

The Legacy of The White City

Revisiting the World's Columbian Exposition of 1893

Kenneth Spencer Research Library

University of Kansas

May 8, 2014

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Note to Reader:

This final portfolio reflects four months of development and installation for an exhibition displayed at the Kenneth Spencer Research Library at the University of Kansas, Lawrence, Kansas. The following portfolio shows this transition over the four months from a theoretical concept into full exhibition. Therefore, pre- and post-installation information is given for most items and concepts presented in this exhibition.

The Overall Exhibition

Overall Exhibition: Pre-Installation Mock-up

This is a mock-up of what the final overall installation of the exhibition was initially intended to look like, including vinyl wall header and



header and banners:

Exhibition: Post-Installation

The following is a picture of our final overall installation of the exhibition, including banners and graphics on Sintra Board and map (including wall header graphic):



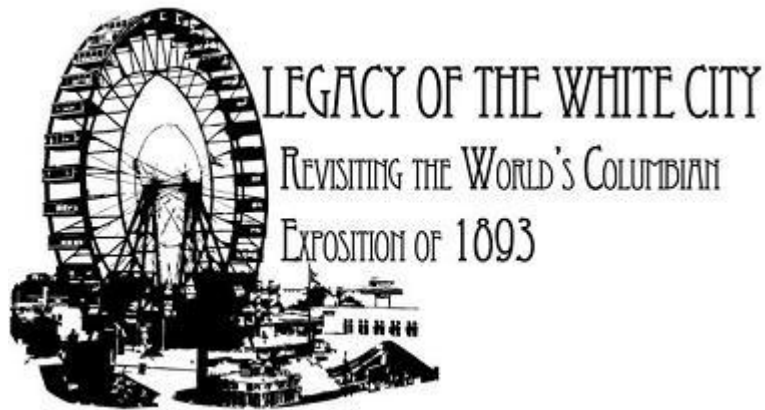
Exhibition Title and Wall Header

Final Exhibition Title

The Legacy of The White City: Revisiting the World's Columbian Exposition of 1893

Vinyl Wall Header: Pre-Installation Mock-up

Originally, the main wall header was to be on vinyl print, and located in the center of the north wall:



Sintra Board Wall Header: Post-Installation

Due to budget costs, the vinyl wall header was replaced with Sintra Board and hung using the wall hanging system located at the Spencer Research Library. The final Installation of the wall header looks like this:



Theme Banners

Theme Banners: Pre-Installation Mock-Up

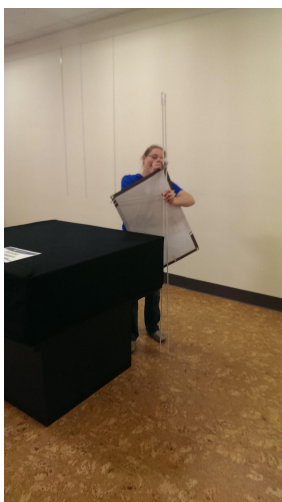
The exhibition team decided to use banners to break up the white walls of the exhibition room. Additionally, the banners showcase the central themes of the exhibition, including: architecture, women, technology, and diversity (please note, 'diversity' was originally going to be entitled 'ethnicity' until the name was changed due to the sensitivity of the word ethnicity).



Original banners.

Theme Banners: Post-Installation

Initially, the banners were to be hung over the exhibit cases (see overall exhibition pre-installation mock up), but this raised serious safety concerns and it was decided to have them hung on the walls, using the library's wall hanging system for displaying hung objects.



