

THE DECORATION OF THE EXPOSITION.

By F. D. Millet.



THE grand style, the perfect proportions, and the magnificent dimensions of the buildings of the World's Columbian Exposition, excite a twofold sentiment in the mind of the visitor — wonder and admiration at the beauties of the edifices, and regret and disappointment that they are not to remain as monuments to the good taste, knowledge, and skill of the men who built them, and as a permanent memorial of the event which the Exposition is intended to celebrate. This complex feeling is a natural one, and is perfectly comprehensible in the presence of the noble porticos and colonnades, the graceful towers, superb domes, and imposing façades. Previous exhibitions, with the possible exception of that in Vienna in 1873, have been confessedly ephemeral in the character of their construction, and have shown a distinctly playful and festal style of architecture, with little attempt at seriousness or dignity of design. The monumental character of the group of Exposition buildings in Chicago is not the result of accident, but of deliberate forethought and wise judgment.

In the heat of the fever of construction, which has spread like a contagion from the rocks of Mount Desert to the white sands of the Pacific coast, a new race of architects has sprung up, fertile in resources and clever in execution, but with little well-grounded knowledge of the real principles of their art. Beginning with the bulbous conglomerations of material which have been forced upon a long-suffering public by the Government architects, and ending with consciously picturesque structures that hint more of the ter-

rors of mediæval dungeons than of the comforts of domestic life, and bear the title of villa but the aspect of military strongholds, the architecture of the past two decades has, with some notable exceptions, been distinguished by increasing ingenuity in imitation rather than the development of skill in adaptation. It would be worse than foolish to demand that an architect should be thoroughly original, as it would be to ask an artist to cut loose from all the proven principles and traditions of his profession, and invent an entirely new method and a novel system. What may be reasonably asked of an architect is that he have an individual point of view, and modernize the adaptation of old principles without disturbing the real spirit of the same; that he develop and extend these principles to meet the requirements of modern life; that, in fact, he work as nearly as possible in the same direction that the masters of ancient architecture would have done if they had been dealing with modern problems of design, plan, and construction. There are certain immutable laws of harmony and proportion which have always governed and will always rule in architecture as in art, and though they are disregarded and tampered with for the sake of novelty and so-called originality, this faithlessness always meets its just punishment in the result. The majority of modern architects have, in these days of abundant photographs, models, and measurements, been led to cater to the vanity of half-educated clients, and have engrafted French châteaux on Romanesque palaces, have invented wonderfully ingenious but viciously hybrid combinations, one of which has been aptly described as "Queen Anne in front and Mary Ann in the back." The precept and example of the scholarly men in the profession have been powerless to stem this tide of ill-considered design, and nothing short of gradual



ENGRAVED BY J. W. EVANS.

Figure Emblematic of the Textile Arts, by Robert Reid, in One of the Domes of the Manufactures Building.

regeneration and slow revulsion of sentiment against this tendency has been hoped for until the present year.

Mr. D. H. Burnham, the Director of Works of the World's Columbian Exposition, took the first important step toward the renaissance of the true spirit

decided on the adoption of a general classical style for the buildings, subject, of course, to such modifications as were found necessary by the requirements of each individual case. The result is a satisfactory and sufficient proof of the wisdom of Mr. Burnham's action,

and there is now before the country a more extensive and instructive object-lesson in architecture than has ever been presented to any generation in any country since the most flourishing period of architectural effort. The educational importance of this feature of the great Exposition can scarcely be over-estimated, and its salutary influence on the future architecture of this country can be prophesied with absolute certainty. The scheme has not been considered complete, however, nor the lesson properly emphasized, without the necessary adjuncts of the two arts so closely allied to architecture, sculpture and painting, both of which have been drawn upon with freedom and good judgment to supplement and enrich the architectural features. Sculpture has been employed far more extensively than its sister art, for the very good reason that few of the buildings have been constructed with any intention of carrying the interiors to any high degree of finish. It would have been impracticable, under the circumstances, to bring the interiors up to the same perfection as the exteriors, even with the cheapest material, for it would have added an enormous per cent. to the cost of construction. The architects have, therefore, in most cases frankly accepted the situation and confined their efforts at embellishment to the façades, considering the buildings simply as



"Autumn," Panel by G. W. Maynard, in the Agricultural Building.

