A BEAUTIFUL ARCHITECTURAL SCHEME

Standing on the brow of the hill just outside the main Exposition gate the architecture of the wonder city may be studied in perspective. Although the great palaces are of mammoth proportions it can readily be seen that they are not wholly separate. Into this scheme of architecture comes the added beauty and connecting link of five great courts, and it is evident that the massive structures were designed so that they might form the walls for courts of unparalleled magnificence and splendor.

The main exhibit palaces, eleven in number, contain, under a comprehensive and representative classification, examples of the resources and achievements along all lines of human endeavor, which are divided into departments as follows: “A”, Fine Arts; “B”, Education; “C”, Social Economy; “D”, Liberal Arts; “E”, Manufactures and Varied Industries; “F”, Machinery; “G”, Transportation; “H”, Agriculture; “I”, Food Products; “K”, Horticulture; “L”, Mines and Metallurgy.

These eleven great palaces, together with Festival Hall, form the central setting of a beautiful picture, flanked on the city side by the amusement section or concessions district (the Zone) and on the other end by the buildings of the various states and the pavilions of the foreign nations. These latter join the aviation field, race track and live stock exhibit, terminating in the grounds of the great military reservation, the Presidio, where the competitive drills and army maneuvers will take place.
In formation the eight main exhibit palaces—Education, Liberal Arts, Manufacturers, Varied Industries, Agriculture, Food Products, Transportation, and Mines and Metallurgy—represent a quadrangle, being bisected by an avenue east and west and intersected by avenues north and south, the intersections marking the three great courts. The facades of the palaces are the walls of these courts and partake of the particular style of architecture dominating the court on which they front. These eight palaces are flanked on the east by the great Palace of Machinery and on the west by the Palace of Fine Arts.

Passing through the main gate on the city side the visitor enters the great South Garden, 3,000 feet in length, on the right extremity of which can be seen the beautiful Festival Hall. To the extreme left is the Palace of Horticulture. Immediately in front is the Main Tower or "Tower of Jewels." This great garden, itself a marvel of landscape engineering skill, is but one side of a magic carpet on which these beautiful palaces are set, the 300-foot wide "Marina" and its grand esplanade, with its floricultural splendors, forming the other side, the pattern threading its winding way through the various courts and recesses over the entire grounds, forming a correlated whole which, for wondrous beauty, has never been equaled.

Passing from this great garden under the arch of the main tower the visitor enters the "Court of the Universe," the largest of the five courts of the Exposition. This is the meeting place of the Eastern and Western hemispheres, and the decorative scheme on each side is typical of this theme. On the extreme right and left are two great triumphal arches, the one on the right,
which leads to the Court of Abundance, being surmounted by a magnificent statuary group, "The Nations of the East," the figures symbolizing life in the Orient, while the arch on the left, leading to the Court of the Four Seasons, has a group of the same proportions, "The Nations of the West," symbolical of life in the Occident. Straight ahead is the colossal Column of Progress, surmounted by the "Adventurous Bowman" shooting the arrow toward the West.

To the right, under the "Arch of the Rising Sun," is the avenue leading to the "Court of Abundance," which terminates at its southern extremity in the "Court of Flowers," one of the minor courts; while to the left, under the "Arch of the Setting Sun," is the avenue leading to the beautiful "Court of the Four Seasons," which, at its southern extremity, enters the other minor court, the "Court of Palms."

Continuing straight ahead one comes to the edge of the spacious Yacht Harbor, and the center of the Grand Esplanade or "Marina." Long after the Exposition is over—when it is only a fond and loving memory—this esplanade will remain to grace and enhance the natural beauties of San Francisco Bay.

