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### A Century of Progress Exposition: Official Book of Views

Allen D. Albert

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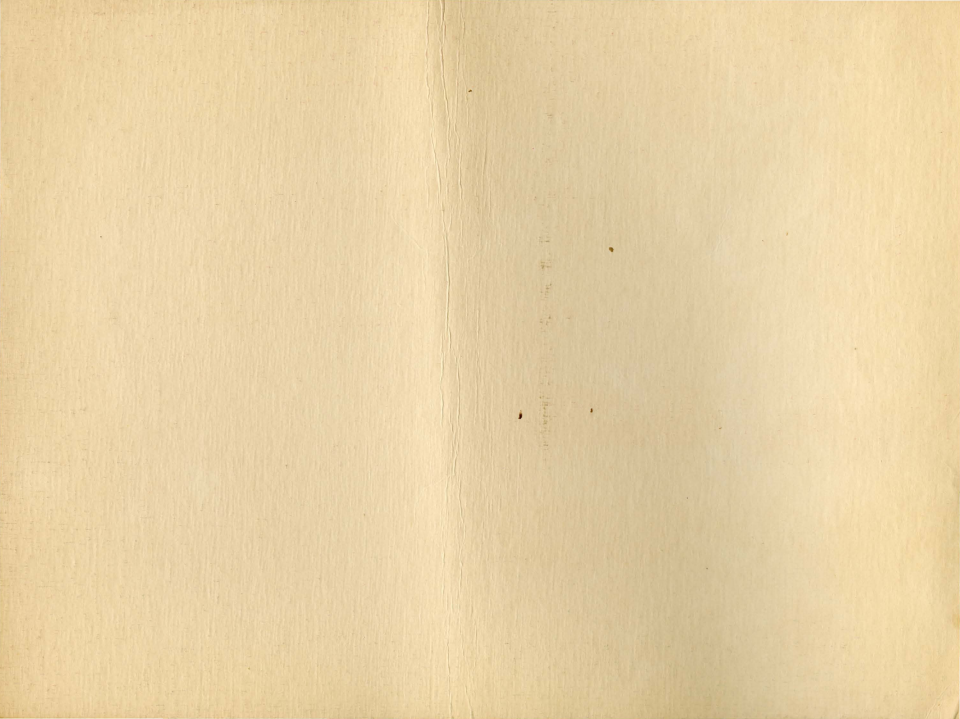
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A CENTURY OF PROGRESS EXPOSITION

OFFICIAL

BOOK OF VIEWS



#1750

# OFFICIAL VIEW BOOK

A CENTURY OF PROGRESS EXPOSITION

FOREWORD BY RUFUS C. DAWES, PRESIDENT

TEXT BY ALLEN D. ALBERT, HONORARY SEC-

RETARY, THE ARCHITECTURAL COMMISSION

PHOTOGRAPHS BY KAUFMANN & FABRY CO., OFFICIAL PHOTOGRAPHERS

THE REUBEN H. DONNELLEY CORPORATION • CHICAGO

## FOREWORD:

*Those who have given of their ideas and labors to achieve the new Exposition called A Century of Progress are glad for the publication of such a book as this. They realize that within a few short months the buildings which are shown herein will have been removed and the beautiful area at the front door of Chicago restored to its permanent uses as a public park. After that the Exposition must live in the memories of men. Such views as these, carrying the color and the atmosphere of the Exposition, will serve not only to stimulate memory but to keep it close to the realities of our Exposition.*

*Reuben H. Donnelley*

# INTRODUCTION

You will hardly come upon your first view within the pages of this book without realizing that you have been brought into contact with something altogether new, something new and at variance with the traditions of other days. If you are like most of us, you will wonder if the future is to look like this, and, if it does, what your place is to be in it.

That first impression heightens as one grows better acquainted with *A Century of Progress*. The architecture of the buildings, their vivid coloring, their unusual illumination, are not stranger outside than the exhibits inside the buildings. The entire project is new. Chicago is a young city, in the celebration of her centennial, in the manner of youth, she has turned her thought toward the tomorrow of humanity rather than back upon its yesterday.

What will life be like in the second century of Chicago? Any of us might tell, if we could know what humanity will want it to be. Humanity now writes its own prescription. Would it like a room lighted without shadows? Electricity is ready to provide such a room. Would it like a synthetic material made out of waste, in lieu of silk wound from cocoons, or cotton grown in the fields? Chemistry is ready to supply it. Would it like a new method of building a house, a new protection against fire, a new knowledge of the hidden villages of the jungle, a new contact with great personalities? Any of these can be had whenever humanity desires them strongly enough to exact the answer from science. I write literally, not figuratively, when I say that for the new century humanity has only to voice its desires and the resourcefulness of its servants of science will gratify them.

President Dawes and his advisers did not realize all of this when they began their preparation for the second great exposition in Chicago. The realization of it came to them stage by stage. They proposed at one time that the electrical exhibits should be made ready for display a year or two ahead of time, but they learned that any exhibits in the

field of applied electricity which were made ready in 1931 would be out of date in 1933.

This is, indeed, the age of electrical revolution. Probably its overturn of life will prove as great as that of the industrial revolution of 100 years earlier; for electricity has had one consequence which none of us at first comprehended; it has made energy distributable. The old currents of life, pouring humanity into single centers in our cities, have begun to turn backward in reverse. Our cities of tomorrow will spread over unprecedented areas, and our people will move away from the old hot, sweaty, tenement slums into the sweeter air and better health of suburban areas.

Nor is electricity the only primary agent in this change. Chemistry is affecting life similarly. Intelligence is growing through popular education, the wide distribution of printed matter, the hearing of addresses and courses of study over the radio, and the stay-at-home travel which we all enjoy by looking at motion pictures with sound and color.

In the new architecture of the exposition of 1933 this idea is lifted up for us all to see. It is the outward form of the transformation of life through the help of science. While we look, we question which is to prove the century of progress, that which is behind us or that which is opening before us.

*A Century of Progress* is an attempt upon the part of the City of Chicago to assist the world in making a choice. Our city would celebrate its centennial by making the world grateful for a service unselfishly rendered, not by calling the world to come and see how great we have grown to be. The service we would render would be one of interpretation. Chicago is saying in *A Century of Progress*:

"Science has made these new uses available unto you. Do you want them?"

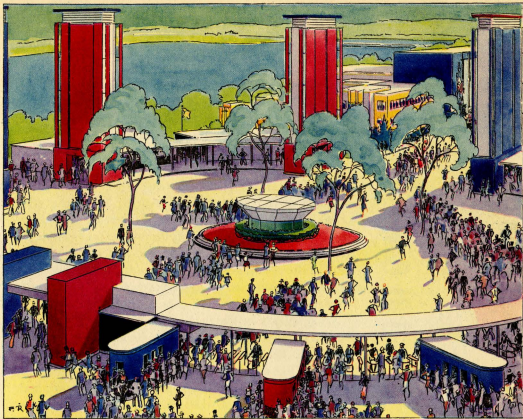
• Among the new uses thus provided by science are new methods of construction, and it is these new methods of construction which have mainly given character to the views which are in this book. Eight eminent architects were

employed. Most of them were men who had attained recognition around the world for the beauty of buildings designed in the more familiar, more classical manner.

Had it suited the distinctive theme of A Century of Progress or fitted at all with the youth and vigor of Chicago, these men could have designed another Exposition like that of 1893, another Court of Honor, another series of buildings with columns and pediments. But if they had done that, they would have been imitating a type of construction which has been long superseded in America. Greek architecture is beauty wrought out of the laying of one stone on another. To our eight architects it was an illogical thing, even a false thing, to pretend that for the new World's Fair these buildings were to be made in any such fashion.

The architectural commission had hardly assembled when one of its members observed, "In our main buildings we cannot have any windows." What he meant was that the department stores have taught us that if we would display goods or World's Fair exhibits, we must control the light which shines upon them. The architect of the Field Museum Building was Daniel Burnham, dominant figure in the Exposition of 1893, and when he designed that beautiful Greek structure he provided for several scores of large windows. Today all those windows are boarded shut, because the Field Museum has learned, like the department stores, that it must have a light which it can control. The result is that the huge structures of A Century of Progress, one of them nearly three city blocks long, were designed without windows, so that if their long reaches were to be broken agreeably to the eye it must be by some form of architectural adornment.

At first the architects were going to make their designs a reflection of nothing but the uses of the buildings. But shortly we found that they were as subject to the love of adornment as any of us, and that they were breaking their spaces with changes in form which had nothing to do with



12TH STREET ENTRANCE

the use and could have no other value but that of ornament. Even here they would not be like the Greeks, however: they made their ornamentation simple, plain, and so they thought, original and new.

- One of the needs of American life, argued these men, was the free use of color. The tendency among us has been to make our barns red and our houses white. Wherefore on these broad spaces of buildings, as they are depicted in the pages that follow, one sees yellow as bright as buttercups, blue as deep as the sky, red as flaming as fire, green as green as the new leaves in the forest in springtime.

Here is an effect to be enlarged when the evening falls. In no other thing has the latter half of the century brought



ADMINISTRATION BUILDING

us more progress than in the lighting of the darkness. Mr. Edison himself came to the Exposition in 1893 to make sure that his incandescent bulbs would really work, because that was the most important installation that had been made up to that time. Today, in Chicago we have nine firms, each of them using more electric current than the whole city of Chicago plus the World's Columbian Exposition in 1893.

Electricity has found new possibilities in this larger use. Lights can be made to glow with color; flames can be made to rise up into the blackness of the night sky. Harmonies can be developed out of the changing of colors, quite as they can be made out of the blending of tones in music. Some of

the pictures that follow are drawings of artists who have sought to represent these new possibilities of illumination, and those of us who have beheld the night-time colors of A Century of Progress know that these artists have come nearer to reality than photographs in color can ever come.

● In such a volume as this we leave the exhibits within the buildings largely to your imagination. They reflect the great theme of the Exposition—the transformation of life through the ministrations of science. Not many of the interior scenes are so beautiful as the colored photograph in this volume of the interior of the Chinese Temple of Jehol, that distinctive creation which has been reproduced in the Exposition grounds through the benefaction of a generous and comprehending American friend of China. Nevertheless, each of these buildings confirms within doors the impression of newness, of modernity, of progress of the new tomorrow, which we get from the view of its out-of-doors.

Each group of exhibits tells a story. This Fair has little room for displays of the older fashion—pyramids of canned salmon, cows sculptured in butter, aisles banked by competitive displays, each one screaming that it is the largest and best of its kind. Exhibits which are to tell of a century of progress come—by force of the theme—to treat of processes rather than products, to present wheels going round, and transformations taking place.

