



CHARLESTON'S FAIR BUILDINGS COST LESS THAN THE ESTIMATE

ONE MAN AT THE HEAD
OF CONSTRUCTION ACTING WITH
A SMALL COMMITTEE



From the Dewey Arch.



Indian Group

architect-in-chief and commissioned by the board of directors of the exposition, consisting of some of the best-known experts in all branches of art and architecture, as well as business men known for their ability to handle large projects and who acted as a committee of plan and scope. These gentlemen voluntarily, as a matter of personal friendship, gave their time and suggestions to the architect-in-chief and he found them to be invaluable in helping him to a successful termination of his work.

Water Supply.

As the nearest city main for water supply was nearly a mile from the grounds, it was necessary to devise a system, which would prove sufficient for purposes of plants and planting of drinking water, and of fire supply. To meet these requirements, three Artesian wells were driven to a depth of about 500 feet, and a very good supply of water obtained, each well affording about 50 gallons a minute. This water is delivered into the lake of the Sunken Garden, which, in addition to its design and effect as a mirror for the different buildings around the Court of Palaces, has also a practical use as a reservoir for the evaporation of the Artesian water before it can be used for the plant. This water is pumped from the Lake of the Sunken Garden into large storage tanks in the towers of the Auditorium, which contain about 100,000 gallons of water, while special fire lines, miles in length, are provided around the entire grounds, fed from the salt water of the Ashley River and capable of a pressure of about 100 pounds to the inch, which

would throw a stream of water over the dome of the Cotton Palace.

The landscaping was carried out under the immediate directions of Anton Fiebig, of Tampa, Fla., acting under the instructions of Mr. Gilbert. Mr. Fiebig is probably better versed in all tropical foliage than any other man in America, as he has had charge for years of all of the plants and planting for the Plant Lice system, and has transplanted tropical plants and palm trees as far north as Chicago, where they have lived three years under proper care. For the slight expense incurred the results in the landscaping and planting have been most remarkable.

Considering the old-time notion prevailing in many sections of Charleston as to the necessity of proper drainage, and the absolute statement that unless this drainage was made a special feature at the exposition, the majority of visitors would be kept away from the grounds, it may be interesting to know that a complete system of drainage and sewerage, miles in extent, and carried to the middle of the Ashley River, prevails in all sections of the grounds, and has been completed on as large and good a scale as any city of 30,000 inhabitants.

At Atlanta the exposition, so far as the buildings were concerned, was erected entirely by local material and local workmen, and inside the limit of cost named and inside the limit of time, but unfortunately the sites had all been selected beforehand, and the buildings were located without any reference to scheme or design, an item by which Portland might profit.

When the time arrived for the tinting and coloring of these magnificent build-

ings, Mr. Gilbert had given the matter much consideration, realizing that it must be different from any previous exposition, and without a doubt the question was solved quite out of the usual study. Mr. Gilbert is a Christian, and is accustomed to reading the Scriptures at the close of his daily labor. On this particular evening, as his mind was perplexed, knowing that the following day must begin the coloring, he opened his Bible for the daily lesson, the first verse that caught his eye read:

"Moreover, the King made a great throne of ivory and overlaid it with best gold." I Kings x.3. Then far into the night Mr. Gilbert sat and planned the "Ivory City." A color that is pleasing and harmonious, the tinting is soothing to the eyes, and the great towers are "overlaid with best gold."

As you enter the main gate the perspective is beautiful and grand to behold, and it is indeed sad to think that "even this shall pass away."

Each visit to the exposition grounds at Charleston reveals new features and awakens renewed admiration. Mr. Gilbert's conception and presentation of this beautiful and wonderful spectacle and its execution within the appropriation is receiving praises on every side. During different conversations with Mr. Gilbert I have learned much of the inside workings of the exposition, and more than ever I am convinced that too many heads of departments and too many selfish notions cause delay of structure, a large leakage in an appropriation, loss of time and much confusion where all such troubles could have been averted by the power being vested in a few.

E. T. W.

BRADFORD Lee Gilbert, the architect of the South Carolina Interstate and West Indian Exposition, is a resident of New York and is well known in connection with many important structures of the United States. Mr. Gilbert was the inventor of the skeleton construction. The first work was in New York, and by many was thought to be impracticable, but it was soon followed by many other high-buildings.