THE GREAT EXHIBIT BUILDINGS

*Palace of Fine Arts.* This fire-proof structure, designed by R. B. Maybeck, describes an arc of 1,100 feet, running north and south, and faces upon a great lagoon of placid water which reflects its beautiful architecture. In the center of the arc is a great dome, with steps leading down to the lagoon in a beautiful setting of shrubbery, composed of Monterey cypress and
other evergreen trees, making perhaps the prettiest setting of the whole Exposition site. The painting and sculpture of every nation of artistic prominence is shown in this palace. The exhibits in the United States section consist not only of the work of contemporary artists, but of historic American paintings from the time of West, Copley and Stuart to the present, and a loan collection of canvases by foreign artists owned in the United States. The installation of the canvases and small bronzes permits close inspection, the color scheme of the galleries varying to serve as a sympathetic background for their contents.

**Palace of Horticulture.** This palace is constructed almost entirely of glass and covers over five acres. It is surmounted by an immense glass dome 180 feet in height and 152 feet in diameter. The building is 672 feet long and its greatest width is 320 feet. An imposing nave 80 feet in height runs the length of the building and paralleling the central nave are (one on either side) two side aisles each 50 feet in height. All phases of practical horticulture are embraced in this exhibit. Among other things a fully equipped fruit-canning establishment is in operation, showing the sanitary way in which fruit is prepared and canned; there are a seed-packing establishment, an orange-packing house, and olive oil presses in operation; also tools used in the culture of fruits, trees and flowers. The frostless climate of California, which enables plant life to attain the highest perfection, gives the floricultural exhibit a distinction and beauty it has not been possible to attain at other expositions where the seasons
have been short and the winters severe. The building was designed by Messrs. Bakewell & Brown, of San Francisco.

**Palace of Machinery.** This palace, designed by Messrs. Ward & Blohme, of San Francisco, is the largest building erected on the Exposition site. It is 968 feet by 388 feet. One mile and a half of cornices was used in ornamenting the building, and four carloads of nails and 1,500 tons of bolts and washers were used in its construction. In this palace are assembled exhibits of machinery used in the generation, transmission and application of power. Several groups comprise examples of steam generators and motors utilizing steam, internal combustion motors, hydraulic motors, miscellaneous motors, general machinery apparatus and accessories, and tools for shaping wood and metals. Ten special electrical groups cover the generation, distribution and control of electrical energy in its application to mechanical and motor power, lighting and heating.

The following eight palaces, comprising the central group, are composite in design, each facade partaking of the particular style of architecture dominating the court on which it fronts.

**Palace of Education and Social Economy.** The exhibits in this palace show development along these lines since 1905, and by specializing on prominent movements and reforms seek to forecast the education of the future. There is a comparative exhibit of the educational systems of all nations participating and a comprehensive demonstration of educational work in the United
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States in all its phases from kindergarten to university. The Department of Social Economy has brought together a comprehensive collection of exhibits illustrative of the conditions and necessities of man considered as a member of organized society and government, together with displays showing the agencies of means employed for his well being. As far as possible, operating examples are given. Child welfare, and the work of organizations such as boy scouts, campfire girls, etc., charities, corrections, criminology, urban problems, park systems, public buildings, street improvements, method of disposing of sewage, etc., receive exhaustive treatment by exhibits. Such matters as finance in its relation to the public welfare and in connection with such agencies as banks and provident associations, modern credit associations, etc., are illustrated. All matters pertaining to commerce in the way of distribution of goods, business standards and systems; all labor problems involving working conditions and standards, welfare and efficiency, and including domestic science and woman's vocations, may be exhaustively studied and compared by exhibits. The latest discoveries in hygiene, methods of missionary work, international and universal peace institutions, diplomatic and consular systems—all these also receive a broad and sympathetic treatment by exhibitional studies.

Palace of Liberal Arts. Liberal Arts rank high in the classification of exhibits because they embrace the applied sciences which indicate the result of man's education and culture, illustrate his tastes and demonstrate his inven-
Dome of the Palace of Horticulture, 185 feet high, 152 feet in diameter.

tive genius and scientific attainment and express his artistic nature. This splendid palace is directly opposite the main entrance to the Exposition grounds from the city side and is approximately 585 feet long, 470 feet wide and 65 feet high, and covers nearly six acres.