I remember that at the Exposition in Liege three years ago, the sugar companies had spent a great deal of money upon a relief map of Belgium, showing the location of their plants and the sources of the beets from which they made the sugar. Almost no one paused to look at the map, but nearly every one gave several minutes to a little room at one side. Visitors were drawn into that room by the clatter of a machine of some sort, and when they entered they saw an old style caramel-wrapper putting on the little loaves of sugar the white paper covers over which Americans smile in European dining cars.

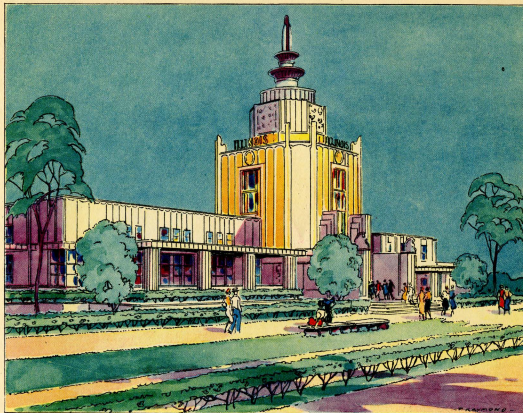


The average American of this day wants to see how a thing is made, and to know why. Hence the Science Halls present one piece of apparatus after another. Here they show how the tiniest electrons are thought to revolve about their nuclei, much as the planets of our solar system revolve about our great sun. Here is a cross-section of a tree showing in a few seconds how a new ring comes inside the bark with each new year of life. Here is a food display showing how the food is made ready for use and kept clean.

• In the modern exposition the amusements loom large. The sensation of A Century of Progress is thought to be the Sky Ride. Surely it dominates the landscape as the Brooklyn bridge dominates the lower East River in New York. Across the water from it are fairy forms of the Enchanted Island. Near by arise the turrets of the Oriental Village. One passes through a gate to stand in the plaza of a medieval city in Belgium. Streets of Paris invite the visitor to a gay and pleasure-loving scene.

The sense of strangeness is accentuated by the buildings of other lands. Surely no one can look upon a section of the Chinese wall, or the square front of the building of Sweden, or the long reach of the building of Czechoslovakia, or the Kamakura roofs of the fine group which has been produced by Japan or the modernistic architecture of the great structure of Italy, and not feel that he is being caught up in the transformation of the old world into the new.

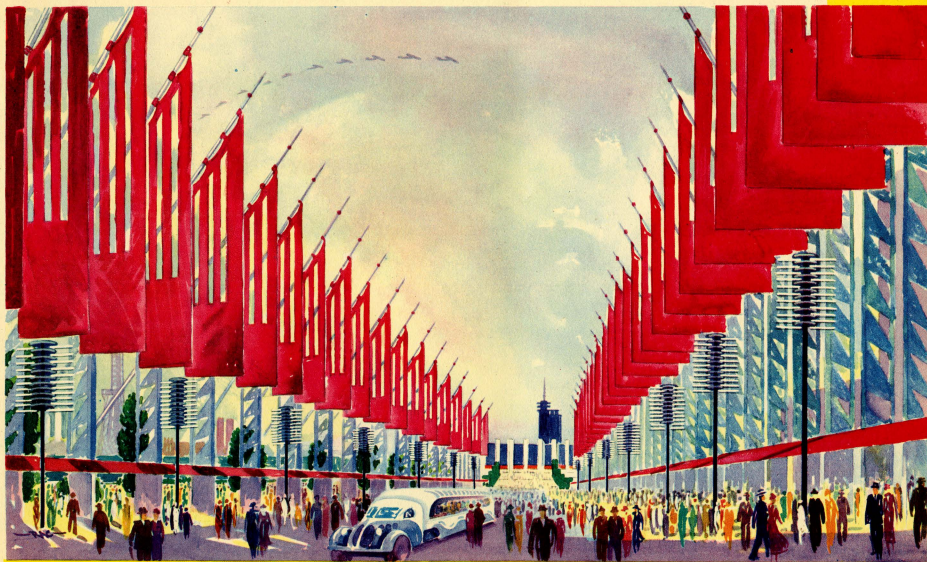
As he enters the grounds and moves down the fluttering Esplanade of the Flags, he finds himself lifted up in spirit. This is the impression which the Exposition would have endure beyond any other. It has its focus upon the quiet Hall of Religions, wherein the central object is the incomparable Chalice of Antioch. It is sustained by the magnificent structure of the Federal Government as the base of a triangle whereof the sides are the States, an architectural exemplification of the motto on the American shield—E Pluribus Unum—One out of Many.



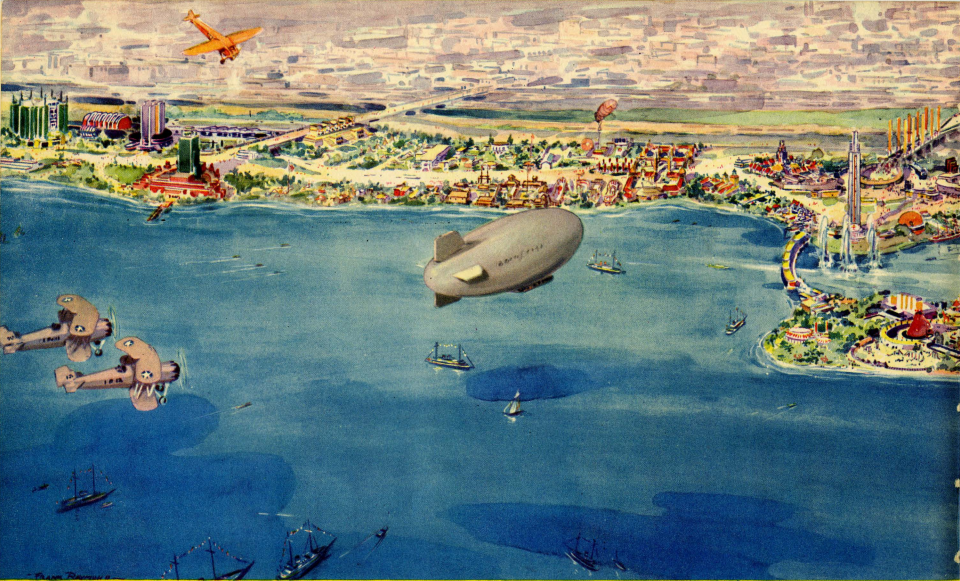
ILLINOIS HOST BUILDING

Turn the pages of this volume, then, and catch something of this spirit that lifts one out of the conditions of every day! Look into the tomorrow! With our help the new day can be made so much more rich than the old! The views have the look of romance. Romance may become reality if we humans will it to be so.

Allen D. Albert



Esplanade of Flags—An entrance way of geranium-red, fluttering in the lightest breeze. Along this highway are the offices of the Exposition, the Sears Roebuck Club, the Illinois Host House, the Pavilions of Sweden and Italy, and in the background the Hall of Science.



Travel & Transport

Chrysler

31st Street Entrance Housing Group

Indian Camp

Fort Dearborn

Belgian Village 23rd Street Entrance

Morocco

Firest

South Entrance

General Motors

Maya Temple

Army Camp

Midway

Oriental Village

Streets of Paris Havoline Thermometer

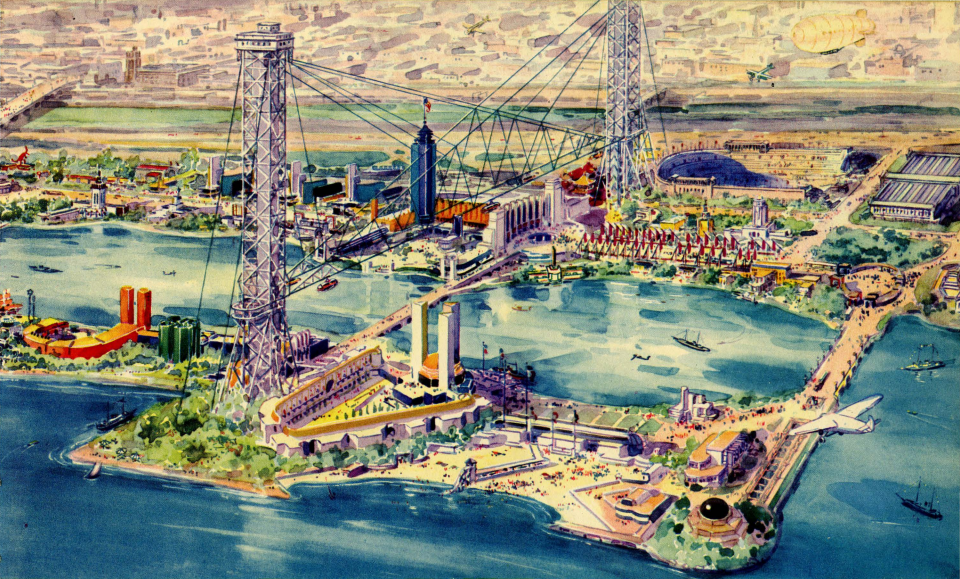
Hollywood

Horticulture

Enchan

Lincoln Group

Gardens



Religion	General Exhibits	Science	Japan	Soldier Field	Field Museum
Lagoon	Time & Fortune	Lagoon	Lama Temple	Illinois Host	North Entrance
Electrical Group	Sky Ride	Federal & States	Agriculture	Esplanade of Flags	Shedd Aquarium
			Bathing Beach	Dairy Administration	
				Poland	
				Adler Planetarium	

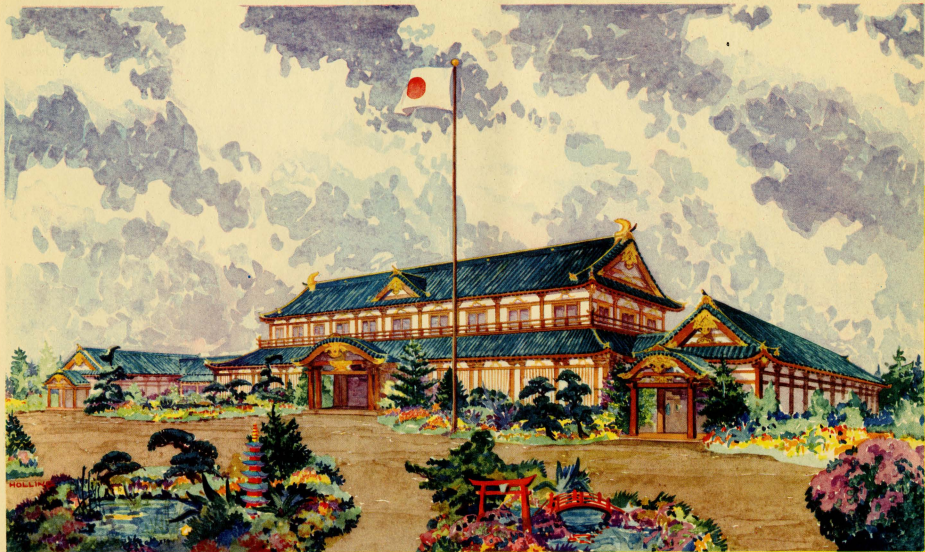


A Chinese Lama Temple brought halfway around the world over land and sea for Vincent Bendix of Chicago by Sven Hedin, Swedish explorer. The Golden Pavilion of Jehol, reproduction of one of the Orient's most precious architectural creations, rich in brightly colored decorations and crowned with a double-decked roof made of copper shingles, gilded with gold leaf. The original was erected in Jehol, summer residence of the Chinese rulers 166 years ago.

