

# The Heliograph

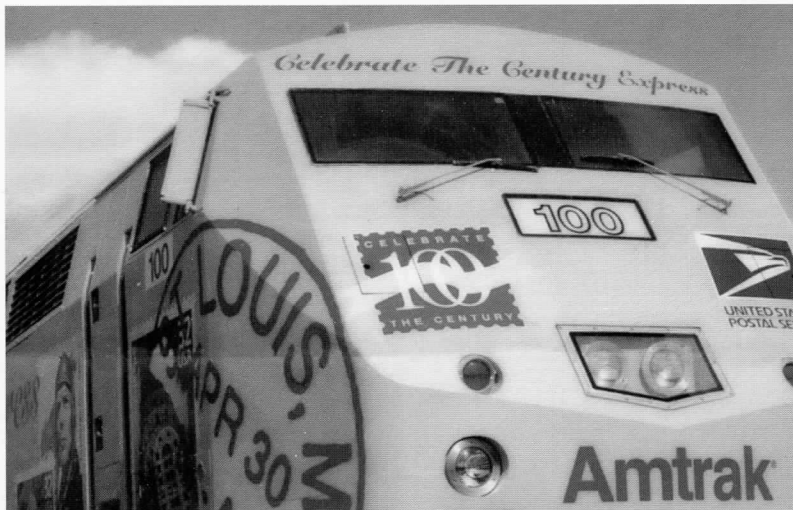
*Journal of The Postal History Foundation*

*Summer 2000*



# On the Cover

Reproduction from a painting of the Ferris wheel at the 1893 Chicago World's Fair.



The **Celebrate the Century Express** makes two stops in Arizona: Grand Canyon, May 31, and Williams, June 2-4. These dates are close to press time for this issue of *The Heliograph*. The Postal History Foundation participation is still in the planning stages. But regardless of whether this issue reaches our Arizona readers in time to make a dash north, the undertaking merits some space.

The Celebrate the Century Express is a specially outfitted four-car Amtrak train. A powerful diesel locomotive pulls it. The cars consist of a baggage car, an exhibit car, a restored Southern Railway Post Office (RPO) car, and a pre-1940s business car.

Amtrak designed the locomotive and General Electric Transportation Systems built it. The Celebrate the Century Express locomotive is painted with colorful stamps representing the 1900s through the 1940s. The baggage car is part of the Amtrak fleet of baggage cars.

## CELEBRATE THE CENTURY™

This car is used to store all of the Celebrate the Century exhibits and supplies. The 70-foot-long Exhibit Car introduces visitors to the Celebrate the Century program. Exhibits include all of the Celebrate the Century stamps.

A train collector loaned the 60-foot RPO car to Celebrate the Century. Visitors to the restored rail car see what it was like to live and work in an RPO. Presentations and exhibits show visitors how highly trained clerks were able to pitch mail into the pigeonholes, sort parcels, bundle newspapers, and move heavy sacks of mail to various distribution areas—all while roaring down the tracks of America's rail system.

## EXPRESS 2000 TOUR



## The Postal History Foundation

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The Postal History Foundation is an Arizona nonprofit corporation chartered to be used exclusively for historical, research, scientific, and education purposes in the advancement of postal history, including, but not limited to, the collecting, assembling, preserving, recording and publishing of postal history.

Membership donations over that for annual membership, and donations of cash, acceptable stamps, covers, books, postcards, periodicals and postal history material are deductible for U.S. income tax purposes and are most gratefully received. The Foundation is an IRS designated 501(c)(3) charitable organization.

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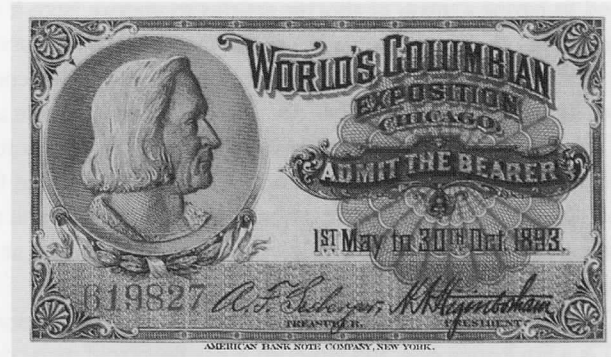
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**Features**

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THE CHICAGO WORLD'S FAIR CONTINUES TO ENCHANT US

by Frank Mallalieu



In 1893, the citizens of America were not connected to one another by instantaneous means of communication such as radio, television, and computers, or means of transportation such as airplanes or even the automobile. The telegraph existed and the railroads reached from coast to coast, but these means of communication hardly reached anything approaching the majority of the population. Newspapers and books were the prime source of information for the masses of the people in the country, and these modes of communication publicized and broadcast the big event going on in Chicago "from sea to shining sea."

There were so many innovations introduced at the Fair in the areas of science, industry, and just plain everyday way of living one's life that they really captured the imagination of all who attended as well as those who read about the Fair or otherwise came to know about it. Some things first introduced to the public were what would be considered mundane, such as a wide variety of packaged foods, while others such as the introduction of electricity on a large scale came to have a phenomenal impact on the way we live to this day. It would not be presumptuous to describe the Chicago World's Columbian Exposition of 1893 as the Fair to end all Fairs.

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**Don't forget the Postal History Foundation's auction site on ebay!**

Log on to <http://www.ebay.com>. Click on "Search" and scroll down to "Seller." Type in the PHF address "[phf@azstarnet.com](mailto:phf@azstarnet.com)" to view the PHF lots for sale. The Postal History Foundation will give the usual 20% discount off the purchase price to members who are successful in their bidding.

With this issue, for the first time in my tenure as editor, *The Heliograph* is devoted to a single article. The reason is a rather simple, straight-forward one: the text and the accompanying illustrations take up most all the space. For some readers who are accustomed to having a menu of shorter articles to choose from it may seem a bit of an inconvenience to “wade” through one long article. The article is divided into five distinct sections that provide convenient stopping points if one does not want to read the article all in one sitting. Of course, as is the case with almost any publication, there are those for whom the subject of the article will hold little or no interest. Nevertheless, it is hoped that the readers will take the time to read the entire article as well as enjoy looking at the photographs and other illustrations.

The history of The Chicago World’s Columbian Exposition of 1893 is a fascinating one, and although it has been told many times before and in many ways, it seems as if there is always new information or new photographs or other illustrative material being uncovered. The Exposition, or Fair, as it came to be almost universally known, really was a seminal event in the nation’s history. It

played host to such a large portion of the country’s population and was so well publicized in writings and illustrations (especially photography) that it became familiar to the public nation-wide.

On another subject, I would like once again to suggest and encourage (if not plead and beg) all readers of this publication, as well as their family members, friends, or even strangers to consider writing an article for *The Heliograph*. I have been fortunate to have a few readers who have volunteered material as subject matter for articles or have submitted finished articles, some of which have appeared in previous issues as well as some that will be appearing in future issues. Nevertheless there is a need for an ongoing supply as the editor’s job is primarily to edit a journal such as *The Heliograph*, not serve as the author of the bulk of the articles that are published. As I have mentioned in my earlier pleas, an article need not be a totally polished literary creation. I will be pleased to accept what you have put together and to edit it for publication, should you have any qualms about submitting something that you think is somehow less than perfect. After all, nothing is ever completely perfect; even editors make mistakes.



## CELEBRATE THE CENTURY™

**Grand Canyon, Arizona**  
**May 31, 2000**  
**10:00 a.m - 5:00 p.m.**

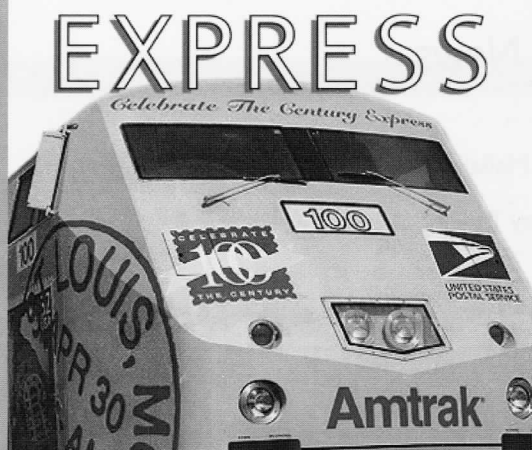
**Williams, Arizona**  
**June 2-4**  
**10:00 a.m. - 5:00 p.m.**

The *Celebrate The Century Express*, part of the U. S. Postal Service’s educational program, began its 2000 tour April 20 in Little Rock, Arkansas. The specially outfitted Amtrak train is made up of a baggage car, a modern exhibit car featuring *Celebrate The Century* stamp and historical displays, a restored Railway Post Office (RPO) car, and a historical railroad business car.

RPO clerks rode the RPOs between major cities sorting, processing and delivering the mail to all the communities. They were responsible for sorting and distributing the mail during the trip, and for protecting it from damage and dangers, including train robbers. While trains still carry some USPS mail, the last RPO car was discontinued in 1977.

When the *Celebrate The Century Express* pulls into a city or town, visitors are able to take a journey through Postal time. Coming aboard, visitors experience a century’s worth of achievement and tragedy, entertainment and innovation, grit and greatness—all reflected in postage stamps and brought to life through multimedia displays and interactive activities.

The Express, a moving memento of times gone by, will encourage participants including the Postal community, to join in the preservation of the many treasures that on a community basis, make up our country’s rich history. Throughout the country, historic treasures with the stamp of Postal heritage can be found. It is the intent of the *Celebrate The Century Express* program to recognize and encourage the preservation and education about these treasures for America’s future.





Ray Manley Portraits

## Design a Stamp

### The Postal History Foundation Introduces New Computer Program

The Postal History Foundation introduced its new computer program for children, *Design a Stamp*, at the USPS "Stampers" area for children at the April Mega Show in New York. The program, with instructions in English, Spanish, Chinese and Japanese, permits children to select a background, playmates, objects, a stamp value, and then print their design. Using clip art and a touch-screen procedure, the children move objects into the stamp template and manipulate their positions to produce a finished design.

