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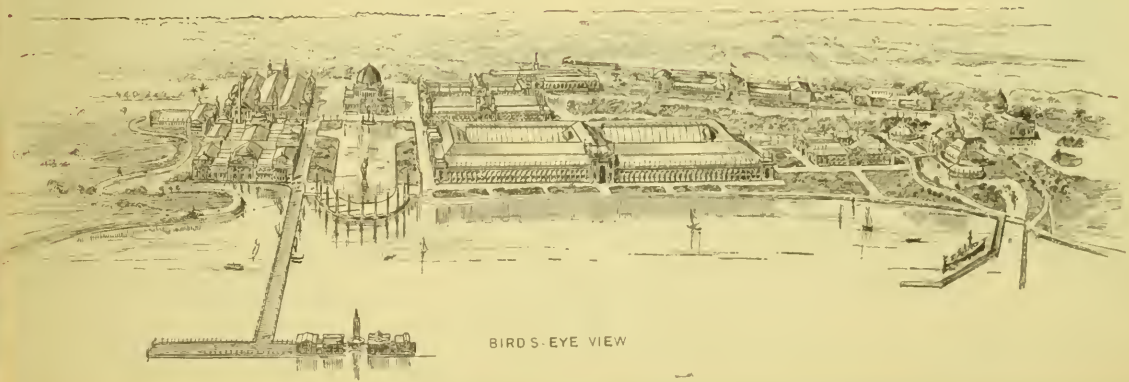
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UNITED STATES OF AMERICA.

Waterman's · Illustrated · Album · of · the · World's · Columbian · Exposition.



BIRD'S-EYE VIEW

## THE GOVERNMENT BUILDING.

Delightfully located near the lake shore, south of the main lagoon and of the area reserved for the Foreign Nations and the several States, and east of the Woman's Building and of Midway Plaisance, is the Government Exhibit Building. The buildings of England, Germany and Mexico are near by to the northward. The Government Building was designed by Architect Windrim, now succeeded by W. J. Edbrooke. It is classic in style, and bears a strong resemblance to the National Museum and other government buildings at Washington. It covers an area of 350 by 420 feet, is constructed of iron, brick and glass, and cost \$400,000. Its leading architectural feature is a central octagonal dome 120 feet in diameter and 150 feet high, the floor of which will be kept free from exhibits. The building fronts to the west, and connects on the north by a bridge over the lagoon, with the building of the Fisheries exhibit.

The south half of the Government Building is devoted to the exhibits of the Post-Office Department, Treasury Department, War Department, and Department of Agriculture. The north half is devoted to the exhibits of the Fisheries Commission, Smithsonian Institute, and Interior Department. The State Department exhibit extends from the rotunda to the east end, and that of the Department of Justice from the rotunda to the west end of the building. The allotment of space for the several department exhibits is: War Department, 23,000 square feet; Treasury, 10,500 square feet; Agriculture, 23,250 square feet; Interior, 24,000 square feet; Post Office, 9,000 square feet; Fishery, 20,000 square feet, and Smithsonian Institute, balance of space.

The Treasury Department exhibit is in charge of Assistant Secretary Nettleton. He matured the plans whereby the Mint, the Coast, and the Geodetic Survey, the Supervising Architect of the Treasury, the Bureau of Engraving and Printing, the Bureau of Statistics, the Life-Saving Board, the Light-House Board, and the Marine Hospital all have made exhibits.

The authorities of the Mint show not only a complete group of the coins made by the United States, but a large number of the coins of foreign countries. The Supervising Architect of the Treasury shows a number of photographs

of all the public buildings of the Capital. These include not only the buildings, but also the parks and reservations.

The Bureau of Engraving and Printing shows many new bills under framing. These include a sample of every bill of every denomination that the United States Government now authorizes as money.

A Life-Saving Station is built and equipped with every appliance, and a regular crew goes through all life-saving manœuvres.

Perhaps the most interesting exhibit of the whole Treasury Department is that by the Coast Survey. It includes a huge map of the United States, about 400 feet square, or about the size of a block of city property. This is accurately constructed of plaster of paris, and is placed horizontally on the Exposition grounds with a huge covering erected over it, with galleries and pathways on the inside to allow the visitors to "walk over the whole United States" without touching it. This model is built on a scale showing the exact height of mountains, the depth of the rivers, and the curvature of the earth.

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

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

Captain Whipple of the Ordnance Department, developed the plan for an exhibit of huge guns and explosives. At certain hours of the day there are regular battery drills and loading and firing of pieces. Many of the guns used are the finest of their kind in the world.

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



U. S. GOVERNMENT

## THE MACHINERY HALL.

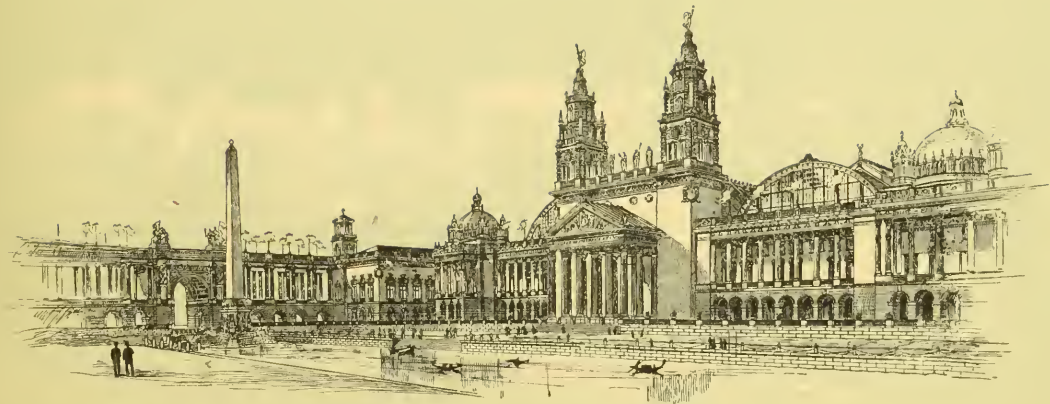
Machinery Hall, of which Peabody & Stearns, of Boston, are the architects, has been pronounced by many architects second only to the Administration Building in the magnificence of its appearance. This building measures 850x500 feet, and with the Machinery Annex and Power House, cost about \$1,200,000. It is located at the extreme south end of the park, midway between the shore of Lake Michigan and the west line of the park. It is just south of the Administration Building, and west and across a lagoon from the Agricultural Building. The building is spanned by three arched trusses and the interior presents the appearance of three railroad train-houses, side by side, surrounded on all of the four sides by a gallery fifty feet wide. The trusses are built separately, so that they can be taken down and sold for use as railroad train-houses. In each of the long naves there is an elevated traveling crane running from end to end of the building, for the purpose of moving machinery. These platforms are built so that visitors may view from them the exhibits beneath. The power for this building is supplied from a power-house adjoining the south side of the building.

