



1893

A World's Fair Mystery



INTERACTIVE HISTORY
BY PETER NEPSTAD



Visitor's Guide

VISITOR'S GUIDE
TO THE
WORLD'S
COLUMBIAN EXPOSITION

IN THE CITY OF CHICAGO, STATE OF ILLINOIS,
MAY 1 TO OCTOBER 26, 1893.

BY AUTHORITY OF THE UNITED STATES OF AMERICA.



COMPILED BY PETER NEPSTAD
FROM THE ORIGINAL BY JOHN J. FLINN



ISSUED UNDER AUTHORITY OF THE WORLD'S COLUMBIAN EXPOSITION
[HAND BOOK EDITION.]



CHICAGO

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Introductory

The first duty of the visitor who is desirous of obtaining the best possible results from a visit to the World's Columbian Exposition, be his time brief or unlimited, is carefully to study the accompanying map. This is an absolute necessity to one who would not travel aimlessly over the grounds and who has a purpose beyond that of a mere curiosity hunter. It is presumed at the outset that the great majority of visitors are those who seek to enlighten themselves regarding the progress which the world has made in the arts, sciences, and industries. To him who enters upon an examination of the external and internal exhibit of this the greatest of all World's Fairs a liberal education is assured. It is the aim of this volume to aid in such endeavor – to clear the way of obstacles – to make the pathway broad and pleasant.

It has not been attempted to point out or to describe everything within the World's Fair grounds. Such an attempt of necessity would prove futile. The visitor will find ample directions on all sides, nor will he suffer for want of information of a general or of a specific nature. Directing signs and placards will be found on the grounds as well as within the buildings. The employees of the Exposition are instructed to answer pertinent questions, promptly and civilly. Guides may be employed by the hour or by the day. The Columbian Guard, acting as a semi-military police force, provides against unusual or uncomfortable blockades.

The Visitor's Guide is an adjunct to all of the other wise provisions made by the Exposition management, and with proper regard for the suggestions it makes, and the information it contains, the visitor cannot fail, it is hoped, in obtaining comprehensive and satisfactory results.

Ten Suggestions for Visitors

1. Before leaving home arrange for lodgings either by addressing the "Bureau of Public Comfort, Jackson Park, Chicago, Ills.," or through information from friends or from hotels mentioned in this guide.
2. As there are accommodations for feeding 60,000 persons per hour within the Exposition grounds, and hundreds of thousands outside the grounds, it will be found, as a rule, more convenient and economical not to include board in advance arrangements. Meals may be had at time and place as desired at cost from twenty-five cents upward.
3. The visitor would be wise not to attempt to see the entire fair in a single day. Indeed, the Manufactures and Liberal Arts Building alone could take up a single day or more by itself, if the visitor is sufficiently interested. Use the map to plan what area of the grounds to visit each day. A typical five-day itinerary might include two days for the Court of Honor, one day for the Southern Court, one day for the Northern, and one day for the Midway.
4. Jackson Park, the site of the Exposition, is about seven miles from the down-town railway depots and may be reached by street car or elevated railway for 5 cents; by Illinois Central railroad, round trip, 20 cents; or by steamboat from foot of Van Buren street, round trip, 25 cents.
5. The State Buildings can serve as a clubhouse for visitors from that state, wherein you can find friendly advice, gain information about other exhibits presented by your state throughout the fair, and meet friends and family from your state who are visiting the fair at the same time.

