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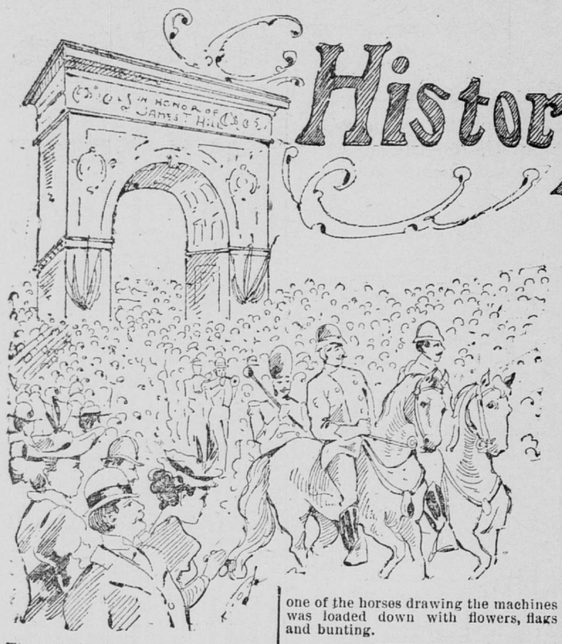


Historical and Industrial Parade

The great day is over.

As is everything attempted by St. Paul, it was a superb success.

Not a drawback or accident occurred to mar the symmetry of the demonstration, which passed along, according to programme, with the accuracy of clockwork.

The weather was perfection. The day dawned cloudless, and the heat of the sun was tempered by a strong and steady breeze that came in refreshing draughts from dawn to darkness. It was an ideal day, and smiled upon a city as fair as the enterprising hand of man could devise. Never has the Terrace City looked lovelier. The beautiful lawns from which the name is derived have just attained perfection of appearance, and the foliage so rich and plentiful about the city is now in the fulness of its summer glory. To the stately beauty of the city was added the magnificent decorations, which never before were so prolific nor so elaborate. St. Paul shone with all the beauty and grace of a bride in the flush of her crowning triumph. And the crowning touch was deftly added by the breeze, which allowed no flag nor streamer to play laggard in its duty, but kept each extended and ever fluttering and restless in the dancing current of exhilarating ozone.

The crowds were simply phenomenal. Early in the morning the railways began debarking excursionists from every part of the state, while the Interurban lines deposited crowds faster than the sidewalks could afford the means of distribution. By noon the streets had become surging masses of struggling humanity. The vicinities of the several arches were favorite rendezvous for the sight seers, and the utmost exertions of the police were necessary to keep a thoroughfare. But it was a holiday crowd, good naturedly bent on enjoyment, and the blue-coated Myrmidon found exercise for no other function than that of a road maker.

Nobody could complain of a lack of punctuality. Every detail was so ably handled that the dual procession started almost on the dot of time, and was completed in season to permit the throngs to return to their homes before nightfall.

"OUR BOYS" FINE SHOW.

Firemen and Apparatus Hailed With Loyal Acclaim.

Half-an-hour before the parade proper started the crowds were treated to a pleasing and unique display made by the St. Paul fire department. Headed by a band of music, the forty-one pieces of apparatus in the department were driven over the line of march, and it goes without saying that this part of the parade was a success. The members of the fire board in carriages headed the procession, followed by Chief Jackson and his assistants, while behind them came the engines, hook and ladder trucks, chemicals and hose carts. The pieces of apparatus were handsomely decorated, each of the companies seemingly entering with a spirit of rivalry in an effort to outdo the other. The result was a dazzling display of artistic decorations. The fancy trimmings did not stop at the engines, trucks or chemicals, but nearly every one of the horses drawing the machines was loaded down with flowers, flags and bunting.

FIRST DIVISION.

Regulars, Militia and Cadets Enthusiastically Applauded.

While the artistically decorated floats received their share of applause, the division that took with the masses was that which comprised the military. There is something in the stirring music of the bands, the brilliant uniforms of the officers and the rythmic step of troops which seems to awaken a feeling of enthusiasm than nothing else can arouse. Seldom, if ever, have the residents of St. Paul witnessed a military pageant such as was seen on the streets yesterday afternoon. Over 1,500 men, including the Third infantry, U. S. A., from Fort Snelling; First infantry and First artillery, N. G. M., and Shattuck cadets comprised the first division of the parade proper.