**Palaces of Manufactures and Varied Industries.** The department of a universal Exposition which has the combined interest of all nations is the exhibition of finished products of manufacture and manual skill, the objects of utility, luxury and taste in which each country excels and which constitute the most valuable and profitable part of foreign trade. The art industries of the world are brilliantly displayed in the Palace of Manufactures and Varied Industries.

**Palace of Transportation.** The exhibits in this palace have been made, as far as possible, contemporaneous, not historical. The very latest achievements of human ingenuity, covering the entire field of transportation, are displayed. On account of the great development of the motor-boat industry and aerial navigation these two groups are thoroughly represented, both in indoor and outdoor exhibits. In this palace are also shown the exhibits of all the great steamship companies, the water transportation of all countries, their navigation and commerce, characteristic boats and ships of all nations. Sail and steam yachts are generally shown by models. Electric exhibits show the latest application of electricity to the agency of transportation and the loco-
motive exhibit illustrates the latest types. The car exhibits show the modern development of street car equipment, and there is a complete showing of railway supplies, including all the new inventions and appliances for the protection of life and property in this connection.

Palace of Agriculture. The section of the Exposition devoted to the interests of agriculture embraces an area of more than forty acres. The Palace of Agriculture proper, covers seven and one-half acres. The exhibits deal with every phase of the agricultural industry. A very important group is devoted to farm implements and machinery. In this department also is shown all that pertains to forestry and forest products.

Palace of Agriculture (food products). Under this same department, although in a separate palace, the multiform exhibits governing the food products of the entire world have been grouped. Vegetable and animal food products and the equipment and methods employed in the preparation of foods and beverages are extensively shown.

Palace of Mines and Metallurgy. The exhibits in this palace deal with the natural mineral resources of the world, their exploration and exploitation, their conversion into metal, and their manufacture into structural forms and into raw material for the various industries. They take in the ordinary metals such as gold, silver, copper, lead, zinc, iron, aluminum, etc.; the rare metals such as tungsten, vanadium, uranium, radium, platinum, etc.; the non-metallic substances, such as clay, cement and their products; coal, oil and gas; the salines, fertilizers, etc. The object of the Mines and Metallurgy exhibit is twofold: first, to draw attention to the natural mineral resources of each country, state or community so that the public may learn of the mode of occurrence of the metals of commerce and their distribution, of the stage of development of the various districts, of present sources of supply and consumption and of possible future sources of supply and of extended markets; second, to educate
the public in a general way regarding the details of the industry, its problems and its needs.

MISCELLANEOUS BUILDINGS

Live Stock Exhibit. In keeping with the general plan of the Exposition the Department of Live Stock has been presented in a better manner than has heretofore characterized such exhibitions. Competitions for the $175,000 in prize money appropriated by the Exposition, and for the supplemental premiums offered by the breeders’ associations, are announced for the months of October and November. In addition to this is a continuous live stock display from February 20 to December 4, 1915. In housing, classification and arrangements of the exhibits, the Department of Live Stock at San Francisco demonstrates the advancement that has been made since the last world exposition. Special events include universal polo, international cavalry contests, two harness horse racing meets, and the carrying on of a series of demonstrations intended to teach everything that is new in this important industry.

The Exposition Auditorium. This building, designed by Messrs. John Galen Howard, Frederick H. Meyer and John Reid, Jr., is a four-story structure of steel and stone and graces the civic center of San Francisco. It will be a lasting and beautiful monument to the Panama-Pacific International Exposition. The Exposition management paid over one million dollars for its erection and the City and County of San Francisco paid nearly a million dollars.
Indiana State building—a homelike structure in Queen Anne style, especially adapted for the hospitable entertainment of Hoosier visitors and guests.

for the site. The main auditorium of this building accommodates twelve thousand persons.

