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Rochester at the World's Fairs

By BLAKE MCKELVEY

"I have had my hands full," George Eastman wrote from Philadelphia in June 1876, "doing the Exhibition during the day and the city at night. Sunday I went to church twice. . . . Monday, yesterday and today I have been on my feet all day and Monday night went to see Sothern and had to stand up. Last night I went to see one of Offenbach's operas. Got home about twelve and was up at eight to breakfast. . . . I have tried to go through the thing systematically and have accomplished a good deal of walking if nothing else. I have been through all the buildings some more and some less thoroughly. Machinery Hall and the Main Building I intend to traverse every aisle."

"The ingenuity that exhibitors have displayed . . . is something marvelous," young Eastman assured his mother in a letter that was perhaps typical of many written back to Rochester from Philadelphia in 1876, from Chicago in 1893, from San Francisco in 1915, and from the half-dozen other cities that have played host to the major World's Fairs during the 113 years since the first great exhibition at London established the pattern.

George Eastman, attending as a curious onlooker in 1876, little dreamed that he would one day take a prominent part as an exhibitor at successive World's Fairs. At the age of 22 he

was content with the role of observer, but in that capacity he eagerly seized all opportunities to learn and enjoy the best that a great fair and a great city had to offer. Who can say what the experience contributed to his future growth.

London, Paris and Philadelphia

Eleven years earlier another Rochesterian in his early twenties had experienced similar thrills at the Paris Exposition. Henry A. Ward was back in the French capital in the summer of 1855 after his first geological expedition in the Near East, and the pageantry of that great city as well as the displays at its Exposition fascinated him, as it did Hiram Sibley, who had come over from Rochester to visit the Fair. But Ward was impressed even more by the size of the crowds that were attracted to see the scientific as well as the mechanical and artistic exhibits. And unlike Eastman he was already dreaming of the days when he would be an important exhibitor, perhaps the most professional of the many Rochester has produced in this field.

Indeed, Rochester has sent exhibits to most of the great World's Fairs. In most cases it is easier to uncover the record of exhibits from Rochester than to identify residents of the city who attended the fair. Thus we know that Charles J. Hill of Rochester and a half-dozen other millers of the Genesee area sent barrels of fine flour for display in the famed Crystal Palace at London in 1851. They shipped it on the frigate St. Lawrence, which sailed from the Brooklyn Navy Yard in January. They secured exhibit space but their entries arrived too late for eligibility to the prizes. Another Rochesterian, a hat maker, Clark & Gilman, did win a silver medal for a moleskin hat, and there may have been others, but we do not know whether any of these exhibitors visited the Fair. Yet Patrick Barry, the Rochester nurseryman, was in London for three months that summer, and we may assume that he visited the Crystal Palace on more than one occasion, though no report has come to light.

Rochester did receive mention, however, in a published ac-

count of the Fair's opening. Horace Greeley, the New York editor who represented America at the official ceremonies when Queen Victoria dedicated the Exposition, expressed disappointment over the American exhibits. "With a little enterprise," he declared, "either Rochester, Syracuse or Albany could have beaten the whole show in farming tools generally." It was gratifying to hear the town's capabilities praised, and the *Democrat* hastened to reprint the letter, but it was humiliating to be chided for a poor performance.

The responsibility of course lay with the city's industrialists, yet since Rochester was passing through a transition period, no sure leaders arose to carry the banner for the Flour City in 1851 or for the Flower City at Paris in 1855. It was not until the approach of the Centennial Exhibition at Philadelphia in 1876 that Rochester created a local board to promote and supervise the participation of local firms at the fair. Interest quickened with the announcement that Seth Green of Rochester had been named as one of the judges to appraise the exhibits at Philadelphia.

The Centennial Exhibition was the first world's fair to stir excitement in Rochester. Not only did young George Eastman marvel at the ingenuity displayed by the manufacturers of even common articles, ranging from tacks and soap to threaded pipe and other hardware, but many of his fellow townsmen seized the opportunity to see their first world's fair. One, who could not suppress his enthusiasm, wrote to the *Union and Advertiser* urging everybody to visit the Exhibition. None of the accounts he had read had prepared him for "the magnitude or grandeur" of the Fair, Dan de Lion declared, exclaiming "in the words of Sheba's queen to Solomon, 'and behold, the half was not told me.'"

Thus the Centennial, like most of the world's fairs, awakened visitors to new dimensions of experience. "It would be impossible for any person to give a description that would convey the tith of an idea of what is there to be seen," reported de Lion.

“It is a world in miniature,” he added as he reflected “with wonder and astonishment at the variety and magnificance . . . of the productions of art, science, literature, mechanics and nature” he had found there. The costs, he maintained, were moderate, \$2 a day at a conveniently located hotel that was as good as the Clinton and the National in Rochester. Horse cars, running late into the evening, charged only 7 cents a passage of whatever length. Moreover, the entrance fee was a modest 50 cents, and all buildings within the gates were open free of charge.