It was 3 o'clock when Grand Marshal Gen. W. B. Bend, who was in civilian dress, accompanied by his aids, galloped his charger down Sixth street to where the first division was standing at parade rest. Soon the bugle sounded the signal to march and the troops were in motion. Following the mounted police squad, which was commanded by Lieut. Budy, came Grand Marshal Bend and assistants. Then the Third regiment band from Fort Snelling, of twenty-five pieces and a drum and bugle corps. Nine companies of the Third regiment regular army troops, commanded by Col. E. C. Mason, followed, and as the line wheeled onto Broadway the spectators sent up a cheer. The soldiers from the fort marched as only regulars can and presented an excellent appearance. The company of Indian soldiers, which are a part of the troops at the fort, took the eye of the spectators along the line of march, although hardly up to the other companies in marching movements or numbers.

Close at the heels of the regulars was the First regiment, N. G. S. M., commanded by Maj. W. G. Bronson. The regiment was divided in two battalions, the first commanded by Capt. Bean and the second by Capt. Ames. At the head of the regiment was the regimental band and the drum corps of Company B. Maj. Bronson and staff presented a brilliant appearance, and Company D, the crack company of the regiment, occupied the right of line. The uniform of the National guard is now so nearly like that worn by the regular army troops that it was almost impossible to tell the Fort Snelling soldiers from the militia boys. Both regiments were in marching uniform, and the only distinction in their dress was that the militia had blue, and the regulars white shoulder straps. Companies C, D, E and H, of St. Paul; A, B, I and F, of Minneapolis; K, of Stillwater, and G, of Red Wing, made up the regiment, and 600 and odd men were in line.

That the regular troops were given the right of line in the parade did not detract the attention of the thousands along the line of march from the militia, and as the companies marched with the swing of old veterans their appearance was greeted with enthusiasm. The First artillery, N. G. S. M., in command of Maj. Libbey, comprised two battalions, one under Capt. J. F. McClure, of St. Paul, and the other under Capt. C. C. Bennett, of Minneapolis. There were forty men in each battalion, and with the prancing and gaily caparisoned steeds, the brilliant uniforms of the men and the polished batteries, the contingent captivated the crowds. The battalion from the Shattuck academy in their natty uniforms of gray, headed by their own band of twenty-four pieces, were the recipients of much applause during the march. The cadets turned out four companies of forty each, and were commanded by Lieut. Abbott.

SECOND DIVISION.

Showing St. Paul's Early History and Primitive Transportation Methods.

In the second division were grouped events in history in the most impressive fashion. The older settlers took more pride in this than any other part of the parade, and the later generation had an opportunity to see many things pictured in real life that are only familiar to them in print. The division was in command of L. D. Wilkes, with F. B. Kellog, W. G. Strickland, R. E. Cobb, John Swinborne and J. V. Rothschild as aids. Heading this division were Indian trappers and others, showing their mode of transportation; this was rude harness of rope and thongs, by which two poles were attached to prairie ponies lead by squaws and fastened to the poles were the furs and baggage. There were other Indian warriors with implements of war, including battle axes, bows and arrows. John Soto, eighty-four years old, a comrade of Gen. Sibley and the oldest trapper in the state, is a Sioux Indian who marched with the division decked in eagle feathers and war paint. Chief Henry Cloud, the secretary of the Sioux tribe; Henry Jones, Sam Bluestone and other Indians were painted and decked out in feathers as in the old times. There was a float representing the early French voyageurs ascending the Mississippi in a canoe in 1680. The seven men at the paddles sang along the line of march. The float was drawn by six horses, four at the wheel and two leaders.

The float bearing a miniature of the first log church in the city, and after which St. Paul was named, was drawn by four wheel horses and two leaders. The church was covered with bark, and was a double cabin of the rude type. It was erected in 1841 by Father Gaultier. An escort of twenty Frenchmen, in costumes of the early days, followed the float. There were two of the one-horse Red river carts of 1861 which ran to Winnipeg in thirty days, with the primitive harness in use in early times. The axles of the carts were of wood, and wooden linchpins held the large and tireless wheels in place. The typical prairie schooner, with its canvas cover and stovepipe extending from the rear end, was in its place, with a dog under it and two lean cows attached by ropes to the rear.

