

All The Worlds A Fair Visions Of Empire At American International Expositions 1876 1916 | 7ab6e7c075a887101696cd8b361f8cd1

The End of the InnocenceFinal Report of the California World's Fair CommissionIt Happened at the FairThe Devil in the White CityAll the World is Here!History of the World's FairChicago's 1933-34 World's Fair: A Century of ProgressChicago Tribune Glimpses of the World's FairRevisiting the White CityThe World's Fair AlbumThe Black and White CityThe 1939-1940 New York World's FairWorld of FairsMeet Me at the Fair: A World's Fair ReaderThe 1964-1965 New York World's FairKnoxville's 1982 World's FairA World's Fair for the Global VillageTomorrow-LandAll the World's a FairAll the World's a FairAll the World's a FairThe 1933 Chicago World's FairWhose Fair?The Chicago World's Fair of 1893Elsie At the World's FairHistoric Photos of the Chicago World's FairChicago's 1893 World's FairThe 1964-1965 New York World's FairThe New York World's Fair, 1939/1940Pictorial History of the Louisiana Purchase and the World's Fair at St. LouisThe Century World's Fair Book for Boys and GirlsThe Devil in the White CityFair WorldSarai and the Around the World FairWorld of FairsThe World's Columbian ExpositionWorld's FairFair AmericaThe 1939-1940 New York World's FairFair Weather

The End of the Innocence

When the gates of the 1964-1965 New York World's Fair swung open on April 24, 1964, the first of more than 51 million lucky visitors entered, ready to witness the cutting edge of worldwide technology and progress. Faced with a disappointing lack of foreign participants due to political contention, the fair instead showcased the best of American industry and science. While multimillion-dollar pavilions predicted colonies on the moon and hotels under the ocean, other forecasts, such as the promises of computer technology, have surpassed even the most optimistic predictions of the fair. The 1964-1965 New York World's Fair: Creation and Legacy uses rare, previously unpublished photographs to examine the creation of the fair and the legacies left behind for future generations.

Final Report of the California World's Fair Commission

From May 1 through October 31, 1982, Knoxville hosted the world's fair based on the theme "Energy Turns the World." Expo '82 was the first world's fair to be held in the southeastern United States in 97 years, hosting 22 countries and more than 11 million people. Once referred to as the "scruffy little city by the Tennessee River," Knoxville provided one big party for people to visit from all over to witness the live entertainment, parades, displays, exhibits, musical and sporting events, food, costumes, rides, games, and arcades. The news reports of the day declared the "World Came to Knoxville" as it hosted the official international exposition, fully licensed and sanctioned by the Bureau des Expositions Internationales in Paris, France.

It Happened at the Fair

A humorous fictional account of a visit to the World's Columbian exposition illustrated with actual photographs and sketches of the buildings, exhibits, and fairgrounds.

The Devil in the White City

All the World is Here!

This exceptional chronicle takes readers on a visual tour of the glittering "white city" that emerged along the swampy south shore of Lake Michigan as a symbol of Chicago's rebirth and pride twenty-two years after the Great Fire. The World's Columbian Exposition, which commemorated the 400th anniversary of Columbus's voyage to America, was held from April to October in 1893. The monumental event welcomed twenty-eight million visitors, covered six hundred acres of land, boasted dozens of architectural wonders, and was home to some sixty-five thousand exhibits from all over the world. From far and wide, people came to experience the splendors of the fair, to witness the magic sparkle of electric lights or ride the world's first Ferris wheel, known as the Eiffel Tower of Chicago. Norman Bolotin and Christine Laing have assembled a photographic history of the fair. Here are panoramic views of the concourse - replete with waterways and gondolas, the amazing moving sidewalk, masterful landscaping and horticultural splendors - and reproductions of ads, flyers, souvenirs, and keepsakes. Here too are the grand structures erected solely for the fair, from the golden doorway of the Transportation Building to the aquariums and ponds of the Fisheries Building, as well as details such as menu prices, the cost to rent a Kodak camera, and injury and arrest reports from the Columbian Guard. This volume tells the story of the World's Columbian Exposition from its conception and construction to the scientific, architectural, and cultural legacies it left behind, inviting readers to imagine what it would have been like to spend a

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week at the fair.

