A CENTURY OF PROGRESS EXPOSITION

hensive and coordinated plan for the National Capital and its environs, including recommendations as to traffic, highways, parks, playgrounds, public buildings, bridges, etc.—in fact, all proper elements of city and regional planning.

The Commission has made a serious study of the historical development of Washington and its exhibit material laid particular stress upon the development of the National Capital in 100 years.

The exhibit occupied the southern end of the upper floor of the Federal Building, and as its principal feature there was displayed a large model of the "central area," showing what has been accomplished and what remains to be done in order to make the Capital City, at least in its Federal section, the outstanding architectural group of the world's cities.

The entrance to this section was flanked by models of the Capitol and the White House—the two most familiar and outstanding buildings of the city of Washington. The Capitol booth contained two cardboard models, prepared with great accuracy—one of the old Capitol of 1833 with its old dome, and the Capitol of 1933 with the added wings of the House and the Senate and the high dome of Walters.

The central feature of the drawing exhibit displayed an original plan, showing the maximum future development of the Capital and its relation to surrounding towns and cities, with future park and boulevard plans. To the left of this was shown a series of historical research studies illustrating by plans and photographs the century of progress at the seat of the National Government.

The remainder of the exhibit illustrated every phase of the various problems involved in the planning of the city, as well as in the Federal Government development. Plans of the proposed and existing Federal buildings, plans for memorial boulevards and parks, with their distinctive features, the city planning problems of slum clearance, bridges, etc., were all clearly displayed so far as limited space permitted.

The attendance was large and the greatest interest was shown on the part of the public. Unfortunately it was not possible to have an attendant on the spot to answer questions of the interested spectators.

GOVERNMENT PRINTING OFFICE

The specimens of Government Printing Office products were shown in four double cabinets, each side having a glass-enclosed horizontal and upright display case with individual electric lights. Eight double display frames, glass enclosed, provided additional space for showing photographs of workrooms, posters, placards, and other large specimens of printing. The cabinets and frames were also the products of the Government Printing Office, having been constructed in Washington by the Carpenter Section and finished in aluminum and black to conform to the modernistic motif of the Exposition.

Among the specimens of typography which attracted much attention were copies of the Vollbekh folio designed by the Public Printer in honor of the acquisition of the Gutenberg Bible and the other incunabula purchased for the Library of Congress at a cost of $1,500,000. The publication is in the style and form of the first printed book and presented a marked contrast to the examples of ultra-modern print-

ing and binding which were also products of the Government Printing Office, typifying the spirit of the Exposition.

Another interesting comparison was a copy of the Directory, printed for the Twenty-fifth Congress in 1827, alongside which was a Directory of the Seventy-second Congress, printed in 1933.

The exhibit also contained an original plate used in printing the Congressional Globe, the predecessor of the Record, of February 4, 1858. The old plate was made of 68 percent silica, 27 percent gum shellac, 4.2 percent tar, and 0.8 percent linseed oil, while the modern stereotype plate shown contained 7 percent tin, 13 percent antimony, and the remainder lead.

The display of fine book bindings of inlaid and hand-tooled leather was highly praised, special commendation being given to the skilled work of the bookbinder apprentices in designing and finishing books according to their own modernistic ideas. Other features of the bindery section of the exhibit were illustrative methods of repairing manuscripts, the splitting of a sheet of newspaper to make both sides available for separate mounting, and the artistically marbled papers of various colors and hand-made designs.

Reprints of original woodcuts showed the various workrooms and the primitive machines of the Government Printing Office in 1861, when it was established by Congress. In comparison were exhibited half-tone illustrations of the modern workrooms and up-to-date machinery in the Office of 1933.

The Apprentices Section of the exhibit was also in keeping with the excellent showing made by all the other activities of the Office and covered nearly the length of the printing trades with typographic, platemaking, presswork; and bookbinding specimens.

The functions of the Division of Tests and Technical Control were graphically explained by its comprehensive part of the exhibit. Photographs, accompanied by descriptive cards, showed the extensive laboratory with chemists and physicists engaged in research and testing work; the ink plant with the latest type of mills; the roller and glue section, with its up-to-date equipment; and the metal furnace room, with its automatic conveyors and other modern methods of handling metal designed by direction of the Public Printer. A display of diagrammatic charts portrayed the Technical Division's functions as related to the manufacturing divisions of the Government Printing Office.

For the display of paper fibers, six photomicrographs with the magnification of 75 diameters were printed on polygraphic films and so arranged that by pressing a button they became illuminated and disclosed the various types of hand-colored fibers as if viewed through a microscope. Progressive samples showed paper-making materials and their finished products. Numerous tubes contained the stains used in making fiber analysis.

The ink-making exhibit included various raw materials used in the manufacture of ink, also a chart showing the interrelation of the various ingredients of black and colored printing inks.