There were mail carriers on horseback. Then there was the old mail coach that ran from St. Paul to Fort Mead, Deadwood and Grand Forks, drawn by four horses. In the coach were B. W. Brunson, S. P. Falsom, C. S. Uline, of Devil's Lake; William Pitt Murray and Nathan Myrick.

In the old-fashioned stage coach, drawn by four bay horses, were A. L. Larpenteur and part of his family, Mrs. Larpenteur, Mr. and Mrs. M. E. Briggs, Mrs. James Harrison, Homer T. Harrison, Mrs. Thomas Smith, Miss Mary Stanton and Miss Kate Harrison. Mr. Larpenteur is the oldest resident in the city. His daughter Rosa is the first female child born in St. Paul; she personated Queen Victoria at the celebration held in this city in 1858 on the occasion of the laying of the Atlantic cable. The first postoffice of St. Paul, established in 1846, was represented, and was surmounted by an eagle and escorted by the 110 carriers in the city.

The float representing the Virginia, the first steamboat to come to St. Paul, was very attractive. It represented the river as being rough in 1823, when it reached here, commanded by L. D. Wilkes.

The float representing Locomotive No. 77, of the Chicago, Milwaukee & St. Paul railroad, was drawn by four horses. This engine drew the first passenger train to the city from the East via Prairie du Chien, Austin and Faribault, Oct. 15, 1868. The miniature was decked out with flowers and had groups of statistics on shields at the sides.

The Chicago, St. Paul, Minneapolis & Omaha had an attractive float with a miniature of the old-fashioned engine, and on the front of the float was a camp scene with the tea kettle hung over a fire on a crane.

One of the most attractive floats was that representing Engine No. 342 of the Great Northern system. The engine was mounted on a track that was bordered with sods, grass and a border of oats in sheaf, while the engine was covered with sheaves of wheat.

THIRD DIVISION.

State and Municipal Floats Present Fine Spectacles.

The third division moved out of Locust street promptly on time. Beautiful is the one word of general meaning that describes the appearance of this part of the parade. Clever men had worked out ingenious, instructive, novel and significant conceptions; and the result was an entrancing, moving picture of civilization, progress and material achievement. That it appealed to all minds and made a deep impression on all hearts was amply evidenced by the reception accorded each passing part of the splendid line of state and municipal triumphal cars. A guard of honor, brilliantly equipped, attended each float.

Marshal J. H. Beek had command of the division, with E. A. Jaggard, L. A. Guiterman, A. J. Cummings, A. H. Lindeke and L. T. Jaume as aides. Kleist's fine band, with the leader himself as drum major, rendered the music. "Minnesota," most lustrous of all the states in the glowing coronet of Northwestern commerce, came first to view, in the position of honor. Commerce, jobbing, industry, transportation and plenty were typified by fair maidens from the St. Paul high school, who bore in their hands or rested on appropriate designs. Topping the float was the Father of Waters, "Old Mississippi," whose dignity was well sustained by a smiling lad very neatly disguised.

The Dakotas were excellently portrayed in their material productions. Enthroned over all sat Ceres, at her feet an overturned water jug, typifying irrigation. Sowing and gleaning of golden harvests were appropriately represented on all sides of the principal figure.

Wisconsin followed, a simple, practical presentation of lumbering and mining, with the badger perched on the highest point.

Montana industries were exemplified by a scene from the range—a roped steer and a splendid horse standing by, these flanked with samples of her rich minerals.

Washington was proudly in evidence with Commerce in charming guise, looking out over ships riding at anchor; products of the state piled in profusion at the feet of the principal figure.

