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ALVIN SAUNDERS.



HERMAN KOUNTZE.



C. S. MONTGOMERY.



ARTHUR C. SMITH.



E. DICKINSON.



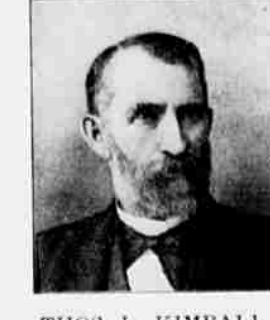
CASPER E. YOST.



J. L. BRANDEIS.



GEO. F. BIDWELL.



THOS. L. KIMBALL.



DR. E. W. LEE.



J. E. MARKEL.



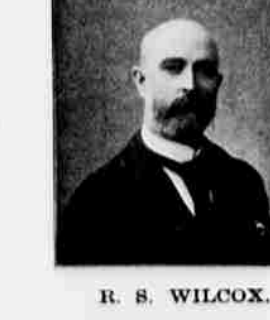
CHARLES METZ.



EDWIN C. PRICE.



C. M. WILHELM.



R. S. WILCOX.



J. C. WHARTON.

LAYING THE CORNER STONE

Gala Celebration of Arbor Day One Year Ago in April.

GRAND PARADE AND FORMAL CEREMONIES

Popular Interest Manifested from the Outset in the Progress of the Work of Construction.

Thursday, April 22, 1897, was the first gala day in exposition history, and thousands of people marched in the parade and thousands more joined with them in mighty cheers as the big cornerstone swung slowly into place and eloquent orators pronounced their benedictions.

The fact that the inaugural festivities occurred on Arbor day, when all the schools and public buildings were closed, left nearly the entire population of Omaha free to join in the demonstration. A heavy shower had cleared the air the day before, and the clouds gave place to a blaze of spring sunshine that made the day as perfect as Nature could offer. The city had all the appearance of a holiday. The business houses were closed and flags and bunting were draped from every possible point of vantage. The streets were filled with people from early morning, and as the day advanced the crowd was swelled by thousands of arrivals from neighboring cities.

The prospective Arch of States, near the Twentieth street entrance, had been selected as the location of the cornerstone and both the platform and the huge derrick which was to hoist the stone were lavishly decorated with flags and Ak-Sar-Ben colors. The Twenty-second Infantry band played the "Star Spangled Banner" and then the impressive ritual of the Masonic order was performed by the following officers of the grand lodge of Nebraska. Grand Master, C. J. Phelps; deputy grand master, J. B. Dinsmore; grand secretary, W. R. Bowen; grand treasurer, Chris Hartman; grand timekeeper, W. King; grand architect, C. K. Coutant; grand chaplain, T. J. Mackay; grand junior warden, G. W. Lininger, and grand senior warden, F. H. Young.

After the ritualistic oration had been delivered by Grand Master Phelps, Grand Treasurer Hartman deposited in a niche in the stone the sealed copper box which contained the relics that were to be thus transmitted to posterity. These consisted of the last proceedings of the grand lodge, grand charter and grand commandery of Nebraska, a souvenir of Omaha, issued by the Board of Trade, report of Board of Park Commissioners, list of officers of Western Union Telegraph company, report of the exposition association, with list and photographs of officers, including the Board of Lady Managers, a copy of each of the daily papers of Omaha, list of city officers, report of county commissioners, and the grouping of copies of the exposition grounds, photographs of buildings and street scenes in Omaha, photographs of Mrs. R. C. Clowry, Judge James W. Savage, General Experience Estabrook, Hon. A. J. Poppleton, John A. Creighton, Dr. George L. Miller, Hon. John M. Thurston, Hugh Clark, Thomas L. Kimball, the judges of the district court, Dion Geraldine, President McKinley, Vice President Hobart, W. J. Bryan, A. Sewall, Lininger's art gallery, Bee building, Young Men's Christian association building, Board of Omaha stock yards and packing houses and all the public school buildings, names of members of legislatures of all Transmississippi states, copy of exposition number of members of legislatures of all transmississippi congress at Omaha, official program of inaugural exercises, articles of incorporation for space and subscriptions, proceedings of Tangier Temple and photographs of its officers.