All of the buildings on the great plaza are designed with a view to making a grand background for display, and, in order to conform to the general richness of

the court, and add to the striking appearance, the two facades of the Machinery Hall on the court are rich with colonnades and other features. The design follows classical models throughout, the detail being followed from the renaissance of Seville and other Spanish towns, as being appropriate to a Columbian celebration. An arcade on the first story admits passage around the building under cover, and, as in all the other buildings, the exterior is of "staff" colored to an attractive tone; the ceilings are enriched with strong color. A colonnade with a cafe at either end covers the space between Machinery and Agricultural Halls, and in the center of this colonnade is an archway leading to the Cattle Exhibit. From this portico there extends a view nearly a mile in length down the lagoon, and an obelisk and fountain in the lagoon form the southern point of this vista.

The Machinery Annex adjoins Machinery Hall on the west, and is an annex in fact, and not a detached structure as at first planned, with entrance by subways under the railway tracks. The annex covers between four and five acres and increases the length of Machinery Building to about 1,400 feet, thus rendering it the second largest of all the exposition structures, the great Manufactures Building alone exceeding it in size.





MACHINERY.

## THE HALL OF MINES AND MINING.

Located at the southern extremity of the western lagoon or lake, and between the Electricity and Transportation Buildings, is the Mines and Mining Building. The architect of this building, which is 700 feet long by 350 wide, is S. S. Beman, of Chicago. Its architecture has its inspiration in early Italian renaissance, with which sufficient liberty is taken to invest the building with the animation that should characterize a great general Exposition. There is a decided French spirit pervading the exterior design, but it is kept well subordinated. In plan it is simple and straightforward, embracing on the ground floor spacious vestibules, restaurants, toilet rooms, etc. On each of the four sides of the building are placed the entrances, those of the north and south fronts being the most spacious and prominent. To the right and left of each entrance, inside, start broad flights of easy stairs leading to the galleries. The galleries are 60 feet wide and 25 feet high from the ground floor, and are lighted on the sides by large windows, and from above by a high clearstory extending around the building.

The main fronts look southward on the great Central Court, and northward on the western and middle lakes, and an island gorgeous with flowers. These principal fronts display enormous arched entrances, richly embellished with sculptural decorations, emblematic of Mining and its allied industries. At each end of these fronts are large square pavilions, surmounted by low domes, which mark the four corners of the building, and are lighted by large arched windows extending through the galleries.

Between the main entrance and the pavilions are richly decorated arcades, forming an open loggia on the ground floor, and a deeply recessed promenade on the gallery floor level, which commands a fine view of the lakes and islands to the northward, and the great Central Court on the south. These covered promenades are each 25 feet wide and 230 feet long, and from them is had access to the building at numerous points. These loggias on the first floor are faced with marbles of different kinds and hues, which will be considered part of the Mining exhibit, and so utilized as to have marketable value at the close of the Exposition. The loggia ceilings will be heavily coffered, and richly decorated in plaster

and color. The ornamentation is massed at the prominent points of the facade. The exterior presents a massive, though graceful appearance.

The main fronts are 65 feet high from ground to top of cornice, and the main central entrances are 90 feet to apex of pediment. The long sides of the building are treated in a simpler manner than the main fronts; large segmental windows extend through the galleries and are placed between the broad piers, affording an abundance of light to the space beneath the galleries.

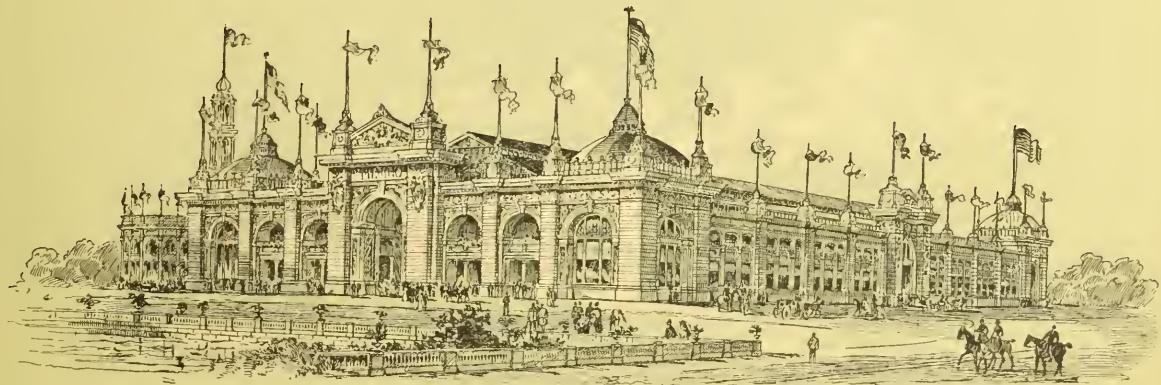
The two-storied portion of the building, of which the gallery forms the upper part, extends entirely around the structure and is 60 feet high.