Seth Green, the Rochester fisherman, whose fish hatchery at nearby Caledonia had won nation-wide recognition for its owner as the first in America to demonstrate a practical method for propagating fish, took delight as an official judge in showing his Rochester friends about the grounds. William S. Kimball, a Rochester manufacturer of plug tobacco and cigars, hastened down to see for himself when a New York paper praised his exhibit; possibly it was there that he first saw the new paper-wrapped cigarettes from France, which he soon began to manufacture in Rochester. Possibly, too, the displays of art he saw on every hand prepared him, five years later, to conceive and then mount a statue of Mercury atop the smokestack of his new cigarette factory.

Noteworthy among other Rochester exhibits was that of Bausch & Lomb. Young Edward Bausch, who had graduated from Cornell the previous spring, was selected by his father to install and supervise the firm’s exhibit, which included a quadruple five-inch telescope and several of its newly completed microscopes, the first in the world to be manufactured according to a standard pattern and offered at reasonable prices. During his three months at the Fair, young Bausch had an opportunity to examine and study many remarkable exhibits, and, as he recalled years later, those submitted from Germany, Vienna and England proved most interesting, as did his chats with some of the visiting scientists.

But it was Henry A. Ward, now a professor at the University of Rochester and proprietor of Ward's Natural Science Establishment, who dispatched the most extensive displays from Rochester. He hastened down to open the exhibit in May and spent several weeks at the Exhibition in two exciting visits. A young assistant, Edwin Howell, was kept busy throughout the summer cataloging orders for casts of fossils, mounted animals, skeletons, and pieces of minerals and ores. That winter, back in Rochester, the Establishment hummed with activity filling these orders and preparing for a still larger display at Philadelphia in the second year of the Exhibition.

For Ward, that experience was only a workout in preparation for the great exhibit he would take to Chicago seventeen years later. Indeed his Natural Science Establishment was becoming absorbed in preparations for many successive fairs—trade fairs at Chicago, Pittsburgh, Louisville and Milwaukee in America during the eighties, and at London and Berlin abroad. Professor Ward was ready to take the Columbian Exposition in full stride.

The Columbian Exposition

Many in Rochester were looking forward with anticipation in the early nineties to the Columbian Exposition. Donald McNaughton, an able lawyer appointed in 1892 as chief executive officer of the Board of General Managers of New York State for the World's Fair at Chicago, spent a full year in planning and assembling the Empire State's exhibit. His diligence brought so many offers of displays from the Seventh or Genesee district that it ultimately received the third largest allotment of space in the state building.

By November 1892, fifty-five Rochester firms had signed up for space at the Fair. These included such well known companies as Eastman, Bausch & Lomb, Cunningham & Son, Cur-tice Bros., Cutler, Gleason, Gundlach Optical, Kimball Tobacco, Taylor Instruments, and the Ellwanger & Barry Nursery. Several minor firms with unusual specialties included George

R. Fuller's artificial limbs, J. C. Lighthouse's horse collars, H. H. Warner's patent medicines, and the Myers American Machine's vote recorder, the only exhibit of its kind. Five Rochester institutions—the University, Mechanics Institute, Warner's Observatory, the Art Club and of course Ward's Establishment—and at least four local artists also sent exhibits. Never before had Rochester's participation been so widely based.

An even more significant foretaste of the fair was the new dignity and self-respect acquired by local Italians as preparations progressed for the celebration of the 400th anniversary of the discovery of America by Christopher Columbus. Although the Exposition would not open until spring of 1893, the proper date was October 20, 1892, and the whole city helped local Italians stage a mammoth parade on Main Street, followed by a pageant and two dances in leading hotels the next evening. With a new pride in their origin, sixty young Italians, members of the Bersaglieri La Mamora Society, purchased uniforms and requested and received permission the next summer to march as a unit in the Fourth of July parade.

Preparations for the Fair were transforming Ward's Natural Science Establishment into an industrial beehive. Excited by the prospect and by the 11,000 square feet of space assigned to him, Professor Ward more than trebled his staff and with 74 assistants prepared and shipped 30 carloads of fossils, stuffed animals, casts, meteorites and skeletons, valued at \$130,000. Most of his shipments were assembled in one train, which bore a proud banner on its side as it proceeded westward: "Exhibit of Ward's Natural Science Establishment for the World's Fair."

Many descriptions of the Exposition praised Ward's exhibit. Major Ben Truman, in his *History of the World's Fair*, reported that "many learned visitors" found the greatest scientific attractions in Ward's section of the gallery. "The south gallery," he reported, "is entirely taken up with the immense and indescribably fine exhibit of Ward's Natural Science establishment

of Rochester, N. Y. This wonderful collection covers, and covers well, the entire fields of geology, paleontology, and natural history. Here are all the fossils, from the igneous rocks up; stuffed specimens of all animal life, from the bacillus up to the great *Elephas Primigenus*, 16½ feet high, and all skeletons from that of a humming bird up to that of a whale. The gallery looks like an epitome of the universe."