Because the original builders used no nails, this replica involved the cutting and carving of some 28,000 pieces of wood with such nicety that they could be fitted together with dovetail joints and dowels. Two Chinese artists, Hwa-Ting Shun and Ping Chen Chang came from Peiping to paint and decorate the pavilion.

Massive wood columns colored in red lacquer, elaborately carved grilles in brilliant colors, and cornice beams carved with images of dragons, cats and dogs, adorn the exterior. Within the temple, one is struck by the exquisite coloring and intricate carving of the ceiling centered upon the golden dragon of China. One's attention turns in wonder to the throne and screen of the High Priest, to copper trumpets ten feet high, to a veritable prayer wheel, and to the traditional temple bell.

Lamaism, which has its seat in Tibet, dates back to the seventh or eighth century A.D., and found support in the emperors of the Manchu dynasty who held the throne of China until the revolution of 1911 headed by Sun Yat Sen drove them from power.



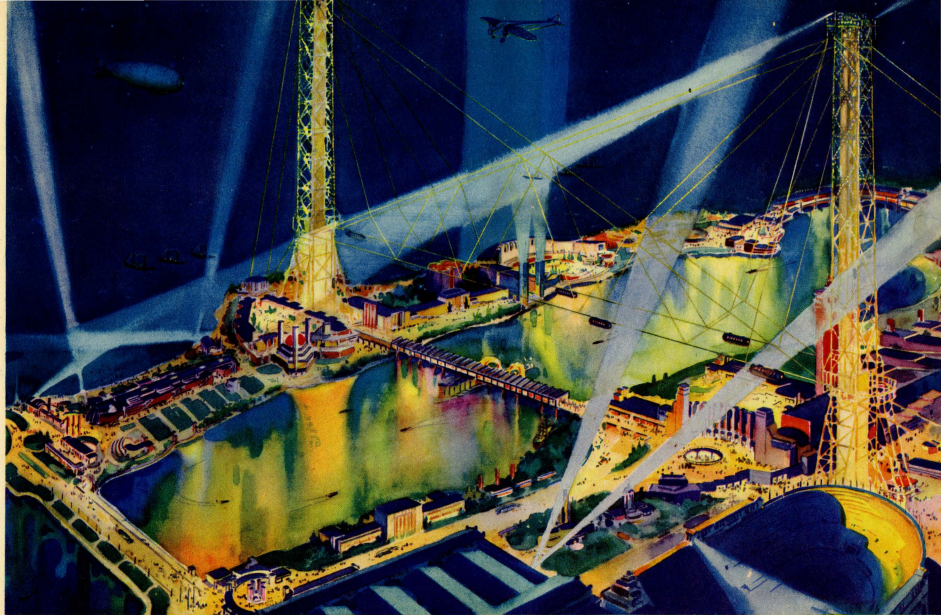
The Japanese Pavilion, in the classic architecture of the famed Kamakura Period, old as the Norman Conquest. Within are exhibits of silk, tea and lacquer—together with products vying with those of modern America. Cherry trees adorn the exterior, and in a tea house little Japanese maidens serve rice cakes and tea.



All the world loves a thrill and the supreme thrill of A Century of Progress is proving to be the "Sky Ride." It is to the 1933 Exposition what the Eiffel Tower was to the Paris Exposition of 1889 and the Ferris Wheel to the World's Columbian Exposition of 1893.

Two lofty steel towers, 628 feet high, tallest man-made structures west of New York, stand 2,000 feet apart and dominate the entire scene of the Fair. Steel cables carrying tracks connect the towers at the 210-foot level, giving an unmatched observation ride in rocket cars suspended beneath the rails. An observation platform is atop each tower, from which the 424 varicolored acres of the Fair are spread below, while the view extends from downtown Chicago to the sand dunes of lower Michigan across the lake.

The rocket shaped cars are so constructed as to give an unobstructed view in all directions. What a panorama it makes!—Blue lagoon far below, busy with gondolas, canoes, sail and motor boats; brave colors of courts and towers; and background



of immense lake on one side and immense city on the other! At night, the unprecedented illumination of the Fair transforms the spectacle into a sea of colored lights for which our previous experience supplies no comparison.





The magic of modern science is presented in the Hall of Science, a huge structure 700 by 400 feet, shaped like a U, and enclosing on three sides a court capable of accommodating 80,000 persons. At night it has the appearance of a brilliantly illuminated metal and glass creation, rising from colored terraces.



Ascendant among all the buildings of the Exposition is the Hall of Science, lifting high a tower of 176 feet and heralding its attractions in the melodies of a carillon of bells. The building, which overlooks the lagoon, is colorful even in this most colorful of Expositions. Visitors enter this building to marvel at the interpretations of science it offers.

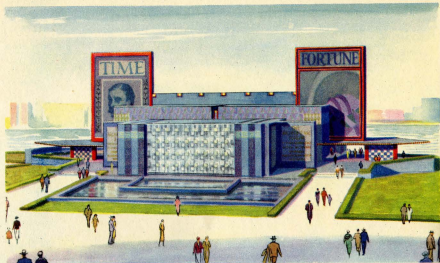
A few of the many buildings of American Industries for the adequate exhibition of their merchandise and manufacturing processes.



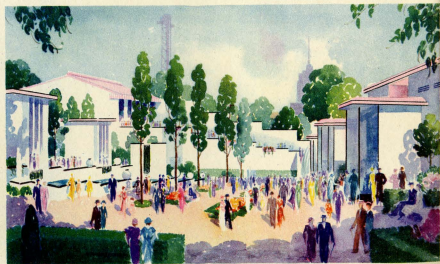
Sears Roebuck Building



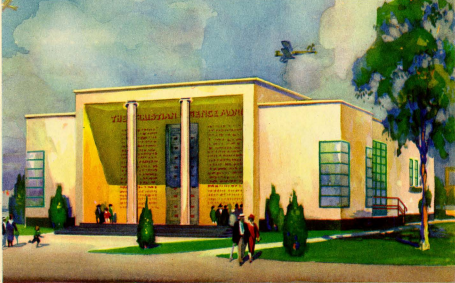
Firestone Building—  
making tires



TIME and FORTUNE Building



American Radiator and Standard Sanitary Building

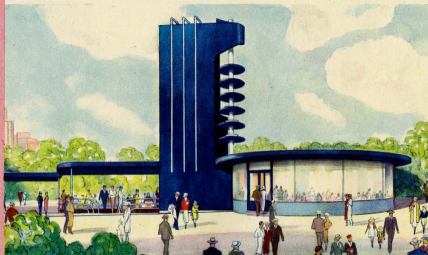


Near the center of the Exposition stands the Hall of Religions, neighbored by the building of the Christian Science Monitor. Stained glass windows, beautiful mural paintings of the religious leaders of all lands, a bas-relief of the Christ by Lorado Taft, suggest the breadth and charity of this department of A Century of Progress.



Pabst Blue Ribbon Cafe

Are you an adventurer in epicurean delights? Do you crave the savor of foods from strange kitchens? If you do, in A Century of Progress you may journey from Old Heidelberg to Upsala and from a French restaurant to Hollywood.



North Midway Luncheonette

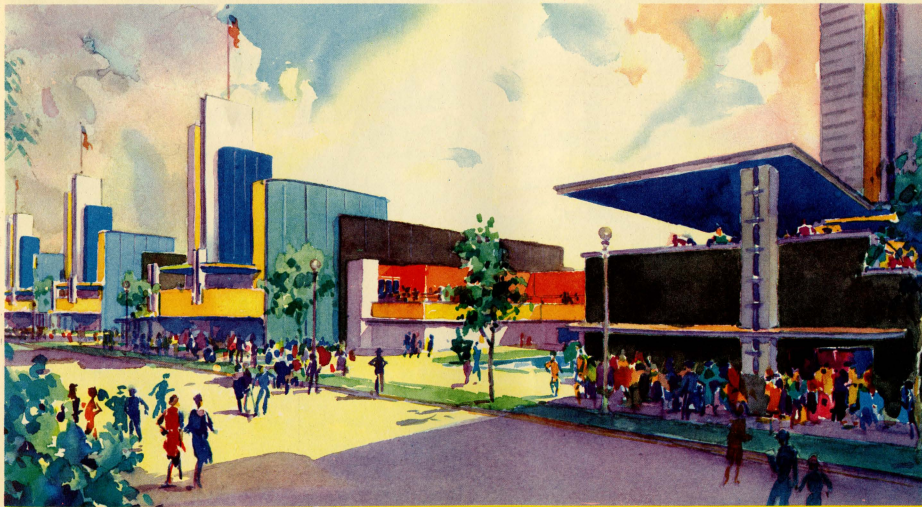


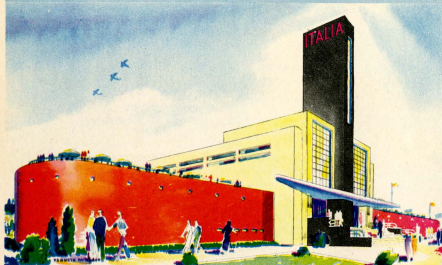
Old Heidelberg Inn

Skandia Fish Fry



Hall of General Exhibits. Designed in bays—at first there were only two, then three, then four, then five, responding to the sales of space. Exhibits within range from jewelry to industrial engineering. A double arcade of fascinating shops connects this structure with the Hall of Science.

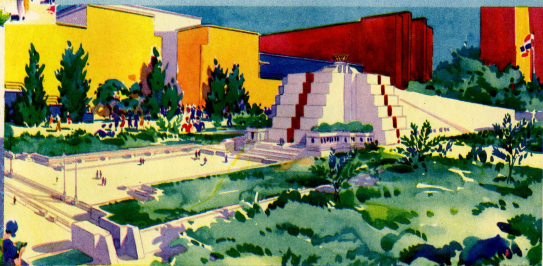
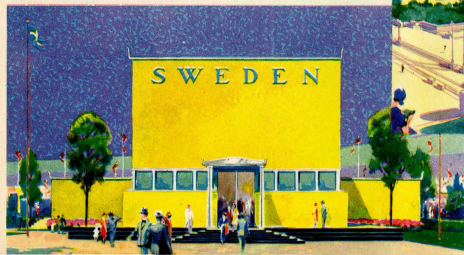




The Italian Pavilion with its tower 150 ft. high, housing a wealth of exhibits of ancient, medieval and modern times.

