

Vistas of the Fair in Color:

A Portfolio of Familiar Views of the World's Columbian Exposition

Moses P. Handy

v. : ill., col. plates ; 35 x 40 cm.

Chicago : Poole, c1894.



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ART COLOR SERIES.

APRIL 2, 1894.

PART

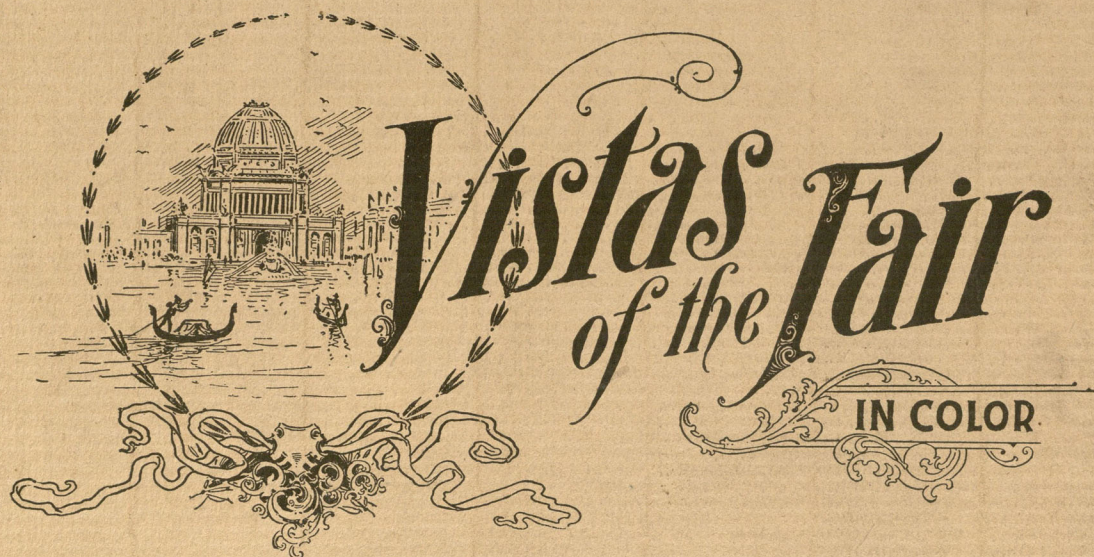
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PART I.

ADMINISTRATION — WESTWARD FROM AGRICULTURAL BUILDING.

LOOKING WEST FROM COSTA RICA BUILDING.

LOOKING WEST FROM SOUTH PORTICO OF ART PALACE.

FISHERIES — LOOKING NORTHEAST FROM WOODED ISLAND.

CHICAGO: POOLE BROS.

VISTAS OF THE FAIR IN COLOR.

A PORTFOLIO OF FAMILIAR VIEWS

OF THE

WORLD'S COLUMBIAN EXPOSITION

WITH A PREFACE BY

MAJOR MOSES P. HANDY,

CHIEF OF DEPARTMENT OF PUBLICITY AND PROMOTION.

*Ah, cruel fate, that we should wake to know
That far from heaven we wandered still below;
That all the glory of these priceless things,
The pride of potentates, the gifts of kings,
Should vanish like a soft mirage from sight,
And fade like dying sunset into night.*

—ELLEN KNIGHT BRADFORD.

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—Visions of beauty, transcending aught which it often falls to the lot of mortal man to behold, rest forever in the memories of those who beheld the wonderful White City in the glory of its perfection.

