about 300 feet south of the Fine Arts Building, stands the House of Hoo Hoo, erected by the Lumbermen's Club. The structure is of the bungalow type of architecture, built entirely of wood, in

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order to demonstrate the possibilities of the forest products of the United States, and to that end 160 different varieties of woods were used in its construction, and each room was carefully and with infinite pains designed to harmoniously accommodate a certain specie; the result being one of the most original, unique and artistic buildings on the grounds, and of almost incalculable value as a school where architects and builders could study wood in applied form.

In size it is 123x97 feet, with broad, cool, inviting verandas extending around the entire structure, one special feature being that access is possible to same from every room by means of French windows.

The building contains offices, check rooms, a spacious rotunda with a magnificent stairway leading to the second floor, an auditorium with seating capacity of 400, which has been utilized for the holding of conventions of the different organizations of lumbermen, concatenations, and as a banquet hall. There are six luxurious lounging rooms, equipped with every convenience for the accommodation of the members of the club, one-half being devoted to the ladies. The commodious reception room for the ladies was finished throughout with the superb redwood of glorious California, and the drapery, mural decorations, rugs, etc., were made to conform in every respect with the wood finish. One of the odd features of the club house was the press room, which was paneled with fifty-two different





HOUSE OF HOO-HOO-LUMBERMEN'S BUILDING-EXTERIOR AND INTERIOR VIEWS.



kinds of wood, showing a harmonious blending of colors. Each room was wainscoted with a particular kind of wood, some of them being rare and costly, and in every case the color scheme was carried through in warm decorative tints, richly colored coverings for the floors, draperies and unique pieces of furniture. To the tired sight-seer, weary and foot-sore from contact with a mighty sea of humanity, and surfeited with the gorgeous splendor of the mighty palaces of the Fair, the House of Hoo Hoo, because, perhaps, of its contrasting simplicity, its absence of pomp or ostentation, seemed like a true haven of rest.

Imagine, then, the consternation that spread through the city when, on the 24th day of June, 1904, just two months after the completion of the beautiful Hoo Hoo building, it was totally destroyed by fire. For a brief period the men who had expended brains, time and money on this ideal club house were breathless, as they viewed on that dreary, rainy morning, the result of seven months' tireless energy, wasted in a ruin of ashes and smoldering timbers, all that remained of the beloved home of the "Order of the Black Cat." Then was demonstrated to the world the indomitable courage and characteristic energy of the American business man, for, in place of lamentations upon the scene of the disaster, there seemed rather to be an invisible gathering together of forces, a short consultation of the board of directors with their architect,

Frederick C. Bonsack, and the word was sent forth "Rebuild."

With the proviso that he was to have absolute and entire charge of the work, the architect agreed to turn the building over to the committee, complete in every detail as it had stood on April 30th, within thirty days. Agreeing to this proposition of the architect, the committee ultimately decided to have the building an exact duplicate of the first one, so universally admired, and thereupon retired, while the architect grasped the helm, and contracts flew forth from his office, even as birds seeking shelter from an approaching storm.

The vicinity of the scene of action on Art Hill resounded unceasingly with a course of hammers, saws and instructions, and several shifts of workmen labored continuously day and night to accomplish in the incredibly short space of time, i. e., one month, what had previously taken seven months to complete. Mills shut down their work to all other contracts in order to turn out material for this building, and all sub-contractors detailed on the work banded together with one common tie, to show the world their ability to perform what looked like an almost impossible feat. The result was obviously manifest, when, on Saturday, July 23d, 1904, the House of Hoo Hoo (like the mythical Phoenix bird arisen from the ashes) again threw open its hospitable doors, inviting the world to enter

and see what American energy could accomplish in one short month.

The rotunda is of cypress, finished in Flemish green, the paneling between the wide beams of the ceiling is of a soft dull gold color, while the walls are covered with a tapestry of corresponding color of Flemish green with the same shade of drapery made of craftsman canvas, with straps of leather fastened with antique nails.

The ladies' reception room was finished throughout with the magnificent redwood of California, with soft tones of old rose canvas covering the walls, and between beams of ceiling, while the drapery is of a harmonious rose brown craftsman canvas with applique of gray linen.

Ladies' lounging room is finished in golden oak with side walls of old blue taffeta, and ceiling of white linen, and blue and white imported linen drapery. The ladies' retiring room shows a finish of white pine, natural, and is wainscoted with panels of exquisite pale green tapestry, above which is a dainty green and white floral taffeta with white ceiling.

The men's lounging room is of gumwood finished in mahogany, the side walls covered in olive green tapestry, and ceiling of buff canvas, with stenciled border in different tones of green. Men's writing room is finished in California sugar pine, with mural decorations of blue.

The yellow pine auditorium was made to represent mellow weathered oak, with decorations on walls and ceilings

of soft blending tones of the different shades of browns in the wood.

The press room is of cypress, also finished to represent weathered oak with paneling of 52 different varieties of wood, some of which are as follows: Mahogany, red birch, curly birch, white birch, quartered white oak, quartered red oak, plain white and red oak, walnut, yellow pine, curly yellow pine, sycamore, ash, gum, California sugar pine, redwood, cottonwood, poplar, cypress, prima vera, white maple, birds-eye maple, etc.

Denominational or sectarian associ-Temple of the Disciples of Christ. ations are a rarity at the St. Louis Fair, and beyond the meeting of religious congresses there has been no recognition of what may be called the church movement. In view of this shortcoming it is with added interest that attention is called to a chapel erected by the Disciples of Christ; a small building located near Grant's cabin and used for a double purpose, as a place of worship and as a headquarters for visiting members of that denomination. The building is hexagon in shape, and is a reproduction of the original chapel designed by Alexander Campbell, founder of the church, and erected near Bethany, West Virginia, in 1840. Though less thrifty and with a much smaller membership than many other churches, the Disciples of Christ are the only religious organization that profited by the opportunity which the great St. Louis Fair afforded of reaching the masses and tendering to vis-

# MODEL STREET AND FRATERNAL BUILDINGS

itors, members and others on the grounds the comfort and satisfaction of religious services and denominational association. As such it served both a useful and convenient purpose, for the church was made an attractive assembling place of communicants visiting the Exposition from all parts of the United States.

# DIVISION CI.

Foreign Buildings at the Exposition.

Das Deutsche Haus.

Germany's magnificent and romantically picturesque building at the Fair is situated on a commanding eminence east of the Terrace of States, that overlooks all the great Exposition structures. The pavilion is a reproduction, by Bruno Schmitz, of the Charlottenberger Schloss, that was originally designed by Germany's great architect and sculptor, Andreas Schleuter. The palace stands on a bank of the River Spree, within the present limits of Berlin, and is reminiscent of the Great Frederick, who in 1701 brought Sophie Charlotte, his girl bride of sixteen, to this charming imperial residence and there installed her queen, the first woman to sit upon the Hohenzollern throne.

But though young in years Charlotte had traveled much, was remarkably accomplished, and surpassed in artistic temperament, which she exercised by giving directions to Schleuter to execute certain plans which she submitted for a palace, and designated the spot upon which it was to be built. This she did more than a year before her marriage, and directly after her engagement to Frederick—son of



THE GERMAN GOVERNMENT PAVILION, EXTERIOR AND INTERIOR VIEWS.



the great elector of Brandenburg—who humored his fiance in the matter to such an extent that the castle is largely of her own planning, and was a gift from the king upon their wedding day. Having been much impressed by the sumptuous character of the court of France during her visit to Louis XIV., in her twelfth year, Charlotte introduced something of French art in the architecture, and from Italy she borrowed ideas utilized in the treatment of the interior. The building, accordingly, is in a sense composite, of French, Italian and German, but while it is graceful and charming as an example of palace architectture the original is most dear to the German people because it was the paradise as well as residence of the first king and queen of Great Prussia, which was to become United Germany under William I., grandfather of the present emperor.

The replica at the Exposition is faithful in nearly all details, if appearance may decide, and to the quaint, old-style grace of the famous home of Prussian royalty is added, by way of contrast, though at no sacrifice of harmony, a two-story restaurant pavilion, connected with the main building by a colonnade. The materials used are wood and iron and the high rising dome is covered with copper, which is surmounted by an observatory, and a belfry in which a carillon of great bells is installed, the resonant, deep-sounding voices of which may be heard for miles. The situation of the buildings is a commanding

one, falling away toward Grand Basin in a terraced slope that is beautified by the art of the florist and the sculptor, while between the restaurant pavilion and main building there is a summer garden laid out and exquisitely embellished by a German landscape artist. The building is provided with offices occupied by Imperial Commissioner General and Privy Councillor Theodor Lewald and his assistants, and other rooms contain special exhibits, among which are Emperor William II.'s art treasures and wedding presents, a collection of almost priceless value. There are also several other apartments, all richly furnished, reproducing those of the original castle, such as the "oak gallery," the "stair room," the "Brandenburg chamber," the "Gobelin salon" and the artistic vestibules that harmonize admirably with the general arrangements and architectural plans. The building proper is 160 feet high, surmounted by a gilded figure of Peace, and occupies a ground space of 10,000 square feet and cost with the furnishings, \$312,500.

The first floor comprises a circular center hall, with marble wainscoting, containing marble statues of the emperor and empress; a large reading and writing room for the press; a public reading room adorned with pictures of the German cities, Ulm, Nuremberg, Luebeck, Berlin, Dresden and the Hochkoenigsburg; the same room is also provided with a choice library. The office rooms are also situated on the first floor of the building, and are

elegantly furnished, commodious in size, and in every way admirably suited for the purpose.

The second floor, of which the "Oak Gallery," 70 feet in length, forms the center room, is used for entertainment and contains the most expensive furnishings, of truly royal magnificence. The walls and panels are handsomely carved, the floors covered with costly carpets, rich curtains drape the windows and on one side of the gallery are marble busts of the Prussian and German sovereigns on marble pedestals. Another room on this floor is the "Tressensaal," in red and purple, the walls of which are decorated with gold braid, the ceiling is richly painted, and the furniture is the emperor's own.

Another very attractive feature of the second floor is the Brandenburg room, in red and gold, with a richly decorated ceiling copied after Pesne. In this room are exhibited the wedding presents (silver vessels) of Emperor William II., which were given him by the various German cities, and many specimens of modern jewelry are also on exhibit in this room.

The Gobelinsaal is also on the second floor, which, as the name implies, is hung with gobelins that are copies of several belonging to the emperor, which portray glorious deeds of the Grosse Kurfurst, or great electorate of Brandenburg and Frederick I.

The main building is connected with a two-storied restaurant pavilion, on the rear by a pergola suggestive of

the colonnade porticos common to Roman villas in the time of the emperors. Piazzas were also built on all sides of the pavilion, which were most inviting places for dinner parties during the summer months of the Exposition, and about the whole was an atmosphere of elegance, comfort and hospitality.

The Orangery at It was a wise choice which Eng-Kensington. land made when her authorities decided to reproduce the Orangery of the Royal Palace at Kensington as her national pavilion at the Fair. Not only do the tenderest historic memories of Queen Anne and beloved Victoria cluster about the Orangery, but the building typifies, so to speak, English domestic buildings at a happy period of the country, and is a tribute to Sir Christopher Wren, to whom, after Inigo Jones, the English people owe development of the Italian Renaissance which Gothic and Tudor architecture superseded. The Orangery was a most appropriate selection also because it was practicable to reproduce the building exactly, in size as well as in appearance, and because it harmonizes uniquely with the French pavilion near by.

The Orangery is 170 feet long and has a range of sash windows uninterrupted by doorways, the central and end windows having stall boards under them, which provide entrances. The long line of roof is broken only by three brick parapets, or pediments, the center one being carried on half-round columns and pilasters of gouged brickwork.





BRITISH GOVERNMENT PAVILION, EXTERIOR AND INTERIOR VIEWS.



The walls are of red and stock-brick spaced out with design, white stone being sparingly introduced in cornices, or keystones, to give a note of white to the color scheme. The building is in three sections, the center, or front, being more elaborately treated, with an entablature supported by four Doric pillars. At the ends are bays lighted by windows that reach from the floor to the cornice and form a kind of greenery, to admit orange trees and other plants, which are flanked by rustic piers.

A long hall extends through the whole length of the front section ending in circular ante-rooms. The internal walls are broken by niches, panels and Corinthian columns, somewhat larger than was characteristic of the earlier Tudor work. In the St. Louis reproduction of Wren's building a slight departure is observable, in the introduction of an enriched plaster ceiling, for the Orangery was only whitewashed and left bare of tint or other ornate features.

The architects of the British pavilion, Messrs. George and Yeates, used the Orangery as a front to a quadrangular building, the offices for the Royal Commission and executive staff being provided in wings leading from the two circular ante-rooms. The fourth side of the open court is made by a colonnade, the Royal Arms appearing above the central opening. All the internal pilasters, niches, paneling, and carved cornices were erected by Mil-

ler & Co., of London, and are exact reproductions of the Orangery at Kensington Palace.

While the building itself is a most comfortably attractive structure, pleasant and homelike, the garden which surrounds it commands attention and admiration for uniqueness and very great beauty. It represents an attempt to reproduce, on a reduced scale, the style of garden which was usually attached to mansion residences in England during the reigns of William and Mary in the latter part of the seventeenth century, and at the time of Queen Anne in the early part of the eighteenth century, previous to which time the large English mansion gardens were mostly in the Tudor style.

William, Prince of Orange, brought over the Dutch ideas of gardening, and it was he who introduced what was then, and has since been termed, "Dutch gardening." Dutch style throughout the country, to be followed later carry out his ideas were soon followed by numerous noteworthy English practitioners in the art, so that during Queen Anne's reign a great impetus was given to this Dutch style throughout the country, to be followed later by a school of landscape gardeners opposed to the Dutch ideas of design; and in consequence many of the finest examples of the Dutch style of gardens were destroyed, to give place to what was termed the "natural" style, in which formality and straight lines were substituted for irregularity.

The Queen Anne gardens were a pleasing combination of the Tudor, Jacobean and Dutch styles. Their characteristic features were stately terraces, shady avenues-or "pleached alleys," as they were called-formal parterres enclosed by hedges clipped into shapes and embellished with topiary work, the forms of animals and birds cut out of yews and box hedge. This topiary work was distinctly a special introduction from Holland, and was at the time considered to be the highest form of art gardening. The fashion became a craze, and was carried out to such an extent that it came under the scathing ridicule of Pope, and after that it declined. There are, fortunately, still some of the most noteworthy examples of these Queen Anne gardens preserved in England, and the tendency at the present time is to continue the style, though a decided reaction has set in against this "imitation" of nature.

There is a charm about a genuine old formal garden that appeals to most people, and the idea of such a garden is shown in connection with the British pavilion, formed in six months, though the matured example would require at least six generations to perfect.

It is interesting for the visitor to the Orangery to know that Queen Victoria was born in Kensington Palace, of which the Orangery was the garden, and that in this palace took place the death of William III., Queen Mary, Queen Anne, and George II.

The finishings and furnishings of the interior of the

British Building are in keeping with the grandeur of the royal rooms they represent. The banqueting hall, with fine paneling, is a reproduction of the Orangery at Kensington Palace. The plaster ceiling is enriched with the Royal Arms and festooned mouldings of fruit and flowers, which have been executed by George Trollope & Sons. The furniture of this room, by the same firm, comprises fine reproductions of historical examples of the Queen Anne period. The old Console tables formed part of the collection at Merstham House (Viscount Hilton). The chairs are reproduced from the originals in the possession of the Earl of Westmoreland and others. The brass chandeliers are based upon fine old examples. Next to the banqueting hall is a fine suite of rooms designed in the English styles.

The Elizabethan room has an ornamental ceiling which is copied from the breakfast room in that fine historical mansion, Holland House, Kensington, in the decoration of which the best artists of the day were employed, the many famous occupiers of which included the Earl of Holland, William Penn, and Vandyke, the celebrated artist. The chimneypiece, paneling and plaster frieze are taken from well-known examples, such as Bromley Palace, Knole House, Crewe Hall, etc. The furniture is of the same period, the small cabinet being a copy of one dated 1621, formerly belonging to Archbishop Sharpe and now in the possession of Sir William Sterling Maxwell, Bart. The

two large cabinets are actual examples of the period. The center table is a copy of a fine old Elizabethan table, formerly in the exhibitor's possession. The arm chair and settee are adapted from models in the famous collection of Elizabethan furniture at Knole House, Kent, the residence of Lord Sackville. The high-backed arm chair and stool are exact reproductions from the same collection. The old armor was formerly in the collection of the late Earl of Egmont, Cowdray, Sussex, who also possessed the originals of the four chairs in old embroidery. The chandeliers are based on a silver one at Knole House.

The Georgian room, with white enriched paneling and mahogany doors, is a fine specimen of English work of the period, reproduced from an old house at Epsom, Surrey. The furniture consists of beautiful examples of the period with a few reproductions of old pieces, formerly in the exhibitor's possession. The wall lights are copies of old ones.

The Adams room, with its enriched plaster ceiling, frieze and doorways, is taken from examples designed by the celebrated architects, Robert and James Adams, in the latter part of the eighteenth century. The furniture in this famous room is in the manner of Sheraton, a contemporary of the Adams brothers, and comprises many examples of the period.

The large room (Queen Anne) is designed in the style of Sir Christopher Wren, the details being taken from

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Hampton Court Palace, and Belton House, where Grinling Gibbons executed some of his best wood-carving under Sir Christopher's direction. The furniture is from old examples, some of which were in the possession of George Trollope & Sons. The original chair came from the collection of Viscount Hilton, at Merstham House. The settee was prepared for Queen Anne's reception at Forde Abbey. The cabinet is an old one, procured from an ancient county family who have handed it down for generations.

The British commission, of which H. R. H. Prince of Wales, is president, is composed of twenty-four members, with Col. Charles M. Watson, R. E., C. B., C. M. G., commissioner-general and secretary, J. H. Cundall, and Edmund H. Lloyd superintendents, and Lucien Serraillier who is secretary to the commissioner-general.

The Grand Trianon.

France was in the fore front of foreign nations, with Germany and Great Britain, in her representation, artistic and industrial, at the Fair. The French pavilion, constructed by M. G. Umbdenstock, of Paris, is one of the prime attractions of the Exposition, being a reproduction of the Grand Trianon at Versailles, which, having been built after designs by Mansart for Louis XIV. for Madame de Maintenon, was so elegant that it served for a long while as a place of residence for himself and of several succeeding French sovereigns. The structure, though comparatively



THE FRENCH GOVERNMENT PAVILION, EXTERIOR AND INTERIOR VIEWS



small in size, holds a conspicuous place in French history, aside from the special interest which attaches to it as having been the favorite living place of the grand monarch and his most influential consort.

It was in the vestibule to the gallery of the Grand. Trianon that Marshal Bazaine was tried, 1873, upon a charge of treason for having surrendered the fortress of Metz to the Germans, 1871. The building also contains the bedroom of Napoleon I., who, with the Empress Josephine, occupied it some time before his removal to Fontainbleau. It was in this room, too, that Napoleon conceived and perfected some of the boldest military schemes that made his career famous.

It is extremely interesting to know that the reproduction at the Fair is a fac-simile in all respects, as to appearance, of the original Grand Trianon, and there is also a very excellent representation of the immediate environment of the building.

The pavilion consists of a central building flanked by two projecting wings which terminate in enlarged square pavilions, the whole contour being followed by twenty-two Ionic twin columns of alternating red and green color. Between the twin columns are large windows rising in an arch to the cornice and adorned with pilasters of imitation marble. The entire extent of the building is 534 feet, and is one story with a balustraded flat roof, decorated with figures and vases, in the center front of which

is a cartouche with the arms of France. The grounds, which are fifteen acres in extent, are surrounded by a monumental steel picket fence and the entrance is a triple-grilled gate of a highly ornamental character. A broad driveway leads up to the building, dividing the garden in the center, which is one of the most exquisite sights at the Exposition. Carrying into fullest effect the purpose of reproducing as nearly as practicable not only the building, but the surrounding grounds as well, the art of the land-scape gardener and sculptor was employed to perfect the embellishment, with terraces, swards, miniature lakes, fountains, statuary, parterres, and shrubbery.

The statuary that adorns the garden comprises such pieces as the following: "The Folly of Marguerite" (a marble), by Mme. Brach; "Ariadne" (a marble), by Mme. Debienne; "Surprise" (a bronze), by Perron; "A Dream" (marble), by Varenne; "Chloe" (marble), by Muhlenbeck; "Gavroche" a character in Hugo's "Les Miserables" (bronze), by Mlle. Moria; "A Reposing Lion" (marble), by Gardet; "Pavane," the dance (a bronze), by Lacust; "An Oreade" (marble), by Mathet; "Mignon," by Lefevre; "A Kneeling Woman" (stone), by Mengue; "Victor Hugo" (plaster), by Bareau; "Poetry" (stone), by Mlle. Denagnez. Other groups in plaster are copies of figures that are in the garden of the Grand Trianon, Versailles.

Entering the south wing of the pavilion from the Court of Honor, the visitor is introduced to an exhibit made by ELECTRICITY.

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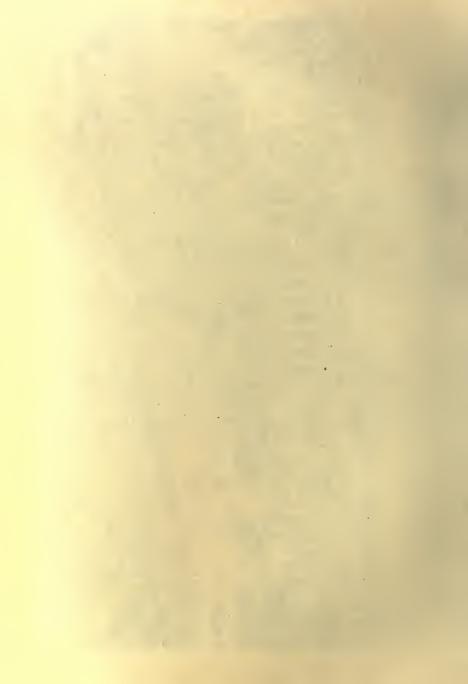
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e), by Mlle.





the Paris Chamber of Commerce, in which among other things shown are documents and drawings that illustrate the commercial and industrial life of the city and trade statistics, national and international. From this room entrance is to a suite of four rooms devoted to decorative exhibits by the National Society of Fine Arts, the features of which are allegorical paintings by Dubufe, president of the society. These paintings are in three panels, the center one of which represents the apotheosis of Victor Hugo, and the two side panels are devoted to De Musset and Lamertine.

Somewhat prepared by these magnificent embellishments the visitor passes from the room occupied by the National Society of Fine Arts into the Grand Gallery of Honor, or Hall of State, which, being furnished in the style of Louis XIV. and correctly reproducing the appearance and decorations of the original, even to the candelabra and window fittings, is the most beautiful sweep of color and magnificence that is to be found in any palace. Though there is only imitation in many things about the pavilion the Gobelin tapestries that adorn so gloriously the walls of the Gallery are the very same that one time delighted the sight of the Grand Monarch, and of Madame de Maintenon, who from the position of instructor to his children succeeded soon to the royal dignity of his Queen. These tapestries, which have the appearance of superb

paintings, woven of silk and metal, are among the most priceless in France.

The length of this great hall of state is about 130 feet by 30 feet in width, and the walls are imitation of white and rose marble. The paintings and decorative scheme represent Liberty, Equality and Fraternity, in three allegorical scenes, by George Roussel, which have relation to the assistance France gave to America in her fight for independence. In this gallery are also many cartouches, busts, and groups, nearly all of marble, representing subjects historical and legendary.

Continuing to the left, the visitor passes out of the State Hall into a room and vestibule where is displayed a large number of specimens of Sevres ware manufactured by the government, among which are to be seen a bust of Lafayette, by Houdon, a bust of President Loubet, by Puech, and statuettes of Liberty and Peace, by D'Auber and Michel respectively. There are also numerous pieces of porcelain, ancient and modern, and four splendid cloisonne vases of immense value. The sculpture exhibit in this room is also very fine, as are the enamels, crystals, bronzes, glazed ware, etc.

The city of Paris presents an exhibit in the next three rooms by a series of pictures and models that illustrate in quite an understandable way the method of municipal administration and construction and operation of public works, including tramways, hygiene, charities, sewers,





AUSTRIAN GOVERNMENT PAVILION, EXTERIOR AND INTERIOR VIEWS.



general history, parks, boulevards, monuments, finances, police, hospitals, government pawnshops and taxation.

The French commission is composed of twenty-two members, of which M. Alfred Picard, Ambassador Extraordinary, is president; M. George Gerald Commissioner-General; M. Jules Boeufre assistant, and M. Felix Lamy secretary.

Austria's National Pavilion.

In designing a national pavilion for Austria the architect, Ludwig Baumann, of Vienna, departed

from classic style which generally prevails at Expositions and adopted L'Art Nouveau, or new art, which would appear to be an appropriate recognition of the spirit of progress which the Fair is intended to exemplify. With much boldness the architect introduced a radical feature in designing the facade, which is made strikingly prominent by two large, square pylons on the corners of a highly decorative entrance flanked by sculptured female figures. Above the square entablature is an ornate frieze and above this, and partly covering it, is a wreath in bas-relief within which are the Austrian Coat-of-Arms.

The pavilion is a T-shaped single story, with projecting facades fronting the avenue leading to the Exposition, but the corner spaces are enclosed and utilized for garden effects, in which pillars and statuary are features no less prominent than shrubbery, flowers and clambering vines.

The building contains thirteen beautifully decorated

rooms, the first a reception hall of white maple, with wall treatment in white and yellow. Opposite the wide doorway is a splendid bust figure, in marble, of Emperor Franz Joseph. Opening off the reception hall, on the right, is a reading-room finished in maple, the floors and ceiling of which are inlaid parquetry, book-case of walnut, rugs and hangings of green, windows of art glass, and a beautiful onyx mantel over a comfortable fireplace. In this room is a marble plaquette by Weichl, with a relief figure of Empress Elizabeth. On the left of the hall is a drawing-room, in which the woodwork is of old oak, and the walls are hung with yellow satin brocade, which produces a gorgeous effect. The other rooms of the building are devoted to art and industrial exhibits, the center section containing models of bridges of which the one that represents the bridge-weir at Nussdorf, near Vienna, is most interesting, for it is said to be the largest railroad bridge arch in the world. In an adjoining room is an instructive railroad exhibit made by the Ministry of Railways, sections, in miniature, being shown to illustrate great engineering feats in tunneling, escarpment work, and bridging in mountainous regions of Austria.

Arts and crafts are well represented in the pavilion exhibits, in which design and decoration of the rooms are of a distinctly artistic character. In these are shown paintings by Austrian artists, and especially productions by students in the Imperial Professional Art Schools, of

art glass, tapestries, plaques, bronzes, marbles, panels and paintings. The Hagen Bund, a new society of artists, of Vienna, makes a display of paintings of the impressionist, or what they call the paintillist style, which is just now obtaining some popular recognition in Europe. The Society of Artists of Vienna also exhibits paintings of the classical Romantique style, and Polish artists of Kracow contribute four large panels, by Joseph Mehoeffer, all being of religious subjects, admirably treated.

The Austrian building in all respects, exterior and interior, is a magnificent contribution to the Exposition and well worthy of the great nation it represents. The Commissioner-General is Adelbert R. Von Stibral, with Victor Pillwax as assistant, and Dominik Fetz secretary.