The stone was then lowered to its bed showing the inscription "Laid by the Masonic Fraternity, April 22, 1897, M. W. Charles J. Phelps, G. M." The officers applied the square, the level and the plumb and reported that the stone had been accurately placed and then Deputy Grand Master Dinsmore scattered it with corn, poured from a golden vessel, as the emblem of plenty. Grand Senior Warden Young baptized the stone with wine, which had been brought from Jerusalem by G. W. Lininger, and which was a token of joy and gladness and Grand Junior Warden Lininger added a baptism of oil which was emblematic of peace. Grand Chaplain Mackay pronounced an impressive invocation and then the grand master handed the implements of masonry to Supervising Architect Kimball with instructions to carry on the work that was thus begun.

The Masonic ceremonies were followed by brief addresses which offered a vent for the enthusiasm of the multitude. Mayor W. J. Broatch welcomed the visitors as the chief executive of Omaha. In the absence of Governor Holcomb, Lieutenant Governor Harris spoke for the state of Nebraska. He eulogized the state and its people and referred in enthusiastic terms to the exposition as the vehicle by which its resources would be advertised to the world.

This was followed by an eloquent tribute to the exposition by Hon. John N. Baldwin of Council Bluffs, after which Hon. J. Sterling Morton was introduced as the originator of the Arbor day which was marked by this celebration. Mr. Morton traced the progress of Nebraska from a prairie wilderness to a magnificent commonwealth. He dilated on

the fertility of its soil and the abundance of its resources and emphasized the importance of cultivating forests to protect the soil from drought and humanity from disease. In conclusion he said:

"A truth and a tree outline generations of men. That this admirably planned Transmississippi Exposition may plant truths as to the economic and material resources of its vast and opulent empire in the minds of the tens of thousands of intelligent visitors and sojourners who may attend it, with as cheerful a certainty and as serene a satisfaction as we experience in planting these trees in the never deceiving, never disappointing soil of the fertile Nebraska, is my earnest hope and my sincere and intense desire."

LOVE BLOCK OF HARD GRANITE.

Silent Reminder of a Peculiar Incident in Exposition History.

Buried somewhere under the immense mass of staff and timber that forms the Arch of States over the Twentieth street entrance to the exposition grounds is a huge block of granite that represents the beginning of exposition construction. This is the cornerstone that was laid with military pomp and pageantry over a year ago and over which eloquent orators proclaimed the greatness of the west and its exposition. It contains all the public documents, photographs and other data that was thus sought

ART AT THE EXPOSITION

Choice Collection Gathered in the Fine Arts Building.

HOW THE DEPARTMENT IS ORGANIZED

Energetic Action Brings Together Representative Works from All the Leading Artists of the Day.

The Fine Arts department of the Transmississippi and International Exposition was early a matter of consideration to the executive committee and directors, who realized the importance of making it representative and credible. Early in 1897 the executive committee of the exposition requested the Western Art association to make suggestions in regard to the organization of this department, which was done by the creation of the directors of the Western Art association as an advisory committee upon fine art subjects. This committee selected as its chairman Mr. Paul Charlton, and in consultation with the architects-in-chief, Messrs. Walker and Kimball, suggested the form of building to be used, and, after con-

siderable research, several names for the position of superintendent of the Fine Arts Bureau, and county officers of the principal cities, where he saw artists, private collectors and the directors of the principal museums, and endeavored to interest them in this exhibit. This was followed by much persistent work by Mr. Griffith and the chairman of the advisory committee in the way of personal visits and extended correspondence. There was found to be the greatest apathy among artists and private collectors in the east in regard to any exhibit of fine arts in the west, the claim being that it was not profitable to them to send their pictures, as they were withdrawn either from their walls or from the eastern opportunity for sale for the period of some months and that the experience in the matter of handling and return had hitherto been extremely unsatisfactory. The directors of the museums were found to be personally willing to do anything to aid the project, but in many cases were prevented by the rules of their institutions from making loans. While this was proceeding correspondence was also begun with Messrs. Jules Rolshoven in London, Dr. De Groot in Holland and Frederick Mayer in Paris, with more encouraging promise.