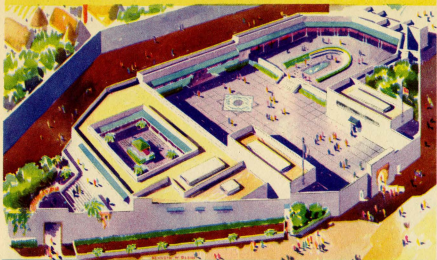


Czechoslovakia has erected a building of most modern design to house beautiful glass and chinaware.

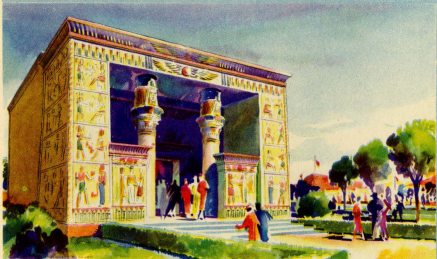


Dominican Republic Columbus Memorial Lighthouse

Sweden reflects the architecture of its own exposition in Stockholm in 1930.



Marocco tells its story as one of village life with thump of camel and cadenza of oriental clarinet sounding through winding streets.



From Ancient Egypt rare archeological treasures—from Modern Egypt the temptation of oriental bazaars.

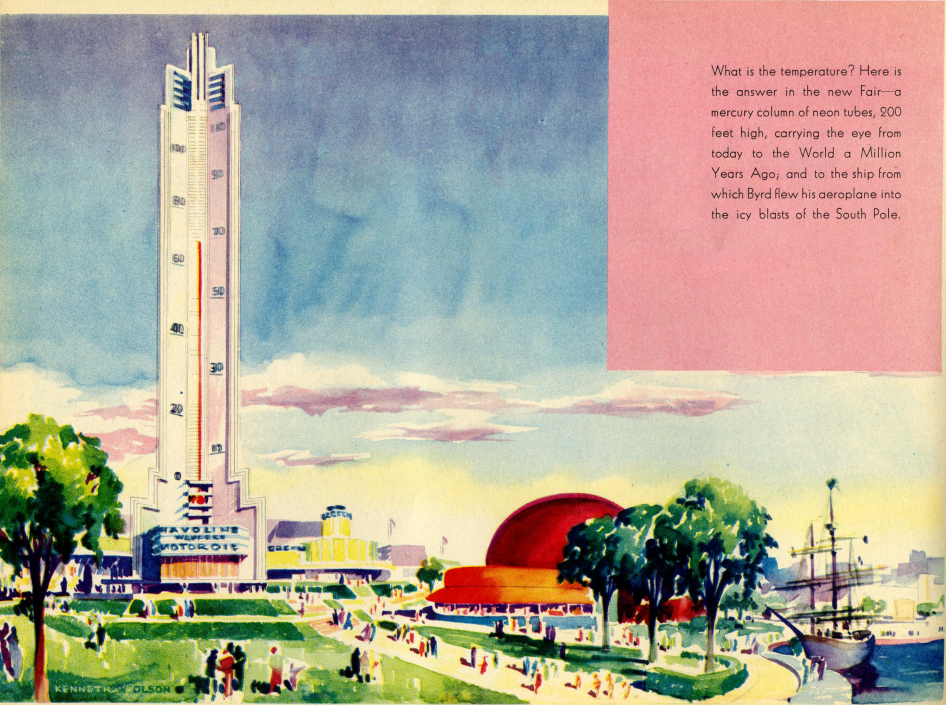


Sponsored by Americans of Ukrainian descent, this pavilion exhibits music and folk dancing as well as the applied art and industry of the new Republic.



The Chinese Group of Buildings includes a theatre, a garden, a tea house, and many alluring shops

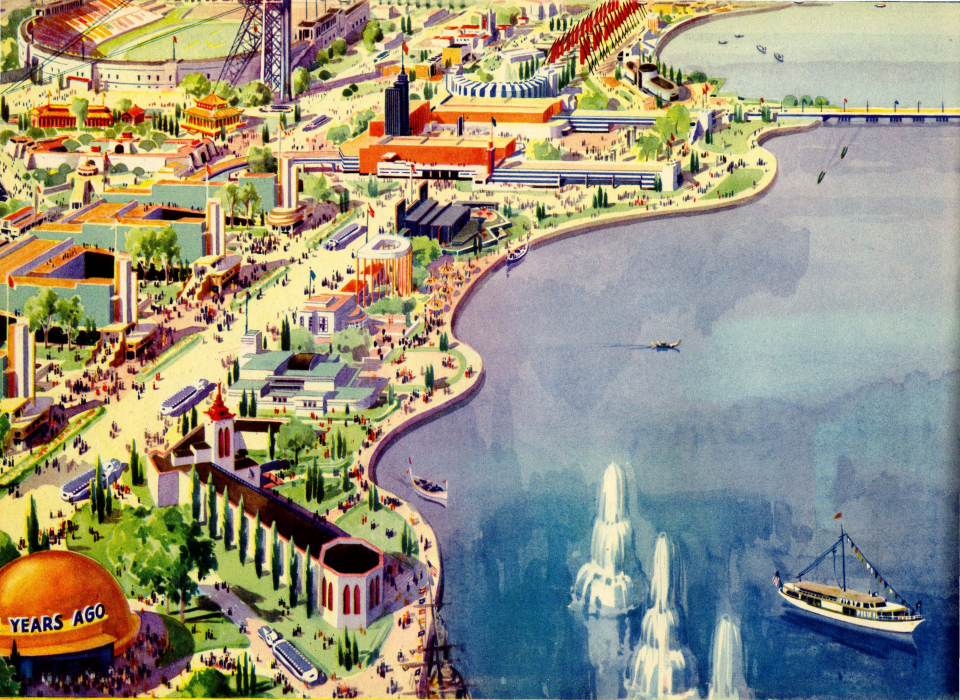




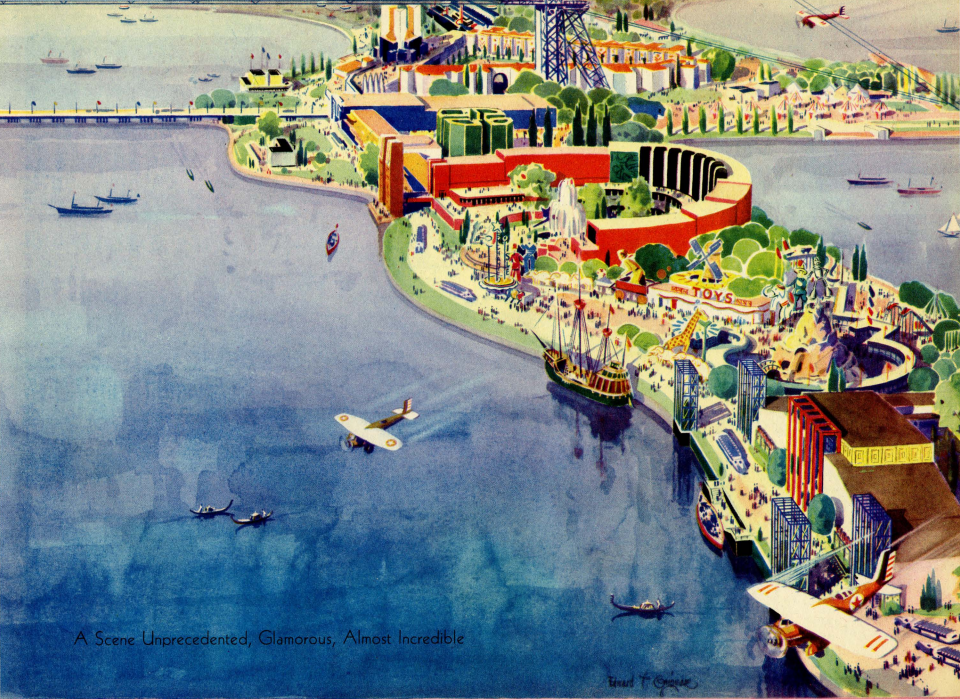
What is the temperature? Here is the answer in the new Fair—a mercury column of neon tubes, 200 feet high, carrying the eye from today to the World a Million Years Ago; and to the ship from which Byrd flew his aeroplane into the icy blasts of the South Pole.



Terrifying dragons, hairy mammoths, sabre-tooth tigers and pre-historic cavemen—these live again in The World A Million Years Ago. The fearful creatures are mechanical but they hiss, growl, roar, stamp the earth and bare their fangs in what we are told was the manner of their life in the long-ago.

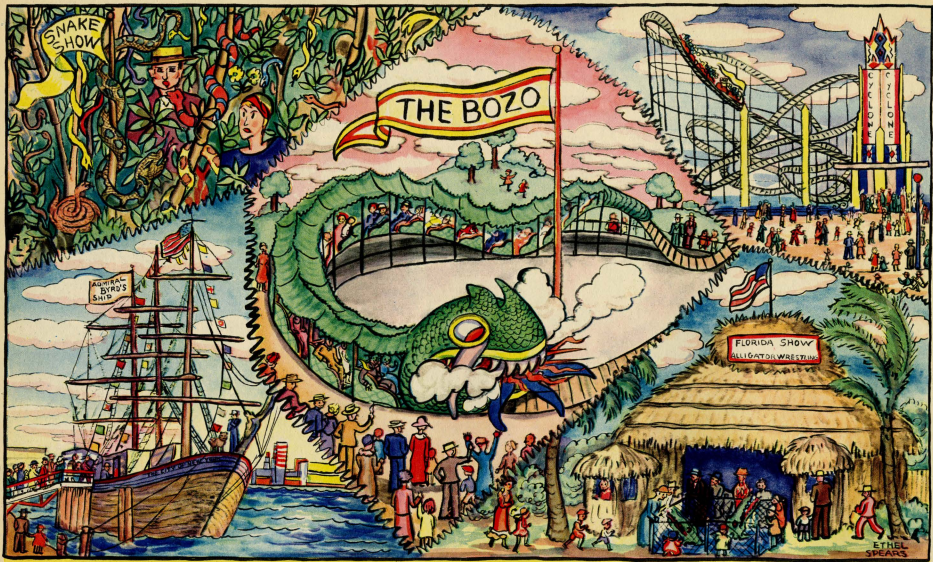


YEARS AGO



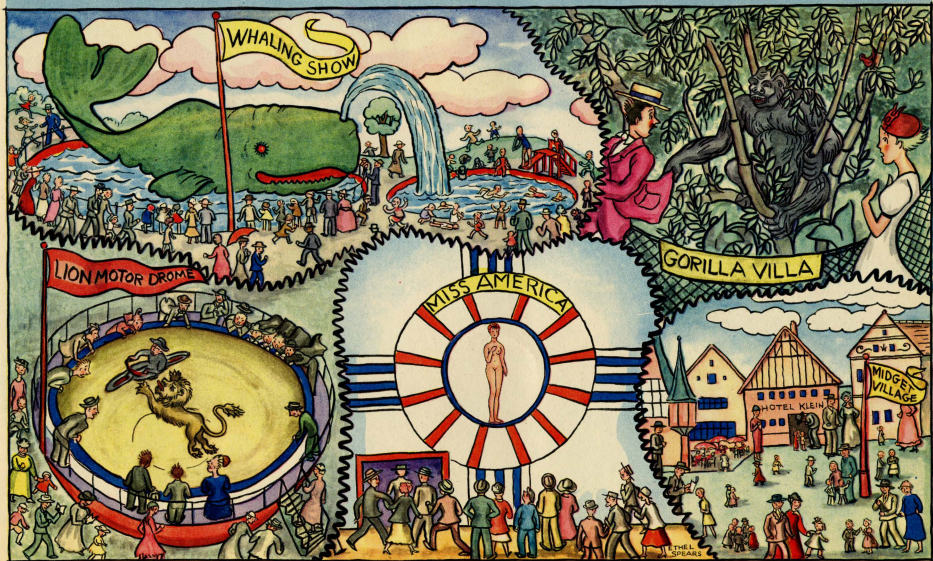
A Scene Unprecedented, Glamorous, Almost Incredible