There are currently two themes to choose from, with a third theme to be included in the fall. The "Adventures in Space" artwork was donated by the Robert McCall Foundation. **Robert McCall** is the designer of space stamps for the USPS. **Janet Klug**, current Secretary of the American Philatelic Society, designed the "Help Keep Our Earth Clean" artwork and will finish the "Creatures of the Sea" for the fall.

Since 1997, the USPS has used a computer program that teaches children the ZIP+4 numbers for their own addresses. Each child receives an address label with this information. With the cooperation of the USPS, and some very generous donors, the children at the Mega Show had the opportunity to mail their *Design a Stamp* prints to their own homes. The Postal History volunteers helped the children affix the labels and stamps to the envelopes provided, put their designs in the envelopes, seal them and send them on their way in a collection box.

Within a few short days, each young participant had the joy of receiving a piece of mail with a commemorative stamp, personally addressed. Each could remember the fun of the stamp show and the introduction to stamp collecting.

This year the volunteers from the Arizona Philatelic Rangers will be seen in the "Stampers" youth area at various exhibitions in support of the *Design a Stamp* program. The "Stampers" youth area has been using another Foundation youth computer program since 1997. This program uses a USPS postage stamp as the focal point of a teaching lesson, followed by a series of games such as word search, word scramble, and sentence completion.

The Foundation has been using postage stamps as teaching tools in the Tucson area school systems for 40 years and has introduced thousands of children to the hobby of stamp collecting. The education department is currently working on the computerized version of *Arizona History Through Postage Stamps*, their most popular program over the years.

It has been the Foundation's experience that what we adult stamp collectors take for granted is an experience that many children have never had: receiving and sending mail. Most see only a bulk mail or meter mail strip that is of little interest to them.

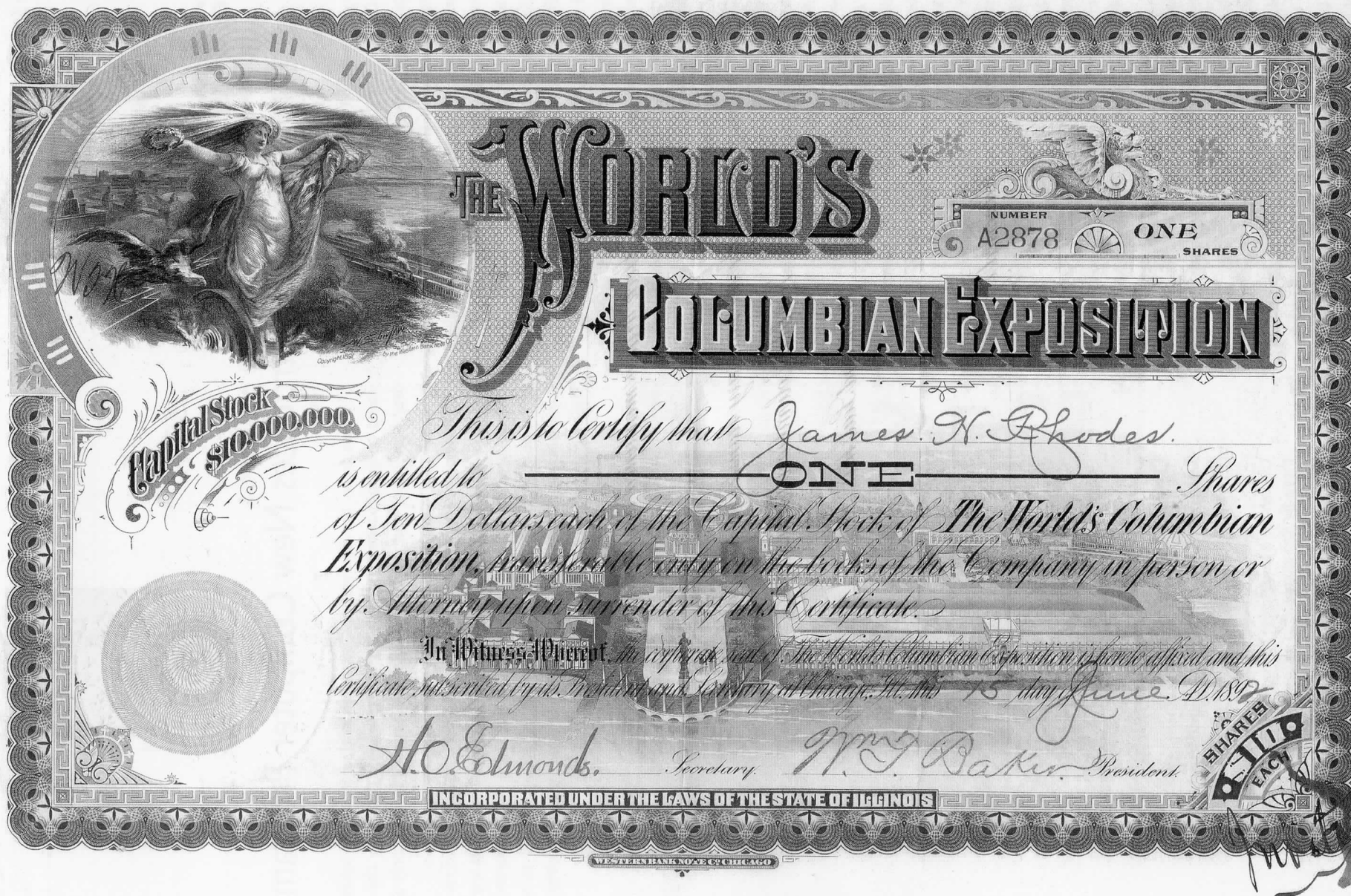
While computer games are not the traditional method of introducing children to stamp collecting, the Foundation feels that any method at all that puts a postage stamp in front of a child is worthwhile, be it in computer image or the actual stamp. A trip to a stamp show is not enough. Children need nurturing in the hobby. The stamp computer games are just the beginning.



#### **Design a Stamp** **Sample design using the ecology** **template**

*Children use a touch-screen method of selecting first a theme for their stamps, then adding objects from the clip art library provided. Again, touching the screen to manipulate objects, the children create a finished design, including, of course, the "country of issue" and "value." The designs are then printed as artwork.*

Figure 1. In 1889 a Chicago corporation was formed which issued five million dollars' worth of bonds, the ten-dollar shares being fully subscribed by April 1890.



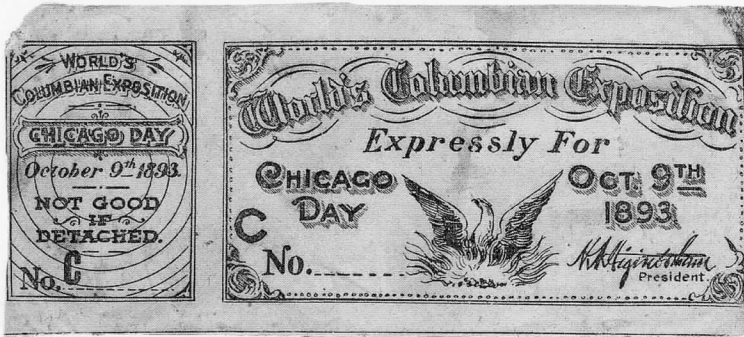
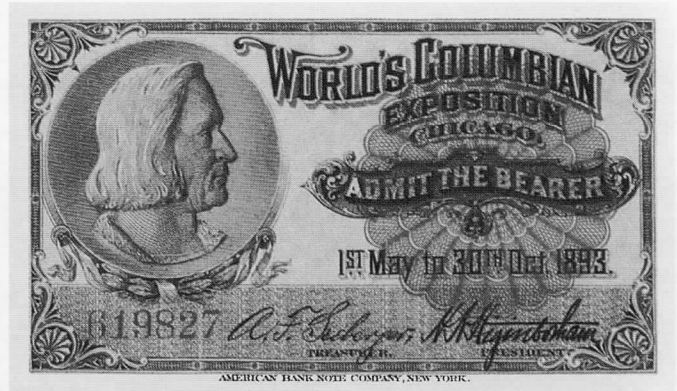


Figure 2. The "Chicago Day" ticket was one of several varieties of ticket admission to The Windy City's Expo.

Figure 3. Fair admission price was 50 cents.



# The Chicago World's Columbian Exposition of 1893

by Frank A. Mallalieu

## An Anniversary Celebration

The Chicago World's Columbian Exposition of 1893, or The Chicago World's Fair as it is more familiarly known, was held to celebrate the 400th anniversary of the discovery of America by Christopher Columbus in 1492. Although the Fair didn't take place until 1893, it wasn't held to celebrate the 401st anniversary as some pundits at the time mockingly proclaimed. The reason that the Fair didn't actually get under way in 1892 had more to do with the immense scope of the project and the huge effort required to plan and actually build the buildings, as well as the usual delays that can be attributed to a bureaucratic process necessary to organize and implement such an undertaking. Although it was billed as the celebration of the century commemorating the discovery of America, it was actually a rather grandiose and spectacular celebration of the culture, art, architecture, and industry of a nation that was on the cusp of emerging as one of the world's great powers. It was the greatest world's fair held up to that time, if not for all time, as there have been very few if any held since then that have measured up to the magnificence of the 1893 extravaganza held in Chicago.

The United States Congress had passed an Act in 1890 that authorized the Exposition (with federal support) and ordained a competition for the selection of a location at which it was to be held. There were many cities that coveted hosting the Exposition but the front runners were New York City,

St. Louis, and Washington, D.C. as well as Chicago. As can be imagined, there was a great deal of self-promotion as well as "wheeling and dealing" that went into the selection of the ultimate site, and Chicago emerged the winner. The citizens of Chicago, led by its most prominent businessmen and women had worked hard to secure the Fair. In 1889 a Chicago corporation had been formed which issued five million dollars' worth of bonds [Figure 1], the ten-dollar shares being fully subscribed by April 1890. Chicago's boosters lobbied Congress and used all their influence to get Chicago selected as the site for the Fair. They were so verbose with their "hot air" promoting Chicago that as a result it became known as "the Windy City," the sobriquet derisively bestowed upon it by Richard Henry Dana, the famous *New York Sun* journalist (contrary to the traditional belief that the term came from the winds blowing in from Lake Michigan).

