

A CENTURY OF PROGRESS EXPOSITION



OFFICIAL VIEW BOOK

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Foreword by Rufus C. Dawes, President

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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.

Rufus Dawes

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of time, but they learned that any exhibits in the field of applied electricity which were made ready in 1931 would be out of date in 1933.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

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.

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 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 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 the 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 the reality than any 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 the 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 accented 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.

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.



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.

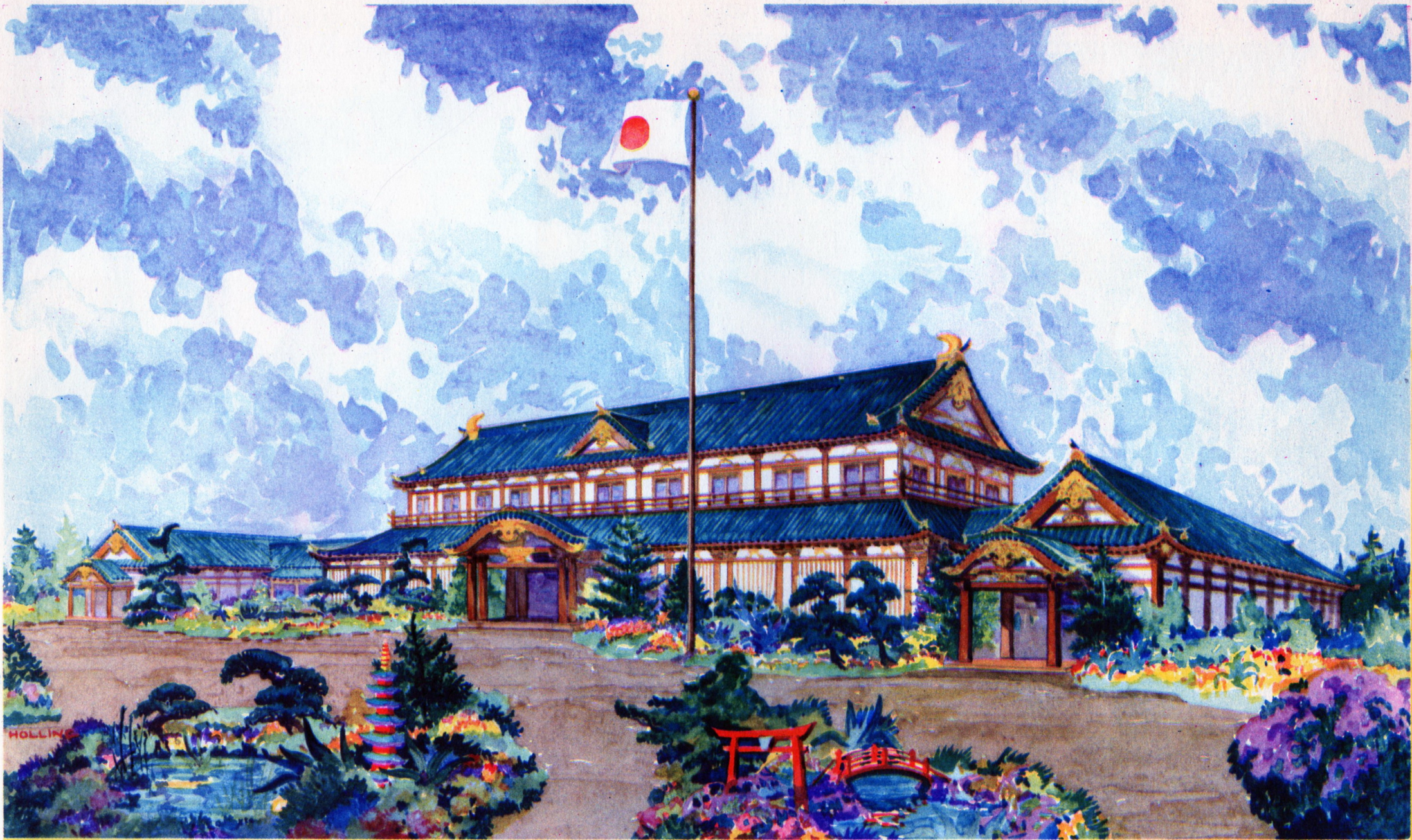


A Chinese Lama Temple brought halfway around the world over land and sea for Vincent Bendix of Chicago by Sven Hedin, Swedish explorer. The Golden Pavilion of Jehol, reproduction of one of the Orient's most precious architectural creations, rich in brightly colored decorations and crowned with a double-decked 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.



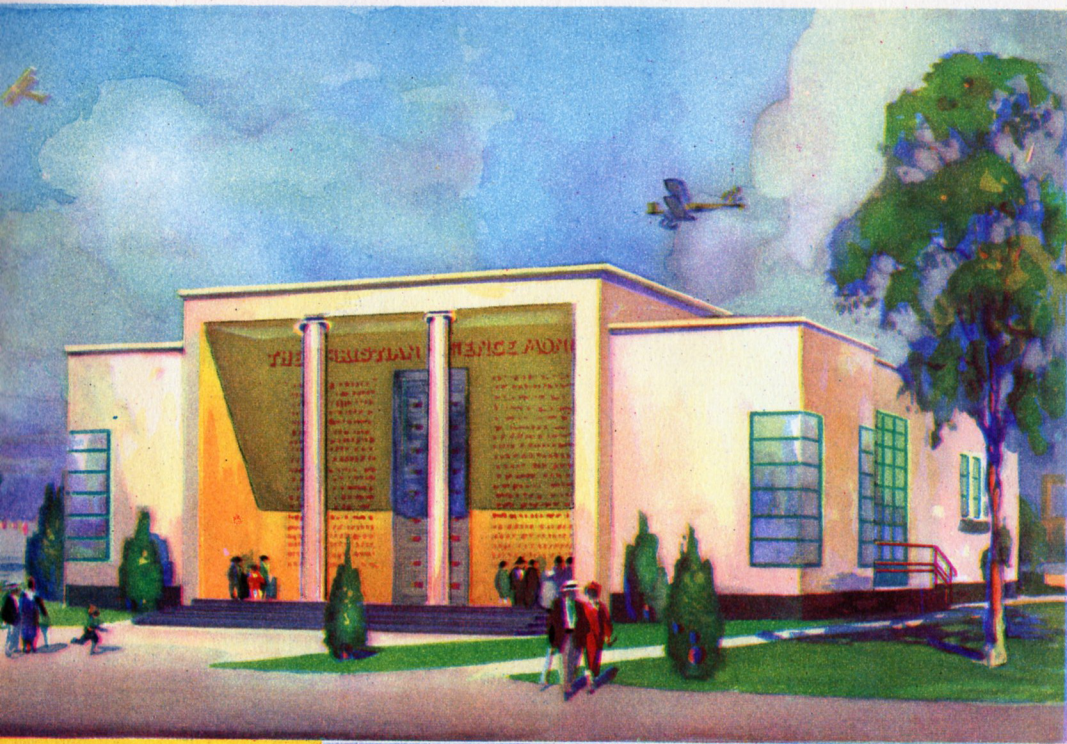
The Japanese Pavilion, in the classic architecture of the famed Kamakura Period, old as the Norman Conquest. Within are exhibits of silk, tea and lacquer—together with products vying with those of modern America. Cherry trees adorn the exterior, and in a tea house little Japanese maidens serve rice cakes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