Samples of metals and alloys used in the manufacture of printing types and plates were also included in the technical display. Photomicrographs (magnification 220 diameters) showed the crystalline structure of various metals by a push button control of illumination.
The photoengraving exhibit included chemicals and other materials required in the production of half-tones and line cuts, with a description of their functions.

The laboratory specimens of bookbinding materials included book cloths, buckram, leathers, threads, cords, glue, etc. The permanence to light of book cloths was technically demonstrated, and tensile strength and stretch tests were illustrated by a chart on which had been automatically recorded the performance of actual tests.

VETERANS' ADMINISTRATION

The exhibit occupied 702 square feet of floor space in the second story of the north wing of the Federal Building. It was entitled to show the geographical distribution of the Federal agencies for the administration of veterans' benefits; to give specific data covering the extent and magnitude of those benefits; to illustrate by means of photographs and water color rendering the various facilities for administering medical and domiciliary care to ex-service men of all the wars, and to show by means of an extensive selection of articles made by the patients in Veterans' Administration hospitals in connection with occupational therapy, the benefits to be derived.

A map 16 by 11 feet in size, hung on the rear wall of the space devoted to the Veterans' Administration exhibit, showed the exact location throughout the continental United States of each facility where the needs of the ex-service men are attended to.

At either end of the map was a unit of three panels—the center movable—on which were displayed the following statistical data:

1. Number of patients remaining in all hospitals from July 1920 to December 1932.
2. Patients hospitalized in home State.
3. Type of benefits paid directly to disabled veterans and their dependents.
4. Patients admitted to and remaining in hospitals, fiscal years, 1925-32.
5. Total admissions—service connected, non-service connected, total remaining.
6. United States Government life insurance—Number and amount of insurance policies in force.
8. Opening, closing, and transfer dates of Veterans' Administration hospitals, homes, and combined facilities.
10. Analysis of active disability awards for compensation, as of December 31, 1932.
11. Analysis of disability allowance claims, as of December 31, 1932.
13. Patients hospitalized by service and non-service-connected disabilities (p. 1).
14. Patients hospitalized by service and non-service-connected disabilities (p. 2).
15. Monetary benefits by wars.
17. Distribution of expenditures by States, number.
18. Distribution of expenditures by States, amount.
20. United States Government expenditures by purpose, percent.

There was shown by means of two large electrically actuated pieces of apparatus, each of which, at 5-second intervals turned, as the leaf of a book, a large panel to which were affixed photographs, plans, and water-color renderings of Veterans' Administration hospitals. In this manner 20 veterans' hospitals were presented.

The occupational therapy portion of the exhibit was furnished by 49 facilities of the Veterans' Administration, and was organized to illustrate some of the results accruing from prescribed treatment of this nature. The exhibit was arranged, as far as possible, to represent the various types of occupational therapy carried on in different sections of the country, and in the various types of hospitals of these sections, namely, neuropsychiatric, tuberculosis, and general medical and surgical.

The exhibit was arranged in 2 large cases; on panels placed on 4 sides of 2 revolving pedestals; and on panels placed on the wall and in a portfolio appropriately placed.

The various articles represent the byproducts obtained from prescribing and administering occupational therapy in habit training, arts and crafts, trades and industrial, and agricultural and allied activities, and illustrate the advance made by individual patients in connection with this treatment.

A brief résumé of the case history of each patient who fabricated the article or articles exhibited, with the following points noted, was also a part of the exhibit.

1. The physical, mental, and emotional condition of the patient when occupational therapy was first prescribed.
2. Native ability and special aptitudes, if any.
3. The reason for prescribing this particular form of occupational therapy.
4. The number of months the patient received occupational therapy and the period devoted to this project. Note should also be made of the number of hours devoted to each item of any group submitted.
5. Discontinuance or interruption of treatment and reason.
6. The present condition, physical, mental, and emotional, contrasted with that at beginning of treatment; and the part played by occupational therapy in effecting this change.
7. Any efforts which were made to correlate occupational therapy with the patient's past or proposed future occupation.

The Veterans' Administration is utilizing more extensively the various projects prescribed as occupational therapy than any other service, either governmental or civilian. The interpretation of the meaning of occupational therapy as administered in Veterans' Administration hospitals is that it shall include any occupation, mental or physical, which is definitely prescribed and supervised for the distinct purpose of contributing to and hastening recovery from disease or injury and of assisting in the social and institutional adjustment of beneficiaries requiring long or indefinite periods of hospitalization. In accordance with regulations, no type of occupational therapy is administered in Veterans' Administration hospitals except as prescribed by physicians of the staff.

LIBRARY OF CONGRESS

Above the exhibit was the legend: "The Library of Congress, universal in scope, national in service."