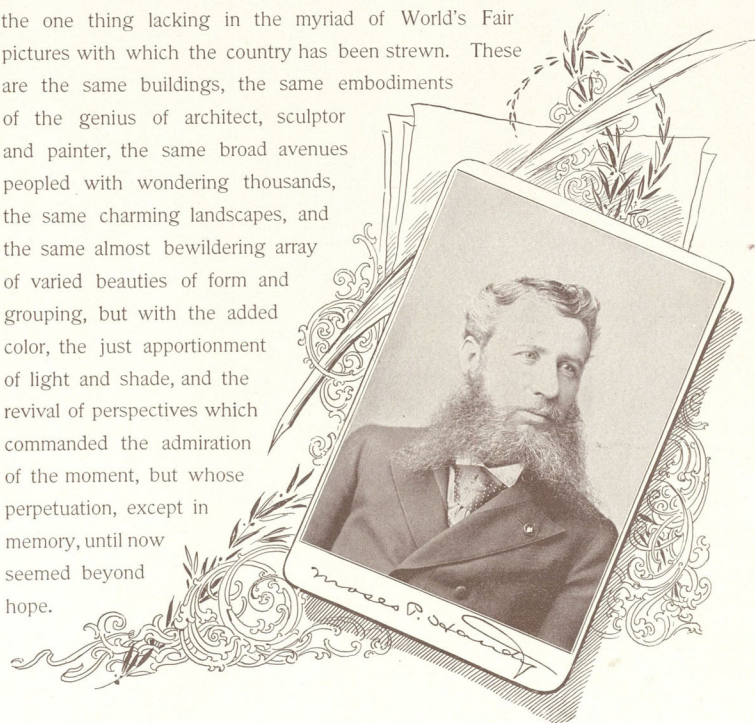
An International Exposition marks a milestone on the great highway of universal history. It is the illustrated record of the progress of the human race. Especially is this true of the Columbian Exposition, since it commemorated the discovery of a New World; the opening of fresh and ever-broadening channels for the currents of civilization. It was the greatest and most significant of International Expositions, not only because it was the latest, and each has been better than the preceding, but in that it was the birthday party not only of the Greatest of Republics, but also of the other great and prosperous commonwealths upon the Western Continent, each of which can as fairly claim Columbus as its progenitor. Moreover, the Old World had part and lot in the matter, since Italy gave the World-Finder birth, since Ferdinand and Isabella sent him forth for the glory of God and of Spain, and since English hearts of oak planted the acorn which has grown to be the mighty tree under whose spreading branches the nations of the earth found their trysting place.

It was Chicago's highly-prized privilege to welcome the world to her gates, and to provide for the appropriate display of the world's treasures in art and in invention and in spoil of mine and sea, which came from every shore and every clime in testimony of the world's good will. Such royal gifts deserved royal receptacles, and these they had. Calling to her aid the best talent of the whole United States, summoning its foremost artists and architects, and drawing freely upon the brains and money within her own jurisdiction, Chicago built a city worthy of Athens in its palmiest days—a group of buildings which individually and collectively challenged the admiration of the world.

The pencil and the camera have given the world enough and to spare of the outlines and technical details of the marvelous effects in architecture and sculpture, and the whole earth has come to know by heart the

peerless Court of Honor, the classic beauty of the Palace of Fine Arts, the Statue of the Republic, standing fair and golden with her face to the westering sun, the bizarre facade of the Transportation Building, the Lagoon lapping the sedgy borders of the Wooded Island, the vari-colored structures of the Midway Plaisance, and the everyday aspect of the vanished fairy-land. But to recall to the eye the elusive memories of vistas, sun-bathed or in the shadow, which all of these things presented to the eye of taste and fancy, requires the sympathetic touch of the artist, sensitive to every mood of nature as well as to the winsome ways of art, and imbued with the poet's receptiveness and retentiveness of the imagination—that light which, although so real, “was never yet on sea or land.”

In the vistas here presented, it seems to me that there has been found the one thing lacking in the myriad of World's Fair pictures with which the country has been strewn. These are the same buildings, the same embodiments of the genius of architect, sculptor and painter, the same broad avenues peopled with wondering thousands, the same charming landscapes, and the same almost bewildering array of varied beauties of form and grouping, but with the added color, the just apportionment of light and shade, and the revival of perspectives which commanded the admiration of the moment, but whose perpetuation, except in memory, until now seemed beyond hope.