The Chicago World's Columbian Exposition was dedicated on October 26, 1892, by Vice-President Levi Morton (construction of many of the buildings was still under way). The Fair was officially opened on May 1, 1893, by President Grover Cleveland and ran for six months, closing on October 31, 1893. The closing of the Fair, which was to have had a grand finale, ended on an unexpectedly somber note because of the assassination of Chicago's Mayor, Carter Harrison, two days before its end, although there was no connection between the two events. During its six-month run 27 million visitors from across America and around the world visited the Fair (this was equal to about 40 percent of the nation's

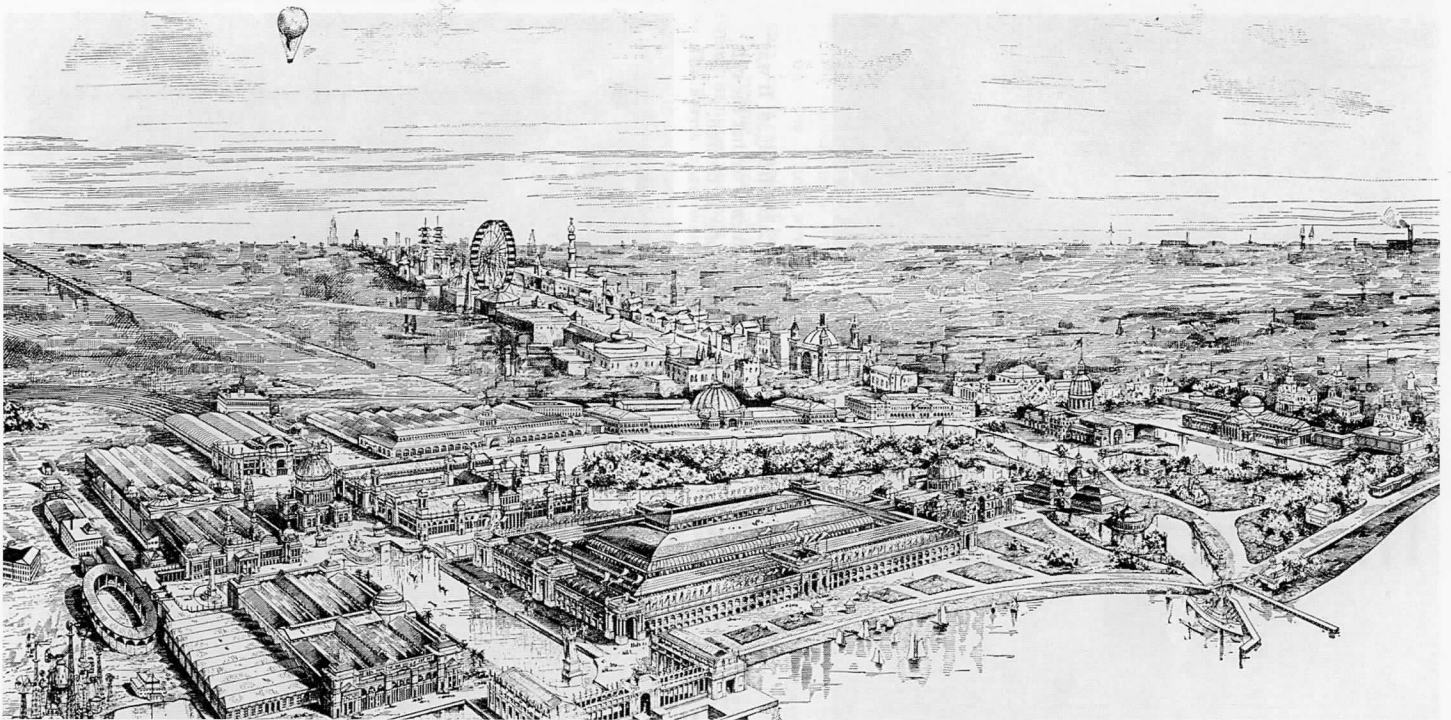


Figure 4. Panoramic view of the grounds of the Chicago World's Columbian Exposition of 1893

population at the time). The admission price was 50 cents, about \$10 in today's currency, with a variety of elaborate tickets issued for entrance into the Fair [Figures 2 and 3]. Over its six-month life the Fair returned a \$2,000,000 profit to its investors, a substantial sum that few other such expositions have been able to match in magnitude (although much of that profit came from income generated by the amusement activities). Physically, the Fair encompassed approximately 633 acres on Chicago's waterfront, the site of present-day Jackson Park [Figure 4]. In addition, a broad swath of land extending westward was set aside as the location for the amusement area known as the Midway Plaisance, providing for the more plebeian pleasures offered by the Ferris Wheel and sideshows among other things. The Fair grounds covered an area equal to about two-thirds the size of Central Park in New York City. The landscape architect for the Fair was Frederick Law Olmsted who also had designed Central Park. The area was primarily swampland and Olmsted brilliantly turned this detriment to his advantage in designing the layout for the Fair. He designed a network of lagoons and waterways around which most of the major buildings were positioned. The buildings could be reached by Venetian gondolas as well as electric launches, although in practice most of the Fair's visitors traveled on the sidewalks and other walkways around the site.

The major buildings were designed by a variety of architects selected by Daniel Burnham, the Fair's architectural coordinator (although a prominent Chicago architect, he designed none of the buildings himself). Interestingly, although the architects selected came from many different cities around the country, only one of them, Louis Sullivan, was from Chicago. The main architectural style employed by the architects was what is known colloquially as the Beaux Arts or classical style, basically an imitation of Roman temple architecture. Only Louis Sullivan's Transportation Building seriously departed from the more rigid classical style of the rest of the major buildings. The Fair's architecture and site planning was the inspiration and impetus for the "City Beautiful" movement (to improve and beautify the centers of America's cities, many of which had become quite unattractive as the 19th century was drawing to a close). The Fair's buildings, also known as "The White City," because all the main buildings were painted white, really initiated city and urban planning in the United States, a good example of which is the downtown area of Washington, D.C., around the Mall, with its stately public buildings set in handsome park-like settings.

Overall, the Fair consisted of approximately 200 buildings. In addition to the 14 major theme buildings arrayed around the Lagoon and other waterways, there were several auxiliary buildings or structures including a stock pavilion (an



Figure 5. The Administration Building



open air stadium), a saw mill, a pier extending nearly a half-mile into Lake Michigan, and a reproduction of the 15th century Spanish Monastery La Ribida, which Columbus had visited in 1486 and from whose leaders he had received much encouragement for his expedition to the “new world.” In addition there were 38 state buildings and 79 buildings from foreign countries. There were many support services buildings as well as various other structures on the Midway

Plaisance. Although the majority of the main buildings were imposing edifices when seen from the outside, they were not (and not meant to be) permanent structures. In essence they were considered to be “temporary” buildings. The structures of the buildings were iron and wooden timbers sheathed in a plaster-of-Paris type of coating called “staff” which was made of sand, cement, and flax fibers. This material did not have a long life span and was not fire-proof. The interiors of

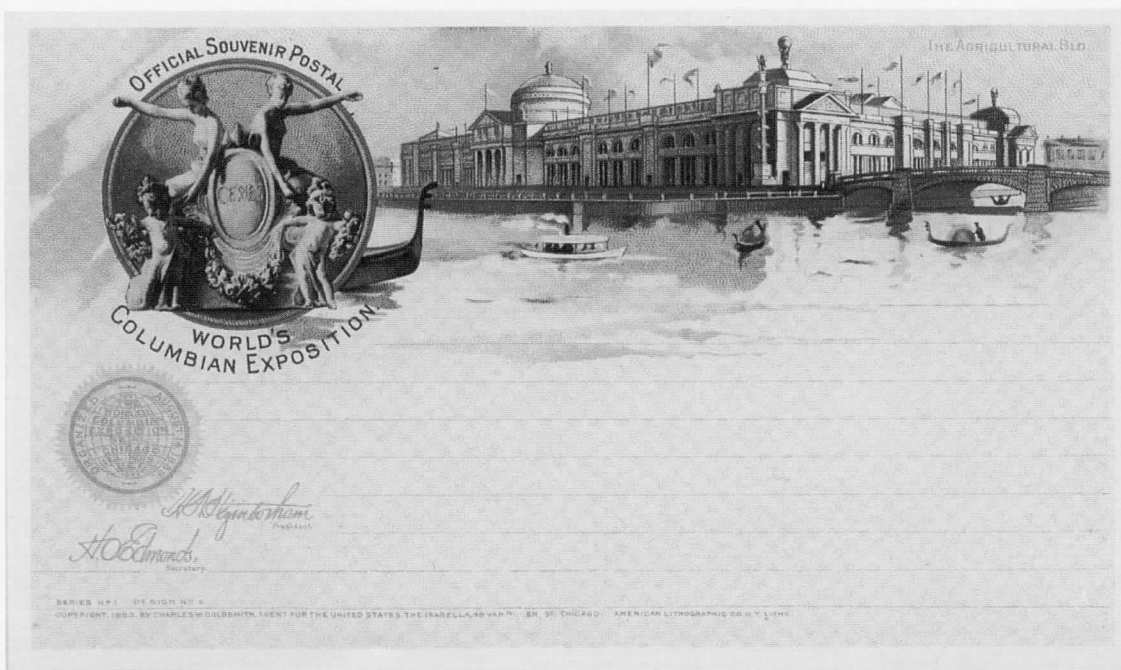


Figure 6. The Agriculture Building



Figure 7. Front and reverse of a postal card showing the Machinery Building

the buildings were left unfinished for the most part. This was considered to be a reasonable compromise, as the cost of finishing off the interiors would have increased the cost of the construction of the Fair substantially. Inasmuch as the interiors of the buildings were packed almost wall-to-wall with exhibits there was very little of the interior walls to be seen anyway.