Italy's National Pavilion.

Italy's national pavilion, on Skinker road near Administration Building, is a structure distinguished for its

Romantic treatment, being an attempt to reproduce the Pompeian villa of a Roman emperor, and the contents are likewise largely Pompeian replicas to emphasize the illusion. The building was designed by Guiseppe Sommaruga, whose work looks like a bit of landscape and architecture resurrected from the glorious past, when Rome was supreme and laid tribute upon the world, and transplanted here to mark the contrast between two civilizations divided by two thousand years of time.

The Italian installation shows a building 80x50 feet,

standing high above the garden level and reached by monumental steps fifteen feet wide. This approach is flanked on either side by standards or poles that tower 100 feet above the ground and are surmounted by Winged Victories in gilded bronze, which, however, are imitations, because the standards would be unable to support the weight of so much metal.

In front of the monumental flight stretches the Italian formal garden, with evergreens trimmed into architectural forms, flower-beds, fountains and statuary. This garden is surrounded on two sides by a wall ten feet high and on the third by a rectilinear Ionic peristyle or colonnade, through which the visitor must pass to reach the Italian pavilion. The tops of the columns are connected by an architrave in which is a frieze sculptured in high relief to imitate porcelain, and around the outer surface of the wall also extends a frieze similarly sculptured, copied from that which in the time of the glory of Greece encircled the inner wall of the Parthenon. wall is broken by pylons that carry fountains and are crowned by sculpture groups of imitation bronze. The inner or garden surface of the wall shows an entablature supported by caryatides in imitation of those on the porch of the Erectheum at Athens. These are universally conceded to be the finest as they are the first known examples of erect female figures used in place of columns to support an architectural feature.



ITALIAN GOVERNMENT PAVILION, EXTERIOR AND INTERIOR VIEWS.



The area allotted to the Italian Commission for a building slopes steeply to the east, and leveling was prohibited so that the architect used the grade to fine advantage, placing his building on the highest ground and leading his visitors to it by stairs.

The garden is as charming as time allowed it to be made, and the exterior appearance of the building and grounds is almost wonderfully beautiful, but equal interest attaches to the interior especially for the relics therein displayed. Girding the pavilion in low relief are tablets and figures which describe and typify the history of progress in the arts and sciences, and the interior continues this idea and sentiment in decoration and exhibits. There is only one room, which occupies the entire ground space and is lighted by stained glass windows that bathe the interior in a mellow glow and thereby heighten the effects of sumptuousness and antiquity.

The articles exhibited are generally reproductions of vases, bronzes, statuary, braziers, plates, instruments and other precious things which have been recovered from the ruins of Pompeii and Herculaneum and preserved in the Naples Museum.

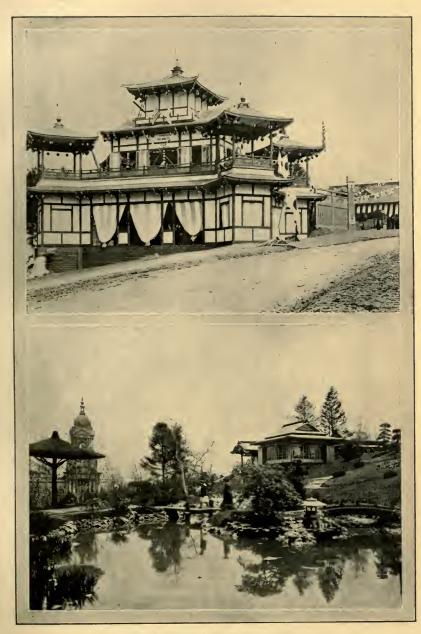
Italy's Commissioner-General is Mr. G. Branchi, assisted by Chev. Vittorio Zeggio.

Japan's National Pavilion.

Japan is generously represented in almost all departments of the Exposition and in some sections her

exhibits bear comparison, for elegance and variety, with displays made by the greatest nations, while her specialties are without competition.

Though the Japanese are truly a remarkable people, intelligent, industrious, skillful, creative, and quick to imitate and adopt the best methods and contrivances of the most advanced nations, their architecture is usually of a simple character, and is very rarely imposing. Therefore though Japan's appropriation for representation at the Fair was \$600,000 the expenditure was almost wholly for exploitation of her industries and commerce. Her national pavilion, accordingly, reflected the simple architectural tastes and ambition of the people. The site chosen by the Mikado's government commission was on the hill-slope near the Ferris Wheel and Illinois pavilion. Upon this allotted space, of more than one acre, Japan caused five large and four small pagodas to be erected by native artisans, of material brought from that country. The main pavilion is a reproduction of the Shishinden palace at Tokio, which contains an audience chamber used by the Emperor for conferences with his ministers. Around this pavilion are grouped such inferior buildings as the Commissioner-General's office, the Bellevue pavilion, a large bazaar, the Kinkaku, and the Formosa tea pavilions.



THE JAPANESE PAVILION AND GARDEN.



These latter two are primarily used for exploiting the tea products of the most famous tea districts of the islands. Another square building, on the apex of the hill, is a kind of museum, which contains a display of Japanese costumes common to periods extending back one thousand years, and which illustrate the changes which have taken place in male and female apparel during the succeeding centuries. These costumes apply to all classes, and include those worn by the sovereigns and members of the court, generals, soldiers, fashionable society, artisans, peasants, etc., the whole constituting a very interesting and instructive exhibition.

Nearly all the pavilions and pagodas are embellished . with carvings, illuminated in the prevailing colors of red and black, and are furnished elaborately, in which silks and satins predominate.

The Japanese buildings, while inexpensive, possess very great interest for visitors because of their daintiness, and to Americans for their quaintness. They were of such light construction as to give some apprehension as to their stability, but close examination seemed to show that the construction, being largely of bamboo, was of the strongest character.

The greatest attraction possessed by the village was in the grounds, which were so ornate with winding walks, bridges, fountains, pagodas, shrubbery and exotics that the garden seemed like a transplantation from Japan, or a

park section of the country itself. The illusion was made more pronounced by the employment of Japanese waiting girls, in their dainty kimonos, whose rouged cheeks, raven hair, dancing eyes and smiling faces lent the personal charm that was necessary to complete the suggestion of a day in Cathay.

The Japanese Imperial Commission is composed of nineteen members, four secretaries, thirteen attaches, and eight members of the Japan Exhibit Association. Baron Keigo Kiyoura is president; Baron Masanao Matsudaira, vice-president; Seiichi Tegima, Commissioner-General; Hajime Ota, acting Commissioner-General.

China's Curious Pavilion.

China comes to us not only as an oriental nation, but oldest of existing governments, and yet one which

through adherence to immemorial custom has preserved tradition so inviolably that she still speaks to us in the language of, and is hoary with, the centuries that lie behind her. But events of the past fifty years have served to infuse her with some of the spirit of the present, and she is now fast divesting herself of ancient intolerance to change and putting on an appearance of progress. China profited by her war with Japan, and by the force that opened her harbors to foreign trade, for through compulsion she has become a member of the commercial confederation of the world. That populous and potential nation came to the St. Louis Exposition with a display





CHINESE GOVERNMENT PAVILION, EXTERIOR AND INTERIOR VIEWS.



of products, industrial and artistic, that won admiration from every visitor, and through the activity displayed by her intelligent representatives, and by a visit to this country of H. R. H. Prince Pu Lun, China has won a place with other nations in the affections of Americans.

The Chinese pavilion is located on the avenue which leads to Administration Building, and occupies a tract of ground 125 feet square. The architects, Atkinson and Dallas, of Shanghai, though Englishmen, have lived so long in China, following their profession of engineering and architecture, that they have imbibed largely of the national spirit and thus qualified themselves for the work of designing and erecting a characteristic structure.

The plan of the pavilion is a reproduction of the country home of Prince Pu Lun, and accordingly presents the highly colorful extravagances that distinguish the palaces of China. In front of the pavilion is a Chinese pagoda which for color and ornature exceeds that of any other construction to be seen in America and therefore compelled the attention of every visitor to the Fair. The framework was made by Americans, but all the very delicate and highly ornamental figure work and carvings were executed by skilled Chinese artisans who were brought here to finish the building. It is said the woodwork comprises 6,000 separate pieces, which represent scroll-sawing, wood-carving, pyrography, and inlaying with ebony and ivory, all of which was done by hand in China at a cost

of \$40,000. On the pagoda and pavilion are many figures of men carved in wood, that are gorgeously colored in scarlet, gold, blue and ebony, to imitate occupations, professions, and mythology of the Chinese.

The scheme of the pavilion comprises a large hall with a courtyard in front which is flanked by two smaller buildings and enclosed by a wall, in the center of which the entrance is placed. In front of this entrance the pailoo, or pagoda, is set up. The interior is quite as gorgeous as the exterior, and wholly defies description by one unfamiliar with the domestic life, religion and customs of the Chinese. The visitor, however, is impressed by the seeming discomfort of the house as a dwelling place, the lack of easy chairs and comfortable beds, but will not withhold admiration for the artistic taste exhibited in the furnishings, which are marvelously rich, odd-shaped and vari-colored,—a remarkable study in polychromy, while two dragons that wreathe themselves around two interior columns are fierce enough in appearance to terrify children and astonish grown persons.

The Chinese Commissioners are H. H. Prince Pu Lun, Imperial Commissioner-General; Mr. Wong Kai-kah and Mr. Francis A. Carl Imperial vice commissioners, and Mr. D. Percebois, secretary.



BELGIUM GOVERNMENT PAVILION, EXTERIOR AND INTERIOR VIEWS.



Belgium's Fine Pavilion.

Belgium ranks as a small country, considered alone for its territorial demesne in Europe, but in wealth,

culture and achievement she stands in the front line with the greatest nations of the globe. It is as such she is represented at the Exposition, by a structure that is the equal in cost and magnificence of any foreign pavilion at the Fair. The location, too, is advantageous, near Administration Building and on an uprise that permits a view of the main exhibit group and holds a commanding place among all the adjacent structures.

The pavilion is a stately pile, 191x267 feet, substantially constructed, principally of steel brought from Antwerp, with a view to its removal and future use as a national building at the Liege Exposition in 1905. It has several unusual features, among which is an entire absence of windows, light and ventilation being secured by means of large skylights set in the center of the roof. The ground plan is a parallelogram, and the building has three entrances, north, south and west, and a corresponding cross aisle. It might be said to be in three sections, the north and south sections, with lofty arched roofs being lighted by glass skylights that extend the full length of the dome, while the center part, with arched facades slightly advanced, rises with a gradually inclining curve to a height of 267 feet and terminates with a representation of the Belgian Crown. The exterior is no less

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imposing that it is ornate, being constructed to serve the double purpose of a National pavilion and to house the exhibits sent the Fair, for Belgium, aside from her representation in the Gallery of Fine Arts, made no display in any of the main exhibit buildings.

The architecture is characteristically Flemish, the design being furnished by M. Techfet, whose treatment is to be commended both as an example of graceful architecture and as a building specially well adapted to the purpose for which it is intended.

The exterior features, besides those mentioned, include a belfry tower in which a chime of bells is installed, and a series of panel paintings on the outside wall of views in Brussels. Under each one of this extensive series of pictures is an inscription serving to remind the visitor at the Exposition of the prominence Belgium has had in promoting the best thought of the world. The range of international meetings is from the first Congress of Hygiene, in 1854, to that which assembled in 1903 to discuss the questions of tariff and production relating to beet and cane sugars. Between these dates congresses were held in Brussels for the promotion of peace, health, literature, science, art and religion.

As the exterior is imposing the interior is even more impressive, for the display of exhibits is of a select and comprehensive character, in which education has a representation quite as pronounced as that given to industrial

and artistic productions. Entering at the main or center entrance on the west the Salon Royal is on the right, and the Salon des Princes is on the left. The former was furnished and decorated in a very rich manner with expectation at the time that King Leopold would visit the Exposition and occupy it during his stay. It has a beautiful wainscot of carved walnut and the ceiling frescoes consist of four decorative panels by Boes that represent, respectively, the Arts, Sciences, Commerce and Industry. The furniture is covered with wrought velvet, and the room has the distinction of containing a Ruben's painting valued at \$50,000. There are also other canvases, portraying Flemish scenes, that were loaned by Brussels collectors. The mantel-piece, of marble, is supported by bronze caryatids, on which are two bronze busts by Lambeaux.

The Salon des Princes is the work of Paul Colleye, a sculptor of Brussels, and is in the style of Louis XIV., which King Leopold admires most. The furniture is of white enameled wood, the walls are decorated with silk panels, with portraits of Princess Elizabeth, by Blancgarin, and the marble mantel was sculptured by De Coene. The most striking feature of the room is a bronze figure, representing Night, that rests upon a center table. The figure is that of a flower girl, with a basket in which there are ten electric lamps, by Sloodts and Oudin. Between

the two salons, on the right and left of the main entrance, is a white marble bust of King Leopold, by Vincotta.

Belgium is represented at the Fair by the following: Mr. Alfred Simonis, chairman; Mr. A. Vercruysse, vice-chairman; Mr. Jules Carlier, Commissioner-General; Mr. C. Spruyt, secretary. Mr. Emil Vauthier is special attache for the Fine Arts department.

Holland's Quaint Pavilion.

Standing in the broad sunlight, and very near to a replica of the thatched roof cottage famous as the

birthplace of Robert Burns, is a quaint little house which is Holland's contribution to the Fair. Following the familiar Dutch style that has prevailed from time immemorial the building is steep roofed, with stepped gable, and is made to appear like a house built of blocks of stone that have become moss-grown from long exposure to the elements. The structure is a copy of Rembrandt's birthplace, and therefore is made to represent the prevailing architecture of Holland in the first half of the seventeenth century. Over the entrance the architect, C. L. Van Kesteren, of Amsterdam, placed the figures 1607, which is the date of Rembrandt's birth, and directly beneath is a single heavy door provided with an iron knocker, such as have not yet gone out of use in the Netherlands.

Entering the pavilion the visitor's attention is first attracted by several antique clocks of wood and brass dat-

ing back to 1650, and the next object of interest is a small vehicle used by Hollanders many centuries ago, and which in appearance is a reminder of a Japanese jinrick-asha. In the main room, which opens from the entry, are displayed old-time spinning wheels and other household utensils of past ages such as warming pans, hand bellows, and Dutch china and brasses, that take us far back in history and of which we have read much in the story of Dutch settlement in New England.

In another room is to be seen, with several smaller paintings and drawings, a finely executed copy of Rembrandt's famous picture "The Night Watch," known to have been painted in 1642, and which is one of the largest paintings exhibited at the Fair, being 15x20 feet in dimensions. The history of this very celebrated picture, like that of nearly all others of great fame, is involved in some obscurity, for which reason there is considerable discrepancy in the stories about it. It is called "The Night Watch" because the picture had become so indistinct from coats of varnish and accumulation of dirt that only the high lights remained, conveying the impression of a company marching by torch-light. A few years ago however, the painting was restored and is now understood to represent the march-out of Lord Frans Banning Cocq's Company. The picture is believed to have been painted for the Hall of Assembly of the Musketeers in Amsterdam, and shows a portrait group of sixteen persons each

of whom is said to have paid Rembrandt a hundred guilders to have his likeness transmitted in this manner to posterity. Besides these, however, the figures of thirteen other persons, some of them children, appear in the picture, believed to have been placed there by the artist as accessories to produce the necessary artistic effect. The picture was not only suffered, by neglect, to become begrimed with dust, but it has also been mutilated, pieces having been cut from both sides, in about 1715, when it was removed to the Town Hall of Amsterdam and made to fit between two doors. Later it was again removed, to the State Museum, in the Trippenhaus, and in 1885 the picture was transferred to Ryks Museum in Rembrandt Hall, where it still hangs.

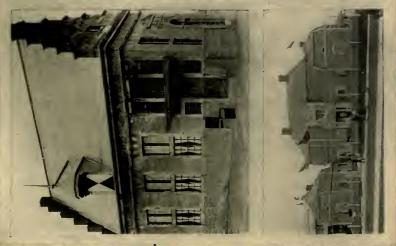
Sweden's National Pavilion.

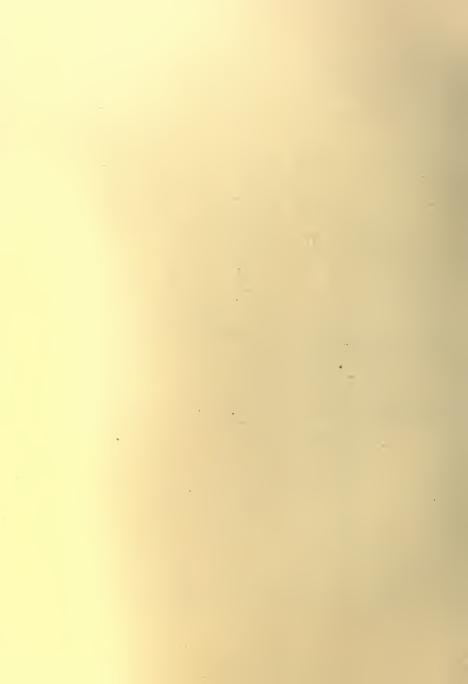
On the north side of the approach to Administration Building is Sweden's picturesque pavilion

planned by M. Boberg, an eminent Swedish architect. The triple structure is a delightful representation of a model characteristic country villa of a Swedish gentleman, reproducing the style popular in the sixteenth century. It is a low, one-story, frame dwelling built entirely of material brought from King Oscar's Kingdom. The hip roofs are covered with tile and shingles and a small entrance portico supports a balcony over which is Sweden's Coat-of-Arms in plaster. The pavilion is in three divisions, all provided with small checkered windows pro-









tected by solid blinds. A well-kept grass plot around the building, and a high picket fence, give to it the air of an exclusive residence and the comfort that attaches to a country home.

The building represents an outlay of about \$10,000, which money was secured by public subscription. This public subscription had two objects in view, namely, first: to supplement the appropriation of the government, which was only large enough to defray the expenses of Sweden's official participation and, second: it was the intention that this building should be considered as a gift from the Swedish people to the Swedish-Americans as a reminder of the old mother country. That idea has been very successful, as there is not a Swede entering this pavilion without his thoughts being carried back to the country of his birth.

Within the main or central division of the pavilion is a large reception hall, the floor of which is covered with fine rugs, steel blue in color, and the furniture, a gift of the Nordiska Kompaniet, is of Swedish white and red oak stained a bright red as was the Swedish style four centuries ago. A life-size marble bust of King Oscar is placed upon a blue cloth covered pedestal opposite the entrance and charming views of scenery as well as pictures of interesting events in Swedish History adorn much of the wall space of this room. In the adjoining apartments, which extend on either side of the main pavilion, are the

private offices of Dr. N. G. W. Lagerstedt, Sweden's Royal Commissioner-General, and the secretary, Mr. Ernest Lundblad, who extend a warm and hospitable welcome to all visitors.

Besides the pavilion which Sweden erected, chiefly for entertainment purposes, the government participated largely in the Exposition by exhibits in many departments, in art, education and manufactures, to which end appointments were made of Mr. J. A. Ockerson as resident commissioner; Mr. Axel Welin, assistant commissioner; Mr. A. Schultzberg, a distinguished artist, attache of art; Mr. Carl Lidman, and Miss M. Widegren, attache of education, and Mr. Karl Stein, attache of manufactures.

Ceylon's Hindoo Temple Pavilion. Ceylon has the distinction of having been the first country in Asia to accept President McKinley's invi-

tation to participate in the St. Louis Exposition, and provision was accordingly made for an appropriate representation with the special view of exploiting her large and rapidly growing tea interest. Ceylon's pavilion, which was located at the foot of the hill north of Agricultural Palace, was a two-storied structure modeled after the Buddhist Temple of the Tooth (Adam's) at Kandy. The building was of characteristic Hindoo architecture, provided with spacious verandas and octagon shaped towers at the four corners, and was elaborately adorned, on the walls, friezes, and door-panels, with paintings



CEYLON GOVERNMENT PAVILION, EXTERIOR AND INTERIOR VIEWS.



illustrative of the birth-stories and events in the life of Buddha, and with natural scenery of Ceylon. The structure, which was 100x84 feet and cost \$40,000, had its largest interest for visitors in the bric-a-brac treasures with which it was lavishly furnished with true oriental sumptuousness. The interior was a large hall in which the finest teas were served by Singalese waiters who wore the loose *redda* so commonly seen in Ceylon, and whose picturesqueness was further increased by the manner in which they dressed the hair, rolled into a knob behind and crowned by a shell comb.

The broad verandas of both the first and second floors were delightful resting places where guests were served in a delicate and very delightful way with tea, and music was furnished of a character that gave to the surroundings a distinctly oriental setting and imparted a sense of sensuous luxury truly beguiling.

Among the many very interesting things exhibited in Ceylon's pavilion were exquisitely carved pieces of teak-wood and ebony furniture, and a great number of curios that are said to ante-date the Christian era. A semi-circular ebony table, beautifully carved to imitate a moonstone that serves as the entrance to a Buddha temple, is one of the objects in the exhibit that attracted great curiosity, but there were other things of equal interest, such as a full set of furniture made of porcupine quills, cabinets of calamander wood, elegant inlaid tables, tor-

toise-shell caskets, images in gold and silver, very life-like figures, modeled in clay, of Singalese men and women clothed to represent the costumes and appearance of the several castes of natives.

The very efficient work done by Ceylon's commissioners was plainly to be seen not only in the character of the pavilion and the very attractive arrangement of its contents, but also in the methods employed for exploiting the tea products of the country, which have been so effective as to bring Ceylon into very much greater prominence in America than before the Exposition. Hon. Stanley Bois held the responsible post of Commissioner-General, with Mr. R. Huyshe Eliot, Mr. P. E. Pieris, and Mr. Russell Stanhope as his assistants, to whose efficient services the Ceylon government is greatly indebted.

India Reproduces a Mosque.

Opposite the Fish and Forestry Building is East India's beautiful pavilion, which though without pre-

tension from an exterior view is one of the most interesting structures at the Exposition.

The building is rectangular in form and is designed to represent the Mohammedan Mosque built over the tomb of It-mad-ul-Dowlah, at Agra, India. From the four corners rise towers that terminate in bulbous domes commonly used in Mohammedan architecture and which characterize Hindoo temples. The exterior exhibits some attempts at ornamentation, but the wondrous beauty of the





EAST INDIA PAVILION, EXTERIOR AND INTERIOR VIEWS.



building is seen from the interior. Entering by the main facade the visitor passes directly to a court in which stands a model of the Hindoo Jain temple at Palitana, India, one of the real wonders of the world, second to the famous Taj Mahal. This exquisite temple is said to have cost the sum of \$25,000,000, a statement which does not appear in the least exaggerative to those who viewed the model that occupied the court of East India's Pavilion.

This greatly reduced reproduction is thirty-five feet in height, and is fifteen feet square, but in no particular is it noticeable that anything has been omitted to make it a true copy, in exterior appearance, of the magnificent Palitana temple. Construction of the model is said to have occupied sixty-five artisans for two years and to have cost the sum of \$40,000. This workmanship was expended on the ornamentation rather than in the construction, for it is in the carvings that its wondrous beauty is most conspicuously discernible, every part having received the most careful attention of the best artists of India.

The Hindoos are so earnestly devout that all their temples are marvels of beauty, but because their religion prohibits the representation of any living creature their carvings, often minute and graceful, are nearly always conventional or in geometric figures. The Jain temple reproduced and shown at the Exposition is made of light colored teak-wood, every bit of which is covered with representations of plants, intricate designs, and mytho-

logical characters, which embellish alike the walls, ceilings, windows and domes. On the exterior of this exquisite structure are three galleries, or tiers, of images made of carved wood, the lowest of which represent gods and goddesses of the Jain religion; the second comprises figures of Hindoo men and women in the prevailing style of dress, and the topmost tier is composed of carvings that show the mendicant order of Hindoos in their characteristic attitude of supplication. The temple is finished with a bulbous dome beautifully carved, that is reached by miniature spiral stairways located at the corners of the building.

Surrounding the temple is the pavilion, on the ground floor of which are many booths where an infinite variety of India products are exposed for sale, such as bronzes, filagree silver, rugs, shawls, brasses, furniture, bric-a-brac and carvings of ivory, sandal-wood and teak-wood. A wide stairway conducts to the second floor which contains another exposition of India handicrafts, and on a broad balcony Hindoo attendants serve tea to visitors, so that the atmosphere of the pavilion, redolent with tea and sandal-wood, is distinctively oriental and seductive. Mr. R. Blechynden is the Commissioner-General, and Mr. F. C. Williams is Honorary Assistant Commissioner.

Siam's Characteristic While making an extended tour in Pavilion. the United States in 1902, His Royal Highness, the Crown Prince of Siam, visited St. Louis and was the guest of the Louisiana Purchase Exposition.

His entertainment in that city was so generous and his reception throughout the entire country so cordial that he decided to use his influence towards inducing his Siamese Majesty to participate in the Exposition. Wherever he went great efforts were made to show him the best products and most interesting objects. The plan, consequently, that suggested itself as to the character of Siam's display was to send to this exposition her most interesting articles and the best examples of her industries.

First and foremost is the National Pavilion, a reproduction of the Wat, or Temple, Benchamabopit, now in course of erection at Bangkok. The plans were made in Siam and every detail of color and sculpture design were closely followed by J. R. Marshall, the American architect, thus creating a typical piece of Siamese architecture which in itself was an exhibit of interest and instruction.

Approach to the building is flanked by two grotesque lions of ferocious aspect; passing these the visitor is brought to a large doorway distinguished for the carvings of the jambs and the Mooresque character of the Gothic shaped lintels. On either side of these are double engaged columns that rise to the center of the gable in

which the coat-of-arms of Siam appear in relief. The pavilion has the shape of a Greek cross, lighted by four lofty windows set with art glass, admitting a rich and mellow glow, stained with orange and red. The roof is typically Siamese, rising sharply with a slight curve and is composed of three tiers that resemble as many gables, one superposed above the other, to form terraces, and the edges are embellished with pieces of carving.

The interior of this reproduced temple is divided by a low partition, to provide an apartment for office purposes, and the main room contains a very interesting display of objects loaned by H. R. H. Crown Prince of Siam from the Museum at Bangkok, consisting of ancient weapons, drums, cymbals, temple gongs, howdahs, some wonderful examples of mother-of-pearl work, hammered silver of antique designs, old lacquer, enormous elephant tusks, ancient theatrical costumes and properties and portraits of Their Majesties, the King and Queen, and His Royal Highness, the Crown Prince.

The credit for such an admirable display and generous participation upon the part of Siam is largely due to the Hon. James H. Gore, Commissioner-General, who though an American citizen has resided for many years, chiefly in an official capacity, at the Siamese Capital and posseses the confidence of the court. Other members of the commission, of which H. R. H. the Crown Prince is president, are: A. Cecil Carter, Secretary-General; Nai Chuen, Mills Thompson, and Douglas Clark.

H. R. H. THE CROWN PRINCE OF SIAM, AND PAVILION, EXTERIOR AND INTERIOR,

PERSIA'S PAVILION, EXTERIOR AND INTERIOR.