History of the World's Fair

An account of the Chicago World's Fair of 1893 relates the stories of two men who shaped the history of the event--architect Daniel H. Burnham, who coordinated its construction, and serial killer Herman Mudgett.

Chicago's 1933-34 World's Fair: A Century of Progress

Robert W. Rydell contends that America's early world's fairs actually served to legitimate racial exploitation at home and the creation of an empire abroad. He looks in particular to the "ethnological" displays of nonwhites—set up by showmen but endorsed by prominent anthropologists—which lent scientific credibility to popular racial attitudes and helped build public support for domestic and foreign policies. Rydell's lively and thought-provoking study draws on archival records, newspaper and magazine articles, guidebooks, popular novels, and oral histories.

Chicago Tribune Glimpses of the World's Fair

Since their inception with New York's Crystal Palace Exhibition in the mid-nineteenth century, world's fairs have introduced Americans to “ exotic ” pleasures such as belly dancing and the Ferris Wheel; pathbreaking technologies such as telephones and X rays; and futuristic architectural, landscaping, and transportation schemes. Billed by their promoters as “ encyclopedias of civilization, ” the expositions impressed tens of millions of fairgoers with model environments and utopian visions. Setting more than 30 world ’ s fairs from 1853 to 1984 in their historical context, the authors show that the expositions reflected and influenced not only the ideals but also the cultural tensions of their times. As mainstays rather than mere ornaments of American life, world ’ s fairs created national support for such issues as the social reunification of North and South after the Civil War, U.S. imperial expansion at the turn of the 20th-century, consumer optimism during the Great Depression, and the essential unity of humankind in a nuclear age.

Revisiting the White City

Winner of the National Book Award • “ Marvelous . . . You get lost in World ’ s Fair as if it were an exotic adventure. You devour it with the avidity usually provoked by a suspense thriller. ” —The New York Times Hailed by critics from coast to coast and by readers of all ages, this resonant novel is one of E.L. Doctorow ’ s greatest works of fiction. It is 1939, and even as the rumbles of progress are being felt worldwide, New York City clings to remnants of the past, with horse-drawn wagons, street peddlers, and hurdy-gurdy men still toiling in its streets. For nine-year-old Edgar Altschuler, life is stoopball and radio serials, idolizing Joe DiMaggio, and enduring the conflicts between his realist mother and his dreamer of a father. The forthcoming Word ’ s Fair beckons, an amazing vision of American automation, inventiveness, and prosperity—and Edgar Altschuler responds. A marvelous work from a master storyteller, World ’ s Fair is a book about a boy who must surrender his innocence to come of age, and a generation that must survive great hardship to reach its future. Praise for World ’ s Fair “ Something close to magic. ” —Los Angeles Times “ World ’ s Fair is better than a time capsule; it ’ s an actual slice of a long-ago world, and we emerge from it as dazed as those visitors standing on the corner of the future. ” —Anne Tyler “ Doctorow has managed to regain the awed perspective of a child in this novel of rare warmth and intimacy. . . . Stony indeed in the heart that cannot be moved by this book. ” —People “ Fascinating . . . exquisitely rendered details of a lost way of life. ” —Newsweek “ Wonderful reading. ” —USA Today

The World's Fair Album

The Black and White City

Motivated by potentially turning Flushing Meadows, literally a land of refuse, into his greatest public park, Robert Moses—New York's "Master Builder"—brought the World's Fair to the Big Apple for 1964 and '65. Though considered a financial failure, the 1964-65 World' s Fair was a Sixties flashpoint in areas from politics to pop culture, technology to urban planning, and civil rights to violent crime. In an epic narrative, the New York Times bestseller Tomorrow-Land shows the astonishing pivots taken by New York City, America, and the world during the Fair. It fetched Disney's empire from California and Michelangelo's La Pieta from Europe; and displayed flickers of innovation from Ford, GM, and NASA—from undersea and outerspace colonies to personal computers. It housed the controversial work of Warhol (until Governor Rockefeller had it removed); and lured Ken Kesey and the Merry Pranksters. Meanwhile, the Fair—and its house band, Guy Lombardo and his Royal Canadians—sat in the musical

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shadows of the Beatles and Bob Dylan, who changed rock-and-roll right there in Queens. And as Southern civil rights efforts turned deadly, and violent protests also occurred in and around the Fair, Harlem-based Malcolm X predicted a frightening future of inner-city racial conflict. World's Fairs have always been collisions of eras, cultures, nations, technologies, ideas, and art. But the trippy, turbulent, Technicolor, Disney, corporate, and often misguided 1964-65 Fair was truly exceptional.