The great interior space thus inclosed is one story high, 630 feet long and 230 feet wide, with an extreme height of 100 feet at center and 47 feet at sides, and is spanned by steel cantilever roof trusses supported on steel columns placed 65 feet apart longitudinally, and 115 feet and 57 feet 6 inches transversely, thus leaving clear space in center of building 630 feet long and 115 feet wide, with two side divisions, each 57 feet 6 inches wide and 630 feet long, leaving the central space encumbered with only sixteen supporting steel posts. The cantilevers are of pin connection to facilitate erection. The inner and higher ends of the cantilevers are 46 feet apart and the space between them is spanned by riveted steel trusses with an elliptical chord.

These trusses are designed so as to form a clearstory 12 feet high, with vertical sash extending the entire length of central space 630 feet; this space terminating at each end with a great glass gable setting back 60 feet from front ends of building. The wide spacings of the cantilever necessitated an extensive system of longitudinal perlines of the riveted lattice type. A great portion of the roof is covered with glass. It may be of interest to state that the cantilever system as applied to roofs has not been used heretofore on so large a scale.

The exterior of this building, like that of all the others, will be made of "staff," similar to that used in facing the recent Paris Exposition buildings. The cost of the Mines Building is \$260,000.





MINING

## THE ART PALACE.

Grecian-Ionic in style, the Fine Arts Building is a pure type of the most refined classic architecture. The building is oblong, and is 500x320 feet, intersected north, east, south and west by a great nave and transept 100 feet wide and 70 feet high, at the intersection of which is a great dome 60 feet in diameter. The building is 125 feet to the top of the dome, which is surmounted by a colossal statue of the type of famous figures of Winged Victory. The transept has a clear space through the center of 60 feet, being lighted entirely from above.

On either side are galleries 20 feet wide and 24 feet above the floor. The collections of the sculpture are displayed on the main floor of the nave and transept, and on the walls both of the ground floor and of the galleries are ample areas for displaying the paintings and sculptured panels in relief. The corners made by the crossing of the nave and transept are filled with small picture galleries.

Around the entire building are galleries 40 feet wide, forming a continuous promenade around the classic structure. Between the promenade and the naves are the smaller rooms devoted to private collections of paintings and the collections of the various art schools. On either side of the main building, and connected with it by handsome corridors, are very large annexes which are also utilized by various art exhibits.

The main building is entered by four great portals, richly ornamented with architectural sculpture, and approached by broad flights of steps. The walls of the loggia of the colonnades are highly decorated with mural paintings, illustrating the history and progress of the arts. The frieze of the exterior walls and the

pediments of the principal entrances are ornamented with sculptures and portraits in bas relief of the masters of ancient art.

The general tone or color is light-gray stone.

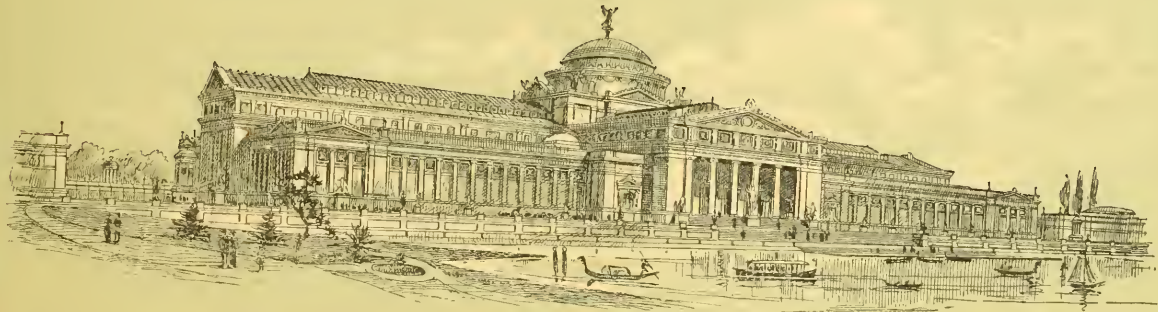
The construction, although of a temporary character, is necessarily fire-proof. The main walls are of solid brick, covered with "staff," architecturally ornamented, while the roof, floors and galleries are of iron.

All light is supplied through glass sky-lights in iron frames.

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

This building cost between \$500,000 and \$600,000.

The Art Palace was planned in the Exposition's Construction Bureau, under the eye of Chief of Construction D. H. Burnham, and the details worked out by Chief Designer P. B. Atwood. The outline plan was left by the late consulting architect, George W. Root.



ART.

## THE FISHERIES BUILDING.

One of the most artistic of the Exposition palaces is the Fisheries Building, which embraces a large central structure with two smaller polygonal buildings connected with it on either end by arcades. The extreme length of the building is 1,100 feet, and the width 200 feet. It is beautifully located to the northward of the United States Government Building.

In the central portion is the general Fisheries exhibit. In one of the polygonal buildings is the Angling exhibit, and in the other the Aquaria. The exterior of the building is Spanish-Romanesque, which contrasts agreeably in appearance with that of the other buildings.

To the close observer the exterior of the building cannot fail to be exceedingly interesting, for the architect, Henry Ives Cobb, exerted all his ingenuity in arranging innumerable forms of capitals, modillions, brackets, cornices and other ornamental details, using only fish and other sea forms for his motif of design. The roof of the building is of old Spanish tile, and the side walls of pleasing color. The cost was about \$200,000.

The Fish exhibit is a wonderful one, and not the least interesting portion of it is the Aquarial or Live Fish display. This is approached through one of the arcades from the main building.