Persia's Modest On the north side of the Western Pavilion. Court of the Palace of Varied Industries, among beds of gorgeously blooming flowers and tropical plants, stands the Persian Building, which was designed and erected under the supervision of F. C. Bonsack, for the Persian government. The building is 50x102 feet in plan, strictly oriental in design, with high ceilings, and graceful arches and domes, highly ornamented in the glowing colors of the land of eastern princes and poetry. It is connected with the main palace by arched entrances, artistically draped and festooned with the green and gold of the Persian flag, while the coat-of-arms of Persia is emblazoned overhead.

As one crosses the threshold of this temporary home of the far East, one is struck by the wonders of the exhibit. The mild light filtering through the crystal panes of the vast skylight throws a soft languorous glow over the variegated colors of the multitudinous stuffs displayed, and on the wonderful costly and rare weaves of the magnificent Persian rugs, upon which there is no limitation in the skillful blending of colors. One of these rugs alone is valued at \$17,500 and required years of unceasing, laborious work by hand of numberless natives, for machines are never used in the production of these magnificent creations of Persian industry. Scattered about the room are handsome cases containing costly and rare vases of Persian pottery, chased brass, and antique specimens of

oriental jewels, while here and there is shown beautifully bound volumes of Eastern literature and a hand illuminated copy of the Koran.

At either end of the exhibit room are private apartments that are furnished in the very luxurious style that is typically Persian and which would suitably accommodate the Shah should he decide to visit the Exposition. The Persian government, however, is very ably represented by Dikran Khan Kelekian, who, as Commissioner-General, has introduced to the American people not only examples of Persian industries, but by his rare social qualities has made our people appreciative of Persian hospitality.

The Commissioner-General has an associate in the person of Mr. H. S. Tavshanjian, and the secretary is Mr. H. G. Kalekian.

Canada's Graceful Situated at the foot of the hill Building. upon which the Palace of Agriculture flaunts its mighty dimensions is Canada's modest pavilion, which was designed by Anderson of Ottawa. The building resembles a comfortable country club house, being intended wholly for hospitable entertainment, and with no thought of display. It is a rectangular, two-story structure, except that the rear is a semi-circular bay that adds materially to the gracefulness of the building, which would otherwise appear monotonously square. The lower floor, which covers 2,500 square feet of space, is devoted to



HIS MAJESTY, THE SHAH OF PERSIA.
DIKRAN KHAN KELEKIAN, COMMISSIONER-GENERAL FOR PERSIA.



a display of paintings that illustrate forestry and agricultural life in Canada, and is furnished solely with a view to comfort.

A court opening to the roof admits light and provides ventilation, and the walls are ornamented with a bas-relief frieze of plaster, that is very artistically wrought to represent events in the early history of the country. Under the frieze are hung mounted heads of Canada's big game, and several paintings cover the walls of the bay. The ground floor court is also used for a display of grains for which Canada is famous, while opening off the court are several elegantly appointed rooms at the service of visitors, and wide verandas extending around the entire building are no less inviting during pleasant weather.

A broad branching stairway leads to the second floor, which is arranged similarly to the ground floor, being provided with reception rooms, and apartments for Canada's Commissioner-General, Mr. Wm. Hutchinson, and the secretary, Mr. Wm. A. Barnes.

In addition to the building described, Canada is also represented by a pagoda, located beside the main building, which contains a large and splendid exhibit of Canada's wealth in native woods. Enormous sections of elm stand on either side of the entrance, and near them are cross sections of a fir tree eight and one-half feet in diameter. Another specimen of the same tree, which was cut 167 feet from the stump, has a diameter of six feet.

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Other examples of wood shown are polished slabs of bird's-eye and curly maple, white cedar, sycamore, yellow birch, curly ash, curly elm, black walnut and butternut. An exhibit is also made of spruce, balsam, poplar and pine used for making pulp, which Canada possesses in quantity sufficient to supply the world's requirements for the next century, or longer. One of the curiosities shown by Canada, which at the same time serves to demonstrate the uses of her forestry products, is a rough birch-bark canoe, such as the Indians used fifty years ago, beside which is a modern canoe made of the same material, but so beautifully polished, and so perfectly fitted as to excite both wonder and admiration.

Alaska's Pretty Pavilion. One of the most attractive and unique structures upon the Fair grounds is the Alaska Building,

situated upon the Olympian Way, near the Indian School, and opposite the Fish Forestry and Game Reservation. The main structure is colonial in style of architecture, and is flanked upon either end by native houses, with an imposing array of totem poles standing as sentinels in the foreground. These ancient family monuments, of a once benighted race, attract much attention and are a veritable bonanza for the ethnologist, photographer and sketch artist, being the first complete collection ever brought from Uncle Sam's northern possessions. The poles are carved of solid yellow cedar and each is surmounted by the insig-



CANADA'S GOVERNMENT PAVILION, EXTERIOR AND INTERIOR VIEWS.



nia of its particular tribe, the history of whose deceased members is thereon inscribed. The hollow space in the back of the pole was used as a receptacle for the ashes and charred bones of their departed, cremation being the mode of disposition formerly practiced. The Indian houses, also constructed of red and yellow cedar, were removed from native villages from southeast Alaska and rebuilt upon their present site by native workmen, sent on by the government for that purpose—an appropriation of \$50,000 having been made to defray the expenses of the Alaska Building and exhibits. The interior of one of the houses has been transformed into a stereopticon room, where daily lectures are given and representative Alaskan scenes are thrown upon a background. These lectures have become quite a feature, and are well attended, the "standing room only" sign being frequently in evidence. Entering the main building from the principal entrance, the first thing that attracts attention is a relief map of Alaska, faithfully portraying, in colors, each mountain, valley and mining district, while further on is the grand stairway, constructed of native cedar in pleasing shades of red and yellow, the interior walls of the building being ceiled in harmony with yellow pine. The exhibit hall is upon this floor, where Alaskan products of mining, agriculture, furs, fishes, game, ivory, marble, oil, coal, etc., are displayed from each district-a large collection of curios being also in evidence.

Of the latter the most complete collection is the property of Governor John G. Brady, who has been a resident of Alaska for more than twenty-seven years and is now serving his country in the double capacity of commissioner and governor. His influence with the natives is very great, his attitude toward them being that of a guide and protector. His early work was in the missionary field and the result of his labors is shown in the improvement of the natives and the degree of enlightenment to which they have attained. No other person could have prevailed upon them to loan for the use of the great World's Fair their highly-prized totems, representing the veritable family trees of their forefathers, this being one of many illustrations given of their implicit confidence in him.

The cabinets of minerals include every known variety from almost every section. Placer gold from Nome and the Kotzebue country, quartz from the famous Treadwell mine, which has a representative gold brick exhibit aggregating \$22,000,000—more than three times the amount paid by the United States to Russia for the territory of Alaska, tin from Cape York, copper from Valdez and other points, silver, graphite, marble from Wrangel, coal from Kiak and Admiralty Island, petroleum, fish-oil and the native canned salmon, that forms the basis of one of the greatest industries of Alaska. Fruits and berries are also exhibited, and fresh agricultural products are shipped in at intervals throughout the period of the Exposition.



ALASKA'S PAVILION, EXTERIOR AND INTERIOR VIEWS.



The native school exhibits are likewise in this department, and the walls are adorned with mounted heads of deer, moose and mountain sheep interspersed with game birds, prepared by Alaskan taxidermists, pelts of the polar and black bear, white, silver and red foxes, sables, wolves and wolverines. Objects of native handicraft, such as spears, masks, etc., are artistically grouped, and the entire south wall is decorated in pleasing designs composed of grain grown at the government experimental stations for be it known this fair north land stands out no longer as a purely mining section, but has other resources, as varied as they are surprising. Over the archways leading into the native houses "Old Glory" proclaims to the world the patriotism of the hardy northern pioneer, while the windows are composed of beautiful transparencies typical of Alaskan life and scenery. Transparencies in colors form the background of the first landing of the stairway -having been specially ordered by the government for this purpose. The art room is to the right upon reaching the second landing, and is filled with paintings by Alaskan artists, portraying native handicraft and scenery, pressed wild flowers and cases of fancy work sent by the "Alaska Women's Exposition Auxiliaries," who have done much toward making the Alaska exhibit representative and instructive. To the left are the commissioner's offices. The ladies' room and the reading room are located to the right and left of the lobby respectively, the former hung

with paintings by Alaska women artists, the latter containing files of the Alaskan papers, the walls being covered with the public school exhibits of the white children of various sections, including Sitka, Juneau, Skagway, Wrangel, Ketchikan and Nome. The "Arctic Brotherhood," the most powerful business and social organization of the North, has an exhibit in this department, and paintings of Alaska pioneers are also displayed. A life-size portrait of "Peter the Great" is a feature of the collection. lobby is hung with photographs of President Roosevelt, Secretary of the Interior Hon. E. A. Hitchcock, Hon. Thomas Ryan, chairman, and Governor John G. Brady, executive commissioner for Alaska exhibit. The floors are covered with body brussels carpet, and the curtains and portieres are in keeping with the colonial character of the main structure. For the first time in exposition history Alaska is afforded the opportunity to illustrate to the world at large her wonderful and varied resources and is justly proud thereof. Thousands of appreciative visitors daily throng the building, and it is safe to predict a large influx of new population another season. The building and its wealth of contents are in charge of the hostess, Mary E. Hart, whose personal supervision and hospitable entertainment served to greatly popularize the exhibit.





BRAZILIAN GOVERNMENT PAVILION, EXTERIOR AND INTERIOR VIEWS.



Brazil's Beautiful The Brazilian pavilion at the LouPavilion. isiana Purchase Exposition, located
at the southwest corner of the foreign government section,
is one of the largest of the foreign government buildings,
the cost having been \$135,000. Colonel F. M. de Souza
Aguiar, who, besides being the Commissioner-general for
Brazil, is the architect and designer of this noble edifice,
the architectural magnificence of which is increased by the
harmony of its surroundings—large lawns with beds of
shrubbery and roses being on the east and west sides of
the pavilion, and two main Exposition driveways pass the
west and south doors.

The pavilion, which is in the French Renaissance style, is 191x132 feet in dimensions, has two floors, the first a spacious room where a large and interesting exhibit of coffee is displayed. Here are to be seen growing coffee trees, coffee in the hull, and an immense imported coffee huller, the operating of which demonstrates very clearly to the guests each day the processes through which the bean passes before it is ready to be made into the delicious beverage for which Brazilian coffee is so justly famed.

The main cornice, eighty feet high, is supported by eight groups of three columns each at the corners and sides of the two entrances of the building, and six single columns at each loggia. These thirty-six columns are of the Corinthian style of architecture, without the fluting ordinarily used with this particular column, and are ornamented only

at the lower third of the shaft with the Brazilian coat of arms between floral festoons. Projecting above the roof of the building are three domes, two of which, on either loggia, are spherical in form and 44 feet in diameter, while the apex of the central dome attains a height of 135 feet from the ground. This dome is octagonal in shape, having at each corner an exterior buttress, and is adorned with a large statue of an angel at its top. Encircling this large dome is a gallery from which can be viewed the greater part of the Exposition grounds and the surrounding country. Above the cornice of the building is a balustrade, decorated with shields, showing the coats-of-arms of the twenty-one States which comprise the republic of Brazil.

The ceiling of the first floor, which has deep panels, is supported by large Doric columns, thirty-two in number; these columns being set in the corner, wide doors open on either side to the east and west loggias, circular in shape and 44 feet in diameter, the roof being supported at a height of eighty feet by eight Corinthian columns. Guests are invited to rest on these loggias and there complete their inspection of the pavilion with a cup of coffee served in true Brazilian style.

A double stairway richly carpeted leads from the main floor to the reception rooms above. On the second floor are also Doric columns that sustain the ceiling, which is paneled like that of the lower floor. From the large and

ample number of windows, openings on all sides, splendid views are to be had of the west section of the Exposition grounds. The main reception room is elegantly furnished with massive mahogany chairs, divans, tables, and beautiful jardiniers in which luxurious growing palms impart color and variety to the expansive hall. The floor is laid with a rich, dark green carpet woven in a single piece, and the windows are hung with heavy tapestry of a corresponding color lined with golden yellow.

A ladies' reception room, presided over by Colonel Aguiar's wife and two beautiful and highly educated daughters, is in the northwest corner of the second floor, the furnishings of which are of lighter designs and color than those of the main reception room, but no less elegant and harmonious, a rare taste having been exercised in all the appointments of the building. Adjoining the ladies' room is the office of Commissioner-General Aguiar, which is equipped with the latest style of office furniture and accessories, next to which is a large room for the use of the other Brazilian commissioners, viz.: Dr. A. da Graca Couto, Mr. J. Americo dos Santos, Mr. A. C. des Santos Pires, Mr. A. J. da Costa Couto, Mr. F. Ferrier Ramos, Commodore A. Correa, Mr. J. C. Alves de Lima, Mr. J. B. da Motta. The secretary of the commission is Major J. da Cunha Pires.

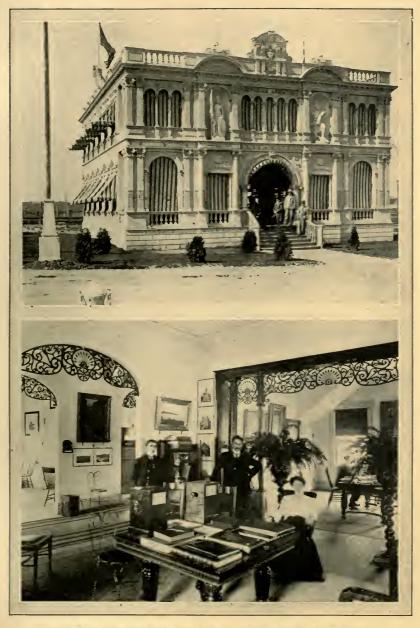
It is from the center of the main reception room that one most readily recognizes the architectural beauty and

originality of the design of the building. An immense dome rises to a height of 135 feet from the ground level. Around the base of this dome is a spacious gallery that overlooks a large settee, octagonal in shape, that occupies the center of the room, and mounted on a pedestal rising from the center of this settee is a beautiful statue, life size, in white marble, entitled "The Feast." This statue is a veritable work of art, executed by the celebrated Italian sculptor, R. Bartoletti, at the Bazzabtt gallery of Florence.

Generally speaking, while probably the most beautiful building on the Exposition grounds, the Brazilian pavilion is without excessive ornamentation. The Brazilian coat-of-arms plays the most important part in the scheme of decoration, being shown on the exterior columns, and in fact in all places throughout the building where its significance is most recognized. Flags and banners of the Louisiana Exposition, United States, and Brazilian national colors float from numerous staffs on the roofs and a large Brazilian flag flies above the dome at a total height of 150 feet.

A glorious illumination of the building at night is accomplished by the use of 1,500 electric lights that are distributed from the top of the dome to the basement, and which serve to make the great pavilion almost as conspicuous for brilliancy as any of the main Exposition palaces.

On a piazza at the east side of Brazil's building are arranged a number of small tables at which visitors are



ARGENTINE GOVERNMENT PAVILION, EXTERIOR AND INTERIOR VIEWS.



treated as guests of Brazil, by being served, without charge, cups of the most delicious coffee, and while partaking of this hospitality visitors also enjoy music furnished by a Brazilian string band.

Argentine's National The principal interest next to the Pavilion. unique charm that attaches to the building erected by Argentine Republic at the Exposition lies in its reproduction of the chief architectural features of the famous "Casa Rosada," or pink palace, at Buenos Ayres. This truly magnificent structure fronts the beautiful Piaza Mayo of Argentine's capital, and covers an area equal to two entire city blocks. The style is an adaptation of French Renaissance, showing an imposing pavilion framing a monumental entrance that is characterized throughout by highly ornate sculptural effects. It is this latter feature that is reproduced in the Argentine building at the Exposition, the idea having originated with Mr. José de Olivares, the World's Fair commissioner to several South American countries, and at present a member of the Argentine commission.

The principal facade of the building represents a series of beautiful arcades, relieved at intervals by allegorical statuary typifying the republican principles and progressive tendencies of the Argentine nation. Immediately behind this facade, above and below, are two deep corridors opening upon which are entrances to the main building. The first floor is divided into four large rooms, two on either

side of a broad hall, two being occupied as offices of the commission and the other two are used to entertain visitors with a splendid photographic exhibition of Argentine's wonderful scenery and architectural features of some of her fine cities. The impression gained by examining these views is distinctly favorable and highly advantageous to the republic in correcting many false opinions which prevail as to the commercial spirit and condition of the people. By these evidences Argentine is seen to be one of the most progressive, advanced and wealthy nations of the western hemisphere, with natural resources not only infinite in variety, but also marvelously rich, and that they are now being rapidly developed.

At the extremity of the central hallway of the pavilion a broad stairway, with dividing flights, reaches the second floor, which was originally designed for a lecture room, but this purpose was reconsidered when an offer was made by Sr. Manuel B. Zavaleta to exhibit his remarkable archæological and anthropological collection at the St. Louis Exposition. As Mr. Zavaleta is a distinguished citizen of Argentina, a tender was made to him of the large hall in the building in which his exhibit of Indian antiquities was accordingly installed. This interesting museum of relics of prehistoric South American races is the result of nearly thirty years of patient and intelligent investigation and labor in gathering objects produced by ancient peoples, with the view not only of showing their social condition

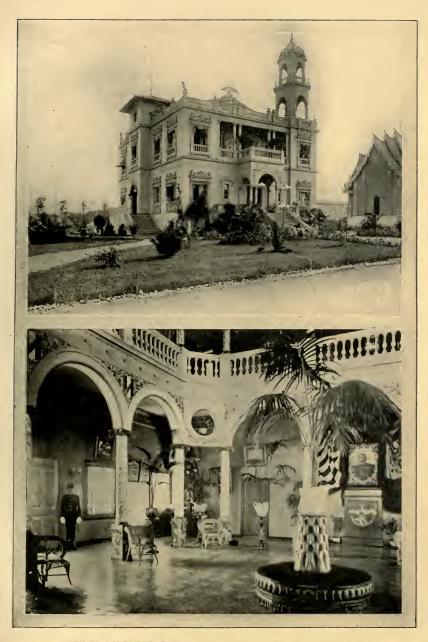
prior to the Spanish invasion, but also to demonstrate the parallelism that existed in the culture of the two American continents. The collection contains 4,565 pieces of pottery, figurines, flint fabrications, ceremonial stones, skulls, implements, weapons, ornaments and domestic utensils, all of which were brought to the Exposition at the private expense of Mr. Zavaleta.

Argentine not only erected a beautiful pavilion at the Fair, but the government also participated generously in all the prominent departments of the Exposition, to which end a corps of commissioners was appointed as follows: Dr. Jose V. Fernandez, Commissioner-General; Mr. Eduardo Schiaffino, commissioner of fine arts; Mr. Enrique M. Nelson, A. E., commissioner of agriculture and forestry; Dr. Damian Lan, commissioner of live stock; Mr. Horacio Anasagasti, M. E., commissioner of mines and liberal arts; Mr. Guillermo Puente, E. E., commissioner of manufactures and electricity; Mr. Ernesto Nelson, commissioner of education; Dr. Luiz A. Sauze, and Mr. Jose de Olivares, commissioner of press and propaganda.

Mexico's National Mexico has the distinction of havPavilion. ing completed the first foreign
pavilion erected at the Fair, which promptness had a
decided effect towards hastening work on other foreign
buildings. Mexico being our nearest neighbor on the
south, and sharing with the United States and Canada in
the work of developing North America, as an evidence of

her cordial feeling, as well also as a demonstration of her great potentialities as a manufacturing, mining and agricultural country, made an exhibit in all departments of the Exposition which reflected the very highest credit upon the Mexican government and the commissioners having charge of the displays. The national pavilion had a prominent location on Skinker road, between the French and British Buildings, the grounds occupied having a frontage of 160 feet with a depth of 175 feet. The pavilion proper is beautified with an exhibit of flowers, cacti and shrubbery indigenous to that southern climate, and a greenhouse on the south side.

Mexico's pavilion is a square two-story structure of Spanish Renaissance style, but presents an exalted type of Mexican domestic architecture grafted upon the Spanish, which completes a delightful composition that received universal admiration. There are two entrances, on the north and east, both of which are reached by a considerable flight of easy steps. That on the north side conducts to a loggia, above which is a colonnaded piazza that affords an extensive view of the Exposition grounds and provided a charming resting place during the warm months. On the first floor is a patio, an indispensable feature of Spanish architecture, which receives light from above and also through numerous stained glass windows, some of which are jeweled and in night-time sparkle with color and reproduce most gorgeous effects. On this floor



MEXICO GOVERNMENT PAVILION, EXTERIOR AND INTERIOR VIEWS.



is the public reception room, a very large and handsomely furnished apartment, supplemented by a reading room and telegraph office, and on the wall is a splendid art glass picture of President Diaz. The second floor is occupied by offices of the commission, and consists of several rooms built around a gallery that looks down upon the court. The windows of the upper floor are set with transparencies showing pictures of cathedrals, palaces, monuments, parks and exquisite bits of Mexican scenery. The roof is highly decorative, surmounted by an eagle over the north facade, and a double tower over which floats the national ensign.

There are twenty-nine members in the Mexican commission, headed by Albino R. Nuncio, Commissioner-General, with Benito Navarro and Juan Renteria as assistants.

Cuba's Initial The Republic of Cuba is the latest Representation. addition to the sisterhood of nations, baptized under the sponsorship of the United States and linked to this country by ties formed by aid extended in the period of her parturition. With gratitude mingled with national pride, and ambition to achieve in commerce and exploit her amazing riches, Cuba made her participation in the Exposition upon a scale that was at once a manifestation of her feeling for the United States, and a demonstration of her wealth and potentialities, in forestry, mines, manufactures and agriculture. Cuba has, for more than a century, been regarded as the most fertile spot of the globe, and with freedom to enjoy, and an

ambition to develop, her future is alluring with golden promise. Appreciative of the opportunity which the Exposition offered for a showing to the world of her resources Cuba made a generous appropriation for her representation in all the exhibit departments of the Fair, in which her national pavilion was a crowning feature, and indeed is one of the daintiest bits of architectural grace and beauty that was to be seen on the grounds.

Cuba's pavilion is one of the cluster of foreign buildings in the plateau of which France and England are conspicuous features, and is located between that of England and Belgium. The architecture is Spanish Renaissance, but has some touches of Greek, especially in the Doric mullions of the great windows that extend from floor to cornice. It is intended to represent a model residence, designed and adapted to a semi-tropical climate, but it is lacking only in size to fulfill the requirements of a palace, for in appearance it is magnificent to a degree.

The building is rectangular in shape, a single story in height, and has a square balustraded roof, rising in one corner in a highly ornamental square tower, and is adorned with pieces of sculpture typifying freedom.

There are three entrances, the main one being on the east side, reached by a broad flight of a dozen steps to a veranda that extends around three sides of the building, with a low but very heavy balustrade, and on the south side are ten large Corinthian columns that support the roof





CUBAN GOVERNMENT PAVILION, EXTERIOR AND INTERIOR VIEWS.



#### FOREIGN BUILDINGS

extension and give opportunity for entablature ornamentation.

The entrance from the east is flanked by two Doric windows on each side, and the door and windows are arched uniformly with a Doric column between each. Over the corner windows is an extension of the entablature and above this are tympana beautifully decorated with plastic figure work, but even more attractive are the cartouches over the doors and windows, which, by the cunning art of the painter, are made to appear like mosaics, to visitors from the veranda.

Passing inside from the east a high reception hall is gained, on the right and left of which are small apartments, in one of which is shown a mahogany set of elaborately carved furniture of unique but highly decorative pattern. Beyond the reception hall is an octagon shaped rotunda, or patio, open to the sky, but shaded by an awning. At four points of the rotunda are busts of Maceo, Marti, Cespedes and Agromanti, Cuban patriots, draped with Cuban flags, and in the center of the room is a high center piece with shelves for flowering plants. Connected with the rotunda on the north is a capacious reading room, and a correspondingly large apartment on the south is used as offices by the commissioners and for entertainment purposes.

While the exterior of the Cuban pavilion is probably as attractive as any at the Exposition, the interior decora-

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tions are in harmony with the magnificent architectural effects. The very high ceilings are gorgeously frescoed and the rooms are lighted by splendid and extremely ornate lusters, while along the frieze of each room runs a line of electric globes that provide a glorious illumination of the building at night.

Cuba has a large commission representation, of which Gonzalo de Quesada is honorary president, Esteban Duque Estrada Commissioner-General, and Antonio Carillo secretary.

Guatemala's Guatemala is represented at the Modest Pavilion. Exposition by a modest building, of French Renaissance style, 55x60 feet in dimensions. It was not until almost a month before the date set for opening the Fair that decision was reached by the Guatemala government to make an exhibit, and to this fact alone is due the smallness of the building, time being insufficient to erect a larger one. Nevertheless the little Central America government may well feel proud of the showing made. The president, Manuel Estrada Cabrera, a progressive official and a thoroughly energetic business man, commissioned Mr. Carlos F. Irigoyen as special representative of the government, with Manuel M. Jiron as his assistant, and instructed them to forthwith proceed to St. Louis, erect a suitable building and place on exhibition therein the samples of native products which would be sent to them. The result, though produced with so

#### FOREIGN BUILDINGS

much haste, is fully satisfying, as a visit to the pavilion convinced the writer. The entrance is by an arched vestibule in which is displayed a bas-relief bust of President Cabrera, and also the Guatemala coat-of-arms, the principal feature of which is a bird, beautifully plumaged, called Quetzal, common to the country, that is said to die within an hour when deprived of its liberty. The building has a central partition, one side being reserved exclusively for serving fine coffee to visitors, and on the other is displayed examples of Guatemala's great wealth of productions, such as coffee, beans, wheat, corn, oats, sugar, fibers, medicinal plants, rice, vegetable wax, rubber, marbles, precious ores, crystals, nuts, etc. And while presenting such a variety of grains, plants, gold, silver, copper and the finest building material, the exhibit also embraces manufactured products, such as vegetable oils, beers, highwines, leather, shoes, hats, furs, and many kinds of valuable woods, including mahogany, lignum vitae and others susceptible of a very high polish. Attention is called especially to two really wonderful paintings on polished cocoanut shell by a young artist of Guatemala who never studied art, but whose talent is so pronounced that the government has undertaken to pay the expense of his training in the best art schools of France.

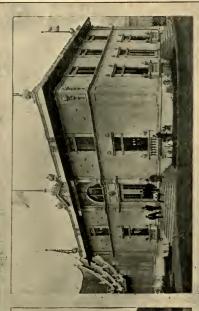
It was surprising to visitors to find that Guatemala is rapidly becoming noted for its silk culture, and to learn that not only is a very fine quality of silk produced from

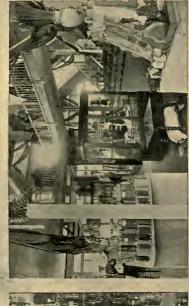
certain prolific plants grown in that country, but the silk-worm thrives there upon the leaves of all native trees that grow in districts 1,000 feet above sea level. This advantage, which has only recently been discovered, is causing a rapid development of the Guatemala silk industry. The country also produces great quantities of long fiber cotton equal to the best grown in Egypt, specimens of which, both in the ball and in manufactured articles, are on exhibition in the building.