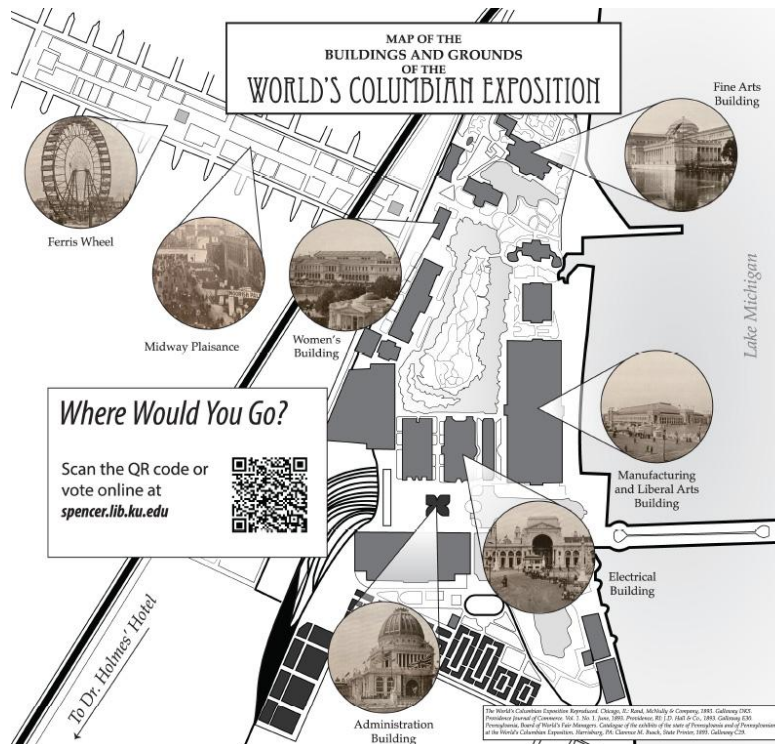


Final banner images.

Map Interactive Graphic

Vinyl Map Interactive Graphic: Pre-Installation Mock-up

Our group decided to add an interactive component to the exhibit using a map of the World’s Columbian Exposition of 1893. The Interactive map included a QR code where visitors can ‘vote’ for the location they would like to go to first, if they were going to the Fair. As with the wall header, the map graphic originally was to be on vinyl, but was changed to Sintra board due to budget costs. Here is the final design of the map interactive.



Sintra Board Map Interactive Graphic: Post-Installation

Here is the final installed map interactive graphic. The graphic was printed on 6 mm Sintra, and was



Exhibition Cases

Exhibition Case Items:

Our exhibition featured many items from the Thomas D. and Sharron Perry Galloway Collection, which included over one hundred items from the World's Columbian Exposition of 1893. To display these items, we spent many weeks looking at all the books in the collection and eventually settled on the items we felt best represented the overall themes of the Fair, including: Overall theme of the Fair, Technology, Architecture, Women, and Diversity. Each of these themes were then presented as separate cases in our exhibition. The following includes the development of these cases, including original mock-ups of the cases (with pictures), final case items, final label text, and a final overview picture of each case.

*Please note: All items used in this exhibition for cases, graphics, or promotional materials are cited below.

MAIN CASE

Exhibition Cases: Pre-Installation Mock-Up of Main Case



Exhibition Cases: Final Installation Main Case Items

1. Galloway D18: *Columbus and Columbia*
2. Collmer C91: *Two Little Pilgrims' Progress: A Story of the City Beautiful*
3. Galloway CK4: *Shepp's World's Fair Photographed*
4. P29, Item 209: Advertisement card: Administration Building.
5. Unprocessed Galloway: *World's Fair Number: The Youth's Companion. Vol. 1 No. 1. May 4, 1893*
6. PP66, Box 8, Folder 11: *Kansas at the World's Fair 1893: Report of the Kansas Board of the World's Fair Managers*
7. PP66, Box 2, Folder 61: "World's Fair Exhibit of North American Mammals." Panorama Label, 1893
8. RG33-0, Folder 1892/3: "Escaped the Massacre: Comanche, Captain Keogh's Steed, at the Fair." *The Daily Inter Ocean Illustrated Supplement*

Exhibition Cases: Final Label Text for Main Case

The Rise of Chicago

The 1893 Chicago World's Fair, or the Columbian Exposition, served to showcase the transformation of America's international presence from the wild frontier to a dominant world power. It also signaled Chicago's rise to fame from the ashes of its Great Fire of 1871. Among the Fair's major themes were architecture, women's representation, diversity, and technology. From May 1 to October 31 of 1893, the World's Columbian Exposition attracted 27 million visitors—a quarter of America's population at the time.

More than 120 years after the Columbian Exposition, the Fair's American legacy can be seen in this exhibit. We invite you to explore this period of rapid change, innovation, culture, and ingenuity.

The Galloway Collection

The items in this exhibition come largely from the Spencer Research Library's Thomas D. and Sharon Perry Galloway Collection. Dr. Galloway was the founding chair of KU's graduate program in Urban Planning (urban planning was first introduced at the Columbian Exposition), and later served as Dean at the Georgia Institute of Technology until his passing in 2007. Together, Dr. and Mrs. Galloway amassed a collection of almost one hundred World's Fair publications.

If you would like to view or study any Spencer Research Library collection, including the Galloway collection, please inquire at the front desk for more information.

