

# FILE CHICAGOS 193334 WORLDS FAIR A CENTURY OF PROGRESS IMAGES OF AMERICA

## Chicago's 1933-34 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 This collection of rare photographs, previously unpublished, highlights the major attractions of the fair and the astonishing changes made between seasons.

## The 1933 Chicago World's Fair

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.

## World of Fairs

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.

## A Century of Progress

“A true gem . . . period images of the Windy City and a glimpse back at a moment that not only shaped the city of Chicago but the world around us today.” —Week99er Between 1933 and 1934, over forty-eight million visitors attended “A Century of Progress Exposition,” the world’s fair located in Chicago, Illinois. Conceived of during the Roaring Twenties and born during the Great Depression, this was a sprawling event celebrating Chicago’s one-hundredth anniversary with industrial and scientific displays, lascivious

entertainment, and a touch of unadulterated bad taste. *Century of Progress* is a collection of rare photographs from the world's fair that have been carefully chosen from the Chicago Tribune's voluminous archives. Featuring an informative introduction by Tribune reporter and historian Ron Grossman, this book documents one of the most expansive displays of technological advancement and cultural diversity that took place in the twentieth century. The lakefront exposition, on the present site of McCormick Place and Northerly Island, opened on May 27, 1933, and was reopened in 1934 at the urging of President Franklin D. Roosevelt who hoped it would stimulate the Depression-era economy. This book is an engrossing and fascinating look at the numerous sides of the "A Century of Progress Exposition": the whimsical attractions, the architectural and scientific achievements, the palpable spirit of fun, and the occasionally unsavory exhibits of differing cultures. At a time when the entire U.S. population numbered just over 125 million people, the Chicago world's fair left an indelible mark on the collective consciousness of American culture, and *Century of Progress* captures that feeling as only a photograph can.

## **Chicago's 1893 World's Fair**

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 50cents for adults, 25cents 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."

## **Chicago's Gold Coast**

What was once described as an undesirable swampland has been transformed into one of the most beautiful and wealthiest neighborhoods in America. Chicago's Gold Coast neighborhood, developed in the late 1800s, was first called the Astor Street District. It was named after one of the first multimillionaires in the United States, John Jacob Astor--even though Astor never lived in Chicago. In 1885, Astor Street District's first mansion was built. Potter Palmer, a dry goods merchant and owner of the Palmer House Hotel, built his palatial, castle-like residence on the corner of Lake Shore Drive and Banks Street; inside the Palmer mansion were 42 lavishly furnished rooms, which required 26 servants to maintain. Many wealthy Chicagoans followed Palmer's lead and built mansions in the neighborhood. Several homes took up an entire city block and, as time progressed, the name Gold Coast was adopted. On January 30, 1978, the entire Gold Coast district was listed in the National Register of Historic Places. Join authors Wilbert Jones, Maureen V. O'Brien, and Kathleen Willis Morton, longtime residents of the Gold Coast, on an engrossing journey through the neighborhood's history. Includes archival images along with the more contemporary images of photographer Bob Dowey.

## **Chicago's 1933-34 World's Fair**

"You will enter A Century of Progress for the first time perhaps like an explorer--curious and eager--penetrating an amazingly rumored domain in search of treasure." -Official Guide Book to the Fair, 1933 One century after Chicago's incorporation, the city hosted the 1933 World's Fair, which was so successful it was held over for 1934. Aptly named "A Century of Progress," the fair confirmed Chicago's emergence as a major American city. Like the phoenix from the ashes, Chicago emerged from its devastating fire of 1871 as

one of the most architecturally significant and aesthetically inviting cities in the world. On 424 lakeside acres located on Chicago's near south side, the Fair brought together innovators and inventors from around the world. Chicagoans hosted visitors from all corners of the globe, commemorating human progress, despite the Great Depression that was devastating the nation's economy.

