

17000

COPIES of the Semi-Weekly News are now regularly printed and distributed. This means from 75,000 to 100,000 readers twice a week, an increase of 70 per cent since the News changed hands on Jan. 1, 1899.

Anyone and everyone desiring to reach the country people of the West in their homes can do it effectually by using the columns of the Semi-Weekly News. Special discounts to advertisers who also use the daily issue.

THE PARIS EXPOSITION

WHAT YOU MAY SEE AT THE BIG FRENCH SHOW ON THE BANKS OF THE SEINE.

BY CYRUS SYLVESTER.

Whatever else they may lack, the French are the masters of show making. Every visitor to the Paris exposition of 1900 must admit this.

There on the banks of the Seine and in the very heart of the gay and beautiful capital they have fashioned out of steel and wood and stone and clay a fairy city which they have bid the world to come and look upon. Rising between two centuries, they have made visible summary of the past and set it off with a tangible foreboding into the future. There you may see well



FERDINAND W. PECK,
United States Commissioner.

housed the history of the old century and a building prophetic of the new.

When you have made intelligent and unimpaired inspection of what the Paris exposition has to offer, you are amply equipped to begin the twentieth century with a wide grasp on the knowledge of human progress. Why? Because within the exposition walls are arranged examples of the finest and best that art and science and architecture and industry have produced, not alone in France, but in all the lands of all the earth.

So big is this great show of Paris and on such an extensive scale has the exposition been created that it is somewhat difficult to reduce its splendors to a simple and understandable whole. You must remember, then, that it is a city within a city.

Of this inner city there are several prominent features. In the first place, there are 13 palaces, each devoted to some special class of displays, which have been built by the exposition management. Half the space in these 13 palaces is occupied by exhibits which are purely French. The other half is distributed among 56 nations of the world. Two of these palaces are permanent structures meant to last for all time.

Then there is the avenue of nations where the various governments have erected pavilions for their special exhibits. These form a long row along the banks of the Seine. Some nations have more than one building. The United States, for instance, has erected four annex buildings in which are installed exhibits for which there was no room elsewhere.

On the other side of the Seine is old Paris, with accurate reproductions of

the famous and historic old buildings which have long since been swept out of existence by the relentless broom of time.

Spanning the Seine are beautiful bridges. Running through the grounds are grand boulevards. Scattered here and there are magnificent pieces of statuary. Each palace is splendid with a splendor of its own. New wonders and beauties catch the eye at every turn. The list of novel amusements devised to divert the exposition visitor is bewilderingly long.

The chief portion of the fair stretches along the two banks of the river Seine from the Place de la Concorde to the Champ de Mars, a distance of about 1½ miles. The park of the art palaces and the Esplanade des Invalides are at the eastern end of the long stretch and the Champ de Mars and the park of the Trocadero at the west.

The principal entrance to the exposition is at the side of the Place de la Concorde. It is a triumphal arch, or gate, the work of M. Binet, a distinguished architect. It is an isolated building, the cupola of which covers 500 square meters, while the entire surface covers 2,500 meters. The architect's aim was to allow 60,000 persons to enter through this arch every 60 minutes, and there are 18 exits, branching out to right and left like a fan. It seems he has succeeded.

The exposition covers a total surface of about 350 acres. The Esplanade of the Invalides is about 1,000 feet long by 1,000 wide, and on this two fair buildings stand. These are devoted to French industries, to the industries dealing with the decoration and furniture of buildings, etc. Between them, running to the new bridge, is an avenue.