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.

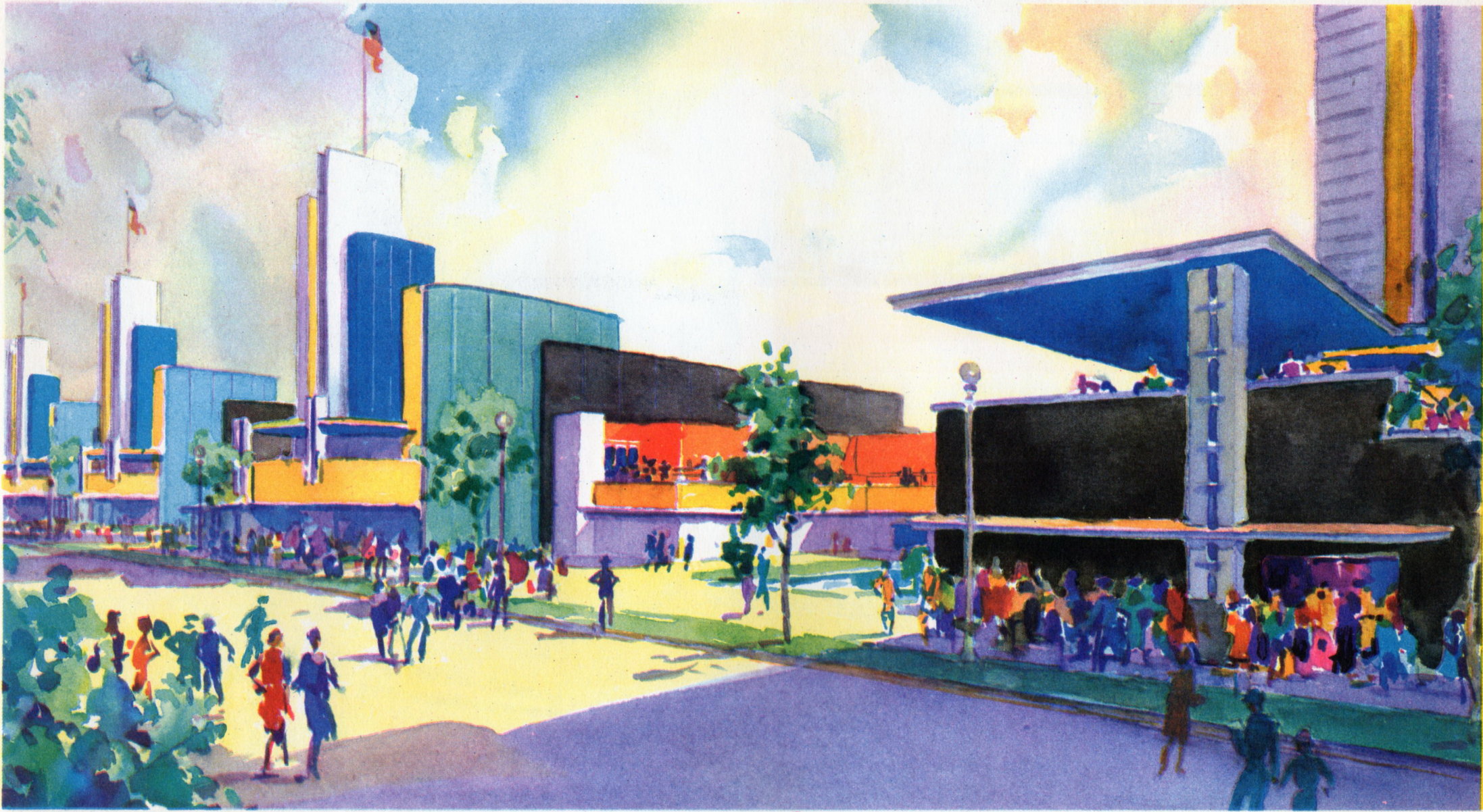


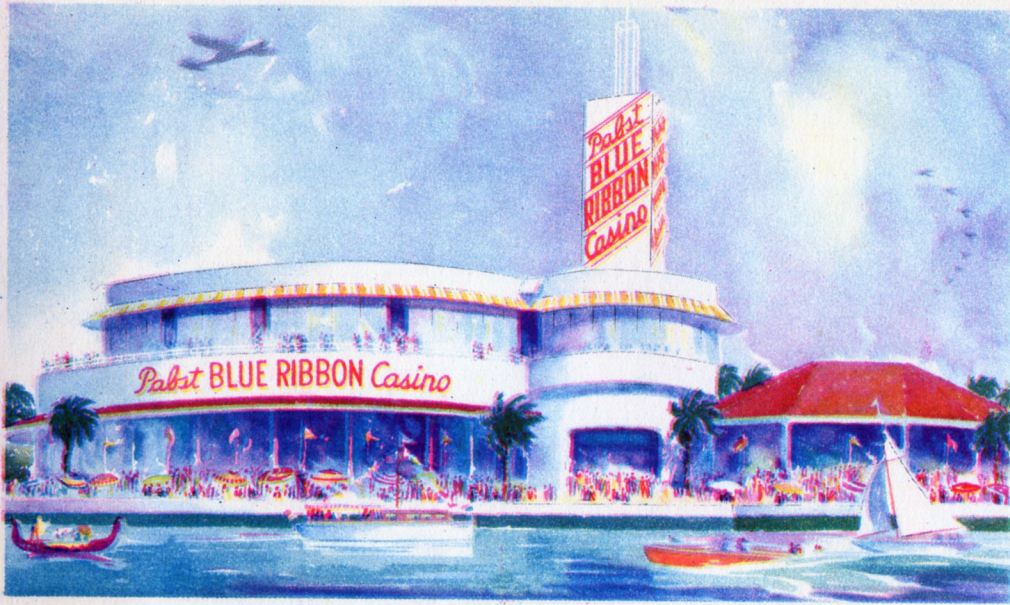
The magic of modern science is presented in the Hall of Science, a huge structure 700 by 400 feet, shaped like a U, and enclosing on three sides a court capable of accommodating 80,000 persons. At night it has the appearance of a brilliantly illuminated metal and glass creation, rising from colored terraces.