The ship "St. Paul" came next, with a massive lion's head, denoting strength, at the prow. Surmounting this was the "Guardian Angel" pointing towards the now well assured future of the city. At the wheel stood the figure of "Progress" guiding the boat in its direct course. The figure of the "Real Estate Exchange," with one hand resting on the Record of Deeds holds with the other Golden Scales, in one side of which "dirt" overbalances dollars in the other. At her left sat the figure representing the Business Men's union, "with pen equipped." "Manufactures" was represented in the center by a stalwart figure with callipers, resting on a heavy cog-wheel, which by its position balanced the float. The figure of the Press held a golden type. Then the Commercial club, with the standard adopted by them for the use of business men, showing "St. Paul the center of North America." Directly in front of the pilot wheel the schools were represented by a woman starting "Young America" with the A, B, C. Completing the float was the triumphant figure of the Jobbers' union surrounded by casks, barrels, crates, boxes and packages, all in white and gold. This float, following the brilliant pageant of the varied colored floats, did not fail to elicit the marked approval of all observers.

Minneapolis had two really fine floats in line, the first representing the milling industry in a complete and tasteful manner, with the hand stones of 1,800 years ago being manipulated by two girls. The second was a Greek galley, handsomely decked, Mercury at the helm, and the God of Commerce in the waist. Minneapolis, a handsome female figure, was seated aloft, and bore a torch to signify progress. These floats received marked attention, and were worthy of the admiration bestowed.

Grand Forks was well represented. One float carried a large model of the steamer Selkirk, "J. J. Hill's first transportation line." The splendid depot of the Great Northern at Grand Forks was presented on the second float, while the third had as its main feature a bread basket of colossal size, and the staff of life was strewn all about to sustain the motto, "We feed the world."

Crookston's design was a caravel, with pretty girls at the oars, which were labeled "stock, lumber, wheat," and it made an extremely fine appearance.

A square and massive granite building design told of St. Cloud, the "Granite city." In its recesses workmen were busy cutting stone. This float was a fine conception in all respects.

Moorhead, the Key city, pictured her normal school and the dormitory, or ladies' home, soon to be erected. At the same time she paid compliment to Hill by carrying his picture, labeled "Minnesota's First Citizen."

Devil's Lake relieved the line of sameness in colors by a float with orange and black trappings. The main feature was a large map showing the location of the city with reference to the Great Northern. Old Nick had a high seat at the rear end, and his imps lined the sides of the float, scattering pieces of the staff of life supposedly made from Dakota grain.

Kalispel was in line with two floats. The first bore a map showing the location of the town in the Flathead valley, and representing the gold, silver copper and coal mines of that region, as well as the petroleum and timber. High up on the second float this booming town was presented as queen of the Flathead valley, with three queenly women from that section as the benign sovereign and her maids of honor. In every detail the floats were magnificent and surprisingly well gotten up.

Go-ahead Everett, the point at which the Great Northern touches Puget sound, had three unique and artistically arranged floats in the procession. The first showed a map of the territory through which Mr. Hill's road travels, with St. Paul as the eastern, and Everett as the western terminus. At the bottom of the map were the talismanic words: "From Puget Sound 160 miles nearer St. Paul and the East than by any other transcontinental route." Then followed a float with a beautiful structure, the "Temple of Industry," built on a series of steps with fluted columns of white and gold, the whole surmounted by a canopy, which had a most pleasing effect. Upon the steps were placed samples of the work of the different industries located in the city of "Smoke Stacks," consisting of kegs of wire nails, beautiful tiling and mosaic articles, rolls of different colored paper, news, book and wrapper-fir kegs, sand, brick and specimens of ordinary clay and pressed brick—actual products that were impressive as showing the remarkable growth and development of Everett, less than two years old. The third float was a model of the whaleback "City of Everett," which is now being completed at the ship yards of that city. Altogether the showing made by this wonderful sunset city was most creditable, and was the subject of much favorable comment.

FOURTH DIVISION.

Unique and Classic Designs Were Chosen by Manufacturers.

Practical even to the prosaic was the fourth division of the pageant. It was the manufacturers' epoch, but it was relieved now and then by an episodical exposition that bordered on the picturesque. As a whole, however, it embraced the mechanical devices of modern times, the fruit of ingenuity and product of mechanical minds. These were elaborated and embellished, and flowers and pretty maidens made the aspect refreshing and delightful to the spectators. Gustave Scholle, the beau ideal of a horseman and a model official, served as the chief marshal, and he was assisted by an especially efficient corps of aids. They were twelve in number, and they made a fine display all by themselves.