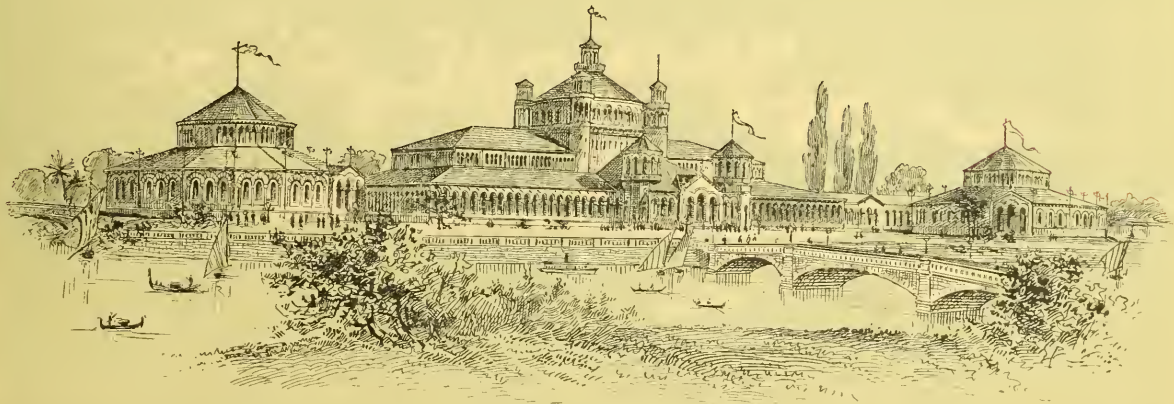
In the center of the polygonal building is a rotunda 60 feet in diameter, in the middle of which is a basin or pool 26 feet wide, from which rises a towering mass of rocks covered with moss and lichens. From clefts and crevices in the rocks, crystal streams of water gush and drop to the masses of reeds, rushes and ornamental semi-aquatic plants in the basin below. In this pool gorgeous gold fishes, golden ideo, golden tench, and other fishes disport. From the rotunda one side

of the larger series of Aquaria may be viewed. These are ten in number, and have a capacity of 7,000 to 27,000 gallons of water each.

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

The total water capacity of the Aquaria, exclusive of reservoirs, is 18,725 cubic feet, or 140,000 gallons. This weighs 1,192,425 pounds, or almost 600 tons. Of this amount about 40,000 gallons is devoted to the Marine exhibit. In the entire salt-water circulation, including reservoirs, there are about 80,000 gallons. The pumping and distributing plant for the Marine Aquaria is constructed of vulcanite. The pumps are in duplicate and each has a capacity of 3,000 gallons per hour. The supply of sea water was secured by evaporating the necessary quantity at the Woods Holl station of the United States Fish Commission to about one-fifth its bulk, thus reducing both quantity and weight for transportation about 80 per cent. The fresh water required to restore it to its proper density was supplied from Lake Michigan.

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



FISHERIES.

## THE TRANSPORTATION BUILDING.

Forming the northern architectural Court of the Exposition is a group of edifices of which the Transportation Building is one. It is situated at the southern end of the west flank and lies between the Horticultural and the Mines Buildings. Facing eastward, it commands a view of the floral island and an extensive branch of the lagoon.

The Transportation Building is exquisitely refined and simple in architectural treatment, although it is very rich and elaborate in detail. In style it savors much of the Romanesque, although to the initiated the manner in which it is designed on axial lines and the solicitude shown for fine proportions, and subtle relation of parts to each other, will at once suggest the methods of composition followed at the Ecole des Beaux Arts.

Viewed from the lagoon, the cupola of the Transportation Building forms the effective southwest accent of the quadrangle, while from the cupola itself, reached by eight elevators, the Northern Court, the most beautiful effect of the entire Exposition, may be seen in all its glory.

The main entrance to the Transportation Building consists of an immense single-arch enriched to an extraordinary degree with carvings, has reliefs and mural paintings, the entire feature forming a rich and beautiful, yet quiet, color climax, for it is treated in leaf and is called the golden door.

The remainder of the architectural composition falls into a just relation of contrast with the highly wrought entrance, and is duly quiet and modest, though very broad in treatment. It consists of a continuous arcade with subordinated colonnade and entablature. Numerous minor entrances are from time to time pierced in the walls, and with them are grouped terraces, seats, drinking fountains and statues.

The interior of the building is treated much after the manner of a Roman basilica, with broad nave and aisles. The roof is therefore in three divisions; the middle one rises much higher than the others, and its walls are pierced to form a beautiful arcaded clearstory. The cupola, placed exactly in the center of the building and rising 165 feet above the ground, is reached by eight elevators. These elevators of themselves naturally form a part of the Transportation exhibit, and as they also carry passengers to galleries at various stages of height, a fine view of the interior of the building may easily be obtained. The main galleries of this building, because of the abundant elevator facilities, prove quite accessible to visitors.

The main building of the Transportation exhibit measures 960 feet front by 250 feet deep. From this extends westward to Stony Island Avenue an enormous annex, covering about nine acres. This is one story only in height. In it may be seen the more bulky exhibits. Along the central avenue or nave the visitor may see facing each other scores of locomotive engines, highly polished, and rendering the perspective effect of the nave both exceedingly novel and striking. Add to the effect of the exhibits the architectural impression given by a long vista of richly ornamented colonnade, and it may easily be seen that the interior of the Transportation Building is one of the most impressive of the Exposition.

The Transportation exhibits naturally include everything of whatsoever name or sort devoted to the purpose of transportation, and range from a baby carriage to a mogul engine, from a cash conveyor to a balloon or a carrier pigeon. Technically, this exhibit includes everything comprised in class G of the official classification. The Transportation Building cost about \$300,000. Adler & Sullivan, of Chicago, are the architects.





TRANSPORTATION.