of architecture in this country by ignoring all precedents of competition, and selecting as associates certain architects and firms whose records established their position as true leaders of the profession. These architects, after studious contemplation of the situation,

great sketches of possible permanent structures, confessedly utilitarian as to the interior, but as sumptuous and suggestive in exterior treatment as the conditions permitted. Indeed, this was the only reasonable view to take, both because of the enormous size of the build-

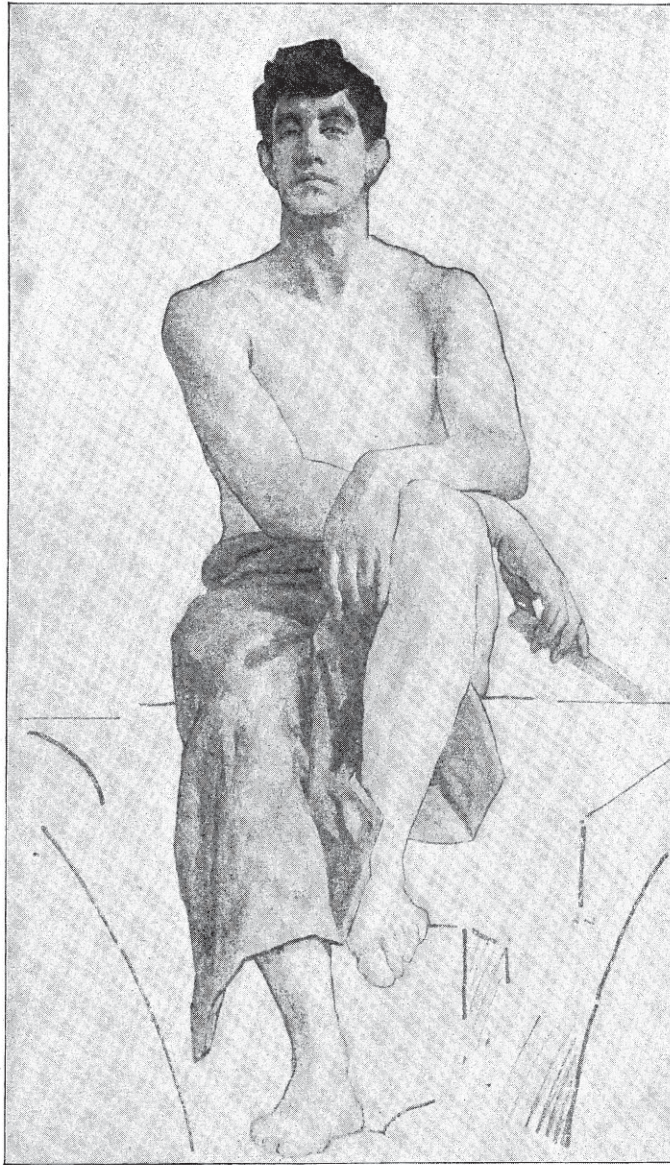


Allegorical Figure of "Needle-work," by J. Alden Weir, in One of the Domes of the Manufactures Building.

ings and the complex uses for which they are intended. The exhibits themselves are necessarily such prominent features of the interiors that they only need a background of more or less simple character to complete, with the elaborate installation which is being carried on, quite as agreeable a decoration scheme as might be reasonably expected on such an enormous scale.

Without going into details of construction, it is proper to call attention

to one feature of the interiors, notably of the Machinery and Manufactures and Liberal Arts buildings, where the architect and the engineer have joined forces and produced a result far ahead of anything before accomplished. I refer to the wonderfully beautiful iron-work of these buildings, which satisfies to an eminent degree both the utilitarian and æsthetic requirements. Mr. C. B. Atwood, Designer in Chief, cooperated with Mr. E. C. Shankland,



"Forging," Figure by E. E. Simmons, in the Dome of the East Portal, Manufactures Building.

Chief Engineer, in working out a plan of construction of the immense trusses with the connecting girders, purlins, and braces, which has been carried out in great perfection. The ugly forms of ordinary bridge builders' construction, which have hitherto been endured as necessary for rigidity and strength, have been largely eliminated, and

graceful curves, well-balanced proportions, and harmonious lines unite to make the iron-work beautiful in itself, a distinctly ornamental feature of the interiors. Thus, without flourish of trumpets, a great advance has been made, and the great truth promulgated that the useful may be beautiful even in engineering. Painting of an artistic



ENGRAVED BY VAN NESS.