Edward T. Conner



Mr. Lion bellows, Mr. Whale spouts, Mr. Alligator wrestles, Mr. Snake reaches for the apple, Mr. Bozo takes us for a ride after the example of Jonah. And Miss America, we hasten to say, does not appear at all as in the picture on the other page.

Everyone who comes to a World's Fair comes to play. In 1893 the playground was called the Midway Plaisance, and when in 1933 a new name was sought there was a general demand for the familiar old phrase "The Midway." Here visitors are whirled around new "rides," look upon new monsters, talk to strange people from strange lands, and forget themselves in houses of laughter.



The streets of Cairo, where Little Egypt thrilled our fathers with her exotic dancing forty years ago, are glamorously surpassed by the Oriental Village in the new World's Fair. Here we have the life and color, the arts and customs, the industries and amusements from the area which includes Algiers on the West and Hindustan on the East.



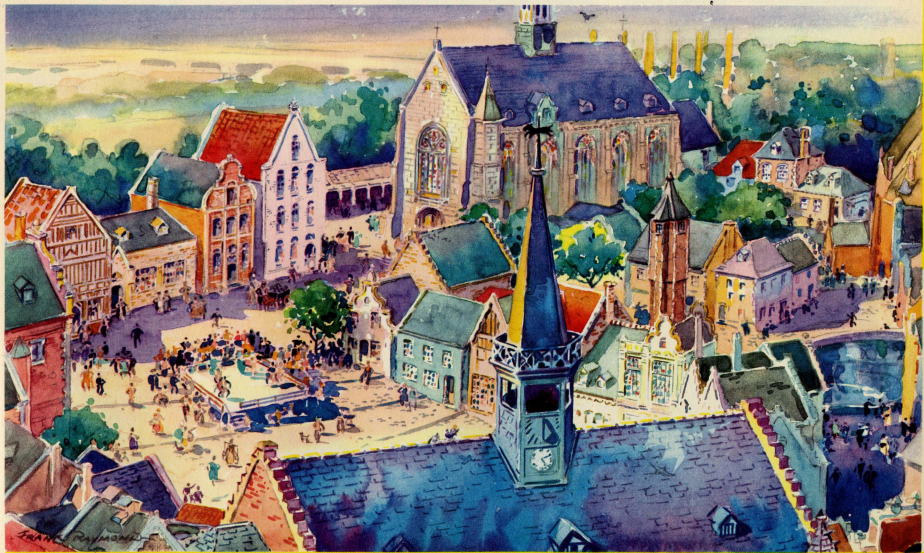


Medieval Paris comes obligingly to life for Chicago's second world's fair. It is the Paris of the Quartier Latin and Montmartre. Tourist boulevardiers eat here indoors and on pavements, peep into ten side-shows, dance in two pavilions, and everywhere are served by entertainers in French attire out of old history books.





ARCHEOLOGY and ANTHROPOLOGY lose their austerity when interpreted through this notable restoration of a Great Temple of the Maya, that ancient people whose hands erected a vast city civilization in Yucatan more than a thousand years ago.



Tones from the famed Belfry of Bruges call the visitor to Old Belgium, and welcome him to a scene of charming fidelity. Dogs pull green-and-red milk carts over cobble streets, pigeons flutter above a tower or swoop into the town plaza, and through old-world windows in old-world walls one spies women making lace and men carving wooden shoes.

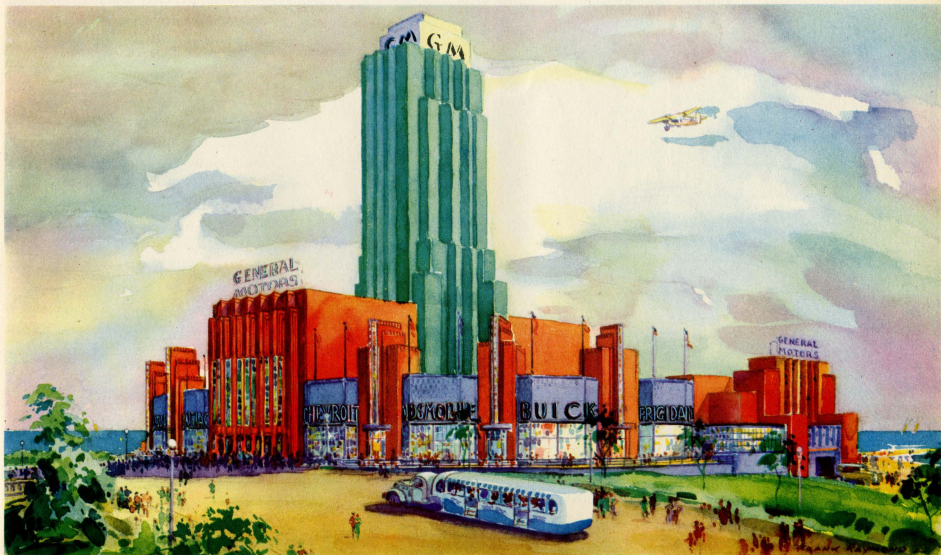
The automobile was a rarity at the World's Columbian Exposition. In forty years it has come to be a twenty-million unit commonplace and we are a people on rubber tires. This vehicle may be regarded as bridging the span between the two Chicago fairs.

In A Century of Progress its evolution is represented as manufacturers of automobiles have never known it to be shown before. Electricity, the internal-combustion motor, pneumatic tires, which of these elements waited for the others? The American land of milk and honey has become a land with a car for almost every family.

In full accord with the theme of the Exposition, the Chrysler Company has erected this distinctive building as a Museum of the Automobile and the central unit of a proving ground, where visitors may see the separate elements of a fine, modern motor car put to the most exacting tests.



In the General Motors Exhibition Building, throngs follow from day to day the assembling of an automobile from chassis-frame to water-in-the-battery. The building is 454 feet long, and has a great entrance lobby as a stately show room for the down-to-the-minute products of this modern company.





Transportation has made the world into a neighborhood, and in 1933 transportation brings the world to Chicago. When the city was founded, the first steam locomotives were under trial, the first steamboats were frightening the people on river shores, and the portentous alliance of steam and steel had just been formed.

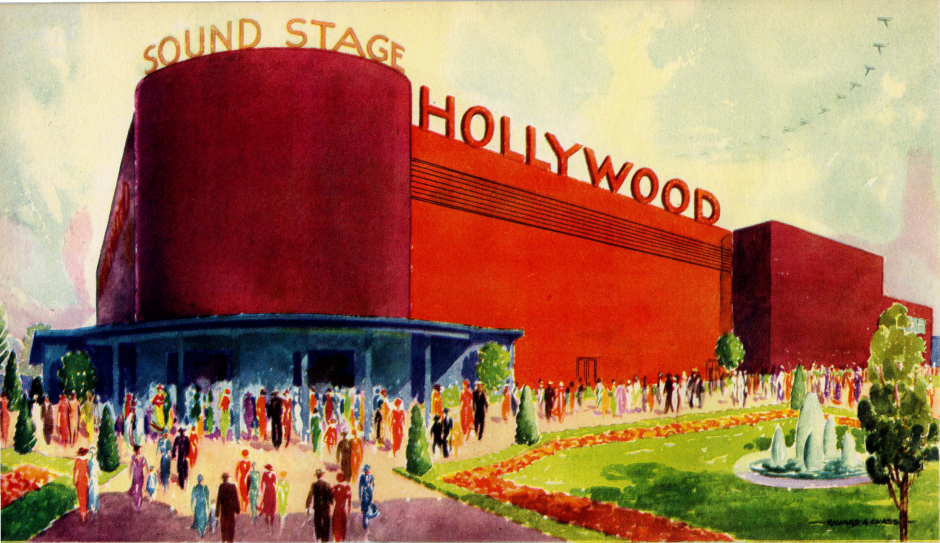
The Travel and Transport group was the first of the larger buildings of the Fair, and the architects intended in these structures to inform the world that this new Exposition would be unlike any earlier ones. The group includes: a dome large enough to present the oldest and newest vehicles side by side, a long hall, with acres of space upon two floors, sufficient to accommodate vast exhibits from travel and transport bureaus, and a reviewing stand before which every day is presented the pageant of progress, a procession in colorful costume and conveyances from sled to sleeping-car.

The Royal Scot, crack train of the London, Midland & Scottish Railway, the private train of the President of Mexico, and many exhibit cars of American railroads stand upon tracks directly south of the dome.



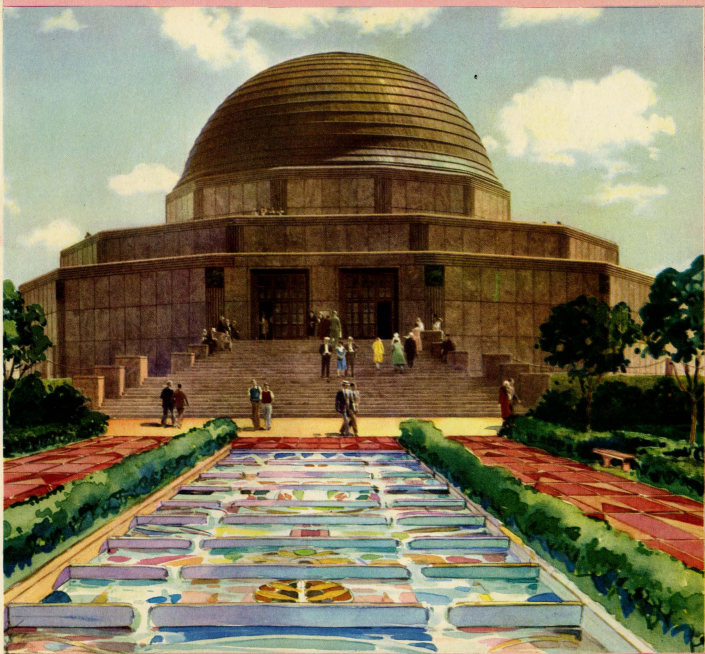
Larger than the dome of St. Peter's or that of the Capitol in Washington, this sky-hung rotunda of the Travel and Transport Building strikes a new note

in architecture—first application of the principle of the suspension bridge—the largest unobstructed area enclosed anywhere under a roof.