The 1939-1940 New York World's Fair

From April 1964 to October 1965, some 52 million people from around the world flocked to the New York World ' s Fair, an experience that lives on in the memory of many individuals and in America ' s collective consciousness. Taking a perceptive look back at "the last of the great world ' s fairs," Samuel offers a vivid portrait of this seminal event and of the cultural climate that surrounded it. He also counters critics ' assessments of the fair as the "ugly duckling" of global expositions. Opening five months after President Kennedy ' s assassination, the fair allowed millions to celebrate international fellowship while the conflict in Vietnam came to a boil. This event was perhaps the last time so many from so far could gather to praise harmony while ignoring cruel realities on such a gargantuan scale. This world ' s fair glorified the postwar American dream of limitless optimism even as a counterculture of sex, drugs, and rock ' n ' roll came into being. It could rightly be called the last gasp of that dream: The End of the Innocence. Samuel ' s work charts the fair from inception in 1959 to demolition in 1966 and provides a broad overview of the social and cultural dynamics that led to the birth of the event. It also traces thematic aspects of the fair, with its focus on science, technology, and the world of the future. Accessible, entertaining, and informative, the book is richly illustrated with contemporary photographs.

World of Fairs

Meet Me at the Fair: A World's Fair Reader

In the depths of the Great Depression, when America's future seemed bleak, nearly one hundred million people visited expositions celebrating the "century of progress." These fairs fired the national imagination and served as cultural icons on which Americans fixed their hopes for prosperity and power. World of Fairs continues Robert W. Rydell's unique cultural history—begun in his acclaimed *All the World's a Fair*—this time focusing on the interwar exhibitions. He shows how the ideas of a few—particularly artists, architects, and scientists—were broadcast to millions, proclaiming the arrival of modern America—a new empire of abundance build on old foundations of inequality. Rydell revisits several fairs, highlighting the 1926 Philadelphia Sesquicentennial, the 1931 Paris Colonial Exposition, the 1933-34 Chicago Century of Progress Exposition, the 1935-36 San Diego California Pacific Exposition, the 1936 Dallas Texas Centennial Exposition, the 1937 Cleveland Great Lakes and International Exposition, the 1939-40 San Francisco Golden Gate International Exposition, the 1939-40 New York World's Fair, and the 1958 Brussels Universal Exposition.

The 1964-1965 New York World's Fair

128 rare, vintage photographs: 200 buildings — 79 of foreign governments, 38 of U.S. states — the original ferris wheel, first midway, Edison's kinetoscope, much more. 128 black-and-white photographs. Captions. Map. Index.

Knoxville's 1982 World's Fair

It took six years and cost \$100 million, but on May 27, 1933, the gates swung open on the biggest birthday party the city of Chicago had ever seen. The Century of Progress Exposition, better known as the 1933-34 Chicago World's Fair, commemorated the amazing progress that had been made since the founding of the city just 100 years earlier. Many of America's largest companies joined with countries from around the world to showcase their histories and advertise their newest products. The road to opening day was not an easy one, with the Great Depression making it look like the fair might never be built, but thousands of small investors stepped forward to help close the financial gap. The fair went on to an unprecedented second season, and when the gates finally closed after the last of the 39 million visitors went home, it had achieved something quite rare among world's fairs: earning a profit. This collection of rare photographs, previously unpublished, highlights the major attractions of the fair and the astonishing changes made between seasons.

A World's Fair for the Global Village

In the depths of the Great Depression, when America's future seemed bleak, nearly one hundred million people visited expositions celebrating the "century of progress." These fairs fired the national imagination and served as cultural icons on which Americans fixed their hopes for prosperity and power. World of Fairs continues Robert W. Rydell's unique cultural history—begun in his acclaimed *All the*

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Tomorrow-Land

Chicago's World's Columbian Exposition, popularly called the Chicago World's Fair, or the White City, was the largest and most spectacular world's fair ever built. The Columbian Exposition opened on May 1, 1893, and more than 21,000,000 people visited the fair during the six months it was open to the public. The White City was a seminal event in America's history that changed the way the world viewed Chicago. Fortunately, the fair was documented in stunning photographs by commercial and amateur photographers. This volume tells the story of the fair from its construction in Jackson Park to its destruction by fire after the fair had closed. Photographs of the exhibition halls, state buildings, foreign buildings, indoor and outdoor exhibits, the attractions of the Midway, and the various ways to move about the fairgrounds give a sense of how visitors experienced this extraordinary time and place.