"Ceramic Painting," by Kenyon Cox, in a Dome of the East Portal, Manufactures Building.
(From an unfinished sketch.)



"Pearl," by Walter Shirlaw, in a Dome of the North Portal, Manufactures Building.

character has been confined for the most part to a few domes and panels in various pavilions, to wall spaces under colonnades and porticos, and to the two or three interiors in which there is sufficiently high finish to permit of mural decoration.

The Administration Building, by Mr. Richard M. Hunt, which was built for the uses of the World's Columbian Com-

mission with the numerous branches of its executive force, is the real focus of the group of buildings, not only from its position in the centre of a grand plaza of enormous extent, but on account of its monumental character. The portals and the angles of this building are adorned with groups of sculpture by Mr. Carl Bitter, of New York, and spandrels and panels, both outside



"The Telephone," by J. Carroll Beckwith, in a Dome of the North Portal, Manufactures Building.

and inside, are enriched by designs by the same sculptor. The dome, which is two hundred and sixty-five feet high, is truncated at the top and is lighted by a great eye forty feet in diameter. The interior of this dome around the great eye, a surface of the approximate dimensions of 35 × 300 feet, is to be cov-

ered with a figure composition painted by Mr. W. L. Dodge, representing in general terms the figure of a god on a high Olympian throne crowning with wreaths of laurel the representatives of the arts and sciences, and flanked by figures of Agriculture, Commerce, and Peace. A Greek canopy, supported by

flying female figures, contrasts agreeably with the clear blue of the sky background, against which the principal groups are shown in strong relief. Three winged horses drawing a vehicle with a model of the Parthenon, troops of warriors cheering the victors in the peaceful strife of the arts, and a wealth of minor figures, make up the composition, which is bold and imposing not only in magnitude but in line [pp. 705-6-8]. The interior walls of the great Rotunda are tinted so as to give the effects of colored marbles and mosaics, and under the outside the massive white Doric columns have a background of Pompeian richness of tone. With the exception of Mr. Dodge's composition in the Administration Building, neither of the other buildings fronting on the grand plaza has any purely artistic decoration, although the hemicycle and portions of the Electricity Building, and the extensive arcades of the Machinery Building, are all treated with flat colors to supplement this architectural ornament, the former by Mr. Maitland Armstrong, the latter by Mr. E. E. Garnsey, of F. J. Sarmiento & Co. Across the south canal, however, a blaze of richly colored panels in the pavilions of the Agricultural Building, with here and there a figure of an animal half hidden by the superb Corinthian columns, shows where Mr. G. W. Maynard and his assistant, Mr. H. T. Schladermundt, have converted, by the magic of their art, the uninteresting plaster surfaces into a series of elaborate pictures. This decoration has been planned with great attention to the appropriate character of its individual features. There are two pavilions at either end of the building, with a large doorway breaking the wall into two panels, each one of which has a dado of elaborate ornament, a narrow border of conventionalized Indian corn on each side, and great garlands of fruit on top framing an oblong rectangle of rich Pompeian red with a colossal female figure of one of the seasons [p. 694]. Above the two panels, and connecting them by a band of color, is a frieze with rearing horses, bulls, oxen drawing a cart of ancient form, and other small groups of agricultural subjects. The focus of the decorative

scheme is naturally at the main portico, the entrance to the Rotunda, called the Temple of Ceres, with the statue of the goddess in the mysterious twilight of the graceful and impressive interior. The portico is treated on much the same plan as the side pavilions, but as it provides a much greater area of wall surface, Mr. Maynard has been able to introduce a richer combination of colors and a greater variety of figures. "Abundance" and "Fertility," two colossal female figures, occupy, with the richly ornamented borders, great flat niches on either side of the entrance, and are flanked in turn on the side-walls by the figure of King Triptolemus, the fabled inventor of the plough, and the goddess Cybele, symbolical of the fertility of the earth, the one in a chariot drawn by dragons, the other leading a pair of lions. These figures, as well as those in the four porticos, are treated in a broad, simple manner, so that they carry perfectly to a great distance and at the same time lose nothing by close inspection.