The themes of the major buildings reflect the main interests and occupations of a broad spectrum of America's population, as well as those from other countries around the world. Among these buildings were the Administration Building [Figure 5], Agriculture [Fig. 6], Machinery [Fig. 7], Transportation, Mines [Fig. 8], Electrical [Fig. 9], Fisheries, [Fig. 10], Horticulture [Fig. 11], Manufactures<sup>1</sup> (officially

Figure 8. Transportation and Mines Building

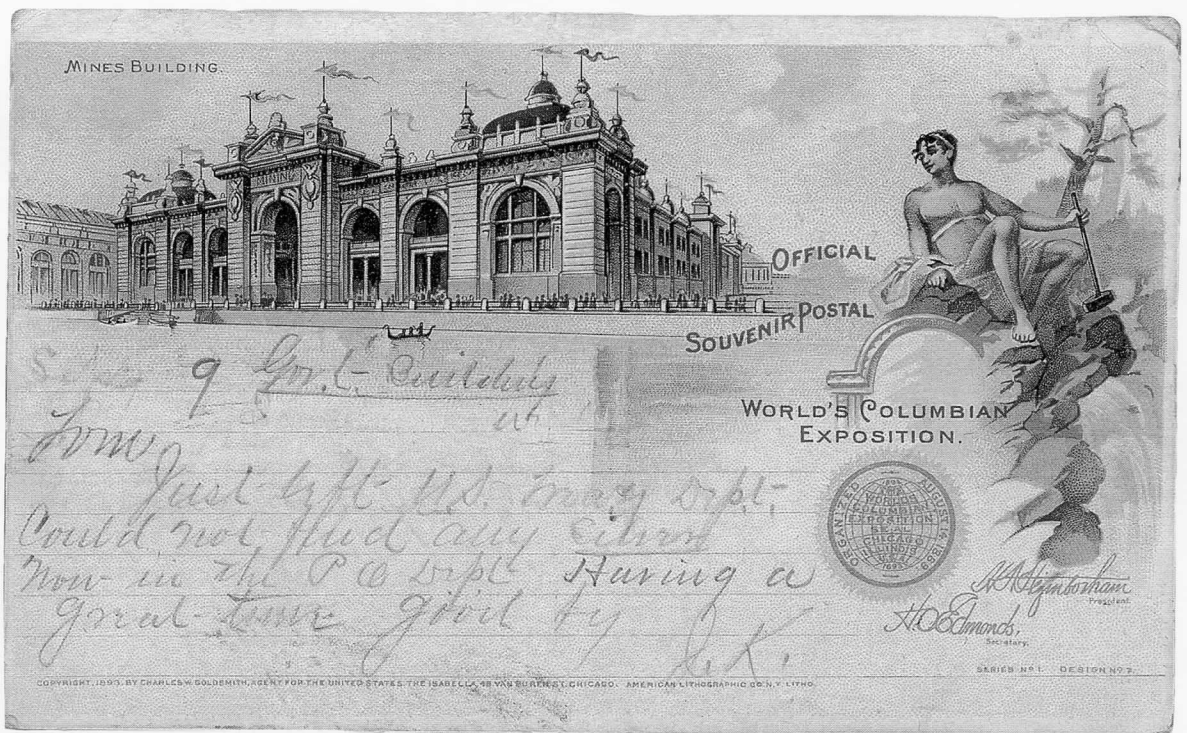
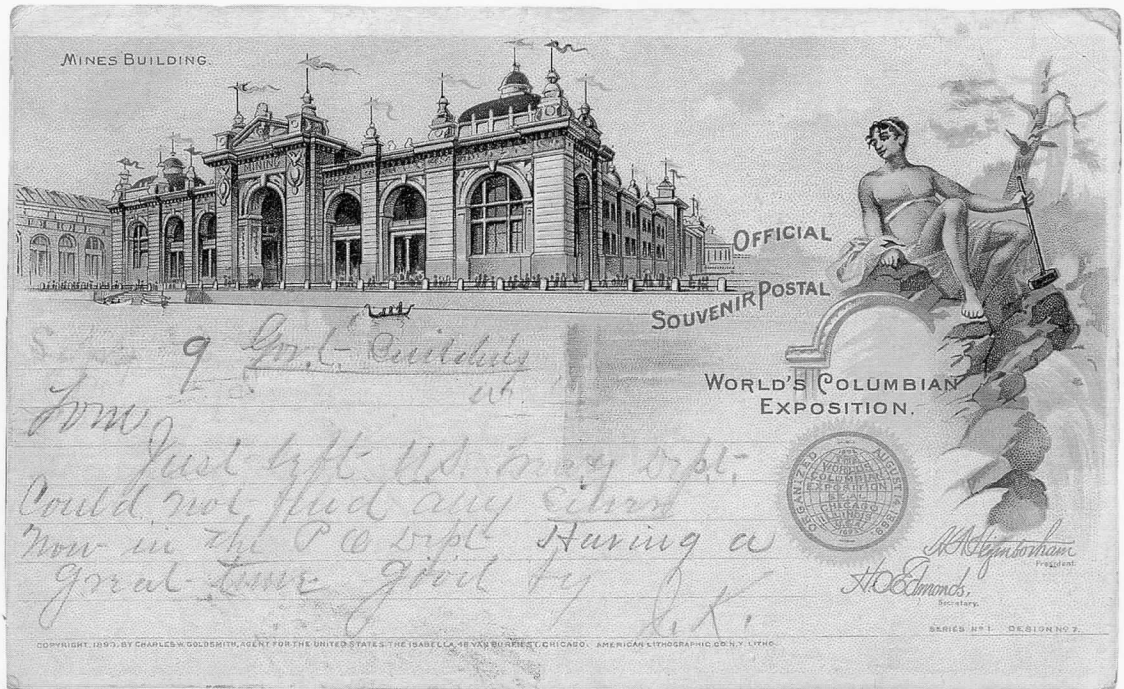


Figure 9. The Electrical Building



named the Manufactures and Liberal Arts building, a rather incongruous pairing to say the least) [Fig. 12], the Women's Building (designed by a woman architect) [Fig. 13], U.S. Government Building [Fig. 14], and the Fine Arts<sup>2</sup> [Fig. 15]. The most impressive of these, by virtue of its size if nothing else, was the Manufactures Building. The largest building at the Fair by far, it measured 1678 feet in length by 787 feet in width by 245.5 feet in height at its highest point and covered forty-four acres. It was the largest roofed building in the world at the time it was built. At the dedication ceremonies in 1892, it was reported that 100,000 people were seated in the building, certainly at that time the largest number ever seated under one roof. It was also at this ceremony that the Pledge of Allegiance was recited for the first time.

## A Plethora of Firsts

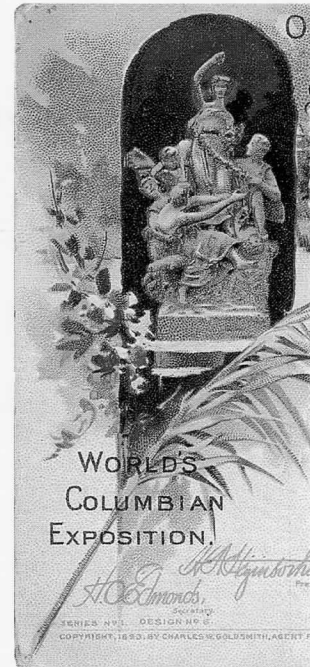
As could be expected for an international exposition that was touting not only the newest and best innovations from the host country but also those from other participants, the Fair was a "first" for many things, a great number of which are so common today that most people wouldn't give them a second thought. But in 1893 they were truly marvelous. Among them were the introduction of Chase & Sanborn's coffee, Baker's chocolate, Quaker Oats, Cream of Wheat and Aunt Jemima in person. Alexander Graham Bell made the first long distance telephone call, from Chicago to New York

City, and the first central telephone office was established at the Fair. The elevated railway circling the grounds was the forerunner of the first electric "El." The first commercially available automobile, the Duryea (manufactured in Springfield, Massachusetts) was a big hit and created a great deal of interest among the Fair's attendees.

Probably the most important innovation introduced at the Fair was *electricity*. Up until its introduction at the Fair electricity was perceived as more or less an oddity than a useful commodity (except for some of the nation's burgeoning industrial organizations which immediately sensed the vast implications of this unbounded source of energy and power). The Westinghouse Corporation (which introduced A-C current) beat out the Thomas Edison Company (which was promoting D-C current) for the contract to "wire" the Fair. Not only was electricity employed to run machinery as well as for other applications, but at night with all the main buildings lighted up like Christmas trees from the thousands of lights installed along their eaves and pillars, the sight for the visitors must have been entrancing if not outright overwhelming. Incidentally, A-C current was invented by Nicola Tesla, a Croatia immigrant to the United States, an individual almost totally unknown to this day, and yet without his invention the world would still be virtually in the dark ages.

There were many other awe-inspiring things to do and see at the Fair. Not the least among these was the Ferris Wheel [Figure 16], the invention of George Washington Ferris. At 264 feet high and 250 feet in diameter it was the largest wheel ever built. The steel axle weighed 45 tons and was the largest

Figure 10. The Fisheries Building



single piece of steel forged up to that time. The wheel was fitted with 36 glass enclosed wooden cabins, or cars, that could hold up to 60 people each. When fully loaded the wheel weighed 1200 tons. Over 3,000 lights studded the structure and at night the revolving the wheel was a spectacular sight to behold. The cost of a ride on the wheel was 50 cents for a two-revolution ride which lasted nearly half an hour. Not only was the Ferris wheel an engineering triumph but a great financial success. Close by the Ferris Wheel was another attraction to interest the visitors and part them from their money. The so-called Ice Railroad combined an ice rink and toboggan slide. For a modest sum one could ride a sled (toboggan) down a 875 foot ice track, which in the middle of the hot Chicago summer was probably a delightful change of pace. In addition there was a balloon ride which carried people to a height of 1,492 feet (what else!), providing not only a dramatic birds-eye view of the Fair grounds but much of the City as well.