Festival Hall. This will be the scene of many of the great festivals and choral competitions entered into by the various singing organizations of the world. Festival Hall is built in the French theater style of architecture with one large dome and various minor domes and minarets, profusely decorated with statuary. The main hall contains seats for about three thousand persons, and here has been placed a huge pipe organ which is seventh in size in the world.

The California Building. This building is in the old Mission style and covers approximately 350 feet by 675 feet. In form it consists of a towered main building, two stories in height and surrounded by an immense court. Its construction and furnishings represent an outlay of considerably over half a million dollars. This is the “Host Building” of the Exposition and contains the displays of the fifty-eight counties of California. This building, with its walled-in court and park, covers about seven acres. The Women’s Board, an auxiliary of the Exposition, assumed the responsibility of furnishing and maintenance, and has entire charge of its social administration. Designed by Thos. H. L. Burdette.

Main Tower or “Tower of Jewels.” Designed by Messrs. Carrere & Hastings, of New York. This tower rises to a height of 433 feet and, from an architectural standpoint, is the dominating feature of the Exposition. This is the center of the brilliant night illumination, the outline of the tower being defined by over one hundred thousand hand cut glass “jewels” or prisms, hung tremulously, the least atmospheric disturbance causing them to flash and change and scintillate in a thousand different tints and colors.
THE COURTS AND THEIR BEAUTY

The Court of the Universe. Designed by Messrs. McKim, Mead & White, of New York, this is the great central court or court of honor of the Exposition, and in design and decoration it is made to represent the meeting place of the hemispheres. It is 700 feet long and 900 feet wide, and contains a sunken garden in the center. At the northern end, between the palaces of Agriculture and Transportation, is a great pool of water embellished with statuary and fountains.

The Court of Abundance. This is the east central court of the Exposition and in design shows the Oriental phase of the Spanish-Moorish type. This court is dedicated to music, dancing, acting and pageantry. Designed by Louis C. Mullgardt.

The Court of the Four Seasons. This is the west central court and one of the most beautiful sections of the Exposition. It is said that Hadrian's Villa, one of the historic Roman palaces, was the inspiration for this court. It is surrounded by a beautiful colonnade, in each of the four corners of which are niches containing statuary representing the four seasons. Designed by Henry Bacon, of New York.

The Court of Palms. Designed by George W. Kelham, of San Francisco. This is one of the two minor courts of the Exposition. Its entrance is from the great South Garden between two towers each rising to a height of 200 feet and favoring in architecture the period of the Italian Renaissance. This court contains a showing of rare and beautiful palms.

The Court of Flowers. This is the second of the minor courts, also having its entrance from the great South Garden between two Italian towers.
"The Nations of the West," symbolical of life in the Occident—a magnificent group of statuary on the arch leading to the Court of the Four Seasons.

almost the exact duplicate of those at the entrance to the Court of Palms. While the smallest of the Exposition courts it is nevertheless as beautiful as the others, and, as the name denotes, is a perfect paradise of vari-colored flowers. Designed by George W. Kelham.

THE EXPOSITION STATUARY


While color is the dominant note of the Exposition—color grouped in large masses of reds, blues, greens and golds—yet over all prevails harmony, the palaces themselves being of a soft, neutral tint—a smoked ivory—that is at once pleasing and restful to the eyes.

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The 4,000,000 square feet of roadways have been packed into smoothness and covered with resilient red rock which is easy on the feet and eliminates the glitter which tires the eyes. Hundreds of trees have been transplanted into places along the drives and in the gardens. More than ten thousand quick growing vines spread their tendrils along the walls of the buildings and the fence enclosing the Exposition, and millions of blossoming flowers have been planted in the gardens and courts.