The sumptuousness of the color decoration is balanced by the lavish abundance of sculpture work which fills the pediments and crowns the piers and pylons, and, in general terms, the main features of the façades. The main pediment is by Mr. Larkin G. Mead; and the other statues—figures of abundance with cornucopiæ, a series of graceful maidens holding signs of the Zodiac, groups of four females representing the quarters of the globe supporting a horoscope, and various colossal agricultural animals—are all by the hand of Mr. Philip Martiny, who joins Mr. Olin L. Warner in supplementing the architectural ornamentation of the Art Building with various figures and bas-reliefs. Dominating the grand outlines of the edifice, perched high on the flat dome, is the gilded figure of Diana, by Mr. Augustus St. Gaudens, familiar as the finial of the tower of the Madison Square Garden in New York, a fitting apex of the monumental structure.

The north front of the Agricultural Building, with the peristyle and the south façade of the Manufactures and Liberal Arts Building, form a grand court of honor, so to speak, facing the

Administration Building, which may be appropriately termed the Gateway of the Exhibition, for it rises directly in front of the Terminal Station, a building of vast proportions and noble aspect, designed to accommodate the thousands of visitors who reach the Fair by the numerous lines of railways concentrated at this point. Six rostral columns, surmounted by a figure of Neptune, by Mr. Johannes Gelert, accent this court at different points. Mr. Frederick MacMonnies's *fin-de-siècle* colossal fountain fills the west end of the basin with a busy group of symbolical figures and a flood of rushing water. Opposite, at the east end of the glittering sheet of water which reflects the architectural glories of the colonnades, the dignified, simple statue of the Republic, by Mr. D. C. French, towers high in air, relieved against the beautiful screen of the Peristyle, with its forest of columns showing clear cut against the blue waters of the lake. Every column and every pier of the Peristyle has its crowning figure, the work of Mr. Theodore Baur, and the great central arch, or Water-Gate supports a colossal Quadriga executed by Mr. D. C. French and Mr. Edward C. Potter, the former undertaking the figure work, and the latter the horses. Two pair of horses, led by classical female figures, draw a high chariot with a male figure symbolizing the spirit of discovery of the fifteenth century, and pages on horseback flank the chariot on either side, enriching the composition so that it presents a well-sustained mass from every possible point of view. This group is an achievement well worthy of its situation as the dominating embellishment of the great court with its wealth of sculpture and ornament.

The terraces afford another inviting field for open-air decoration. Numerous pedestals have tempted the skill of the sculptors of the Quadriga to produce distinguished types of the horse and the bull, and formal antique vases on the balustrade and reproductions of the masterpieces of ancient statuary break the long lines of parapet and greensward. The graceful bridges spanning the canals are guarded by sculptured wild animals native of the

United States, part of them by Mr. Edward Kemeys, others by Mr. A. P. Proctor, in appropriate contrast to the classicality of their surroundings and suggesting future possibilities in sculpture inspired by similar motives. The eye cannot take in at a glance the sumptuous beauties of this grand court, even in its ragged state of partial finish, but roves from statue to column, portal to terrace, resting agreeably on broad masses of rich color and on the gleaming reflections in the basin. Imagination can scarcely picture the scene with the addition of the festal features of fluttering banners, rich awnings, gayly decorated craft giving life and movement to the water front, and everywhere the crowd of visitors all on recreation bent.