In the sumptuous pavilion dedicated to the Library of Congress, to provide for the preparation, transportation, and installation of its exhibit was but $600. This limitation made it necessary to confine the display to a pictorial representation of the several divisions and activities of the Library, accompanied by descriptive broadsides.
The wall space at the disposal of the Library was broken by building lines into four planes—three of approximately equal size, with one smaller. The spaces thus created lent themselves to the presentation of groups of related material, and they may be separately described as, the extreme left, left center, right center, and extreme right walls.

To secure a unity throughout the exhibit, and at once to hold it together to the eye and to lead the visitor from group to group, two rows of material were carried continuously across the wall spaces from extreme left to extreme right. One of these rows was the uppermost, just below the ceiling line. This contained large photographic reproductions, six in number, of a mural in the Main Hall entitled "The evolution of the book" by John W. Alexander, broken only by a large photograph of the Library and facsimiles of the seals of the Library of Congress and of the Library of Congress Trust Fund Board; it thus served to attract the attention of the observer, as well as to point and illustrate the whole exhibit. The other row was a frieze at waist height, consisting of a number of large printed broadsides, 18 by 15 inches (with several still larger) descriptive of the history, activities, organizations, resources, facilities, and service of the Library.

At the extreme left of the groups there was set up a revolving case with 10 double panels, each side of each panel holding five photographs illustrative of the work of one of the units of the Library's organization, and a printed broadside describing these activities. Along the extreme right wall a show case was installed with the purpose of holding exhibit material of a more concrete nature which could not adequately be presented through photographs and broadsides.

Details of the several groups follow:

**EXTREME LEFT WALL**

*Uppermost row.*—Large photographic copies from the series of paintings The Evolution of the Book, by John W. Alexander, the originals of which are in the main hall of the Library.

1. The Cairo.
2. Oral Tradition.


*Third row.*—Seven photographs of examples of early American architecture, selected from the pictorial archives of American architecture maintained by the Division of Fine Arts.

*Frieze.*—Printed broadsides giving account of

1. The Library of Congress—its international relations: These include international exchanges, distribution of bibliographic apparatus and publications, cooperation with international associations and foreign libraries, contacts abroad through official representatives and otherwise, special library service and facilities, and special divisional activities.
2. The Library of Congress—its publications: These comprise texts, calendars, catalogs, bibliographies, check lists, guides for use of investigators in certain specialized fields of knowledge, e.g., law, special indexes, and administrative publications and others.

3. The Archer M. Huntington Fund: An endowment of $100,000, the gift of Archer M. Huntington, of New York, the income to be devoted to purchases of publications in the fields of Spanish, Portuguese, and Spanish-American history, arts, crafts, and literature which have been published not more than 10 years previously.

4. Pictorial archives of early American architecture: A grant of Carnegie Corporation of New York City made possible this activity, whose purpose is to gather as gifts the negatives of early American architecture, especially of the eighteenth and nineteenth centuries.

5. Cabinet of American Illustration: Established in 1932 to collect, preserve, and exhibit original works of art intended for reproduction, made by the chief illustrators of the end of the nineteenth century.

6. Cabinet of Medieval Manuscripts: Under a fund of $35,000 provided by the General Education Board in May 1929, it was possible to undertake a census of medieval and Renaissance manuscripts in the United States and Canada.


10. Proposed annex: An annex, with accommodations for 8,000,000 volumes and certain activities, about to be erected on land across Second Street.

*Lowest row.*—Four photographs showing plans and site of the proposed new annex to the Library.

**LEFT CENTER WALL**

*Uppermost row.*—Left, the seal of the Library of Congress. Center, exterior view of the west front of the Library Building. Right, the seal of the Library of Congress Trust Fund Board.

*Second row.*—Several of the homes of the Library of Congress:

1. City Hall, New York.

*Third row.*—Graphic charts demonstrating the growth of the Library's collections:

1. Increase in the number of books and pamphlets, 1833-1932.
2. Increase in magazine collections, 1897-1932.
3. Increase in the fine-arts collections, 1897-1932.
4. Increase in maps and charts collections, 1897-1932.

*Frieze.*—Left, the Library of Congress: Its progress in a century. The history of the Library during the last 100 years divides itself into three periods: (a) 1833-99, wherein unconsciously and almost without plan it outgrew its self-imposed limitations; (b) 1899-1925, wherein the collections were developed and organized (including the
adoption of processes of cataloging and classification, including forms of entry, now standardized for American libraries; and (c) 1925-33, wherein it has expanded and diversified a service destined to have a far-reaching influence on the intellectual life of the Nation and has become the national library of the United States. Center, graphic chart showing organization and administration of the Library. Right, the Library of Congress: Its progress in a century, continued.