From Mr. Gilbert I have gathered many interesting points on the exposition work which may be worth while for Portland to consider in view of the approaching Lewis and Clark Centennial Exposition. When the general effect of the Charleston Exposition is viewed: the majestic Cotton Palace as a center-piece, with beautiful colonnades and Palace of Commerce, Agriculture, Mines, Forestry, Auditorium, Administration and Bazar buildings reaching out on either side forming a horseshoe; then the sunken garden and pleasing landscape of beds of blooming flowers, plants and palm trees, artificial lakes, statuary and water supply, all of which was constructed at less cost than the Electricity building at the Pan-American Exposition, it almost seems marvelous.

The main Court of Palaces is nearly a mile in circumference, the buildings containing over half a million feet of lumber. The staff covering the entire building was constructed by boys from the public and high school of Charleston. They started inexperienced at 75 cents per day, and before the exposition was finished some were earning \$5 per day. These boys will now go to St. Louis as experienced workmen

in staff. Here is an opportunity for many Oregon boys when we begin our exposition work.

Mr. Gilbert organized his own staff department, and by giving it his personal supervision over \$100,000 in actual cash was saved over any other possible method of having the staff work completed.

The plaster for the staff was dug out of the fields of Virginia, the fiber for the staff came from the palmetto trees of Florida, and the labor for the staff was entirely local, and the sand came from the phosphate beds of Carolina.

The original statuary was designed as typical of the actual history of Charleston. The Huguenot group, representing the French Huguenot element, in Charleston; the Aztec group, representing the Spanish element; the Colonial group is typical of the strongly marked Colonial element, while the Indian group represents Chief Oseola as the central figure. The "Mother and Child," and the "Spirit of the New South" are very clever designs by Miss Ward, a Southern girl, and the equestrian statue of Washington by Mr. French, at the center of the Plaza, was made in Paris, and also exhibited near the Art Building at the Pan-American, and with the exception of the Antiques the only foreign piece of statuary.

Cost Less Than the Estimate.

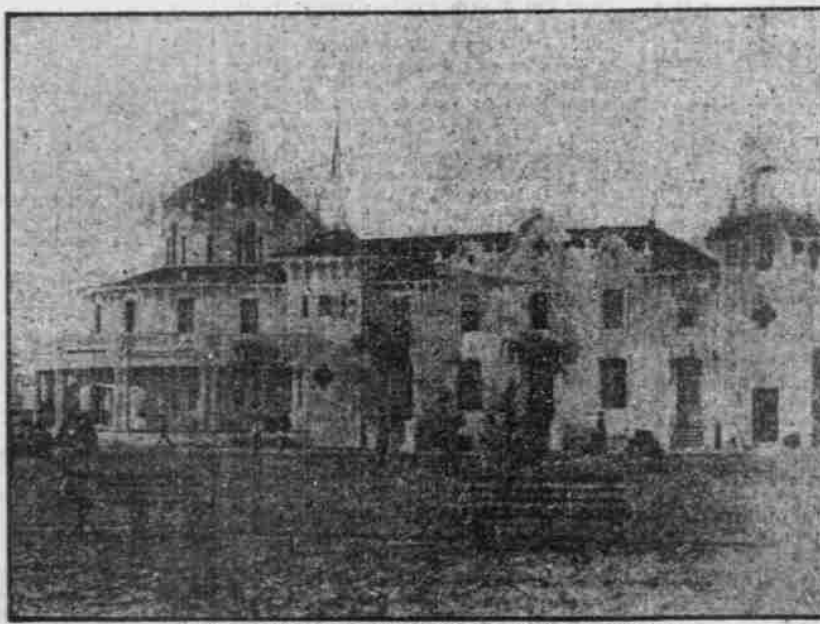
As to the cost of the actual structures, they were all contracted and erected inside the original appropriation and approximate estimates made in October, 1900, and upon the completion of the work, an unexpended balance for the buildings originally included, together with the prepara-

tion of the grounds, etc., of over \$30,000, was transferred as available for other purposes. There can be no question whatever that the same work in many other sections of the country would have cost from three to four times as much, and the fact that Charleston Exposition was built within the estimate of cost and limit of time is due entirely to the fact that advantage was taken of local conditions,