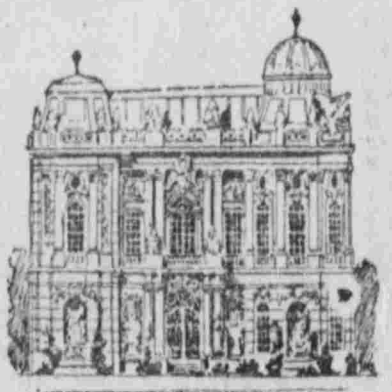
Across the river the palace of industry, a relic of the exposition of 1855, has disappeared and in its place arise the two new art palaces which will be permanent. These are the great and the smaller art palaces and are separated by the Avenue Nicholas, leading to the new bridge. The building called the "Smaller palace," the Petit palace, was so named only because the other,



THE BRITISH PAVILION.

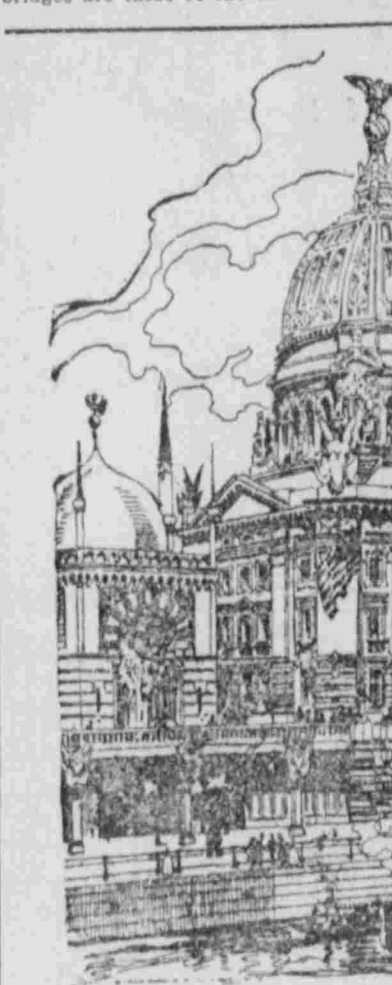
the Grand palace, is so big. This smaller palace contains the collections of "art retrospectif," a sort of centennial exposition illustrative of the history of art. With its larger neighbor across from it on the west side of the avenue the smaller palace cost over \$4,000,000. The larger palace of art has a facade 500 feet long, and the salon will be held in it in future years.

One of the structures put up especially for the Universal exposition is a great new bridge, the bridge of Alexander III, so called in honor of the dead czar of Russia. The young czar Nicholas II laid the first stone of this bridge on Oct. 7, 1899. It is built of steel, with ornamentation of marble, and is 360 feet long and 130 feet wide.



AUSTRIA'S PAVILION.

There are three other bridges crossing the Seine between the two banks on which the exposition sits. These bridges are those of the Invalides, the



THE UNITED STATES PAVILION.

Alma and Jena—resounding names all—but the new bridge of Alexander III is one of the great sights of the fair. It unites the avenue running lengthwise through the Esplanade des Invalides with the new Avenue Nicholas II. This new avenue leads from the bridge to the Champs Elysees, and on one side of it is the great art palace and on the other the smaller art palace, looking straight down this avenue from between the art palaces the Alexander bridge and the dome of the Invalides may be seen.

Old Paris will attract students and sightseers of all nationalities. This department at the Paris exposition of 1900 is a reproduction of the old city of Paris. Old Paris stands upon a platform of piles extending on the Seine from the Alma bridge to the Jena bridge, having a river frontage of about 600 feet and a surface covering about 20,000 square feet. It reproduces the streets and buildings of the time of Louis XIII and XIV and fills them with the people, costumes and dresses of that period.

Perhaps the most novel of the French exposition palaces is the palace of machinery and electricity, which the Parisians are fond of calling the Chateau d'Eau, or water palace. Out of an ornate and spectacularly beautiful facade tumbles a cataract of water. It is a good sized cataract. You can hear it roar above the hum of dynamos and the whirr of wheels within the palace.

