

sible advantage of Nature's gifts and make the rolling hills harmonize completely with the architectural plan of the Exposition. Other writers have aptly described this plan as one suggesting the lines of a fan. From a central point on the summit of the dominating hill stands Festival Hall, midway in the semi-circular colonnade of the States, which stretches away 750 feet on each side. Sixty feet below, eight of the magnificent palaces are situated along radiating avenues that correspond to the ribs of the fan-like formation. These cascades rush down the terraced hillside and are lost in the Grand Basin below. Lagoons wind among lawns and flower gardens across this fan-like formation, and ornamental bridges adorn the broad avenues of travel.

The Colonnade of the States is 52 feet high and over a quarter of a mile in length, bearing sculptural images symbolical of the twelve States and Territories formed from the Louisiana Purchase. At the ends of the Colonnade are circular restaurant pavilions 130 feet in diameter and 140 feet high, each surmounted by a dome. The Festival Hall, in the centre, 200 feet high and covering two acres, is surmounted by an impressive dome overlooking the scenes of activity in the entire Exposition.

On one of the radiating avenues below the hill, where stands the Festival Hall, is situated the Palace of Education and Social Economy. It is on the east side of the main lagoon, facing the Grand Basin. This building is of the Corinthian style of architecture. Its ground plan is in the form of a keystone. The two equal sides are 525 feet long, the south front 460 feet and the north front 758 feet. The principal entrances are upon the axes of the building, and resemble triumphal arches. At each angle of the building is a pavilion forming a supplementary entrance, and these are connected by a monumental colonnade. The four elevations are similar in character, and a liberal use of monumental and historical sculpture lends a festal character to the otherwise somewhat severely classical exterior.

The Palace of Electricity, also facing the Grand Basin, excels in the majesty of its proportions and the beauty of its architectural details. It is entirely surrounded by lagoons crossed by ornamental bridges. It has a frontage of 758 feet toward the north and 525 feet toward the east, and is also in the shape of a keystone, the design being a bold columnated treatment of the Corinthian order. The facades are well accentuated by eleven pediments with groups of columns and tower effects, affording opportunity for the ample sculptural decoration. The fenestration is bold and appropriate, giving ample light, and on top two sides of the building the loggias add pleasing effects of light and shadow. This palace covers eight acres, and cost \$399,940. It was designed by Walker & Kimbell, of Boston and Omaha.

The Palace of Manufactures is of the Corinthian order of architecture, and faces the entrance to the main boulevard. It has a frontage to the north of 1,200 feet, with a depth of 525 feet, and covers 14 acres. It was designed by Carrers & Hastings, of New York, and cost \$720,000. The four main entrances at the centres of the main facade are elaborately ornamented with sculptural groups, etc.

The Varied Industries Palace is a magnificent structure on the outer perimeter of the picture representing the main plan of the Fair. The visitor is awe-struck at the magnificence of this building when he passes through the main entrance gate of the Exposition. It presents a facade of 1,200 feet on the north and 525 feet on the east, giving nearly 14 acres of exhibition space, all on the ground floor. It is a columnated design embodying a free treatment of the Ionic order. Aside from the numerous entrances on the facades, there is a specially featured entrance at the centre of the south front. This entrance is thrown back and magnificent colonnades formed on either side. Van Brunt & Howe, of Kansas City, are the architects.

One of the most imposing and artistic structures ever erected is the Palace of Liberal Arts, designed by Barnett, Haynes & Barnett, of St. Louis. It cost \$500,000. It is 750 feet long, 525 feet wide, and covers nine acres. While the style of architecture is a severe treatment of the French Renaissance for the exterior facade, it will adhere very closely to classic lines in many respects. The long facade,

especially, will show a magnificent entrance, almost pure Corinthian. It has been the endeavor of the architects to depend largely on sculpture in the decoration of the building, refraining from the over-use of stereotyped architectural ornamentation. The long main facade is made interesting by the use of a centre pavilion and of two end pavilions. The centre pavilion is brought somewhat above the connecting buildings, which unite it with the pavilions on either side. Each of the three pavilions, on the fronts, forms an elegant entrance to the building. On the main facade are three entrances and on the 525-foot facade are two entrances, one in each of the end pavilions. The main entrance is in the form of a hemi-cycle, with circular colonnades. The ceiling of this hemi-cycle is frescoed on a background of old gold.

The Palace of Machinery, designed by Widmann, Walsh & Boisselier of St. Louis, is 1,000 by 525 feet in area, and covers ten acres. It cost about \$600,000. The architectural style is the fully developed Italian Renaissance. The main order is the Corinthian with the columns, accordingly, plainly treated in the shafts. This building is a model of grace and beauty, and has a prominent place on the western arm of the main transverse avenue of the Exposition. The north facade of this palace stretches east and west one thousand feet, and has a magnificent centre pavilion flanked by two great towers, the topmost pinnacle of which reaches skyward 265 feet. The southern facade is accentuated by four ornate turrets. The east facade has a tall, massive centre pavilion 300 feet long, flanked by two short curtains of lower elevation, conforming to those on the north facade, and terminating in the ornate corner towers. The western facade, 300 feet long, has two corner pavilions surmounted with high and graceful towers. Two massive piers rise from the foundation to the cornice top, losing their massive appearance there and terminating in pointed turrets bearing long and slender flag-staffs. These massive piers and the corner pavilions carry the three great archways, each 48 feet wide. The main entrance in the north facade presents an arcade of five bays, the massive piers of which are highly ornate. Above the three central bays rises an Attica feature, accentuated by pairs of Corinthian columns between which are three large panels. The Palace of Machinery presents on each side an entirely dissimilar design and contour, and this is owing to the architect's plan of departing from the rectangular shapes adopted in the other exhibit palaces in the main picture. Thus the building possesses a diversity of architectural features not accorded to any of the other great buildings.

The Palace of Transportation, designed by E. L. Masqueray, Chief of Design for the Exposition, is 1,300 feet long by 525 feet wide, and covers over fifteen acres. It cost more than \$700,000. The facades show an admirable adaptation of the French Renaissance style of architecture. On the east and west fronts are three enormous arches, taking up more than one-half the entire facade. Each arch is 64 feet wide and 52 feet high. The decoration is found principally in the impressive massing of large details, and the general treatment is extremely simple. The building reminds one of a great railway station, as through the massive archways run 14 railroad tracks.

The Palace of Art surpasses the structures devoted to art exhibits at all previous expositions. This palace really comprises four massive buildings, the aggregate frontage of three of them is 836 feet, the two side pavilions having each a depth of 422 feet. Their cost is over \$1,000,000. The plan of the palace is in the shape of a capital "E," the open part facing the south. The central building, 340 feet long by 160 feet wide, is of stone and separated from the side pavilion, made of brick and staff, by avenues 44 feet wide. The central building is a permanent structure. The Sculpture Pavilion on the south is 150 feet long by 100 feet wide, its plan being rectangular with an exedra or semi-circular bay at the east and west ends. The interior of the quadrangle is laid out as a garden for flowers, shrubs, fountains and statuary. The Art Palace stands on Art Hill to the south of and above Festival Hall. The main facade of the structure fronts north toward the main picture of the Fair.