America Transformed

The Columbian Exposition opened in 1893, only twenty-eight years after the end of the American Civil War. During that era of frenetic industrial growth and mass immigration, class conflict was heightened by the continued strife between the former Union and Confederacy. In response, America used the World's Fair as cultural cement for a fragmented society.

The Fair served a variety of purposes. Leading architects created the White City, which showcased stunning architecture and design. Women also helped design the city, influenced the Fair's layout, and held many creative leadership positions. New technologies were unveiled at the Fair, signaling America's transition from an agrarian to an industrial economy. Additionally, the popular Midway Plaisance was a sensation at the Fair, exhibiting 'villages' that put non-European representatives on display.

Lewis Lindsey Dyche and the Kansas Panorama

The Fair's influence extended well beyond Chicago. Lewis Lindsay Dyche, a professor and curator at the University of Kansas in the late 1800's, introduced his taxidermy panorama at the Columbian Exposition. The panorama is still on display at KU's Natural History Museum, open daily.

Exhibition Cases: Post-Installation of Main Case



Technology Case

Exhibition Cases: Pre-Installation Mock-Up of Technology Case



Exhibition Cases: Final Installation Technology Case Items

1. RH B2205: *Catalogue of Singer Sewing Machines for Family Use*
2. Galloway DK4: *The Magic City*
3. Unprocessed Galloway: *Authentic World's Fair Journal: World's Columbian Exposition Illustrated. No. 25. March, 1893*
4. Galloway D17: *Dedicatory and Opening Ceremonies of the World's Columbian Exposition*

Exhibition Cases: Final Label Text for Technology Case

Electric Debut

The 1893 World's Fair provided a platform to introduce emerging technology to the world. Exposition Pavilions displayed new technological products to consumers, including the internal combustion engine, the fluorescent and incandescent light bulb, the dishwasher, and even the zipper.

Electricity proved to be the most influential new technology on display. In the Electrical Building, displays of electric lamps, the phonograph, the elevator, sewing machines, and irons demonstrated how electricity could revolutionize the home and industry. Electricity was also integral to the lighting of the Fair grounds. General Electric first proposed to illuminate the Fair with direct current electricity for \$554,000. Westinghouse proposed lighting the Fair with an alternating current system for \$399,000 and ultimately obtained the contract. This bidding event known as the "Current Wars" is why we use alternating current electricity today.

The Ferris Wheel

The Ferris wheel was one of the greatest attractions of the Columbian Exposition. Designed by George Ferris, the wheel stood 264 feet high, with thirty-six cars. Steam engines powered the wheel and three thousand incandescent light bulbs blinked on and off as the cars rotated. For fifty cents, visitors could enjoy a nine minute ride.

The Ferris wheel was a financial success, amassing a profit of \$726,805.50. After the Fair, the wheel was featured at the St. Louis World's Fair of 1904 but was ultimately destroyed in 1906 by two hundred pounds of dynamite.

The Advent of Consumerism

The World's Columbian Exposition of 1893 helped to usher in a new era of consumerism. Thousands of products debuted at the Fair, including Cracker Jacks, Pabst Beer, Aunt Jemima Syrup, Cream of Wheat, and Juicy Fruit Gum. The Fair also popularized hamburgers, carbonated beverages, and picture postcards. Fair newspapers and magazines featured advertisements for new "cure-all" health tonics and beauty products. Advertisements such as these still inspire marketing campaigns today.

Exhibition Cases: Post-Installation of Technology Case



Architecture Case

Exhibition Cases: Pre-Installation Mock-Up of Architecture Case



Exhibition Cases: Final Installation Architecture Case Items

1. Galloway DK6: *Gems of the World's Fair and Midway Plaisance*
2. Galloway C6: *World's Columbian Exhibition at Chicago*
3. Galloway D27: *Golden Gleanings of Poetry and Prose*
4. Galloway AK2: *The Columbian Souvenir Album: A Memento of the World's Fair*
5. Galloway AK3: *Souvenir Edition: The World's Columbian Exposition, 1492-1893 Chicago*
6. P29, Item 55: Advertisement card: Mining Building.
7. P29, Item 56: Advertisement card: Fish and Fisheries Building.

Exhibition Cases: Final Label Text for Architecture Case

City Beautiful: Chicago and the White City

The World's Columbian Exposition of 1893 is famous for its unprecedented architecture. Seven American architectural firms created the classical vision of the White City. Architect and urban planner Daniel Burnham coordinated the master plan and Frederick Law Olmsted headed the landscape architectural design. The pair aimed to illustrate the United States' growth and progress and hoped to surpass even Europe's architecture. Constructed using cost-effective veneers of wood and plaster painted white, the building façades evoked an aesthetic of ancient splendor. The pavilion of white structures established the Fair's nickname, "The White City."