The chief feature of the facade is a grotto-like, arched cavity of impressive size. It is in the fanciful Louis Quinze style of architecture. The opening or proscenium arch of the cavity is 100 feet wide, with a depth of 20 feet. It takes a lot of water to operate this

attraction, and the river Seine furnishes it. About 1,000,000 gallons per hour are drawn from the storage reservoir just outside of Paris and piped to the apex of the arch of the Chateau d'Eau. Its first turning act is a sheer drop of 50 feet—this to make a Niagara river. After the first leap it gurgles in graceful cascades through a series of basins, leaving the feet of numerous naiads, tritons and other aqueous genii in its downward course until finally it drops into a receiving reservoir at the foot of some monumental balustrades.

In the center of the cascade is set an allegorical sculpture 30 feet high representing "Humanity Guided by Progress Advancing Toward the Future." At night colored lights play upon the falling waters, imparting to the grotto the semblance of a series of electric fountains.

Towering above the Chateau d'Eau, with the crowning statue 225 feet from the ground, the visitors strolling along the Champ de Mars will behold the splendid facade of the palace of electricity. This structure has a frontage of 250 feet and extends back nearly a quarter of a mile. The upper part of the building is an elaborate composition of stained glass windows, deep bays and numerous turrets, suggestive of lacework or a gigantic piece of embroidery. The sculpture which crowns the facade represents the genius of electricity.

The interior of the palace of electricity is divided into three parts—a grand central court and two quadrilateral spaces in the wings. In the basement are installed the several plants for the development of electrical energy—the boilers, engines and generators, which, by a system of invisible wires, supply not only the floor above, but all the other buildings and the grounds, with light and power.

On the great ground floor and suspended from the ceiling are shown the myriad devices by which the strange intangible fluid is turned to practical account—motors of every kind, from the mammoth machines which operate mills and street railways down to the little device that drives a sewing machine or rotates a desk fan; lighting apparatus, from the 60,000 candle power

the development of electricity are made by the French, English, German and American firms. Other countries are not progressive in this direction. The Paris exposition managers have agreed to pay the foreign companies a fixed amount for the installation of plants to supply electrical energy to the grounds and buildings, and a significant fact is disclosed by the contracts. All these cover the same days—from April 15 to November 5, with a clause permitting the graceful structure of the United States on the banks of the Seine.

Reception rooms, exchange offices, public comfort bureaus, guides, newspapers, postoffice, writing and reading rooms—in short, every modern convenience is to be found in the building, and no other national pavilion is as complete in these respects.

But I know what you are wanting to learn most of all. What is the striking feature of the exposition, the "clou,"

the Eiffel tower? Most certainly not. This relic of eleven years ago is still an attraction, to be sure, but its newness has gone. The exposition directors have painted it lemon yellow, after many color experiments, and it serves as a landmark for people who easily lose their sense of direction. But it is not the clou.

Neither is the Mareorama, in which you may take a journey around the world, nor the Topsy Turvy house, nor Le Grande Lunette, which is the big telescope, nor the panorama of the Swiss mountains. All these are novelties. But they have about them something bizarre. They are too artificial.

Perhaps, after all, the moving sidewalk is the novelty which is most talked about long after the exposition gates are closed. The moving sidewalk consists of a pair of platforms moving at different speeds, covering a course of two miles in length and connecting the three most important sections of the grounds, the Champ de Mars, the Invalides and the Quai d'Orsay, on which is the street of foreign national buildings.

There are a single track elevated railway and a double elevated sliding platform, both mounted on a structure of iron twenty-two feet above the ground, with ten stations reached either by steps or auxiliary sliding inclined planes. Two hundred motors, each working independently, keep the platforms in motion. The first platform, which moves alongside the station, has a speed of only two and one-half miles per hour. The second platform, which is alongside and moving in the same direction as the first, has a speed of five miles per hour and is provided with seats and an outer guard rail. It is just as easy to step from the slower platform to the faster as it is to pass from the station to the first.