## A Truly International Fair

As mentioned earlier there were buildings from 38 states<sup>3</sup> (including a Joint Territorial Building for Arizona, New Mexico and Oklahoma) and 79 countries. The state buildings varied in style from a rather simple farm homestead to the palatial Venetian palace built by New York State. Architecturally speaking, the buildings from some of the countries participating were more successful in expressing the essence of their native architecture. Particularly striking were the Viking inspired structures of Sweden and Norway. The vernacular styles of architecture for the British, French and German buildings were a bit less successfully rendered, but interesting in their own right. Probably the most appealing of all the buildings from a foreign country was that from Japan. Unlike all the other foreign country and state buildings, Japan's structure was located on a lovely wooded island in the center of the Lagoon (the island was connected to main Fair grounds by a walkway). Actually a complex of pavilions known as the Ho-o-den, it was intended as a permanent gift to the city of Chicago. The Ho-o-den was the first significant introduction of Japanese architecture to the Midwest if not

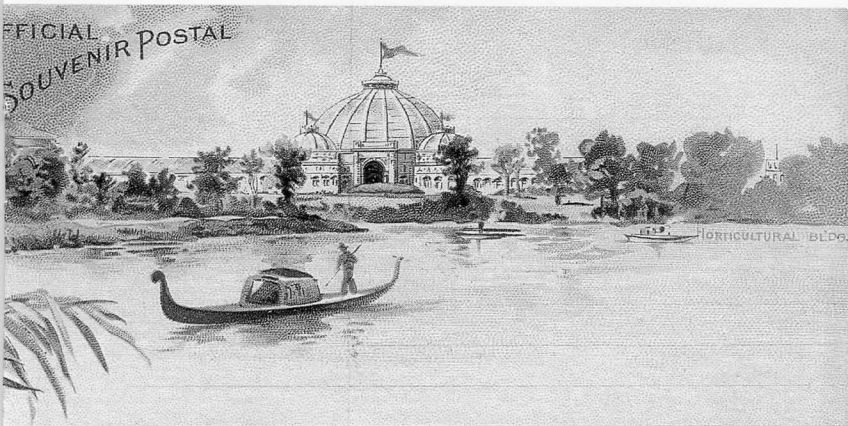
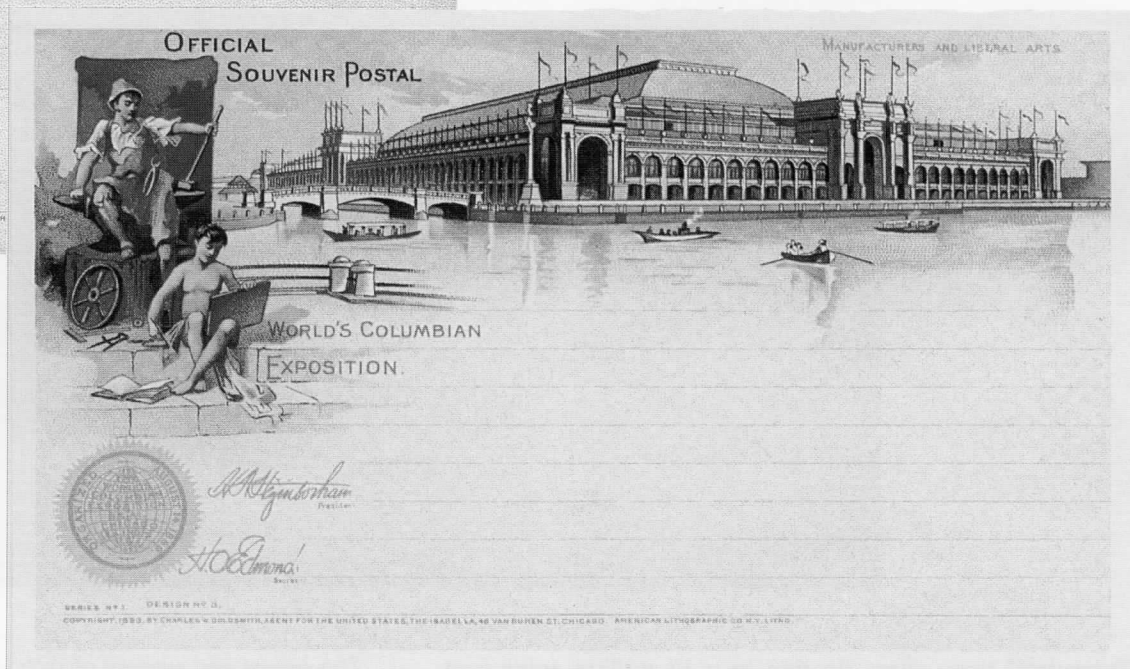


Figure 11. The Horticulture Building

Figure 12. The Manufactures and Liberal Arts building was the largest building at the Fair.



the nation as a whole (except what was on display in museums, etc.). Although ridiculed by some critics, it was the inspiration for a legion of younger, progressive architects who found the simplicity and grace of Japanese architecture to be a relief from the often stilted and ostentatious architecture that permeated the American culture at the time.

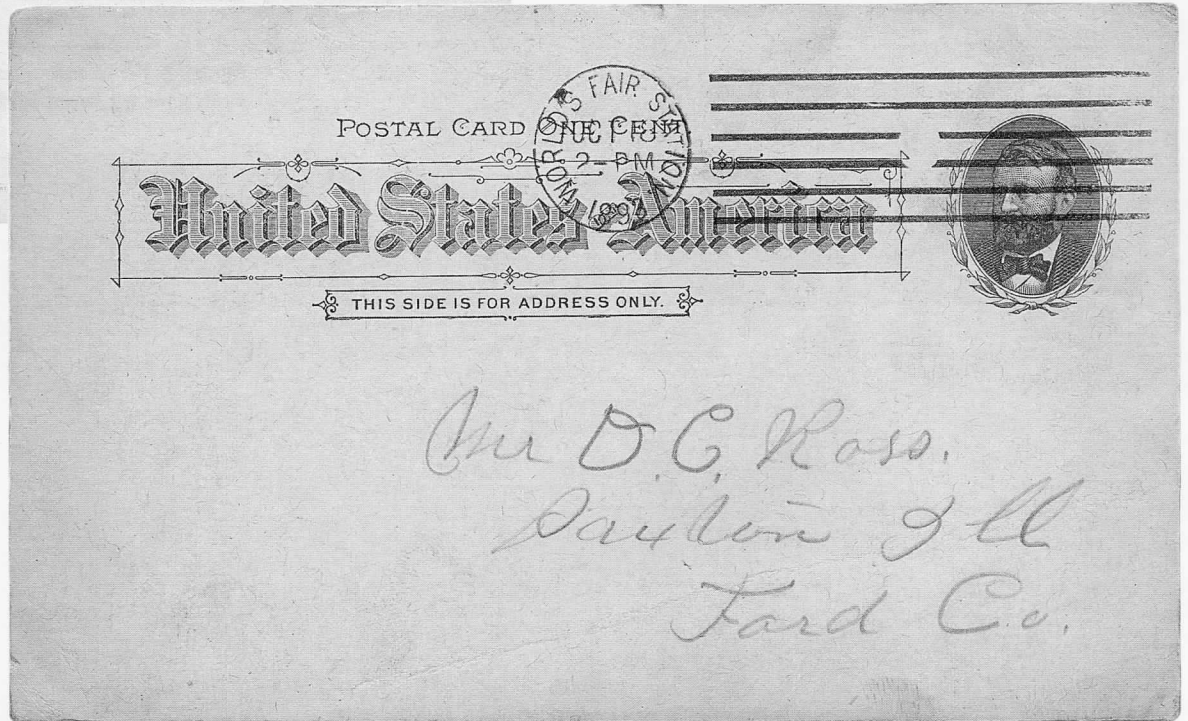
Chief among these aspiring rebels was Frank Lloyd Wright, probably the most famous architect in the history of America. The prairie-style houses designed by Wright around the turn of the century, with their low, horizontal lines and wide, overhanging roofs, flexible interior arrangements and overall uncluttered appearance combined with an almost intimate connection to nature have been said to have their origins in the style of the Japanese pavilions that Wright saw for the first time at the Fair in 1893.

Perhaps the most spectacular of all the Fair's buildings, in terms of novelty and complexity at least, was one that never

opened to the public. This was the building which was to be known as the Spectatorium, built as a speculative venture and set apart from the rest of the Fair's buildings and exhibits. Technically, the Spectatorium wasn't constructed within the boundaries of the Fair. It was constructed at a site just outside the northeast corner of Jackson Park, adjacent to the State buildings and accessible from the Fair grounds themselves. This edifice was the brain-child of a megalomaniac playwright and inventor by the name of Steele Mackaye. He convinced the organizers of the Fair to let him construct his Spectatorium in conjunction with the Fair, although he privately financed it along with investments by others (George Pullman invested \$50,000). It was to be a massive auditorium seating 10,000 spectators for the presentation of a sound and light show commemorating Columbus' discovery of America, to be called "The Great Discovery" or "The World Finder." It was to have full-size reproductions of



Figure 13. The Women's Building was designed by a woman architect. Figure 13b shows the reverse, with the World's Fair Station cancel.



Columbus' three ships floating in a 17 million cubic foot lagoon with a 50,000 candle power sun and moving clouds, plus constellations in the sky for night scenes. There was to be fireworks, a 120 piece orchestra along with a 600 voice chorus. Special music was commissioned by Mackaye (but not finished at the time). Later the composer incorporated the unfinished music into what became his 9th symphony, called *The New World Symphony*. Anton Dvorak, the composer, was relatively unknown in America at the time but went on to become one of the most beloved composers of all time. Alas, Mackaye was not to realize his dream and of course never gained any fame (perhaps some infamy) for all his efforts. Halfway through the construction process when about \$850,000 (\$15 to \$20 million dollars in today's dollars) had been spent, the roof collapsed unexpectedly. The construction was abandoned and the remains of the construction were eventually sold for scrap for \$2500. Had the Spectatorium been completed and opened for performances it undoubtedly would have become one of the stellar attractions at the Fair.

The extent and variety of things to see and do at the Fair could only be described as mind-boggling. In addition to the exhibits of machinery and other manufactured products as well as the exhibits of artworks, there were a wide variety of what could be described as more exotic or even wacky in nature. Some were more refined, such as French tapestries, glass products from the Libby Glass Company including spun glass (first introduced at the fair) and some of the greatest Tiffany pieces ever produced (now in the Metropolitan Museum of Art in New York). The weird and implausible included such items as a ten-ton Canadian cheese, Venus de Milo molded in chocolate, a glass dress made by the Libby Company which weighed 13.5 pounds (one was ordered by a Spanish Princess visiting the Fair), and a man-made mountain with caves in the Horticulture Building.