With the success of the Fair, Daniel Burnham emerged as America's premier architect. His coordination of landscape and buildings at the Columbian Exposition inspired the *City Beautiful Movement*, which influenced city planning across the United States for decades to come.

Sullivan's Towers

The design of the World's Columbian Exposition profoundly influenced architecture and urban planning in America. Louis Sullivan's invention of a new steel-frame structural system resulted in the construction of the world's first skyscraper. Prior to this, multi-story buildings were supported solely by the strength of their walls; taller buildings required stouter walls and smaller windows. Sullivan's innovation produced not only taller buildings, but permitted much larger windows, allowing for more natural light. Sullivan's architectural legacy can be found in any major American city today.

Exhibition Cases: Post-Installation of Architecture Case



Women Case

Exhibition Cases: Pre-Installation Mock-Up of Women Case



Exhibition Cases: Final Installation Women Case Items

1. Galloway C26: "My Country, 'Tis of Thee!"
2. Galloway C23: *Art and Handicraft in the Woman's Building of the World's Columbian Exposition, Chicago, 1893*
3. Galloway CK2: *Martin's World's Fair Album-Atlas and Family Souvenir*
4. Galloway D24: *History of the World's Fair*
5. Galloway D20, Vol. 1: *The Congress of Women Held in the Woman's Building, World's Columbian Exposition, Chicago, U.S.A., 1893*

Exhibition Cases: Final Label Text for Women Case

Managers in Petticoats

Women's Pavilions had been common sights at previous World's Fairs but were often regarded as inferior exhibits, with the women themselves excluded from official proceedings and decision-making. For the Columbian Exposition, however, the United States Congress established the Board of Lady Managers as a parallel governing body to the National Commission that oversaw the Fair. This Board was to determine how women would be represented at the Fair—a controversial decision at the time.

Sophia Hayden

The head of the Board, Bertha Palmer, selected Sophia Hayden as the first female architect to design a Women's Building for a World's Fair. Hayden, in her enthusiasm over this decision, affirmed: "The general government just discovered women." This 80,000 square foot, two-story structure was designed specifically to showcase the achievements of women around the world. The building's library employed an all-female staff, and female artists and designers decorated the hall. It featured works of art, patents, scholarship, music, and culture. The library also contained eight thousand books by female authors from twenty-four nations.

The Changing Role of Women

The Board was enthusiastic about presenting the accomplishments of women and their changing role in society in a prominent public forum. The World's Congress of Representative Women featured noted suffragettes Susan B. Anthony and Elizabeth Cady Stanton. The Congress also hosted a conference on "women's topics," which included dress reform and women in the workforce. Over 200,000 visitors attended this conference. The Fair, therefore, was a success for advancing the rights of women in this progressive era.

Exhibition Cases: Post-Installation of Women Case



Diversity Case

Exhibition Cases: Pre-Installation Mock-Up of Diversity Case



Exhibition Cases: Final Installation Diversity Case Items

1. Galloway BK1: *World's Columbian Exposition Portfolio of Midway Types*
2. RH B2650: *The American-Hispano Pocket Guide of the World's Fair 1893*
3. Galloway DK9: *Art Photographs of the World and the Columbian Exposition*
4. RH P1066: *John Brown Souvenir of the World's Columbian Exposition*
5. Unprocessed Galloway: *Authentic World's Fair Journal: World's Columbian Exposition Illustrated. No. 25. March, 1893*
6. Galloway C22: *The World's Congress of World Religions*
7. Galloway DK5: *The World's Columbian Exposition*

Exhibition Cases: Final Label Text for Diversity Case

Diversity at the Fair

The Columbian Exposition was the first Fair to display national 'villages' of the world. Developed by Sol Bloom, the mile-long Midway Plaisance was home to the Ferris wheel, circuses, and non-European representatives. Although Franz Boas and Frederick Putnam's anthropological exhibit attempted to show equality of people among nationalities, the exhibit was ultimately overshadowed by the entertainers, musicians, and craftsmen in the Midway Villages.

Culture on Display

The Midway Plaisance featured many different cultures, but unlike the European displays in the White City, Midway representatives were viewed as second-class citizens. The Asian nations showcased beautiful gardens, while South American nations raised issues about the recent plight of slavery in the region. Middle Eastern countries drew large crowds with belly dancers, camel rides, and music. African cultures, however, were perceived with the most prejudice. Reenactments of British battles with the Zulu and the portrayal of Dahomey's "African Savages" emphasized white dominance over non-white nations. Exposition newsprint and literature perpetuated these sentiments.