Passengers cover the entire course in about twenty-five minutes, and it has been computed that 25,000 persons can pass a given point in an hour. To build and operate this transportation system, including the sum paid for the

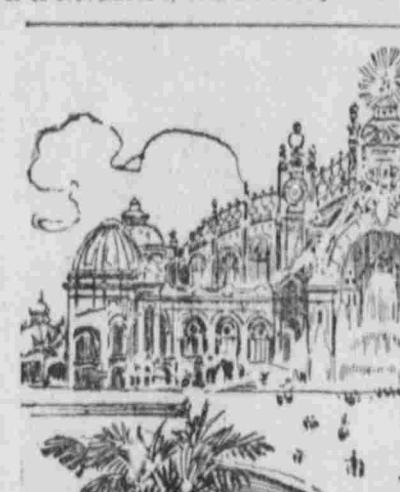
As one leaves the Invalides bridge, advancing in the direction of the Champ de Mars the United States pavilion is the third building, the two pavilions preceding it being those of Italy and Turkey. Its style of architecture is of no particular epoch. On the ground floor of the side facing the Seine is a large porch, almost an arch of triumph, adorned with Corinthian columns, above which is a quadriga representing the Goddess of Liberty on the chariot of progress.

Upon the same level as the columns, on a large pedestal, an equestrian statue of George Washington is placed. There is a vast hall in the center of the building reaching to the dome. This main hall is surrounded on every floor by balconies and flanked to the right and to the left with smaller halls.

The height of the national building, above the quay, is about seventy-five feet. The diameter of the dome is about sixty-five feet, and the quadriga of triumph is placed at a height of fifty feet.

American manufacturers have fitted and furnished the building from top to bottom. H. D. Woodward, assistant commissioner general for the United States, said in a recent interview, "American citizens will view with

the development of electricity are made by the French, English, German and American firms. Other countries are not progressive in this direction. The Paris exposition managers have agreed to pay the foreign companies a fixed amount for the installation of plants to supply electrical energy to the grounds and buildings, and a significant fact is disclosed by the contracts. All these cover the same days—from April 15 to November 5, with a clause permitting



PALACE OF ELECTRICITY AND CHATEAU D'EAU.

ing the exposition to prolong the contract at discretion for a period of 30 days more. So it appears there is a possibility of the exposition remaining open to the end of November, which would become a new record of duration for an international fair.

All the electrical exhibits of the United States section are placed in this building as well as some of the machinery, but the heavy exhibits of the latter class will be located elsewhere. The space devoted to the machinery and electricity departments of the United States is approximately 45,000 square feet. This amount is divided into three sections, consisting of a space on the main floor adjacent to the French exhibits of the same class, a gallery space opposite one of the main entrances which is known as the Salon d'Honneur and which is devoted to exhibits of a purely noncommercial character and a second gallery space which is used for the lighter electrical exhibits.

Precisely on the same spot where stood the palace of liberal arts at the Paris exposition of 1855, and the palace of education of 1900. The building, which cost \$357,000, stands close by the Eiffel tower and in size and general features is the counterpart of the palace of mines and metallurgy, its next neighbor. A very original cupola surmounts the porch, in which the student of architecture will detect a strange commingling of the Renaissance, Louis XV, Byzantine and the nineteenth century styles. Like all the other buildings, the color is white. The first feature inside the doorway is three large groups of sculpture. These represent science, letters and art. On this floor a large concert hall is provided, where performances on the various instruments shown in the building are given both during the day and in the evening.

The educational exhibits are divided into three classes, the first relating to liberal arts of the past and forming a retrospective section of the highest interest, the second pertaining to the present state of art and science, while the third gives intellectual workers a splendid glimpse of the future of civilization. Here are shown all that pertains to the organization and equipment of schools and colleges.

Of the various national buildings which rise in an impressive row on the banks of the Seine the pavilion of your Uncle Sam makes a very creditable showing. It is not so ornate as the Russian pavilion nor so massive as that of Great Britain, but the building, topped with the big eagle and flying the Stars and Stripes from many staffs, is a very handsome one, as many besides Americans have admitted.