RIGHT CENTER WALL

1. Egyptian hieroglyphics.
2. Old location, union catalog.
3. New location, union catalog.
4. Work space, union catalog.
5. Photographs: 1. Mechanical (photographic) equipment, union catalog.
6. Mechanical (photographic) equipment, union catalog.
7. Card division.
8. Chart giving statistical data concerning the union catalog.

Frieze—Printed broadsides giving account of.
1. Reproduction of source material for American history in foreign archives: A munificent grant of John D. Rockefeller, Jr ($450,000) and a gift from James B. Wilbur, has made possible the obtaining of reproductions of source material on American history in foreign archives. Handwritten and typewritten transcripts, photostat prints, film negatives, etc., are the processes represented. Over 2,000,000 pages have been added to our collections.
2. Consultants on the staff: Through a gift of $50,000 from Archer M. Huntington and a temporary grant of $75,000 from the general education board, consultants (specialists) have been provided who act as advisers to the public and in a large sense interpreters of both our collections and bibliographic apparatus.
3. Chairs in the Library of Congress: The incumbent of a chair in the Library of Congress is actually a member of its staff who acts as interpreter of our collections. We have the chair of music, provided by Mrs. Elizabeth Sprague Coolidge; the chair of American History, by William Evarts Benjamin; the chair of fine arts by the Carnegie Corporation of New York; the chair of aeronautics by Daniel Guggenheim Fund; and the chair of geography by James Benjamin Wilbur of Vermont.
4. Trust Fund Board: A quasi-corporation with perpetual succession and all the usual powers and obligations of a trustee, including the power to invest, reinvest, or retain investments and specifically the authority to accept, receive, hold, and administer such gifts or bequests of personal property for the benefit of, or in connection with, the Library, its collections, or its service as may be approved by the Board and by the Joint Committee on the Library. Center, photograph of Elphie Vedder's mosaic decoration, Minerva, on the landing of the staircase leading to the reading-room gallery.
5. Collection of aeronautics and chair of aeronautics: By the munificence of the Daniel Guggenheim Fund ($140,000) for the promotion of aeronautics, there was established a special division for the collection and service of aeronautical literature.

EXTREME RIGHT WALL

1. Picture writing.
2. The manuscript book.
3. The printing press.
the operation of the ship. Under these three paintings were mounted a series of 10 smaller paintings outlining the progress and development of ocean-going ships over the century. This series included the historic vessels Savannah, Atlantic, Erricoon, Louisiana, Meteor, Philadelphia, City of Tokio, and Manhattan.

On the right of this central motif was an arched opening representing the doorway of a ship looking out upon the promenade deck. This opening was fitted with a replica of a standard ship's rail behind which was a 5-foot by 9-foot oil painting of a trans-Atlantic liner at sea. At the left of the central motif was a similar doorway behind which was a 5-foot by 9-foot oil painting of an old clipper ship. Both of these openings were indirectly illuminated by concealed continuous metal reflectors.

At the left end of the exhibit space was a grouping of 23 oil paintings of modern ocean-going American ships of all types built under the provisions of the Jones-White Act. These paintings were shown with the intention of acquainting the American public with the vessels comprising the nucleus of the new American Merchant Marine. In the center of this grouping was an indirectly illuminated graphic chart illustrating the percentage of American foreign trade carried in American ships, by decades, during the past century. The background of this graphic chart was a marine scene in front of which was arranged a row of flagpoles carrying airblast-motivated flags placed at relative heights to indicate the percentage of American foreign commerce carried in our ships during each period.

All the art work in this exhibit was by the well-known marine artist, Worden Wood, and the construction work was by H. Warren Billings, marine architect and interior decorator.

The exhibit was of material aid in acquainting the public with the development and growth of the shipping industry. The outstanding reaction has been to the effect that a very large percentage of the sight-seers apparently had no idea that there really existed so many American lines or that these lines served so many territories.

THE PANAMA CANAL

The exhibit of the Panama Canal was mainly of an educational nature. It was located on the second floor of the Government Building and consisted of the following:

1. A relief map of the Panama Canal in natural colors, 4 feet 9 inches by 12 feet 10 inches, mounted on a base, which formed the central floor exhibit.
2. The wall exhibits around the floor exhibit consisted of 12 framed photographs taken during the construction and operation of the Panama Canal, enlarged to 20 by 24 inches, and tinted in natural colors by an artist.
3. Three framed historical and descriptive charts, each 24 by 26 inches.
4. A colored map of the Canal Zone, 35 by 42 inches, scale 1:100,000.
5. An ample supply of illustrated general information pamphlets for distribution to visitors who were interested.

A CENTURY OF PROGRESS

On May 27, 1933, the Century of Progress Exposition was officially opened. It closed its gates to the public at midnight November 12, 1933, with one of the most successful records ever enjoyed by a similar enterprise. The general history of expositions has not been good.
and the fact that an undertaking of such magnitude should meet
with success during a period of acute economic distress is tribute
to the soundness of its organization.