African Americans at the Fair

America's racial tensions were apparent at the Fair. Although prominent black leaders such as Frederick Douglass, Ida B. Wells, and Booker T. Washington spoke at well-attended lectures, many African Americans were discouraged by the lack of representation at the Fair. After Chicago failed to hire any black Exposition officers and a "Negro Exhibit" never materialized, Wells and Douglass, along with Irvine Garland Penn and Ferdinand Lee Barnett, produced a pamphlet entitled, *The Reason Why the Colored American is Not in the Chicago World's Exposition*. This pamphlet was hugely popular and later set the tone for civil rights advocacy in the 20th Century.

Exhibition Cases: Post-Installation of Diversity Case



Exhibition Mounts

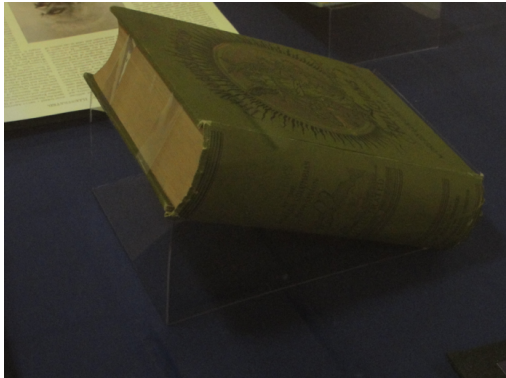
Exhibition Mounts: Pre-Installation

Each book in this exhibit was unique in content, size, material, and aesthetics. Every piece posed its own set of challenges in conservation and mount-making. For example, some books' bindings were damaged or completely separated from the covers. These pieces needed repair before they could be mounted.

We aimed to create "invisible" mounts that would not distract from the books. With the help of Whitney Baker, we used vivac clear plastic sheets to shape into book cradles. Using a sheet-metal bender, each cut piece of plastic could be shaped to support books in a wide array of positions. Some books with ornate covers were displayed in a closed position, and only required a mount that propped the object up. In the architecture-themed case, we included book with a long fold-out print. Hoping to display every image in the accordion-folded piece, we created a series of V-shaped plastic inserts to support each fold, while keeping the fold-out to a small enough size to fit the display case.

Plastic straps held the books onto the mounts, adding extra security. The straps also served to gently keep the books open to their designated pages for the duration of the exhibit. These straps can easily be removed, and the books can be taken out of the mounts with little risk of damaging the books.

Exhibition Mounts: Post-Installation



Digital Photo Frame

Digital Frame: Pre-Installation

Due to the fact that many of the Galloway Collection items had stunning photographs of the Fair and therefore would be impossible to showcase even a small portion of these photographs in the exhibition cases, our group decided to purchase a digital photo frame. The digital frame included photographs taken directly from Galloway Collection books and were based upon the exhibition themes over overview, technology, architecture, women, and diversity. There were roughly ten slides for each theme, 51 images total.

Digital Frame: Post-Installation

To install the picture frame to the wall without creating any holes, we decided to take advantage of the pre-existing sliding rod hanging system in the gallery space. These rods can be shifted left or right, and hooks can be placed on the rods at any height. The digital picture frame came with hardware for a direct-wall installation, but not for the sliding hooks. The hardware kit included two slide-in metal pieces for a quick installation- one for the screen, and the other for the wall.

We needed to create an adaptor that would allow for the sliding hooks to clamp onto the picture frame.

We cut a piece of MDF board that would be small enough to not show from behind the screen. We then used the board as a “go-between” for the screen’s hardware and the sliding wall hooks. The day of installation, we used four sliding hooks to clamp the top and bottom of the MDF board. We then slid the monitor and its metal hardware into place. Getting the screen level and secure was a challenge, and took several attempts, but was a very important aspect of this display.



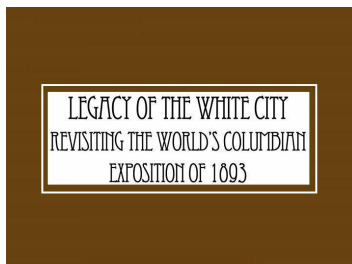
Digital Frame: Guide

Because there were so many images presented on the digital frame slide show, our group decided to include a digital frame guide booklet (laminated and held together by a key chain loop). The following page represents the first page to the digital frame guide. The rest of the guide followed in similar fashion:

Looking For Something?