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.

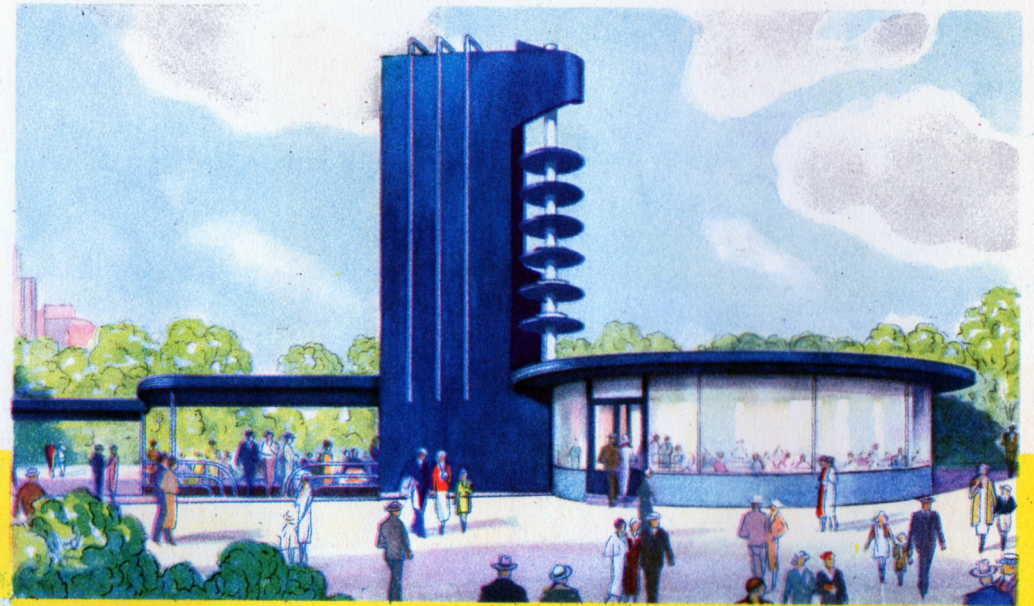
Hall of General Exhibits. Designed in bays—at first there were only two, then three, then four, then five, responding to the sales of space. Exhibits within range from jewelry to industrial engineering. A double arcade of fascinating shops connects this structure with the Hall of Science.





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

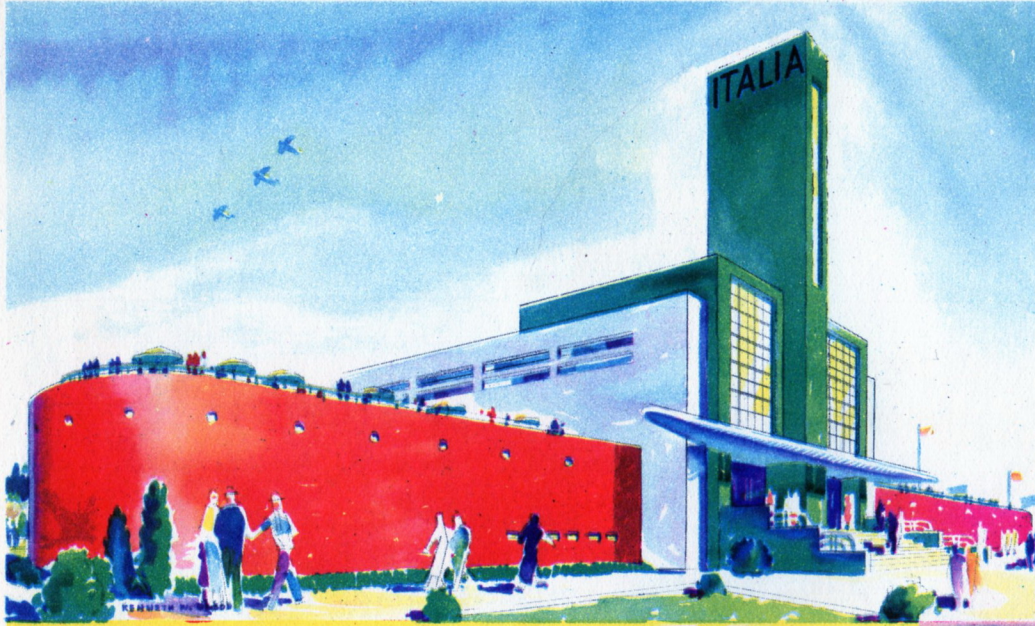


Old Heidelberg Inn

Skandia Fish Fry



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



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



The Pavilion of new-old Poland on Northerly Island.