The idea of a centennial celebration by Chicago was conceived as
early as 1923, but not until late in 1927 was there any tangible
evidence that it would be realized. On December 13, 1927, a public
meeting of citizens called by the Mayor of Chicago decided that a cor-
poration, not for profit, should be organized to prepare for an inter-
national exposition. On the 5th day of January, 1928, A Century of
Progress was so organized. The first officers of the association to
be elected were: President, Rufus C. Dawes; vice president, Charles
S. Peterson; secretary, D. H. Burnham; treasurer, George Woodroof;
comptroller, Arthur Anderson.

Many world expositions have depended greatly upon subsidies.
Such moneys have constituted the major part of their funds. No
Federal Government, State, county, or city subsidy was asked for or
received by A Century of Progress. The basis of financing was an
issue of gold notes of $10,000,000. These notes were secured by the
deposit of 40 percent of the gate receipts in the hands of the trustees
and were guaranteed by the endorsement of prominent citizens of
Chicago. Fifty percent of the indebtedness was paid at the close of
the exposition for 1933, and a cash balance of approximately $1,200,
000 was retained with which to begin operations in the event the
exposition is reopened next year. For the period of the fair, A
Century of Progress showed a net operating profit of $8,861,888.

It is estimated that the cost of the exposition was $35,000,000. Of
this, the management expended $11,298,000. The balance was
expended by the participating governments and private exhibitors.

There were 610 industrial exhibits and 152 noncommercial exhibits
to be seen at A Century of Progress. Seventeen foreign governments,
Brazil, Canada, China, Costa Rica, Czechoslovakia, Denmark, the
Dominican Republic, Egypt, the Irish Free State, Italy, Japan,
Grand Duchy of Luxemburg, Mexico, Morocco, Norway, Spain, and
Sweden; and 20 State Governments, Arkansas, California, Colorado,
Florida, Georgia, Illinois, Indiana, Iowa, Michigan, Minnesota,
Mississippi, Missouri, New York, North Dakota, Ohio, South Da-
kota, Texas, Washington, West Virginia, and Wisconsin, were
officially represented. One of the six principal buildings of the United
States, Puerto Rico, exhibited in the States group.

The attendance reached a total of 22,566,857, a high mark for expositions in America. The appeal of A Century of Progress to the
public lay largely in the fact that it suggested the bizarre, the
unusual. Expositions had become routine. A Century of Progress
attempted a radical departure from old exposition methods and was
successful.

Troop Participation

Any report of the part taken by the United States in a Century of
Progress Exposition in 1933 would be inadequate without special
reference to and commendation of the contribution made by the
troops of the United States Army. The War Department elected
to provide a number of troops, and the establishment of a model camp
as the principal feature of its exhibit. This command comprised units
of both infantry and cavalry, the personnel of which was selected with

especial reference to its fitness for the part it was to play. The
selections could not have been more happily made. In my mind,
no feature of the fair contributed so much to the dignity as well as
the spectacular features of the exposition as did these units of the
United States Army. To the camp itself was given the name of
John Whistler, who commanded the forces of old Fort Dearborn,
and was in all respects admirable.

The management of the exposition, in cooperation with the represen-
tatives of the Federal Government, arranged that official represen-
tatives of foreign governments and the States of the Union should
be received with appropriate military honors upon their arrival at the
fair, such honor to be paid by details from the military forces at
Camp John Whistler. Among the high-ranking officials and dis-
tinguished guests to visit the military installations, and to be accorded
official reception were the President of the United States, a former President,
The Maharajah Gaekwar of Baroda, the Ambassadors and Ministers
of many foreign governments, and the Governors of perhaps half of
the States of the Union.

For most of these receptions, a cavalry escort was provided, which
met the incoming visitors outside the entrance to the Court of Honor
and escorted them into the grounds where the infantry and artillery
units had been assembled. The appropriate salutes were fired—21
guns for the President and independent rulers; 25 for ambassadors
and members of the President's Cabinet; and governors of the States;
15 for ministers; and 11 for chargé d'affaires. The infantry stood
present arms and the visiting dignitary reviewed the command.

The appearance and conduct of the troops was most impressive,
reflecting a high degree of credit upon the Army and the War Depart-
ment, and, as has been said, added conspicuously to the dignity of the
visits. I cannot too highly commend this feature of the Federal
Government's contribution.

Navy and Marine Participation

The United States Navy and the Marine Corps also contributed
splendidly not only to the success of the exposition, but provided
many spectacular and highly pleasing features, most notable of which,
perhaps, was the sham battle on Navy Day, October 27, 1933.