## **Building a Century of Progress**

From the summer of 1933 to the fall of 1934, more than 38 million fairgoers visited a 3-mile stretch along Lake Michigan, home to Chicago's second World's Fair. Millions more experienced the Century of Progress International Exposition through newspaper and magazine articles, newsreels, and souvenirs. Together, all marveled at the industrial, scientific, consumer, and cultural displays, many of which were housed in fifty massive and colorful exhibition halls, the largest architectural project realized in the United States during the Great Depression. In the richly illustrated *Building a Century of Progress*, Lisa D. Schrenk explores the pivotal role of the 1933 Chicago World's Fair in modern American architecture. She recounts how the exposition's architectural commission promoted a broad definition of modern architecture, not relying on purely aesthetic characteristics but instead focusing on new design solutions. The fair's pavilions incorporated recently introduced building materials such as masonite and gypsum board; structural innovations (for example, the first thin-shell concrete roof and the first suspended roof structures built in the United States); and new construction processes, most notably the use of prefabrication. They also featured curiosities like the giant, constantly operating mayonnaise maker and the glass-walled House of Tomorrow, which had no operable windows. Schrenk shows how the halls' designs reflected cultural and political developments of the period, including the expanding relationships between science, industry, and government; the rise of a corporate consumer culture; and the impact of the Great Depression. Many of the designs provoked intense responses from critics and other prominent architects, including Frank Lloyd Wright and Ralph Adams Cram, fueling heated debates over the appropriate direction for architecture in the United States. Demonstrating the rich diversity of progressive American building design seen at the fair, *Building a Century of Progress* captures a crucial moment in American modernism. Lisa D. Schrenk is assistant professor of architecture and art history at Norwich University and former education director of the Frank Lloyd Wright Home and Studio Foundation.

## **Official Pictures of a Century of Progress**

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.

## **Fair America**

At the turn of the twentieth century, soybeans grew on so little of America's land that nobody bothered to track the total. By the year 2000, they covered upward of 70 million acres, second only to corn, and had become the nation's largest cash crop. How this little-known Chinese transplant, initially grown chiefly for forage, turned into a ubiquitous component of American farming, culture, and cuisine is the story Matthew Roth tells in *Magic Bean: The Rise of Soy in America*. The soybean's journey from one continent into the heart of another was by no means assured or predictable. In Asia, the soybean had been bred and cultivated into a nutritious staple food over the course of centuries. Its adoption by Americans was long in coming—

the outcome of migration and innovation, changing tastes and habits, and the transformation of food, farming, breeding, marketing, and indeed the bean itself, during the twentieth century. All come in for scrutiny as Roth traces the ups and downs of the soybean's journey. Along the way, he uncovers surprising developments, including a series of catastrophic explosions at soy-processing plants in the 1930s, the widespread production of tofu in Japanese-American internment camps during World War II, the decades-long project to improve the blandness of soybean oil, the creation of new southern soybean varieties named after Confederate generals, the role of the San Francisco Bay Area counterculture in popularizing soy foods, and the discovery of soy phytoestrogens in the late 1980s. We also encounter fascinating figures in their own right, such as Yamei Kin, the Chinese American who promoted tofu during World War I, and African American chemist Percy Lavon Julian, who played a critical role in the story of synthetic human hormones derived from soy sterols. A thoroughly engaging work of narrative history, *Magic Bean: The Rise of Soy in America* is the first comprehensive account of the soybean in America over the entire course of the twentieth century.

## **Chicago World's Fair 1933**

This is a reproduction of a vintage text, originally published in 1934. \ "This is the Official View Book of A Century of Progress International Exposition in 1934. In preparing it we have endeavored to present a pictorial reproduction of A Century of Progress, incorporating in its pages as many views as possible, so as to make a definite summary, in pictures, of Chicago's 1934 World's Fair.

## **Magic Bean**

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.

## **Official Pictures of the 1934 World's Fair**

Examines the lives and experiences of Show Indians from their own point of view.

## **The 1964-1965 New York World's Fair**

At the time of the World's Columbian Exposition of 1893, the United States was fast becoming the world's leading economy. Chicago, the host city, had grown in less than half a century from a village to the country's second-largest metropolis. During this, the Gilded Age, the world's most extensive railroad and steamship networks poured ceaselessly through Chicago, carrying the raw goods and finished products of America's great age of invention and industrial expansion. The Fair was the largest ever at the time, with 65,000 exhibitors and millions of visitors. It has been called the \ "Blueprint of the American Future\ " and marked the beginning of the national economy and consumer culture.