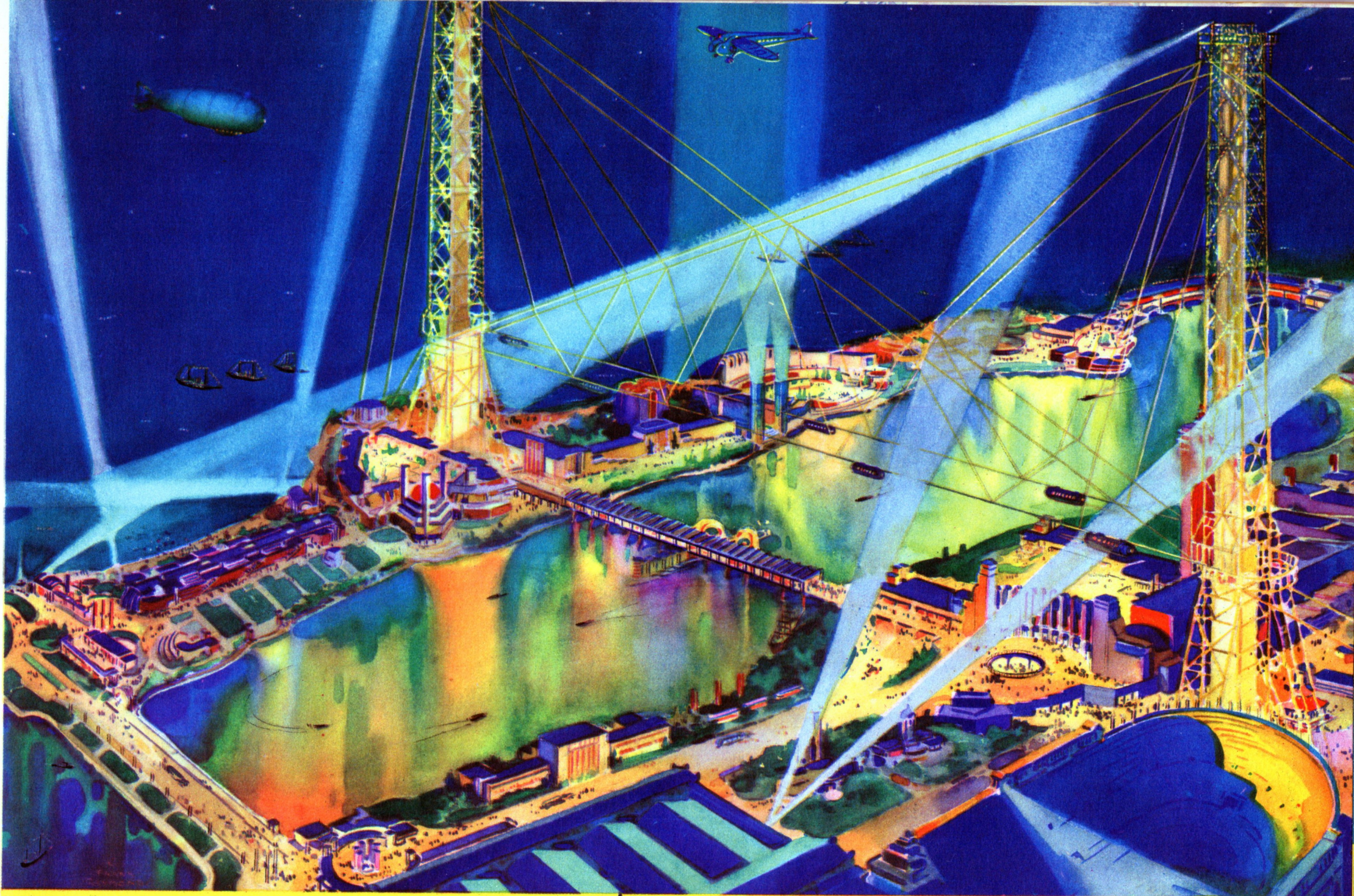
Sweden reflects the architecture of its own exposition in Stockholm in 1930



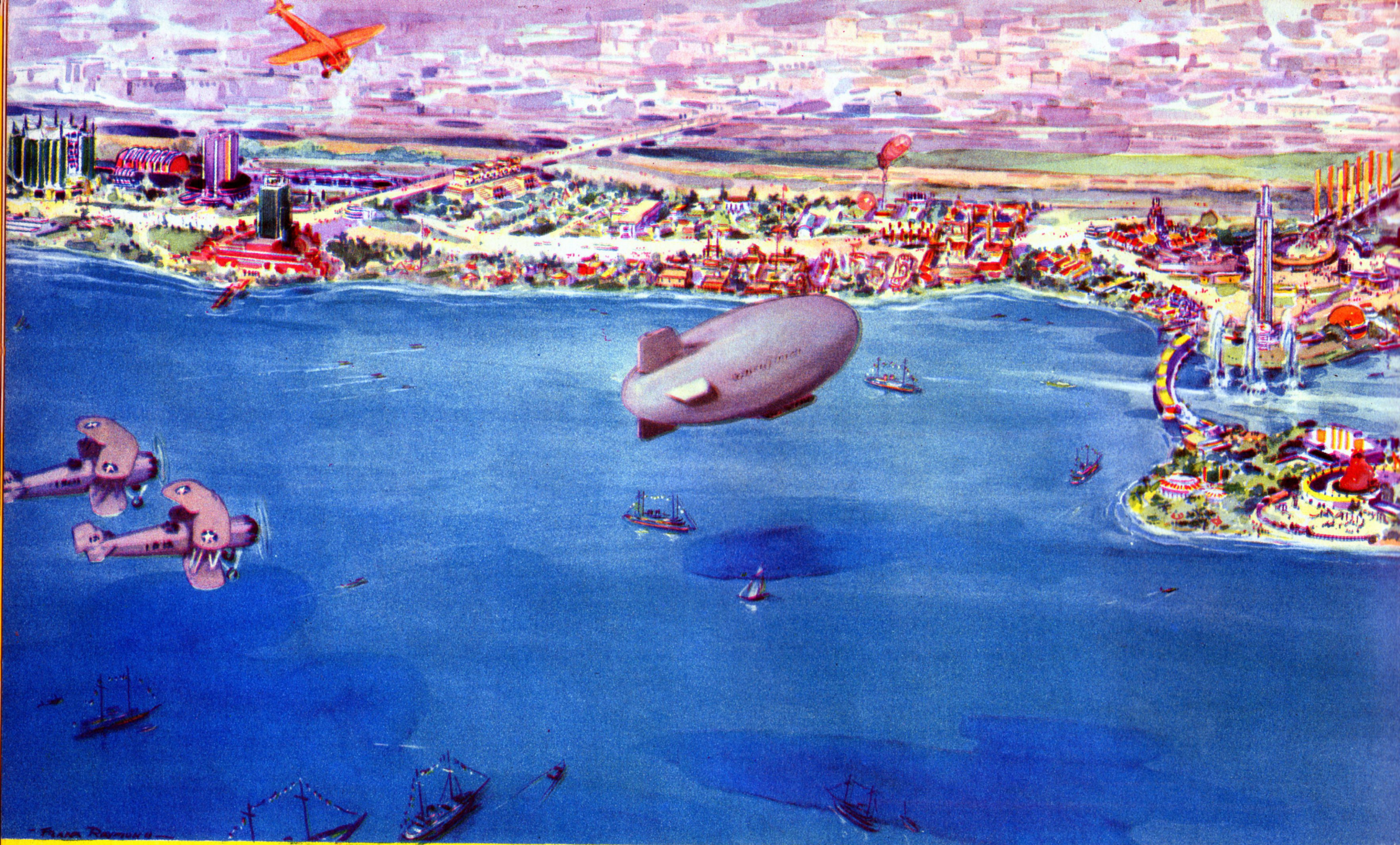
All the world loves a thrill and the supreme thrill of A Century of Progress is proving to be the "Sky Ride." It is to the 1933 Exposition what the Eiffel Tower was to the Paris Exposition of 1889 and the Ferris Wheel to the World's Columbian Exposition of 1893.