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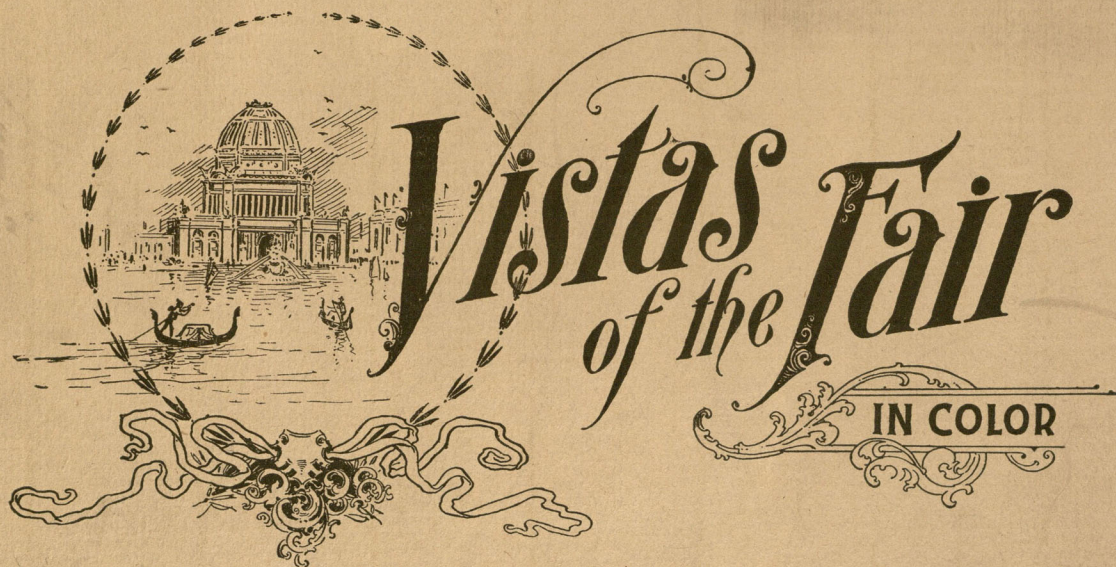
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Part 2.

COURT OF HONOR — EASTWARD FROM MACHINERY HALL.

SOUTHWEST FROM BRAZIL BUILDING.

NORTHWARD FROM THE COLONNADE.

LOOKING SOUTH FROM ART GALLERY.

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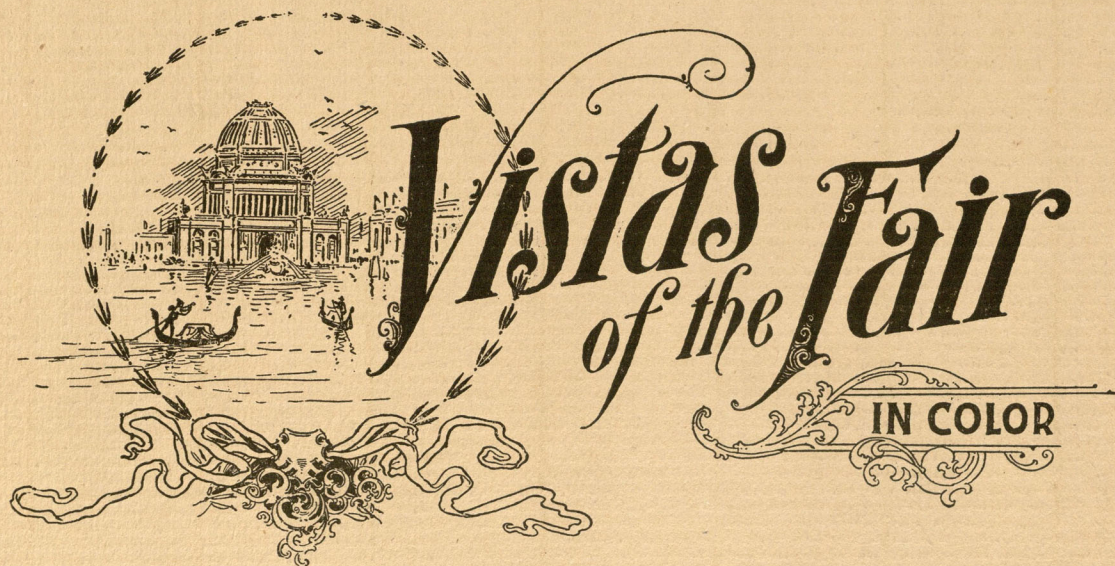
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Part 3.

ART PALACE FROM THE SOUTHWEST.

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BRAZILIAN GOVERNMENT BUILDING.

GOVERNMENT BUILDING—EASTWARD FROM WOODED ISLAND.

CHORAL BUILDING—WESTWARD FROM WOODED ISLAND.