The Navy was officially represented at the exposition by Capt.
Frank H. Roberts, Lieut. Commander Horace D. Nuber, and
Lieut. Commander John M. Creighton; and the Marines by Maj.
Chester L. Fordey, who later achieved particular distinction by
accompanying Commander T. G. W. Settle on his record-breaking
ascent to the stratosphere. All officers reported direct to Rear
Admiral Wat T. Cluverius, commandant, Ninth Naval District,
Great Lakes Station, Great Lakes, III. The officers named earned
the highest commendation for services rendered during the formative
days preceding the opening of the exposition itself, and during its
entire progress.

Visit of General Balbo

It will be generally conceded that the high spot of the Exposition
was attained by the visit of General Italo Balbo and his squad of
seaplanes, sent under the auspices of the Italian Government.
The progress of General Balbo and his fleet from Rome to Chicago was watched with general attention by the entire public, and their triumphant arrival at Chicago and the Exposition was received with unparalleled enthusiasm on the part of tremendous crowds which lined the lake shore for miles.

The expedition came from Rome across the Alps to Amsterdam, thence by way of Ireland, Iceland, Greenland, Novia Scotia, and Canada, crossing the United States border above Detroit, and flying westward to Montreal and Chicago. At the United States border the expedition was joined by a fleet of 24 Army pursuit planes under the immediate command of Maj. Gen. Frank Parker, commanding the Sixth Corps Area, who led the escort in person. They reached Chicago in the late afternoon of July 14, 1933.

The 24 Italian planes were divided into squadrons of three, in which formation they covered the greater part of the last day's flight. Buoys had been placed for them inside the breakwater north of the Navy pier in Chicago Harbor, and as they alighted each plane taxied to the buoy assigned it. The arrival and alighting of the expedition was the most spectacular aeronautical event of the history of the Central West, if, indeed, it has ever been equalled anywhere, and will never be forgotten by the thousands who were fortunate enough to witness it.

Prior to the departure of General Balbo from Italy, the Commissioner of the United States received the following instructions from the Department of State:

Hon. Harry S. New, Commissioner of the United States Commission, a Century of Progress, Chicago, Ill.

Sir: I beg to advise you of your designation as the representative of this Government for the reception of His Excellency Italo Balbo, Minister of Aeronautics of Italy, who, with 20 or more airplanes, plans to fly from Chicago in the near future. It is the intention of the Minister of Aeronautics to leave Orbetello, Italy, as soon as possible. As soon as May as weather conditions may permit, with a view to arriving at Chicago at the end of this month or during the first days of June.

It is requested that upon the Minister's arrival you will extend to him a cordial welcome on behalf of the Government of the United States and will felicitate him in the name of the President and the Secretary of State on the successful completion of his notable exploit.

I am requesting the Secretary of War and the Secretary of the Navy to advise the appropriate Army and Navy officers in the Chicago district of your appointment and to request that they assist you in connection with any ceremonies which may be arranged for the reception of the Italian visitors.

Very truly yours,

FRANCIS WHITE, Assistant Secretary
(For the Secretary of State).

In obedience to these directions, the Commissioner greeted the commander of the visiting fleet, Gen. Italo Balbo, on his arrival on board the Naval Reserve vessel, Wilmette, extending the felicitations of the United States Government on their safe arrival and their great accomplishment. All the officers and men of the visiting fleet were taken directly across Chicago harbor in yachts provided for the purpose to the Exposition grounds and the great stadium in Soldiers' Field, where the official reception was accorded them by the Commissioner of the United States, the Governor of Illinois, the Mayor of Chicago, and the president of the Century of Progress Exposition, each speaking in his official capacity.

On the following day, General Balbo; the Ambassador of Italy, Augusto Rossi; the Italian Consul General at Chicago, Giuseppe Castruccio; with General Pelligrini, second in command of the visiting fleet, made their official call at the Federal Building. The visit was made the occasion of a very dignified and impressive ceremony which attracted much favorable comment.

The visitors approached the United States Government Building from the Italian Pavilion across the north lagoon. The entire infantry command from Camp John Whistler formed in double line, facing inward, and between these General Balbo and his party ascended the steps with the troops at present arms. As the official party reached the platform the Italian national colors were unfurled opposite the national colors of the United States, while the Army Band played the Italian National Air. On completion of the visit the Army Band played "The Star Spangled Banner" and the official party proceeded to their boats, once more passing between the double lines of troops at present arms, accompanied by the official representatives of the United States Government.

The Commissioner of the United States, acting on behalf of the United States Government, gave to General Balbo and his entire Italian command, officers and men, a formal dinner at the Congress Hotel on the evening of Monday, July 17, at which a number of distinguished men, including officers of both Army and Navy, and Governors of neighboring States were present.

The visit of this highly spectacular aeronautical expedition added to what Italy provided in its handsome pavilion and, in the opinion of many, gave to Italy the leading position among foreign participants at the Exposition.