## **Wild West Shows and the Images of American Indians, 1883-1933**

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## **America at the Fair**

The 1893 Columbian Exposition, also known as the Chicago World's Fair, presented the Latter-day Saints with their first opportunity to exhibit the best of Mormonism for a national and an international audience after the abolishment of polygamy in 1890. The Columbian Exposition also marked the dramatic reengagement of the LDS Church with the non-Mormon world after decades of seclusion in the Great Basin. Between May and October 1893, over seven thousand Latter-day Saints from Utah attended the international spectacle popularly described as the "White City." While many traveled as tourists, oblivious to the opportunities to "exhibit" Mormonism, others actively participated to improve their church's public image. Hundreds of congregants helped create, manage, and staff their territory's impressive exhibit hall; most believed their besieged religion would benefit from Utah's increased national profile. Moreover, a good number of Latter-day Saint women represented the female interests and achievements of both Utah and its dominant religion. These women hoped to use the Chicago World's Fair as a platform to improve the social status of their gender and their religion. Additionally, two hundred and fifty of the Mormon Tabernacle Choir's best singers competed in a Welsh eisteddfodd, a musical competition held in conjunction with the Chicago World's Fair, and Mormon apologist Brigham H. Roberts sought to gain LDS representation at the affiliated Parliament of Religions. In the first study ever written of Mormon participation at the Chicago World's Fair, Reid L. Neilson explores how Latter-day Saints attempted to "exhibit" themselves to the outside world before, during, and after the Columbian Exposition, arguing that their participation in the Exposition was a crucial moment in the Mormon migration to the American mainstream and its leadership's discovery of public relations efforts. After 1893, Mormon leaders sought to exhibit their faith rather than be exhibited by others.

## **Official Book of the Fair: An Introduction to a Century of Progress International Exposition, Chicago June 1--November 1, 1933**

In the first decades after mass production, between 1913 and 1939, middle-class Americans not only bought cars but also enthusiastically redesigned them. By examining the ways Americans creatively adapted their automobiles, Tinkering takes a fresh look at automotive design from the bottom up, as a process that included manufacturers, engineers, advice experts, and consumers in various guises. Franz argues that automobile ownership opened new possibilities for ingenuity among consumers even as large corporations came to control innovation. Franz weaves together a variety of sources, from serial fiction to corporate documents, to explore tinkering as a form of authority in a culture that valued ingenuity. Women drivers represented one group of consumers who used tinkering to advance their claim to social autonomy. Some canny drivers moved beyond modifying their individual cars to become independent inventors, patenting and selling automotive accessories for the burgeoning national demand for aftermarket products. Earl S. Tupper was one such tinkerer who went on to invent Tupperware. These savvy tinkerers worked in a changing landscape of invention shaped increasingly by automotive giants. By the 1930s, Ford and General Motors worked to change the popular discourse of ingenuity and used the world's fairs of the Depression as a stage to promote a hierarchy of innovation. Franz not only demonstrates the entrepreneurial spirit of American consumers but she engages larger historical questions about gender, consumption and ingenuity while charting the impact corporate expansion on tinkering during the first half of the twentieth century.

## Exhibiting Mormonism

For decades now, the story of art in America has been dominated by New York. It gets the majority of attention, the stories of its schools and movements and masterpieces the stuff of pop culture legend. Chicago, on the other hand . . . well, people here just get on with the work of making art. Now that art is getting its due. Art in Chicago is a magisterial account of the long history of Chicago art, from the rupture of the Great Fire in 1871 to the present, Manierre Dawson, László Moholy-Nagy, and Ivan Albright to Chris Ware, Anne Wilson, and Theaster Gates. The first single-volume history of art and artists in Chicago, the book—in recognition of the complexity of the story it tells—doesn't follow a single continuous trajectory. Rather, it presents an overlapping sequence of interrelated narratives that together tell a full and nuanced, yet wholly accessible history of visual art in the city. From the temptingly blank canvas left by the Fire, we loop back to the 1830s and on up through the 1860s, tracing the beginnings of the city's institutional and professional art world and community. From there, we travel in chronological order through the decades to the present. Familiar developments—such as the founding of the Art Institute, the Armory Show, and the arrival of the Bauhaus—are given a fresh look, while less well-known aspects of the story, like the contributions of African American artists dating back to the 1860s or the long history of activist art, finally get suitable recognition. The six chapters, each written by an expert in the period, brilliantly mix narrative and image, weaving in oral histories from artists and critics reflecting on their work in the city, and setting new movements and key works in historical context. The final chapter, comprised of interviews and conversations with contemporary artists, brings the story up to the present, offering a look at the vibrant art being created in the city now and addressing ongoing debates about what it means to identify as—or resist identifying as—a Chicago artist today. The result is an unprecedentedly inclusive and rich tapestry, one that reveals Chicago art in all its variety and vigor—and one that will surprise and enlighten even the most dedicated fan of the city's artistic heritage. Part of the Terra Foundation for American Art's year-long Art Design Chicago initiative, which will bring major arts events to venues throughout Chicago in 2018, *Art in Chicago* is a landmark publication, a book that will be the standard account of Chicago art for decades to come. No art fan—regardless of their city—will want to miss it.