Personal letters and personal interviews were followed continuously, supplemented by several circulars, and finally by application blanks in the early months of 1898. Responses to the latter were tardy, as artists were unwilling to make engagements for pictures which might thus be withdrawn from the spring exhibitions. This objection was met by an arrangement under which pictures shown in New York and Boston up to the middle of May will be hurried forward in time for the opening of the exposition. During the last six weeks entries began to come in freely, and something over 700 pictures were offered. The majority of these were passed upon by juries in the larger cities, but many have been sent direct by artists and owners to be judged in Omaha. Offerings from American, French and German artists resident in Paris were representative

and in number far beyond what was desired, necessitating a limiting of the number. The dealers in the United States have been most generous in their loans, and it has thereby become possible to secure many representative pictures which would have been otherwise unavailable. A great majority of the pictures have been in storage in Omaha for many weeks, but owing to repeated delays in the construction of the building it was impossible to begin to unpack them until Monday, May 16, 1898, when three rooms in one gallery were opened. The work has progressed rapidly, day and night. The pictures entered were by the owners sent to authorized packers in New York, Boston, Philadelphia, Cincinnati, Pittsburgh, Detroit and Chicago from territory tributary to those cities; the foreign pictures were collected by the commissioners for the various countries. Pictures accepted in the hands of packers are insured, transported and returned free of cost to the sender, and pictures sent individually, if accepted, are treated in the same way, and if not, are held at owner's expense.

The walls of the main galleries up to the cornices are of dull red; the lobbies are cool, dull green, the latter for the purpose of showing black and white and other drawings. The domes are most imposing, the panels being treated in green, yellow and gilt; all the interior architectural members are a warm ivory, and the effect, as the galleries are successively hung, proves the success of the building and the scheme of



FINE ARTS BUILDING.

to be transmitted to posterity and for months it stood surrounded by a small railing as a landmark and the expression of the hopes of the exposition promoters. That it is thus ignominiously consigned to an unmarked sepulcher is the result of a change of plans in regard to the construction of the arch. It was originally contemplated that the Arch of States should be a permanent monument when the other exposition architecture had crumbled and been forgotten. It was proposed that the arch should consist of a massive pile of granite gathered from the various transmississippi states and fashioned into an imposing sentinel. Arrangements had been partially made for the contribution of the stone, but the Board of Park Commissioners, who were to provide for the necessary expense, decided that the structure as proposed would cost a sum that would be out of all proportion to its utility. Consequently the plan was dropped and all through the months of exposition construction the single cornerstone remained a lonely sentinel at the gate. Eventually the exposition management decided that since there was to be no permanent arch they would work out the original idea with the same materials that were employed in the other buildings. The contract was let at once and this was one of the last of the structures on the Kountze tract to be erected. It was easier to build around the big stone than to move it out of the way and in a few days it was hidden from sight.

GEORGIOUS DISPLAY OF FLAGS.

Emblems of All Nations Give Color to the Imposing Scene.