GENERAL REMARKS

The Federal Building was dedicated to the purpose for which it was created on the opening day of the exposition, Saturday, May 27, 1933, by the Honorable L. W. Robert, Jr., Assistant Secretary of the Treasury, in charge of public buildings, in the presence of a distinguished gathering.

It is a matter worthy of special reference that, measured by all the standards used for arriving at the attendance at the respective buildings, it was determined that the greatest number of people to visit any of the exhibits passed through the Federal Building—15,500,000—which is certainly a gratifying circumstance, demonstrating as it does the estimate placed by the public upon the attractiveness of the exhibit. In this connection I consider it as most appropriate to present an article by James O'Donnell Bennett, a descriptive writer of the highest order, which appeared in the Chicago Tribune of July 6, 1933.

REPORTER SEES THE GLORIES OF OUR OWN LAND—LOOKS OVER UNCLE SAM'S WORLD'S FAIR EXHIBIT

By James O'Donnell Bennett

That, brethren, is precisely what the Federal Government is doing for you in the United States pavilion at the World's Fair—showing the riches of our glorious country and the honor of its excellent majesty, even as King Ahaseurus (or Xerxes) did 2,417 years ago at the first world's fair on record.
The two floors—the ground floor, far the more interesting and picturesque—are packed with mechanism and paintings and populous with lecturers from Washington who are most interesting, patient, and polite. To the touch promptly open one of the high spots in the United States Census Bureau's booth first floor, south wing—you see your country grow—minute by minute. Literally that. It is wonderful. As vivid as sunshine. Instructive as the dictionary. You see what an airplane flies and work the demonstration by pressing a button yourself as many times as you wish to. Nobody to bother you. Just say “Thank you.”

You can see in a most pitiable exhibit how 212 fraudulent medical concerns have pitilessly preyed upon dying and gullible people to the somber tune of $12,163,381.54 in the last 2 years. You can also see how the gold-brick swindle is worked.

TO THE CRACK OF DOOM
You can see—south wing, ground floor—Bernard E. G. Ribble's breath-taking painting, The Surrender of the German High Seas Fleet, on November 11, 1918, as witnessed from the decks of the U.S.S. Texas, where Vice Admiral Sims and Rear Admiral Rodman are standing. The tragic line of ships seems to reach to the crack of doom. It is the supreme moment in the debacle of the finest empire in Continental Europe. All our people seem to be standing silent—not triumphant—as if the awfulness of the moment had struck them dumb.

You will linger—fascinated—around the sunken animated map of international trade routes and see how they are protected, and you will be ashamed—to be first—to ask what makes the ships on the move. I heard a dozen people in 5 minutes saying, “I wonder.” They are moved by magnets on an endless hidden chain beneath the map.

SERMONS IN DIORAMAS
You will see, in dioramas that seem to talk, how the forest takes care of the rain, and will learn from pictures and apparatus as solemn as a sermon what the monstrous stupidity of uncontrolled timber cutting is doing to your country—how it desolates and dries up and devastates. It is a piercing note of warning.

You will sit on comfortable benches before a huge diorama of dioramas are one of the great new expedients of this World’s Fair—that slowly reveal as you approach Mount Rainier at sunset, at sunset, in moonlight, in snowstorm, and with crows circling it. Very lovely. Like quiet poetry. Visitors sit there by the hour.

You can follow, above and below ground, another diorama that pictures a geologic cross section of our country along the thirty-ninth parallel. A line that cuts across the heart of the nation—and, nearby, another diorama, a small one, shows you what our highways were like in colonial times. Stand about 30 feet from it to get its charming depth.

Take a turn at the revolving colored views that begin: “I am Ashamed of These Pigs” and end with: “The Old Home Is Transformed.” The very inspiring.

Wall maps, pictured and illuminated, are everywhere. An infidel could get the significance and the lesson in everything.

FOR COLORED PEOPLE
Colored people will be intensely interested in the tiny motion pictures of work and play at Howard University in Washington. That show will give them high hopes.

And, on the upper floor, you can be finger-printed free of charge. Better go up there and get the baby finger-printed, and the riefer you are the wiser it is. Can you see that? Because in the racketeering line, your family can never be bothered by a bogus heir claim.

The long and short of it is, you can forever read the newspapers and the serious reviews more intelligently and enjoyably after 4 or 5 hours in this building. I ought to interest you in your Government and what it is up to on land and on sea, and that will be a collateral, for God knows, it rules you plenty.

I went to stay an hour, at the outside, at my Uncle Sam’s entertainment, and I stayed 4 hours—and O mamma, my poor feet at the end of the fourth hour! But it was worth it, for never before had I got on such intimate terms with my country. My mind was full and my heart proud.