They say there is no such thing as American architecture, but somehow this fine structure seems to remind you of our great federal buildings at home. It suggests the capitol building at Washington, the White House, the New York postoffice and the Boston Public Library. And if it does this it must be typical of American buildings. So why not typical of American architecture?

As one leaves the Invalides bridge, advancing in the direction of the Champ de Mars the United States pavilion is the third building, the two pavilions preceding it being those of Italy and Turkey. Its style of architecture is of no particular epoch. On the ground floor of the side facing the Seine is a large porch, almost an arch of triumph, adorned with Corinthian columns, above which is a quadriga representing the Goddess of Liberty on the chariot of progress.

Upon the same level as the columns, on a large pedestal, an equestrian statue of George Washington is placed. There is a vast hall in the center of the building reaching to the dome. This main hall is surrounded on every floor by balconies and flanked to the right and to the left with smaller halls.

The height of the national building, above the quay, is about seventy-five feet. The diameter of the dome is about sixty-five feet, and the quadriga of triumph is placed at a height of fifty feet.

American manufacturers have fitted and furnished the building from top to bottom. H. D. Woodward, assistant commissioner general for the United States, said in a recent interview, "American citizens will view with

the graceful structure of the United States on the banks of the Seine." Reception rooms, exchange offices, public comfort bureaus, guides, newspapers, postoffice, writing and reading rooms—in short, every modern convenience is to be found in the building, and no other national pavilion is as complete in these respects.

But I know what you are wanting to learn most of all. What is the striking feature of the exposition, the "clou,"

the Eiffel tower? Most certainly not. This relic of eleven years ago is still an attraction, to be sure, but its newness has gone. The exposition directors have painted it lemon yellow, after many color experiments, and it serves as a landmark for people who easily lose their sense of direction. But it is not the clou.

Neither is the Mareorama, in which you may take a journey around the world, nor the Topsy Turvy house, nor Le Grande Lunette, which is the big telescope, nor the panorama of the Swiss mountains. All these are novelties. But they have about them something bizarre. They are too artificial.

Perhaps, after all, the moving sidewalk is the novelty which is most talked about long after the exposition gates are closed. The moving sidewalk consists of a pair of platforms moving at different speeds, covering a course of two miles in length and connecting the three most important sections of the grounds, the Champ de Mars, the Invalides and the Quai d'Orsay, on which is the street of foreign national buildings.

There are a single track elevated railway and a double elevated sliding platform, both mounted on a structure of iron twenty-two feet above the ground, with ten stations reached either by steps or auxiliary sliding inclined planes. Two hundred motors, each working independently, keep the platforms in motion. The first platform, which moves alongside the station, has a speed of only two and one-half miles per hour. The second platform, which is alongside and moving in the same direction as the first, has a speed of five miles per hour and is provided with seats and an outer guard rail. It is just as easy to step from the slower platform to the faster as it is to pass from the station to the first.

Passengers cover the entire course in about twenty-five minutes, and it has been computed that 25,000 persons can pass a given point in an hour. To build and operate this transportation system, including the sum paid for the

public notary. Prussia has also its special complications under the code of Frederick II. That monarch, distrustful of "ignorant notaries, or ministers of casual persons but little learned in matters of law," decided that only wills made in solemn form before judges or judges should be valid. To these experts all particulars must be told, all questions they choose to put must be answered, and they finally draw up the document, read it to the testator and append their signatures. If it is preferred the will may be drawn before hand and submitted to the judges, who, after due inquiries to satisfy themselves that all is right, will sanction and confirm it.

There are a single track elevated railway and a double elevated sliding platform, both mounted on a structure of iron twenty-two feet above the ground, with ten stations reached either by steps or auxiliary sliding inclined planes. Two hundred motors, each working independently, keep the platforms in motion. The first platform, which moves alongside the station, has a speed of only two and one-half miles per hour. The second platform, which is alongside and moving in the same direction as the first, has a speed of five miles per hour and is provided with seats and an outer guard rail. It is just as easy to step from the slower platform to the faster as it is to pass from the station to the first.