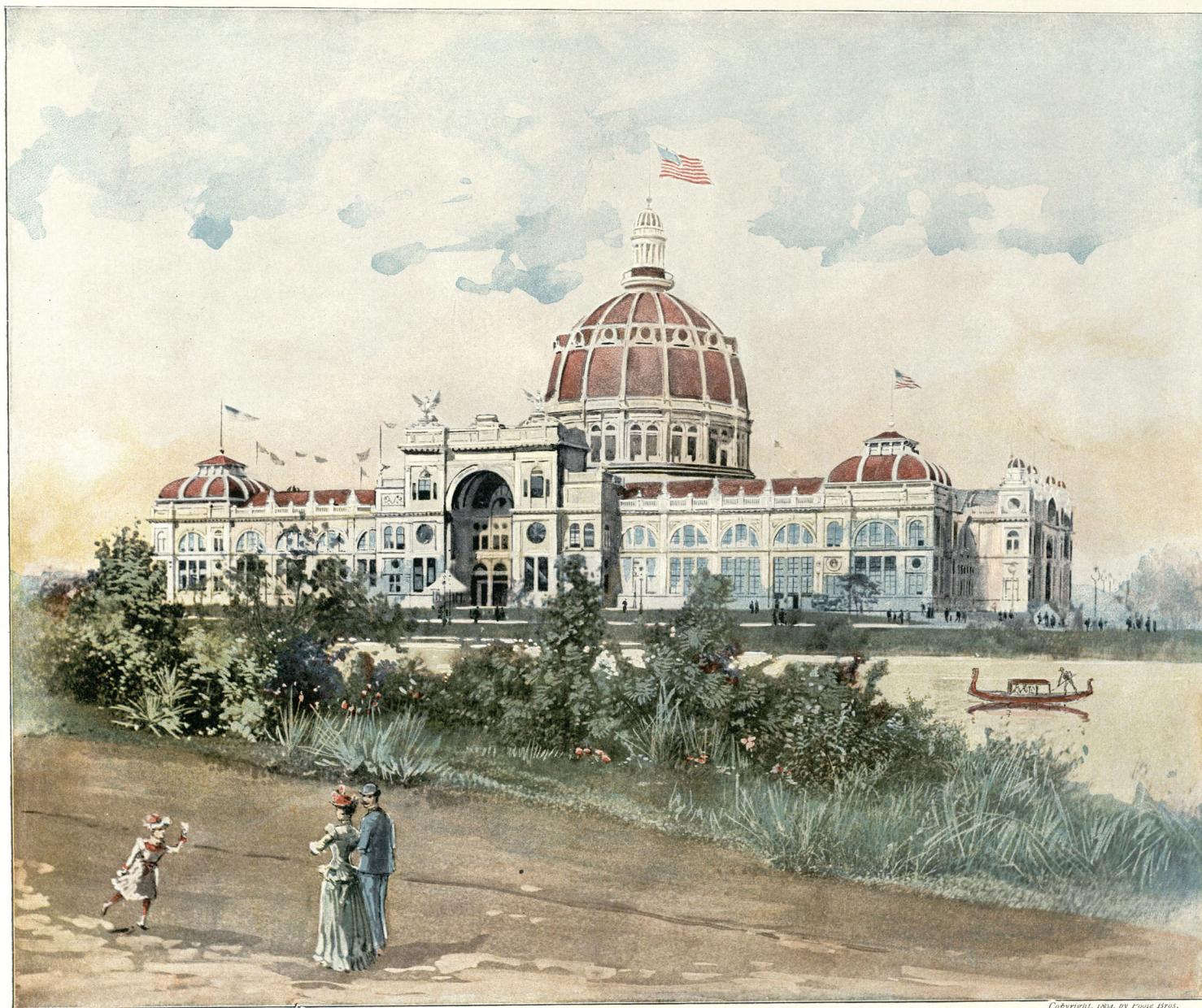
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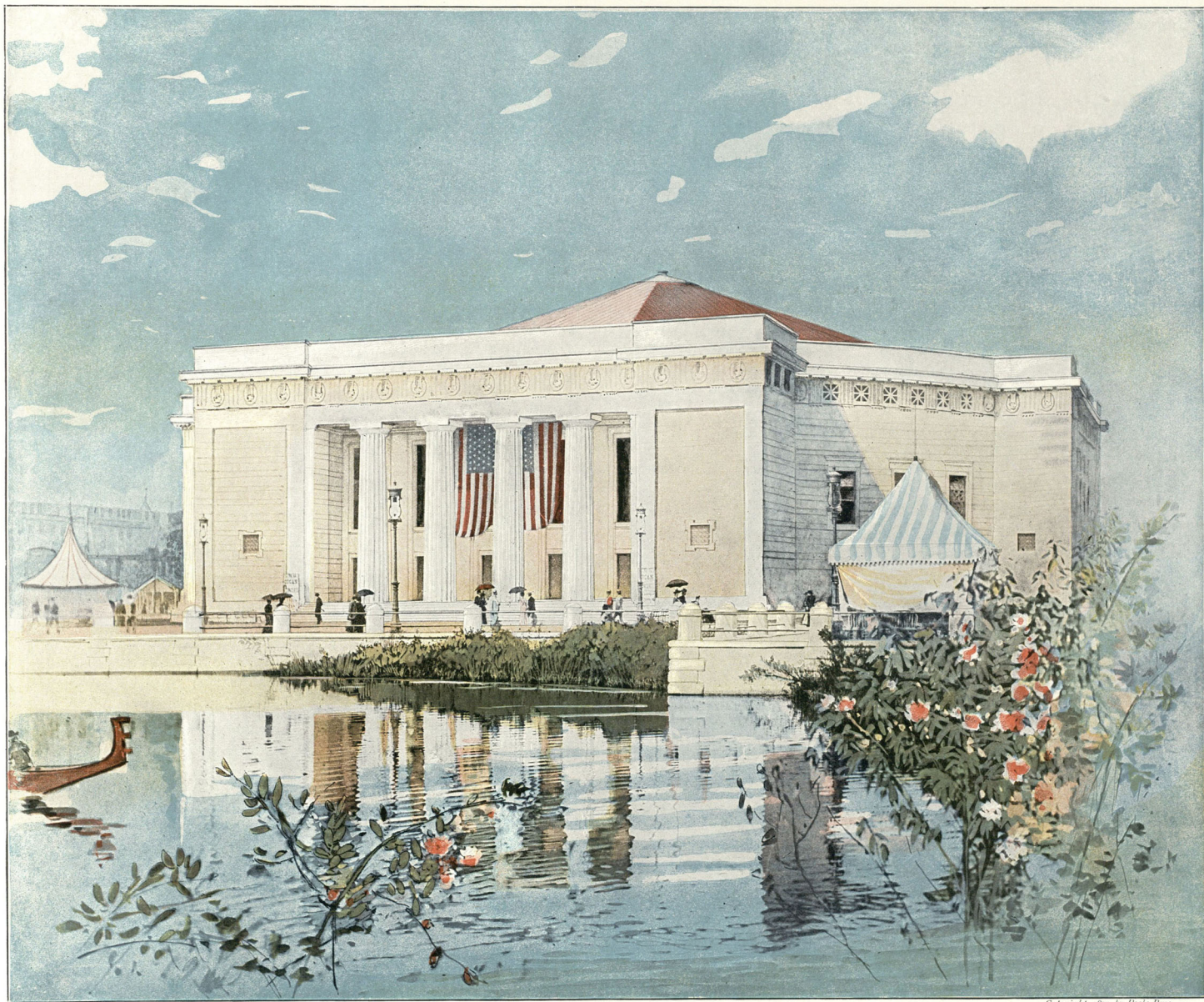
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