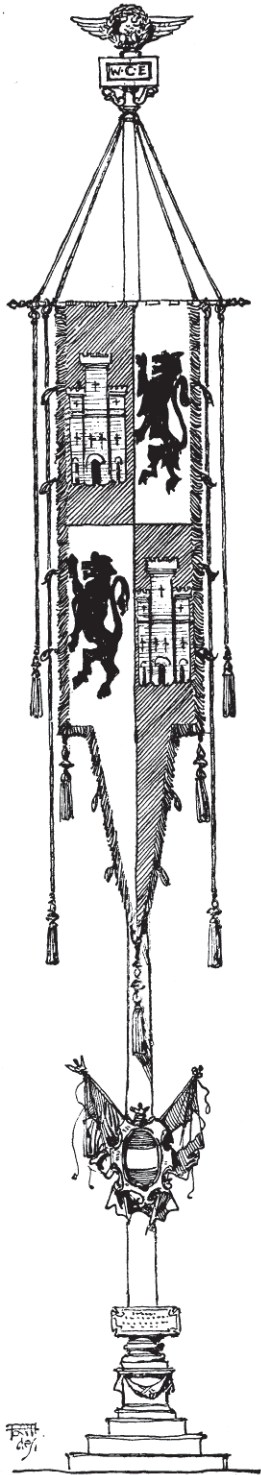
The casual observer might well be pardoned for failing at first to mark how the grand pavilions and porticos of the Manufactures and Liberal Arts Building are accented by frequent spaces covered with artistic decoration. In each of the four corner pavilions there are two tympana, those on the south side having been given to Mr. Gari Melchers and Mr. Walter MacEwen to fill with a decorative design. Both these artists have made elaborate compositions representing, in general terms, "Music" and "Manufactures" and the "The Arts of Peace," and "The Chase and the Manufacture of Weapons," respectively.

In the foreground of "Music," at the left, a group of Satyrs pipes to a dancing cluster around the Muse Euterpe, and with various other personages make up a composition of great distinction of live and skilful arrangement. The second panel, which illustrates manufactures or textiles, is equally rich in groups, and in the background of both compositions is continued a procession in the honor of Pallas Athena, who was credited by the Greeks with the invention of spinning. The general color gamut is light with an intricate harmony of delicate tones. The procession is silhouetted in bluish tones against a warm sky with the colors of early evening, the golden reflections touching the figures with beautiful lines of light. Mr. Melchers has fol-



ENGRAVED BY J. CLEMENT.

"The Armorer's Craft," one of four figures by E. H. Blashfield, representing the Arts of Metal Working.



Banner adopted from the Standard of Spain under Ferdinand and Isabella.

lowed out much the same general plan of color in a varied but well sustained composition, so that the four tympana make, in a sense, a series of harmonious pictures.

The four grand central portals of the Manufactures and Liberal Arts Building recall triumphant arches of Roman times. Each of these portals has a lofty central entrance with rich bas-reliefs by Mr. Bitter and smaller side arches under pendentive domes. These eight domes have been filled with figure decorations, each by a different artist. Those on the south front of the building have been painted by Mr. J. Alden Weir and Mr. Robert Reid, who, with distinctly individual compositions, have harmonized their designs in a remarkably agreeable and skilful manner. Mr. Weir has chosen allegorical female figures of "Decorative Art" [p. 695], "The Art of Painting," "Goldsmith's Art," and the "Art of Pottery." Each of these figures is seated on a balustrade and is relieved against a sky of pale broken blue tones. Flying draperies and capitals of four orders of architecture serve to connect the lines of the composition, which is further enriched by a cupid holding a tablet inscribed with the different arts and decorated with a wreath. The figures are large and simple in line, and the general scheme of color is pale blue varied with purple and green, a combination suggested by the evanescent hues of Lake Michigan. Mr. Reid has also selected seated allegorical figures to carry out his ideas, with the addition of four youths, one on the keystone of each arch, holding high above their heads wreaths and palm branches which meet and cross so as to form a band of decorative forms around the upper part of the dome. A semi-nude figure of a man with an anvil and wrought-iron shield represents "Iron working;" a young girl in white resting one arm on a pedestal and the hand of the other arm touching a piece of carved stone, signifies "Ornament;" another in purple, finishing a drawing of a scroll, suggests the principle of "Design," as applied to mechanical arts, and the fourth figure is readily interpreted as honoring the "Textile Arts" [p. 693]. In the east portal Mr. E. E. Simmons has placed a single figure of a man in each pendentive of the dome, symbolizing "Wood Carving," "Stone Cutting," "Forging" [p. 696], and "Mechanical Appliances." The general scheme is pale gray and flesh-colored tones relieved and accentuated by the forms of the tools and accessories appropriate to each figure. The composition is bold in line, firm in outline, and original in conception. Mr. Kenyon Cox in the adjacent dome has worked so far in harmony with Mr. Simmons that he has decorated the pendentives rather than the upper part of the vault, placing a standing female figure in each against a balustrade and foliage. Above the heads, graceful banderoles, bearing the subjects illustrated, convert each pendentive into a shield-shaped space. A robust woman in buff jacket testing a sword, suggests "Steel Working." A graceful girl in blue and white drapery holding a rare