Passengers cover the entire course in about twenty-five minutes, and it has been computed that 25,000 persons can pass a given point in an hour. To build and operate this transportation system, including the sum paid for the

public notary. Prussia has also its special complications under the code of Frederick II. That monarch, distrustful of "ignorant notaries, or ministers of casual persons but little learned in matters of law," decided that only wills made in solemn form before judges or judges should be valid. To these experts all particulars must be told, all questions they choose to put must be answered, and they finally draw up the document, read it to the testator and append their signatures. If it is preferred the will may be drawn before hand and submitted to the judges, who, after due inquiries to satisfy themselves that all is right, will sanction and confirm it.

There are a single track elevated railway and a double elevated sliding platform, both mounted on a structure of iron twenty-two feet above the ground, with ten stations reached either by steps or auxiliary sliding inclined planes. Two hundred motors, each working independently, keep the platforms in motion. The first platform, which moves alongside the station, has a speed of only two and one-half miles per hour. The second platform, which is alongside and moving in the same direction as the first, has a speed of five miles per hour and is provided with seats and an outer guard rail. It is just as easy to step from the slower platform to the faster as it is to pass from the station to the first.

Passengers cover the entire course in about twenty-five minutes, and it has been computed that 25,000 persons can pass a given point in an hour. To build and operate this transportation system, including the sum paid for the

public notary. Prussia has also its special complications under the code of Frederick II. That monarch, distrustful of "ignorant notaries, or ministers of casual persons but little learned in matters of law," decided that only wills made in solemn form before judges or judges should be valid. To these experts all particulars must be told, all questions they choose to put must be answered, and they finally draw up the document, read it to the testator and append their signatures. If it is preferred the will may be drawn before hand and submitted to the judges, who, after due inquiries to satisfy themselves that all is right, will sanction and confirm it.

There are a single track elevated railway and a double elevated sliding platform, both mounted on a structure of iron twenty-two feet above the ground, with ten stations reached either by steps or auxiliary sliding inclined planes. Two hundred motors, each working independently, keep the platforms in motion. The first platform, which moves alongside the station, has a speed of only two and one-half miles per hour. The second platform, which is alongside and moving in the same direction as the first, has a speed of five miles per hour and is provided with seats and an outer guard rail. It is just as easy to step from the slower platform to the faster as it is to pass from the station to the first.

Passengers cover the entire course in about twenty-five minutes, and it has been computed that 25,000 persons can pass a given point in an hour. To build and operate this transportation system, including the sum paid for the

public notary. Prussia has also its special complications under the code of Frederick II. That monarch, distrustful of "ignorant notaries, or ministers of casual persons but little learned in matters of law," decided that only wills made in solemn form before judges or judges should be valid. To these experts all particulars must be told, all questions they choose to put must be answered, and they finally draw up the document, read it to the testator and append their signatures. If it is preferred the will may be drawn before hand and submitted to the judges, who, after due inquiries to satisfy themselves that all is right, will sanction and confirm it.

There are a single track elevated railway and a double elevated sliding platform, both mounted on a structure of iron twenty-two feet above the ground, with ten stations reached either by steps or auxiliary sliding inclined planes. Two hundred motors, each working independently, keep the platforms in motion. The first platform, which moves alongside the station, has a speed of only two and one-half miles per hour. The second platform, which is alongside and moving in the same direction as the first, has a speed of five miles per hour and is provided with seats and an outer guard rail. It is just as easy to step from the slower platform to the faster as it is to pass from the station to the first.

public notary. Prussia has also its special complications under the code of Frederick II. That monarch, distrustful of "ignorant notaries, or ministers of casual persons but little learned in matters of law," decided that only wills made in solemn form before judges or judges should be valid. To these experts all particulars must be told, all questions they choose to put must be answered, and they finally draw up the document, read it to the testator and append their signatures. If it is preferred the will may be drawn before hand and submitted to the judges, who, after due inquiries to satisfy themselves that all is right, will sanction and confirm it.