Although Ward's exhibit was undoubtedly the largest from Rochester and represented a considerable investment of local funds, well meriting the gold medal it received, other Rochester exhibitors also attracted favorable notice and several won awards. The Ritter Dental Manufacturing Co. received a medal for its dental chairs, the Stecher Lithographic Co. won another for its fine lithographic color plates, while Miss Emma Lampert's painting, "The Breadwinner," was also a prize winner. The Eastman Company's major participation was not eligible for an award, since it was composed of a collection of photographic enlargements prepared under contract for the Federal Government as a part of its official exhibit and provided a mural panorama of scenes related to the discovery of America by Columbus.

To most visitors, it was not the prize winners, but the enchanting panorama of the Fair that was most important. Charles Mulford Robinson of Rochester, who was an early and frequent visitor, later declared that the chief "charm of the Columbus Exposition . . . was the wondrous beauty of its outward form." The first reports were so enthusiastic that by June Mrs. John H. Stedman, writer of a society column in the *Post Express*, had to hasten out to Chicago to find the Brewsters, the Fords, the Harrises, the Montgomerys, the Sibleys and other leaders of Rochester society. There, early in June, she was not surprised to bump into young Edward G. Miner in the Court of Honor or to see the aging Daniel Powers in the Fine Arts Building, where "The Falconer" by Fromentin, borrowed from his own gallery, was on display. One explanation for the heavy

concentration of Rochester social leaders at the Exposition in June was the announcement that Mr. and Mrs. H. C. Brewster had chartered a special Pullman car to take a party of friends to the Fair, but Mrs. Stedman's social notes were to be sprinkled with comments throughout that summer and fall on citizens who had just departed for or returned from the Chicago Fair.

Many more who never appeared in the society columns and perhaps never read them were flocking to the Fair. Young Rose L. Kraker, who spent two of "the most exciting weeks of my life" at the Exposition, recorded the thrills each night in her diary. The ride out with her "mama" in a Pullman Palace-car, the first high spot, was soon overshadowed by the excitement of entering the Fairgrounds, and every hour that day had its thrills, leading up to the ecstatic joy of sitting on a bench overlooking the Lagoon and watching the display of lights on the fountain. Though fearful at the start of breaking the "magic spell" that carried her on impulsively from building to building, even the twelve-year-old Rose finally became a bit critical of some exhibits, or at least of the monotonous barkers who described them. The only mention she made of Rochester was inspired by a sight of two sumptuous hearses, one in white, one in black, made by Cunningham of Rochester.

Among the many Rochesterians who thoroughly enjoyed themselves at the Fair was George Eastman. Equipped with a No. 2 and a No. 4 Kodak, he spent several days doing the exhibits in a less systematic fashion than at Philadelphia, perhaps, but enjoying the relaxation of the occasion even more fully. His photographic record of the visit, now on file in the George Eastman House, Inc., shows him at the age of 39 strolling with Walter S. Hubbell through the Midway, riding a Northwest Coast Indian canoe on the Lagoon, admiring a Swiss Chatlet and viewing Louis Sullivan's Transportation Building and other impressive structures at the Fair through the lenses of his handy Kodaks.

Henry A. Ward, the largest Rochester exhibitor, spent most

of the summer at the Fair. While he devoted much of his time to the care and display of his exhibit, he also found occasion to meet and develop an attachment to Mrs. Lydia Avery Coonley, a wealthy widow who as a member of the Women's Committee played the role of gracious hostess at many of the Exposition's social functions. A widower himself, the Rochester professor was soon captivated and forthwith commenced a four-year courtship that would finally end in their marriage in 1897.

Another distinguished Rochesterian who spent most of the summer at the Fair was Susan B. Anthony. Of course Miss Anthony's visit was neither recreational nor matrimonial in purpose, for she was absorbed with the task of making the Women's Congress, to which she had given much thought for three years, a success. The National-American Suffrage Association, of which she was president, had responsibility for only one session of the Congress, but its cause was brought forward in several other sessions, and Miss Anthony appeared as the noon-hour speaker in the Women's building on repeated occasions. She also addressed the Press Congress and the Congress on Government, and she attended at least one of the major social receptions given by the National Council of Women to the representatives of the International Council of Women who had come to the Exposition.

Of course the Fairgrounds were so large and the crowds so dense that it was impossible to keep tabs on all Rochester visitors or to check on all the town's exhibits. Donald McNaughton, chief of the New York State exhibit, made an effort to greet parties of his fellow townsmen in the early months, but a sudden illness, which led to his death on July 30, terminated that contact.

Plans for a Rochester Day were finally worked out between the Chamber of Commerce and the railroads when the latter agreed to grant half-fare rates for an excursion to the Fair. They finally settled on the 8th of August and some who could not make it that day procured similar tickets on Western New York

Day, August 23. It was on the latter occasion that Joseph O'Connor of Rochester served as poet for the day, reading a lengthy poem, which was later published in full in the official state report on the Fair. An estimate early in October of the number of Rochesterians who had visited the Fair placed it at approximately 10,000, but daily excursion trains, charging \$13 for the round trip, boosted the total of tickets sold in Rochester to over 15,000 by October 30.

