LONDON 1851

OFFICIAL DESIGNATION	« The great Exhibition of the works of industry of all Nations »
DATE	01.05.1851 - 11.10.1851
THEME	Industry of all Nations
CATEGORY	World Exhibition
ORGANISATION OF RESPONSABILITIES	Royal Commission
ARCHITECT	Master of works: M. Joseph PAXTON
VISITORS	6 039 195
SURFACE	10.4 Ha
COST	Total: 335 742 £ = 1 678 710 $ (£: 0.2 =$)

FOREIGN PARTICIPATION

EUROPE : Germany (Zollverein) including : Bavaria, Hanseatic Cities, Prussia, Duchy of Saxony, Anhalt, Bade, electoral Hesse, Brunswick, Thurige and others, Saxony, Wurtemberg, Oldenbourg, Mecklembourg-Strelitz, Mecklembourg-Schwerin, Hannover, Hesse-Darmstadt, Luxembourg, Nassau, Francfort, Nuremberg
Austria, Belgium, Denmark, Spain, France and Algeria, Greece, Netherlands, Italy including pontifical States, Sardinia, Tuscany, Portugal including Madeira, Russia, Sweden and Norway, Switzerland..

AFRICA: Egypt, Tunisia

NORTH AMERICA: United States

SOUTH AMERICA: Bolivia, Granada, Brazil, Santo Domingo, Chile, Mexico.

ASIA: China, Persia, Turkey

COLONIES AND BRITISH TERROTORIES : South Australia, Bahamas, Canada, British Crimea, Trinidad, Malta, Ionian Islands, Cape Town, Saint Helena, Western English Africa, New South Wales, Van Dieman's Land, New Zealand, Ceylon, Mauritius.

SITE Hyde Park

DESCRIPTIION
The chief attraction of the exhibition is the « Crystal Palace » (work of Joseph Paxton), rectangular construction of prefabricated elements of glass and steel structure.

« The Crystal Palace, a greenhouse for Art and Industry Products:
The Project of a world exhibition of Industry products was born in France, two years ago. Paris hosted this big and useful exhibition during the summer of 1849, but some people expressed fear that it could be an opportunity for a

general bustle. The Chambers of Commerce were consulted and they answered, besides, that such an adventurous project should not be executed. So the world exhibition was abandoned and people had to make with an ordinary exhibition which, for the rest, was as brilliant as the one that preceded it in quieter times.
The idea, abandoned in France, crossed the sea. This endeavour had a great success in England. The question was raised why all the other nations should not be invited there to imitate this example of France: soon, Committees were formed under the presidency of Prince Albert to organise the exhibition that will open, and particular subscriptions were promptly realized.
The architects of all countries were invited to present plans of construction of a room vast enough to contain all the natives and foreigners. The plan of M. Horeau, French architect, obtained the votes of all members of the Jury.
Nevertheless, another model is adopted afterwards, the one of M. Joseph Paxton from Chasseworth. All the details have been studied by contractors, MM. Fox, Handerson and company. This plan is simple: it is a parallelogram with the big sides of 560 meters long, and annexed to another room intended for machines, of 285 meters long and 15 meters large. The building is located in the south of Hyde Park, between places called Keningston-Dive and Rotten-Kow. Its capacity is about 8 hectares, with 7 hectares for the exhibition, and one hectare for the traffic. It is formed in all its length of two lateral wings of 20 meters high, and above them, in retreat, two upper galleries extend. The Central Gallery, 33 meters high, is cut by a transept of the same height, which allowed to conserve one of the beautiful groups of the park. In England, hitting the old trees with an axe is a considerable fact. Nevertheless, it has been recognized that there were, due to this circumstance, severe drawbacks because of persisting in this traditional respect. The capacity of the Palace is evaluated to almost one million cubic meters. Only casting and glass were used for its construction. Columns of casting, which are 3 300, are connected between them by frames lined with windows; their height varies from 4.35 m to 6 meters; 2 224 arches of casting support the galleries and the windows. Besides, one can count 1 128 intermediate supports for the floors, and 82 000 square meters of windows, which weigh together more than 400 000 kilograms.
The gutters are 54 kilometres long, which means approximately the distance from Paris to Estampes. The frames for windows represent 325 kilometres, which means a little bit less than the distance from Paris to Angers, by Orléans and Tours.
At last, the solas which serve to expose the products are 13 kilometres long, which means the distance from Paris to Villeneuve-Saint- Georges.
(The Picturesque Shop 1851) »

« Four thousand kilos of crystals:
The first thing that attracts the eye of a visitor at his arrival in the transept by the main south entrance is a brilliant fountain of crystal made by a manufacturer from Birmingham, M. Osler. It is placed exactly in the centre of the building at the junction of the nave axis with the axis of the transept, and not only it offers one of the most elegant points of view, but still the freshness that its gushing sources spread in this part of the Palace makes it one of the most precious utility object.(...)
Its material is as pure, as white and brilliant as the Bohemian one. (...)
The crystals have been cut in order to reflect all the light that hits them, in a way that the spectator cannot see the interior framework which is in metal and supports all the fountain. Although one is aware of all this layout, the eye still remains surprised by the appearance of this crystallised mass coloured by a thousand fires with the height beyond eight meters and which seems to be a memory of one thousand and one night.
More than four ton of material are used for the construction of the fountain; which means more than four thousand kilograms of crystals.
One cannot keep from deploring the absence of great manufacturers of French crystals; they did not want to represent themselves at the World Exhibition; they left all the honours to England and Bohemia. Nevertheless, they could fight with advantage against England for the beauty, the whiteness, the purity of crystal, and against Bohemia for the glare of colours and the graceful variety of forms.
(Georges Bontemps) »