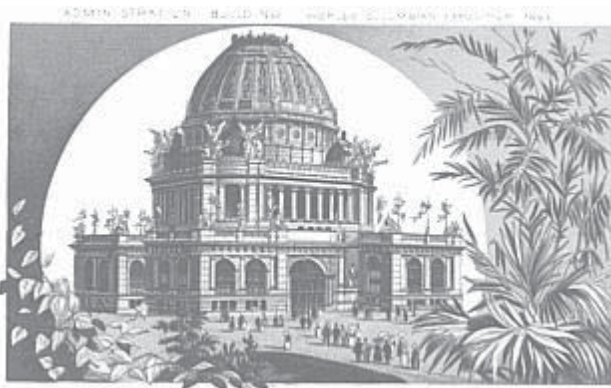
6. Many exhibits in the Agriculture Building hand out free food samples during lunchtime.
7. There is a newspaper printed on the grounds, the "Daily Columbian." It is eight pages in length, consisting of the first pages of the Times, Tribune, Inter Ocean, Herald and Record. The other three pages contain official orders, programs, prices of transportation, daily events, classified ads, and notices.
8. An abundance of drinking water is supplied free of cost. "Hygeia" Waukesha water may be had at 1 cent per glass.
9. Admission tickets may be had at 22 ticket booths in the business portion of Chicago, aside from the booths at the Exposition grounds.
10. Admission to Exposition, 50 cents. Children under six years of age free. Ticket admits to every attraction on the grounds, excepting the Esquimaux and Cliff Dwellers' exhibits. Midway Plaisance attractions are not part of the World's Columbian Exposition. Consult the Bureau of Public Comfort on the grounds in relation to all matters; advice and assistance will be given cheerfully and without charge.

The Main Exposition Buildings

These structures cover twice the area and represent twice the cost of those of the Paris Exposition of 1889. The plans were prepared by the best architects in America, and several structures exhibit the highest achievements of American architecture. The work of construction was from the first to close under the general supervision of Director of Works, Daniel H. Burnham, and to him, perhaps, more than to any other one man is due the daring conception of the whole and the general harmony of design.

Inside, they house exhibits from more nations than ever before assembled in one location. Seventeen thousand horse power for electric lighting is provided. This is three times the electric lighting power in use in Chicago. There is 9,000 horse power for incandescent lights, 5,000 for arc lights, and 3,000 for machinery power.

Administration Building



This magnificent structure may be seen from almost any point within the Exposition grounds. It has justly been pronounced the gem of all the architectural jewels of the Exposition. It occupies the most commanding position on the Exposition grounds, overlooking the Grand Basin which stretches between the facades of the Manufactures and Agricultural buildings, under the Peristyle to the lake. The building holds a number of offices and services, including the Columbian Guardsman headquarters, the Daily Columbian newspaper offices, a branch of the Northern Trust bank, and the Telegraph office. Architect: Robert M. Hunt.

Agriculture Building



The Agriculture Building is in many ways one of the most magnificent and striking structures of the Exposition. It stands very near the shore of Lake Michigan, facing the Grand Basin. For a single story building the design is bold and heroic. On either side of the main entrance are mammoth Corinthian pillars, 50 feet high and five feet in diameter. The Exposition has focused the best results, the thought, the intelligence, the discoveries, and the energy of the agricultural interest and its allied industries within this building. Architects: McKim, Mead, & White.

Art Palace



Of all the ambitious structures of the Fair this one alone may be said to have escaped the assaults of even the hypercritical. The building is oblong, intersected north and south, east and west, by a great nave and transept 100 feet wide and 70 feet high, at the intersection of which is a dome 60 feet in diameter, which is surmounted by a colossal-winged figure of victory. Inside, sculpture is displayed upon the main floors of the naves and transepts, and on the walls of the ground floors and in both the galleries are displayed paintings and panels in bas-relief. Never has there been so comprehensive and brilliant a showing of modern works of art as is here assembled. Going in at either of the four entrances the visitor finds himself in a broad gallery which runs straight through to the opposite end. Here is placed all the sculpture of the Exposition, without attempt at arrangement according to nationality or chronology, but simply displaying each piece to the best advantage. Architect: Charles B. Atwood.

Electricity Building



Here are located the most novel and brilliant exhibits of the Exposition. The south front is on the great Quadrangle or Court of Honor; the north front faces the lagoon. For the first time in the history of International Expositions, a great structure has been set aside for electrical exhibits. Many of the exhibits are illustrations of the commercial and economic uses of electricity, and shows the latest inventions for creating the three great economic commodities -- light, heat, and power. The exhibitors here are all private corporations or firms, and in most cases, they are vigorous commercial rivals. Within the walls of the building, special demonstrations and experiments are made for the benefit of the visitor. Among the most unique exhibits is the new kinetograph, which transmits scenes to the eye as well as sounds to the ear. The inventor Edison was granted a concession to make a special exhibit of this invention. Architects: Van Brunt & Howe.