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.

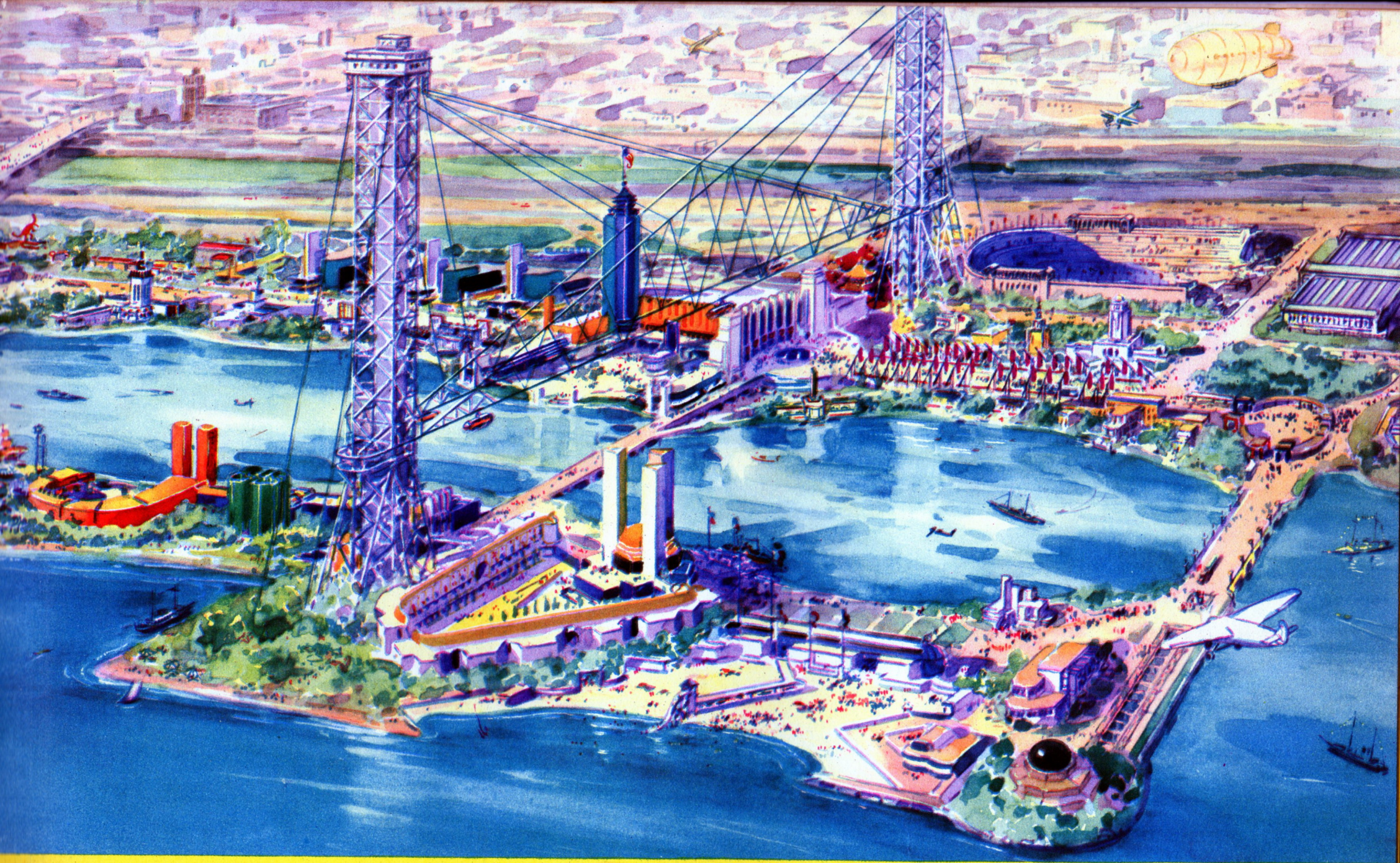
The rocket shaped cars are so constructed as to give an unobstructed view in all directions. What a panorama it makes!—Blue lagoon far below, busy with gondolas, canoes, sail and motor boats; brave colors of courts and towers; and background



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.