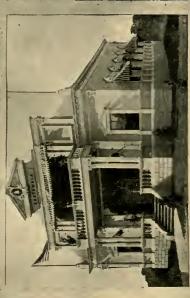
# Nicaragua's National Pavilion.

Though her territorial limits are small, with a progressive population and a commanding situation

as respects Isthmian commerce, Nicaragua joined enthusiastically with other nations as an active participant in the Louisiana Purchase Exposition. Her conspicuous position and the prominence which early construction of the Panama canal gives her has brought Nicaragua to the front, among Central American republics, to which natural advantages and a marvelous richness of soil are added the energetic spirit and patriotic ambition of President J. Santos Zelaya, whose policies and determination are directed towards the rapid and thorough development of the national resources. General Zelaya has held the position of president of the republic for eleven years, during which time an unbroken peace has prevailed and his country has enjoyed an unprecedented prosperity which his promised re-election will continue.











#### FOREIGN BUILDINGS

It was with highest appreciation of the benefits which were calculated to follow from a showing of Nicaraguan products at the St. Louis Fair that President Zelaya, as early as May, 1902, issued a decree which provided for his country's participation, and in pursuance thereof appointed Dr. Leopold R. Mairena and Mr. Juan Jose Zelaya commissioners. Later a pressure of private business compelled Dr. Mairena's withdrawal, and Mr. Zelaya thereupon succeeded to the post of Commissioner-General, which he has held during the entire Exposition period. Early in 1904 the Nicaraguan government entered into a contract with Mr. Alexander Bermudez, special commissioner, whereby, for a consideration of \$20,000, the latter was to erect a suitable pavilion and superintend the installation of exhibits, which was performed to the satisfaction of the government. In addition to the \$20,000 thus expended in building and installation, a very much greater sum was spent in collecting and bringing to this country the many articles that comprise Nicaragua's display, her representation being confined to the pavilion.

Nicaragua's building is a frame structure located on the avenue that passes between the pavilions of France and Great Britain, and while making no effort to rival her rich and powerful neighbors at the Fair she had much to show that claimed the interest of visitors. On the first floor is an exhibit of Nicaragua forestry in the form of 1,000 pieces of rough and polished woods of the most valuable

kinds. The display on this floor also comprised mineral, medicinal plants and herbs, cereals, textiles, coffee, sugar, rubber, silks, tobacco, cotton, oils, spirits, and many products indigenous to the tropics, which served to show the amazing productivity of the soil and natural wealth of the country.

On the upper floor there is a veritable museum of remarkable things, natural and manufactured, comprising richly polished furniture of mahogany, cedar, rosewood and other hardwoods susceptible of a very high polish. As illustrating the almost infinite variety of woods to be found in the forests of Nicaragua there is on exhibition a table in which 1,000 different kinds are used, producing a very mosaic that is remarkably beautiful.

Among the articles which commanded the highest admiration was a beautifully carved wardrobe, the very artistic work of boys, a set of bedroom furniture similarly embellished, hammocks of hemp, and specimens of carvings on cocoanut shells that are little less than wonderful.

There are also to be seen on this floor many curios, specimens of handicraft, Indian antiquities, silver inlaid work, and products of fiber, and other artistic creations that demonstrated not only the flourishing condition of the country, but the skill and refinement of the people as well.

The front room on the second story, which is a reception hall, is furnished entirely with articles of Nicaraguan manufacture, and on the walls hang a fine picture of Gen-

# FOREIGN BUILDINGS

eral J. Santos Zelaya, who was elected to the presidency after the revolution of 1893 and who as leader of the Liberal party, has won the unqualified admiration of his people.

# DIVISION CII.

# State Pavilions at the Exposition.

As the greatest of international expositions approaches its close there is a wide pervading sorrow which is like a personal bereavement, or a national calamity. A feeling which proceeds from realization that a mighty disaster is impending, that what has been built, and gathered, and created at infinite cost, countless expenditure of labor, and a universal co-operation of talent and effort in every field of human striving for aggrandizement is doomed to quick destruction; that the ineffably beautiful, the marvelously exquisite, the wondrously useful, has been sentenced to demolition by a fiat of Abaddon, and that unsightly ruins will now succeed, to be followed speedily by complete effacement. It is no exaggeration of the fact to say that this oppressive sense of grief is present with every one who looked upon the fading grandeur of the Exposition in the November days, and especially acute was the distress of those who had watched its flowering into perfection, and admired its magnificence during the summer months, when resplendently colorful landscapes lent gorgeous embellishment to the splendors of decora-



# Exposition

the second secon a tow which which a lamity. A feling mighty disaster is gathered, and AOI IF Was of labor, and the second s Ger of brease y pid some a Which the part of the last of Married At. Princeton Street, reedily the face to the Agent with grandeur of the the specially acute atched it flowering int gnificence during the summer colorful letidscare lent great splender desce-





## STATE PAVILIONS AT THE EXPOSITION

tive buildings, monuments, lagoons, cascades, statuary, and gleaming avenues.

In India is a city called Amber which two centuries ago was the seat of Rajahs and was accounted one of the most beautiful in the world. A metropolis celebrated less for its size than for its amazing grandeur; a city which might be called the incomparable, with stupendous towers, brazen gates, carvings that simulated life, buildings of marble, with rooms belieweled and incrusted with tortoise-shell and mother-of-pearl, and snow white architecture set in beds of flaming flowers, that completed the most fanciful conception of celestial sublimity. But one day a Hindoo priest cast himself at the feet of Prince Jey Singh and implored him to abandon Amber, because it had stood one thousand years, and it was commanded that no city should be continuously occupied for a longer period. Impressed by the voice and venerable appearance of the priest, Tey Singh at once ordered removal of his court to a neighboring site upon which he founded Jeypore. But although Amber was depopulated, and even to this day remains as silent and deserted as Pompeii, the splendid buildings remain untouched by vandal hands, and although bats and jackals are its only inhabitants, and tigers occasionally pass through its forsaken streets, or roam among the palaces whence human pride has fled forever, the glory of architecture, the "Alcove of Light," the "Court of Honor," the "Hall of Victory," with their embellishments of alabaster, lacquer-

work, sculpture, arabesque designs, mosaics, translucent partitions, mural pictures, have never been violated by ruthless order or profaned by iconoclastic plunderers.

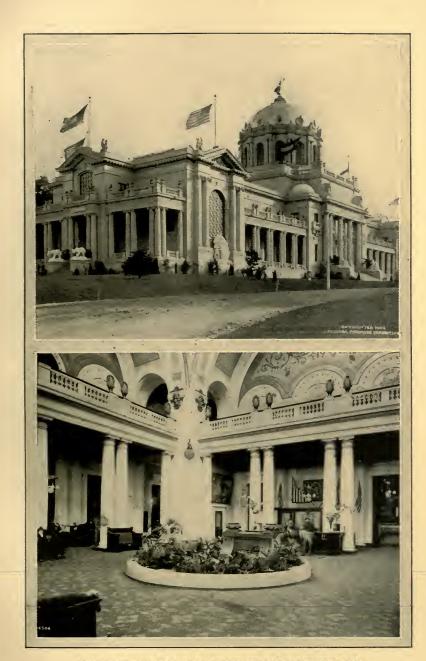
The Ivory City, even though it was built for a seven months of expositional display, represents more labor, art, skill, and creative ability than does Amber, and its destruction will accordingly be a desolating and devastating of the greatest work that has ever been erected by the genius of man. The heart is therefore grieved to know that so much is to be eternally lost, that such an infinity of architectural and landscape magnificence is soon to be given over to wreckage; that naught is to remain except delightful memories, forever impressed by sight and pictures, of the most beautiful city ever planned and constructed, and the most wonderful collection of exhibits ever gathered for the education and delight of the world. How great the relief would be if we knew that Ivory City was to be merely abandoned, as was Amber, rather than broken up with ruthlessly wielded ax, hammer, and explosive. How much greater is the shock when the life of a beloved one is snuffed out by accident, and we grieve the more because sickness had not prepared us to expect and accept the fatal issue. So it is with the Exposition, which from the very acme of its glory, when appreciation of its ineffable grandeur is largest; when its benefits as an educator are being understood and improved; when we most thoroughly realize that this generation will not be privileged to see another

nearly so great, to be compelled to accept the order for its annihilation affects every one like a personal bereavement. The shout of exultation, and the paean which the opening exercises inspired must now give place to sorrow and epicedium; the lights burn low, the music is recessional, the merriment that was wont to characterize pike and avenue is subdued, and over all the wondrous scene that for a brief seven months regaled the sight, sense and understanding of many millions from all parts of the globe, there hangs a pall, for it is a requiem that completes the celebration of the Fair.

There was commendable rivalry among the States as there was among several foreign countries, not only in their respective exhibits but also in their buildings and the consequence of this prideful competition was the erection of a very superior class of structures that added materially to the symmetry, gracefulness and beauty of the Fair architecture viewed as a composite picture. Of the forty-five States and five territories which compose the United States proper, including Alaska, but excluding insular possessions, only one, Delaware, failed to participate, and all were represented by special buildings in addition to exhibits except the following: Colorado, Nebraska, Delaware, North Carolina, South Carolina, Alabama, Florida, Wyoming, and North Dakota. Liberal appropriations, however, were made by all these States, save alone Delaware, whereby

they were able to make suitable displays in the several large exhibit buildings.

Missouri is proud and happy to Missouri's Great Pavilion. hold within her territory the great Louisiana Purchase Exposition where are collected all the beauties of art and manufacture, and the achievements of intellect and industry of the centuries. She hospitably offers welcome to every nation of the earth, each of which is here represented, and she has builded for herself the handsomest State structure at the Fair. Her palatial pavilion, 366x160 feet, was erected at a cost of \$105,480, and is of Roman style of architecture. A great golden dome rises from the center of the massive building, which is crowned by an exquisite sculptured figure, also gilded, typifying "The Spirit of Missouri," which was modelled by a young St. Louis woman, Miss Carrie Wood. The glint of this dome can be seen from afar, and, like the guiding sun, directs the stranger to the broad steps rising to the colonnaded entrance. Ionic columns enclose a gallery extending around the building, interrupted only by projecting wings of the edifice. Each wing has a huge art window facing the avenue on which the pavilion fronts, and is finished at the top by a pointed gable with a highly ornamental cornice. The frieze above the columns is undecorated, and the dome itself is unembellished except for the balustrade surrounding the gallery which encircles



MISSOURI'S STATE PAVILION, EXTERIOR AND INTERIOR VIEWS.



the large hemisphere, and which being 130 feet from the ground affords an excellent view of the Exposition picture.

Many sculptured figures are to be seen on and about the building, among them being four colossal groups representing Peace, Music, Art and Architecture; two Missouri bears, of plaster, are on either side of the south and north entrance, and ornamental urns finish the top of the upper balcony which follows the course of the first floor galleries. Across the front of the building and on the entablature over the columns is the gold-lettered inscription:

"Embracing within her confines all the elements of an empire, devoted to all the arts and sciences that advance civilization, Missouri, the central State of Louisiana Purchase, greets her sister States and welcomes the world."

This sentiment is mutely though clearly expressed by the interior which is sumptuously and luxuriously appointed. The immense rotunda, 76 feet square, extends upward to the soffit of the dome, which is highly frescoed; the wide arches and doorways are all hung with a valance of empire red silk velours, embroidered in gold tinsel, ornamented with Missouri's Coat of Arms, and portieres of the same rich material are at each door.

In the center of the rotunda is an electric fountain which plays continually, the gentle splash of which harmonizes prettily with constant strains of music from an orchestra in the gallery which please the ear of the visitor.

Immediately off the rotunda is the ladies' parlor, which

is an artistic representation of an eighteenth century salon. The heavy moquette carpet has a background of delicate tan, bestrewn with dainty garlands of blue flowers. The door and window draperies are of champagne colored silk velour, handsomely embroidered and trimmed with self-tone and blue fringe. Furniture of gilded framework upholstered in blue silk brocade, and delicate frescoed walls accord with the graceful curves of the Louis XV. style, to complete the harmony of this beautiful drawing-room.

The ladies' rest-room is very unique and pretty, the walls being panelled in linen taffeta on which are designs of birds of paradise and foliage. The dado as well as the frieze are of the same material, though green, and are ornamented with gold-beaded patterns.

The men's reception and smoking rooms are suitably and tastefully decorated, the former in a rich maroon with dark green hangings of panne velvet, adorned with appliqued heraldric designs of illuminated leather. The smoking room is in Dutch style, the frieze having been imported from Holland, and represents Dutch scenes. Many antique pipes hang upon the walls, and a shelf extends entirely around the room, upon which are steins and ornaments of delft ware.

The Governor's apartments are both handsome and artistic, being frescoed in olive green and having garnet silk velvet draperies. The furniture is massive and beautiful,

#### STATE PAVILIONS AT THE EXPOSITION

thoroughly in keeping with the magnificent decorations of the suite.

One of the most attractive chambers in Missouri's building is the Japanese room, which is quite perfect enough to have been brought complete from the orient. The ceiling is concealed by an enormous Japanese umbrella ornamented with birds and flowers, the walls are covered with matting and embroideries in gold separated by mouldings of bamboo, and the portieres are of tinsel embroidered green silk. Many lanterns of double silk paper are hung within the room, inside of which are electric lights which shed a soft glow through the delicately decorated paper.

Since June 3d, 1904, the date on which her building was dedicated, Missouri has bade every World's Fair visitor welcome, and as hostess of the great Louisiana Purchase Exposition she is fulfilling her mission with a gladness and cordiality which has found favor in the eyes of all.

The Missouri Commissioners are: M. T. Davis, president; Frank J. Moss, vice-president; B. H. Bonfoey, secretary; W. H. Marshall, treasurer; N. H. Gentry, David P. Stroup, J. O. Allison, J. H. Hawthorne, L. F. Parker.

New York's Pavilion. The Empire State, great in everything that constitutes material wealth as well as culture was represented at the Exposition by a pavilion and exhibits that demonstrated the appreciation of her people of the opportunity to exploit her resources to advantage, and to further advertise her

supremacy in many things. Her commissioners a year before the time set for opening the Fair, upon considering what should be the most conspicuous feature of New York's participation, arrived at the unanimous conclusion that so far as the impression which might be made upon visitors is concerned, the erection of a magnificent State building would be most effective. Acting upon this opinion a choice site was promptly chosen, an able architect was engaged, and the work of preparing for and erecting a representative pavilion was actively entered upon.

The location of New York's building is in the Plateau of States at a point which commands an extensive view of the grounds in all directions and is nearly surrounded by avenues. The pavilion is 60x300 feet, very simple and yet extremely dignified in design, the architecture being colonial in style with an approach to classic treatment. There are wide porches on the sides and ends and a portico in the center, with Doric columns that support a pediment in which are the commonwealth's Coat of Arms. The porches were provided with easy chairs for visitors during the heated term and on the north part luncheons were served.

The sculpture treatment of the building was most carefully considered, with the result that Martiny's Quadriga, which flanked the dome and represented the progress of art and commerce, and Lenz's dancing groups around the portico columns, were among the best examples to be seen





NEW YORK'S STATE PAVILION, EXTERIOR AND INTERIOR VIEWS.



#### STATE PAVILIONS AT THE EXPOSITION

at the Fair, so very graceful that regret was constantly expressed that they were made of such perishable material as plaster.

Entrance from the portico was into an immense hall that ran north and south the extreme length of the building with a central rotunda open to the dome. On both sides of the court the hall extended, slightly narrowed, with an arched ceiling exquisitely decorated and supported by two rows of Doric columns. The north hall was used as an assembly room and was more elaborately embellished, in old gold, Antwerp blues, and brilliant siennas, while the ceiling was marked with gilded lacuna, after the style somewhat common in arched naves of cathedrals. floors were laid in hardwood marquetry, and the furnishings were of a rich character, including green draperies and chairs covered with old Spanish illuminated leather. On the ground floor are banquet and function rooms, also small apartments, such as waiting, writing, retiring and toilet rooms, all treated in a delightful way, with green the prevailing color. Handsome fireplaces, fitted with gas logs, are at the end of both the south and north hall. rotunda is distinctly colonial in character, a feature of which, besides its luxurious furnishings, is an organ loft designed especially for the building and supplied with a large aeolian instrument which was played at intervals every day, to the great pleasure of large audiences. The mural decorations of the large hall were done by Florian

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Peixotto with such scenes as the following: De Soto Discovering the Mississippi; French and Indian Occupation of Louisiana Territory; a Review of New York City in 1803, and another which pictures the city in 1903. The pendatives which support the dome are also embellished with four paintings typifying as many States most benefited by the purchase, with a sweep of the Mississippi furnishing a background for each. Another feature of the building are dining rooms and an electrically supplied kitchen which are controlled by the Commission.

A broad and velvet carpeted dividing stairway conducts to the second floor which has a long hallway, and is divided into apartments used by the commissioners and secretary, the appointments of which are in keeping with the general luxuriance of the first floor. The suites comprise parlor, bedroom, and bath, lighted by electroliers, and supplied with furniture specially made for the building.

The grounds about the pavilion are beautified with beds of flowers, shrubbery, lily-ponds, beds of poppies, hydrangeas and cannae, which add a very picturesque effect to a charming structure of which New York people have reason to feel proud. The building, decorations, and grounds were planned by Mr. Clarence Luce, architect, and the contract work was done by Caldwell & Drake. A tablet in the rotunda bears the names of the following commissioners:

Edward H. Harriman, president; Louis Stern, Edward

# STATE PAVILIONS AT THE EXPOSITION

Lyman Bill, William Berri, Frederick R. Green, Lewis Nixon, John C. Woodbury, Frank S. McGraw, John K. Stewart, James H. Callanan, John Young, Mrs. Norman E. Mack; Charles A. Ball, secretary. The hostess is Mrs. Dore Lyon.

Pennsylvania is represented and Pennsylvania's Grand Pavilion. her wealth, prominence and industrial greatness is pridefully exploited at the Exposition in many ways, most conspicuous of which is a grand building of classic design, 226 feet long by 105 feet wide, located on a terraced slope near the Plateau of States' entrance. The cost was \$75,000, and the money was wisely and economically used by the architect, Philip H. Johnson, in designing and erecting a structure that is monumentally imposing and luxuriously splendid. Features of the building are long colonnade loggias on the east and west flanks which, provided with easy chairs, were favorite resting places during the Fair. The facade was especially attractive, with projecting pediment supported by Ionic pillars, in the spandrel of which the State seal was set in bas relief, and a series of engaged columns extended along the front of the building. Above these was a balustraded corona, over the two wings, and from the center rose a second terrace, also balustraded, the corners of which were adorned with statuary groups, while rising from this very ornate roof construction was a beautiful coronated dome, with an

ornamental lantern from which poured a stream of light below.

The approach was by a high terrace that conducted to a portico and thence to a magnificent square rotunda that extended to the splendidly frescoed dome, a height of seventy feet. The dome rested upon Ionic capitalled columns which supported a series of twelve arches illuminated with allegorical paintings that represented the world famous industries of Pennsylvania.

In the middle of the rotunda, set in a fenced enclosure, was placed our country's most precious relic, Liberty Bell, jealously guarded by police, but advantageously exposed for the hundreds of thousands who came to view it. The predominant color scheme inside as well as exterior was an ivory white, which blended admirably with the gold trimmings of the capitals and plinths. The ceilings, however, were decorated in a restful shade of turquoise blue, with panelled ornamental work of a rich ecru tone.

On the right of the rotunda was a large and elegantly furnished reception room finished in a shade of harmonious green and furnished with easy chairs, lounges, and divans executed in mahogany wood. An adjoining apartment equally well furnished, in green plush, served as a retiring room, and across the hallway was a toilet room supplied with hot and cold water and every convenience. This east part of the building was devoted entirely to the comfort of ladies, while the west division was similarly



PENNSYLVANIA'S STATE PAVILION, EXTERIOR AND INTERIOR VIEWS.



arranged and provided for the use of gentlemen, the color scheme, however, being a deep Venetian red. Among the objects of historical interest in the west wing are eightynine large pictures of as many monuments erected by Pennsylvania regiments in memory of comrades who fell at the battle of Gettysburg.

A very broad oak stairway led from the right and left of the rotunda to the second floor which was surrounded by a large carpeted gallery that commanded a fine view of the rotunda below and above, while the walls possessed great interest for the multitude of visitors, covered as they were with oil portraits of eminent Pennsylvanians living and dead who have acted prominent parts in the drama of American history, such as Governor Samuel W. Pennypacker; Lieutenant-Governor William M. Brown; United States Senator Boies Penrose; United States Senator Philander C. Knox; Supreme Court Justice James T. Mitchell, the late lamented United States Senator Matthew Stanley Quay, William Penn, Benjamin Franklin, Robert Morris, Major-General ("Mad Anthony") Wayne, Major-General Thomas Mifflin, Commodore John Barry, Andrew G. Curtin, Simon Cameron, Major-General George G. Meade, James Buchanan, Thomas McKean, Bayard Taylor, Bishop William White, Jasper Yeates, James Wilson, George Bryan, Commodore Charles Stewart, Francis Hopkinson, Benjamin Rush, George Ross, Stephen Girard, Benjamin West, Robert Fulton, David Rittenhouse, Elisha

Kent Kane, Major-General John F. Reynolds, Thaddeus Stevens, Joseph Leidy, Major-General Jacob Brown, George Sharswood, John Bannister Gibson, Edward Shippen, William Tilghman, Matthias W. Baldwin, Thomas A. Scott, Major-General Winfield Scott Hancock.

In the right hand wing of the second floor is the ladies' writing room, decorated in a pleasing shade of blue, with furniture to match, beyond which is a large comfortable reading room supplied with papers from all parts of the State. The rooms occupied by the superintendent, Thos. H. Garvin, and the State Commissioners are in the extreme east end of the building, and lack nothing in luxurious appointment to meet the approval of specialists in the art of decorative embellishments.

The west wing is arranged in rooms like those on the east, but are devoted exclusively to a display of paintings, executed by artists born or living in the State, among which are many canvases and water-colors of great value loaned by their respective owners for the Fair period. Of special note are four large mural decorations representing Music, Metallurgy, Diplomacy, and Astronomy, which at the close of the Exposition will adorn the walls of the handsome new John Sartain public school in Philadelphia.

Pennsylvania was represented by a board of thirty-five commissioners, as follows: Governor Samuel W. Pennypacker, president; Frank G. Harris, treasurer; James H. Lammert, executive officer; William F. Reber, assistant;

Bramley Wharton, secretary; William M. Brown, E. B. Hardenbergh, Isaac B. Brown, John M. Scott, Henry F. Walton, John C. Grady, William C. Sproul, William P. Snyder, J. Henry Cochran, Cyrus E. Woods, Theo. B. Stulb, John Hamilton, William B. Kirker, William Wayne, John A. F. Hay, Fred T. Ikeler, William H. Ulrich, A. F. Cooper, Frank M. McClain, Geo. J. Hartman, William S. Harvey, Norris J. Clothier, Joseph M. Gazzam, George H. Earle, Jr., Charles B. Penrose, George T. Oliver, H. H. Gilkyson, Hiram Young, James Pollock, James McBrier. The hostess of Pennsylvania's building was Mrs. Thomas H. Garvin.

One of the most important States Ohio's Elegant Building. of the Union, and one from which have come many of our ablest statesmen, is Ohio, which is fittingly represented at the Louisiana Fair by a pavilion of stately appearance, covering 52x188 feet. The entrance is on the west side of the building, facing Commonwealth avenue and the beautiful Plaza of States. After mounting a terrace of steps the visitor reaches the promenade which completely surrounds the building and joins the semi-circular one-story portico at each end. Eight Ionic columns enclose the loggia, at the back of which are three double doors opening into the rotunda. The windows on the first and second floors are large and handsomely ornamented, and those on the third floor are either dormer or bull's-eye, standing out from the concave roof. Within, the rotunda,

or reception hall, is large and furnished with restful sofas and light green oak chairs having rush bottoms; the walls are a warm, rich red, and the ceiling is supported by heavy ivory white Ionic columns. A well opens to the convex soffit of the roof, which is decorated in a pale shade of yellow, stenciled in graceful patterns in pink and green. A tall grandfather clock stands at the right of the entrance, and tolls out the passing hours in melodious tones; and many palms and tropical plants fill decorative urns near the wide double stairway at the back of the reception hall. A passageway connects the rotunda with the ladies' parlor on the south. Here the color scheme is green with borders of foliage designs. A large bay window is at the extreme end of the room and set back in it, between two windows, is a white enamelled mantel which shows very prettily behind masses of plants and flowers. The hangings are of heavy red material, and the comfortable chairs are of willow.

A small writing room opens off the parlor, and it is a very quiet, pleasant corner in which to send a line to friends. The walls are pink, embellished with floral designs in stripes; the Dutch clock and leather-covered Dutch oak chairs and tables harmonize admirably with the color tones of the interior.

Another passageway, on the left of the rotunda, connects with the drawing room on the north, which in size is a complement of the room on the south, but is done in





OHIO'S STATE PAVILION, EXTERIOR AND INTERIOR VIEWS.



yellow, the ceiling being of ivory white and delicate shades of stenciling, and the valances and portieres are of green. An excellent portrait of the late President McKinley hangs in an alcove of the northern passageway. It is from the studio of W. D. Murphy, and attracts much attention. Near the painting is a large tablet of bronze on which is to be seen the heads of "Men Who Made Ohio Great," from Washington down to McKinley.

The double stairways each have at the first turn a small landing provided with a comfortable cushioned bench, and uniting at one large landing continue on to the second floor and the gallery, which is decorated and furnished exactly as is the rotunda below; a series of windows on the west overlook the gorgeous flower beds and plants in the Plaza of States, and permit a view of the great forest trees far in the distance.

Only one apartment upstairs, besides the gallery, is for public use and that is the Dutch smoking room at the north end, which is admirably appointed for the comfort of gentlemen. The architect was Frank L. Packard, and the pavilion, which cost, including furnishings, \$35,250, is managed by Mr. S. B. Rankin, of South Charleston, Ohio, who is executive commissioner. The other commissioners are all well-known Ohio men: Wm. F. Burdell, president; L. E. Holden, vice-president; Stacey B. Rankin, executive commissioner; D. H. Moore, Edwin Hagenbuch, M. K. Gantz, Newell K. Kennon, David Friedman.

As a sister State, whose interests Illinois' Splendid Pavilion. are largely associated with those of Missouri, and whose historic relations to the Louisiana territory are markedly great, and coincident in several particulars, Illinois identified herself with the transfer commemoration in a manner that reflected and exploited her vast resources, while manifesting her pride in the territorial development with which she is so intimately associated. The appropriation made to provide for participation at the Fair was \$262,000, of which amount it was decided to devote \$75,000 to the cost of a State building, and with this determination taken the commissioners solicited bids and plans. A spirited competition between architects resulted, and thirteen designs were submitted. A very careful examination of these was made, the award, finally, being made to Watson & Hazleton, but the plans were altered considerably from the original to embody material suggestions made by the commissioners.

The location chosen for Illinois' building was on the hill south of the Palace of Machinery and east of Agricultural Hall, a situation commanding and very suitable as serving to emphasize the prominence of so noble a structure. The style of architecture is that of Louis XVI., which is a term somewhat general in its application to florid treatment and imposing design. In size the pavilion is 198x144 feet and the pronounced exterior features are broad terraces, that surround the building, inviting verandas, and



ILLINOIS' STATE PAVILION, EXTERIOR AND INTERIOR VIEWS.



ornate stages rising to a lofty dome, on two sides of the drum of which are large sculpture groups symbolical of agriculture and manufacture.