All the World's a Fair

A transporting historical novel about a promising young inventor, his struggle with loss, and the attractive teacher who changes his life, all set against the razzle-dazzle of the 1893 Chicago World ' s Fair. Gambling everything—including the family farm—Cullen McNamara travels to the 1893 Chicago World ' s Fair with his most recent invention. But the noise in the fair ' s Machinery Hall makes it impossible to communicate with potential buyers. In an act of desperation, he hires Della Wentworth, a teacher of the deaf, to tutor him in the art of lip-reading. The young teacher is reluctant to participate, and Cullen has trouble keeping his mind on his lessons while intently watching her lips. Like the newly invented Ferris wheel, he is caught in a whirl between his girl back home, his dreams as an inventor, and his unexpected attraction to his new tutor. Can he keep his feet on the ground, or will he be carried away?

All the World's a Fair

Falling in between the dark days of the Great Depression and World War II, the 1939-1940 New York World's Fair offered a refreshing prediction for "the World of Tomorrow." There were exciting demonstrations of robot servants, computerized highways, color photography, and a new invention called television. Visitors could tour the latest in model homes, enjoy the marvel of air-conditioning, and watch the newest streamlined steam locomotive in action. America's largest corporations joined forces with nations from around the world to showcase the wonders of a future that was sure to come. There were also displays of past technical marvels, international culture and cuisine, and plenty of the innovative architecture that is a large part of these international expositions. Vintage photographs, most never published before, showcase what has been lauded as the most memorable world's fair of all time.

All the World's a Fair

The 1904 St. Louis World ' s Fair was a major event in early-twentieth-century America. Attracting millions of tourists, it exemplified the Victorian predilection for public spectacle. The Fair has long served as a touchstone for historians interested in American culture prior to World War I and has endured in the memories of generations of St. Louis residents and visitors. In *Whose Fair?* James Gilbert asks: what can we learn about the lived experience of fairgoers when we compare historical accounts, individual and collective memories, and artifacts from the event? Exploring these differing, at times competing, versions of history and memory prompts Gilbert to dig through a rich trove of archival material. He examines the papers of David Francis, the Fair ' s president and subsequent chief archivist; guidebooks and other official publications; the 1944 film *Meet Me in St. Louis*; diaries, oral histories, and other personal accounts; and a collection of striking photographs. From this dazzling array of sources, Gilbert paints a lively picture of how fairgoers spent their time, while also probing the ways history and memory can complement each other.

The 1933 Chicago World's Fair

Thirteen-year-old Rosie Beckett has never strayed further from her family's farm than a horse can pull a cart. Then a letter from her Aunt Euterpe arrives, and everything changes. It's 1893, the year of the World's Columbian Exposition—the "wonder of the age"—a.k.a. the Chicago World's Fair. Aunt Euterpe is inviting the Becketts to come for a visit and go to the fair! Award-winning author Richard Peck's fresh, realistic, and fun-filled writing truly brings the World's Fair—and Rosie and her family—to life.

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Whose Fair?

Advertised as the "Billion-Dollar Fair," the 1964-1965 New York World's Fair transformed a sleepy park in the borough of Queens into a fantasy world enjoyed by more than 51 million visitors from around the world. While many countries and states exhibited at the fair, the most memorable pavilions were built by the giants of American industry. Their exhibits took guests backward and forward in time, all the while extolling how marvelous everyday life would be through the use of their products. Many of the techniques used in these shows set the standard for future fairs and theme parks, and the pavilions that housed them remain the most elaborate structures ever built for an American fair. The 1964-1965 New York World's Fair showcases the beauty of this international spectacular through rare color photographs, published here for the first time.