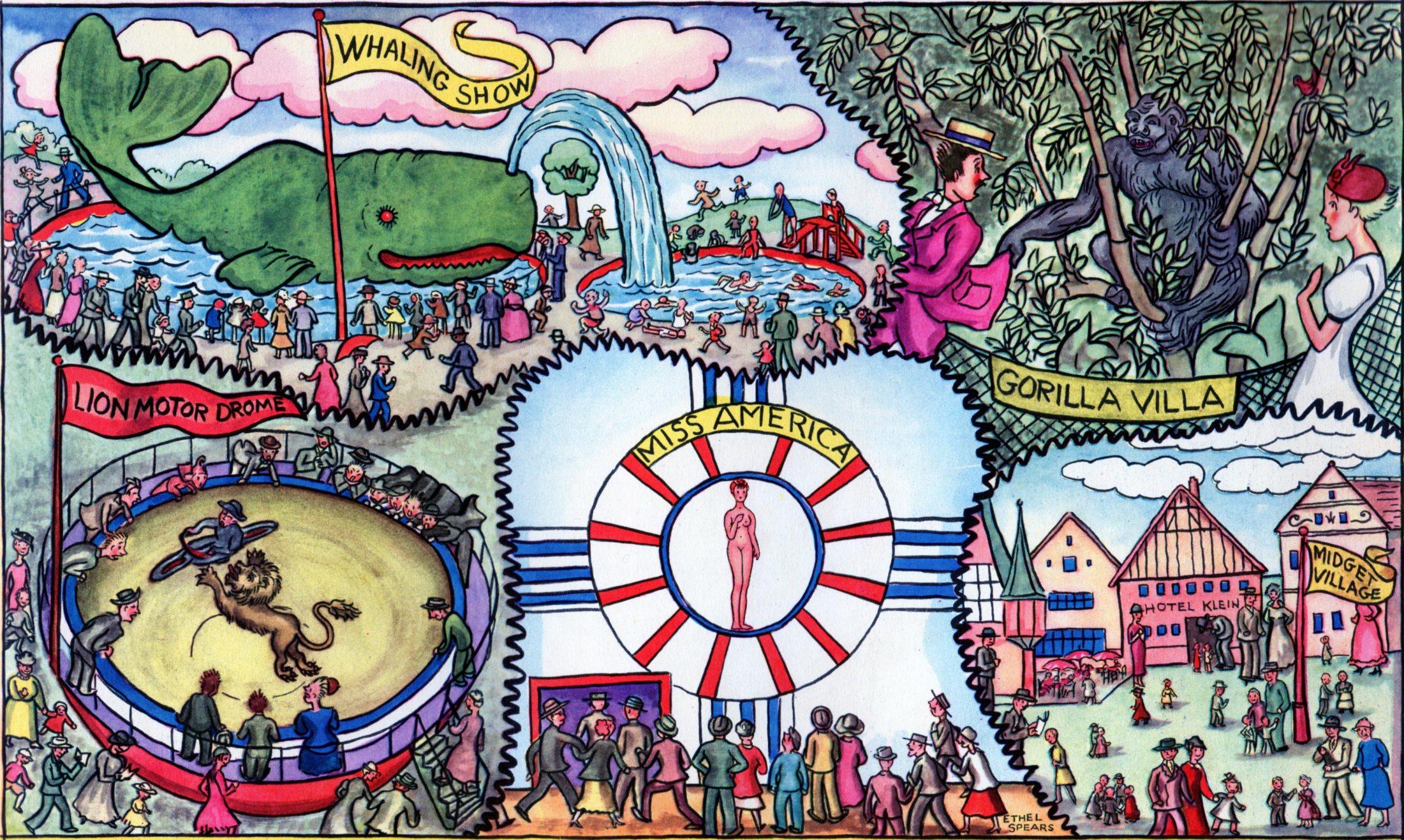
Travel & Transport	31st Street Entrance	Housing Group	Belgian Village	23rd Street Entrance
Chrysler	Indian Camp	Fort Dearborn	Morocco	Fire
South Entrance	Maya Temple	Midway	Streets of Paris	Havoline Thermometer
General Motors	Army Camp	Oriental Village	Hollywood	Horticulture
	Lincoln Group		Gardens	Enchanted



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	Administration	
				Dairy	
				Poland	
				Adler Planetarium	

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.





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.



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 of 121 years ago.

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 recon-



structed, 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.



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.

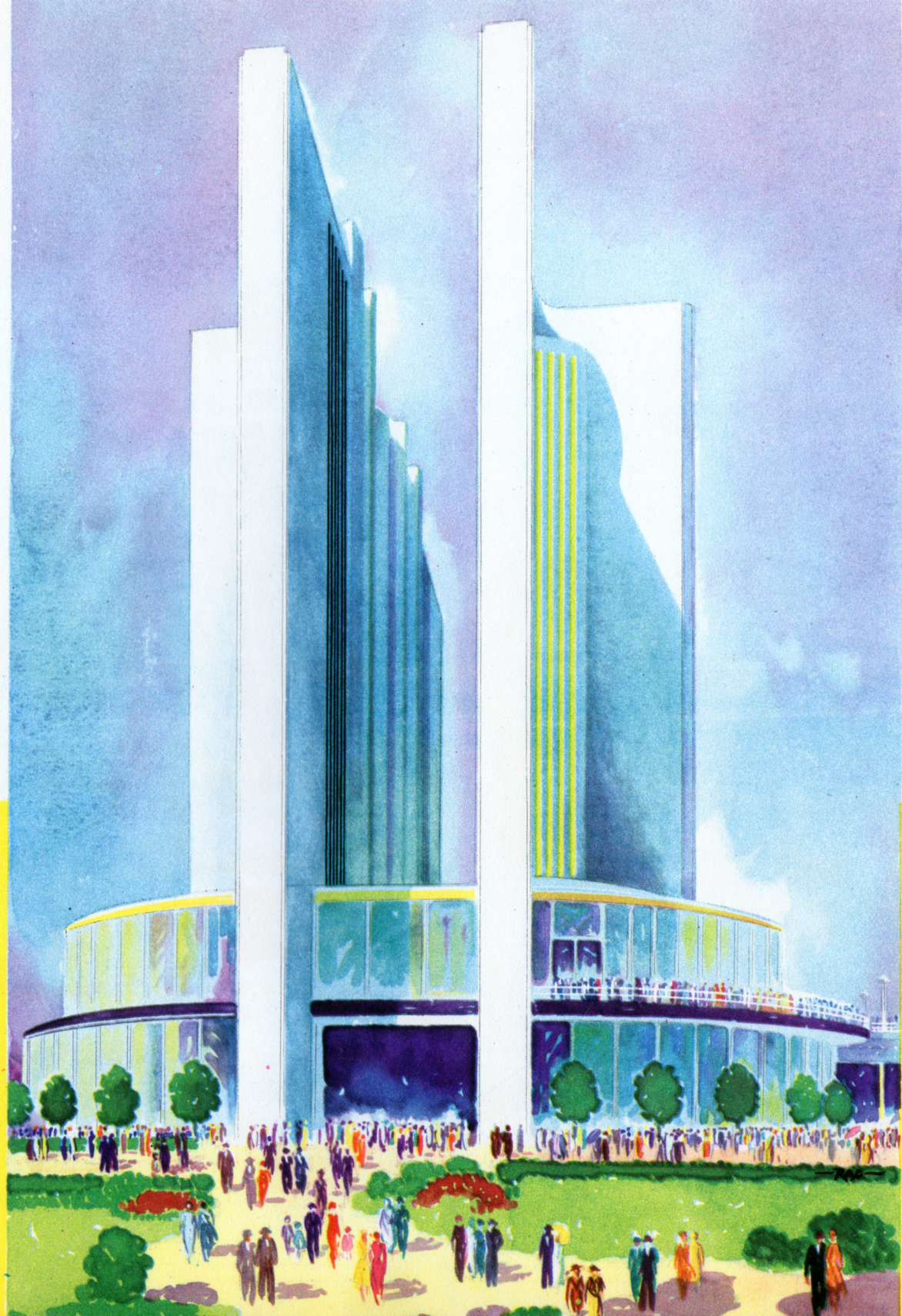
The Royal Scot, crack train of the London, Midland & Scottish Railway, the private train of the President of Mexico, and many exhibit cars of American railroads stand upon tracks directly south of the dome.