The main entrance, on the east, is flanked by heavy Doric columns and heroic statues of Lincoln and Grant, and leads to a vestibule the floor of which is Mosaic marble with the seal of the State laid in the center. Through this the visitor passes to the rotunda, an impressive suggestion of palace splendor, gorgeously decorated, with gold leaf and color, and opening to view a triple tier of balconies and the great vaulted dome sixty feet above the floor. The ground floor is laid in Mosaic; the panelled walls are Pompeiian red, with ceilings of pale green, stucco cornices, and the large square engaged pillars in the walls, as also the columns that support the balcony, all have cornucopia corbels that are tinted and flecked with gold. The rear part of the rotunda is a raised fover, used also as a music room, and for exhibiting many pictures, state papers and literary relics of Lincoln. This room, a feature of which is an epical frieze six feet wide, is lighted by an immense cathedral stained-glass window the colors of which flood this part of the interior with many beautiful hues and produce an exquisite effect in conjunction with scarlet draperies and carpets that complete the furnishings.

The reading room is on the right of the rotunda, a large apartment furnished with tables and chairs of Antwerp oak, walls of Pompeiian red, panelled ceilings, with deco-

rative stucco cornices, and windows draped with brown velour and lace curtains. Off this room is the superintendent's office. At the opposite (south) end of the building is the ladies' parlor similar to the gents' reading room, except that the color scheme is red and pale green, with vert moire damask draperies, and the furniture is easy, upholstered chairs, piano, circular divan, and olive green rugs. Off the parlor is a ladies' rest room, provided with wicker couch and chairs, where ladies overcome by sickness or fatigue may be cared for, with every facility at hand to give them whatever help or attention may be required.

Other rooms on the first floor are lavatories, hostess' room, information bureau and executive commissioner's office.

Ascent to the second floor is by means of two independent stairways that start from the sides of the foyer and conduct the visitor to a broad balcony, the floor of which is covered with a rich red carpet. To the right of the balcony hall is a gallery which leads to the governor's reception room, a splendid apartment, the decorative color being green and tan, heavy Persian rugs cover the floor, and the window draperies are Nile green stripe under embroidered panels. The governor's suite include bathroom, lavatories, and two bed rooms. In the south end of the second story the arrangement of rooms is like those on the north end, a suite being provided for the hostess, and

## STATE PAVILIONS AT THE EXPOSITION

other rooms on this floor, thirteen in all, are occupied by the commissioners.

The third floor is a false story, with a balcony, but no rooms, its purpose being to give a terrace effect to the exterior and to afford space for introducing bull's-eye windows to light the dome.

The board of Illinois commissioners consists of sixteen members, as follows: H. M. Dunlap, president; C. N. Travous, vice-president; John J. Brown, secretary; J. P. Mahoney, Walter Warder, William J. Moxley, C. F. Coleman, C. C. Craig, Albert Campbell, James H. Farrell, D. M. Funk, John H. Miller, W. L. Mounts, J. N. C. Shumway, Thomas K. Condit, and John H. Pierce. Instead of a single hostess Illinois shares the distinction with a few other States, of having as many as there are commissioners, each of whom very properly chose his wife for the position and a thoroughly satisfactory arrangement was made by having the hostesses serve alternately, two at a time.

Indiana's Magnificent None of the State pavilions are Building. more pleasing, or more inviting, than that of Indiana, which is charmingly located on the corner of Colonial and Commonwealth avenues. It was planned by Marshall S. Mahurin, after the style of French Renaissance architecture, is 100x135 feet in dimensions, and is a very imposing as well as beautiful edifice. A double pathway leads up the terrace and to a columned vestibule,

over which is Indiana's coat-of-arms, and much staff carving. At both ends of the building on the first floor are enclosed pergolas supported by square ornamental pillars, and the carvings above the windows of the galleries are especially artistic. A decorated railing entirely surrounds the top of the structure, and a low square dome rises from the center, on which are mouldings of graceful designs. The entrance may be through any one of three double doors, all glass panelled, and which open immediately into a large reception room with high wainscoting of dark oak, the walls tinted a rose pink, and furnished with brown leather chairs. The ceiling is supported by circular columns, with Ionic capitals, finished to resemble green veined marble. The doorways from the reception room into the chambers on either side of it are double, having over them handsomely carved woodwork surrounding a circle of stained glass of brown, green and red shades, and behind these is an electric bulb which emphasizes all the beauty of colors.

The rooms at both the east and west ends have dark oak panelled dado, skilfully and exquisitely carved, small panels of the same wood cross the ceiling, and in the cornice are a succession of electric bulbs by which the rooms are lighted. The mantels are the most interesting objects in the east and west rooms, built as they are of mosaic tiles and rise to a point, imitative of the Flemish style of two centuries ago. The hangings at windows and doors are of green moire velour, and the furniture is of Dutch





INDIANA'S STATE PAVILION, EXTERIOR AND INTERIOR VIEWS.



oak and red leather. Many lovely water-colors adorn the walls, and add a finishing touch of beauty and taste to complete a picture of exquisite design. The writing room, which is on the west side of the building, corresponds in furnishings to the east room.

Down a short flight of steps from the reception room is the lunch room, which is well provided for the accommodation of visitors; the windows here occupy all the wall space and are charmingly latticed. The tables are small and round, of Flemish oak, and the chairs are of the same to match.

Undoubtedly the principal and most highly ornate feature of Indiana's building is the really magnificent stairway that rises from the center of the immense reception room to the music room and thence continues, dividing right and left, to the second story proper. The music room is uniquely situated on a landing which is so large as to constitute a hanging floor and to provide ample space for the two grand pianos installed there and to accommodate the furniture and a considerable company as well. The walls and ceiling are charmingly frescoed, the decorations are in pale green and gold and the windows are of art glass. There is a small dome over the landing which is also of stained glass, with greens shading into browns and reds, that produce an exquisite effect. A great deal of art glass is used in nearly all the rooms and it is with

some pride that Indiana people point to it as being manufactured in Kokomo.

The upper floor is divided into several apartments, some of which are used by the State commissioners, and others are given over to the use of a library and a reading room. The former is a feature of very great interest by reason of the fact that in it is displayed a large collection of excellent paintings by Indiana artists, including portraits of General Lew Wallace and James Whitcomb Riley. But even more interesting than these are manuscripts prepared by several Indiana authors whose fame is not confined to either State or Nation, but is coextensive with the Christianized world. It is giving no more credit than is due to declare that in Indiana's building there is shown a larger and finer collection of paintings, manuscripts, and art works than could be seen in any other State pavilion at the Fair. The building cost \$31,500, but the money was certainly spent with great circumspection, with the view to the best possible results, materially, and artistically.

Indiana's commissioners are as follows: Newton W. Gilbert, president; Henry W. Marshall, vice-president; James W. Cockrum, assistant; W. W. Wicks, W. W. Stevens, W. H. O'Brien, Crawford Fairbanks, D. W. Kinsey, N. A. Gladding, Frank C. Ball, C. C. Shirley, Fremont Goodwine, Joseph B. Grass, Stephen B. Fleming, and Melville W. Mix.

The social functions in Indiana's building were presided

#### STATE PAVILIONS AT THE EXPOSITION

over by fourteen hostesses, serving alternately, as follows: Mrs. D. W. Kinsey, Miss Susan Ball, Mrs. James W. Cockrum, Mrs. N. A. Gladding, Mrs. W. W. Stevens, Mrs. Joseph B. Grass, Mrs. C. C. Shirley, Mrs. Fremont Goodwine, Mrs. S. B. Fleming, Mrs. M. W. Mix, Mrs. W. H. O'Brien, Mrs. W. W. Wicks, Mrs. Henry W. Marshall, and Mrs. Frank C. Ball.

Iowa's Monumental The first State pavilion to be com-Building. pleted at the Exposition was that which Iowa built for the accommodation and comfort of her people. It is beautifully located, at the head of Commonwealth avenue, and faces the Plaza of States which, with its exquisite verdure and rich, brilliantly colored flowers, affords a charmingly lovely outlook. The structure was designed by Proudfoot & Bird, and is an artistic and handsome adaptation of French Renaissance architecture and cost \$44,000. Classic indeed, it presents itself in majestic prominence, with a tall highly decorated cupola reaching high above the center of the sloping roof, and heavy columns standing out boldly at the head of the broad terrace of steps that lead up to the portico. A broad promenade extends entirely around the building, becoming broader and semi-circular at each end, where it joins a twostory portico, supported by Corinthian columns. seal is sculptured in the pediment of the front portico, and very ornate carvings ornament the tops of the windows of the first floor. The windows of the third floor are almost

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completely obscured by the massive balustrade which surrounds the upper gallery.

Though the materials used in the construction of this imposing edifice are of perishable wood and plaster, it has for exterior ornament four very fine imitation bronze plaster statues, contributed by ex-Governor Larrabee, which represent Gen. G. M. Dodge, David B. Henderson, Admiral Farragut, and Gen. Sherman. J. Massey Rhind of New York executed the first two, and the two last were the work of Geo. E. Bissel, also of New York.

The interior arrangement is comfortable as well as pleasing. Entering the main door the visitor passes through a large vestibule to the rotunda, 28x28, which opens through a well to a roof of beautiful stained glass, and is separated from the two immense public parlors by a series of arches and columns; the mouldings over the arches are decorated in red, green and gold, and in the cornice are many electric bulbs which effectively emphasize the rich colors of the decoration.

A very large reading room at the right of the rotunda has an exquisite ceiling of delicate blue on which are painted garlands of delicately tinted flowers. This room has newspaper racks where hang daily papers from all parts of the State and is provided with writing tables for public use; interesting oil paintings adorn the walls, which are also hung with several well mounted specimens of the taxidermist's skill. A case containing articles made by





IOWA'S STATE PAVILION, EXTERIOR AND INTERIOR VIEWS.



## STATE PAVILIONS AT THE EXPOSITION

inmates of the Iowa Institution for Feeble-Minded Children is very interesting and attractive.

The public parlor on the east side of the building is decorated in yellow, the ceiling is frescoed in green and gold, the motif being graceful birds and conventionalized floral design, and light is admitted through long glass panels in three pairs of doors at the eastern extremity of the room. A grand stairway at the southern end of the rotunda leads to the second floor, and an \$8,000 pipe organ, given by Governor Larrabee, is installed on the broad landing.

In the chambers on the second floor are evidences of refined taste and skill, and Mr. William G. Andrews, of Clinton, deserves much praise for the artistic effect which he has produced with the carefully designed and placed decorations. Dutch oak furniture, upholstered in dark leather, is to be seen in nearly every room, and the fine paintings, water colors, oils and miniatures are worthy a place in a selected art collection. The governor's suite is elaborately and luxuriously furnished, and the other rooms intended for the occupancy of State commissioners are handsomely appointed.

The large organ, several pianos, and twenty cages containing mechanical singing birds afford much opportunity for concerts, and every day visitors to the Iowa building have the exquisite privilege of listening to the sweetest of music, and thereby make of rest times moments of intense satisfaction and enjoyment. The commissioners-

at-large are: William Larrabee, president; W. W. Witmer. Commissioners representing districts are: W. F. Harriman, vice-president; F. R. Conaway, secretary; Leroy A. Palmer, George M. Curtis, Thomas Updegrass, James H. Irwin, Samuel S. Carruthers, S. M. Leach, treasurer; S. Bailey, M. D., W. T. Shepherd, C. J. A. Ericson, W. C. Whiting. Mrs. F. R. Conaway is the hostess of Iowa's pavilion.

There seems to be something in the Kansas' Beautiful Pavilion. Kansas climate or geographical situation that conduces to mental and physical activity, for her people are astonishingly progressive, nor do they lack any essential that enters into the thorough and rapid development of the great natural resources which the State possesses. Though not admitted to statehood until the year of the opening of the Civil War, of the horrors of which she experienced a very large part, Kansas has nevertheless advanced with such amazing pace that she now ranks twenty-second in population of the States, and fifth in wealth of those within the Louisiana Purchase, while her acreage in field crops in 1902 was only exceeded by Iowa. She has attained to this degree of greatness through the extraordinary energy of her people, which is to be seen not only in industry but equally so in enterprise. Where they cannot lead her citizens are content to follow, but always with quickening step, spurred by ambition to reach the front, and with no jealousy, pessimism, or doubt as to





KANSAS' STATE PAVILION, EXTERIOR AND INTERIOR VIEWS



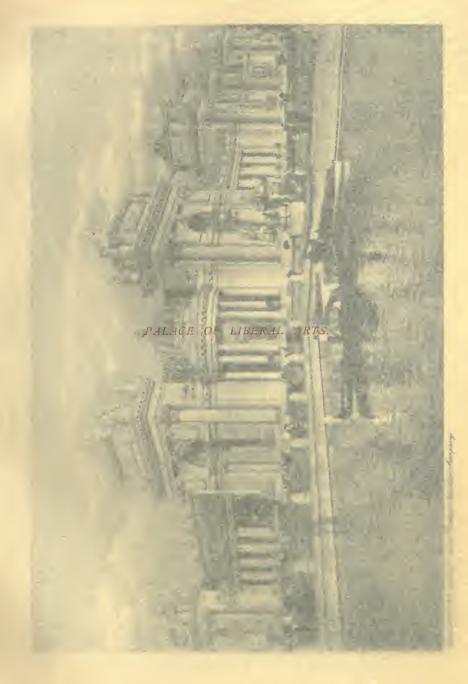
ultimate achievement. It was with this spirit that Kansas participated in the St. Louis Exposition and appropriated the generous sum of \$275,000, of which amount \$30,000 was set apart for a State building.

The Kansas pavilion, 84x128 feet in dimensions, is one of the prettiest structures on the Exposition grounds, of a style of architecture that has no prototype and therefore for originality as well as for gracefulness it has received special praise. The central facade is of a monumental character with massive square pillars on the side of a mullioned doorway, flanked by short piazzas terminating in bays. The location being at the junction of two roadways, and facing an esplanade, there are three entrances, the main one being from the east, which opens into a Mosaic paved ves-To the left is an ante-room, or cosy, with pale maroon carpet and cheerful grate fire; this small chamber leads to the ladies' parlor, a handsome room, in which the color scheme is pea green. The furniture is luxurious and harmonious, and the ceilings, a delicate pink, are frescoed and decorated with relief garlands of stucco. To the right of the vestibule the arrangement is also two rooms, the first an ante-chamber, in maroon and yellow, conducting to the gents' reading room, the prevailing color of which is a light buff. Lavatories are connected with both the parlor and reading room, and each received from the decorator a like amount of attention.

Two pairs of stairs start from the vestibule but unite at

a landing and conduct to the upper floor, the features of which are terra cotta dado, an arched ceiled vestibule studded with small squares that have electric lights in the center, and an oval balcony that overlooks the great hall below. To the right and left of the stairs, on the second floor, are double rooms in which are show-cases that contain specimens of needlework, laces, sofa-covers, pillows, center-pieces, counterpanes, chinaware, vases, and other examples of textiles and pottery work, all made at Kansas institutions. More interesting, however, are the walls of the upper floor and stairway, which are covered with pictures, in oil, pastel, water-color and charcoal, the number being so great as to constitute an extensive art gallery of decided merit, in which everything shown is the creation of a Kansas artist.

Passing through a square door with an arched transom of stained glass, those who visit the Kansas pavilion enter the great reception hall, that has a terra cotta dado, pink wall, and olive green frieze illuminated with stucco wreaths daintily touched by the painter's brush. The floor is covered with fine rugs, and two baby-grand pianos are added to the furnishings of richly upholstered chairs. On the west side of the hall is the registry office, back of which is the secretary's room, and to the right of this is an apartment occupied by the commissioners. On the left is the entrance to the nursery, to which three airy rooms are given for the maintenance of a creche, during the Fair, off which



# 4SE EXPOSITION

upper floor, the futures of en arched cell vestibule hat have electric lights in the and the great hall tof the stairs, in the second which are show-care that conbeverk, larce sofa-covere, pillows, - chinaware, vases, and other work, all made at Kansas g, however, are the walls of which are covered with pirand charcoal, the number on extensive art gallery of originally tell of the this

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of such a glace, those who the great reception ball. wall, at if days are a caths datatily trucked is covered with the analysis are added to the form on the west and back of which is the said this is an apart-On the left is the airy rooms are given

ing the Fair off





is a large porch that serves as a playground for children. There are also broad porches on the north and south ends of the building and verandas overhead furnished with wicker chairs for the comfort of tired guests. A flood of daylight is poured into the pavilion through a large square skylight during the day and clusters of drop chandeliers furnish electric illumination at night.

The commissioners for Kansas are John C. Carpenter, president; J. C. Morrow, vice-president; C. H. Luling, secretary; R. T. Simons, and William P. Waggener. Mrs. Noble Prentis is the hostess.

Minnesota's A distinctly unusual structure is Club-House Pavilion. that which represents Minnesota; it is located on the eastern side of Commonwealth avenue, and from its broad, low, uncovered veranda a fine view is to be had of the Plaza of States and the Kansas building across the way. A distinguishing feature of the pavilion are the walls of the first floor, which are composed of a series of double panelled doors connected by Byzantine columns, by which means all of the rooms down stairs are lighted perfectly, and are as bright and cheerful as weather will permit.

The extensive veranda is enclosed by a massive balustrade of plaster, and forms a pleasant promenade around the building. The facade terminates at the second floor, in a semi-circle topped by three plaster balls; and directly

in the center is a golden star in relief over which are the words, "Etoile du Norde," the State's motto.

At each side, north and south, the roof slopes down to rows of Byzantine columns which form a gallery the entire width of the structure. The pavilion is constructed of staff, highly ornamented, and cost \$16,500. Messrs. Reed & Stamm were the architects, who have done credit to the State by their original composition.

An entrance may be gained from either one of the two sides, and the visitor at once enters a large reception hall carpeted in green. Surrounding the sides are a series of latticed doors between engaged Byzantine columns. Over the doors are stained glass transoms in which appear the names of Minnesota's eighty-four counties. The ceiling is crossed with rafters of dark oak, and the sections between are covered with brown burlap. All of the furniture is of arts and crafts workmanship, and was made by Minneapolis and St. Paul pupils of the Manual Training Department of High Schools.

At the back of the hall is a stairway leading to the upper rooms, all of which are private, being intended for the use of hostess and commissioners. The approach to the landing is banked with beautiful palms and ferns, and leads across to a large comfortable lunch room intended for Minnesota visitors.

On the south is the reading room, the doorways and columns corresponding to those in the hall; the floor is





EXTERIOR AND INTERIOR VIEWS OF MINNESOTA'S PAVILION.



## STATE PAVILIONS AT THE EXPOSITION

of polished wood covered with rugs, and the walls are of green burlap with a frieze of yellow; the dark oak furniture is like that in all of the other apartments, and harmonizes with the general style of decoration. A smoking room on the north side has a raftered ceiling, and terra cotta burlap walls bordered with a green frieze. The building is comfortable in every detail, and has been the pleasant resting place of many thousands of visitors to the Exposition.

Minnesota's commissioners are: Conde Hamlin, president; J. M. Underwood, vice-president; Theodore L. Hays, secretary; C. S. Mitchell, J. O. Whitney, and the hostess is Miss Adelaide G. Murphy.

Wisconsin's Pavilion. For the amount of money expended on her State building—\$15,000—Wisconsin accomplished a great deal and at the same time achieved distinction for having produced not only a very charming structure, but one which marks an innovation in Exposition architecture, as commonly applied to State pavilions. The effort is usually towards, if it does not distinctly follow, what is known as the classic style, whereas in the Wisconsin building, which is 90x50 feet in dimensions, there is picturesqueness, uniqueness, and a pronounced air of ease, sobriety, and general homelike comfort.

The location is well selected, on high ground overlooking Forest Park on the east, next to Louisiana's pavilion and commanding a fine view on the west. Features of the

building are a loggia on the south front, and a pavilion on the north end, with a porch between that provide comfortable resting places in the fresh air regardless of weather. These, with a center gable, break what would otherwise be a monotonously long frontage. The roof of red tile and white walls of plaster furnish a beautiful combination of color with the green foliage of trees in which the building is set.

From the porch the visitor steps at once into an immense reception room that is open to the roof, from the center side of which a branching stairway conducts to the second story, off which are eleven private rooms used by the commissioners and hostess.

The reception hall has a deep brown tapestry frieze with forest scenes, heavy wainscoting, polished floors, covered with rich rugs, the walls adorned with paintings, among which is a portrait of Governor La Follette, and in every respect there is suggestion and realization of an ideal manse of a great lord of the Elizabethan period, for the English domestic style of architecture and furnishing is apparent though not pronounced.

Back of the great hall is the reading room, a commodious apartment supplied with papers, writing materials, hung with pictures and handsomely furnished, the chief object in the room being a desk and chair gorgeously adorned with mother-of-pearl. On the north end of the building is a gentlemen's rest room and the office of the



EXTERIOR AND INTERIOR VIEWS OF WISCONSIN'S PAVILION.



commission, and on the south end is a ladies' rest room with a large, cheerful bay, and sitting room corresponding in size to those on the north end. On the west side is a long porch, shaded by trees from which a sweeping view is afforded that comprehends the Government Bird Cage and the slope that verges to the plateau upon which the great exhibit buildings stand. Visitors were supplied during the whole Exposition period with water brought in bottles from Wisconsin Springs.

Wisconsin's commissioners are W. D. Hoard, president; A. J. Lindemann, vice-president; Grant Thomas, secretary; S. A. Cook, W. H. Flett, William A. Scott, Mrs. Lucy E. Morris, Mrs. Theodora Tomnans. The hostess is Mrs. Emma J. Walsh.

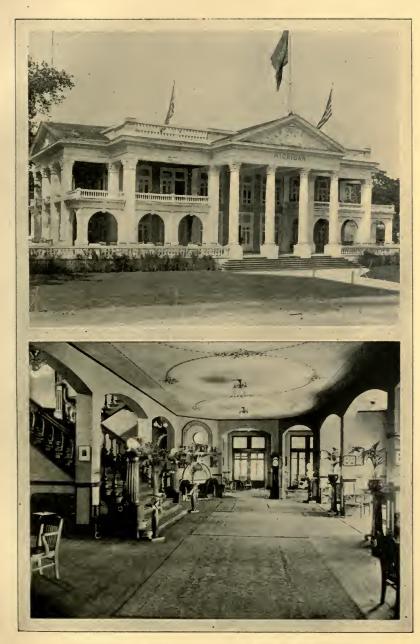
Michigan's One of the most beautiful exambleant Pavilion. ples of classic architecture at the Exposition is Michigan's State building which was designed by Mr. Edwyn A. Boyd, of Lansing. It measures 80x130 feet, and has two floors. The entrance is on the north where a short, broad flight of steps leads to a terrace and porch enclosed by an ornamental balustrade that completely surrounds the building. Four fluted Ionic columns support the front portico, in the pediment of which is carved Michigan's escutcheon. Square pillars of the same architectural style extend to the overhanging roof thereby forming a promenade entirely around the structure, both on the first and second floors. Arches at

regular intervals separate the promenade from the terrace which is uncovered, and adds much to the artistic effect of the exterior. The pavilion is painted white and Colonial cream, and is constructed of cement on expanded metal. Within, the rooms are all large and tastefully equipped. The reception hall is handsomely furnished with carved oak seats, and all the furniture and woodwork of the building was provided by the Lumberman of the North. Sixteen thousand feet of maple flooring was used, all of which is nearly entirely covered with beautiful rugs.

An imposing staircase, with massive balusters of oak, rises from the center of the main hall to a broad landing, upon which are comfortable chairs of wicker, where the visitor may rest and have an advantageous view of both floors of the edifice.

The second story is divided into a large assembly room; an attractive writing room finished in weathered oak, adorned with photographic views of the beautiful resort section of Michigan; and private suites for the Commissioners.

The ample double parlors on either side of the reception hall down stairs are elegantly appointed; the walls and hangings are of delicate shades of green and yellow, and the heavy mahogany tables and chairs in the ladies' rooms, as well as the weathered oak furniture in the men's parlors, are luxurious and beautiful.



MICHIGAN'S STATE PAVILION, EXTERIOR AND INTERIOR VIEWS,



In all of the apartments are to be seen handsome paintings in oils and water colors, by artists of the State, collected under the direction of Prof. A. H. Griffith of the Detroit Museum of Art, and represent a value of \$20,000.

A cozy, homelike feature of the building are large oldstyle fireplaces in which on chilly days logs blaze gaily and welcome the visitor with their cheerful, bright glow. On narrow shelves about the fireplaces are displayed rare art potteries loaned by a Detroit art collector. The pavilion cost \$14,000 and the furnishings are estimated to be worth \$10,000, making the total valuation \$24,000, an expenditure so judiciously made that Michigan is justly proud of her representation at the Fair.

The commissioners are: Gov. Aaron T. Bliss, exofficio member; Frederick B. Smith, president; Austin Farrell, vice-president; Roy D. Barnhart, treasurer; Hal H. Smith, secretary; William A. Hurst, assistant secretary; Dr. Aaron R. Ingram; Charles P. Downey. Hostess, Miss Ada N. Dowdell.

New Hampshire
Reproduces Webster's the best known characters in American history, his public life was so thoroughly identified with Massachusetts that the great majority are ignorant of the fact that he was a native of Salisbury, New Hampshire, where his birth occurred January 18, 1782. Moreover he achieved much fame both as an orator and statesman before leaving that

State, which he served as congressman, and did not remove to Boston until 1817. The old two-story frame house in which he was born still stands, in a condition of good repair, and it is this historic building that New Hampshire has reproduced as her State pavilion at the Fair.

Modeled after plans of private houses common a century ago Webster's birthplace is a very plain structure with two entrances, that from the front conducting to a hall from which rooms lead off to the right and left, while a stairway at the rear of the hall rises to the upper chamber. In size it is 25x40 and the original cost could hardly have exceeded \$2,500. Interest which attaches to the building lies chiefly in the contents, which comprise a very large collection of Webster relics, including old style mahogany furniture, guns, pictures, warming pan, an antique grandfather clock, china-closet, quaint arm chairs, and letters and papers written by Webster before his removal from the State. For those who have a fondness for old-time things of a domestic character, as well as for those whose pleasure is in pursuing historical studies through examination of relics which were once the belongings of great men, the Webster collection in New Hampshire's State building at the Fair is at once a museum and shrine of the largest interest.

New Hampshire's pavilion contained no exhibits of her resources, which were displayed in other buildings, but











one room was devoted to lecture purposes in which stereoptican exhibitions were given and addresses delivered daily during the Fair on the advantages of the State.

The commissioners of New Hampshire are: General Charles S. Collins, president; Arthur C. Jackson, vice-president; Omar A. Towne, secretary; Augustine R. Ayers, J. Adam Graf, Orton B. Brown, M. Meehan. The hostess is Mrs. Arthur C. Jackson.

Vermont's Constitution Those who visited during the Fair Pavilion. the pavilions of Vermont and New Hampshire, which were very near each other, facing the roadway leading to Mining Gulch, could not fail to be impressed by a striking similarity between the two. The only apparent point of difference, as will be seen by reference to the illustrations, is in the number of windows in the second story, and the omission of an ell from Webster's birthplace.