vase needs no title to show that she represents "Ceramic Painting" [p. 697]. "Building" is symbolized by a tall and shapely damsel in golden green robes, standing near an uncompleted wall, and "Spinning" by a stately maiden of fair complexion dressed in rose-colored stuffs, with the significant accessory of a spider web. In the north portal Mr. J. Carroll Beckwith has illustrated the subject of Electricity as applied to Commerce. Four female figures occupy the pendentives. The "Telephone" and the "Indicator" are personified by a woman standing holding a telephone to her ear and surrounded by tape issuing from the ticker [p. 699]; "The Arc Light" by a figure kneeling holding aloft an arc light; "The Morse Telegraph" by a woman in flying draperies seated at a table upon which is the operating machine, while she reads from a book; and "The Dynamo" by a woman of a type of the working-class seated upon the magnet with a revolving wheel and belt at her feet. Above, in the upper dome, is placed the "Spirit of Electricity," a figure of a boy at the top of the dome from which radiate rays of lightning, to which he points. Mr. Walter Shirlaw, who has decorated the neighboring dome, shows distinct originality of conception in his four allegorical figures, "Gold" [p. 698], "Silver," "Pearl," and "Coral," symbolizing the abundance of the land and the sea. The maiden representing "Gold" steps forward freely, her mantle of yellow falling as she advances. A silver-gray cloak, fastened with silver disks, distinguishes the figure of "Silver." "Pearl" stands erect with glistening pearls around her neck and on her garments. "Coral," with raised arms, places a coral ornament in her hair. A spider's web in decorative pattern connects the figures and occupies the central surface of the dome.

White, green, and gold, treated in monotonous, form the color plan.

The figure on page 701 is taken from



"Musicians," Fragment from the Procession, by W. L. Dodge, in the Dome of the Administration Building.

a sketch of one of Mr. C. S. Reinhart's figures in the south dome of the West Portal, and has been materially changed in the enlargement, and improved in action and accessories. The effort of the artist has been to bring all the separate tones into harmony with each other, making the design and color appropriate to the purposes of the building, the architecture, and the construction of the pendentive dome itself. A white-marble terrace describes a complete circle just above the four arches of the dome, the railing of which is a repetition of the actual one which finishes the top of the walls of the building itself; above

a vibrating blue sky, with touches of salmon pink; in the pendentives four seated female figures, representing the



Female Figure from W. L. Dodge's Decoration in the Administration Building.

Arts of Sculpture, Decoration, Embroidery, and Design. Between the figures and above the arches are urns with cactus, from which vines and flowers are trailing, thus uniting the composition. The treatment is mural—broad, flat tones within the severe contours. Above, in the sky, faint in color and harmonizing with the sky itself, four cherubs are having a merry-go-round with pale ribbons.

The pendentives of the adjacent dome, painted by Mr. E. H. Blashfield, are filled by four winged genii, representing the "Arts of Metal Working." The "Armorer's Craft" [p. 703] is personified

by a helmeted figure; the "Brass Founder" and "Iron Worker" by two half-nude youths, one holding an embossed trencher, the other a hammer, while

a maiden, in the closely clinging gown of the fifteenth century, with a statuette in her hand, symbolizes the "Art of the Goldsmith." The extreme points of the pendentives are filled by appropriate attributes, a pair of gauntlets, brass workers' tools, a horseshoe, and a medal. Behind the figures, and a little above their heads, is a frieze of Renaissance scroll work, and the whole composition is bound together by flying banderoles and by the sweep of the widely extended wings. The centre of the dome is occupied by two winged infants supporting a shield. The general color scheme comprises a series of peacock blues, greens, and purples, brilliant white tones in wings and frieze, and pale blue of the sky as a background to the composition.