Here is a quick reference of the images used in the digital photo frame:

Slide 1: Legacy of the White City



The following is a collection of images that depict the 1893 Chicago World’s Fair. All images come from items in the Galloway Collection.

Slide 2: Map of Fair



This stunning illustration showcases a bird's eye view of the World's Columbian Exposition.

Blaine, James; J.W. Buel; Benjamin Butterworth; and John Clark Ridpath.

Columbus and Columbia. Philadelphia, PA: Historical Publishing Company, 1892. Galloway D18.

Slide 3: The Court of Honor



The famous Court of Honor served as the main thoroughfare between all the major buildings of the White City.

The World's Columbian Exposition Reproduced. Chicago, IL: Rand, McNally & Company, 1893. Galloway DK5.

Slide 4: The Main Basin



Grand statues overlook the large reflecting pool of the White City, called the Main Basin.

The World's Columbian Exposition Reproduced. Chicago, IL: Rand, McNally & Company, 1893. Galloway DK5.

Promotional Materials

Flyer: Pre-Installation Mock-ups

Inspired by pocket-size advertisements and photo souvenirs from the 1893 Columbian Exposition, I chose to include a color image from a fold-out book- a panorama view of the fair. While I didn't follow the darker colors of the exhibit graphics (banners, signs, labels, etc.), I chose to use text and background colors found in the image at the top of the flyer, such as light green and pink.

I created an organized visual grid design to convey different levels of information. The title was set to the largest type size, while the opening date information was the second most prominent piece of information. I also aimed to include information on the Dyche Hall panorama that connects the natural history museum on campus to our exhibit. I tried to make the images of the panorama not overpower the top graphic or important text.

Finally, I included the exhibit design group’s names, and gave credit to the Kenneth Spencer Research Library faculty for their support in our exhibit design process. I also made sure to include citations of the images I used. A few iterations of the design were created, but the only noticeable changes made were to citations.

Flyer: Post-Installation Flyers



The Legacy of the White City
Revisiting the World's Columbian Exposition of 1893

Exhibit Opening May 8th, 2014
Kenneth Spencer Research Library, Exhibit Space

We invite you to explore the World's Columbian Exposition of 1893 through original books and photographs from the Galloway Collection.

For more information visit:
spencer.lib.ku.edu

KU at the Fair
Visit KU's Natural History Museum to see the iconic panorama first displayed at the 1893 Exposition



This exhibit was developed and produced by MUSE 703 Students Rachel Gibson, Alissa Meehan, Meg Schwend, and Sabrina Shafique, in collaboration with the Kenneth Spencer Research Library faculty.

*Top Image: Blaine, James; Buck, J.W.; Butterworth, Benjamin; Ridpath, John Clark. *Columbus and Columbia*. Philadelphia, PA: Historical Publishing Company, 1892. Galloway D18.
*Panorama Image: *Kansas at the World's Fair 1893: Report of the Kansas Board of the World's Fair Managers*. Topeka, KS: Hamilton Printing Company; Edwin H. Snow, State Printer, 1894. PP16.8.11.

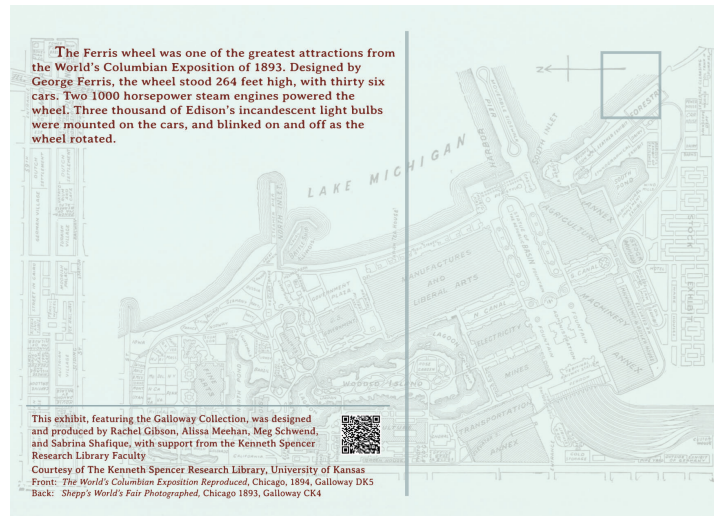
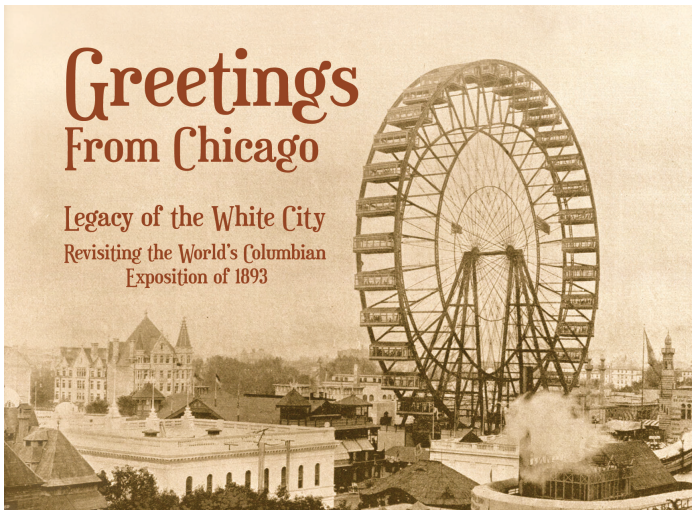
Postcard: Pre-Installation Mock-ups