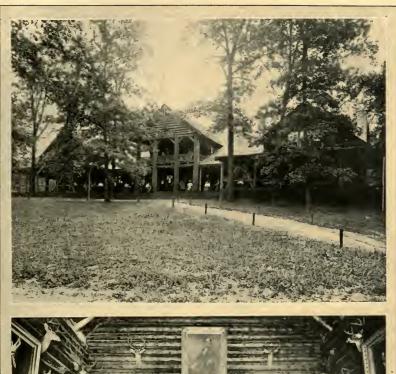
Though a most inconsequential building, so far as appearances go, the original of Vermont's pavilion, which is in Windsor, played a very prominent part in the State's history, the influence of which was strongly felt throughout the United States. It was being used as a tavern in 1777 when, on the 2d of October of that year, in the absence of a more suitable place a convention of Vermonters assembled in the Windsor Tavern to debate and adopt a constitution declaratory of and providing for an independent State. Nearly a week passed in discussion

when finally, on the 8th inst., action was hastened by the approach of Burgoyne's victorious army and adoption of the constitution secured. It may be mentioned also that in the articles was a section which contained an emphatic pronouncement against slavery, the earliest action taken in America towards prohibition of that-institution.

Because of its historical interest the State Association of Vermont decided to reproduce the old Windsor Tavern which has for more than a century been known as Constitution House. The building contains a great many relics of the Revolution period, among which are several pieces of mahogany furniture and rare pieces of old china, as well also quaint domestic utensils such as spinning wheel, fireplace, cooking utensils and other objects essential to housekeeping at the time, but which passed out of use two or three generations ago.

An ell extends from the rear which served for restaurant purposes, just as during the time of Revolution it was the dining room of the original tavern. The building covers an area of 50x120 feet and is said to have cost \$5,000 to erect.

Vermont's commissioners are: Governor Charles J. Bell, ex-officio chairman; W. Seward Webb, president; Arthur C. Jackson, executive commissioner; J. C. Enright, secretary; Frederick G. Fleetwood, F. W. Stan-yan, Miss Mary Evarts. Mrs. Stephen L. Leavitt is hostess.





MAINE'S STATE PAVILION, EXTERIOR AND INTERIOR VIEWS.



Maine's Typical The nearly forty State buildings Pavilion. that are to be seen at the Fair constitute an exhibition which is second in interest to the infinite showing of products industrial, scientific, and creative in the big Exposition structures. The resources of architect and constructor were requisitioned, and the suggestions of those having unique plans to propose were requested, to the end that original, sumptuous, or unique structures might be erected as fitting representations of the respective States. In thus striving to impress visitors Maine took a pronounced part and with results that are in no wise disappointing either to her people or visitors to the Fair.

The Maine building, which is tree embowered, as its character made necessary for the best effects, is located in a wood overlooking the Mining Gulch, and is therefore somewhat removed from the prominent plateau of States. It was designed by John C. Stevens, is 140x60 feet in dimensions, and cost \$20,000, but its chief distinction lies in the fact that it is built entirely of logs cut from the forests of the State, and which being ax-hewn into required shape for perfect joining were put together then roofed with shaved shingles, and the building was completed on the ground. Afterwards it was taken down piece by piece, each being carefully marked, and the whole transported in twenty cars to St. Louis, where it was set up again as the visitor now sees it. All this is remarkable, but even more wonderful is the fact that not a

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single nail was used in the entire construction, wood pins taking the place of nails, as an illustration of how log cabins were built by pioneers a century ago. The building is properly a large hunting lodge, divided into a hall and two very large rooms, the ceilings of which are of logs like the walls, and exposed. There are no decorations of any kind except that the walls are hung with magnificently mounted specimens of wild game, elk, moose, deer, bear, lynx, ducks, geese, and fish common to waters of the State. There are large stone fireplaces, rustic chairs, broad porches, and all the accessories of a frontier habitation.

From the central hall a staircase of timbers mounts to the second floor where there are several rooms which might serve for sleeping apartments or for offices, all the appointments of the building being complete for actual occupancy. Maine's pavilion is really one of the very interesting sights of the Exposition. The commissioners are: Louis B. Goodall, chairman; Edward E. Philbrook, secretary; Frank H. Briggs, Charles C. Burrill, Lemuel Lane, Henry W. Sargent. Mrs. E. E. Philbrook is hostess.

Massachusetts' Full of fascinating interest, not Charming Building. only to lovers of history, but to all who admire antiquities, is the lovely Massachusetts pavilion, which speaks in every line of colonial times, and the days, long since dead, when America was struggling for her freedom.

The State building at the Fair is very much like the State capitol, especially its Bulfinch front which, consisting of six massive columns, behind which look three ornamental windows on the second floor, and two on the first floor, is almost an exact reproduction of the House on Beacon Hill as it looked more than a century ago. The small dormer windows in the sloping roof of the third floor are entirely Colonial in style, and the engaged columns at the corners of the structure, and the uncovered gallery surrounding it, as well as the covered porches at the two ends, are handsome additions to an otherwise simple exterior.

The reception hall is a representation of the old Senate Chamber in Boston, and is elegantly decorated. Ionic columns appear at regular intervals along the walls; the ceiling is rather low and concave, and is very handsomely ornamented with plaster carvings. The long French windows to the west, as well as the door, are hung with green silk drapes and lace curtains; and the rich rug on the hardwood floor harmonizes in colors with the massive mahogany and leather furniture.

The rooms on the north and south are en-suite, and are beautifully and delicately painted in light colors. The woodwork is all of white enamel, the fireplaces are Colonial, and all the windows are French, looking out onto a broad promenade. There are drawing room, writing and reading rooms, all of which are similar to those in

the old State House. The stairway, which is opposite the entrance, divides at the landing where hangs an antique clock of white marble. But this clock is only the first of Revolutionary relics which are to be seen in great numbers, especially in the two inlaid mahogany cabinets in a room over the reception hall. Here is Noah Webster's spelling-book, written at Amherst in 1823! Here also is an old Revolutionary hat worn by Maj. Gen. Ebenezer Mattoon, and a picture of the same famous old soldier. Maj. Samuel Thaxter's compass is also exhibited, and it is interesting to know that this is the same compass by which he guided himself out of the trackless forests of Canada to Fort Edward after his escape from the Indians in 1763, during the French and Indian War. A pipe belonging to Miles Standish in the eventful year 1620 is one of the prerevolutionary treasures, as are also a powder horn carved. in 1770, and a piece of the American flag carried by Paul Jones in 1775, the first time any foreign power was forced to salute the emblem now become so mighty. The original commission to Gen. Benjamin Lincoln, by which George Washington appointed him superintendent of lighthouses, is also a valuable relic; and there are embroidered coats, slippers, letters, jewelry and other articles contained in the cabinets, all loaned by historical societies or by private individuals, which are worthy of much study and attention.

This "Historical Room" is a duplicate of the new





MASSACHUSETTS' STATE PAVILION, EXTERIOR AND INTERIOR VIEWS.



Senate Chamber in the State House, and is made comfortable as well as interesting with beautiful inlaid mahogany chairs and tables. The other apartments on the second floor are private, and all are tastefully decorated and equipped.

Massachusetts Day at the Fair was celebrated with much pomp and ceremony on September 17, that day being the anniversary of the signing of the charter of the old town "Trimountain" in 1630. "Trimountain" was on that day renamed "Boston," and has ever since been Massachusetts' most important city.

Twenty thousand dollars was expended by the State in the World's Fair pavilion and furnishings, and the good old New England customs have caused the building to be the scene of much cordial hospitality, and genuine enjoyment. The architect was C. Howard Walker and the commissioners are: Dr. George Harris, president; Mrs. Sarah C. Sears, vice-president; Mrs. May Alden Ward, recording secretary; James M. Perkins, secretary; Wilson H. Fairbank, Thomas B. Fitzpatrick. Miss Ethel C. Rich is the hostess.

Rhode Island's Though the smallest star in the con-Charming Pavilion. stellation of States Rhode Island shines with conspicuous luster, reflected in the patriotism of her people, the prominent part she played in the tragedy of Colonial history, and in the wealth, culture and industrial achievements which distinguish her population. In

these respects the State is a fair rival of the larger sisterhood, and her importance as such was emphasized by a generous participation in the Exposition commemoration of the Louisiana Purchase.

When decision was reached that Rhode Island should become a substantial factor in the success of the Fair eight commissioners were appointed by the Governor, selection being made from among the foremost representatives of the State, socially and commercially. The matter of preparing an exhibit being placed in the commissioners' hands architects were invited to submit plans for a State building, which brought forth such active competition that sixteen designs were offered for consideration. After a careful examination of all these plans was made those submitted by Thornton & Thornton were accepted, which provided for the erection of a composite type of Colonial mansion limited to a cost of \$25,000.

Rhode Island's building is largely a reproduction of a dwelling erected in the town of Lincoln by Stephen H. Smith, in 1814. Smith was a bachelor, much of whose wealth was obtained by drawing a capital prize in a lottery, and being a man of very artistic tastes he expended the whole of the prize money, \$40,000, in erecting a mansion after designs prepared by himself. The result was not only satisfying to Mr. Smith but all Rhode Island people have had much pride in the house ever since, for it is a charming expression of the very best in Colonial style



RHODE ISLAND'S STATE PAVILION, EXTERIOR AND INTERIOR VIEWS.



architecture. But though beautiful as the Smith mansion stands, it was thought to be desirable to embody in the reproduction at the Fair certain features of other buildings, so as to make it a type, composite in character, of the most graceful homes in the State.

The Rhode Island Pavilion is located on the south side of Colonial Avenue, next to Indiana's building, and is very conspicuous because its walls are made of cement which has been so treated and applied as to exactly imitate the vari-colored, seam-faced granite of which the Smith mansion was constructed. Another pronounced feature of the building is an ogee gable, of which but one other example is believed to exist in the State. As the building occupies a high terrace, approach is by a flight of steps which lead to a broad front piazza, and thence the visitor enters a large hall with lofty columns between which curtains of green plush part to disclose a writing room on the east, and a reading room on the west. The suite is in Doric detail taken from the First Baptist Meetinghouse in Providence, 1775, and Joseph Brown's residence. Opening from the south section of the hallway are the Ladies' Parlor, Smoking Room, and Information Bureau.

From the large State Hall a magnificent stairway, with balusters fashioned in nine different designs, leads to the second floor which is finished after models of the Ionic order found in old Colonial mansions in Newport and

Bristol. The stairs conduct to the Colonial Hall, on both sides of which are red plush curtains that drape entrances to the Executive and Commissioners' rooms, which comprise four commodious chambers. Other features of the building are magnificent crystal chandeliers, a glorious stained glass window at the second story landing of the stairway, and a roof garden.

Rhode Island's Commissioners are: Robert B. Treat, president; William F. Gleason, vice-president; Edwin G. Penniman, treasurer; Geo. E. Ball, secretary; George N. Kingsbury, executive commissioner; Col. Patrick E. Hayes; Frank L. Budlong and George L. Shepley.

Connecticut's Undoubtedly one of the most Beautiful Pavilion. attractive and thoroughly charming pavilions at the Exposition is Connecticut's State building, which is so perfectly homelike, and so comfortable in every respect, as to be ever delightful. It is built according to the architecture popular in Colonial days, and is a perfect example of fine mansions of the Commonwealth period.

Four steps extending in a semicircle around the front projection of the structure lead to a columned semicircular portico which is open to the top of the second floor, where it terminates in a square roof with a balustraded balcony. The main body of the building has three stories, but the two wings have only two floors; the rooms on the ground floor of the latter open on the south to small



CONNECTICUT'S STATE PAVILION, EXTERIOR AND INTERIOR VIEWS.



uncovered galleries which are not connected with the front portico, and which are completely enclosed, access being had only from long French windows which are a feature of the first floor.

To Mrs. J. M. Holcombe credit is due for the rare and interesting collection of furniture with which the Connecticut mansion is furnished. Beginning with the entrance doorway, which Mrs. Holcombe secured from the old Slater home in Norwich, that was about to be demolished, down to the smallest pieces of pewter and china, everything is historic.

The first interesting object to be seen is Connecticut's coat-of-arms, which hangs in the entry, and is framed in solid charter oak. The large reception hall is open, through an oval shaped well to the third floor, where a lunette admits plenty of light. The wainscoting and woodwork are of white enamel, and wide arches separate the hall from the other rooms. Tall highboys, dating back as far as 1700, are in hall and dining room, and the pewter displayed is fascinating to all lovers of colonial ware.

The drawing room is tinted an exquisite pink, and is adorned with many paintings by State artists and loaned by business organizations whose generosity has been greatly appreciated. A small mahogany table to be seen in this room is said to have been brought over with other articles of furniture in the brig "Sally" when in 1792 a

plot was formed to rescue Marie Antoinette and bring her to America. The table was supposed to have been intended for her use, as were the other furnishings. A spinet, 178 years old, is another curious object, the keys being white where the corresponding keys on the modern piano are black, and vice versa.

There is also in the drawing room an old Chippendale sofa, which was for more than a hundred years in Windsor in the home of Oliver Ellsworth, Chief Justice of the United States, and Minister Plenipotentiary to France. There are besides a number of Chippendale and Hepplewhite chairs and table, as well also a fac-simile of a handsome alabaster clock brought from France by the Chief Justice in the eighteenth century and which is one of the few things in the building that is not genuine.

The dining room contains much pewter and old china, the latter being enclosed in two corner cupboards of white enameled wood. A very old dining table stands in the middle of the room and before the fireplace is to be seen an old fashioned plate warmer which long ago reached the end of its usefulness.

A high archway connects the dining room and library, and in the last named room is the Robbins' Chippendale secretary in which are placed valuable old records of Connecticut's colonial days. Above the five-foot wainscoting hang the escutcheons of some of the earliest settlers in the

State, together with interesting data concerning these families.

A double stairway, between which is a handsome bronze statue of General Andrew Warren, rises to the second floor where are to be seen four bedrooms furnished in perfect imitation of four chambers in different Connecticut homes. One is an exact reproduction of a bedroom in Suffield house, built in 1800; another belonged to the Leffingwell family of Norwich; and in the third is the original bed on which Chief Justice Ellsworth died. The old chair, with original leather seat, used by Jonathan Trumbull, is one of the interesting objects to be seen here, as is also the chair used by George Washington during the time that the first Continental Congress was in Philadelphia. Another chair is reputed to have been brought over in the Mayflower by Elder Wm. Brewster. Old mirrors, clocks, and other furniture are conspicuous for their historical associations, and must necessarily be of inestimable value, even priceless, for all Americans love the old treasures that have come down to posterity from the early days of our great nation. The architect of Connecticut's building was Edward I. Hapgood, and the commissioners are: Frank L. Wilcox, president; Charles Phelps, vice-president; J. H. Vaill, secretary and treasurer; Edgar J. Doolittle, Isaac W. Birdseye, General Phelps Montgomery, Mrs. Louis R. Cheney, Miss Anna

Huntington Chappell, Mrs. George H. Knight. Mrs. C. C. Monson is the hostess.

New Jersey's Cozy Pavilion.

The home-like structure of white frame, which stands opposite to Indiana on Commonwealth avenue,

is that of New Jersey, and a cozier, more inviting home could not be imagined. It is two stories and a half in height, covers 63x84 feet and was erected at a cost of \$15,000. A veranda extends entirely across the front of the building, terminating at each end in a semi-octagon; and the rear has also a comfortable porch. All the windows are small, but each one is provided with a pair of green blinds which lend just the right touch of color to the otherwise all white pavilion.

The building is a copy of the old "Ford's Tavern" at Morristown, N. J., which became famous during Revolutionary days. It was there that Washington made his headquarters during the winter of 1779-80, and here it was also that Alexander Hamilton met the lovely Miss Elizabeth Schuyler whom he later ardently wooed and finally married. Such men as Green, Knox, Lafayette, Steuben, Kosciusko, Gen. Schuyler himself, Harry Lee, old Israel Putnam, Anthony Wayne and Benedict Arnold made the old inn a favorite stopping place; and it stands to-day well preserved, an object of national pride and interest, maintained by the Washington Association of New Jersey.





NEW JERSEY'S STATE PAVILION, EXTERIOR AND INTERIOR VIEWS.



Over the front veranda steps of this reproduction of the "Old Ford's Tavern" is the seal of the State, and a single panelled door, adorned with an old-fashioned brass knocker, leads into a spacious reception hall which offers every opportunity for resting in peace and comfort. The woodwork is all enameled white, and that part over the doorway is handsomely carved. The walls are covered with dark green striped paper and on the floors are rich oriental rugs. Heavy mahogany chairs, and davenports upholstered in green velour furnish the room, in the center of which stands conspicuously a large fine porcelain vase on which are painted eventful scenes in the life of Washington. A well opens to the roof where there is a cluster of frosted electric globes which shed a golden glow on the rooms beneath. A wide brick fireplace on the right completes the aspect of cordial hospitality.

Arches at each side of the reception hall separate it, on the north, from the music-room, both of which are decorated with a rich green, and on the south, what might ordinarily be called a mere passageway, is a dainty little parlor; the walls are hung with delicate rose pink brocade, the rug is of the same exquisite shade, and the few chairs and sofas are of gilt, covered with colonial pattern moire. Passing through this miniature salon, one reaches the writing-room, which has windows on three sides, east, south and west, all curtained with white net, bordered

with a small design of light green batiste. The walls are covered with tapestry paper, and the green reed furniture and tables are very effective.

No heavy hangings are in any of the rooms, but the draperies are all elegant and beautiful, the simple net curtains lending daintiness where thick stuffs would seem inartistic. The room on the north end of the building is the Commissioners' office and the second floor is reserved entirely for the private use of officials. The pretty pavilion, with its shingled, painted roof, its stone chimney, its colonial architecture, and its inviting interior, in which is combined all the beauty of the olden days with the elegance and convenience of modern times, could have provided no greater comfort, nor have been any more attractive to heroes long since gathered to rest, than the replica provided for the many visitors to the Fair who have profusely complimented and admired the new "Old Ford's Tavern." New Jersey's board of commissioners is composed of the following: Foster M. Vorhees, chief commissioner; Elbert Rappleye, Edgar B. Ward, C. E. Breckenridge, Edward R. Weiss, J. T. MacMurray, Ira W. Wood, W. H. Wiley, Johnston Cornish, Harry Humphreys, R. W. Herbert, Lewis T. Bryant, secretary. Mrs. G. L. Wall is the hostess.

Maryland's Majestic Both Maryland and Texas have State Building. erected their State buildings at the Fair after overcoming seemingly overwhelming difficulties and thereby merit unstinted praise. Both have suffered great misfortunes which have excited the deepest sympathy of our nation, and yet they have struggled on in spite of vicissitudes, and shown all the world that they are built up and represented by men too strong, too true, to accept defeat; men who surmounted all obstacles, and who have placed their States on such firm foundations that disasters cannot discourage or arrest their progress.

Owing to the recent Baltimore disaster, Maryland was unable at first to appropriate as large a sum as had originally been intended for her State representation at the Louisiana Purchase Exposition, but after renewed efforts on the part of the commissioner the sum of \$65,000 was obtained, Baltimore contributing a goodly share of the total. This money has been advantageously expended in exhibits in the different large buildings at the Fair, and \$18,402.70, in exact figures, was spent in the construction of the beautiful pavilion which has been the subject of much worthy comment.

Maryland's building closely follows the classic in architecture. It is two stories in height, and is built of staff which simulates masonry; the entrance is from a broad loggia, 10 feet wide by 55 feet in length, enclosed

by six stately columns of a composite order, above which is a simple cornice in turn surmounted by an ornamental balustrade adorned in the center front by a carved plaster figure. The wall of the loggia is artistically decorated in rich color, which contrasts sharply and agreeably with the white of the building. The French windows on the ground floor and the oeils de boeuf of the second story are all highly and handsomely carved; and the semicircular porches at each end are also artistically ornamented.

The interior is as dignified and classic as the exterior. A long reception hall extends lengthwise through the building, and is open to the roof, twenty-five feet above the floor. The walls are painted a soft brown, and the concave ceiling is tinted a lighter shade of the same warm color. Some very fine paintings are here to be seen, particularly a valuable portrait of His Eminence Cardinal Gibbons, by Miss Florence Maccubbin. Two other pictures, one a portrait of Henrietta Maria (Mary) Queen of Charles I. after whom Maryland was named; and the historical painting entitled "The Burning of the Peggy Stewart" were taken from the State House at Annapolis. Immediately opposite the entrance hangs a large blue satin banner on which are printed in letters of gold the names of men who in the early days made Maryland great, and it is justly called the "Roll of Honor."

Other apartments on the first floor are drawing rooms, smoking rooms, and one especially cheerful chamber in





MARYLAND'S STATE PAVILION, EXTERIOR AND INTERIOR VIEWS.



which are exhibited photographic views of Maryland's picturesque scenery and buildings. A stairway leads from the east end of the pavilion to the ladies' dressing room and parlor, both of which are tastefully and handsomely furnished. The building is well situated on a gently sloping hillside, near West Virginia's edifice, and overlooks the wooded landscape between it and the Giant Birdcage. True Southern hospitality greets the visitor to the Maryland pavilion, and has made it one of the most popular State buildings at the Fair.

Those chosen to be commissioners for Maryland are: Gen. L. Victor Baughman, chairman; Francis E. Waters, vice-president; Frederick P. Stieff, treasurer; Frank N. Hoen, William A. Marburg, William H. Grafflin, Wesley M. Oler, Thomas H. Robinson, Jacob M. Pearce, Orlando Harrison, F. P. Cator, H. J. McGrath, Samuel K. Dennis, secretary, Mrs. Frances E. Lord, and Mrs. Parks Fisher, who is also the hostess.

Virginia's Tribute No more fitting tribute could be to Jefferson. bestowed upon the memory of Thomas Jefferson than that paid by Virginia at the World's Fair. And every loyal American who rejoices in the Louisiana Territory Purchase and a commemoration thereof is deeply grateful for the reproduced Monticello which was the home of America's president in that important year 1803. The original Monticello still stands in Albemarle Co., Va., about two miles from Charlottesville.

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It was constructed of brick and was designed by Jefferson himself who brought back with him from his European tours so many new plans and ideas that the architecture of the building is decidedly composite, but all the more attractive.

The entrance is like that to a Greek temple, with tall stately columns supporting a simple pediment unadorned save for a small circular window; and the doorways are colonial, made of panelled wood painted white, which contrasts pleasingly with the red brick. All the windows are colonial, with small square panes of glass, and joined above by smaller windows of the upper half-story. An ornamental balustrade entirely surrounds the structure which is surmounted by a low dome, and the general impression is that of an Italian villa combined with all the elegance, simplicity and beauty of early American architecture. Some of the plans as drawn by Jefferson are still preserved, and are very interesting to lovers of relics of the father of the Louisiana Purchase.

Virginia's pavilion at the Exposition is a perfect duplicate of the famed Monticello, though built for temporary use; and even the appearance of the brick is produced by sheet iron made for the purpose.

The interior, in accordance with its owners' taste, is very simple. A spacious salon, the largest apartment in the building, is entered from the front door, and at the back of this room a double stairway leads to the second



MONTICELLO-VIRGINIA'S STATE PAVILION, EXTERIOR AND INTERIOR VIEWS.



floor where all the bed-chambers open on to a gallery around a wall which is open to the high-pitched roof. The room at the right of the salon is furnished in purely colonial style, every article of furniture and bric-a-brac being genuinely old; and it is said that nothing is of a later period than the eighteenth century; this is the old-fashioned parlor. One of the relics is a clock which belonged to the Jefferson family before the Revolution; it is of Carrara marble, was brought over from France, and occupies the same position on the mantel of the parlor in this reproduced Monticello that it held for so many years in the Jefferson home, and it is still in good condition, having required but little repairing.

Another interesting room is that which contains exhibits from the University of Virginia. Here is installed the table on which the Declaration of Independence was written, and also the chair which Jefferson occupied when he was Vice-President. The portrait by Sully, painted when Thomas Jefferson was more than eighty years of age, is said to be one of the best likenesses preserved.

But nothing could be more beautiful, more lifelike than the Galt statue which is the only object in the large rotunda immediately off the salon. It is of Carrara marble, life size, set on a pedestal three feet high, and is in relatively the same position that it occupied in Monticello.

The Virginia pavilion cost, as it stands, \$17,000, but it is impossible to estimate the value of the treasured pos-

sessions of the famous President and statesman, and the Art Collection which the University of Virginia loaned for the Fair period, and which make the building so intensely interesting.

Virginia's commissioners are: G. W. Koiner, president; G. E. Murrell, secretary, superintendent and treasurer; W. W. Baker, second assistant; A. M. Bowman, J. L. Patton, O. W. Stone, B. C. Banks, J. Lyman Babcock. Mrs. William M. Strother is the hostess.

West Virginia's West Virginia is well represented Building. at the Exposition by exhibits in several departments, and by a building beautifully situated on the rise, next to Maryland's pavilion. The structure covers an area of 92x108 feet and cost nearly \$19,000. The style may be called colonial, but the classic cupolas that rise airily from the four corners and the large observatory dome which forms the central feature impart to the pavilion an appearance suggestive at least of a public character. But the architects, Giesey & Faris, are entitled to much credit for having introduced some novel features that not only set the building apart from others at the Fair for its innovations, but their originality has been displayed to advantage in producing an admirable example of new exposition architecture. In shape it is that of a Greek cross with three entrances from as many sides, two of which are main approaches distinguished by porticos, each with six Doric columns that support a heavy pedi-





WEST VIRGINIA'S STATE PAVILION, EXTERIOR AND INTERIOR VIEWS.



ment, and very decorative architrave in which the State's seal appears. A flight of a dozen steps, flanked by figures of deer and bear, leads to the portico, on both sides of which is a balustraded veranda sixteen feet wide that extends across the front and around the corners, to connect by a continuous walk with the other entrances. The exterior therefore is strikingly like that of a State or county capitol, and is correspondingly imposing. The interior, however, is more domestic in arrangement, the design being more with a view to hospitality and less with the idea of producing impressive effects.

The first floor is occupied chiefly by an immense hall, with very high ceilings, of ornamental metal donated by manufacturers in the State. This is used as a reception and banquet hall, and is capable of accommodating five hundred persons at a time comfortably. Leading off the hall from the four corners are the parlor, smoking and reading room, ladies' resting room, and toilets. A divided stairway leads to the second floor where the commissioners, secretary, and hostess have their official quarters. There is also on this floor a banquet hall 35x70 feet. The halls, which are very broad, are carpeted and on the walls hang portraits of several distinguished West Virginians, that of Hon. Henry G. Davis, Democratic Vice Presidential candidate being among the number. From the second story visitors mount by a smaller stairway to the observatory, under the center dome, from which a charming and

extensive view may be had of the Exposition grounds and buildings.

A generous hospitality is extended by West Virginia's commissioners: N. E. Whittaker, chairman; Fred Paul Grosscup, vice-chairman; A. H. Winchester, secretary; R. M. Archer, assistant; D. E. Abbott, Frank Cox, E. C. Gerwig, John T. McGraw, and by Mrs. Agnes E. Brown, the hostess.

Kentucky's Very Ornate Building.