Many of the products brought from foreign nations to be exhibited at the Fair also were quite impressive. From the Krupp Works, the German munitions manufacturer, came a large display of weapons. One huge gun (or cannon, actually) could hurl a one-ton shell sixteen miles! This gun was so

Figure 14. The United States Government Building



heavy (256 tons) that the Pennsylvania Railroad had to build a special car to haul it as well as reinforce its bridges along the route to the Fair in order to deliver it. Besides the displays in the United States Government building, there were numerous ancillary activities sponsored by the government away from its building, including a signal-corps display, a weather bureau, an Army hospital, parade grounds, a life-saving station, a naval observatory, and a lighthouse display. There were many other active and passive activities in which a visitor could participate. Throughout the length of the Fair there were athletic contests, parades, concerts, fireworks and many "special-event" days. If a visitor got tired of traipsing through the many exhibits (it has been estimated that to see all the exhibits a visitor would have needed about three weeks time and would have to have walked about 150 miles)

he or she could have taken a rest by riding on the moving sidewalk that made a complete circuit of the 2500 foot long pier that extended into Lake Michigan [Figure 17]. The moving sidewalk seated up to 5,600 people on benches and cost 5 cents to ride as long as one desired.

Docked at the end of the pier was a full-size working model of the battleship *Illinois*, constructed entirely of wood but equipped with real guns (for what purpose it has never been explained). The *Illinois* was not the only replica ship present at the Fair. Appropriately enough replicas of Columbus's ships, the *Niña*, *Pinta* and *Santa María*, built in Barcelona, Spain, and towed across the Atlantic Ocean were moored in the South Inlet (to the south of the major buildings). A replica of a (not very large) Viking vessel built in Bergen, Norway, which was actually sailed across the

Figure 15. The Fine Arts Building

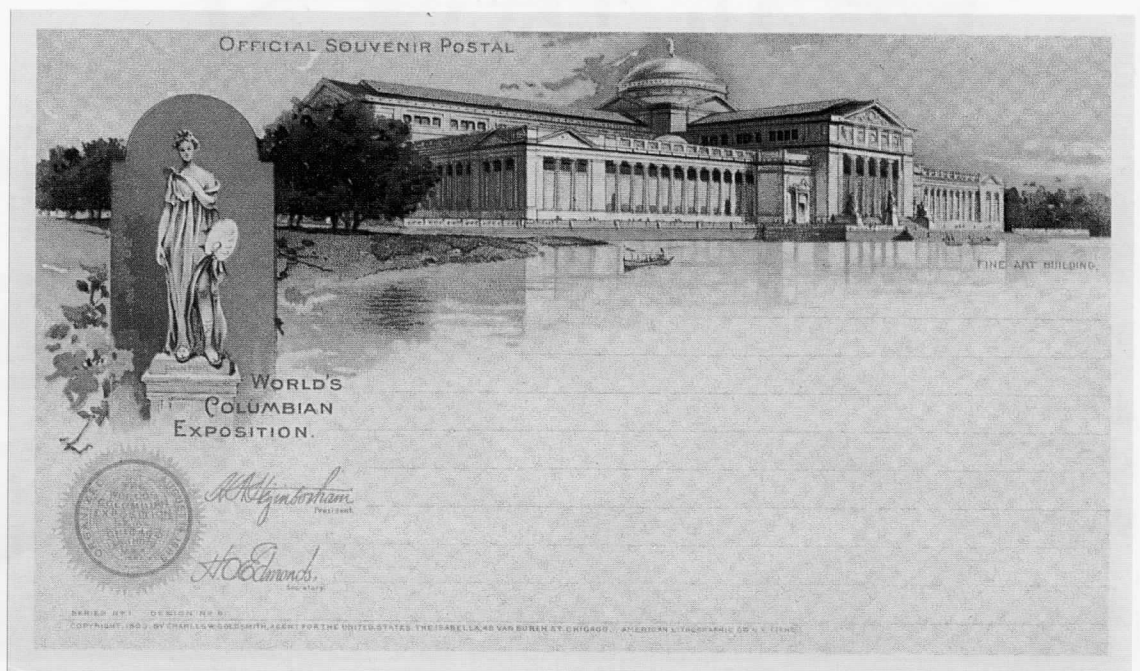




Figure 16. The Ferris Wheel, invented by George Washington Ferris, made its debut at the 1893 Exposition. A two-revolution, half hour ride cost 50 cents.



Figure 17. A moving sidewalk made a complete circuit of the 2500-foot-long pier that extended into Lake Michigan.



Atlantic also was featured at the Fair. What happened to most of these ship replicas is unknown. The *Santa María* was last sighted in the Lincoln Park late in 1926, but nothing is known of its whereabouts thereafter. Only the Viking ship has survived, and it was only in the early 1990s that it was discovered in storage in the Lincoln Park Zoo.

As noted previously, in addition to the main Exposition site, the one-mile-long Midway Plaisance was set aside as the amusement area. The wonders of the activities on the Midway (in addition to the Ferris Wheel) were almost too much to behold. There were exhibits of peoples from all over the world in their native dress and surroundings. Among others there were Cairo Street, German Village, Irish Village featuring the Blarney Castle, Old Vienna, Dahomey Village, Lapland Village, Javanese Sea Settlement, Japanese Bazaar, a Bedouin encampment, and many more. The Dahomy village, along with the Haiti Pavilion, provided the only dining and toilet facilities for African-American visitors to the Fair. The Egyptian exhibit featured a dancer named Little Egypt who performed her famous belly dance which came to be known world-wide as the "hootchy cootchy." The Midway was the big money maker for the Fair and it provided the major portion of the income that returned a 10 percent profit to the investors (a considerable return on investments at the time). The Midway Plaisance was the inspiration for New York's Coney Island and the name "Midway" became synonymous with amusement parks from 1893 onwards.

## Showcase of Sculpture

In addition to all the monumental buildings and displays there were several pieces of sculpture located throughout the grounds. One of the main focal points of the grounds was the main basin which was connected directly through a small inlet to Lake Michigan. This entrance way was framed by the impressive Peristyle, a rectilinear double colonnade in a classical Roman architectural style, 830 feet in length by 150 feet high, including two pavilions at each end; one being the Music Hall (seating 2000) and the other the Casino. At the top of colonnade were placed life-size statues of various mythological figures. In the Basin itself, which was a rectangular pond about a thousand feet in length, were positioned the two largest pieces of sculpture at the Fair. They were nothing short of colossal in scope and size. At the east end of the Basin stood the 65-foot statue of a heroic figure called *Republic* (also called *Liberty*) [Figure 18] on a base 40 feet in height, designed by the famed sculptor Daniel Chester French. The statue itself was the figure of a woman dressed in a Roman robe with a lance in one hand while other held up a globe surmounted by a hovering eagle. The statue was cast in plaster and covered with a coating of gold leaf. At the western end of the Basin and facing French's statue of the *Republic* was another monumental piece that served as both sculpture and fountain, and in fact was known as the *Columbian Fountain* [Figure 19]. The sculpture itself consisted of a barge about 50 feet in length "manned" by 37 alle-