The last weeks of the Fair were tense ones for the small group of Rochesterians who had backed the Ward exhibit. Not only had the irrepressible Professor put everything he had at the Establishment into it, but he had borrowed a total of \$50,000 from Rochester friends to transport it and mount and maintain it at Chicago. Ward optimistically expected to sell the entire exhibit to John D. Rockefeller to supply a museum for the new University of Chicago. But the onset of the depression in the fall blasted that hope. After a frantic search for other possible buyers, Ward persuaded Marshall Field of Chicago to make a bid, and although his offer was only \$100,000, considerably below Ward's asking price, the Professor decided to accept it and as a result enjoyed the honor of providing the nucleus out of which the great Chicago Natural History Museum would grow.

Paris, Buffalo, St. Louis and San Francisco

Rochester's participation in the great international expositions fluctuated. Paris in 1889 seemed far-distant, but drew closer by 1900. Buffalo was perhaps a bit too close, though many Rochesterians grudgingly paid it a visit. St. Louis and San Francisco were properly placed, but failed to stir the imagination, as Chicago had in 1893. Yet local exhibitors tended to respond in reverse proportions to the distances.

Six Rochester firms won prizes at the Universal Exposition of 1889 at Paris. Curtis Brothers, Thomas O'Bolger and the Paine Shoe Lasting Co., as well as the Eastman Dry Plate & Film Co. each won gold medals, while William S. Kimball won

a silver medal for his cigarettes, and Hough & Ford a bronze medal for their shoes. Professor Henry A. Ward paid a hasty visit to the Exposition, but apparently entered no exhibit himself, though his son Henry had charge of installing one sent by the Mexican Government, which took a prize. Ward, of course, saw and marvelled at the soaring frame of the Eiffel Tower, which became the symbol of that Exposition and of Paris itself.

The Eastman Company again entered an exhibit in the International Universal Exposition at Paris in 1900, but its fellow exhibitors from Rochester that year were all in the horticultural field. Ellwanger & Barry won a gold medal for their fruit trees and for a display of 117 varieties of pears. Two other local nurserymen also took prizes, sustaining Rochester's fame as the Flower City. Unfortunately, no records of Rochesterians at the Fair have come to light. Even George Eastman, who stopped in Paris briefly that spring and saw the freshly painted Eiffel Tower and visited the unfinished fairgrounds three days before the official opening, could not delay his return to Rochester long enough to attend that event. Back on the Genesee the several hundred interested residents who crowded the Knights of Columbia hall on April 23 to hear and see Miss Caulfield deliver an illustrated lecture, with colored slides of the Paris Exposition, paid 50 cents for the pleasure, but other concerns soon blotted the Fair from view.

Rochester's response to the announcement that the Pan-American Exposition of 1901 would be held in Buffalo was anything but enthusiastic. The *Democrat and Chronicle* gave a full page in June 1900 to Buffalo's plans, but little more was said of it locally until the next February when the *Herald* suggested that jealousy should be put aside since Rochester could gain by sending an impressive exhibit to Buffalo. By May 3, the Chamber of Commerce was preparing to boom Rochester as the "Power City" at the Exposition and announced plans for the distribution of a folder of "Facts about Rochester." The Eastman Kodak Co. rented a pavilion 40 by 20 feet in size and filled

seven display windows with samples of its products; several other companies also sent exhibits, but the prospect of visiting Buffalo was not very exciting.

The Chamber of Commerce began in May to consider plans for a special Rochester Day at the Fair. When the railroads rejected its request for a \$1 round-trip rate on that day, the Chamber deferred a decision. The best offer it received was a \$1.50 excursion price, but after much bickering one line finally in August agreed to reduce the charge to \$1.15, and Rochester Day was set for Saturday, September 7. Mayor Carnahan proclaimed the day an official civic holiday, and the Chamber ordered 3,000 Rochester badges to be distributed to the first who purchased tickets. Several firms gave tickets to their employees, and the prospect for a gala excursion seemed bright until news arrived on the evening of September 6 of the shooting of President McKinley while shaking hands at the Fair.

Hopes for the President's recovery remained high as some 8,000 Rochesterians boarded the Central and Erie cars on the morning of the 7th, yet the atmosphere at the Fair was somber. Rumors that Leon F. Czolgosz, the man who shot McKinley, was the agent of an anarchist plot directed by Emma Goldman, formerly of Rochester, dampened the ardor of many excursionists. Back in Rochester the next morning, several ministers held prayer sessions for McKinley's recovery, and a few demanded that all anarchists be expelled from the country. Monday brought word that Emma Goldman had been found and arrested in Chicago and that an investigation of her local friends was under way. When the next Sunday brought news of McKinley's death, all thoughts of the nearby Fair were forgotten as the city mourned the President's passing and discussed the country's prospects under the new leadership of President Roosevelt.