What is called the "New Kentucky Home" is near Government Terrace below the Texas building and

looks north fronting the Palace of Mines and Metallurgy. Its dimensions over all are 138x80 feet, and the cost was \$29,000. The architects, McDonald & Sheblessy, introduced several very decorative features into the composition, which were specially noticeable in the exterior embellishments, such as broad and heavily balustraded verandas, florid cornices, handsome balconies, pilasters and columns with richly sculptured capitals, scrolled pediments, and massive porches flanked by sculpture groups symbolizing agriculture, manufactures, mines and forestry.

There were three entrances, all through heavy mullioned doors, to an immense reception hall the floor of which was laid with rich red carpets. An interesting feature of the rotunda was a life size statue of George Rogers Clark, outside of which center-piece the floor was covered with a rich red Brussels carpet and the chairs and





KENTUCKY'S STATE PAVILION, EXTERIOR AND INTERIOR VIEWS.



davenports were upholstered in velvet to match. Four sets of triple columns support the corners of the balconies of the three floors, and a stenciled frieze runs around the walls which serves as a finish to the mural decorations of paintings and photographs which abound everywhere in the building.

A double stairway in the east side of the reception hall leads to a landing and there uniting conducts to the second floor which is devoted to a woman's department, in which a great wealth of fine needle work is exhibited, produced chiefly by pupils in Kentucky schools for the blind and by inmates of Catholic institutions in the State.

The furniture on the second floor is generally plain but inviting and restful, consisting of easy rocking chairs, divans and couches, but the principal attractions are hundreds of paintings that fairly cover the walls, many of which, like those to be seen on the first floor, are portraits of distinguished pioneers and statesmen of Kentucky, while the others are of a variety so great as to embrace nearly all subjects. A portiere partition, of rich pea-green, divides a section of the west part of the second floor, which is used as an office by the hostess. It is lighted by a triple window, the walls are a delicate pink, and the ceiling is frescoed with arabesque figure work, and medallions at the corners. The furniture in this apartment is mahogany.

The third floor is reached from the west side by two pairs of narrow stairs where is exhibited an extremely

interesting collection of relics, some of which are prehistoric, but a greater part of the exhibition consists of arms, implements, and bric-a-brac that were common a century ago, and that appertain to the early history of Kentucky. In the collection is to be seen a model of Fort Boonesborough, founded by Daniel Boone in 1775, and is famous as being the scene of one of the bloodiest conflicts that took place in the early settlement of Kentucky. There are also very old looms, spinning wheels, hunting horns, guns, tomahawks, frontier furniture, floor clocks, candle moulds, hunting knives, and a vast quantity of other reminders of the olden days.

This third floor receives its illumination from a skylight

that occupies a great part of the roof, and from three pairs of windows on as many sides of the building. Through the latter access may be had to three verandas from any one of which, and particularly the one on the north side, a wide view is commanded of the large exhibit structures. Kentucky has a board of sixteen commissioners, as follows: A. T. Ford, president; Chas. C. Spalding, vice-president; R. E. Hughes, secretary and director of exhibits; W. H. Cox, W. T. Ellis, Clarence Dallam, W. H. Newman, Sam P. Jones, Samuel Grabfelder, M. H. Crump, J. B. Bowles, Charles E. Hoge, A. G. Caruth, B. L. D. Guffy, Garrett S. Wall and Frank M. Fisher. The hostess is Mrs. A. W. Smith.

Tennessee Reproduces
The Hermitage.

Until the Louisiana Purchase Exposition was an assured fact Tennessee had never participated in

any great world's fair, but the event which the present exposition commemorates being one which touches the pride and patriotism of every State, Tennesseans felt the inspiration, and with determination and unlimited energy set about, in the face of much discouragement, to lay plans for a suitable representation at St. Louis. The Tennessee World's Fair Association was organized for that purpose, through the efforts of which private contributions were obtained from progressive citizens of Tennessee with which to erect a \$15,000 structure, entirely independent of legislative aid. The result was a reproduction of Gen. Andrew Jackson's beautiful home, the "Hermitage," at Nashville, as it now stands. The first "Hermitage" was built of logs, a century ago, only a part of which is now standing. The brick building was finished in 1819, and in 1835 was partly burned, but restored later to its present condition. The pavilion, like the original, measures 104x61 feet, the structural features of which are a broad veranda extending entirely across the front, and great tall colonial columns which meet the overhanging roof. Much of the furniture in the pavilion was actually owned by Gen. Jackson, and where it was not practicable to use originals,

copies were made as nearly like the old treasures as was possible.

A wide single door, flanked on either side by a long narrow window, opens into a broad hall which passes through the entire width of the structure. The wall is decorated in imitation of the old home, with paper painted to represent the adventures of Ulysses on the island of Calypso. All of the work is done by hand, and the paper from which it is copied was brought from Paris particularly for Gen. Jackson. On the left of the hall doors connect with the double parlors, which are large, highceilinged, and handsomely furnished with mahogany chairs, sofas and tables. The walls are tinted a delicate shade of pink, and the oil paintings exhibited here are really beautiful works of art. Off the parlors is the chamber corresponding to the one used by Gen. Jackson as his library. It was there that he transacted all of his business when at home, and in the original Hermitage is still carefully preserved several thousand volumes of the library which was collected by the beloved "Old Hickory" who was a great reader as well as soldier.

The Tennessee World's Fair Association occupies an apartment in the pavilion which is a duplicate of the old State dining room, famous for having entertained several Presidents, as well as General La Fayette and other distinguished men.

The two bed chambers on the first floor are copies of











those of Gen. Jackson and his wife, and the former is equipped with the actual furniture used, and the bed on which the General died. The appointments are all provided by the Ladies' Hermitage Association which are now caring for the Hermitage and keeping the building and grounds in good condition. The other bedroom is the one in which Andrew Jackson Jr.'s daughter was born. The younger Tackson was an adopted son, but his daughter Rachel was as beloved and as tenderly cared for as an own grandchild; and this little girl, growing to young womanhood under the watchful guidance of Gen. Jackson, became his constant companion, remaining faithful to him until death. Rachel married, eight years later, Dr. John M. Lawrence, the wedding ceremony taking place in the old Hermitage parlors. Mrs. Lawrence is now hostess at the Tennessee pavilion, having been selected for the position on account of her relationship and association with Andrew Jackson.

Several bed chambers are on the second floor, which is reached by means of a narrow winding stairway without landings, these being a perfect reproduction of the stairs in the original building. All the other sleeping apartments are furnished in copies of 1830 styles of furnishings, and were occupied by many distinguished persons. A portrait of General Jackson's wife, Rachel, hangs in his bed chamber, and some old engravings of the General and his wife are also originals, but the other pictures are the work of

Tennessee artists who have loaned them for the Fair period.

The commissioners are: Gov. James B. Frazier, chairman; J. H. Caldwell, Chas. A. Keffer, E. Watkins, John F. McNutt, J. M. Shoffner, E. C. Lewis, John W. Fry, H. C. Anderson, Thomas W. Neal, I. F. Peters, Mrs. J. P. Smartt, Mrs. Mary C. Dorris, Mrs. A. S. Buchanan; B. A. Enloe, secretary and director of exhibits; D. F. Wallace, Jr., assistant secretary. Hostesses: Mrs. Rachel Lawrence; Miss Sara Yeatman, and Miss Adele Willard, assistants.

Georgia's Replica of Gen. Gordon's Home. Being unable to obtain from the legislature an appropriation for a State building at the Fair, Governor Terrell appointed Hon. Hugh

V. Washington special commissioner with authority to raise a fund through popular subscription, with which to provide suitable representation of the State. Through Mr. Washington's efforts the sum of \$20,000 was obtained and commissioners thereafter were appointed to carry into effect the objects of the contributors. After some consideration as to what style and character the building to be erected should be it was decided to reproduce "Sutherland," Gen. John B. Gordon's typical Southern home near Atlanta. In acting upon this decision the commissioners not only reproduced a splendid and characteristic South-

ern mansion, but they also honored the memory of a great soldier and a famous citizen.

The replica of "Sutherland" is complete except that the rear staircase is omitted and there is also a modification of the rear elevation, made necessary by the ground upon which the structure stands. The front is decidedly imposing, with eight massive Corinthian pillars rising two stories from the floor of a porch near the ground level, supporting a broad pediment above which a wide cornice projects from a flat roof. In the facade of the building proper are eight large windows, and a double door above which is a small balcony. A wide central hall divides the interior, after the style of Southern homes, which is used as a reception room and registry office. It is important to know that everything within and about the building is a product of Georgia, and it is the boast of the commission that even the iron beds in the private apartments were mined and manufactured in the State, and of course all the wood and mill work are Georgia products.

On the left of the hall is the ladies' reception room, back of which is the ladies' retiring room. There are two corresponding apartments on the right of the hall, one of which is a large square bay addition, for the use of gentlemen. A long stairway, rising from near the center of the hall, leads to the second floor, which, however, is not open to visitors. The furnishings are generally plain, but have about them that which invites to repose and

betoken warm hospitality. Interesting things to be seen in the pavilion are finely executed portraits, one of which is of Samuel Hammond, a member of Congress from Georgia at the time of the Louisiana purchase who vigorously supported Jefferson's act, who was appointed military and civil commandant for the District of Louisiana, with headquarters at St. Louis, immediately after the transfer. There are also portraits of General Gordon, Henry W. Grady, and of James E. Oglethorpe, the colonial governor of Georgia, who founded Savannah 1733 and who brought John and Charles Wesley, the founders of Methodism, to this country in 1735. By the Wesleys the first Sabbath School in America was established in Georgia, and at Macon the first-female college in America was chartered.

There are also several paintings of merit by Georgia artists, of the earlier and present school. The board of commissioners is composed of Governor J. M. Terrill, ex officio chairman; O. B. Stevens, Col. Dudley M. Hughes, Glascock Barrett, Hugh V. Washington, F. B. Gordon, and H. H. Tift. Besides these there is an advisory board of twenty-two members. Mrs. John W. Hughes is the hostess.





EXTERIOR AND INTERIOR VIEWS OF MISSISSIPPI'S STATE PAVILION.



Mississippi's Replica of Jefferson Davis' Home. Truly Southern is Mississippi's frame pavilion which is a fac-simile of "Beauvoir," the home of Jefferson Davis at the time of his death.

Situated between Iowa on the north and Indian Territory on the south, it stands in the shadow of tall oak trees and is as comfortable and inviting as it is interesting. The building is one story in height, and the foundation is concealed by lattice work; simple columns from the ground support the sloping shingled roof, and enclose a wide veranda which almost entirely surrounds the structure, being interrupted by a small wing at each end and continuing at the back, where it is screened with movable shutters. Long French windows, provided with green blinds, open onto the veranda, and the old fashioned door, set in a shallow vestibule, swings wide disclosing to view the broad hall in which are hung photographs of Mr. and Mrs. Davis and of the homes they have occupied, including "Beauvoir." At the back of the hall, which extends the entire length of the building, is a large glass case in which is carefully preserved the suit of clothes worn by the President of the Confederacy at the time of his capture at the close of the Civil War. This disproves the statement made at that time that Mr. Davis attempted to escape arrest by donning woman's apparel.

The two rooms on the left of the hall contain much

antique furniture and bric-a-brac, and one chamber has in it the bed on which the famous old Southerner died, at the home of a friend in New Orleans, on Dec. 6, 1889. Chairs and sofas covered with horse-hair, and having frames of mahogany, are of the same period as the quaint china and glass ornaments which adorn the colonial mantels. The room in the south wing is a perfect reproduction of Mr. Davis' bed chamber, though none of the furniture was used by him. A large four-poster of mahogany, inlaid with light wood, is very handsome, and an exact duplicate of the one in which he slept at Beauvoir. A wardrobe of mahogany with a mirror door is another copy of his own furniture, and a glass case which is filled with bedquilts, crochet work, tatting and embroidery, all made by women of Mississippi, is by no means the least interesting object in the room.

Across the hall on the north is the dining room, which contains an antique inlaid sideboard, china cabinets, and horse-hair covered chairs that match the mahogany table. A double doorway connects the dining room with the reception room, or parlor, in which stands the old piano that was at one time owned by the mother of Jefferson Davis. It is mahogany veneered, and shows much more than most of the other old articles the ravages of time. Portraits of Mr. Davis, his wife and of their daughter Miss Winnie Davis, are suitable and attractive additions to the room. There are also portraits of men well known

during Jefferson Davis' time, hanging on the walls of other chambers.

"Beauvoir" as it is seen at the Louisiana Purchase Exposition is beautiful and homelike; it was built for \$15,000, and while but a temporary structure, it will, while it stands, be a source of the keenest interest and pleasure to all who pass beneath its shelter and view its highly prized relics of the long ago. The commissioners are: Gov. J. K. Vardeman, ex officio chairman; Dr. O. B. Irwin, chairman; R. H. Henry, State commissioner; Frank Burkitt, secretary; L. H. Enochs, V. P. Still. Hostess, Mrs. Floyd Walton.

The Louisiana State Pavilion is near the Government building and is an exact replica of the old Cabildo in New Orleans, in which

the actual transfer of Louisiana from Spain to France and from France to the United States took place in 1803.

The Cabildo was built in 1795, and upon completion became the headquarters of the governor of the colony, and within its walls, therefore, was administered the laws of Louisiana territory. It contains both court and police rooms, and in the rear there was an open yard which was surrounded by high walls, and in the enclosure were the cells for the prisoners.

This old Cabildo is reproduced in its most minute details. The building, including its prison, is 105 feet in front by one hundred feet in depth. It is two

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stories high and opens below directly upon the banquette of the street. Entering the arcade arches one finds passage into the building estopped by a huge double iron gate of exquisite workmanship, wrought by hand, massive and extremely strong and durable as is attested by perfect order after over a century of use. From the arcade one enters at once into a large hall, the floor of which is laid with one foot squares of white and black marble. On the left side of the hall is the city court with offices in the rear. In this room each side opening has double glass doors with old-fashioned bolts and locks on them. Outside of these doors are battened blinds painted green, and fastened in the usual Creole style with large iron hooks. The locks on the doors in front are enormous, and the keys which are used to secure them are also too heavy to be carried The knobs of all the fastenings on the in the pocket. doors are brass, as are also the massive andirons and fenders found in each fireplace. This room, furnished with old mahogany tables and chairs, is used by the commission for general reception purposes, and all the newspapers of Louisiana are here on file. On the walls are hung handsome paintings of "La Salle taking possession of the territory in the name of Louis XIV., April 9th, 1682," and the "Transfer of Louisiana from France to the United States on Dec. 20th, 1803," both by De Thulstrup. In this room is also hung portraits of all the governors of Louisiana, including Governor Blanchard, recently elected, and



THE CABILDO-LOUISIANA'S STATE PAVILION, EXTERIOR AND INTERIOR VIEWS.



the first and present mayors of New Orleans. The offices in the rear of the reception room are occupied by the State commissioners, and are handsomely furnished with very old solid mahogany armoire sideboard, bureau, sofa, tables, chairs and canopies, all curious for their antiquity and historical association. On the right of the entrance of the hall are the police room which contains Governor Galvez's famous collection of heavy mahogany, while the front second story long room and one leading off from it on the south is filled with a very rare display of antique furniture and celebrated paintings, belonging to Armond Hawkins, a noted collector of New Orleans.

Ascending a winding stairway in the center of the building, the visitor reaches a large hall, on the left of which is the Sala Capitular in which the transfer of Louisiana territory took place. In this room, in a corner, is the identical desk on which the deed of transfer was signed and above it hangs a portrait of Laussat, while the walls are hung all about with paintings of the other chief actors in that beneficent deed: Jefferson, Napoleon, Livingston, Monroe, Marbois, Salcedo, Wilkinson and Claiborne. The large front room, once used as a banquet hall, contains a display of old mahogany furniture and valuable paintings, one of which latter is a genuine Murillo, and others were once the property of Joseph Napoleon, and some of the furniture belonged to the great Napoleon. All these rare relics are displayed by Mr. Hawkins.

Other rooms on the second floor are furnished in empire and colonial style, lighted by nine large double windows extending to the floor and each surrounded by a semicircle of glass protected by iron railings wrought in many devices. Among the many interesting things to be seen in the building and adjoining yard are the cells in which prisoners were confined in the territorial period of Louisiana, stocks used by the Spaniards for punishing offenders, and a quaint stone filter which is still in use, by which water is cooled by evaporation, Gen. Jackson's sword, Lafitte's whinyard, and other antique weapons.

In front of the Cabildo replica is a reproduction of the equestrian statue of Jackson surrounded by orange trees, pomegranates, bananas, crape myrtle, olive, cape jessamines and beds of geraniums.

The board of Louisiana commissioners is composed of Governor William W. B. Heard, president; Dr. W. C. Stubbs, State commissioner; Robert Glenk, assistant; Colonel Charles Schuler, General J. B. Levert, H. L. Guyden, J. G. Lee, secretary, and Charles K. Fuqua, assistant.

Arkansas is
Well Represented.

Arkansas at the Fair, constructed of frame at a cost of \$17,000, according to plans prepared by M. F. W. Gibb, a capable architect, who has exhibited much taste in the style of the building. Three porticos appear on the east, west and south sides, each supported by





ARKANSAS' STATE PAVILION, EXTERIOR AND INTERIOR VIEWS.



four Corinthian and two engaged columns. A simple but effective frieze bears the word "Arkansas" and the dates, "1835" and "1904," the former year being that in which she was admitted to Statehood. In the pediment over the south portico, which is the main entrance to the pavilion, is the carved seal of the State. The cornice, surmounted by a balustrade, extends around the building, and an uncovered veranda, enclosed by an ornamental railing, joins the porticos, thus forming a continuous promenade. All of the windows are embellished with tasteful decorations, and over the mullioned windows and doorway down stairs are arched transoms which add much to the beauty of the exterior.

The single panelled door opens immediately into a reception hall which is restful and pretty. The walls are tinted a reseda green; the double faced portieres are darker green, the valances are of a warm, rich red, and a simple moulding in white form a pleasing combination. Handsome rugs of bright colors cover the polished wood floor, and a large circular upholstered seat as well as chairs, and davenports of Spanish leather, complete the comfortable furnishings of the hall.

A double stairway of white enameled wood connects at a balcony landing from which short flights of steps diverge, leading to the reading room at the front, and to the assembly hall in the north end of the building respectively. The reception room on the ground floor on the

west is very dainty and artistic; the walls are tinted a delicate green, and the frieze is decorated with blue floral designs. Handsome lace curtains look very beautiful behind old rose hangings that are appliqued with lace, and the green willow furniture is very cool and attractive, harmonizing with the white enameled fireplace. This room was completely furnished by the Federated Clubs of Arkansas.

On the west is another reception room, which was furnished by the Twentieth Century Club of Helena. Green walls are bordered with a frieze of apple blossoms; the chairs are of Dutch oak, upholstered in green burlap; and an unusual feature is the curtains, which are of natural linen, and which look very well in the color scheme. In a large room back of the hall are many interesting objects. On the dado are painted scenes illustrating the different industries of Arkansas. Cases containing minerals, woods and marble are also here, and a large grandfather clock made in Germany in 1763 for the Duke of Saxony still tolls the time of day. Another large clock in the State building is the work of Chas. Becker, of Little Rock, which is eight feet tall, made from 27 varieties of woods, and contains 50,000 different pieces.

Upstairs is the reading room before referred to, which has handsome green hangings and is equipped with mahogany, leather-covered furniture. Other apartments are the dressing room, which is very attractive with its figured

cretonne curtains, and light furniture, and an exhibit apartment in which are shown many beautiful works of art, in decorated china, miniatures, oil paintings, and fine embroideries and laces, all contributed by women of Arkansas. The commissioners are: George R. Belding, president; J. C. Rembert, secretary; Thomas W. Milan, manager; George T. Lake, John P. Logan, A. H. Purdue, H. T. Bradford. Miss Lizzie Cage is the hostess.

Texas' Star Building. The most unique, as well as one of the most attractive State pavilions, is that of Texas, built in the form

of a five-pointed star, symbolic of the "Lone Star" State. After the terrible disaster of the Galveston flood, which seriously crippled the finances of Texas, the State has earned much praise and admiration for the indefatigable energy and determination exhibited by the commissioners who through solicitation of subscription raised a fund of \$200,000 and thereby made it possible to erect a creditable building at the Louisiana Purchase Exposition, and to make exhibits of her great resources without asking for a State appropriation, and the result is a handsome structure which was erected at a cost of \$45,516.

The original stellar motive is followed in every part of the building. The distance between the extreme points of the star is 234 feet, and at the center a dome rises 132 feet from the ground; this is in turn surmounted by a female figure holding aloft in her left hand a star. The walls

are all of plaster and the roof over each point is convex extending to the dome, which is 35 feet taller than the highest point of the roof. An entrance at the juncture of each pair of walls is reached after mounting a flight of broad steps and passing through a spacious vestibule arched between clustered columns, and highly decorated.

At each of the five points of the pavilion are two Corinthian columns rising from a heavy buttress which reaches to the roof and forms a shelter for the small balcony beneath. All of the windows are large and mullioned, and placed regularly between arches and engaged columns, while a simple balustrade finishes the top of the walls. The double doors at the entrances are panelled, with a glass star in the center, and open into a pentagonal rotunda which runs through a well to the roof, where a beautiful star of stained glass finishes the soffit of the dome. The walls are red with a cornice of ivory and gold. On pedestals about the outer edge of the rotunda are plaster copies of marbles by Miss Elizabeth Ney, the subjects being Stephen F. Austin, Albert Sidney Johnston, Gov. J. D. Sayers, Gen. Sam Houston, and Gov. O. M. Roberts, also a marble of Governor L. S. Ross by the same artist.

All of the rooms on the first floor are finished in native woods, and much marble from Texas is used in the embellishment. The ladies' reception room is in a dainty green, the silk hangings and hand painted draperies being very beautiful; the furniture is also delicate and pretty. Other



TEXAS' STATE PAVILION, EXTERIOR AND INTERIOR VIEWS.



rooms downstairs are the office in which is the register; the historical room containing pictures and relics of Texas heroes; the Woman's Clubs of Texas, a chamber which is of white wood, and furnished in weathered oak; and the art room, which is quite as handsomely appointed as the reception room. In two of these apartments are stairways panelled in curly pine, both leading to the upper floor, where a gallery looks over the rotunda, where are located the private suites of the commissioners.

One very finely sculptured group in plaster, called "The Galveston Flood," is attracting much attention, for it brings vividly to mind the many horrors of that terrible catastrophe.

Mr. Charles H. Page, Jr., was the architect for the Texas pavilion, and has succeeded in presenting a very original and handsome structure which compares favorably with any of the other large State buildings in size and appointment.

The commissioners are: John H. Kirby, president; L. J. Polk, W. W. Seley, Walter Tips, vice-presidents; Royal A. Ferris, treasurer; Louis J. Wortham, secretary and general manager; Paul Waples, chairman executive committee: A. W. Houston, Barnett Gibbs, B. F. Hammett, Jesse Shain, E. P. Perkins, L. L. Jester, Monta J. Moore, P. P. Paddock and R. H. Sexton. The hostesses, alternating, are: Mrs. W. R. Roberts, Mrs. W. F. Beers, Mrs. J. C. Lea, Mrs. William Cameron, Mrs. C. L. Pot-

ter, Mrs. William Christian, Mrs. Fannie Foote Emerson, Mrs. W. F. Robertson, Mrs. I. H. Evans, Mrs. Bacon Saunders, Mrs. W. E. Green, Mrs. L. S. Thorne, Mrs. B. F. Hammett, Mrs. E. P. Turner, Mrs. Thad. Holt, Mrs. J. B. Wells, Mrs. A. W. Houston, Mrs. J. F. Wolters, Mrs. Frank Huffsmith, Mrs. W. F. Gill, Miss Kate Daffan, Mrs. T. V. Sessions, Mrs. E. L. Knott, Miss Clara Driscoll.

### Oklahoma's Attractive Pavilion.

The development of Oklahoma has been so rapid since it was opened up for settlement fifteen years ago

that only those who have seen the building of western towns on the line of newly constructed railroads, or the rush of gold seekers to a new strike can understand or appreciate the reality of a territory which could boast of nothing more substantial than shack and comparatively little land under cultivation in 1890, while to-day she has a population of 700,000; nearly 700,000 of her broad acres are being tilled; and her rapid increase in wealth is shown by the fact that there were 292 banks in 1902, the combined capital of which was \$3,518,000, and deposits \$17,000,000, while the assessed value of the territory in that year was \$60,000,000. Since the year 1889, so memorable to the territory, cities have been built, many large manufacturing industries established, colleges founded, and the increase in population from 1890 to 1900 was more than 543 per cent. Oklahoma, which was part of the Louisiana Purchase, celebrates her own upbuilding by participating in the Exposition, for which purpose she appropriated \$61,000, \$16,000 of which sum was expended in the erection of a territorial building 70x76 feet in size, occupying a prominent position, between Maryland and New York, and which is one of the prettiest pavilions on the Plateau of States.

The style of Oklahoma's building is a pleasing combination of Spanish and Mooresque, the features of which are an arcade front, and screened balconies that afforded a delightfully cool retreat during the warm days of summer. When one enters the building, after crossing a broad porch, it is to step into a handsome hall above which is an oval balcony with a suspended banner of purple satin on which appears the legend: "Oklahoma is but fifteen years old." The walls are a pale buff with stencil frieze and are hung with a great many photographs, of Oklahoma governors, cities, buildings, farm scenes, and one of a cottonwood tree that is thirty-three feet in diameter, which stands near Aline, Woods county, and was formerly a favorite council place for Indians. On the left is the sitting room, with pale green carpet, stencil frieze, lace curtains, and draperies to match the color scheme of the room. On the right is a similar apartment, but the color treatment is red carpet, pink walls, and delicate sea-shell ceiling. In the hall is a postoffice and package room for the convenience of all who desire to use them. Off the hall on the right is the gents' smoking room, in which there is a table whose top, twelve

feet long and six broad, is made from a single native slab, by pupils of the Stillwater Agricultural and Mechanical College. There is also a portrait on the wall of Capt. Dave Payne, to whose efforts more than to those of any other one person the territory of Oklahoma was opened for settlement.

The upper floor is reached by double stairs, that unite at the landing and conduct to a gallery off which are the governor's private suite and several private apartments, the arrangement throughout being both tasty and with a view to the greatest comfort with fullest utilization of space.

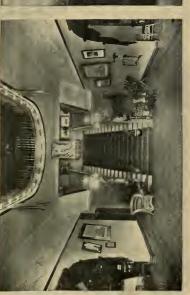
The commissioners for Oklahoma are: Joseph Meibergen, chairman; Edgar B. Marchant, secretary; Otto A. Shuttee, treasurer. Mrs. E. B. Marchant is the hostess.

Indian Territory's Commodious Building.

Classic in every detail is Indian Territory's pavilion, which is situated directly behind Utah's building and next to the reproduced "Beauvoir" of Mississippi. Doric columns at the main entrance on the east are surmounted by a simple frieze above which is a plain pediment. A frieze and correspondingly unpretentious cornice surrounds the structure, which is crowned by a broad, low dome. A narrow balcony overhangs the front door, but no statuary or carving ornaments the edifice; it is severely plain and solid, giving the impression of simple comfort; \$16,000 was expended on the building and furnishings, and







EXTERIOR AND INTERIOR VIEWS OF INDIAN TERRITORY'S PAVILION.