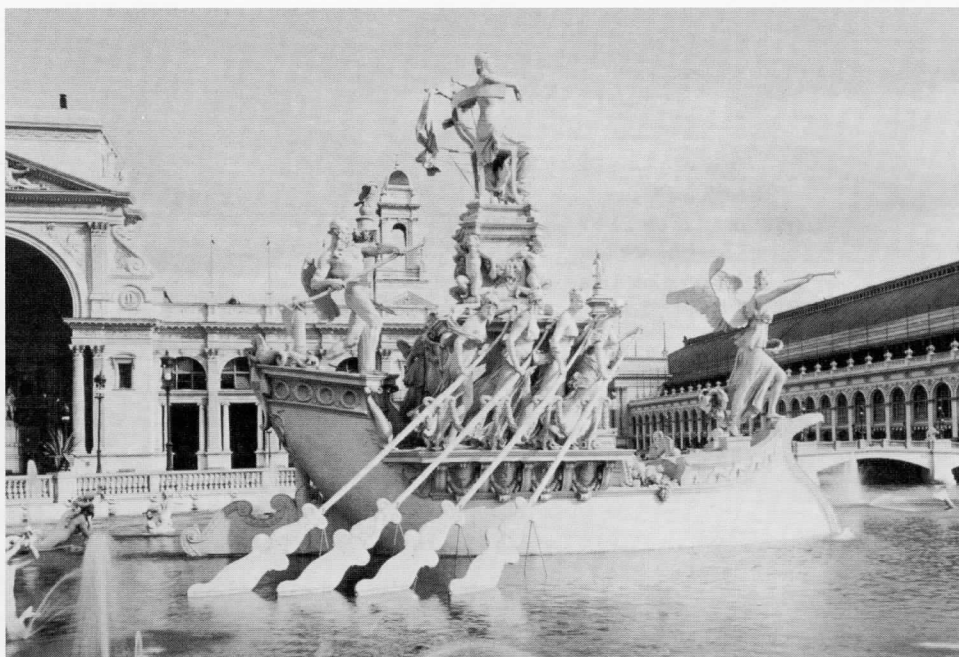


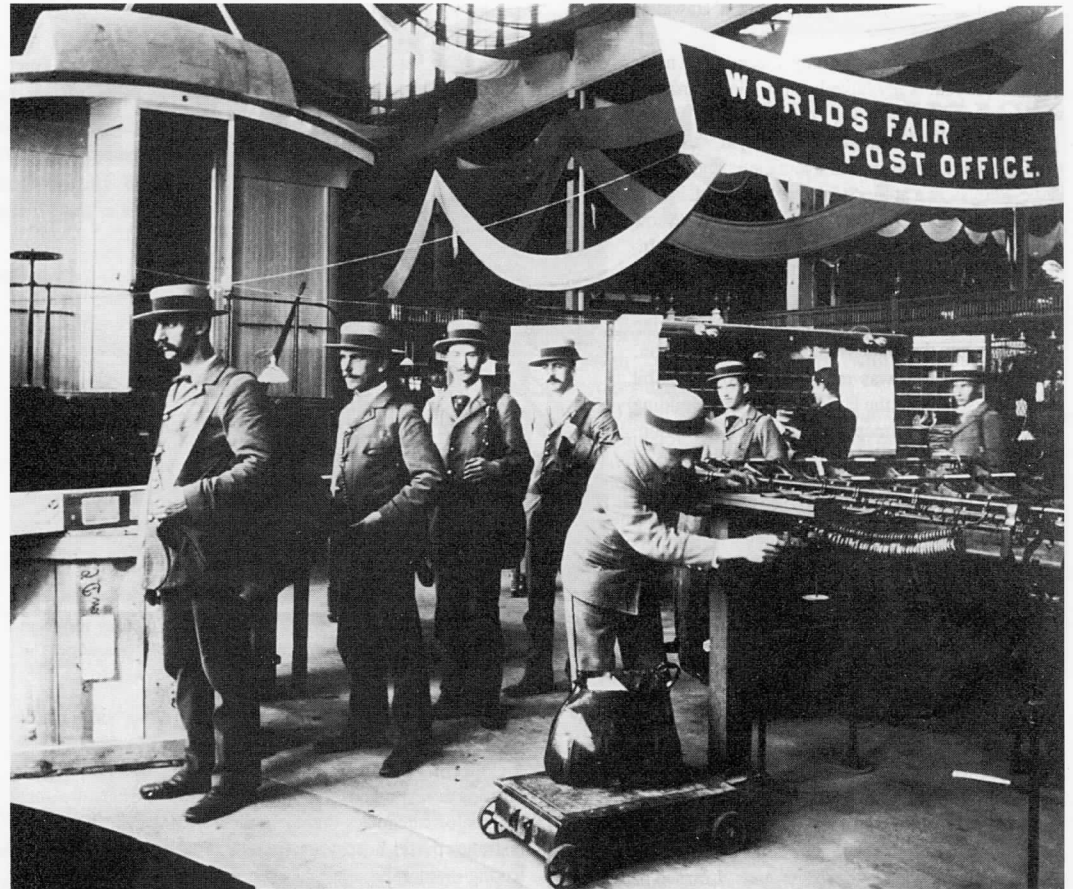
Figure 18 (left). "Republic" by sculptor Daniel Chester French stood 65 feet high.

Figure 19 (above). The "Columbian Fountain" by Frederick MacMonnies consisted of a barge 50 feet in length and featured 37 allegorical figures representing art, sciences, and industry.

gorical figures representing art, sciences, and industry, with Time steering from the stern and Victory (or Fame) at the bow with trumpet in hand acting as lookout(?). Enthroned in the middle of the barge on a high pedestal sat Columbia (not Columbus) gazing forthrightly into America's future. This massive sculpture/fountain was designed by Frederick MacMonnies, a pupil of Augustus Saint-Gaudens, one of America's most famous sculptors. Saint-Gaudens himself is represented at the Fair by a much smaller piece of sculpture, the 18.5 foot high copper statue of a nude goddess Diana which capped the dome on top of the Agriculture Building. Originally executed in 1891 as a huge weather vane for Madison Square Garden in New York City, it proved too large for that location and subsequently was moved to Chicago.

There were many other pieces of sculpture located throughout the Fair, both free-standing pieces indoors and outdoors, as well as many pieces created as decorations around the roofs and at the tops of many of the buildings. There was a statue of Christopher Columbus, a rather large and grandiloquent piece that stood in front of the Administration Building. This statute (probably cast in metal) was designed by Mary Lawrence, another pupil of Saint-Gaudens. What became of all these sculptures after the close of the Fair is unknown. The metal pieces may have sur-

Figure 20. The Benjamin Harrison railway post office car was located in the U. S. Government Building, along with the World's Fair post office.



vived and may be on display somewhere in the world. Daniel Chester French's *Republic* and Frederick MacMonnies' Columbian fountain, being cast in plaster most likely did not survive.

## **Expo Gives Philately a Boost**

Perhaps not too surprisingly the hobby of stamp collection was also represented among the many exhibits and activities at the Fair. There was an exhibit of postage stamps in the U.S. Government Building put together by the American Philatelic Association (now the American Philatelic Society, the A.P.S.). The World's Fair post office was located in the same building, along with the Benjamin Harrison, a railway post office car [Figure 20]. In a circular issued before the Fair opened the A.P.A. stated, "It is expected that this exhibit will be the largest and most valuable one ever gathered together, and that the benefits stamp collecting will derive from it will be a greater increase in our number and a new impetus to our hobby, tending to make it more popular than ever, and redounding to the honor of the American Stamp Collector."

It can be said without much dispute that this prophecy has indeed come true. To what extent a single stamp exhibit at The World's Columbian Exposition of 1893 can be given credit is certainly debatable. What is not debatable is that the issuances of stamps and related philatelic items (picture post cards, etc.) were a gold mine for stamp collectors, although others would argue that it was the U.S. Post Office and the producers of the picture post cards and other items that really struck it rich with their exploitation of stamp collectors. Either way, most stamp collectors will agree that the 16 stamps comprising the Columbian Exposition issue of 1893 [Figure 21] are among the most beautiful stamps ever produced by the United States Post Office (or Postal Service as it is known today), whether such a lengthy issue with such high value stamps was justified or not. The picture post cards published by Charles Goldsmith and others are also masterpieces of post card art and are much sought after. Postally used material, or postal history as it is known more familiarly, is also much sought after by the philatelist. Any covers or postcards with the official World's Fair Station cancel [see Figure 13b] are especially desired by philatelists and command high prices in the marketplace. In addition to the

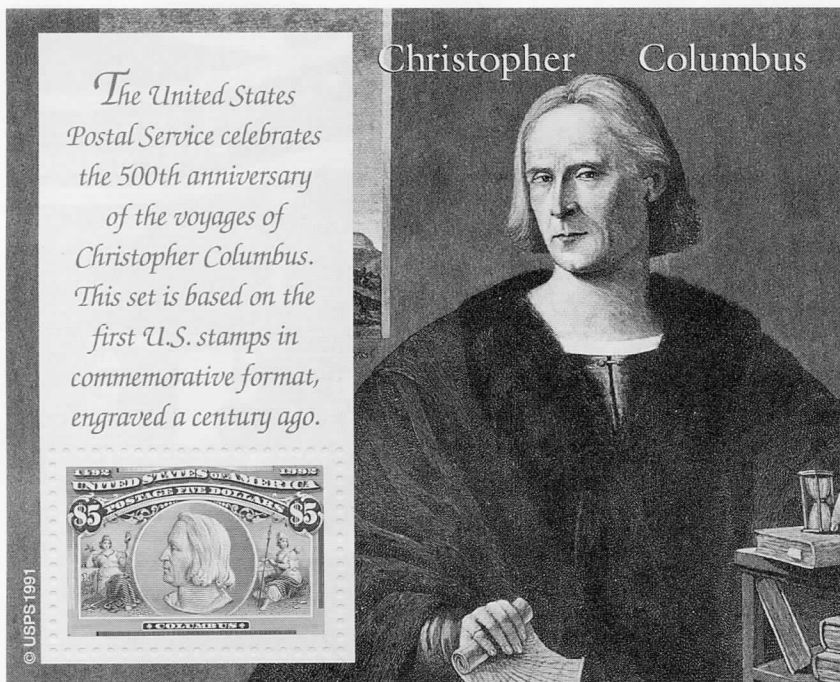


Figure 21. Stemp sheetlet from the 1992 Postal Service issue commemorating the 500th Anniversary of Columbus's voyage to the New World. The six-sheetlet issue comprised the likenesses of the 16 stamps from the 1893 issues

Figure 22. Two-cent Landing of Columbus, one of 16 designs of the 1893 Columbian Exposition Issue.

strictly philatelic items there are innumerable other collectable items from the Fair, including posters, paintings (lithographs), pop-up books, fans, figurines, and the like.

The Fair also was one of the most photographed of all the exhibitions ever held and just about any activity, exhibit or structure at the Fair can be found in a photograph. It should be remembered that the late 19th century was the time when cameras became available to a mass market and the craze for taking pictures was at its height. There have been hundreds of books published with these photograph (and story of the Fair as well) and are readily available in the marketplace. Original photographs taken of the Fair are difficult to find, however, and command a premium price if available for purchase. As the Fair came to its close in October, 1893, there was much speculation as to what impact it would have on American life (and rest of the world) in future years. From some of the brief descriptions provided it is obvious that the impact was enormous, not only in regard to how people lived their lives, but how they thought about their lives and their relationships with others. Many, but perhaps not all, of the improvements were to be beneficial to society as a whole. Nevertheless, after more than a hundred years it still holds a fascination that is as strong, if not stronger than when the Fair was actually in operation. Physically, the Fair did not survive the passage of time in the same manner that the memories of it have remained down through the years. As mentioned earlier, many of the structures, especially the major buildings,

were not meant to be permanent. Many of the State and individual Country buildings were dismantled and returned to their respective owners. Some items of sculpture were donated to museums or other institutions. The Japanese Pavilion presented as a gift to the City of Chicago remained at its site until it burned down in 1945. For most of the rest of the buildings, the end was a sorry and sad one. In early January, 1894, barely two months after the Fair closed, a fire broke out in the Casino and Music Hall and they were completely gutted. The same fire spread to the nearby Manufactures building which also suffered some damage. In February, 1894, the Colonnade between the Agriculture and Machinery buildings was destroyed in a fire. Then on July 5, 1894, the remainder of the Peristyle went up in flames, as the fire which started at the railroad terminal station spread to the Machinery, Administration, Electrical, and Mining buildings, and then to the mammoth Manufactures Building. In effect, all the major buildings at the Fair were destroyed or damaged beyond the point of salvaging. Although the fires could have started accidentally or spontaneously, the possibility that they were the work of arsonists could not be ruled out. After the grounds were cleared of the wreckage the site was somewhat unintentionally returned to its prior existence as an open, unoccupied space. The only major exception was what had been the Palace of Fine Arts, the only building from the Fair that has survived to this day. After the Fair's closure it retained its stature as an art museum when it became the



Field Columbian Museum, remaining in operation until 1920 when it was closed. When the 1933 Century of Progress exhibition opened in Chicago, the building got a new lease on life when its exterior was re-sheathed in stone and its interiors were completely rehabilitated. This was made possible through the generosity of Julius Rosenwald, a philanthropist and head of Sears, Roebuck & Company. After the close of the 1933 exhibition the building opened as the Museum of Science and Industry, the name by which it is known today. There are so many things about the Fair that are memorable it is virtually impossible to select one that rises above all others as being the most significant or interesting or far-reaching in its impact. However, of all the fascinating things about the Fair my personal favorite is an exhibit from the California State Building; a life-size statue of a knight on horseback made entirely of—PRUNES.