The Chicago World's Fair of 1893

Together with the Olympics, world's fairs are one of the few regular international events of sufficient scale to showcase a spectrum of sights, wonders, learning opportunities, technological advances, and new (or renewed) urban districts, and to present them all to a mass audience. *Meet Me at the Fair: A World's Fair Reader* breaks new ground in scholarship on world's fairs by incorporating a number of short new texts that investigate world's fairs in their multiple aspects: political, urban/architectural, anthropological/ sociological, technological, commercial, popular, and representational. Contributors come from eight different countries and represent affiliations in academia, museums and libraries, professional and architectural firms, non-profit organizations, and government regulatory agencies. In taking the measure of both the material artifacts and the larger cultural production of world's fairs, the volume presents its own phantasmagoria of disciplinary perspectives, historical periods, geographical locales, media, and messages, mirroring the microcosmic form of the world's fair itself.

Elsie At the World's Fair

Robert W. Rydell contends that America's early world's fairs actually served to legitimate racial exploitation at home and the creation of an empire abroad. He looks in particular to the "ethnological" displays of nonwhites—set up by showmen but endorsed by prominent anthropologists—which lent scientific credibility to popular racial attitudes and helped build public support for domestic and foreign policies. Rydell's lively and thought-provoking study draws on archival records, newspaper and magazine articles, guidebooks, popular novels, and oral histories.

Historic Photos of the Chicago World's Fair

"This entrancing book looks at [the clash of class and caste within the black community]. An important reexamination of African American history." —Choice The 1893 World's Columbian Exposition in Chicago showed the world that America had come of age. Dreaming that they could participate fully as citizens, African Americans flocked to the fair by the thousands. "All the World Is Here!" examines why they came and the ways in which they took part in the Exposition. Their expectations varied. Well-educated, highly assimilated African Americans sought not just representation but also membership at the highest level of decision making and planning. They wanted to participate fully in all intellectual and cultural events. Instead, they were given only token roles and used as window dressing. Their stories of pathos and joy, disappointment and hope, are part of the lost history of "White City." Frederick Douglass, who embodied the dream that inclusion within the American mainstream was possible, would never forget America's World's Fair snub.

Chicago's 1893 World's Fair

The 1964-1965 New York World's Fair

From activist and viral video star Sarai Gonzalez!

The New York World's Fair, 1939/1940

Pictorial History of the Louisiana Purchase and the World's Fair at St. Louis

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What came to be known as the World's Columbian Exposition was planned to commemorate the 400th anniversary of Christopher Columbus's 1492 landfall in the New World. Chicago beat out New York City, St. Louis, Missouri, and Washington, DC, in its bid as host--a coup for the Windy City. The site finally selected for the fair was Jackson Park, originally designed by Frederick Law Olmsted and Calvert Vaux, a marshy area covered with dense, wild vegetation. Daniel H. Burnham and John W. Root were selected as chief architects, creating the famous White City. The fair featured several different thematic areas: the Great Buildings, Foreign Buildings, State Buildings, and the Midway Plaisance, a nearly mile-long area that featured exotic exhibits. The exposition also showcased the world's first Ferris Wheel and introduced fairgoers to new sensations like Cracker Jack, Pabst Beer, and ragtime music. The World's Columbian Exposition, covering 633 acres, opened on May 1, 1893. Admission prices were 50 ¢ for adults, 25 ¢ for children under 12 years of age, and free for children under six. Unfortunately, by 1896, most of the fair's buildings had been removed or destroyed, but this collection takes readers on a tour of the grounds as they looked in 1893.

The Century World's Fair Book for Boys and Girls

Reproduction of the original: Elsie At the World's Fair by Martha Finley

The Devil in the White City

Photographic tour of best-loved world's fair: the 700-foot-tall Ttrylon, the 200-foot-wide Perisphere, GM's Futurama ride, 3-D movies, Elektro the 7-foot-tall robot, artwork by Dali and Calder, much more. 155 photographs, map.

Fair World

A sumptuously illustrated commemorative volume marks a key turning point in American art.