The Louisiana Purchase Exposition at St. Louis in 1904 attracted less attention in Rochester than any of its predecessors. The Eastman Co. sent for the first time the largest Rochester

display, which it housed in a small, two-story structure, 50 by 30 feet in size. No other local firms attempted such an elaborate display, but several were represented and a number received prizes. The educational exhibit collected and arranged by Delancey M. Ellis attracted special favor. It included, among other items, three copies of *The Clarion*, a student paper at the high school. Perhaps its most unique display was the milk station set up on the model of Rochester's pioneer stations. This practical demonstration of sanitation and health training won a gold medal for Dr. Goler and his assistants and inspired similar efforts in other progressive cities. Director Ellis also received a gold medal for the artistic arrangement and the completeness of the exhibit. Several Rochester artists and some formerly resident there submitted examples of their work.

The *Post Express* gave the Fair some indirect publicity in July when it ran a series of articles describing the "harrowing adventures" of five Rochesterians who made the trip to St. Louis in two cars. The Fair was their destination, but their published accounts gave more attention to the hazards of miry roads, unmarked crossroads, flies, and windstorms. "Take along a good coil of rope," they advised, to wrap around the rear tires on muddy stretches and to help pull the car out of bottomless pits. The trains seemed a safer and surer route, and competing railroad companies offered special prices that dipped as low as \$15.50 for a round trip in September. On September 14, the *Herald* noted the departure of forecaster Luther M. Dey, of the weather bureau, for a two-weeks' vacation in St. Louis, but few other notices of the kind appeared, and the number of local residents to visit the Fair remained undertermined.

San Francisco, twice again as distant, captured more attention, at least in the local papers. Again Eastman sent the major Rochester exhibit and hastened out to be present himself at the opening of the Panama-Pacific Exposition. His firm captured a gold medal, and so did another local concern, the Peerless Check Protecting Co., which had placed its ingenious device on

the market scarcely two years before. A Rochester matron, Susan Thompson, a talented violinist who had recently married J. H. C. Medrow, a local cellist, received a telegram from John Philip Sousa, who needed a violin soloist to fill the engagement of his band as the chief musical feature of the Fair in July, and hastily entrained for San Francisco.

Mayor Edgerton declared July 21 as Rochester Day and directed his secretary, Bernard J. Haggarty, to arrange for a suitable program. The date was chosen in the middle of the week when a number of Rochester Shriners would be attending a convention in the Bay City. The highlight of the occasion was an address delivered by Archbishop Edward J. Hanna of the San Francisco Diocese, one of Rochester's most distinguished sons.

But the Rochesterian who received the greatest popular acclaim at the Fair was Walter Hagen of the Rochester Country Club, who captured the first prize of \$1,000 by winning the open championship in the Panama-Pacific Exposition tournament held on the 72-hole course of the San Francisco Golf Club at Ingleside. His score for the 72 holes was 286 and set a new record on the course.

A much more famous Rochesterian also acquired honor at the Fair but in an indirect fashion. Susan B. Anthony, well remembered throughout the country almost a decade after her death, had given her name to the Woman's Suffrage Amendment and when, after many months of quiet work, the Congressional Union for Woman Suffrage met at San Francisco during the Fair, the Union assembled petitions bearing half a million signatures and chose delegates to carry the plea for the adoption of the Susan B. Anthony amendment to Congress.

Chicago and New York

Although the great depression cast its shadow over both the Century of Progress Exposition at Chicago in 1933 and the World's Fair at New York six years later, local backers refused to abandon these projects. Instead, they promoted them as

significant agencies for dispelling the fears and inertia of the depression. The preparation of a suitable exhibit became almost a test of a community's morale, and many in Rochester rallied to sustain its good reputation.

The Century of Progress Exposition posed the most challenging test. Chicago had commenced to plan for it in the halcyon twenties, and when the depression hit in 1929 everybody felt confident it would be but a memory by 1933, the anniversary of Chicago's birth. By January that year, however, the sobering proportions of the depression were becoming more apparent. Many firms were much too preoccupied with the battle for survival to give any attention to the Fair. Only four Rochester companies made major efforts to send exhibits to the Century of Progress.

Of course the Eastman Kodak Company would not let such an opportunity pass. Its bright show window near the entrance to the Hall of Science drew visitors into an alcove where they faced a map of the world with various colored lights marking the location of its factories, warehouses, and distribution centers scattered around the globe. Beyond the map a series of revolving kiosks displayed varied Eastman products, and other panel exhibits depicted the history of photography. Visitors strolling past these displays found themselves in a projection room where recent events at the Fair were rerun on the screen—perhaps even a glimpse of the visitor himself in the crowd.

Although no other Rochester firm could rival that exhibit, Bausch & Lomb, Pfaudler, and Ritter Dental each had its separate booth in the Hall of Science. The Bausch & Lomb exhibit, designed by Walter D. Teague, who also designed the Eastman displays, presented a striking array in modern style of microscopes and telescopes and blow-ups of slides. About fifty coin-operated telescopes placed in the towers of the Fair's Sky Ride afforded visitors a practical demonstration of the company's products. The Ritter Dental display traced the history of dentistry and of the development of dental instruments and chairs

and featured an auto trailer equipped as a mobile dental clinic ready for use. The Pfaudler Co. also had a glass-lined milk tank in operation, distributing milk, as well as two other exhibits of its products in appropriate settings.