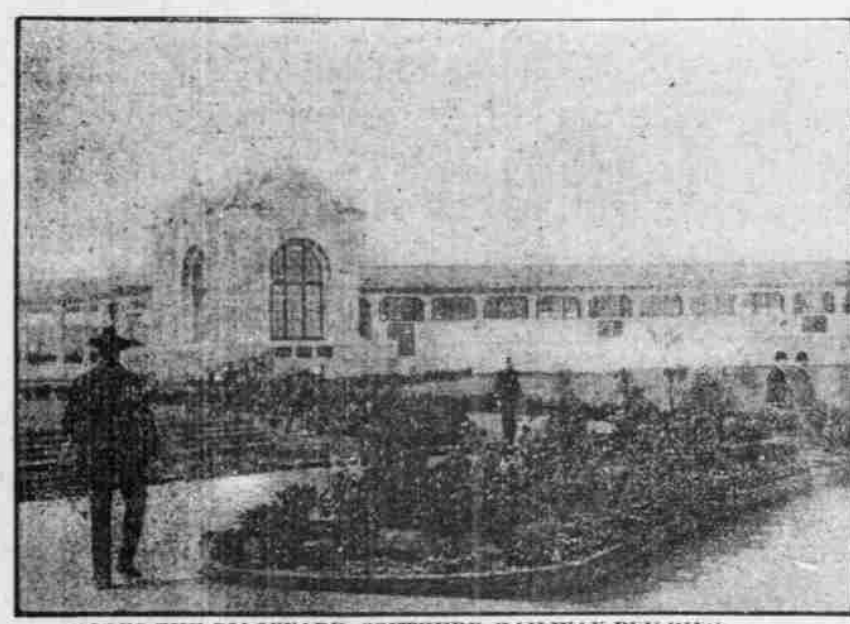
both as to labor and material, about 50 per cent of all the laborers being negroes, and the work of the grounds and buildings department having been carried out for the first time under the sole management of one man in charge of all the work. In order to obtain fair and just criticism of the architectural, artistic and landscaping work, engineering, etc., an advisory board was appointed by the



COTTON PALACE—REFLECTION IN THE ARTIFICIAL LAKE.



ADMINISTRATION BUILDING, CHARLESTON.



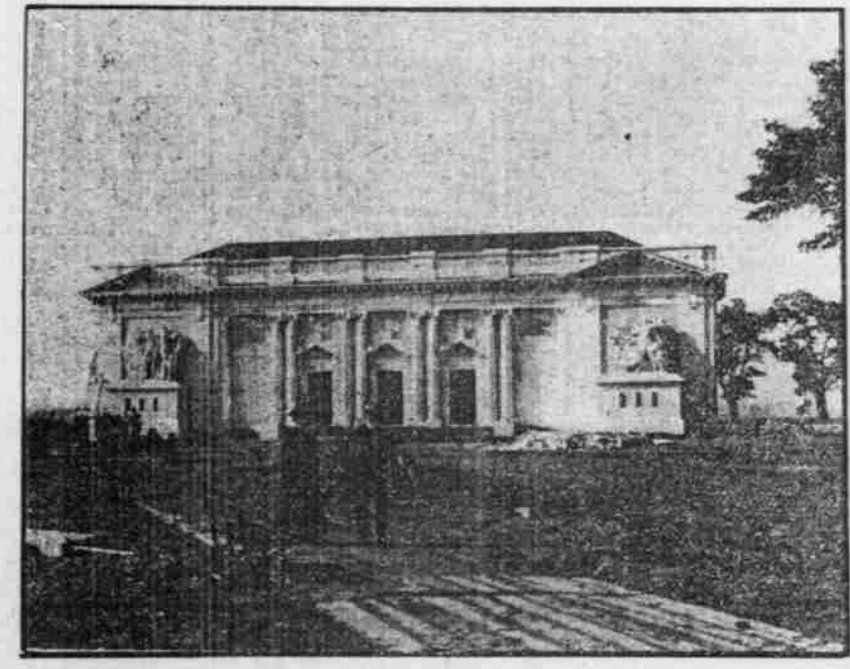
ALONG THE COLONNADE—SOUTHERN RAILWAY BUILDING.



AUDITORIUM, CHARLESTON, S. C.



SIDE VIEW OF COTTON PALACE AND PORTION OF EAST COLONNADE.



ART BUILDING.