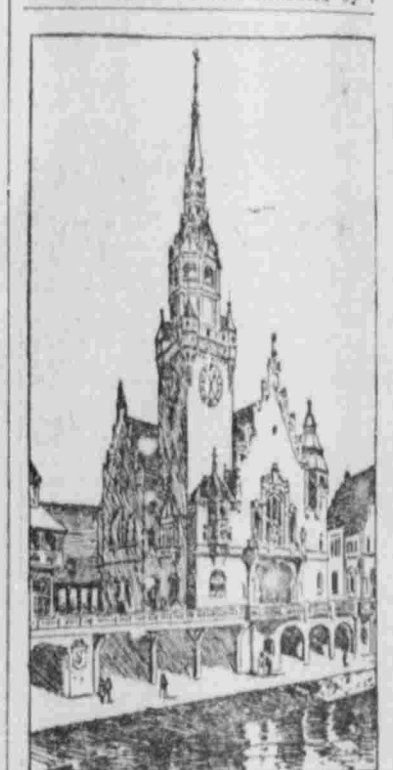
concession, costs the company over \$1,400,000. The fare is 10 cents, and the platforms run fourteen hours each day. To make any money the average daily receipts must exceed \$1,000, an average of 8,000 passengers per hour.

The financial outcome and the attitude of the visitors are being watched with great interest. Should it prove an unqualified success it does not take the gift of prophecy to foresee, who must install a similar platform outside a second story windows on many big retail streets in large cities, with all the changes in store methods which this would bring about.

This and many other ideas which the exposition has for the first time brought into realization will affect the future of the world. So, taken all in all the big French show is something you ought to see if you can.

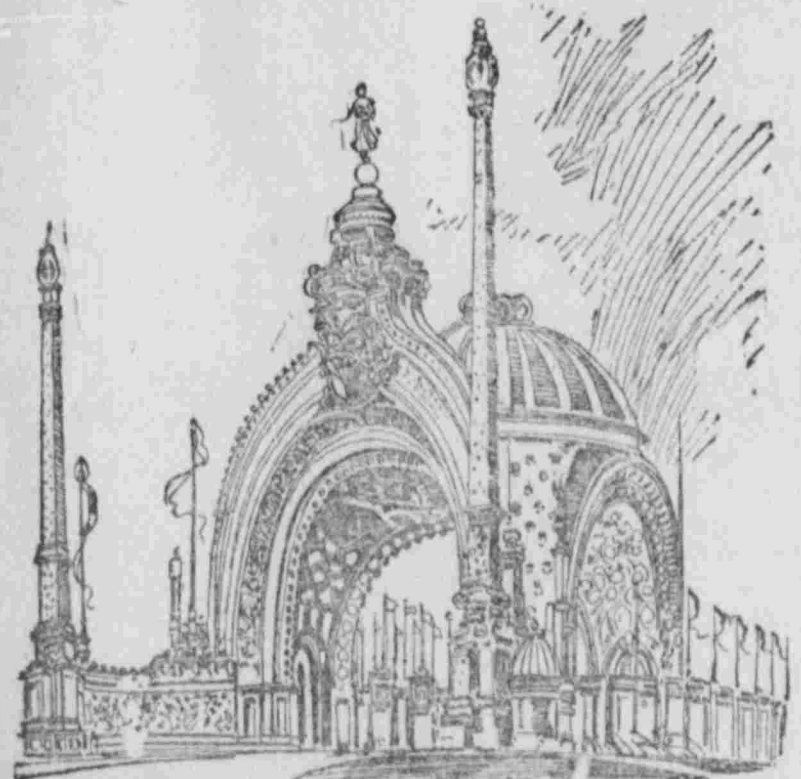
MAKERS OF WILLS
Find it Very Troublesome to Die in Bavaria and Prussia.