Considered sequentially, so that there can be no possible claim of partiality, following the band came the float that represented the industry of Lamprer, Finch & Skinner. The conception of the floats, and this firm had two in the parade, were of the happiest sort. The first represented a polar bear scene. There were gigantic icebergs, and frozen in their embraces was a boat, somewhat wrecked, and pretty seriously crippled. Seals were displayed at different points on the float, basking in the sunshine of the day, and still looking cool under the influence of the scenic effects of the ice and floes. The Esquimaux were prominent figures, sitting about with nonchalance upon the ice bergs and viewing in a peaceful resignation the two huge polar bears that were looking hungry and discontented. This float was drawn by four powerful gray horses. This was supplemented by a smaller float representing the manufacture of fur goods, and the workmen at their tasks presented a unique and novel appearance.

The St. Paul Gas Light and the Edison Electric company had a fine float in line. It was drawn by four horses, and all the appliances and apparatus employed in the manufacture and conduct of the business was conspicuously displayed. The center represented the world, marked with all the points and geographical things of interest to the observer. This globe was surmounted by the American eagle, and lots of handsome decorations. A miniature locomotive occupied a place in the front portion of the float, and then there was the telephone, a steamboat and an incandescent light display and other things in goodly array.

Mast, Buford & Burwell's float was one of the noticeable effects of the pageant. It was drawn by four proud horses, and there was a galaxy of agricultural implements and the like arranged in artistic style. The display was embellished by a mounted corps of gaily attired cavaliers, and the display of iridescent hues was dazzling in the bright sunlight. The horsemen wore red fez caps and brilliant shields, with the inscription of the implements nomenclature of the establishment.

Six stylish black horses drew the float contributed by the Bohn Manufacturing company. It was a novel display. Everything was constructed in a rude and rustic fashion. The front was a huge locomotive constructed of plain logs, and to this was attached a cab of the same materials. The locomotive exhibited unusual talent and ingenuity in architecture. The wheels, piston, escape, drivers—all were there, and the bell of metal rode complacently in its place. The second float that this company presented represented its box factory, and it was a picture of a passenger coach, constructed entirely of boxes. The whole was handsomely adorned by colors and banners. Fifty men were in charge.

The Walter A. Wood Harvester company came next in the line of the procession. The large float was drawn by four dashing black horses, and the harvesters, mowers and other implements that have made the institution famous throughout the world were displayed in artistic ways. Wheat, oats and other grains were the embellishments of the float.

The Kennedy Bros. astonished the people who viewed the display by an exhibition of a monster steam boiler. It was seemingly too large and too heavy for the big six bay horses that hauled it in the parade.

The St. Paul Foundry company had possibly the largest float in the line, although it did not weigh as much as some of the others. It was 14.1 feet in height, and it represented an infinite number of machines and other appliances, and the whole was artistically painted and decorated with flags and banners. The second float presented by his concern was a representation of the machine and blacksmith shops of the house, with a big crew of workmen at their respective duties turning out mechanisms galore.

J. T. McMillan gave an idea of the pork packing industry and the magnitude to which it has grown in the gate city to the great West. There were huge barrels and little barrels, bearing the names of the cities of the nation that look in a measure to St. Paul for their supplies. Lard pails were arranged about the float, and there were a number of experts in the business on dress parade. This float was drawn by six spanking black horses.

The Towle Syrup company had a photograph, so to speak, of the typical maple sugar camp. The great float had a large log cabin in the center and this was surrounded by forty little ones, and the whole was drawn by six fine horses.

Gordon, Ferguson & Co., the furriers, also patterned after the colder regions. They had a particularly pretty float, and the polar bear, the icebergs and the stalactite queen were handsome and attractive adjuncts, but the queen herself was so positively bashful that she could not possibly be induced to give her name for publication. No matter, the others were ready to give it, but it is not reproduced in respect to her sensitive feelings. Among the galaxy of pretty maidens who presented a charming picture in their fur-trimmed and artistic costumes, representing the industry of their employers, were Misses Nora Murray, Maggie Walker, Emma Jahnke, Lena Jahnke, Ella Berzy, Katie Covern, Mary Willy, Lizzie Hofer and Addie Foster.