Picture postcards were very popular at the World’s Columbian Exposition of 1893, which is why our group chose to create postcards as a takeaway souvenir of the exhibit. I chose to include an image of the iconic Ferris Wheel on the front, with a familiar greeting, “Greetings From Chicago”, followed by the name of the exhibit.

On the back side of the postcards, I included a map of the fair grounds, and faded it as to create better focus on the text on top. I included a short paragraph about the Ferris wheel at the top, and image credits at the bottom. I also added information on our group and the Kenneth Spencer Research Library faculty that helped in the process.

Our hope in making the postcards was that visitors may share or mail these to friends who may in turn gain interest in the collection or exhibit. This was also a fun way to emulate postcards created at the Fair.

Postcard: Post-Installation Flyers



Final Installation Materials

Lewis Lindsay Dyche Cutout

A cutout of Lewis Lindsay Dyche was borrowed from the University of Kansas's Natural History Museum. The cutout was placed near the promotional materials (including flyers and postcards). A sign was printed to tie in the cutout to the rest of the exhibition, and encourage visitors to take promotional materials. Here is an image of the sign:

The Dashing Kansan

Meet Lewis Lindsay Dyche: naturalist, explorer, curator, taxidermist, professor, and conservationist.

Dyche and his assistants prepared and mounted the 121 animals comprising the Panorama displayed in the Kansas State Building at the Columbian Exposition. The Panorama can be viewed today in its current home at the KU Natural History Museum in Dyche Hall.

This exhibit brought to you by:

Rachel Gibson, Alissa Meehan, Sabrina Shafique, and Meghan Schwend

With special thanks to:

The Kenneth Spencer Research Library
The University of Kansas Biodiversity Institute and Natural History Museum
Sharon Perry Galloway
and Bruce Scherting



Final Thoughts About Exhibition

Rachel Gibson's Thoughts:

I took primary graphic design responsibilities for the exhibit, especially with exhibit signage and labels. The exhibit space itself was rather challenging to work with: the space was very long, with high ceilings, white walls, and bright lighting. My main goal when designing exhibit signage was to break up the long wall opposite the door with our header image and the hanging banners, and add visual interest above the waist-high cases to occupy some of the truly impressive headspace.

We were restricted in hanging banners from the ceiling or mounting directly on the walls, which demanded some ingenuity from both our team and the Spencer Research Library staff. Originally, we intended for the large graphics to be printed on adhesive vinyl on the walls, but both the cost and installation concerns lead us to change our header image and the large map interactive. Printing on Sintra board and using the built-in wall hanging system in the space proved to be vastly more cost effective, a simpler install, and hopefully a simpler take-down while also meshing well with the Victorian/Industrial aesthetic of the exhibit.

This was my first time designing and especially printing on this scale, and there was a bit of a learning curve to it. Overall, though, I am very satisfied with the design of the exhibit despite the challenges and workarounds we dealt with.

Meg Schwend's Thoughts:

My main responsibilities in this project involved the production of promotional flyers and postcards, as well as mounts for the books and the monitor. I enjoyed designing the flyers and postcards, but quickly learned the intricacies of proper citations, even in a limited "canvas". I learned to properly convey exhibit information in a small area when I worked on the flyers.