## THE MANUFACTURES AND LIBERAL ARTS BUILDING.

Notable for its symmetrical proportions, the Manufactures and Liberal Arts Building is the mammoth structure of the Exposition. It measures 1,687x787 feet and covers nearly 31 acres, being the largest exposition building ever constructed. Within the building a gallery 50 feet wide extends around all four sides, and projecting from this are eighty-six smaller galleries, 12 feet wide, from which visitors may survey the vast array of exhibits and the busy scene below. The galleries are approached upon the main floor by thirty great staircases, the flights of which are 12 feet wide each. "Columbia Avenue," 50 feet wide, extends through the mammoth building longitudinally, and an avenue of like width crosses it at right angles at the center. The main roof is of iron and glass and arches an area 385x1,400 feet and has its ridge 150 feet from the ground. The building, including its galleries, has about 40 acres of floor space.

The Liberal Arts Building is in the Corinthian style of architecture, and in point of being severely classic, excels nearly all of the other edifices. The long array of columns and arches, which its facades present, is relieved from monotony by very elaborate ornamentation. In this ornamentation female figures, symbolical of the various arts and sciences, play a conspicuous and very attractive part.

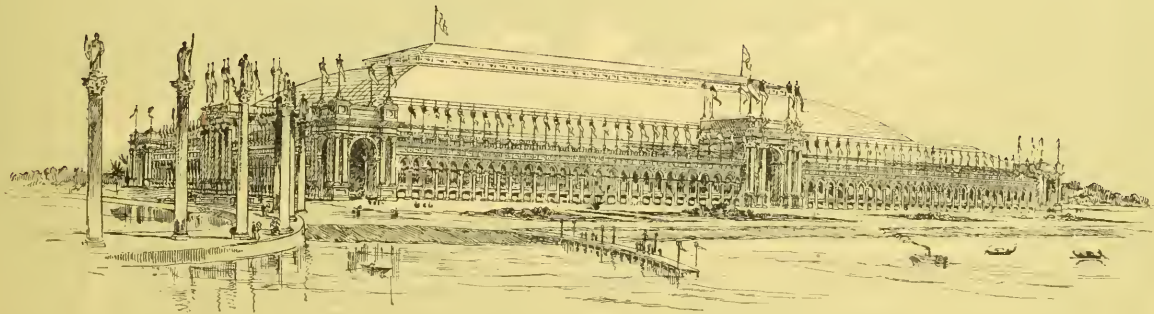
Designs showing in relief the seals of the different States of the Union and of various foreign nations also appear in the ornamentation. These, of course, are gigantic in their proportions. The Agricultural Building, perhaps, is the only one which has a more elaborately ornamental exterior than has this colossal structure.

The exterior of the building is covered with "staff," which is treated to represent marble. The huge fluted columns and the immense arches are apparently of this beautiful material.

There are four great entrances, one in the center of each facade. These are designed in the manner of triumphal arches, the central archway of each being 40 feet wide and 80 feet high. Surmounting these portals is the great attic story ornamented with sculptured eagles 18 feet high, and on each side above the side arches are great panels with inscriptions, and the spandrils are filled with sculptured figures in bas relief. At each corner of the main building are pavilions forming great arched entrances, which are designed in harmony with the great portals. The interiors of these pavilions are richly decorated with sculpture and rural paintings. The long facades of the great hall surrounding the building are composed of a series of arches filled with immense glass windows. The lower portion of these arches up to the level of the gallery floor and 25 feet in depth, is open to the outside, thus forming a covered loggia, which forms an open promenade for the public, and will provide a very interesting feature, particularly on the east side, where it faces the lake. It is intended to locate here a number of cafes, where the great crowds can loiter at their ease and enjoy the breezes and cool shadows of the afternoon.

The architect of this gigantic building, George B. Post, of New York, has been remarkably successful in giving architectural symmetry and effectiveness to the immense proportions with which he had to deal, and his work stands as one of the marvels of the Exposition.

The building occupies a most conspicuous place on the grounds. It faces the lake, with only lawns and promenades between. North of it is the United States Government Building, south the harbor and in-jutting lagoon, and west the Electrical Building and the lagoon separating it from the great island which in part is wooded and in part resplendent with acres of bright flowers of varied hues.



MANUFACTURES AND LIBERAL ARTS.

## THE ELECTRICAL BUILDING.

The Electrical Building, the seat of perhaps the most novel and brilliant exhibit in the whole Exposition, is 345 feet wide and 700 feet long, the major axis running north and south. The south front is on the great Quadrangle or Court; the north front faces the lagoon; the east front is opposite the Manufactures Building, and the west faces the Mines Building.

The general scheme of the plan is based upon a longitudinal nave 115 feet wide and 114 feet high, crossed in the middle by a transept of the same width and height. The nave and the transept have a pitched roof, with a range of skylights at the bottom of the pitch, and clearstory windows. The rest of the building is covered with a flat roof, averaging 62 feet in height, and provided with skylights.

The second story is composed of a series of galleries connected across the nave by two bridges, with access by four grand staircases. The area of the galleries in the second story is 118,546 square feet, or 2.7 acres.

The exterior walls of this building are composed of a continuous Corinthian order of pilasters, 3 feet 6 inches wide and 42 feet high, supporting a full entablature, and resting upon a stylobate 8 feet 6 inches. The total height of the walls from the grade outside is 68 feet 6 inches.

The north pavilion is placed between the two great apsidal or semicircular projections of the building; it is flanked by two towers 195 feet high. The central feature is a great semicircular window, above which, 102 feet from the ground, is a colonnade forming an open loggia or gallery, commanding a view over the lagoon and all the north portion of the grounds.

The east and west central pavilions are composed of two towers 168 feet high. In front of these two pavilions there is a great portico composed of the Corinthian order, with full columns.