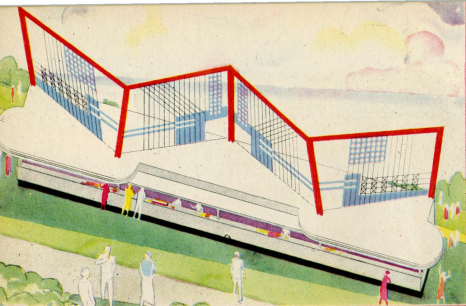


Hollywood at A Century of Progress is as unique and colorful as its California prototype. Five acres on the southernmost tip of Northerly Island are occupied by three complete motion-picture studios, in one of which 800 may follow the filming and recording of sound pictures. What Europe calls the Kinema gives character to the entire scene, which includes a Brown Derby restaurant, an awning-covered beach, and a group of shops where the ladies may purchase apparel that is extreme to the vanishing point.

Who has sight to discern the farthest of the stars or understanding to span their distance? In the Adler Planetarium they are so artfully reproduced on the ceiling of a blue dome that one blinks when he emerges into the light of day. The planets hurry their courses, the moon speeds about the earth, the seasons heap up their changes, so that folk within the dome may follow their movements more intelligently. This, one of the newest of such structures in the world, is also one of the most beautiful, with glowing waterpools outside and glass doors of blue and gold flooding the corridors inside.

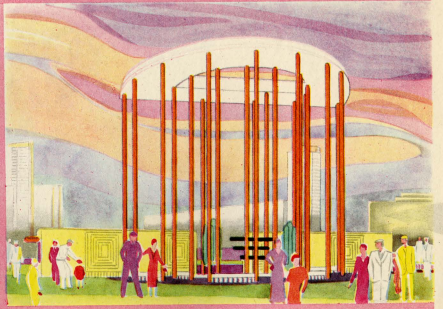






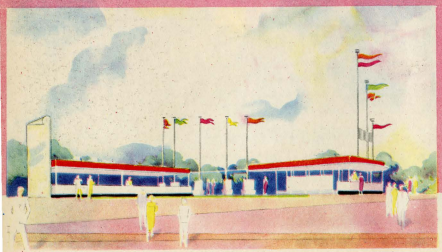
Sky Ride Stand

Cactus Stand

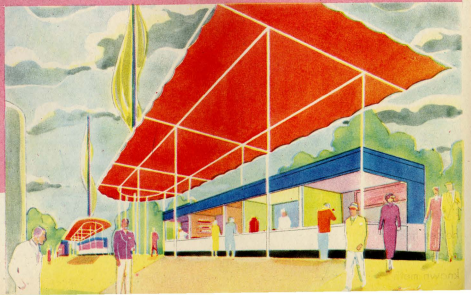


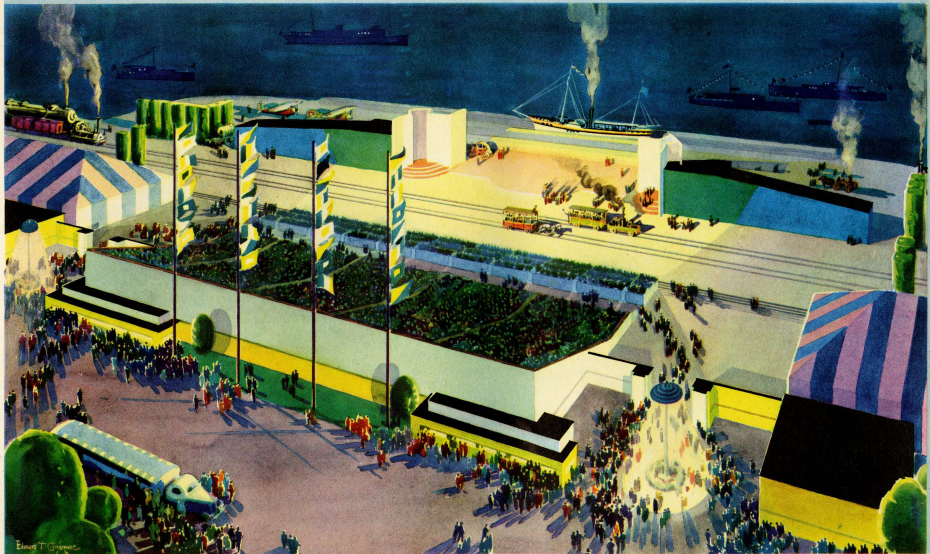
The corn that explodes and the festive hot-dog are vended in A Century of Progress from stands like to none that have been elsewhere in the world. In one the cactus is the motif, in another an awning stripe, in another a wheel which revolves and reveals.

31st Street Stand



Home Planning Stand





"Wings of a Century." To the pulsation of drums, the beat of horses' hoofs, the puffing of engines, and the blare of bands—a pageant tells the varicolored story of transportation. Every known method, from poles dragged by Indian ponies, rumbling

ox carts and the covered wagon, to the luxurious trains and air liners of today, is represented in this extraordinary spectacle. The broad lake at the back of the stage helps in the illusion of canal life, clipper ships, and the modern steamboats.



A night frame to A Century of Progress is provided in the Aurora Borealis, a striking effect of light against the sky at the south end of the Exposition grounds. Like the radiance of its majestic original in the polar north, shafts of clear light reach upward until lost in the sky. As one looks, the colors change

—yellow becoming orange, orange becoming red, purple becoming blue.

A strange truth in physics is revealed on this stupendous scale: Light is invisible until it strikes an object. If the air were ever wholly pure, the light even of so gigantic a battery could not be seen. So it follows that



while the Aurora Borealis at A Century of Progress is a beautiful decoration on any evening, it becomes glorious when mist in the air provides millions of tiny globules to make the light glisten as though it were alive.

Here is an instance of the manner in which the projectors of A Century

of Progress have learned from other Fairs. The first artificial Aurora Borealis was a feature of the Panama-Pacific Exposition in San Francisco in 1915, and appeared to special advantage there because of the mist which is usual in the air of San Francisco Bay.

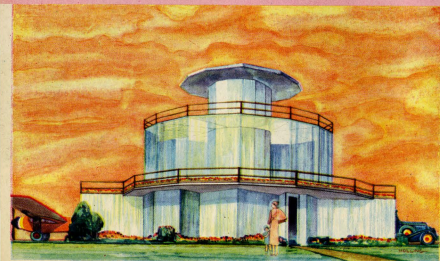


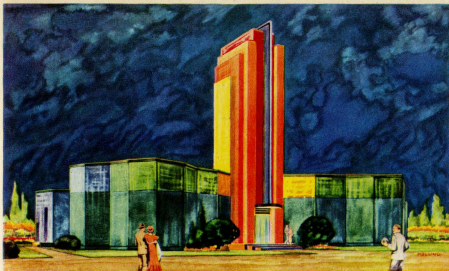
The transformation of living conditions promises to be greater in the new century than in the old, according to the exhibits of Home Planning Hall.

Nesting is a universal human quest, as is illustrated by the throngs which have gathered daily in A Home Planning Hall. One sees here a machine that needs only to be adjusted to heat the house to 70 degrees in the winter and cool it to 70 degrees in the summer. Our best plumbing seems inadequate by comparison with what is offered in this building, and the kitchens shown are so modern that even men are tempted to try them.

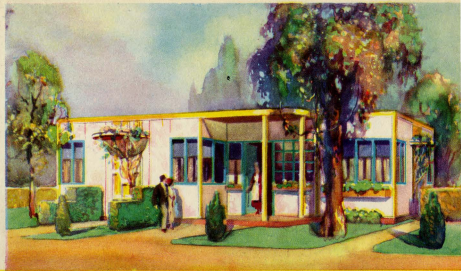
A House of Steel and Glass—Why didn't someone invent it long ago?

Called a "Design For Living" and quite full of modern comforts.





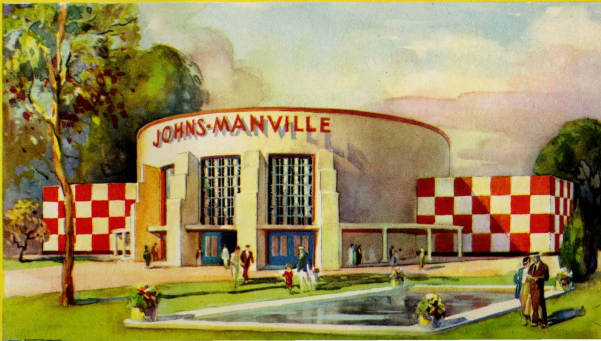
Rooms within this house of glass bricks glow with a softness of color which visitors find restful and decorative.



New materials make possible new shade against the sun, and new ingress of light in this General Housing House.

The House of Tomorrow is to be fire-proof, well insulated, easily erected, and surprisingly low in cost. In A Century of Progress many have the same system of construction: uprights of metal support an outer wall at one side and an inner wall at the other. Such a house can be used for a time and then taken down and turned in as part payment for the new house which is to take its place.

A corporation specializing in synthetic materials makes one wonder if any domestic use cannot thus be met.





Visitors to A Century of Progress relish plain food served in Rutledge Tavern as it might have been served to Lincoln. Housewives look curiously over the little stock of goods in the general store. Before the Exposition was half ready, a hundred thousand school children had come to the reproduction of the Indiana cabin to stand reverently before the boy Abe lying on the floor and studying by the light of an open fireplace.



Abraham Lincoln, rail splitter, country politician, savior of the nation, patron saint of prairie Illinois and metropolitan Chicago, in *A Century of Progress* is presented in a heart-gripping representation of his environment. The tiny log cabin which was his birthplace in Kentucky is faithfully

reconstructed, along with his home at Little Pigeon Creek in Indiana, the general store in Salem where he worked, the tavern where he courted Ann Rutledge, and "The Wigwam" in which he was nominated for the presidency, the last building much reduced in size.