The patriotism of many nations will be emblazoned against the white outlines of the exposition buildings by every breeze that sweeps across the grounds. Flags innumerable will float from the towers and cornices, their blaze of color affording grateful relief to eyes that weary with gazing at the endless expanse of white. Each of the main buildings is profusely arrayed in bunting, and while Old Glory is given the places of honor on the towering domes and pinnacles the banners of every civilized nation will mingle with the stars and stripes. Fully 700 flags will be required to equip the flag staffs in the main court. The larger staffs that adorn the towers will each bear a ten-foot American flag, and the lower projections and the line of staffs that outline the cornices will be provided with smaller flags, ranging from three to eight feet. The contract for furnishing this vast array of bunting calls for forty distinct varieties, comprising those of nearly every nation in the world, and the ensemble of color will add not a little to the spectacular effect of the architecture.

lighting and decoration to be more beautiful and fit than anything hitherto seen in this country. The grouping of pictures on the walls is accentuated by torches of ivory and gold, which add a decorative scheme, replacing draperies, which were not permissible. The offerings of statuary are quite considerable, and will be placed upon pedestals in the center of the galleries, and about the walls these are supplemented by full sized casts from the most celebrated ancient sculpture. Between the twin buildings is a peristyle surrounding a Pompeian garden, in the center of which is a fountain with a simple spray.

High Character of Exhibit.

The extremely high class of this exhibit from an artistic standpoint and its entirely representative character will make it a surprise to persons who have been led to expect the usual conglomeration customarily seen at exhibitions in this country. Among the pictures to be shown in these two buildings are many by the greatest artists of the various periods and schools. It would be invidious to mention names, but there are good examples of Corot, Troyon, Van Marcke, Pourbus, Sir Thomas Lawrence, Titian, a Van Dyke, and examples of most of the living artists of eminence, impossible now to particularize. The aim has been to have a small and representative exhibit of good examples of the best painters only, and it has succeeded beyond the most sanguine hopes of those who have had the matter in charge.

These buildings are sure to be the gathering place and center for the large number of persons who are becoming interested in such subjects, and will prove the most potent educational feature of the exposition.

There will also be shown modern examples of reproductions of famous masterpieces, the originals of which are entirely unavailable for exhibition purposes, and the room where these are shown will be a point of interest to persons who have not had the opportunity of visiting the foreign galleries, and who yet desire to know something of the manner in which the historic pictures, which one reads of constantly, were printed. The catalogues will be complete in biographical detail of the artists represented, and will contain about forty half-tone reproductions of pictures suitable for such purposes. These will form an indispensable guide to an intelligent understanding of the pictures, and a valued souvenir of what promises to be one of the distinctive and progressive features of the exposition.

The Concessions department received seventy-five applications for space for merry-go-rounds. They were rejected except in cases where they formed a feature of a more pretentious attraction.

MOBILIZING THE EXHIBITS

Allotment of the Floor Space Not an Easy Task.

PRODUCTS OF FARM, MINE AND FACTORY

Methods Employed for the Purpose of Confining the Displays to the Choicest Classes of Goods Offered.

It is conceded by the best authorities that the exhibits that have been mobilized in the white palaces on the exposition grounds excel in quality and in artistic arrangement any that have previously been shown at an American exposition. This in spite of the fact that the entire work of the Department of Exhibits has been accomplished in less than one year, while three years were consumed in securing and collecting the exhibits that filled the huge buildings at Chicago. The managers of the Columbian exposition had also nearly twenty times the resources as had the promoters of the present enterprise and yet Omaha has more than half as many exhibits as were contained in Jackson park. As a matter of fact thousands of feet of space have been refused. It has been a question, not so much of how much, but of how good. Inferior exhibits have been reduced and nothing admitted to the buildings not calculated to interest and instruct their visitors.

The effective manner in which the exposition has been advertised all over the world contributed to create a demand for space unprecedented in the history of expositions.