A CENTURY OF PROGRESS EXPOSITION

Upon entering the great show, and wishing to be a pampered sightseer, I began yapping for Mr. Pickens—Mr. G. C. Pickens of the United States Department of the Interior—who is the high man on the scene. But Mr. Pickens was not on very good terms with me. I began grumblingly to paddle my own canoe.

It was just as well, for I got on famously by myself and saved him 4 hours of his time.

I came of the abundant placards and the polite lecturers I needed him not, nor did the thousands of other eager people who packed the building.

Your eyes —and the charts—that explains everything are orations—without the "baloney" that goes with most orations.

THE FAR-FLUNG EMPIRE
The exhibits are worth half a day, but they ought to be viewed bit by bit—say an hour at a time—for here showing their treasures of knowledge are the Federal Departments of State, War, Navy, Labor, Commerce, Treasury, Post Office, Interior, Agriculture, and the Library of Congress—and last not very disappointing—the Smithsonian Institution—so not hot, either—the Panama Canal, the Government Printing Office, the Veterans' Administration, the Bureau of Narcotics, the United States Marines, the United States Army Engineers, the Lighthouse Service, the Bureau of Standards, and the Census Bureau.

The Census Bureau booth will hold you at least half an hour. Fine lecturers—E. A. Nelson, Jr., Carl G. Lines, and Miss Golliver, who not only lectures but also operates the tabulating machines, and who, I may add, is an extraordinarily soothing sight for eyes not solely intent upon statistics. And such a pretty voice!

These people from Washington have brought the fair some of the Government's old census books and have opened them to pages that give you a new knishkip with great fellow countrymen you have been wont to think of as not men but as demigods.

For on the yellow pages you see the demigods entered just like little you and me—like "the common run of our people," as Calvin Coolidge once put it.

HENRY CLAY IS HENRY CLAY

Thus, in the handwritten census book for 1850:


Pretty good—"$50,000"—for a man who started as the Slav of the nation and who, although half a century in politics, remained an honest man. He was good at the cards, though.

As the handwritten, time-dimmed census book for 1860 shows:

"Lincoln—Abraham. Lawyer. Age 51. Value of real estate, $5,000. Value of personal estate, $12,000."

That was an eye opener for me, because I had always understood that Mr. Lincoln was so far from prosperous in 1858 that the $1,000 he spent in his senatorial campaign against Richard Douglas, who spent $80,000, was a sum not realized.

But before you now is the field.

President John Adams is entered in the yellowed volume for 1800, and "Roosevelt—Theodore, age 13," in the volume for 1870.

Most precious of all is the thin printed volume—an octavo of about a hundred pages and the only one known to exist—which gives numerical digests of our country's population in 1790, when we took our first census."It shows," said that charming Miss Golliver, "that the population of the United States was then 3,929,214." And she added, "Probably there are today more people in Chicago alone.

But most thrilling of all is the chart that talks in lights and numerals and tells you how fast—minute by minute—your fellow countrymen are being born and dying. And how fast men, women, and children come to our fellow countrymen are immigrating. I won't tell you about it in advance, for that would discount your pleasure in the drama; suffice to say here that one of the vital triumphs of what is known as "the greatest statistical office in the world"—the one that keeps track of us all from the cradle to the hearse.

LITTLE, BUT O MY!

Many—indeed most—of the mechanisms and other exhibits in our Uncle's building are relatively small in size. You get choiceness, not huggeness. And this is an advantage, for you will find that you can concentrate better on a small model than on a cumbersome actuality.
The triumph of this Federal exhibition hall is its shining vividness—its pictorial quality that lures one on and on despite the aching dogs. Your thirst for knowledge grows by what it feeds on. The exhibition is a great patriotic service. It makes better Americans. I don’t mean blatant “hundred percenters,” but Americans who will be humbler, I should think, when here they view in epitome their mighty inheritance and, please God, into the reverent consciousness that a people’s possession of great riches carries with it a great obligation.

Consider thine inheritance and be thankful that thy lot is cast in such a land.

It is also worthy of note that the exercises attendant upon the ceremony of closing for the season the Government’s participation in the exposition has been accorded the honor of being perhaps the most impressive of any of the ceremonial exercises at the fair. On the last day the exposition was open, November 12, 1933, a reception was given, to which were invited all the consuls and other official representatives in Chicago of all foreign governments, the officials of the State of Illinois, and the city of Chicago.

It was arranged that the reception should end at sun down, the hour for lowering the flag at all the Government posts, and for this occasion the flag to be honored was placed in the opening between the State Building looking out on Lake Michigan. Searchlights were trained on the flag and followed it in its descent. The entire military force at the exposition was assembled in the Court of States and the ceremony of retreat was given, the bands playing The Star Spangled Banner as the flag was lowered, with all troops at present arms. A large crowd witnessed this ceremony which marked the close of the Government’s participation in the fair for the season of 1933.