The aspect of this project that I most enjoyed was the book mount making with the vivac plastic. Sabrina Shafique and I worked with Whitney Baker for several hours to create custom mounts for each book. I found the process challenging, yet straightforward. I was pleased with how the mounts seemed to "disappear" when placed under the books. This has really sparked an interest for mountmaking.

I enjoyed working with my fellow group members. I also learned new ways to work with a group, even remotely- using google documents to communicate and to contribute to portfolios. Overall, I found this to be a very challenging, yet rewarding experience, and am pleased with the outcome.

Pictures of Installation and Final Exhibition

Installation







Final Exhibition



Item Citations

Printed Materials for Cases (Exhibition):

Diversity Case

Authentic World's Fair Journal: World's Columbian Exposition Illustrated. No. 25. March, 1893. Magazine. Chicago, IL: W. C. E. Illustrated, 1893. Unprocessed Galloway. Scanned Image.

The World's Columbian Exposition Reproduced. Chicago, IL: Rand, McNally & Company, 1893. Galloway DK5. Scanned Photograph.

Main Case

Kansas at the World's Fair 1893: Report of the Kansas Board of the World's Fair Managers. Topeka, KS: Hamilton Printing Company: Edwin H. Snow, State Printer, 1894. PP66, Box 8, Folder 11.

Digital Photo Album (Exhibition):

The World's Columbian Exposition Reproduced. Chicago, IL: Rand, McNally & Company, 1893. Galloway DK5.

The Columbian Gallery: A Portfolio of Photographs from the World's Fair. Chicago, IL: Werner, 1893. Galloway DK3.

Shepp, Daniel B. and James W. Shepp. *Shepp's World's Fair Photographed.* Chicago, IL: Glove Bible Publishing Co., 1893. Galloway CK4.

The Dream City: A Portfolio of Photographic Views of the World's Columbian Exposition. St. Louis, MO: N.D. Thompson, 1893. Galloway DK1.

Providence Journal of Commerce. Vol. 1. No. 1. June, 1893. Providence, RI: J.D. Hall & Co., 1893. Galloway E30.

Ragan, Henry Harger. *Art Photographs of the World and the Columbian Exposition.* Chicago, IL: Star Publishing Co., 1893. Galloway DK9.

Buel, James W. *The Magic City.* Saint Louis, MO, and Philadelphia, PA: Historical Publishing Co., 1894. Galloway DK4.

World's Columbian Exposition Portfolio of Midway Types. Chicago, IL: American Eng. Co., 1893. Galloway BK1.

Map Images (Exhibition):

Ferris Wheel

The World's Columbian Exposition Reproduced. Chicago, IL: Rand, McNally & Company, 1893. Galloway DK5.

Manufacturing and Liberal Arts, Electrical, Fine Arts, and Women's Buildings
Providence Journal of Commerce. Vol. 1. No. 1. June, 1893. Providence, RI: J.D. Hall & Co., 1893. Galloway E30.

Map

Pennsylvania, Board of World's Fair Managers. *Catalogue of the Exhibits of the State of Pennsylvania and of Pennsylvanians at the World's Columbian Exposition*. Harrisburg, PA: Clarence M. Busch, State Printer, 1893. Galloway C29.

Postcard (Promotional Material):

The World's Columbian Exposition Reproduced. Chicago, IL: Rand, McNally & Company, 1893. Galloway DK5.

Shepp, Daniel B. and James W. Shepp. *Shepp's World's Fair Photographed*. Chicago, IL: Glove Bible Publishing Co., 1893. Galloway CK4.

Flyer (Promotional Material):

Blaine, James; J.W. Buel; Benjamin Butterworth; and John Clark Ridpath. *Columbus and Columbia*. Philadelphia, PA: Historical Publishing Company, 1892. Galloway D18.

Kansas at the World's Fair 1893: Report of the Kansas Board of the World's Fair Managers. Topeka, KS: Hamilton Printing Company; Edwin H. Snow, State Printer, 1894. PP66, Folder 8, Box 11.

Case Items (Exhibition):

Overview/Main Case

1. Blaine, James; J.W. Buel; Benjamin Butterworth; and John Clark Ridpath. *Columbus and Columbia*. Philadelphia, PA: Historical Publishing Company, 1892. Galloway D18.
2. Burnett, Frances Hodgson. *Two Little Pilgrims' Progress: A Story of the City Beautiful*. New York, NY: Charles Scribner's Sons, 1895. Collmer C91.
3. Shepp, Daniel B. and James W. Shepp. *Shepp's World's Fair Photographed*. Chicago, IL: Glove Bible Publishing Co., 1893. Galloway CK4.
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