The south pavilion is a hemicycle or niche 78 feet in diameter and 103 feet high. The opening of the niche is framed by a semicircular arch, which is crowned by a gable or pediment, with smaller gables on the returns, and surmounted by an attic, the whole reaching the height of 142 feet. In the center of this niche, upon a lofty pedestal, is a colossal statue of Franklin, whose illustrious name intimately connects the early history of the Republic with one of the most important discoveries in the phenomena of electricity.

At each of the four corners of the building there is a pavilion, above which rises a light open spire or tower, 169 feet high. Intermediate between these corner pavilions and the central pavilions on the east and west sides, there is a subordinate pavilion bearing a low square dome upon an open lantern. There are thus ten spires and four domes. The entablature of the great Corinthian order breaks around each of the pilasters of the four fronts, and above each pilaster in the Attic order is a pedestal bearing a lofty mast for the display of banners by day and electric lights by night. Of these masts there are in all fifty-four.

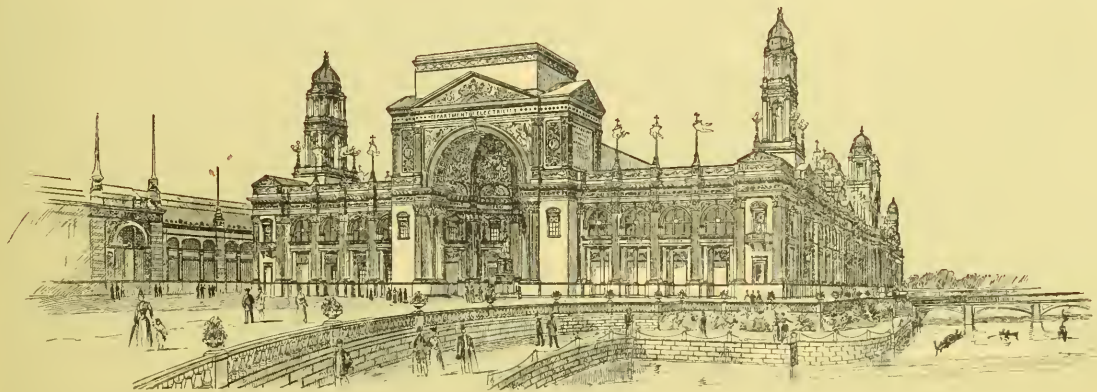
The first story of the building is indicated in these facades between the great pilasters of the Corinthian order, by a subordinate Ionic order, with full columns and pilasters, forming an open screen in front of the windows.

The Electricity Building has an open portico extending along the whole of the south facade, the lower or Ionic order forming an open screen in front of it. The various subordinate pavilions are treated with windows and balconies. The details of the exterior orders are richly decorated, and the pediments, friezes, panels and spandrels have received a decoration of figures in relief, with architectural motifs, the general tendency of which is to illustrate the purposes of the building.

The appearance of the exterior is that of marble, but the walls of the hemicycle and of the various porticoes and loggia are highly enriched with color, the pilasters in these places being decorated with scagliola, and the capitals with metallic effects in bronze.

In the design of this building, it was proposed by the architects to so devise its details and general outlines, that they might be capable of providing an electric illumination by night on a scale hitherto unknown, the flag-staffs, the open porticoes, and the towers, especially, being arranged with this in view. Van Brunt & Howe, of Kansas City, are the architects. The cost is \$375,000.

It was proposed that the hemicycle or niche, which forms the south porch, should have either a great chandelier or crown of lights suspended from the center of the half dome, or should be provided with electric lights masked behind the triumphal arch which forms the opening of the niche.



ELECTRICITY.

## THE WOMAN'S BUILDING.

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

Among a great number of sketches submitted in competition for this building by women from all over the land, it did not take the President of the Board of Lady Managers, Mrs. Potter Palmer, long, with her exquisite taste, to decide upon her choice. She quickly discovered in the sketch submitted by Miss Sophia G. Hayden, that harmony of grouping and gracefulness of details which indicate the architectural scholar, and to her was awarded the first prize of a thousand dollars, and also the execution of the design. The second and third prizes were given respectively to Miss Lois L. Howe, of Boston, and Miss Laura Hayes, of Chicago, both fully deserving the honors conferred upon them.

Miss Hayden, who was a pupil in the architectural class in the School of Technology, in Boston, and graduated with high honors, immediately went to Chicago, and personally made the plans and elevation for the building.

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

The main grouping consists of a center pavilion flanked at each end with corner pavilions connected in the first story by open arcades in the curtains,

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

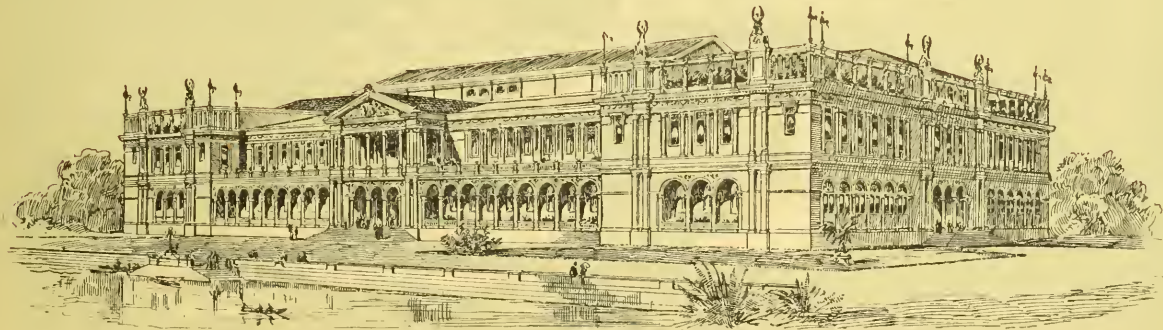
A lobby 40 feet wide leads into the open rotunda 70x65 feet, reaching through the height of the building and protected by a richly ornamented skylight. This rotunda is surrounded by a two-story open arcade, as delicate and chaste in design as the exterior, the whole having a thoroughly Italian court-yard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

The whole floor of the south pavilion is devoted to the retrospective exhibit; the one on the north to reform work and charity organization. Each of these floors is 80x200 feet. The curtain opposite the main front contains the Library, Bureau of Information, Records, etc.