The Chris Stahlman Brewing company came in the line with four gray horses attached to a float with a German scene in the front and a huge beer cask further back. The first was a sort of a summer garden, for which the fatherland is so famous, and upon the beer cask sat old Gambrinus in all his glory. A "schooner" was at his hand, and he looked the perfect picture of contentment.

This was followed by the display of the Pabst Brewing company. It was plainer than the ordinary, but no less eloquent in effect. It was the biggest cask in the parade, and then the inscriptions indicated the magnitude and importance of the business that was exhibited. This float was so large that twelve handsome gray horses were employed to draw it.

The most picturesque, in the minds of many of the critics, of all the displays in the entire pageant, was that of the Schurmeier Wagon company. It came in divisions. The first was the most ornate coach that can be conceived? It is modeled after the famous vehicle in which the eccentric—sometimes called crazy—Louis II of Bohemia used to distinguish himself. It was the gala coach, but it did not appear in the capacity in which the illustrious Louis employed it. It represented George Washington's day out, and W. S. Westphal impersonated George Washington and Miss Martha Jagger as the first lady of the new republic. They rode inside the coach clad in the habiliaments of continental days, and the pomp and display was accentuated by the coachman and his assistant, Capt. Gordon and E. N. Monroe, while riding behind were two correctly costumed footmen, Frank Barber and Charles Nienhaber. The coach was a perfect ovation of bright colors and flowers. The second float was a representation of the practical in the business. It was, indeed, a miniature factory with fourteen men engaged in their vocations. The third float represented a Great Northern express wagon and the last the dirt cart by which the Great Northern was built.

The Theo Hamm Brewing company had one of the attractive displays of the procession. It was like the others, a representation of the brewery business with the convivial accompaniments thrown in as embellishments. King Gambrinus, a handsome fellow, occupied the post of honor, with his mighty glass of beer, and surmounting a huge letter H, the initial of the house, was perched an American eagle. Evergreens and plants relieved the picture.

The St. Paul Stove company exhibited the wares of its manufacture, and it was a surprise. Can St. Paul compete with the world in this respect? The question was answered by the floats of this company. The productions were handsome and stylish, and showed a finish that will make old Troy blush. The moulders and workmen were a part of the exhibit.

The last exhibit in this division was far from the least. It was that of the McKibbin Fur company. It represented a tropical jungle and natural history in a degree that attracted the admiration of all school children. There were exotic and indigenous plants, blooming flowers and bright foliage, and in the midst were a galaxy of forbidding, ferocious beasts of prey, from which the python was not omitted. In the very center of this scene was a charming picture. Miss Marsh represented an oriental queen, crowned with jewels and gold. Her rich, raven locks hung loose, and were wafted to the breeze. In her hand was grasped the sword of progress, and on all sides posed the members of a zoological collection. There were trap shooters, Indians, Turks and Arabs in this display, and the whole was drawn by eight horses.

FIFTH DIVISION.

St. Paul Jobbers Turn Out in Splendid Array.

The Fifth division was headed by Dudley B. Finch, marshal, and his aides, Messrs. Bernard Kuhl, Gus T. Schurmeier, C. M. Griggs, Frank W. Gibbons, Sherman Finch and C. W. Borup. Schubert and Thiel's band and a drum corps furnished excellent music for the jobbers. The floats that appeared in this division of the parade were:

Finch, Van Slyck, Young & Co.—Two very noticeable historical floats, one representing the original three-story stone wholesale house of the concern, built in 1862, overlooking the river, levee and steamboats. The other represented the great six-story brick structure now occupied as their dry goods house. As an evidence of the business growth of St. Paul during thirty years it was a most valuable part of the parade.

C. W. Hackett Hardware Company—A very tasteful creation, exhibiting their large wholesale business.

T. L. Blood & Co.—Handsomely arranged exhibit of paints and oils, surmounted by a very large American eagle.

Northwestern Cordage Company—Two attractive floats, one showing the fibers used in their business, the other showing their cordage manufactured here.

Kuhl, Cumming & Co.—Handsomely arranged clothes and clothing manufactured in St. Paul.