Fisheries Building



This structure has been pronounced an architectural poem. Situated on the eastern side of the large island north of the Wooded Island in the lagoon, its main facade faces to the southeast, being directly opposite the Government building, from which it is separated by a broad arm of the lagoon. It is in three parts, a main building 365 feet long and 165 feet wide, and two polygonal buildings each 133 feet 6 inches in diameter, connected with the main structure by two curved arcades. Everything that science has rescued from the depths of the ocean, sea, lake, or river, is displayed here. Probably the most interesting portion of the exhibit to the general public is the aquarial or live fish displays, contained in the circular buildings. They make a panorama never before seen in any exposition, and rival the great permanent aquariums of the world not only in size, but in variety of specimens. Architect: Henry Ives Cobb.

Horticulture Building



While in almost every part of the grounds may be seen evidences of the efficient work of this department, and of its companion department, that of Floriculture, the central point of interest will naturally be in and around the Horticultural building itself. The plan of the principal structure is central with two end pavilions, each connected with a center pavilion by front and rear curtains. The central pavilion is roofed by a crystal dome, 187 feet in diameter and 113 feet high. From the middle of the space below the dome rises an immense pyramid of shrubbery. Splendid palms, ferns in vast variety and luxuriant specimens from the flora of almost every clime carry this miniature mountain well up into the dome, while giant bamboos planted at its base tower high above the gallery, and may overtop the mountain before the close of the fair. Architect: W. L. B. Jenney.

Machinery Hall



This building, known familiarly as The Palace of Mechanical Arts because of its palatial design and dimensions, is 846 feet long by 482 feet wide, not including the Annex. The design follows classical models throughout, the details having been fashioned from the renaissance of Seville and other Spanish towns as being appropriate to a Columbian celebration. Attached to this great building is the Power House, convenient to the tracks for coal and other supplies, and containing an immense display of boilers, while in the adjoining portion of the Annex is established an enormous plant of engines and dynamos. To tell of all the many exhibits in Machinery Hall would require a large volume. There are machines for sewing wood and leather with wire thread, machines for measuring and weighing coffee, for making hooks and eyes, steel fence posts, chains, matches, sections of telegraph poles, and many more. Architects: Messrs. Peabody & Stearns.

Manufactures and Liberal Arts Building



The greatest structure on the Exposition grounds and the largest building of its kind ever erected, its length being 1,687 feet, and its width 787 feet. It is notable for the symmetry of its proportions as for its immense size. The floor alone consumed over 3,000,000 feet of lumber, and five carloads of nails. To say that this giant structure contains forty-four acres of floor space gives but a faint idea of its immensity. One thousand cottages, each 25 by 50 feet, could find room within its walls. "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. It would be impossible to describe the individual pavilions or displays. In the center of the building is a structure which rises above all the others and which must attract general attention. It is a clock tower 120 feet high, the clock face seven feet in diameter. Architect: George B. Post.

Hall of Mines and Mining



Located at the southern extremity of the lagoon, and between the Electricity and Transportation buildings, the Mines building has a length of 700 feet and a width of 350 feet. 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. In no other department of the World's Columbian Exposition, perhaps, is seen a greater diversity of exhibits than in that of Mines and Mining. A dazzling display of diamonds, opals, emeralds, and other gems, and of the precious metals, has for its setting a most extensive collection of iron, copper, lead, and other ores, and of their products, of coal, granite, marble, sandstone; of soils, salt, petroleum, and, indeed, of everything useful or beautiful in the mineral kingdom. Architect: S.S. Beman.

Transportation Building



The leading architectural characteristics of this building disclose simplicity of design, harmonious structural effects and dignity of proportion, relieved by richly ornate details. The grand portal on the east front, facing the lagoon, consists of a series of receding arches entirely overlaid with gold leaf. This department fully presents the origin, growth, and development of the various methods of transportation used in all ages and in all parts of the world. As far as possible, the means and appliances of barbarous and semi-civilized tribes are shown by specimen vehicles; of wheeled vehicles from the first inception of the idea of the wheel, to their present seeming perfection; and of the greatest of all means of transportation -- the railway -- there are specimens of the engines and passenger cars themselves. Architect: Adler & Sullivan.