BEAUTIFUL NIGHT EFFECTS

One of the most attractive and triumphant features of the great Exposition is the electrical illumination at night, which presents a scene that, once witnessed, will never be forgotten. By an entirely new system of flood lighting a soft, restful, yet perfect light pervades the courts, revealing in wonderful clearness the façades and walls of the palaces and the natural colors of the shrubbery and flowers. By peculiar and novel lighting devices the statuary and mural paintings are made to appear with even heightened effect. Concealed batteries project powerful yet softened rays of light that cause tens of thousands of specially prepared glass "jewels," hung tremulously upon the towers, to flash and scintillate like great diamonds, emeralds and rubies. At a point on the Bay shore there has been erected apparatus that weaves in the night sky auroras of ever-changing color. There is a Scintillator composed of a battery of forty-eight 36-inch searchlight projectors with a beam candle power of 2,000,000,000. This powerful light plays on the cloudbanks that come in from the Bay.

"The Nations of the East," symbolizing life in the Orient and surmounting the Triumphal Arch leading to the Court of Abundance.
It is a veritable harmonic symphony of light and the special program each evening is known as "The Dance of the Light God." By the use of colored prisms the fog is painted in every color of the spectrum and "The City of the Rainbow Night" is an appellation which is well merited. A spectacle never before attempted is offered and this feat, always declared impossible, is made easy by the aid of nature's fog, which gives a volatile background.

The most beautiful night effect is afforded by the use of the "jewels," glinting and sparkling from the walls and towers. Ten tons of these "jewels" have been used in the architectural scheme. They are 47 millimeters in diameter and were manufactured in Austria of special "flint" glass, so called because of its hardness. In the process of manufacture they were first molded in factories and then given to peasants to be handcut and polished. On the Exposition buildings they are suspended by tiny clasps and sway in the slightest breeze. The colors are white, canary, ruby, emerald and aquamarine, and they are used on the large exhibit palaces to outline the architectural scheme. The Tower of Jewels is studded with their prismatic colors and 100,000 of them make a mass of iridescent color 483 feet high under the beams of the great searchlight projectors that turn every night at the Exposition into radiant day.

THE AMUSEMENT OR CONCESSIONS DISTRICT.

Ever since the days of the Chicago World's Fair in 1893, the term "Midway" has been associated with amusement features of expositions large and small. St. Louis in 1904 called its amusement district "The Pike"; Seattle had its "Pylotrack," and Portland its "Trail." San Diego calls its fun department "The Isthmus," and San Francisco, mindful of the object of its great celebration, has given to its great amusement district the appropriate title of "The Zone," which bids fair to replace the "Midway" of Chicago in popular estimation

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as the name of the amusement district. Sixty-five acres are devoted to the amusement features of the Exposition. This division of the great fair represents an outlay of over $10,000,000, and the 200 concessions that have been accepted are of the highest class, combining the features of fun and educational entertainment in a manner never before found in any exposition.

The title, "The Zone," now calls to mind the region of the great canal and the immense work that the United States army has done, waging a war only on disease and nature's topographical barriers. It conjures the Herculean labors that have been performed in wrenching apart two continents for the gain of the whole world.

In 1915, it is to have another meaning and although "The Zone" will take its place with "The Midway" of the Chicago exposition, "The Pike" of St. Louis, "The Paystreak" of Seattle, and "The Trail" of Portland, it will avoid the coarser features of these and still retain something of the tone that is implied in the thought of the Panama Canal Zone.

The world is no longer "pleased with a rattle and tickled with a straw." The first stage attempts at light entertainment were of the type of "Gammer Gurton's Needle," "Hycke Scorner," and other types of low comedy in both senses of the word. The first exposition rather followed this idea that a touch of the risqué was necessary to please the public and for this reason there was a suggestion of vulgarity in the first names that designated amusement sections of the great expositions.
As unclean comedy on the stage has given way to the clean, so has the idea of clean amusement gained in popularity in expositions.

A baker’s dozen of the large attractions that are to be seen will give an idea of those that cover 65 acres and cluster about the main artery, which is an asphalt pavement 3,300 feet long and more than 100 feet wide.