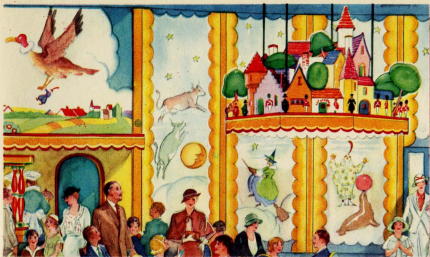




W. COLVIN

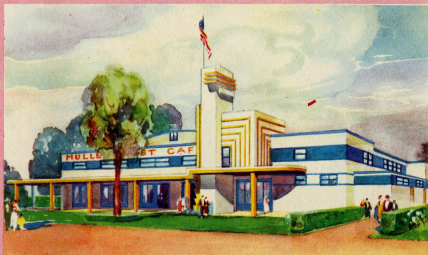
Old Fort Dearborn, reproduced and equipped according to the records of the War Department at Washington, with guards in the costumes of 1812, and the

quarters of the men furnished even to candle molds as on the day the original Fort Dearborn was destroyed in the massacre 121 years ago.

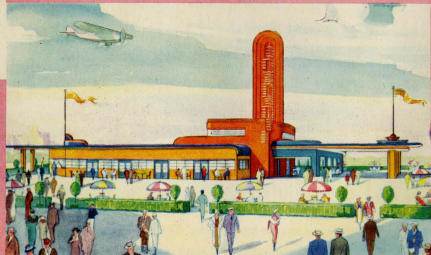


Toy Town Tavern

Muller-Pabst Café



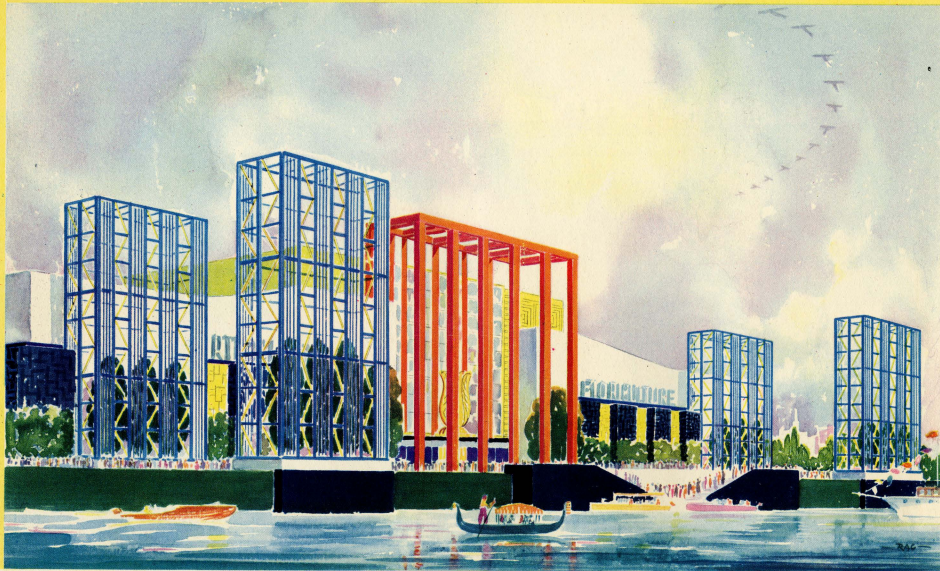
Chicago folk and their guests fall readily into the habit of journeying to their Fairs in the early evening for dinner. Afterwards they appear as gay parties in the Midway, often as not returning to the restaurants for a last savory bite before going home at night.



Victor Vienna Café

Rancho Restaurant

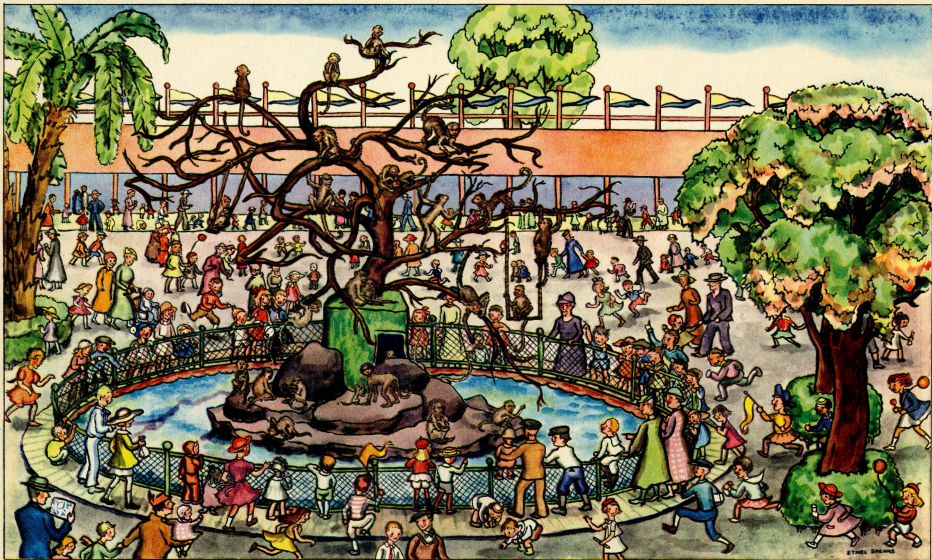




Gardens unlike any ever before displayed are the frame of the Horticultural Building. Some 75,000 square feet are roofed for exhibits which constitute a school of horticulture and garden design. In the center of the ground a magnificent garden of Italian inspiration is one unit in a representation of every type of garden design possible in this climate.

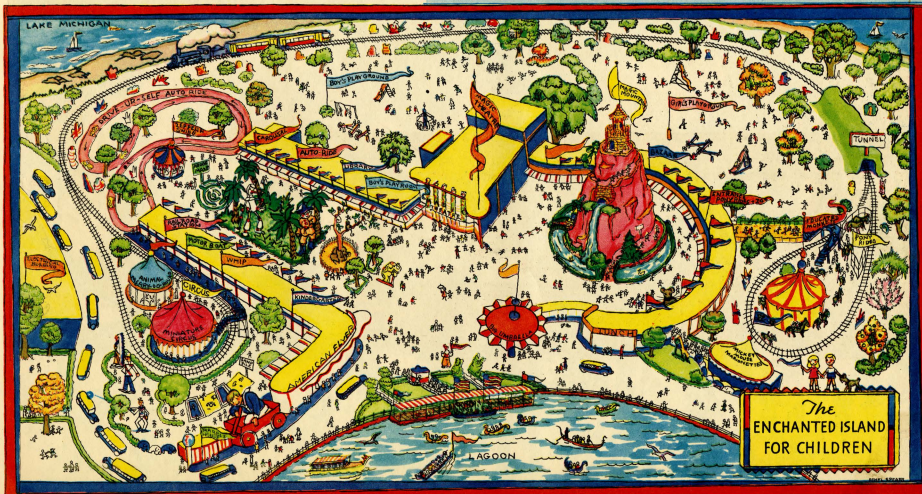


A bridge from busy Chicago lets out visitors upon the highest point of the grounds. Patrons of the Exposition are thus free to enjoy the commanding view between these pylons of bright color and to move out upon a circular rialto adorned with shops, like a modern Ponte Vecchio.

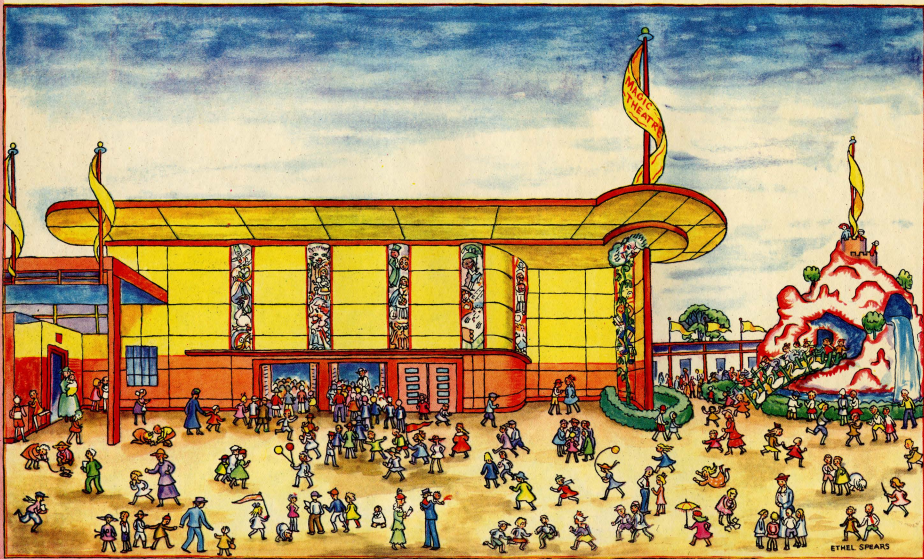


A five-acre land of Make-Believe is the Enchanted Island, where children who visit A Century of Progress play in a story-book setting. On the day the Island was opened to them thousands of boys and girls flocked around its fountains, stood agape before the figures of giants and other story-book characters, and skylarked with clowns.

"In the name of the happy children who in days to come will wander through this land of fairylore"—thus spoke Mrs. Rufus C. Dawes in dedicating this playground—"and in the name of all the parents and grandparents who will bring them here, deep in whose hearts lingers the spirit of childhood, I christen thee 'Enchanted Island.'"



A little theatre of marionettes gives numerous performances every day, in which the text spoken for the dolls is frequently lost in gasps of "Oh!" and gales of giggles. A restaurant is near-by where the waiters seem to have stepped out of Grimm's Fairy-Tales, and where the food is palatable and wholesome.





A bridge of swans admits the children to a magic mountain, where there are twisting caverns and an astonishing slide with a bump at the bottom. A model nursery and kindergarten are provided for the tots and there are two playgrounds for older children. A baby zoo, with 25 bear cubs, can be located by listening for screams of childish laughter.