In the second story, above the main entrance and curtains, are located ladies' parlors, committee-rooms and dressing-rooms, all leading to the open balcony in front, and commanding a splendid panorama of almost the entire ground. The whole second floor of the north pavilion incloses the great assembly-room and club-room. The first of these is provided with an elevated stage for the accommodation of speakers. The south pavilion contains the model kitchen, refreshment rooms, reception rooms, etc.

The building is encased with "staff," the same material used on the rest of the buildings, and as it stands with its mellow, decorated walls bathed in the bright sunshine, the women of the country are justly proud of the result.





WOMAN'S EXHIBIT.

## THE HORTICULTURAL BUILDING.

Immediately south of the entrance to Jackson Park from the Midway Plaisance, and facing east on the lagoon, is the Horticultural Building. In front is a flower terrace for outside exhibits, including tanks for *Nymphaea* and the *Victoria Regia*. The front of the terrace, with its low parapet between large vases, borders the water, and at its center forms a boat-landing.

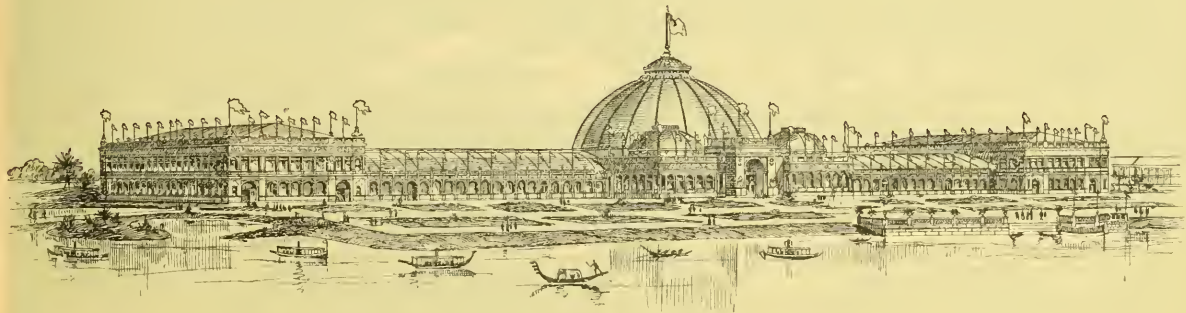
The building is 1,000 feet long, with an extreme width of 250 feet. The plan is a central pavilion, with two end pavilions, each connected with the central one by front and rear curtains, forming two interior courts, each 88x270 feet. These courts are beautifully decorated in color and planted with ornamental shrubs and flowers. The center pavilion is roofed by a crystal dome 187 feet in diameter and 113 feet high, under which are exhibited the tallest palms, bamboos and tree ferns that can be procured. There are galleries in each of the pavilions. The galleries of the end pavilions are designed for cafes, the situation and surroundings

being particularly adapted to recreation and refreshment. These cafes are surrounded by an arcade on three sides, from which charming views of the grounds can be obtained.

In this building are exhibited all the varieties of flowers, plants, vines, seeds, horticultural implements, etc. Those exhibits requiring sunshine and light are shown in the rear curtains, where the roof is entirely of glass and not too far removed from the plants. The front curtains and space under the galleries are designed for exhibits that require only the ordinary amount of light. Provision is made to heat such parts as require it.

The exterior of the building is in "staff," tinted in a soft warm buff, color being reserved for the interior and the courts.

The cost of this building was about \$300,000. W. L. B. Jenny, of Chicago, is the architect.



HORTICULTURE.

## THE AGRICULTURAL BUILDING.

One of the most magnificent structures raised for the Exposition is the Agricultural Building, of which McKin, Meade & White, of New York, are the architects. The style of architecture is classic renaissance. This building is put up very near the shore of Lake Michigan, and is almost surrounded by the lagoons that lead into the park from the lake. The building is 500x800 feet, its longest dimensions being east and west. The north line of the building is almost on a line with the pier extending into the lake, on which heroic columns, emblematic of the Thirteen Original States, are raised. A lagoon stretches out along this entire front of the building. The east front looks out into a harbor which affords refuge for numerous pleasure craft. The entire west exposure of the building faces a branch of the lagoon that extends along the north side. With these picturesque surroundings as an inspiration, the architects have brought out designs that have been pronounced all but faultless. For a single story building the design is bold and heroic. The general cornice line is 65 feet above grade. On either side of the main entrance are mammoth Corinthian pillars, 50 feet high and 5 feet in diameter. On each corner and from the center of the building pavilions are reared, the center one being 144 feet square. The corner pavilions are connected by curtains, forming a continuous arcade around the top of the building. The main entrance leads through an opening 64 feet wide into a vestibule, from which entrance is had to the rotunda, 100 feet in diameter. This is surmounted by a mammoth glass dome, 130 feet high. All through the main vestibule statuary has been designed, illustrative of the Agricultural industry. Similar designs are grouped about all of the grand entrances in the most elaborate manner. The corner pavilions are surmounted by domes 96 feet high, and above these tower groups of statuary. The design for these domes is that of three women, of herculean proportions, supporting a mammoth globe.