## Tinkering

*Air-Conditioning in Modern American Architecture, 1890–1970*, documents how architects made environmental technologies into resources that helped shape their spatial and formal aesthetic. In doing so, it sheds important new light on the ways in which mechanical engineering has been assimilated into the culture of architecture as one facet of its broader modernist project. Tracing the development and architectural integration of air-conditioning from its origins in the late nineteenth century to the advent of the environmental movement in the early 1970s, Joseph M. Siry shows how the incorporation of mechanical systems into modernism's discourse of functionality profoundly shaped the work of some of the movement's leading architects, such as Dankmar Adler, Louis Sullivan, Frank Lloyd Wright, Ludwig Mies van der Rohe, Gordon Bunshaft, and Louis Kahn. For them, the modernist ideal of functionality was incompletely realized if it did not wholly assimilate heating, cooling, ventilating, and artificial lighting. Bridging the history of technology and the history of architecture, Siry discusses air-conditioning's technical and social history and provides case studies of buildings by the master architects who brought this technology into the conceptual and formal project of modernism. A monumental work by a renowned expert in American modernist architecture, this book asks us to see canonical modernist buildings through a mechanical engineering-oriented lens. It will be especially valuable to scholars and students of architecture, modernism, the history of technology, and American history.

## Art in Chicago

A Century of Progress, a millennium of Chicago. Chicago was no stranger to World's Fairs. The Windy City hosted the great 1893 World's Fair at the end of the 19th century, the fair which introduced the Ferris Wheel and electric lights on a grand scale to the world. Forty years later Chicago would try to one-up itself and celebrate the city's 100 year anniversary with The Sky Ride, art deco styling, the Sinclair Dinosaurs, Hall of

Science, and creative applications of lighting that stunned millions of visitors. A Century of Progress heralded not just Chicago's history but also the past several decades of American advancement in electricity, transportation, agriculture, science, medicine, art, movies, and architecture. It was said that "if Washington could return to our land of railroads and steamboats and airplanes and electricity and telephones and radios and the myriad products of physics and chemistry and biology and geology, he would think that by some magic he had been transported to some marvelous fairyland." Written and designed by filmmaker and photographer, Mark Bussler (Expo: Magic of the White City, The 1893 World's Fair Ultra Massive Photographic Adventure Series and San Francisco 1915 World's Fair: The Panama-Pacific International Exposition) Chicago 1933 World's Fair: A Century of Progress in Photographs collects a wealth of stunning amateur, professional, and press photographs that chronicle this incredible event. Learn about the construction of the fair, the styling, the buildings, funding, and the fairgoers' experience of a lifetime! Chapter List: 010 - Introduction 014 - Chicago 1933 029 - The Fairgrounds 040 - Hall Of Science 059 - Administration Building 064 - Avenue of Flags 071 - U.S. Government Building and Hall of States 094 - The Sky Ride 108 - The Adler Planetarium 114 - Travel and Transport Building 124 - Electrical Building 142 - Company Buildings 166 - The Sinclair Dinosaurs 172 - Other Sights and Sounds

## **Air-Conditioning in Modern American Architecture, 1890–1970**

Introduction: Birth of a Public -- President in the Maelstrom: FDR as Public Opinion Theorist -- Twisted Populism: Pollsters and Delusions of Citizenship -- A Consuming Public: The Strange and Magnificent New York World's Fair -- Radio Embraces Race and Immigration, Awkwardly -- Interlude: A Depression Needn't Be So Depressing -- Public Opinion and Its Problems: Some Ways Forward.

## **Official Guide Book of the World's Fair of 1934**

Treu tackles the architectural history and signage of Main Street and the strip—from painted boards nailed over crude storefronts to sleek cinemas topped with neon glitz. Honorable Mention, Architecture and Urban Planning, 2012 PROSE Awards Signs, Streets, and Storefronts addresses more than 200 years of signs and place-marking along America's commercial corridors. From small-town squares to Broadway, State Street, and Wilshire Boulevard, Martin Treu follows design developments into the present and explores issues of historic preservation. Treu considers "common" architecture and its place-defining business signs as well as influential high-style design examples by taste-making leaders. Combining advertising and architectural history, the book presents a full picture of the commercial landscape, including design adaptations made for motorists and the migration from Main Street to suburbia. The dynamic between individual businesses and the common good has a major effect on the appearance of our country's Main Streets. Several forces are at work: technological advances, design imagination and the media, corporate propaganda, customer needs, and municipal mandates. Present-day controls have often led to a denuding of traditional commercial corridors. Such reform, Treu argues, has suppressed originality and radically cleared away years of accumulated history based on the taste of a single generation. A must-read for city planners, town councils, architects, sign designers, concerned citizens, and anyone who cares about the appearance and vitality of America's commercial streets, this heavily illustrated book is equally appealing to armchair historians, small-town enthusiasts, and lovers of Americana.