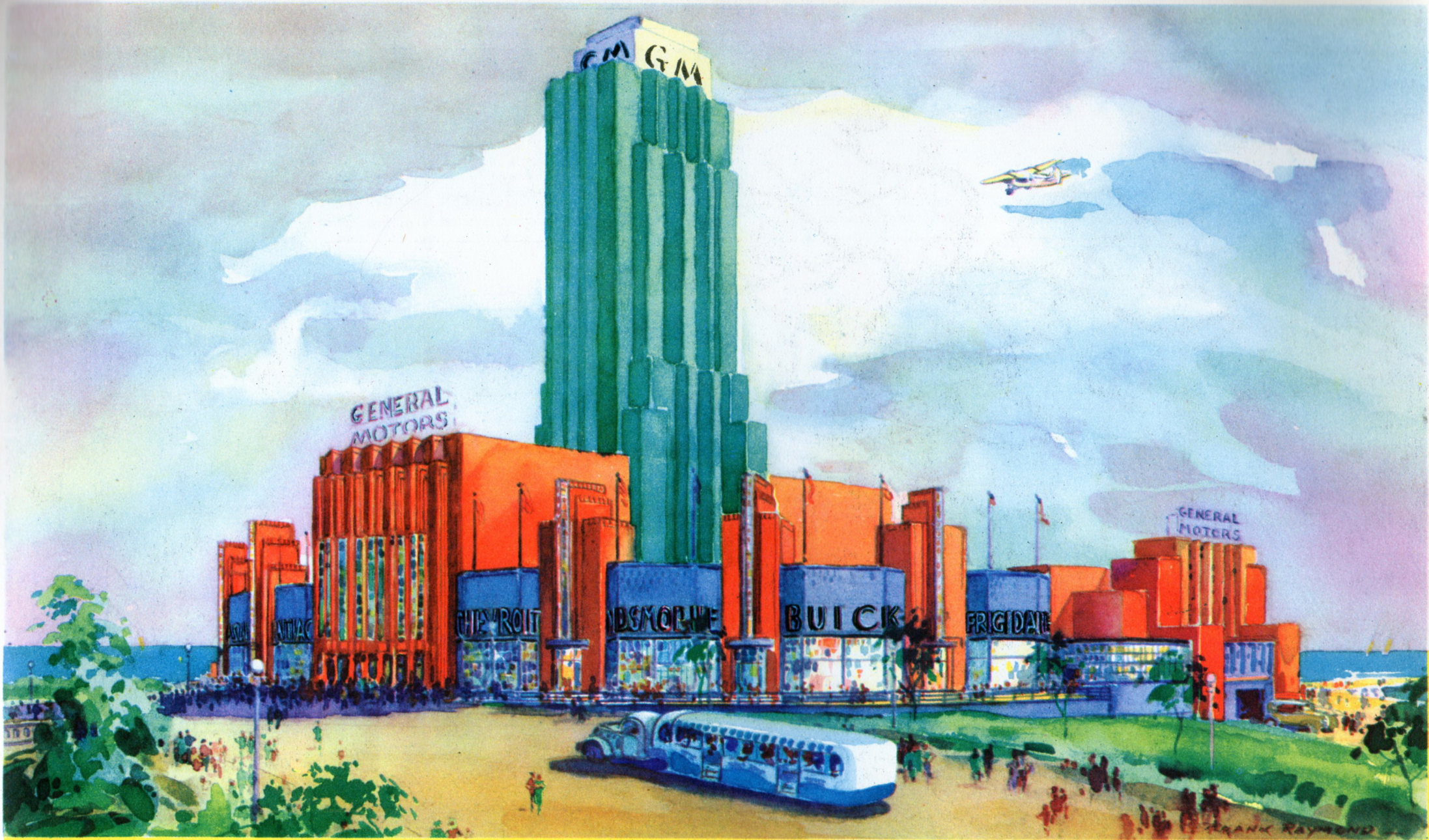


Larger than the dome of St. Peter's or that of the Capitol in Washington, this sky-hung rotunda of the Travel and Transport Building strikes a new note

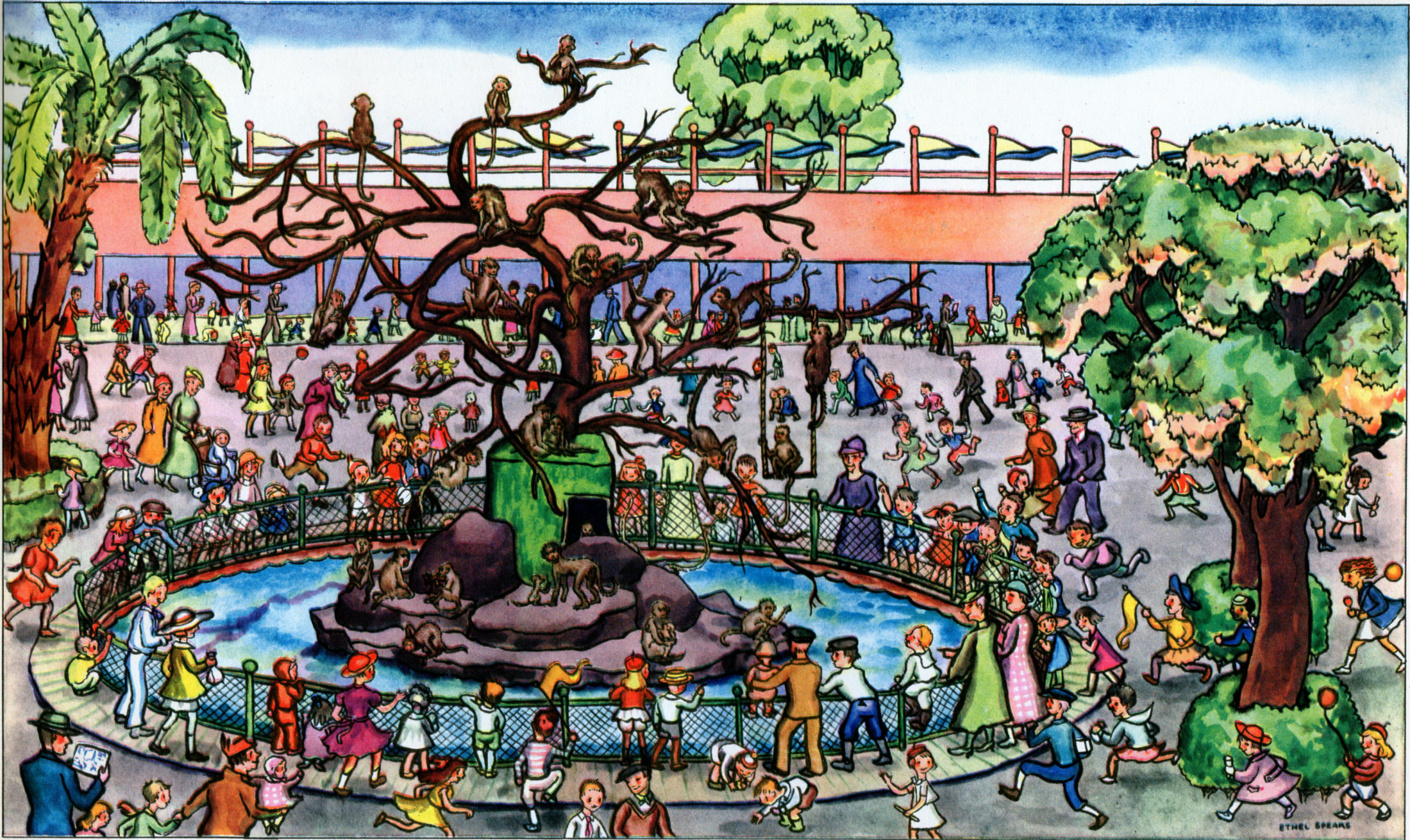
in architecture—first application of the principle of the suspension bridge—the largest unobstructed area enclosed anywhere under a roof.