In addition to these independent exhibits, the Industrial Development Bureau of the Chamber of Commerce, unable to find new industries to promote, accepted the task of organizing and maintaining a Rochester exhibit at the Fair. The American Airways promised free space in its building at the Exposition for a Rochester exhibit in which cameras and photographic materials, optical goods and instruments, scientific instruments, dental tools and equipment, glass-lined tanks, office equipment and protective devices, quality shoes and clothing, and many other items were included. The exhibit, which was composed of photographs of these products, and not of the articles themselves, was largely the work of the Eastman Kodak Company, while the American Airways supplied a transport plane to carry it to Chicago. In addition to the photographs of industrial products, the exhibit included views of the University, the Eastman School of Music, the Memorial Art Gallery, and other cultural features of the Flower City, notably several good shots of the parks. Rochester's pre-eminence in the photographic industry was further demonstrated when the International Photographic Exhibit at the Fair announced the inclusion of ten Rochester photographers with a total of 23 prints—the largest number admitted from any but the six major world capitals.

A former Rochesterian who would never break his home ties, Edward G. Hungerford, had charge of the preparation and production of one of the principal pageants at the Fair, "Wings of a Century," a "Romance of Transportation," presented daily for many weeks at the Fair's lakeside amphitheater.

Two Rochester politicians, Vincent and Donald Dailey, had seats on the platform at the opening ceremonies on May 28 at which James A. Farley, the official representative of President Roosevelt, presided. Others from the city were no doubt present

on that day, and soon the personal mention columns of the daily papers began to take note of the departure of leading citizens for the Fair—W. Roy McCanne with his wife and son on June 3rd, Professor and Mrs. Walden Moore and a half dozen others on the 11th, Mr. and Mrs. J. Arthur Jennings and several Sages on the 14th, and, as the numbers increased almost daily, Col. Oscar N. Solbert among 16 named on June 25th.

Early in July, Alfred D. Heggie led a party of forty Chamber of Commerce members and their wives on a ten-day excursion by rail and boat up the lakes to make a three-day visit at the Fair. Later that month, Troop 200 of the Boy Scouts of America left Rochester on the 23rd for a trip by automobile to Chicago and its Exposition. That same day saw the departure at the Central Station of 57 farmers from Monroe County who had signed up to take the State Farm Bureau's tour, which assured them two and a half days at the Fair. On October 1st, some 250 Legionnaires boarded the trains at Rochester with their families to spend three days at Chicago—the annual American Legion convention was their avowed goal, but many would also take in the attractions at the Fair.

The Century of Progress Exposition was proving to be a success. Encouraged by the response, the authorities kept it open two weeks beyond the closing date, and by November 12 the attendance had reached 22,300,000, almost a million above the previous high in America at the Columbian Exposition forty years before. Of course the nation's population had more than doubled in that time, and the impact of the Century of Progress Exposition could not compare with that of its Chicago predecessor, but the financial returns were more rewarding, enabling the exposition to pay off half of its indebtedness and to liquidate most of the remainder in the Fair's second year. It seemed a harbinger of returning prosperity, but succeeding events failed to bear it out.

Despite the paralyzing grip of the depression, Rochester and

many other communities rallied to the support of the New York Fair of 1939. Forty of the town's principal firms sent exhibits, many of them more elaborate than they had previously displayed. Ward's Natural Science Establishment, again among the exhibitors, was perhaps the only one to give the 1939 Fair less attention than its predecessors. And part of its field this time was assumed by the Museum of Arts and Sciences.

The list of exhibitors from Rochester reads like an inventory of the city's industries. In addition to the Eastman Kodak Company, there were Bausch & Lomb, General Railway Signal, Pfaudler, Ritter Dental, Stromberg-Carlson, Taylor Instruments, Todd, Fashion Park, R. T. French, Delco, Hickok, F. E. Glass and Rochester Button, American Laundry Machinery, Hickey-Freeman, Sargent & Greenleaf, Defender Photo Supply, Schlegel, Roehlen Engraving, Hudson Dairy, Brighton Place Dairy, Kee Lox, Harris Seed, H. C. Cohn, Leo Hart Press, Paddock-Soule Press, DuBois Press, Case-Hoyt, Smith Ceramic, Bastian Brothers, Champion Knitwear, Electro Surgical, Stecher Lithograph, Rowell Box, Wiard Plows, as well as Wards and the Museum. Former Rochesterian Hungerford again staged a pageant, more dramatic than its predecessor, "Railroads on Parade." Moreover, the Antonelli Co. won the contract to supply fireworks for the Fair.