EXTERIOR AND INTERIOR VIEWS OF OKLAHOMA'S PAVILION.



the exhibits all illustrate the resources and possibilities of the territory.

Entering a large hall in which are heavy Ionic columns which support the ceiling the first object of interest is the long glass case containing much bead-work, basketry, pottery and several fine specimens of wild animal pelts, as well as crude implements and weapons, all representing the work of Indians. At the rear of the hall is the trunk of an old Seminole execution tree brought from Council Grounds at Wewoka, I. T. It bears the mark of bullets which have carried death to many convicted braves.

Wide arches connect the hall with large rooms on the north and south; that on the north having many photographic views of the different counties of the territory, which present clearly its rapid development. rear room on the south are exhibited embroideries, fine needle-work, painted china, basketry, and other accomplishments of school children. A grand staircase at the rear of the hall rises to a broad landing where there is a handsome stained glass window; at this point the stairs divide, and continue on to the second floor, which is partitioned into an ample assembly hall, commissioners' apartments and reception rooms. Both of the latter are decorated in ivory white, the curtains being of soft materials, delicate pink and green designs on a cream background, and the rug in one room is a deep red, the furniture mahogany, while the companion room is carpeted in rich green and

the chairs and sofas are of willow. Handsome water colors and oil paintings adorn the walls, and altogether these chambers are as artistic and attractive as any at the Fair.

Indian Territory has progressed rapidly, and though not represented at all at the Columbian Exposition of 1893, it has in the past eleven years developed to such an amazing extent that it now stands well in line with other ambitious and deserving territories pleading for admission into the Union. The commissioners are: Thomas Ryan, chairman; F. C. Hubbard, executive commissioner; H. B. Johnson, A. J. Brown, W. L. McWilliams, J. E. Campbell, H. B. Spaulding, J. J. McAlester, Wm. Busby, honorary commissioners. Miss Olive Blentlinger, clerk.

to the southeastern entrance to the Fair grounds, set back in a cluster of large oak trees, and surrounded by charming flower beds and a well kept lawn. The building is two stories in height, and is constructed of plaster on wooden framework, at a cost of \$6,000. It is a square structure, 50x50 feet, having at the entrance Doric columns supporting a balcony around which is a solid unadorned railing; the windows on the second floor look out upon the avenue from overhanging eaves

is situated on the hill very close

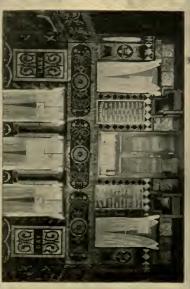
The single door at the entrance opens at once into an octagonal hall, which is carpeted with Brussels of mixed greens and browns, which accord prettily with the green

which give a cosy finish to an otherwise simple exterior.











hangings and pink tinted walls. A well opens to the roof and the balustrade around it is patriotically draped with large American flags. Dutch furniture seems to be very popular in State building furnishings, and it is nowhere more suitable than in the reception hall of Utah's pavilion, which is intended to fulfill no duty other than that of offering to the interested visitor an opportunity to rest comfortably in a pleasant room.

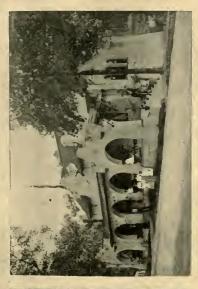
A number of creditable paintings hang on the walls of the hall, all the work of home artists who are so fortunate as to have in their own State much picturesque and beautiful scenery from which to choose their subjects.

On an oak table in the center of the reception room is a handsome silver cup which was awarded to Mr. A. Rhodes, of Garland, Utah, for the best sugar beets grown under irrigation. It was presented at the eleventh National Irrigation Congress of Ogden, Utah, in September, 1903, and the prize speaks eloquently for the farmers of this western State, who have under every adverse circumstance persisted and succeeded in producing at the Arid States Fruit Exhibit specimens which well merit praise. A number of minerals are also shown, one of which said to contain a large percentage of radium exciting much interest. At the rear of the hall is a stairway, branching off on either side, and leading to four rooms above which are reserved for the commissioners of the State. Small apartments open off the hall on the four

corners, each triangular in shape, and fitted up to serve as writing room, offices, etc. Utah's commissioners are: S. T. Whitaker, director-general; Gov. Heber M. Wells, chairman; John I. Cannon, secretary; Hoyt Sherman, Samuel Newhouse, L. W. Shutliff.

New Mexico has knocked hard New Mexico's and often for State recognition, Quaint Pavilion. but though she has been as often denied, her people betray no signs of discouragement, confident that energy and persistence will in the end accomplish their political purpose. It was with more than a single end in view that New Mexico resolved to participate in the Exposition; her resources should be exploited; her pride should be exhibited; the progressive spirit of her citizens should be shown; and the prophecy of her future should be pronounced. Animated by these praiseworthy ambitions New Mexico sent commissioners to the Exposition with a fund of \$30,000 to be expended in making an exhibition of her mining and agricultural interests, and to show what is being done towards reclaiming, by irrigation, the millions of acres now arid but which will soon be made to bloom with fertility.

New Mexico's pavilion, which covers an area 40x62 feet and cost \$6,000, is located on the main roadway leading to the United States Fisheries building. The style of architecture is Spanish Renaissance and in every respect











it is a reflection of structures erected by the Spaniards two or more centuries ago. The facade is arcaded, in imitation of the Franciscan cloisters, and the roof is tiled. At the entrance are two large pottery urns on which are queer drawings made by Zuni Indians. As soon as one crosses the threshold one feels the resurrected spirit of the long ago, for attention is arrested by an interesting collection of Indian and Spanish curios, and even the decorations typify the Spanish occupation.

One of the very interesting relics in New Mexico's pavilion is a bell cast in Spain 1355 and brought to America more than two centuries ago. There are other old bells which may have called the conquistadores to worship in the southwest a century before Louisiana Territory was acquired from France. Besides bells of great antiquity, the famed Filagree table is on exhibition, and pictures, set in silver, of the old Mission church at Fort Morey, and of the Spanish governor's house at Santa Fe, in which General Lew Wallace wrote Ben Hur. Other treasured objects are old coat-of-arms of the territory, portraits of governors, paintings of monasteries five centuries old, Navajo blankets, etc. Altogether New Mexico's building is well worth a visit for its quaintness and rare historical interest.

New Mexico is represented at the Fair by the following commissioners: Charles A. Spiess, president; Charles A. Dalies, vice-president; W. B. Walton, secretary; M. W. Porterfield, executive commissioner; Arthur Seligman,

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treasurer; Eusebio Chacon, Fayette A. Jones, and Herbert J. Hageman. The hostess is Mrs. Sallie Douglas.

Nevada's Pavilion.

Nevada's pretty bungalow measures 44x54 feet, and next to Arizona is the smallest State building at the Exposition. It is well located on a sloping hillside of the Plateau of States, and is neighbor to Rhode Island on the east, while across the driveway, called Colonial avenue, is Pennsylvania's magnificent edifice.

The small pavilion is much like a cosy home in size and plan. A grassy terrace is immediately in front of the comfortable veranda, which extends around three sides of the structure. Six ornamental pillars support the upper porch over the entrance, around which is a solid railing. Low overhanging eaves add an air of domestic content, which has given so much charm to the attractive building.

The front windows downstairs and the entrance are mullioned, and the front door opens at once into a reception hall, which extends the entire breadth of the structure. The walls are tinted green, the rugs are mixed red and green, and the portieres are of rope combining the same colors. The furniture is of willow, and potted plants are used in great profusion, which give quite a festive appearance to the hospitable room.

In a small hallway opening off the reception room are stairs of imitation mahogany, carpeted in red. They lead to the upper floor, where the chambers are all private,



NEVADA'S STATE PAVILION, EXTERIOR AND INTERIOR VIEWS.



being reserved for the commissioners and hostess. Back of the hall on the right is the secretary's office, which is furnished in oak and decorated in scarlet. A door opens onto the uncovered veranda on the west, where, on bright afternoons, the sun pours in its golden light making the room the most cheerful in the pavilion. A corresponding department on the left is the ladies' parlor, also done in red. A row of Spanish windows admits light from the east, and show to advantage the exquisite flower photographs of Miss Lewers, who has contributed some fine examples of her art.

Eight thousand dollars was expended in the construction of the building, which is homelike in every detail, and is an ideal place for rest, in peace and quiet; and whether one be a wayfarer from Nevada or from any other part of the universe the welcome is prompt and cordial.

Nevada's commissioners are: Gov. John Sparks, president; J. A. Yerington, vice-president and executive commissioner; C. H. E. Hardin, commissioner and secretary; Miss Jeane Schillig. The hostess is Mrs. H. E. Freudenthal.

## Arizona's Interesting Pavilion.

Though the smallest State building at the Exposition, measuring but 26x44 feet, Arizona's pavilion holds

in its rooms many interesting and treasured curios which are quite unlike any other exhibits at the Fair. The structure is built of staff on wooden

framework, in imitation of the old Spanish mission style of architecture. Four arches in the front and one at each end enclose the gallery on the west side, above which is an uncovered veranda. A low square dome, tileroofed, rises from the center, and in the facade are oblong windows of softly shaded yellow stained glass. The hall, which is necessarily small, is tinted an exquisite shade of pink, with stucco work in white and gold. Besides the photographs of Arizona scenes which adorn the walls, there is also over one of the doors a Navajo wedding basket which is beautifully woven in an odd design that does not quite encircle the basket. It is a custom among that tribe of Indians when about to marry for the prospective bride and groom to seat themselves opposite a break in the pattern of a basket, and after filling the vessel with corn mush, eat rapidly, believing that when they have removed all the food from about the design they have dispelled the Evil Spirit forever, and they are then ready for the weird marriage ceremony. For this reason it is almost an impossibility to obtain a wedding basket, since the Indians will never knowingly part with one.

A cabinet is opposite the entrance, and in it are placed many interesting antique Indian relics. On the cabinet are several "Tosjoys" made of grass covered with pitch and used by the natives for carrying water. A room back of the hall is a rest room, in which are to be seen numbers

of baskets and plaques, as well also brilliantly colored Navajo rugs, all woven by hand with yarn made from wool of Arizona sheep.

On the north is a small reception room, the walls of which are tinted a light green, the carpet matches, and the furniture is of mahogany upholstered in green velour. No heavy hangings are in this attractive little pavilion, the lace curtains being light and very suitable to the general air of quiet simplicity which prevails. The apartment on the south is a sitting room, the color scheme of which is the same as that in the one just described; the furniture, however, is of oak, but an Indian corner, hung with handsome Navajo rugs and baskets, reminds one that this is still a part of Arizona's pavilion. \$2,500 were expended on the building, which represents a judicious expenditure. The commissioners are: A. J. Doran, chairman; B. F. Packard, treasurer; H. B. St. Claire, secretary; Mrs. J. A. Black, R. N. Leatherwood. Hostess, Miss Jessie L. Drais.

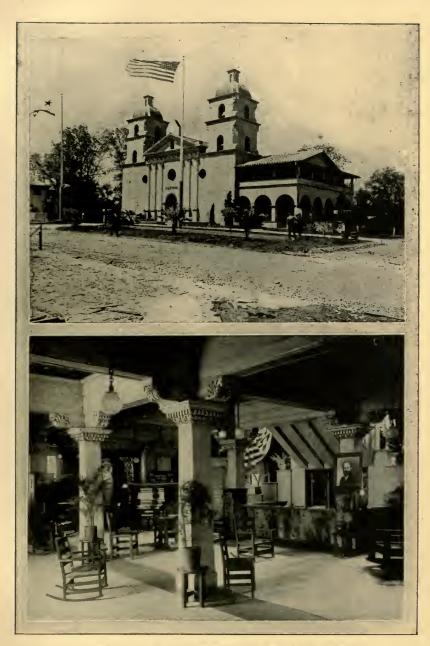
California's
Mission Pavilion.

California very properly has a pride in her many historic Franciscan missions, which, besides their moral

effects, represent the earliest attempts at settlement of the Pacific coast territory. These missions, dating from the first, which was founded at San Diego in 1769, were twenty-one in number, and all but two still exist, in different conditions of

repair, and dot the coast country from San Diego on the south to Sonoma on the north. San Rafael Archangel and Santa Cruz missions alone have disappeared, and of these not a vestige, of tile or adobe, remains. These ancient institutions constitute a large part of the very romantic history of California, and have much to do with the development of the State's resources, for it was the missions that first employed irrigation in the west and thereby reclaimed vast tracts of what were previously arid lands and made them bloom with amazing fertility.

It was very appropriate, therefore, that California should reproduce at the St. Louis Exposition one of her famous missions, and that of Santa Barbara, founded in 1786, was selected as most typically representative, and the site chosen was on the hill that overlooks the Palace of Agriculture. Only the main facade, with a small part of the arcaded cloisters, is shown, as to have included the whole would have extended the structure to an inconvenient length, without serving a corresponding purpose. In other respects it is an exact replica, even to the hanging of the bells in the two terraced towers, the tiled roof, and floors of the arcade, the six engaged columns in the front, the pediment, the architrave, the terraced peak, and the galleries. The interior, however, planned by Newcomb & Newcomb, departs wholly from that which characterizes mission buildings, as it was necessary to adapt it to purposes of reception and entertainment.



CALIFORNIA'S STATE PAVILION, EXTERIOR AND INTERIOR VIEWS.



The central hall is beautifully furnished and conveniently arranged, with a view to providing comfort for visitors and with advantages for exploiting the resources of the State. There was no attempt made at luxurious appointments, but nevertheless taste and artistic appreciation was displayed in every room, which served to increase the pleasure of the thousands to whom California's famous hospitality was extended unstintedly throughout continuance of the Exposition.

From the large central hall extended, on the north and south, wings that were heavily and gracefully panelled, as were also the ceilings, and in these were contained the rooms for the use of ladies and gentlemen, including parlors, and office of the secretary of the commission. In the rear of the reception room is assembly hall, capable of accommodating an audience of 300 persons, in which stereopticon exhibitions were given daily, the views shown being illustrative of the system and effects of irrigation in California and the agricultural, mining, horticultural and vintacultural resources of the Golden State. The wood finish of the building is all oak and the predominating color scheme of the walls and decorations are olive green. The building occupied an area of 100x140 feet and the cost of construction was \$15,000. Commissioners are: Frank Wiggins, J. A. Filcher, and E. B. Willis, the secretary. Hostesses are: Mrs. Frank Wiggins and Mrs. J. A. Filcher.

# Washington's Remarkable Building.

To Washington, Oregon and Maine belong the distinction of having the most unique structures at the Fair,

each of which is typical or historical and accordingly have the largest interest for visitors. Washington is now the great pine State since denudation of the forests of Maine, Wisconsin and Michigan has taken them out of competition with the vast timber region of the northwest. One of the principal resources of Washington is her almost measureless store of hard and soft woods, pine, birch, fir, red, maple, and a dozen other kinds for which present demand is greatest. Timber being one of her largest interests, Washington, for her representation at the Fair, set up a building, near the Government Fishery, that was at once the wonder and admiration of visitors. We have all heard of the mammoth California trees that rear their heads to the amazing height of 400 feet, but our greater amazement is in the realization brought to us by the immense timbers and tree sections in Washington's pavilion. There was never before a structure to which it bears any resemblance, and in this respect it is the very uniqueness of originality. An octagon in shape, eighty feet in diameter at the base, it rises, sloping towards the summit, five stories, the topmost floor being twenty feet across. This pyramid form is not its greatest feature, for at each of the eight angles are timbers 24x28 inches and 110 feet long, which are sunk into the earth until they rest on a

solid foundation and being the main supports of the building they are brought together at the apex, the whole surmounted by a cap towering 114 feet high, from which a flag staff projects carrying the flag fifty feet higher. The plans of this unique structure were prepared by Heide & De Neuf and the cost of the building was \$16,000. Each of the five stories, which constitute a terrace, is without any dividing partitions, and upon these floors Washington makes her display of woods, minerals, grains, grasses, game, and specimens of manufactured goods. An elevator is operated in the center of the structure to carry sightseers to the observatory above the point where the big timbers form a junction. Specially interesting of the many remarkable exhibits shown in the building is the crosssection of a fir tree which has a diameter of nineteen feet. The center has been cut out, leaving the circular walls four inches thick and the interior is now used as a room in which there is a desk, chairs and space for five persons to sit comfortably. There are also slabs, polished on one side, that are fifteen feet in width, and such large boards are scattered about inside and outside the building in number that visitors are impressed with the truth that Washington grows great timber.

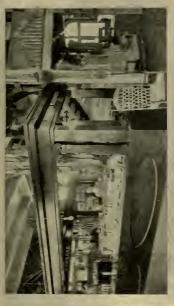
A staircase with massive railing, made of native marble, conducts to the second floor, where there is a fine display of paintings, the subjects of which are Washington scenery, and all are very well executed by Washington artists.

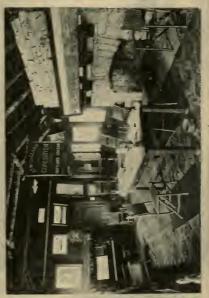
Commissioners for Washington State are: A. L. Black, president; G. W. R. Peaslee, secretary; Edward C. Cheasty, Thomas Harrington, M. E. Hay, G. L. Lindsley, R. P. Thomas, W. W. Talman, Elmer E. Johnston, A. E. McDonald, and George L. Harrigan.

The Unique Pavilion Erected by Oregon. Fort Clatsop was reproduced at the Exposition by Oregon as a centennial commemoration of the Lewis and Clark expedition, which was

the first to reach the Pacific ocean by an overland route. These two heroic explorers started from St. Louis in 1804, working their weary way toward the west, where, after untold hardships and suffering, they reached the mouth of the Columbia river in the following year, and at once erected as a protection and as a winter quarters Fort Clatsop, which long ago was reduced to ruins. Portland, Oregon, will celebrate the centennial of this expedition in 1905 by what will be called the Lewis and Clark Exposition, and it was this fact which induced the State commission to erect at the St. Louis Fair a reproduction of the famous old fort.

The building is quite as substantial as was the original Fort Clatsop, and is constructed of pine and fir logs shipped from the forests of Oregon. It is rustic as well as historic; the walls are of split logs whose rough bark forms a finish at once durable and picturesque, and the shingled roof, surmounted by an open lookout, is perhaps more rain-











proof than were the clapboards of a century ago. But the general effect is the same, and the stockade built around the back of the fort, and fencing in one hundred square feet, speaks eloquently for those helpless white men who thus protected themselves against the severity of winter and a host of Indians by which they were surrounded.

A low doorway admits the visitor to the main room, which can scarcely be called a "reception hall," since it is both primitive and unpretentious. The flooring is of rough boards, and the huge fireplace, which is eight feet long, seems quite capable of warming and cheering a whole community of explorers. All of the woods used in the interior are native; fir, pine, larch, spruce and cedar entering largely into the construction, and of such fine grain as to excite much admiration.

The rooms, which comprise offices and rest room, are adorned with fine views of Oregon's magnificent scenery, Indian blankets and robes, and many articles of interest, as well as furniture made of bent hickory which still retains the bark. One picture in particular, which is very attractive, is a fifteen-foot panorama of Portland, showing its beautiful mountains and river.

This is the first time that Oregon has ever been represented by a pavilion of her own at any World's Fair, and she has been very successful in this new departure by presenting to the public view a building which is of historical interest to all, and one which, at the same time, exploits

the State's remarkable resources. The cost of reproducing Fort Clatsop was \$10,000, a sum worthily and carefully spent, and Oregon may well take pride in the reproduction.

Fourteen commissioners have charge of the Oregon building; they are: Jefferson Myers, president; W. E. Thomas, vice-president; Edmond C. Giltner, secretary; W. H. Wehrung, superintendent; F. A. Spencer, Day Raffety, J. C. Flanders, G. Y. Harry, J. H. Albert, Richard Scott, Frank Williams, F. G. Young, George Conser and Layton Wisdom. Miss Ethel G. Wehrung is hostess.

Idaho, in the Indian tongue, signi-Idaho's Pavilion. fies "Mountain Gem," and that the name might bear true relevancy to the fact, and produce that impression upon Fair visitors, the State caused to be erected, at an expense of \$8,000, a building which in all respects may well be called a gem of architectural design, and a house of rare comfort and attractiveness in its domestic aspect. The building, while called a bungalow, in no sense bears any resemblance to India houses, but on the contrary is of distinctly Spanish character and is accordingly adapted to a warm, rather than to a cold, climate. The entrance is arched and guarded by a grilled gate eight feet wide, which admits to a hall that leads to a charming patois, which is enriched with a bed of flowers, climbing vines and young poplars. A gallery surrounds the court, the ground

#### STATE PAVILIONS AT THE EXPOSITION

floor of which is paved with brick after the custom which prevails in Spain and other sub-tropical countries, and above this is a second gallery supported by six columns, thus providing an encircling veranda, though the building is only one story in height, with a roof of imitation tiles.

There are ten rooms in Idaho's pavilion, every one of which has slightly arched ceiling and contains an oldfashioned fireplace and mantels which are the only features suggestive of a cold climate. The main room is a parlor fifteen feet in length, but the furnishings are those of a hunting lodge rather than for reception purposes, comprising as they do Indian bows, arrows, baskets, blankets, and other paraphernalia peculiar to wild western tribes. The walls of the other rooms are decorated in a similar way, but always with such admirable taste and uniqueness as to invite the visitor to linger long and admire the unusual things which are to be seen. The dining room, however, shows a marked contrast, with a white enamel wainscoting, light blue walls and ceiling, and mahogany furniture, and other accessories to remind the visitor that luxury obtains in Idaho as well as in the best homes to be found in eastern States. The general color scheme of the interior is a sage green and yellow, with which the furnishings harmonize so perfectly that credit for artistic embellishment cannot be withheld from the architect who designed the building and the decorator who beautified the rooms.

Idaho's commissioners were: Governor J. T. Morrison,

James E. Steele, R. W. McBride, Clarence B. Hurtt, Martin J. Wessels, and Mrs. W. H. Mansfield. The hostess is Miss Anne Sonna.

Montana's Great Building.

of the Louisiana Territory have participated in the expositional commemoration with a spirit that attests their pride not only in being members of the sisterhood, but with exultation over their own respective progress in all that constitutes civic and industrial greatness. It was with this feeling that Montana sought representation at the Fair and improved the opportunity thus given to show forth to the world her immeasurable resources and wealth in mines and agriculture. Appropriating \$125,000 to exploit her importance at the Fair, \$18,000 was expended in a State building of which J. G. Link was the architect. It is a splendid structure of modified Doric style and covers an area of 124x90 feet. The exterior walls are of wood, the studding covered with grooved sheathing on the outside, which in turn is plastered with stucco and colored an ivory white. The facade

The western States that are a part

To reach the portico several steps must be mounted, as

the mineral wealth of the State.

is columnated, supporting a broad entablature and pediment, above which from the center of the building rises a handsome, decorative dome covered with burnished copper of Montana production, which typifies and exemplifies





#### STATE PAVILIONS AT THE EXPOSITION

the building occupies a high terrace next to the West Virginia pavilion, overlooking the Government Bird Cage.

Entrance is through triple doors, above which are transoms set with small panes, into a large rotunda that has a circular well open to the vaulted dome. The walls of the rotunda are decorated in terra cotta and the passageways hung with brown velour drapes that give a luxurious setting to the apartment which might well serve the purpose of a reception hall, nevertheless a gentlemen's reception room is on the right, the floor of which is covered with a bird's-egg blue carpet, and the walls are buff, with a stucco cornice in high relief. The most interesting object in this room is E. S. Paxton's painting of "Custer's Last Fight," and two other subjects by the same artist, "Lewis and Clark in Camp" and "Latest Arrivals" respectively. Across a narrow hall is the smoking room, the walls of which are buff, and the furniture is of natural woods. the smoking room is the secretary's office. On the left of the rotunda is the ladies' parlor, the color scheme of which is a pale green, with neutral tint ceiling, stucco cornice, and mahogany furniture. Across the hall is the ladies' retiring room and a ladies' cosy, carpeted in green, and provided with wicker chairs and maple desks.

The most interesting thing to be seen in Montana's building is the art exhibition, which comprises a score of oil paintings by Paxton, and Charles M. Russell, who is generally called the "Cowboy Artist." Both of these well-

known painters are citizens of Montana and their best work is shown in the State pavilion in a series of western scenes which, while exciting, are thoroughly typical and authentic.

Montana has a board of sixteen commissioners, and an auxiliary committee of three ladies, as follows: Lee Mantle, president; Martin Maginnis, vice-president; Paul McCormick, secretary; C. W. Hoffman, W. G. Conrad, H. L. Frank, F. A. Heinze, William Scallon, Conrad Kohrs, D. R. Peeler, C. J. McNamara, T. L. Greenough, B. F. White, D. McDonald, J. H. Rice, and W. X. Buskett, special agent. The auxiliary committee is composed of Miss Mary A. Cruse, Mrs. W. W. Cheeley, and Mrs. T. R. Carson. Mrs. Addie McDowell is hostess.

South Dakota's "Corn Palace."

The pavilion erected at the Fair by South Dakota is situated at the point where the avenues leading

to and from other States' buildings converge and continue on toward the north to the large exhibit structures. The pavilion is designed after the Spanish mission style of architecture, and is built of plaster to simulate cement covered adobe. A front porch, with arched walls instead of columns support a veranda off the second story, which extends almost the width of the building, and low overhanging eaves around the structure are interrupted by a gable front in which is a group

#### STATE PAVILIONS AT THE EXPOSITION

of three small windows. The roof is pitched to a slight incline, and is shingled.

The interior is what gives the edifice its name of the "Corn Palace." Entering at the front door and continuing through a short ante-way the visitor arrives at a large main room which is unique in its mural decorations. The room is open to the concave roof, and the walls are covered with beautiful and intricate designs in different colors, composed of corn, oats, wheat, rye, maize and flax. The most delicate shadings are skilfully produced and in different panels, divided by grasses, are the names of South Dakota's counties, and also her numerous products. The interior is lighted by a row of long, narrow windows at one end, above which is the motto made of grain, "Under God the People Rule." Arranged about the room are numerous heavy leather chairs, in which are always to be seen occupants studying the curious decoration.

At the right of the side entrance is the rest room which is very comfortably and coolly furnished with green willow chairs and lounges. A number of creditable pictures are here exhibited, and especially noteworthy is a painting, by a State artist, entitled "The White Devil's Charge," which is an interesting Indian picture.

On either side of the passageway leading from the entrance to the main hall are small apartments, one a parlor and the other a gentlemen's reading room. They are both

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tastefully decorated and appointed, and are adorned with some excellent pictures.

South Dakota's pavilion cost \$8,000, but it was so uniquely designed and especially decorated with a view to illustrating the resources of the State, that the representation was a thoroughly creditable one and attracted marked attention. Not only were the mural decorations produced in grains, but the utilitarian exploitation was also shown in a series of panels in which statistical information, of State products and exportations was given by artistically arranged grains in the form of figures, by which a pretty effect was obtained.

The commissioners appointed for South Dakota were: S. W. Russell, president; L. T. Boucher, vice-president; W. B. Saunders, treasurer, and George R. Farmer. Mrs. G. R. Farmer was the hostess.







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