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.



The Enchanted Island, a five acre Land of Make-Believe, where children play in a story-book setting, while their fathers and mothers are elsewhere on the grounds of A Century of Progress. Youngsters learn here, play here, and are happy here.

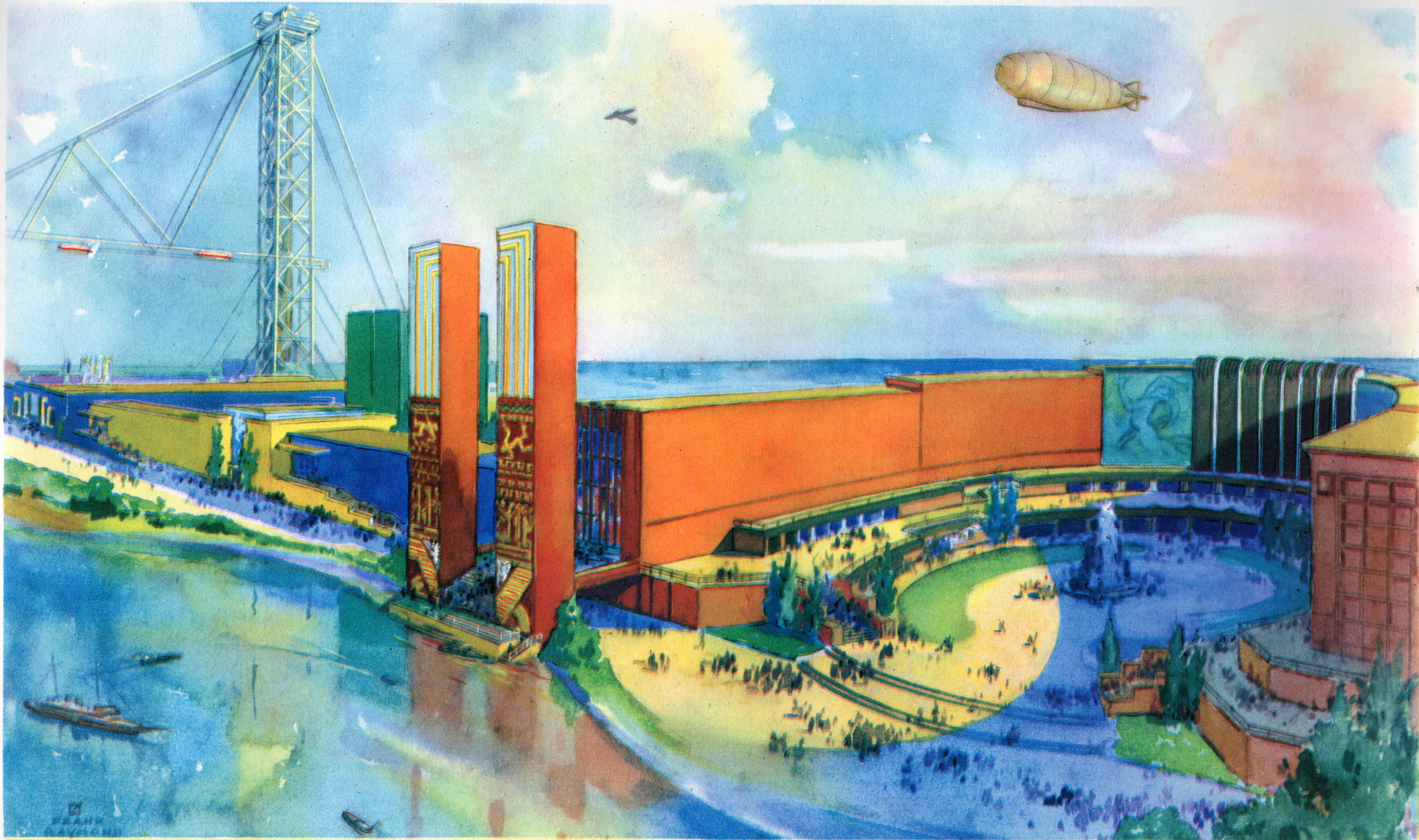


A Bridge of Swans gives entrance to a Magic Mountain on the Enchanted Island, and to a marble house where the walls are made of "mibs." A model nursery and kindergarten are provided for the tots and two playgrounds for older children. Most fascinating are a zoo and model farm inhabited only by baby animals.



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.

Electricity, magic wand of progress in the last half century, displays its wizardry in this semi-circular building on Northerly Island at A Century of Progress. Embellished with hanging gardens, electric cascades, and colored fountains, the Electrical Building is a high point in modern architectural phantasy.



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.



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.





Temples of the family market basket are the Agricultural and Dairy Buildings, low-cost houses for the livestock and meat industries, the foster mother of mankind—the cow—and the epic of agricultural implements. The Dairy Building is the only structure of the Exposition painted white.

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