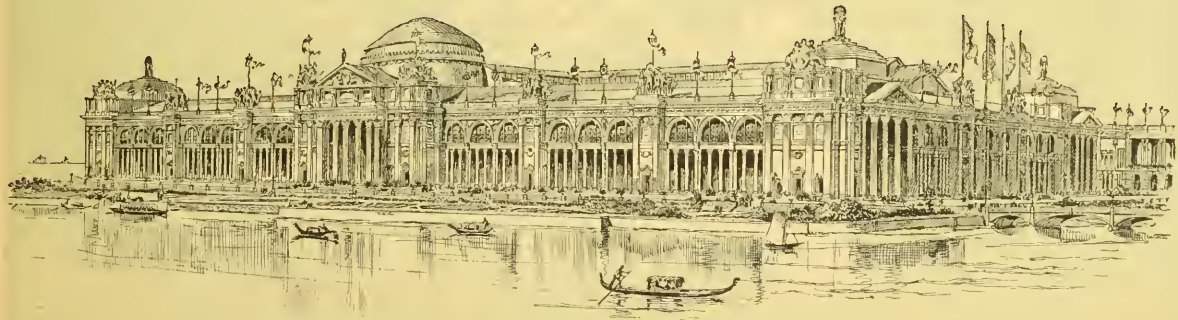
To the southward of the Agricultural Building is a spacious structure devoted chiefly to a Live Stock and Agricultural Assembly Hall. This building is conveniently near one of the stations of the elevated railway. It is a very handsome building, and was designed to be the common meeting point for all persons

interested in live stock and agricultural pursuits. On the first floor, near the main entrance of the building, is located a bureau of information, in charge of attendants, who furnish visitors with all necessary information in regard to the Assembly Hall and the main Agricultural Building, as well as other features of the Exposition. This floor also contains suitable committee and other rooms for the different live stock associations of every character, where such associations can meet and have their secretaries in constant attendance, thus affording this important industry ample headquarters near the Live Stock exhibit and the Agricultural Building. On this floor there are also large and handsomely equipped waiting-rooms for ladies, lounging-rooms for gentlemen, and ample toilet facilities. Broad stairways lead from the first floor into the Assembly-room, which has a seating capacity of about 1,500. This Assembly-room furnishes facilities for lectures, delivered by gentlemen eminent in their special fields of work, embracing every interest connected with Live Stock, Agriculture and allied industries.

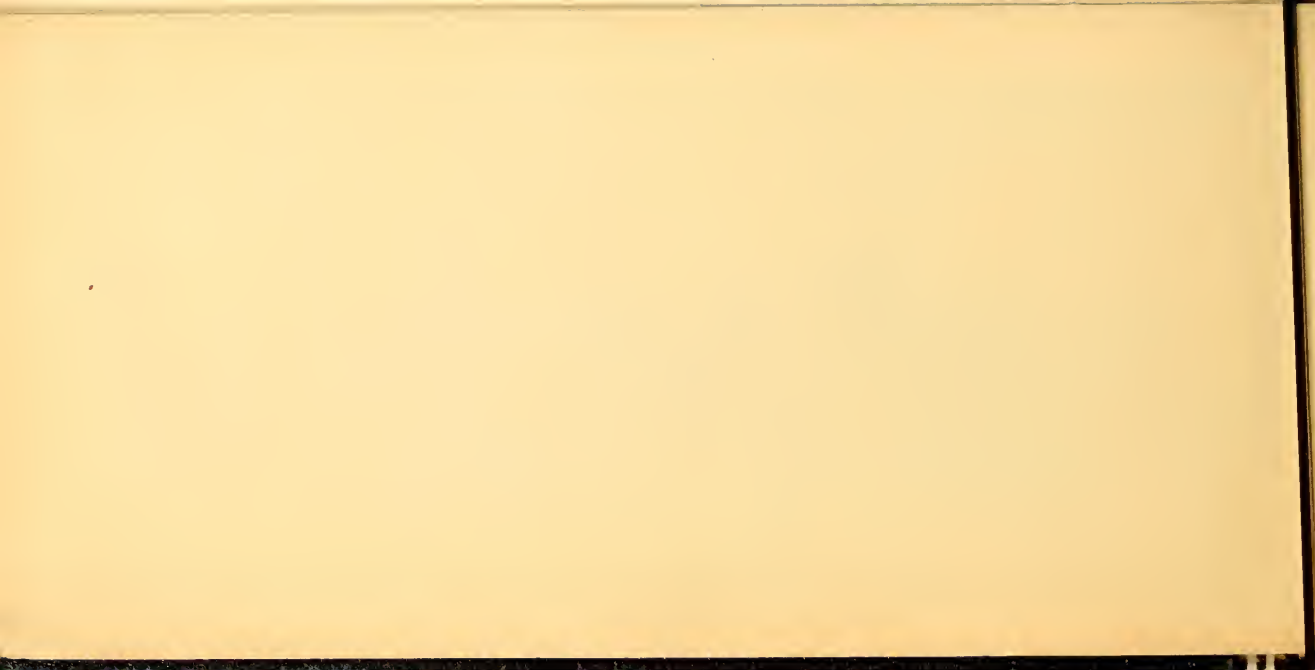
Such a building was never erected at any Exposition, and its construction here shows that the Board of Directors proposed affording every desirable facility that they could furnish to aid the great Live Stock and Agricultural interests.

Close by the Agricultural Building and its Annex are buildings for the Forestry and Dairy exhibits. These measure, respectively, 200x500 and 95x200 feet. In the Forestry Building the visitor may see a very extensive exhibit illustrating forestry resources and products. In the Dairy Building he may be a pupil of a dairy school, scientifically conducted, and may watch the tests which will determine the respective merits of different breeds of cattle as milk producers.

The Agricultural Building covers more than nine acres, and its Annex about 3.5 acres. The Forestry and Dairy Buildings together cover about three acres. The Live Stock Buildings, which will, of course, be of inexpensive construction, cover about thirty acres. All of these structures together cost nearly \$1,000,000, and afford most extensive and gratifying provisions for showing and subserving the Agricultural and allied interests.



AGRICULTURE









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