Ryan Drug Company—Sixteen handsome young ladies from their manufacturing department rode in an elegant creation of blue and white topped with silken net work and decorated with bright banners and flowers. The mirror indicating the glass department, reflected the gay scene and enriched the general effect of the exhibit. Varicolored bottles denoted pharmacy, and from between these the young ladies sprayed perfumes, which they had made in St. Paul, into the atmosphere, to the great delight of the throngs along the line of march. The originality of the float called forth great comment. Its designer was E. J. Donahue, a young St. Paulite. It was framed by Thomas Fitzpatrick, decorated by Mr. Gilpatrick, of Finch, Van Slyke, Young & Co., and the six handsome gray horses were from the Babcock-Drake Transfer company. It was a charming home production in every sense of the word.

P. H. Kelly, Mercantile Co.—A magnificent collection of teas and spices from the Orient in the care of beautiful young American and Japanese ladies. It was drawn by ten splendid horses.

Guiterman Brothers—Fifteen gaily dressed and attractive young women busily engaged in manufacturing furnishing goods and clothing, a further incentive to patronizing home industry.

Griggs, Cooper & Co.—Handsome creation in red, white and blue, showing showing St. Paul's position on the globe as commercially supreme.

H. C. Burbank—Very pretty globe in blue, red and white, giving points on their wholesale clothing business. Motto: "All Wool."

Joseph Ullman—Excellent display of fur manufacture.

George Benz & Co.—Immense bottle, indicating the liquor trade.

B. Presley & Co.—Very handsome representation of fruits pouring from an immense cornucopia of plenty. It attracted great attention and applause.

J. S. Robertson offered to divide his display with the populace at the close of the parade.

E. D. Horton Trunk company had ten men at work on one float and an immense "Saratoga" trunk on another.

Farwell, Ozmun, Kirk & Co.—A large life-size elephant, with shining saddle of tin and decorated with wholesale hardware specialties.

Wright, Barret & Stillwell—An attractive design in blue and yellow received more than ordinary applause. The costume of the man leading the horses was in line with the wholesale paper business.

Fairbanks, Morse & Co.—Two handsome floats indicating their trade in scales, pumps, windmills, machinery and railway supplies. The exhibit were all in motion, a telling industrial feature.

Jameson, Hevener & Co.—Four floats, carrying flour, grain and produce.

August Oppenheimer & Co.—A pretty Eiffel tower in wholesale millinery.

Noyes Brothers & Co.—The alchemist becomes the chemist. A working laboratory most tastefully displayed.

Lindeke, Warner & Schurmeier—A feature of flax and silk, wool and cotton, presided over by handsome young ladies of the wholesale dry goods trade.

Field, Mahler & Co.—Beautiful girls attending the lamb and the spinning wheel. Interior surmounted by a gorgeous butterfly, personated by a charming female. A very handsome combination.

People's Ice Company—Attractive representation of glacier and polar bears.

Mannheimer Bros.—Artistic production in pale blue and white. Girls and boys gaily dressed presiding. Covered by blue canopy.

Mamie Schwartz and parents in open barouche.

Seattle Lumber company, with a section of its large tree.

Schurmeier Wagon Company—Several vehicles, one showing twenty men making fine delivery wagons for Mannheimer Bros.

Lanpher, Finch & Skinner—Elegant white float of polar scenery.

Bohn Manufacturing Company—Representation of engine made of logs drawn by six handsome black hoses and attended by woodsmen; another represented their manufactured products.

Wood Harvester Company—Reapers and harvesters busily at work.

Kenny Brothers — Six fine horses drawing immense steam boiler.

St. Paul Foundry Company—Two of the most attractive and handsome exhibits of St. Paul products.