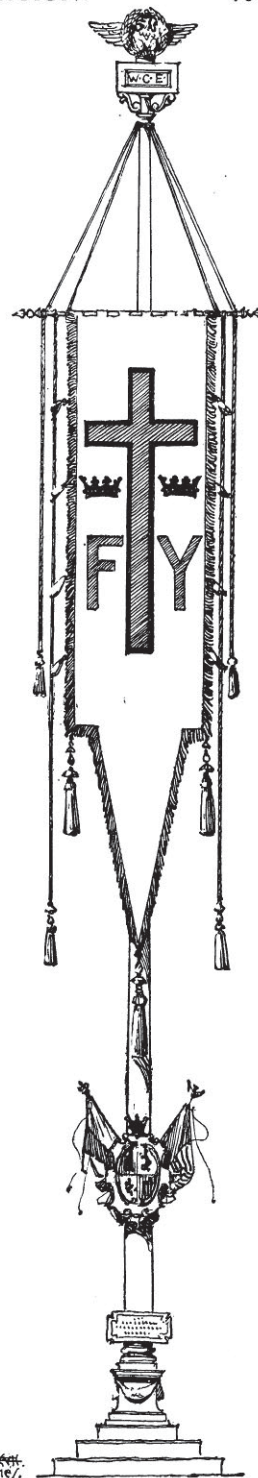
The list of figure decorations briefly described above includes, with the exception of those in the Woman's Building, by Miss Mary Cassatt and Mrs. Frederick MacMonnies, all the work of this special artistic nature which has, at present writing, been decided upon; but there is every reason to hope that the panels in the Art Building may receive some adornment worthy of the noble structure, that the frieze around the dome of the Horticultural Building may also be artistically treated, that the Music Hall of the Peristyle may have various wall-spaces decorated with figure work, and that the scheme laid out for the Manu-

factures and Liberal Arts Building may be completed by the painting of the four remaining tympana in the corner pavilions on the north end.

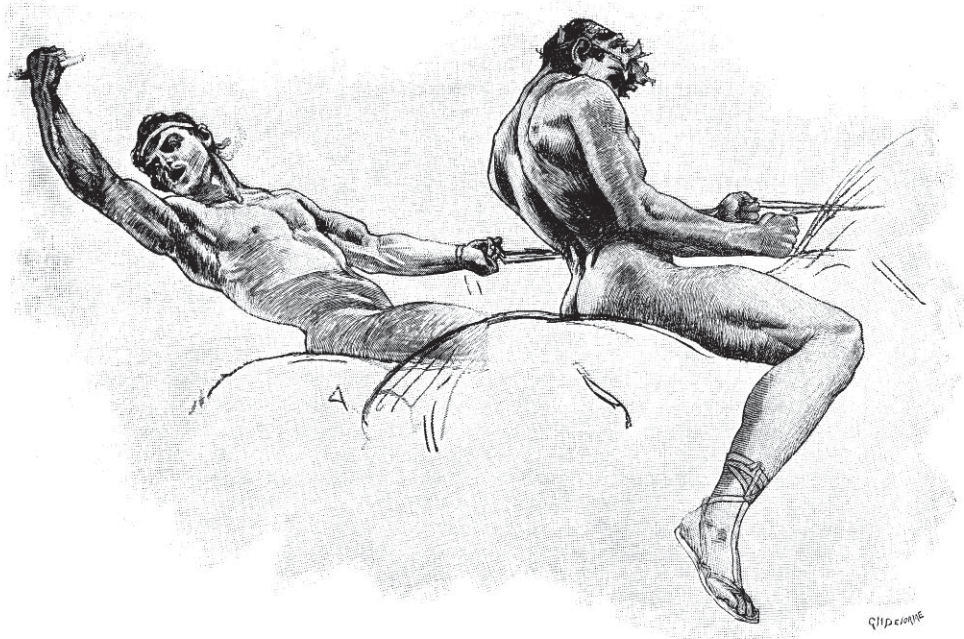
The sculpture groups on the roof of the Woman's Building, and the elaborate pediments executed by Miss Alice Rideout, with the Caryatides, by Miss Enid Yandell, have already long been in place. The same is true of Lorado Taft's graceful groups and friezes which adorn the Horticultural Building, and of Mr. John J. Boyle's realistic and expressive embodiments of ideas suggested by the fertile theme of Transportation, and ranged in almost bewildering profusion around the building which bears that name. The much-desired statue of Columbus, probably to be executed under the direction of Mr. St. Gaudens, the regiment of statues on the Machinery Building, by Mr. M. A. Waagen and Mr. Robert Kraus, those on the Electricity Building, by Mr. J. A. Blankingship and Mr. Henry A. MacNeil, the statue of Franklin, by Mr. Carl Rohl-Smith, together with scores of other works of more or less importance, would, if listed, make a long catalogue of interesting objects of the sculptor's art. The immense numbers of these works, proportionate, of course, to the colossal magnitude of the Exposition, forbid even the bare mention of them in detail. In addition to this great mass of sculpture work executed for the special purpose of supplementing the architecture, it is intended to place at different places, notably in the Grand Court and on the grounds, and in the colonnades of the Art Building, selected examples of ancient sculpture, various reproductions of antique monuments, and probably also a certain number of works offered for exhibition.