U.S. Government Building



This building is most attractively located. Its architecture, the central figure of which is a huge dome, is classic and bears a strong resemblance to the National museum and other government buildings at Washington and elsewhere. The building is devoted to exhibits from various government agencies, including the Postoffice Department, Treasury Department, Department of Agriculture, and the Smithsonian Institute. Architects: Windrim, succeeded by W.J. Edbrooke.

Woman's Building



Woman has been from the first a most important factor in the World's Columbian Exposition. The Act of Congress creating the Exposition provided for a Board of Lady Managers, and in the administration of affairs, lady commissioners have been actively at work in every State of the Union, and in every foreign country. The Woman's building is a great museum or exhibition of everything that woman in the past has contributed, or is contributing toward the common stock of knowledge and material progress. They show that women are capable, in almost every department of human activity, of competing with men. Architect: Sophia G. Hayden.

Sculpture on the Grounds

Throughout the grounds, the visitor finds himself in the company of sculptural pieces of acknowledged artistic merit. Many of them are connected with the great buildings. Others, however, are to be found in the State group, while others are met with upon bridges and viaducts, or among the trees, or on the Wooded Island. Native wild animals of America are illustrated in sculpture by Edward Kemeys and A.P. Proctor, prominent among them being a male and female puma, a buffalo cow and bull, a brown and black bear, a polar and grizzly bear, an elk, and a moose. Many of these are repeated. Three distinctive pieces of work, however, stand out in bold relief.

The Columbia Fountain

This beautiful creation, sometimes spoken of as the MacMonnies Fountain from the name of its sculptor, is located directly in front of the Administration Building, at the western end of the Grand Basin which forms a gateway of the Exposition, and around which is located the group of buildings which form what is known as the Court of Honor. The sculptor Frederick MacMonnies is an American by birth, and scarcely thirty years of age. The central idea of the fountain is that of an apotheosis of modern liberty -- Columbia enthroned on a triumphal barge, guided by Time, heralded by Fame, and rowed by eight standing figures, representing on one side the Arts, and on the other Science, Industry, Agriculture, and Commerce. The barge is preceded by eight sea-horses, forming a circle directly in front and mounted by eight young men as outriders representing modern commerce. The smallest figure is about twelve feet in height, and the largest twenty feet. At night, the sculpture is illuminated by electricity, after the

principle employed in the fountains in the Champ de Mars.

The Statue of the "Republic"



Looking eastwardly from the MacMonnies fountain, the eyes of the visitor rest upon the great statue of the Republic, the largest ever made in America, which faces the Administration building from the eastern end of the waterway. This figure is sixty-five feet tall, is perfect in symmetry, and was designed by Daniel C. French of New York. The arms and hands are upraised toward the head. In her right hand she holds a globe on which an eagle rests with outspread wings, the left hand grasping a pole on top of which is a liberty cap, the globe and eagle symbolizing the invitation of liberty to the nations of the

Earth. Between it and the Statue of Liberty which stands in New York harbor there is a striking resemblance. There is a stairway through the inside of the figure, and the man who attends to the electric lights in the diadem clammers up a ladder through the neck and out through a doorway in the crown of the head.

The Columbian Quadriga

This group, representing Columbus as he appeared in the triumphal fete given in his honor on his return from his first voyage, has for its central figure the great

discoverer standing in a four-horse chariot, leaning lightly on a bejeweled admiral's sword. The figure, fourteen feet high, is poised firmly on its feet, the head thrown back proudly as an indication of the daring determination of the bold navigator. The horses drawing the chariot are led by women, whose attitude expresses strength and energy. Their light drapery flies in the wind, and the mounted horses are prancing impatiently. A mounted herald on either side completes the group. D.C. French and E.C. Potter are the sculptors and designers.

The Midway

The Midway plaisance: the summer play-ground of nations, where all the serious business of life seems to be laid aside, and all peoples, tongues, nations, and languages have assembled for a summer holiday. Some have said the Midway plaisance affords a grand opportunity for ethnological study, and as being an equivalent for foreign travel -- a place where one can study the peculiarities and customs of the various nations represented, as if under their own vine and fig tree. On the other hand, some have spoken of the immoralities and vulgarities of this unique pleasure-ground. One should not make the mistake of adopting either extreme of opinion. The people of the Midway are typical only to a certain extent. They represent some phases of foreign life, but it is life in its most whimsical aspect, and it would be as unfair to take them as representatives of their respective nations as to take Buffalo Bill's "Wild West" show as typical of American life.