The Grand Canyon of Arizona represents a cost of $350,000. It was built by the Santa Fe Railway company and every detail of the great natural beauty is reproduced on smaller scale but so that the impressions of the exact distance are carried out. These illusions are made possible by perfectly devised and carefully concealed electrical and mechanical devices.

Eight standard gauge observation cars are in place and on these the visitor will be taken over the half hour journey from the bottom of the canyon to the summit. Geysers, mountain gorges and roaring torrents will be found on the trip. Indian villages with their basket and pottery workers and the interesting occupations of the Zuni, Lagума, Hopi, and Pueblo Indians will be observed on the journey.

When the car has made the ascent, a storm comes whirling through the canyon. The winds roar and add their rush to the sounds of the rivers which swell into mighty torrents. Darkness falls and the thunder and lightning make the visitor, who has just made the climb, happy that he has escaped. But the sun bursts forth and leaves the canyon glorified. The structure is 700 feet long and 300 feet wide.

“Yellowstone National Park” stands at the eastern end of the amusement area. It represents a cost of $250,000 and was built by the Union Pacific Railway company. In the background of this attraction is Old Faithful Inn. It is a lofty, widespread structure of logs with a touch of Swiss about its gables and windows. Inside, the logs are everywhere and may be seen in partitions, balustrades, steps and newel posts. The lobby has the four cheerful fireplaces, the huge corn popper, the clock with the twenty foot pendulum and the log made galleries. Everything is a faithful reproduction of the Old Faithful Inn of the real Yellowstone.

“Toyland Grown Up” is the million dollar concession of Frederick Thompson and covers fourteen acres. Thompson has earned his fame as a purveyor of amusements by building Luna Park at Coney Island and the Hippodrome in New York.

In this new enterprise Thompson has reversed the fairy tales of childhood and the giant’s stove, his skillet, the blocks of the children, Noah’s Ark, and every hero, heroine and villain of nursery rhyme will be so large as to make the humans who visit the toyland appear very small and insignificant.

“Creation” is one of the prettiest structures on the grounds and exhibits a $160,000 presentation of the beginning of the world as told in Genesis.

“The Submarines” have an exceptional educational value and permit the visitor to go far below the surface of the water and observe in absolute comfort the interesting sea life that abounds in the Pacific Ocean.

“The Evolution of the Dreadnaught” combines romance with history and
shows the various stages in arriving at the great superdreadnaughts that are in the midst of a titanic struggle in the present war.

“The ‘49 Camp” is of great interest to all those whose friends or relatives came to the west during the gold rush of 1849 and to those who have read or heard the wonderful stories of those days. The types of those days are reproduced in the men that are to be seen around the 1915 mining camp, the reproductions being as true as historians can make them.

“Panama Canal” concession and crowd in “The Zone” or amusement district.

“The Panama Canal” is one of the first large attractions to greet the eye of the visitor on entering “The Zone.” This will be one of the greatest educational features of the entire Exposition, for those who have not made the trip through the real canal may examine a miniature canal that is complete to the smallest details. Every part of the present canal with cities, locks, dams, spillways will be shown and the visitors will pass through from one ocean to the other in a palatial steamboat and the only difference between this trip and the real trip will be in the length of time consumed.

“Mahomet’s Mountain” is one of the thrilling spots of the concessions district. It is a monumental pile of mystery and beauty. It is 150 feet high and 100 feet in diameter.

At the entrance is an escalator which carries the visitor to a mammoth cave of marvelous illusions. One may pass through a roaring waterfall and emerge perfectly dry. One may look into a deep well and see the center of the earth and
the strange creatures that may be found there. The visitor is brought into close contact with Mars and the antics of the inhabitants of Mars may be watched with curiosity. In succession one may explore the wonders of the Cave of the Winds, the Palace Cave and “Heaven the Beautiful.”