## **Chicago 1933 World's Fair**

This book is an examination of the image of Chicago in American popular culture between the Great Chicago Fire of 1871 and Chicago's 1968 Democratic National Convention.

## **American Photo**

Two landmark World's Fairs, 1933 in Chicago and 1939 in New York, remembered by their souvenirs and promotional items. Tour each, see the thrilling Skyride of 1933 and the towering Trylon of 1939. Color

photographs illustrate the vast array of posters, souvenirs, and memorabilia depicting attractions and exhibits from both fairs.

## **A Troubled Birth**

A study of Depression-era anger at food waste: “An invaluable contribution to history, theater history, cultural studies, American studies, and other fields.” —Journal of American History During the Great Depression, with thousands on bread lines, farmers were instructed by the New Deal Agricultural Adjustment Act to produce less food in order to stabilize food prices and restore the market economy. Fruit was left to rot on trees, crops were plowed under, and millions of piglets and sows were slaughtered and discarded. Many Americans saw the government action as a senseless waste of food that left the hungry to starve, initiating public protests against food and farm policy. Ann F. White approaches these events as performances where competing notions of morality and citizenship were acted out, often along lines marked by class, race, and gender. The actions range from the “Milk War” that pitted National Guardsmen against dairymen who were dumping milk, to the meat boycott staged by Polish-American women in Michigan, and from the black sharecroppers’ protest to restore agricultural jobs in Missouri to the protest theater of the Federal Theater Project. White provides a riveting account of the theatrical strategies used by consumers, farmers, agricultural laborers, and the federal government to negotiate competing rights to food and the moral contradictions of capitalist society in times of economic crisis.

## **Signs, Streets, and Storefronts**

The Golden Gate International Exposition (GGIE) was a massive undertaking. The city of San Francisco had long looked for a site for a new airport to service the Pacific market, and the fair provided the impetus to build Treasure Island, a man-made island that would eventually service the massive seaplanes in use at the time. The GGIE also helped cement the Bay Area as a tourism and business center, competing directly with the 1939-1940 New York World's Fair. While New York centered more on the industrial side, the GGIE showcased the many natural wonders of the West, with expansive gardens and complementing architecture. The GGIE was a success on all counts, enticing millions of visitors to travel to the region. When the fair was over, Treasure Island became an important naval base during World War II.

## **Popular Culture and the Enduring Myth of Chicago, 1871-1968**

\“The book is replete with photos and advertisements from popular magazines from the 1930s through the 1950s.\”--Jacket.

## **World's Fair Collectibles**

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.



## **Plowed Under**

On November 4, 2008, when president-elect Barack Obama celebrated his victory with more than one hundred thousand supporters in Chicago, everyone knew where to meet. Long considered the showplace and cultural center of Chicago, Grant Park has been the site of tragedy and tension, as well success and joy. In addition to serving as the staging grounds for Abraham Lincoln's funeral procession through the city, the park has been the setting for civil rights protests and the 1968 Democratic National Convention demonstrations. The faithful attended the open-air mass of Pope John Paul II in Grant Park, and fans gathered there to cheer for the Chicago Bulls after their championship wins. The long park overlooking the beautiful waters of Lake Michigan has played an active part in Chicago and U. S. history. In 1836, only three years after Chicago was founded, Chicagoans set aside the first narrow shoreline as public ground and declared it "forever open, clear, and free. . . ." Chicago historian and author Dennis H. Cremin reveals that despite such intent, the transformation of Grant Park to the spectacular park it is more than 175 years later was a gradual process, at first fraught with a lack of funding and organization, and later challenged by erosion, the railroads, automobiles, and a continued battle between original intent and conceptions of progress. Throughout the book, Cremin shows that while Grant Park's landscape and uses have changed throughout its rocky history, the public ground continues to serve "as a display case for the city and a calling card to visitors." Amply illustrated with maps and images from throughout Chicago's history, Grant Park shows readers how Chicago's "front yard" developed into one of the finest urban parks in the country today. 2014 Illinois State Historical Society Book of the Year

## **San Francisco's 1939-1940 World's Fair: The Golden Gate International Exposition**

Skillful journalism and meticulous scholarship are combined in the full-bodied portrait of that enigmatic folk hero, Henry Ford, and of the company he built from scratch. Writing with verve and objectivity, David Lewis focuses on the fame, popularity, and influence of America's most unconventional businessman and traces the history of public relations and advertising within Ford Motor Company and the automobile industry.