The strip of land which holds this heterogeneous collection of races is 600 feet broad and contains eighty acres. It was formerly a popular shaded driveway connecting Jackson and Washington parks. Now it is the temporary and peaceful abode of people who, centuries ago, had they chanced to meet, would have challenged each other to mortal combat. Let us make a tour of this motley world. Walking down the cosmopolitan avenue, jostled by men of every race, color, and creed, with quaint faces and quaint costumes, we are attracted first to a Javanese village.

The village consists of a picturesque collection of twenty bamboo houses, set in the midst of tropical palm trees. The strange and varying noises of the gong-orchestra invite the visitor to enter the theater, where he will be entertained with jugglery, dancing, fencing,

wrestling, and snake-charming. The "wajang-wong" or Javanese dance consists of a succession of graceful poses, forming a pantomime, which is part of a continuous story.

Nearby, in the street of "Old Cairo," may be seen a perfect representation of the narrow roadway, and picturesque architecture of the old Egyptian city, with its balconied houses and curious ornamentation of open wood-work. Many curiosities and antiquities are offered for sale in the bazaar. Hideous dances and exhibitions of jugglery are carried on at almost every corner, accompanied by ear-torturing music. We are not sorry to leave Old Cairo, nor do we care to tarry along among the natives of Algeria, where may be seen the shocking brutalities of the torture dance, performed to the deafening clang of symbols.

At last, we find ourselves in the shadow of the wonderful Ferris wheel, from the top of which, 260 feet above terra-firma, we may view the counterfeit presentment of "all the kingdoms of the world and the glory of them." Literally, we can see from this lofty look-out the whole of Jackson park, Chicago with its suburbs, miles and miles of the blue expanse of Lake Michigan, the states of Wisconsin, Michigan, and Indiana, and far into the interior of Illinois.

Moving on, we find entertainment in watching the marvelous tricks and performances of Hagenbeck's trained animals. A visit to the Libbey and Venetian glass works completes our experiences on the plaisance. We leave behind us without regret this fantastical conglomeration of strange people, with their antipodal customs, dress and amusements.

MARION SHAW,
Special Correspondent for The Fargo Argus.

General Exposition Information

Boats: The interior waterways of the grounds are equipped with speedy small boats for pleasure and transportation purposes, driven by steam and electric power. Every principal building on the grounds is reached by water, and there is an ornamental landing for each. In the service is a fleet of 40 electric launches, with a capacity of 45 people each, known as "omnibus boats," making round trips of the waterways and touching at each landing. A fleet of 50-foot steam launches ply in Lake Michigan, entering the grounds at the upper and lower inlets to the interior waterways. On the interior waterway also is a fleet of gondolas, manned by picturesque Venetians. These boats may be hailed at any point for time service, similar to the street cab.

Patrol Launch: A patrol launch patrols the waters of the Exposition as a life-preserving or precautionary device.

Intramural Railway: Trains on the Intramural Line travel between stations at a rate of about 12 miles per hour. The loops are south of the Convent of La Rabida, and over the lagoon north of the Fisheries Building. This is the first elevated electric railway ever built anywhere. A complete circuit of the Exposition grounds may be made in twenty minutes.

Moveable Sidewalk: A mechanical contrivance which carries passengers from the steamship landing on the pier into the Casino. It is a continuous double platform, half of which moves at the rate of three miles an hour, and the other half at the rate of six miles. All of the boats from the city land at the pier which juts beyond the peristyle, and twenty turnstiles for the sale of tickets of admission to the grounds are located here.

Pavilions: Numerous pavilions are scattered throughout the grounds, among the most notable being those east of the Manufactures Building, near the Peristyle. These pavilions were erected by concessionaires, among them being the VanHouten & Co., Walter Baker & Co., and others.

Children's Building: Location, between Woman's and Horticultural buildings. Erected by contributions from the Exposition management, the States of the Union, foreign governments and private individuals. General plan beautiful though simple; two stories high, with roof as a playground. Everything likely to instruct or amuse children is found in this building. Children may be left here by the hour or by the day in charge of careful nurses.