Sarai and the Around the World Fair

After enduring 10 harrowing years of the Great Depression, visitors to the 1939-1940 New York World's Fair found welcome relief in the fair's optimistic presentation of the "World of Tomorrow." Pavilions from America's largest corporations and dozens of countries were spread across a 1,216-acre site, showcasing the latest industrial marvels and predictions for the future intermingled with cultural displays from around the world. Well known for its theme structures, the Ttrylon and Perisphere, the fair was an intriguing mixture of technology, science, architecture, showmanship, and politics. Proclaimed by many as the most memorable world's fair ever held, it predicted wonderful times were ahead for the world even as the clouds of war were gathering. Through vintage photographs, most never published before, The 1939-1940 New York World's Fair recaptures those days when the eyes of the world were on New York and on the future.

World of Fairs

A history of world's fairs and expositions from London to Shanghai 1851-2010.

The World's Columbian Exposition

An account of the Chicago World's Fair of 1893 relates the stories of two men who shaped the history of the event--architect Daniel H. Burnham, who coordinated its construction, and serial killer Herman Mudgett.

World's Fair

*Includes pictures *Includes accounts of the world's fair *Includes online resources, footnotes, and a bibliography for further reading *Includes a table of contents "All the World's a Fair; where some are bought and some are sold." - Archibald Maclaren Walking around Chicago today, it's easy to forget about its past as a rural frontier. That's due in no small part to the way Chicago responded to the Great Fire of 1871. Immediately after the fire, Chicago encouraged inhabitants and architects to build over the ruins, spurring creative architecture with elaborate designs. Architects descended upon the city for the

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opportunity to rebuild the area, and over the next few decades they had rebuilt Chicago with the country's most modern architecture and monuments. Chicago recovered well enough within 20 years to win the right to host the World's Fair in 1893, which was commemorating the 400th anniversary of Columbus' discovery of the New World. Covering nearly two square miles, the Fair's grounds created a city within a city, and Daniel Burnham was in the middle of it all. With several other noteworthy architects, including Louis Sullivan, Burnham designed the layout of the grounds and the construction of the buildings on the ground. During the late 19th century, "neoclassicism" was in vogue, and American architects designed buildings incorporating ancient Greek and Roman architecture. A world's fair is an opportunity for people around the globe to demonstrate to the world how they see themselves. It is a chance to proudly wear one's native clothing, to share cuisine, to demonstrate knowledge, and to share perspective. With its white colored buildings, the Fair stood out from the rest of Chicago, earning it the label "White City," and throughout 1893, it attracted millions of visitors, allowing Chicago to introduce itself to foreign visitors and reintroduce itself as a major American city. The Chicago World's Fair opened its doors on May Day, May 1, of 1893, and as with any world's fair, the White City was an exciting place that people flocked to from around the world. It was a place to share the successes and accomplishments of men and women from every corner of the world, and in every field. It was a world's fair, and as such, there was to be a place for everyone. The 1893 World's Fair in Chicago was actually known by several names. It was the World's Columbian Exposition. It was the White City. It was the Chicago World's Fair. But by any name, it had a tremendous impact on the city at the time, and its influence can still be felt today, over 120 years after it closed its doors on Halloween in 1893. Intended as a temporary village, the White City lingered for some time before some of it fell victim to arsonists and other parts of it were intentionally destroyed. Some artwork was relocated, to the extent that today, nothing physically remains of the White City, even though the impact of the images continues to leave its mark on the face of the city and its inhabitants. The Black and White City: The History of Racism and Race Relations at the 1893 Chicago World's Fair chronicles the history of the expo and the revitalizing influence it had on the city of Chicago. Along with pictures of important people, places, and events, you will learn about the Chicago World's Fair like never before, in no time at all.

Fair America

Robert W. Rydell contends that America's early world's fairs actually served to legitimate racial exploitation at home and the creation of an empire abroad. He looks in particular to the "ethnological" displays of nonwhites—set up by showmen but endorsed by prominent anthropologists—which lent scientific credibility to popular racial attitudes and helped build public support for domestic and foreign policies. Rydell's lively and thought-provoking study draws on archival records, newspaper and magazine articles, guidebooks, popular novels, and oral histories.

The 1939-1940 New York World's Fair

Presents the story of how a collection of engineers and artists set out to recreate the world's fairs of the last century on the Internet

Fair Weather

The author offers the stories of fair planners and participants who showcased education, industry, and entertainment to sell optimism during the Great Depression, in an engaging history of the 1933 Chicago world's fair that also features more than eighty period photographs and ephemera.

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