There is also the Cave of Mystery, where beautiful statues turn to life. Cathedral Cave draws the explorer by strains of music played on the stalactites by an electric current. At the top of the mountain is “The Devil’s Slide” where the adventurer quickly slides into the open. If the descent is too rapid there are stairways and slower progress.

“Old Nuremberg” cost $225,000, and because of the war that is now devastating Germany, this city that has been called the “jewel among the ancient cities of Europe” has added interest. It is an exact reproduction of the original. It was in this city that the “Iron Maiden,” one of the most horrible means of torture, first made its appearance, and this will be reproduced. Nuremberg was the center of art and invention in the sixteenth century and many of its treasures will be found in the duplicate on the grounds of the exposition. The city will be found complete even to the old pretzel and sugar bakery.

“Japan Beautiful” and the “Chinese Village” are in distant parts of the district and each is a tiny wonderland. Gardens, quaint houses, dainty tea rooms and the life to be found in such communities are shown with fidelity. Each cost in the neighborhood of $250,000.
The "Ferris wheel" at Chicago and the "teeter-totter" at Buffalo were interesting altitude features and the one at the San Francisco Exposition is well known as the "Aeroscope." It consists of a giant arm of steel, mounted on a pivot at the base, and picks up a car containing 30 passengers. The highest point is just four feet higher than the highest point of the Chicago Ferris wheel.

In "The Streets of Cairo," which is a city within a city, entertainment of oriental splendor and true color is offered, with every class of eating establishment that will appeal to appetite and purse.

Five hundred natives of Egypt are employed on the grounds and are garbed in their own costumes. They have charge of the community within a space of 250 feet wide and 400 feet deep. Here in this little wonderland, practically picked from the old world and set down in the midst of the highest culture, will be found the Hindoo theatre, the whirling dervishes, the fakirs and loud fanatics.

Professional criers preside over the Temple of Mummies, the oriental theatre attracts by its weird music of flute and tom-tom, the sensational torture dances, the dancing maidens, coffee houses, smoking parlors, fortune tellers, rug makers, snake charmers, wrestlers all have their place on these winding streets, over this world replica. On the streets in front are the camels and donkeys which lend the last touch of sincerity to this quaint picture redolent with the atmosphere of Egypt.
In “The Zone” there are many places to eat, such as cafeterias, dairy lunches and short-order places, and the prices asked are moderate. Meals may be obtained on the grounds at prices ranging from orders of cakes, coffee and syrup at fifteen cents to several dollars à la carte or table d’hote.

The lighting of the Zone is a tremendous glare, being of the old style “great white way” type, and, therefore, in marked contrast to the restful and subdued lighting scheme of the Exposition proper.

STATE AND FOREIGN BUILDINGS.

Whether from the greatest of old world capitals or the smallest of American villages, the visitor to the Exposition is sure to find a building that will have the home appeal and that can be made headquarters.

The New Jersey building is of special interest. It is a careful reproduction of Washington’s headquarters—the famous Trenton Barracks—just after the crossing of the Delaware and the memorable surprise of the Hessians.

Of the numerous state and foreign structures there are many that stand out with peculiar appeal. Denmark, China, Turkey, Hawaii, Cuba, Japan, Virginia, New York, Oregon, California and the Philippines are a few that are of unusual attractiveness.

Chinese workmen, admitted to the Exposition grounds direct from China by special act of Congress, have erected a marvelous pavilion that represents the world’s newest republic. It presents an exact duplicate of one of the famous palaces of the Forbidden City.

The castle of Hamlet, Prince of Denmark, is reproduced on a smaller scale in the pavilion erected by Denmark. The castle in reality is Kronborg Castle at Elsinore. Flanking the main entrance are duplicates of the old tombstones of King Gorm the Old and Queen Thyre, “Denmark’s Mender,” and each tombstone bears the quaint historical inscriptions that can be read today on the originals. The Lurs prehistorical musical instruments have a prominent place and a fanfare is blown on them at regular intervals by Danish musicians.