## Notes

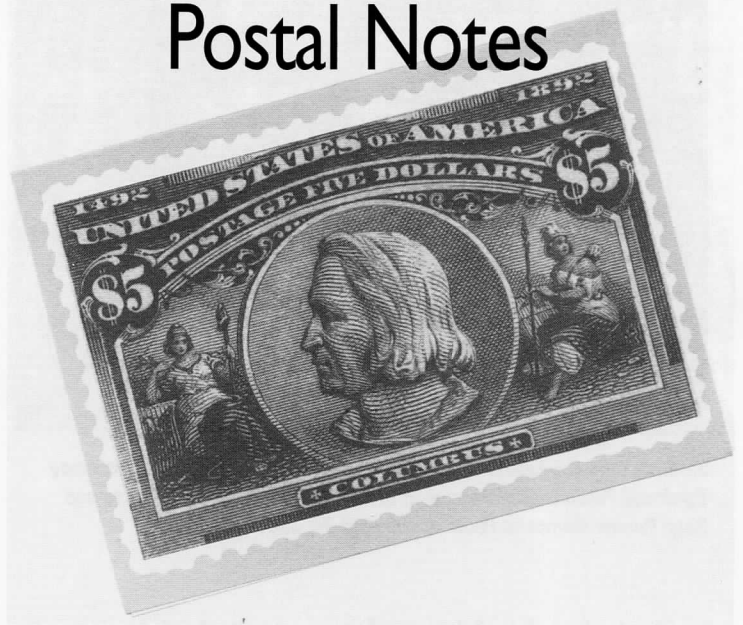
1. Some texts refer to this building as the *Manufacturers Building*.
2. This building was also known as the *Palace of Fine Arts*.
3. Not all the states in the Union had buildings at the Fair.

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## from the *Postal Store*

# Columbian Exposition Postal Notes



You may purchase a set of 16 blank notecards with matching envelopes, printed especially for the Postal History Foundation, featuring the stamp designs of the 1893 Columbian Exposition Issue. Each card, on heavy stock of a different pastel shade, approximates the printing color of the original issue.

## An excellent idea for

- your personal correspondence
- gifts
- enhancing your collection

To order, please indicate in your note the number of sets desired and enclose a check or money order for the number of sets x \$12.00 (this amount *includes* tax). Please be certain to include the mailing address to which your order should be sent. Mail your order to The Postal History Foundation, P.O. Box 40725, Tucson, AZ 85717.



Students from the Kyrene de Los Lagos Elementary School assisted **Johnray Egelhoff**, Postmaster of Phoenix, in the unveiling of the Wile E. Coyote and Road Runner stamps at Pecos station April 26, 2000.

On the first day of the year forecast to reach triple-digit temperatures in the Valley of the Sun, old friends Wile E. Coyote and Road Runner appeared again. Second-grade students from the Kyrene de Los Lagos Elementary School were among those who attended the Commemorative Stamp Dedication Ceremony at 10 a.m. at the Phoenix Pecos Station Wednesday, April 26, 2000.

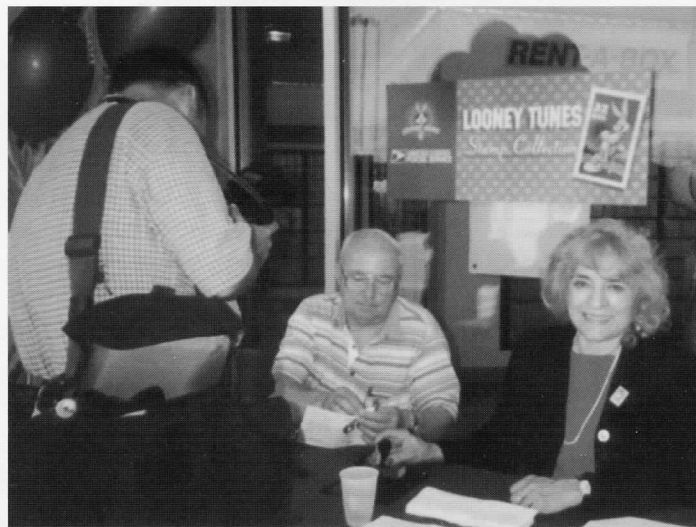
**Tara Hitchcock** from local television station KTVK-TV shared her childhood memories of the travails of Wile E. in constant pursuit of Road Runner. Ms. Hitchcock selected one of the student-prepared covers to feature the following morning on her show *Good Morning Arizona*.

Invited by **Johnray Egelhoff**, Postmaster of Phoenix, the students removed the blue draping, exposing the large replica of the fourth in the Warner Brothers Looney Tunes series, Wile E. Coyote and Road Runner.

Postmaster Egelhoff announced the first-time-ever live Internet broadcast of another April 26 First Day Ceremony, this one from Manhattan, to be carried on a special Wile E. Coyote and Road Runner page on the Warner Bros. Internet site, beginning at 4 p.m. EDT, 1:00 local time. Viewers could reach the broadcast through links from [stampsonline.com](http://stampsonline.com), [usps.com](http://usps.com), and [aol.com](http://aol.com), as well as from the main [warnerbros.com](http://warnerbros.com) site. He indicated that this would be the method of the future for introducing stamps to the public.

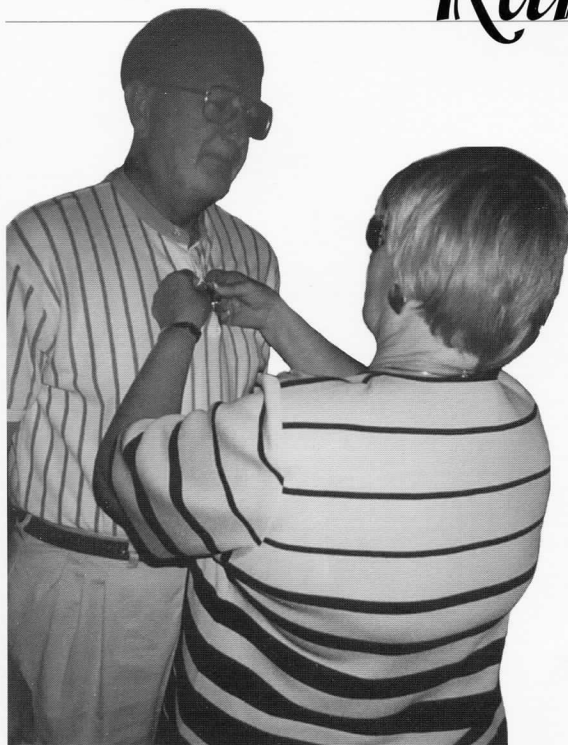
## Wile E. Coyote and the Road Runner Make Their Desert Debut

Story and Photos by Karen Taylor



**Bob Bechtel** and **Lena Rogers** represented the Postal History Foundation to help with First Day of Issue cancels.

# Rangers Review



New Ranger **Paul Gohdes** receives his badge from PHF Director Betsy Towle at the Annual Meeting of The Postal History Foundation.

## Welcome, New Rangers

Three new Rangers received their badges at the annual meeting and luncheon of The Postal History Foundation April 15th in the Rancher Club at the Sheraton on Grant Avenue.

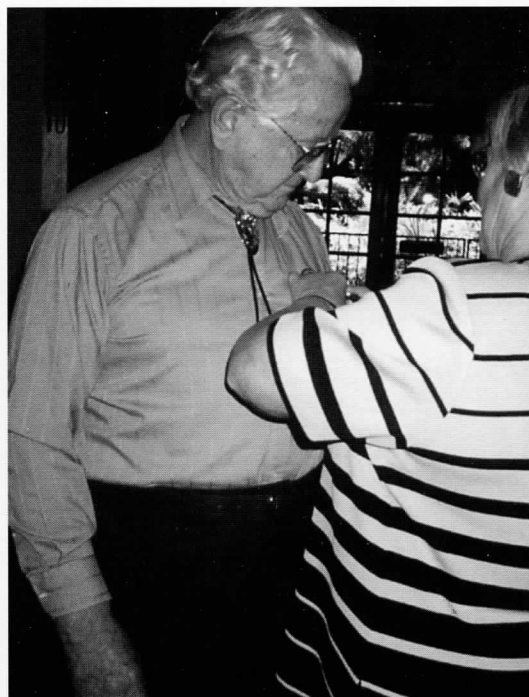
With the assistance of PHF Director Betsy Towle, Ranger President **John Birkenbine** presented Ranger Badges to new Rangers Paul Gohdes, Harland Beckman, and Edward Grafe.

And this day, the culprits not wearing their badges luckily escaped fines!

The luncheon was well attended. The rustic atmosphere of the Rancher Club was appropriate and the meal was delicious. Following brief announcements and introductions, the Board of Directors held its annual meeting.

**Edward Grafe** checks out his new Ranger badge.

**Harland Beckman** has to help a little with his badge.



In the Fall Issue of

# The Heliograph

October 2000 marks the fortieth anniversary of The Postal History Foundation, originally organized as the Western Postal History Museum. How has the scope of the mission evolved through the years? With the Fall issue, we revisit special times of the PHF heritage, meet staff—such an integral part of its present—and look forward toward the horizon of the next forty years. Preserving the Past. Shaping the Future.



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