J. T. McMillan Company—A prime load of pork in all styles.

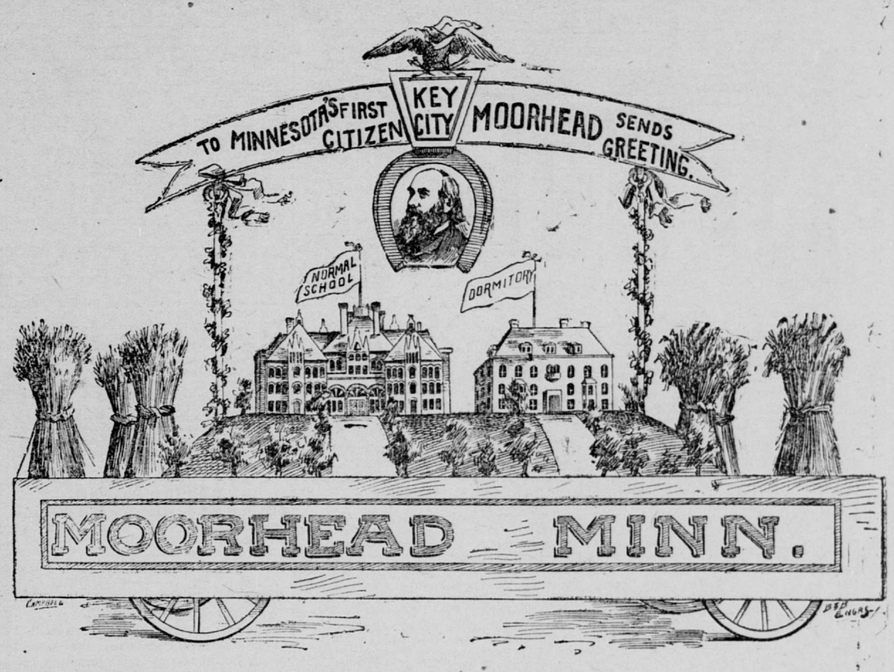
C. Gotzian & Co., Foot, Schulze & Co., Tarbox, Schlick & Co. and Other Boot and Shoe Manufacturers—Throwing the live calves in the front of the machine and grinding out rapidly finished boots and shoes at the rear.

Towle's Log Cabin — Advertising syrup.

Gordon & Ferguson—Elegant polar scene, twenty charming belles with red cloaks and caps trimmed with fur. A typical representation for the wholesale fur manufacture.

Pabst Brewing Company—An enormous beer barrel, drawn by twelve gaily caparisoned horses.

McKibbin Fur Company—Furs and



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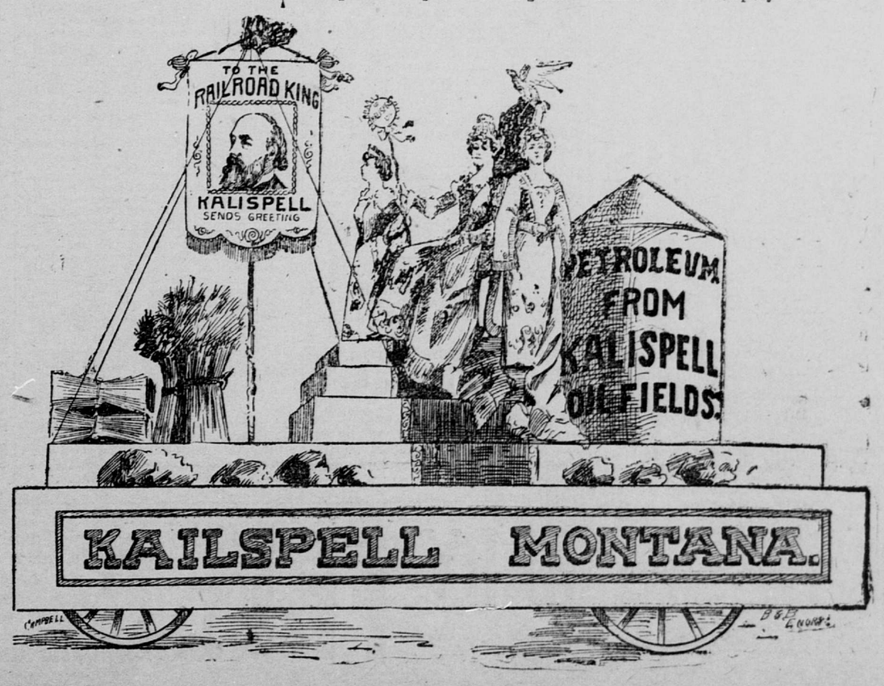
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