Bavaria seems to have placed the most effective pitfalls and barbed wire entanglements in the path of the would-be maker of wills. In that country it is imperative that the most simple will must be attested with all solemnity by seven separate witnesses, who must be present at the same time; and their action must be sanctioned, and their signatures must be authenticated by a



GERMANY'S PAVILION.

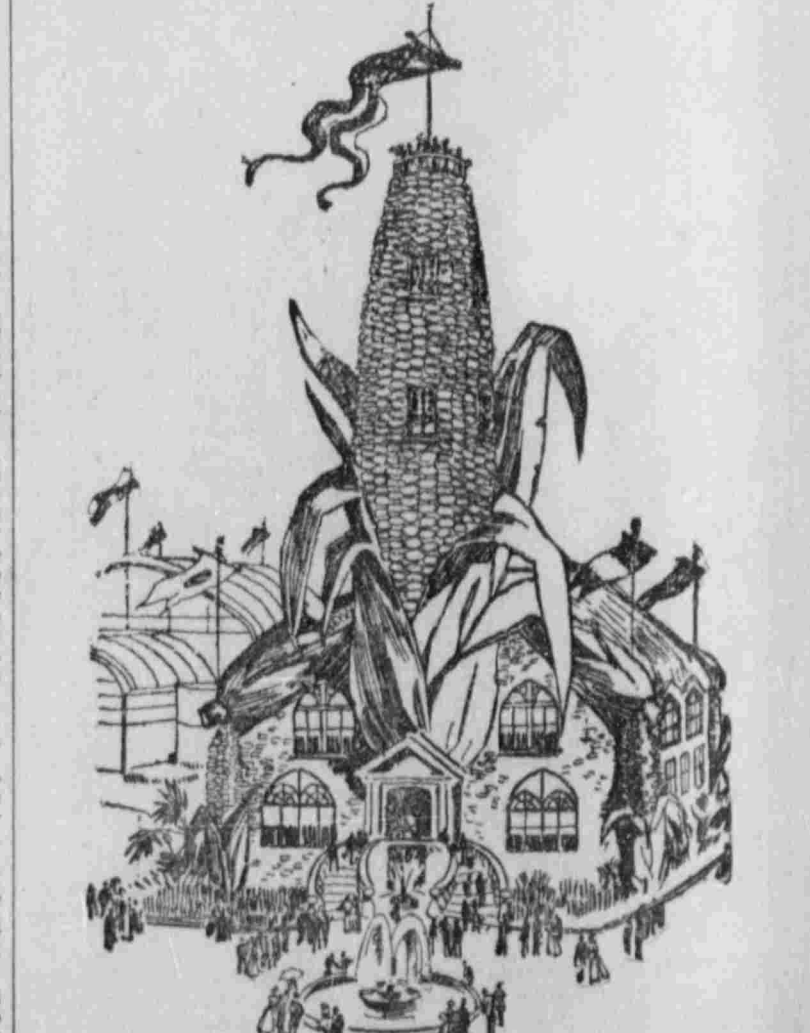
public notary. Prussia has also its special complications under the code of Frederick II. That monarch, distrustful of "ignorant notaries, or ministers of casual persons but little learned in matters of law," decided that only wills made in solemn form before judges or judges should be valid. To these experts all particulars must be told, all questions they choose to put must be answered, and they finally draw up the document, read it to the testator and append their signatures. If it is preferred the will may be drawn before hand and submitted to the judges, who, after due inquiries to satisfy themselves that all is right, will sanction and confirm it.



GRAND ENTRANCE TO PARIS EXPOSITION.



M. BINET,
Architect of the exposition entrance.



THE AMERICAN CORN PALACE.