## **Conceiving Parenthood**

In the decades before the establishment of the State of Israel, striking images of Palestine circulated widely among Jewish Americans. These images visualized "the Orient" for American viewers, creating the possibility for Jewish Americans to understand themselves through imagining "Oriental" counterparts. In *The Hebrew Orient*, Jessica L. Carr shows how images of the Holy Land made Jewish Americans feel at home in the United States by imagining "the Orient" as heritage. Carr's analyses of periodicals from *Hadassah* and the Zionist Organization of America, art calendars from the National Federation of Temple Sisterhoods, the *Jewish Encyclopedia*, and the Jewish exhibit at the 1933 World's Fair are richly illustrated. What emerges is a new understanding of the place of Orientalism in American Zionism. Creating a narrative about their origins, Jewish Americans looked east to understand themselves as Westerners.

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

This book investigates architecture as a form of diplomacy in the context of the Second World War at six major European international and national expositions that took place between 1937 and 1959. The volume gives a fascinating account of architecture assuming the role of the carrier of war-related messages, some of them camouflaged while others quite frank. The famous standoffs between the Stalinist Russia and the Nazi Germany in Paris 1937, or the juxtaposition of the USSR and USA pavilions in Brussels 1958, are examples of very explicit shows of force. The book also discusses some less known - and more subtle - messages, revealed through an examination of several additional pavilions in both Paris and Brussels; of a series of expositions in Moscow; of the Universal Exhibition in Rome that was planned to open in 1942; and of London's South Bank Exposition of 1951: all of them related, in one way or another, to either an anticipation of the global war or to its horrific aftermaths. A brief discussion of three pre-World War II American

expositions that are reviewed in the Epilogue supports this point. It indicates a significant difference in the attitude of American exposition commissioners, who were less attuned to the looming war than their European counterparts. The book provides a novel assessment of modern architecture's involvement with national representation. Whether in the service of Fascist Italy or of Imperial Japan, of Republican Spain or of the post-war Franquista regime, of the French Popular Front or of socialist Yugoslavia, of the arising FRG or of capitalist USA, of Stalinist Russia or of post-colonial Britain, exposition architecture during the period in question was driven by a deep faith in its ability to represent ideology. The book argues that this widespread confidence in architecture's ability to act as a propaganda tool was one of the reasons why Modernist architecture lent itself to the service of such different masters.

## **Grant Park**

This book documents stories of the Depression and presents historical images from the Chicago Public Library, the Library of Congress, the FBI, the National Archives, the collections of John Chuckman, original press photographs, and many private collections.

## **Chicago's Great World's Fairs**

A World History of Rubber helps readers understand and gain new insights into the social and cultural contexts of global production and consumption, from the nineteenth century to today, through the fascinating story of one commodity. Divides the coverage into themes of race, migration, and labor; gender on plantations and in factories; demand and everyday consumption; World Wars and nationalism; and resistance and independence Highlights the interrelatedness of our world long before the age of globalization and the global social inequalities that persist today Discusses key concepts of the nineteenth and twentieth centuries, including imperialism, industrialization, racism, and inequality, through the lens of rubber Provides an engaging and accessible narrative for all levels that is filled with archival research, illustrations, and maps

## **The Public Image of Henry Ford**

This book explores five cases of monument and public commemorative space related to World War II (WWII) in contemporary China (Mainland), Hong Kong and Taiwan, all of which were built either prior to or right after the end of the War and their physical existence still remains. Through the study on the monuments, the project illustrates past and ongoing controversies and contestations over Chinese nation, sovereignty, modernism and identity. Despite their historical affinities, the three societies in question, namely, Mainland China, Hong Kong and Taiwan, vary in their own ways of telling, remembering and forgetting WWII. These divergences are not only rooted in their different political circumstances and social experiences, but also in their current competitions, confrontations and integrations. This book will be of great interest to historians, sinologists and analysts of new Asian nationalism.

## **The Hebrew Orient**

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