The first official act of Manager E. E. Bruce of the Department of Exhibits was to secure the services of H. B. Hardt, an exposition man of twenty-five years experience, as the superintendent of the department. Since then Mr. Hardt has had general charge of the task of securing and installing the exhibits. As further organization became necessary the minor details were looked after by the following superintendents of departments: Agriculture, Prof. F. W. Taylor, Lincoln; apary, E. Whitcomb, Fremont; education, Mrs. Frances Ford, Omaha; horticulture, forestry and irrigation, Prof. Taylor; assistant, R. S. Berlin, Omaha; dairy and live stock, J. B. Dinsmore, Sutton, Neb.; manufactures and foreign departments, H. B. Hardt; machinery and electricity, Prof. R. B. Owens, Lincoln, Neb.; mines and mining, Dr. David T. Day, Washington, D. C.; fine arts, Western Art association, by Paul Charlton, chairman, and A. H. Griffith, treasurer; transportation and agricultural implements, Carroll D. J. Elliott, Omaha; decorations and color, R. T. Brown, San Francisco.

Reason for Space Charge.

One of the first steps taken by the department was to induce the executive committee to establish charges for space instead of giving it for nothing, as had been done at previous expositions. The object of this was to secure the greatest variety of exhibits in the smallest space. It was believed that if the exhibitors were compelled to pay for the space they occupied they would make their exhibits higher and more compact. This would also operate to induce them to make the most of their space and not bring in a vast amount of useless material. The rules and regulations by which exhibitors were to be governed were selected from the rules of sixteen different expositions, and 300,000 copies were at once sent out for the purpose of securing exhibitors. They provided that exhibitors should be charged for every square foot of floor space in buildings, and 50 cents for every foot of wall space. Space on the grounds was rated at 50 cents per square foot, and an increase of 25 per cent charged for especially favorable positions.

The returns were surprisingly prompt and liberal. Five months before the opening day 29 per cent more than the entire available space was applied for. It was found necessary to enlarge some of the buildings and also to cut down inferior exhibits to make room for those of superior merit. Early in the experience of the department commissioners were sent to each of the transmississippi states and to the continent. The fame of the exposition as promulgated by the Department of Publicity had preceded them and almost without exception their efforts were amply rewarded. There are state exhibits from Iowa, Nebraska, Kansas, Missouri, Minnesota, California, Colorado, South Dakota, North Dakota, Oregon, Utah, Montana, Nevada, North Carolina, Georgia, Washington, Texas, Illinois, Wyoming, Oklahoma and the Indian Territory. Canada has 5,000 square feet of space; France, 4,000; Hawaii, 3,000, and the Central and South American republics, 4,000. An additional 8,000 feet is occupied by private exhibits from Austria, England, Belgium, Switzerland and various other foreign countries. The Orientals have been barred from the building on account of the barbaric character of their exhibits. It was the desire of the management to eliminate this feature from the main buildings as far as possible, and the Oriental exhibits were relegated to the Midway.

The State Exhibits.

Aside from their regular exhibits, which are distributed through the various buildings, eleven states have erected handsome state buildings on the bluff tract. These are Iowa, Illinois, Nebraska, Wisconsin, New York, Minnesota, Kansas, Georgia, Oregon, Montana and Washington. Iowa also has additional architectural representation in the Midway that is incorporated by the citizens of Pottawattamie county. Buildings have also been erected by the following private corporations: Pittsburg & Gulf railroad, Kansas City, Bemis Bag company, Omaha; Montgomery, Ward & Co., Chicago; Liggett & Meyers, St. Louis.

The total number of exhibitors is stated by Superintendent Hardt as 10,000, of which 2,000 are from Nebraska. This is, however, deceptive, as it includes all contributors to collective state exhibits. The number of individual exhibitors is probably one-fifth of that number.



J. J. BROWN.



J. H. MILLARD.



FRED M. YOUNGS.



W. A. PAXTON.



FRANK MURPHY.



DUDDLEY SMITH.



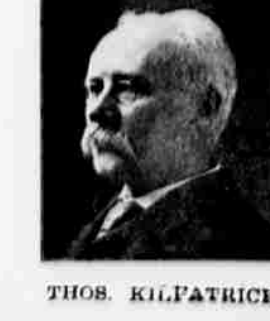
JOHN H. EVANS.



L. W. CARPENTER.



JNO. A. CREIGHTON.



THOS. KILPATRICK.



J. C. WHARTON.