The Eastman Kodak exhibit, in a monumental white building erected by the company, proved to be one of the major attractions of the "World of Tomorrow" Exposition. It assembled the most spectacular display of color photography ever attempted and covered every shade of interest. It included amateur photography in color and black-and-white; photography in medicine and dentistry, clinical and research reports, and public health education; x-rays; electro-cardiography; photomicrography, spectroscopy, astronomical photography; visual education; home movies; commercial photography; photo-accounting, photo-filing and recording; ultra-speed photography; aerial photography; art photography and salon

presentations, and other fields. But the most dramatic part of the exhibit came in the Hall of Color, a semi-circular room 65 feet in radius. There on an enormous screen, 22 by 187 feet in size and extending around the entire hall, the company projected in continuous succession, sometimes in closely linked sequences, more than 2000 color slides. The entire show repeated itself every ten minutes, and although the novelty and fascination of the presentation often held spectators through a second or third showing, its popularity drew a steady stream of visitors throughout the Exposition.

Spectacular as was the Kodak exhibit, that of the Museum of Arts and Sciences was in some respects more interesting. Invited to contribute to the New York State exhibit, Dr. Parker of the Museum had assembled a collection of rocks, minerals, Indian artifacts, and photographs of the resources and products of central and western New York. He had prepared maps, charts, and dioramas for the graphic display of these materials and dispatched C. Carlton Perry and Miss Janet MacFarlane of the staff to install the exhibits, which weigh over two tons, at the Fair. Much aid in the preparation of these exhibits came from the WPA white-collar projects, but the assistance that finally put the show across was rendered by the Stromberg-Carlson firm, which supplied a radio-phonograph hook-up to provide a vocal narrative and explanation of the exhibit. The World of Tomorrow seemed to have dawned as the unseen voice announced:

“Retreating glaciers, the erosion of frost, rain and sun have created the gentle slopes of Ontario down which flows the Genesee, voicing its spirit and its power in the cascades at Letchworth and the great falls at Rochester.

“To the wooded hills along its banks came prehistoric mammoth, came bear, elk, deer and buffalo. Eons later came man—red man of the forests—the adventurous Algonkin, the highly-organized Iroquois, and finally white men from across the seas.

“Men such as Indian Allan, Robert Morris, Oliver Phelps, Nathaniel Gorham, Sir William Pulteney, the enterprising Charles Williamson, Abelard Reynolds and Nathaniel Rochester; men who started industry and real-estate development that transposed an unbound land of plenty into bounded sections and town sites and harnessed the Genesee to huge millstones grinding out flour for early settlers. Swamp lands near the Genesee Falls teeming with mosquitoes, fever and rattlesnakes, were drained and replaced by the solid foundations of an industrious community, the settlement of Rochesterville. Flour milling predominated but other industries flourished also.

“Here, by a master feat of engineering, Governor Clinton’s big ditch was built across the Genesee. In 1834 the City of Rochester became incorporated and soon became the terminus of railroads which rivaled the canal in importance. Rochester became a great industrial center. The hum of dynamos, the throb of machines, and the advance of mighty enterprise mark the production of a diversity of precision industries which create a prosperous community, a community in the center of a region rich in tradition, commerce and agriculture. A community justly proud of its cultural resources (public schools, libraries, art gallery, technical school, divinity school, dental dispensary, school of music, university, and public museum) waxed and prospered.

“Come to Rochester. Its industries, its cultural agencies, its people graciously invite you.

“*Here* in this building you *see* The Grand Panorama of the Sovereign State of New York. *There*, in the Halls of the Rochester Museum of Arts and Sciences, you may see the illustrated story of the Genesee Region from its beginnings in the Devonian and Silurian ages through the history of the red man, the colonial, and pioneer periods to the latest developments of modern industrial science.”

With such attractions awaiting them, it was not surprising

that Rochesterians began to flock to the Fair. The New York Central sold 638 excursion tickets during the first ten days, and the 150 members of the Inter-High Choir set out on the first of June for a series of performances at the Fair. Of course the highlight at each appearance was the singing of William Warfield, the baritone soloist who captivated all audiences and won a national reputation in the process. The 25 members of the Rochester Turn Verein gymnastic class left Rochester in June to participate in the program on Turners Day. News reports on the Fair and the excitement of returning visitors stimulated a continuing stream of excursionists. A special round-trip fare of \$18.90 for Rochester Day on October 6 assured its success, and more than 1000 turned up for the ceremonial lunch at which Mayor Dicker and other officials appeared. The Mayor wrote his name in a new cement walk as symbolic evidence that Rochester had been to the Fair.

The Eastman Kodak Company could not afford to neglect the Golden Gate International Exposition at San Francisco, also in 1929, nor the World's Fair at Brussels in 1958, nor the Seattle Exposition of 1962. At Brussels its glass-enclosed pavilion, 100 by 40 feet in size, was designed by a London architect and stood near one of the main gates to the fairgrounds. In addition to many large and striking displays of color prints, transparencies and slides, the company had a team of experts ready to answer questions, to explain the operation of all the company's intricate products and to demonstrate how best to take pictures under varied circumstances.