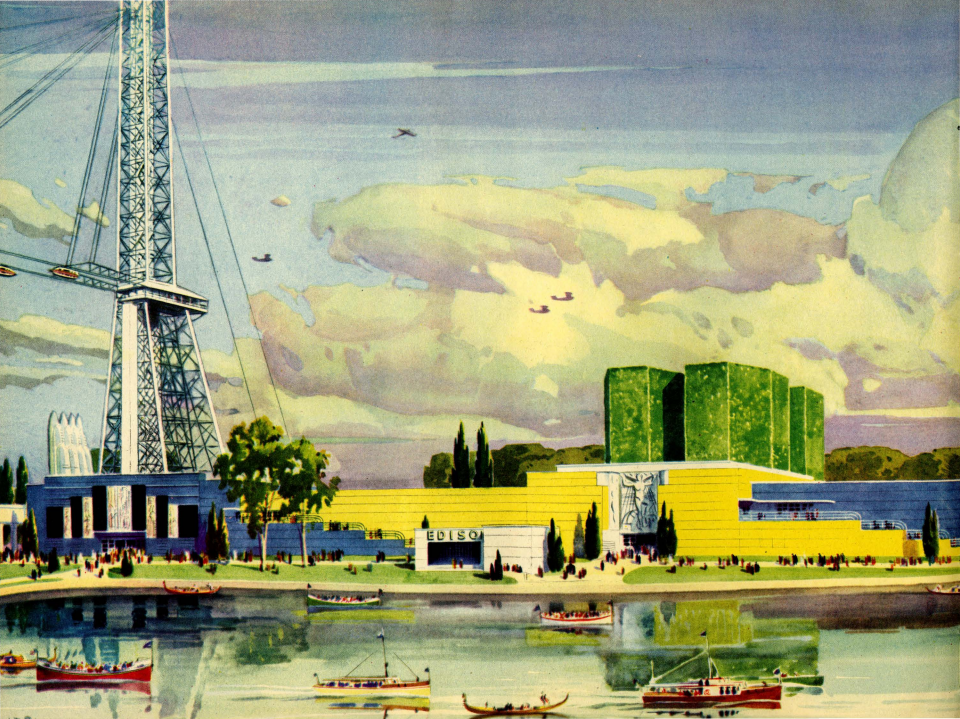


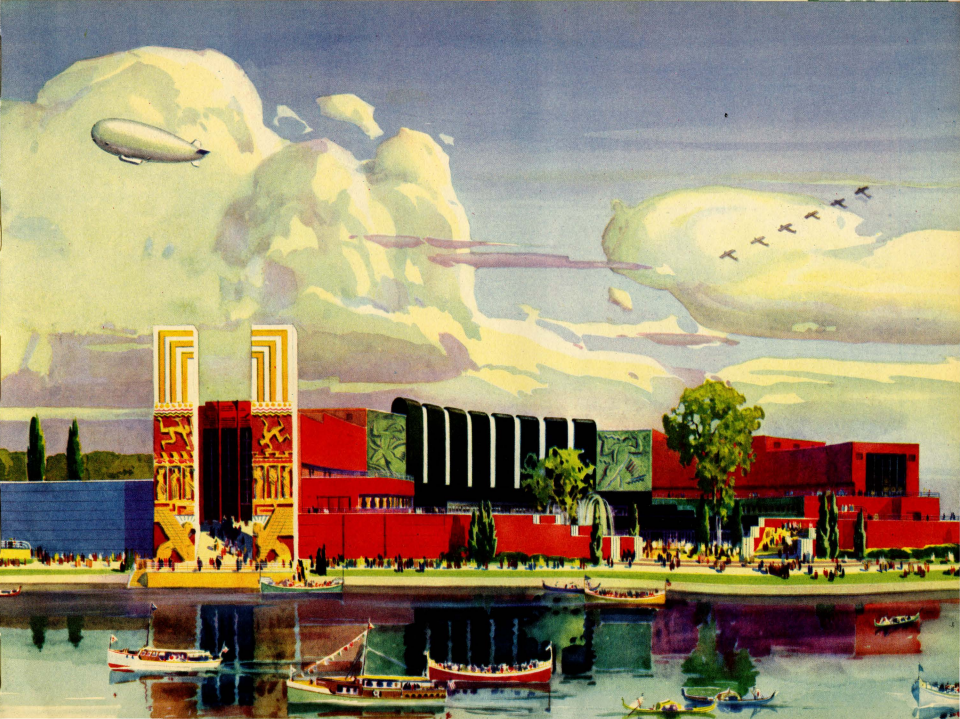
Instead of separate state buildings, A Century of Progress invited the States of the Union to take space in a single building known as The Hall of States. Each commonwealth is identified by its shield and its flag, and the perspective of bright colors thus produced makes the Court of States one of the most brilliant scenes in the grounds.





Three branches of our federal government, executive, legislative, and judicial, are presented in the three fluted towers of the Federal Building. The sides of the triangle here shown are the Halls of Thirty States whose shields and flags join with the dramatic coloring of the Federal Building to make the interior court an achievement in modern architecture.





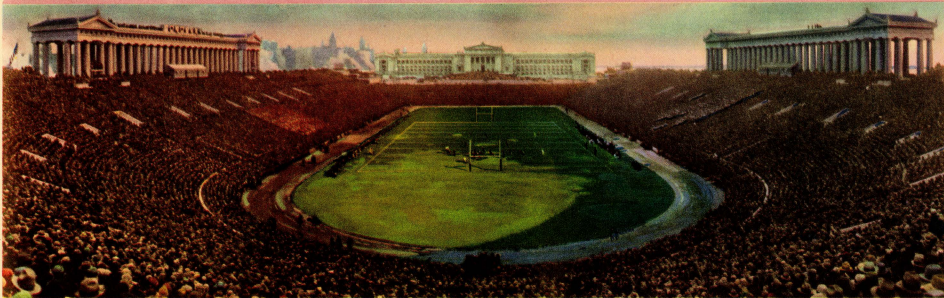
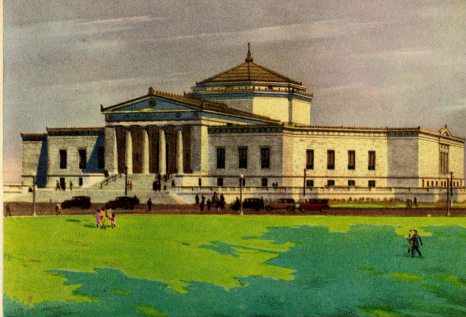


On the two pages preceding is spread a panorama of a sky-ride tower, the Social Science Building, and the Electrical Building. The form and coloring of the latter structures are not more extraordinary than the exhibits which they house.

The Social Science Building interprets the changes wrought upon us by our schools, our politics, our boards of health, and other social agencies.

Electricity, magic wand of our later mechanical progress, has a larger part in this exposition than it has ever had in any other. In a scene animated with changing lights, running streams, spinning turbines, and the movement of a busy countryside, is revealed the manner in which electric power is produced and distributed. A model kitchen exhibits 15 electrical facilities not counting lighting. A room turns on its lights and turns them off again according to our need. There are 30 different applications of electric power to farming, ranging from bug killing to silo filling and the artificial heating of the soil.

A veritable house of magic, the Electrical Building, is embellished with hanging gardens, artificial cascades, and colored fountains, and is a high peak in modern architectural phantasy.



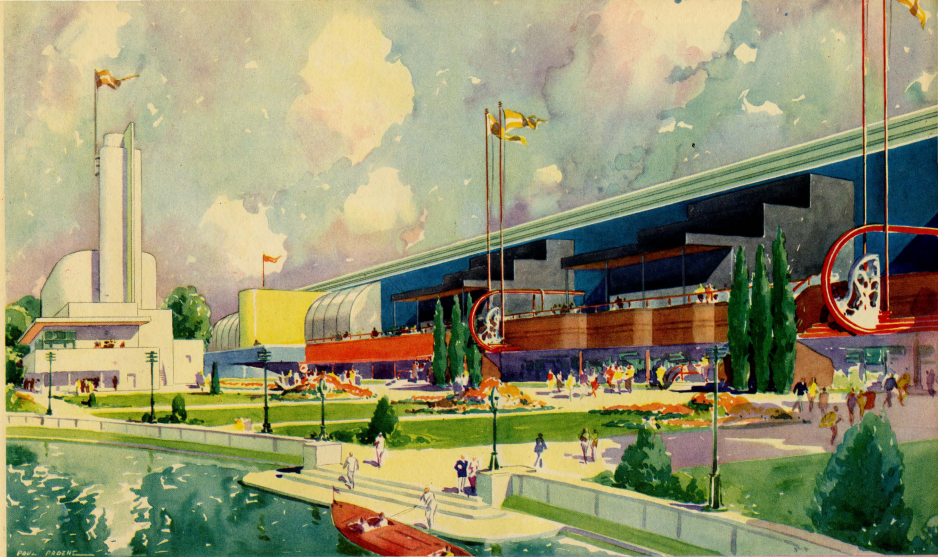
Permanent and proud possessions of Chicago are the Shedd Aquarium, upper left, The Field Museum, upper right, and Soldier Field, lower, which contribute to the interest of A Century of Progress and greatly expand its

attractions. The wondrous life of the deep, the romantic story of the earth and its inhabitants, are to be found in the two museums, while on Soldier Field are presented concerts and pageants and contests of athletes.

Temples of the family market basket are the Agricultural and Dairy Buildings shown upon this page and the next. The story told within these structures is that of man's never ending search for food: how chemistry reaches into the air for nitrogen and oxygen to feed animals and plants so they in turn may feed man, how liquids are reduced to powders, how meats and fruits are dehydrated, how an oat or a grain of wheat is germinated in the living ground and transformed into a major item of commerce to become later a warm breakfast in an American household.

That which intervenes between the humanity of today and the famines of older days is the material of these two buildings. It is a long step from the old-fashioned farm to our ultra-modern practice of shooting vitamins into foods with light rays, and here we can see it done. A 10-foot robot, a mechanical man, gives a lecture, and as he talks he points to a lighted chart, he gestures, bows and bends, and finally he opens a door in his stomach and, pointing with iron fingers, describes his own digestive processes.





The cow—foster mother of mankind—is the chief character of the Dairy Building at the left of this picture, the only structure of the Exposition appearing largely in white.

In the open spaces before the Agricultural Building, the two wonder states of California and Florida show us their tropic marvels, introducing to us foods and flowers new and wondrous.





Progress without art and religion would be progress only in the oppression of men. For the new Exposition, the Chicago Art Institute has gathered a collection of paintings probably without equal in the history of the arts. All the schools of painting may be beheld from earliest Primitives to latest Abstractionists. Somewhere in between, most of us belong; and here we may choose between the schools according to examples so carefully chosen and so restrained in number that we may make the entire tour and not be dulled.

In money value alone this collection is astonishing for the insurance rates it above \$75,000,000. In art value it exceeds all moderate phrases. In convenience of access the display serves in lieu of a tour requiring months to see the half dozen paintings most notable in each of 100 cities.

"On The Terrace" by Auguste Renoir, French, 1841-1919.  
Bequeathed to The Art Institute of Chicago by Mrs. L. L. Coburn.  
In A Century of Progress Exhibition. Gallery No. 45.

"Venus and Mars, with Three Graces in Landscape"  
by Tintoretto (Jacopo Robusti), Venetian, 1518-1594.  
Presented to The Art Institute of Chicago by Mr. and Mrs.  
Charles H. Worcester. In A Century of Progress Exhibition.  
Gallery No. 39.





Sun-tan, relaxation, the invigorating waters of cool Lake Michigan, lure thousands to the beaches of Northerly Island. Rarely is contrast so evident as in the shuffling off of the clumsy and disfiguring bathing suits which our fathers and mothers wore and the lack of false modesty in such a scene as this.