An essential part of the decoration of the building is, of course, the architectural details, the models of which have been executed by various parties, notably Ellin & Kitson, of New York, and Evans, of Boston, with distinguished taste and skill. The capitals, mouldings, and ornaments of Greek and Roman buildings have been accurately copied on a scale and in a manner never before attempted. A few short months ago there was in this country but a very limited number of full-sized reproductions of any of the notable details of ancient architecture. The cast of the great Jupiter Stator capital was, it is said, found in but a single architect's office. Now the whole range of details, from the beautiful Ionic capitals of the Temple of Minerva Polias to the mouldings of the Arch of Titus, are practically at the command of any architect and student.

Much has been said and much written about the proper color to be given to the exteriors of the great edifices. Experience shows, even if reason had not already dictated the decision, that the nearer they are kept to white the better for the architecture. Every experiment which has been made to produce æsthetic effects of texture suggested by the usual treatment of



Banner adopted from the Expeditionary Flag of Columbus.



Riders of Winged Horses, from W. L. Dodge's Decoration in the Administration Building.

plaster objects has resulted in partial or in total failure, and every time the warm white of the staff has been meddled with, its glory has departed. But the conditions imposed by the climate, by the impossibility of securing a homogeneous surface, and by the exposure and consequent discoloration of a certain portion of the work have made it necessary to apply some sort of paint to all the buildings. Ordinary white-lead and oil have been found to give the best results, for the irregular absorption of the staff and the weathering rapidly produce an agreeable, not too monotonous an effect, and the surface deteriorates less rapidly after this treatment. The single notable exception to this simple scale of color is found on the Transportation Building, which has been given to Healy and Millet, of Chicago, to cover with a polychromatic decoration, carrying out the original intention of the architects, and making it unique and splendid in appearance. All the statuary of this building is to be treated with bronze and other metals, the great portal, commonly called the "Golden Door," will be exceedingly rich and gorgeous in effect, and the intricate

ornamentation of the architectural relief decoration will have an echo in the flat surfaces covered with rich designs.

The decoration of the Exposition would be incomplete without careful attention to the informal and festive features, such as flags and awnings. Every building presents new conditions and demands special study and design. A large proportion of the flag-staffs will bear gonfalons or banners, but a certain number will be reserved, naturally, for the United States flag and the flags of all nations. At various points large poles will be planted in the ground, most of them for the purpose of displaying the Stars and Stripes, and a group of three poles, with ornate bases, elaborate flutings, and proper finials will be placed in front of the Administration Building. The middle pole will carry a United States flag of large dimensions, and it will be flanked on either side by a large and sumptuous banner, one adapted from the expeditionary banner of Columbus [p. 707], the other from the standard of Spain [p. 704] at the time of the discovery of America. The finishing touches of the Exposition can only be given after the

storms of winter are over and the spring fairly sets in, and on the perfection of the finish will depend a great part of the charm of the place to the visitor and to the exhibitor. It was recorded in the first pages of this article that little could be expected of the interiors to compare with the elaboration of the façades. But the white-wash brush which converts the interior of a hovel into an attractive dwelling can also metamorphose the rough timber-work into a near semblance of finished construction and give the great naves and

aisles a tidy and agreeable aspect. As far as this work has already proceeded it has surpassed the expectations of all concerned. A few simple tints, selected with care, give the best results and form a most satisfactory background for the installation of exhibits.

In the enormous perspectives ordinary means of decoration with bunting and banners fail entirely, for they are annihilated by the colossal size of the surroundings. Therefore the problem is a new one, and the future will show whether it can be satisfactorily solved.