The World's Fair Today

It is too early to tell the full story of Rochester's response to the New York World's Fair of 1964 and 1965, but if the records of the first months continue it will greatly exceed that of any previous fair. Not only is the Exhibition in Flushing Meadow larger and more spectacular than any of its predecessors, at home or abroad, but also its convenient location and the prosperous times promise to draw more Rochesterians than ever

before through its gates. What the effect will be is still uncertain but the first reactions have for the most been highly favorable.

As for the impact of the displays themselves there can be no doubt. In technological ingenuity and imaginative presentation they outclassed all antecedents. The recent and unprecedented rise of industrial giants in America has promoted more than a score of them to erect grandiose pavilions to draw the attention of millions of Fair visitors to their products. Twenty states, thirty-five foreign countries, and a host of other exhibitors have erected buildings, laid out gardens or amusement compounds, and devised elaborate programs to capture the interest of the passing throngs. In the words of Calvin Mayne of the *Times-Union*, written after a preview of the Fair early in April, "It is the age of yesterday, today and tomorrow spread out before you in the most convenient and attractive and exciting fashion."

Among the top ten industrial exhibits in size, and of course first in interest for Rochesterians, is the Kodak Pavilion. Spreading under its undulating "flying-carpet" canopy, as Paul Tanner of the *Democrat* characterized its concrete roof, the Eastman Company's building encloses an area of 56,000 square feet, which greatly exceeds that of any earlier Rochester exhibit. Topped by a five-sided, box-like tower, with each of its faces displaying a giant-size color photograph, the Kodak Pavilion, standing at the intersection of two principal avenues and overlooking the Pan American Garden, provides a fit symbol for Rochester at the Fair.

The Kodak building is, of course, more than a symbol. Two free movies inside offer restful entertainment and instructions. One, "The Searching Eye," running continuously in the circular, air-conditioned Tower theater, is an imaginative portrayal of the fresh, new visual experiences of an inquisitive lad. The second, in the Dome theater, takes visitors "inside" the atom and presents other fascinating scientific insights. And among its other features, the Kodak building's "Moondeck" roof supplies a fantastic promenade from which to view and photograph

the Fair and dream of the future.

Not only is the Eastman exhibit again the largest from Rochester, but it has fewer local competitors than ever before. The New York State Pavilion, in which many Rochester industries and institutions have found space at former fairs, is exclusively devoted to state exhibits of an historical, geographic, and scientific character. Four intriguing Indian masks, on loan from the Rochester Museum of Arts and Sciences, are possibly the only direct contributions here from the city. Yet Monroe County's newly designed gold and red flag has its place among the county pennants that supply a colorful fringe around the roof, and both Rochester and the county have their place on the immense relief map of the state that comprises a feature exhibit.

Although some architectural critics have found many aspects of the Fair disappointing, they have generally pronounced the New York State Pavilion an outstanding success. The airy main hall of the Pavilion supplies an ideal center for official functions and musical and other cultural performances. It was there on Rochester Day, May 16, that Dr. Howard Hanson, performing at his fifth world's fair, conducted the Eastman Philharmonic in a program of American music that climaxed a series of performances by Rochester groups. These included the Eastridge High School Senior Choir, the Penfield High School Orchestra, the Aquinas Institute Band, the Roberts Wesleyan College Chorale, the Songsters, and the Teen-Twirlers, a square-dance club.

A few local firms, now absorbed as branches of great national combines, are participating more or less actively in the parent company's display. Thus both Delco and Rochester Products have contributed to the exhibits in the Futurama Pavilion of General Motors, where Delco, for example, is introducing its new model of a central heater and air conditioner. Friden is less directly represented by the Singer Bowl. R. T. French is participating in a food exhibit, Kordite in that of Socony Mobile Oil Co. Yet, except for Eastman's, these are all minor displays compared with those sent by Rochester firms to earlier Fairs.

The city, however, is participating in other ways. The local coordinating committee, headed by Worth D. Holder of the Chamber of Commerce, selected May 16 and 17 as Rochester and Monroe County Days and helped to arrange programs that featured entertainment and other participation by seven local groups. Over 550 Rochesterians participated in these various groups, and their performances, repeated four times during the two days, drew over 60,000 visitors to the Pavilion and added to the pleasure of some 3000 local residents who made the trip in 17 buses sponsored by the Gannet Press or separately by car, train, or plane. Mayor Frank Lamb officially presided on two occasions on Rochester Day and county officials played similar roles on Monroe County Day. Six Rochester firms have provided over 15,000 tickets at reduced rates to their employees—at least to those who applied before the supply ran out. By one means or another, tens of thousands of Rochesterians have already visited the Fair this spring, many even before the last buildings were completed. Some of these and many more will join the throngs trekking to Flushing Meadow for a first, second, or more frequent visit as the months progress.

Thus Rochesterians have both visited and participated in most of the great world's fairs. Perhaps in our day it is Dr. Howard Hanson who most directly carries on the tradition of active participation represented in the past by Professor Henry A. Ward, George Eastman, Susan B. Anthony, and Dr. Arthur Parker. And no doubt somewhere among the throngs who go down from Rochester to see the Fair will be young men such as George Eastman in 1876 who will derive a lasting inspiration from the experience.