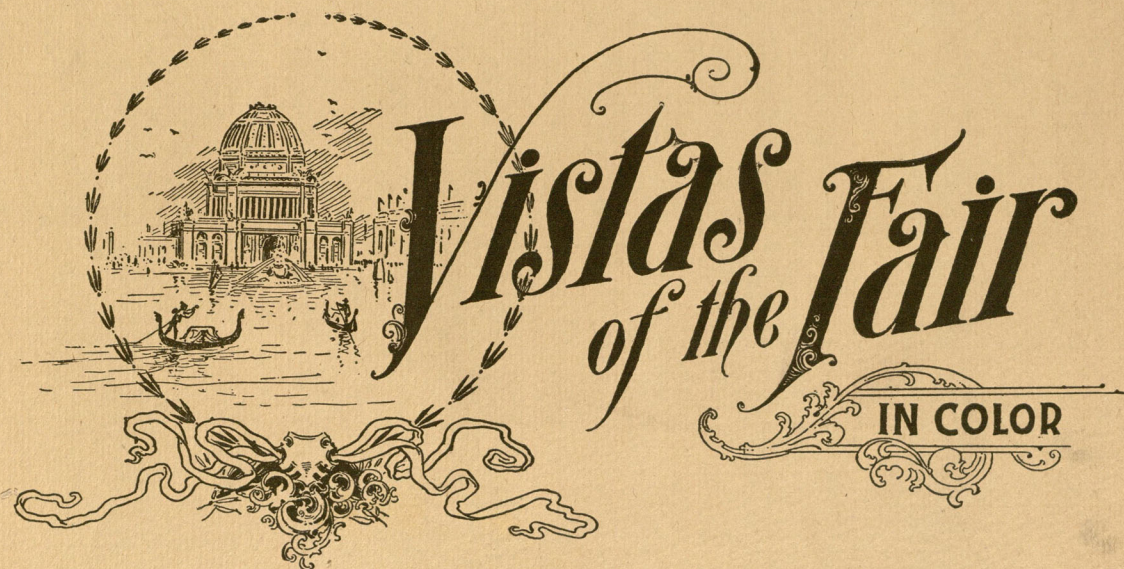
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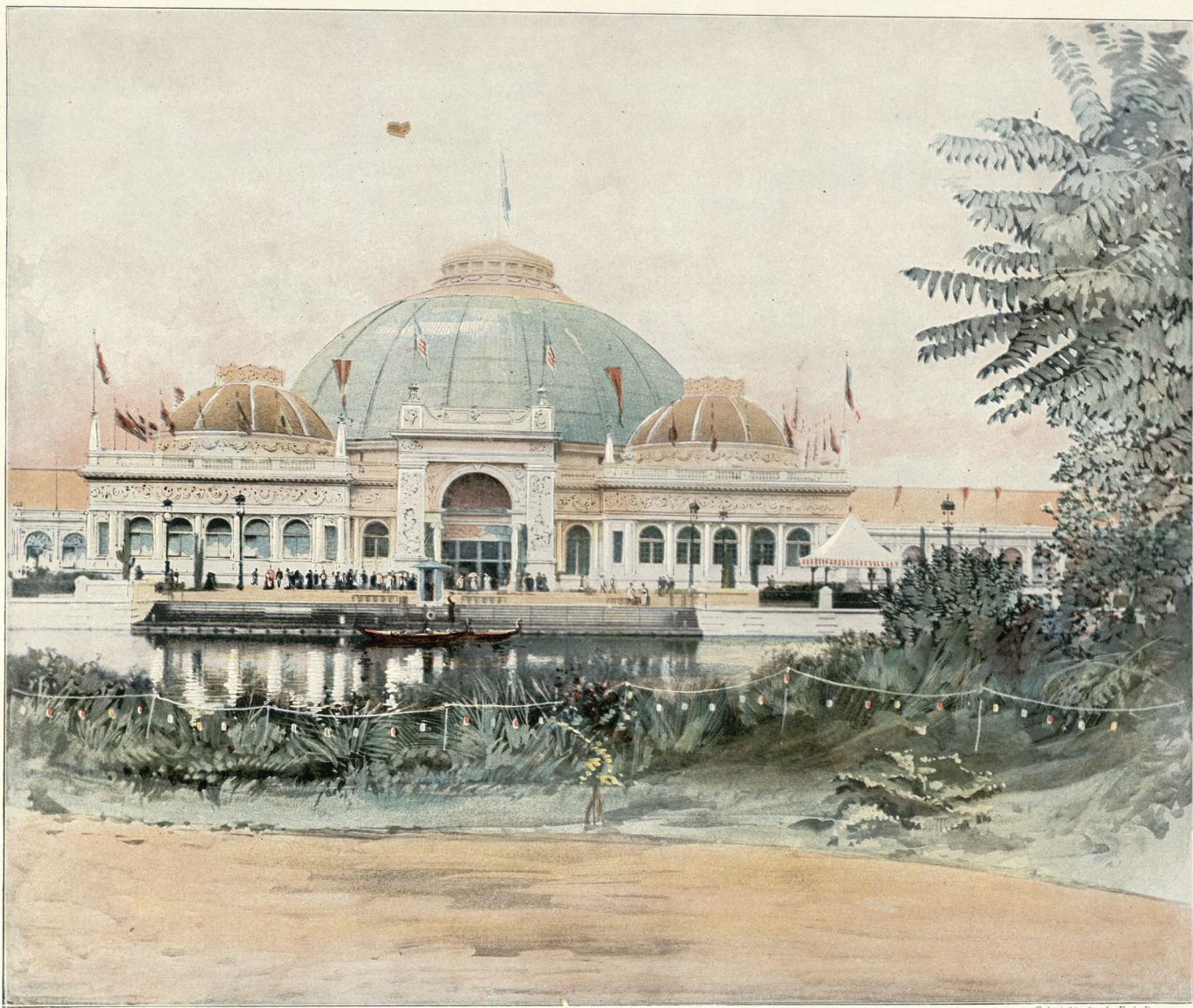
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SOUTHEAST FROM WOMAN'S BUILDING.

MACMONNIES FOUNTAIN FROM THE SOUTHWEST.

ROSTRAL COLUMN (NEPTUNE), NORTHWARD FROM MACHINERY HALL.

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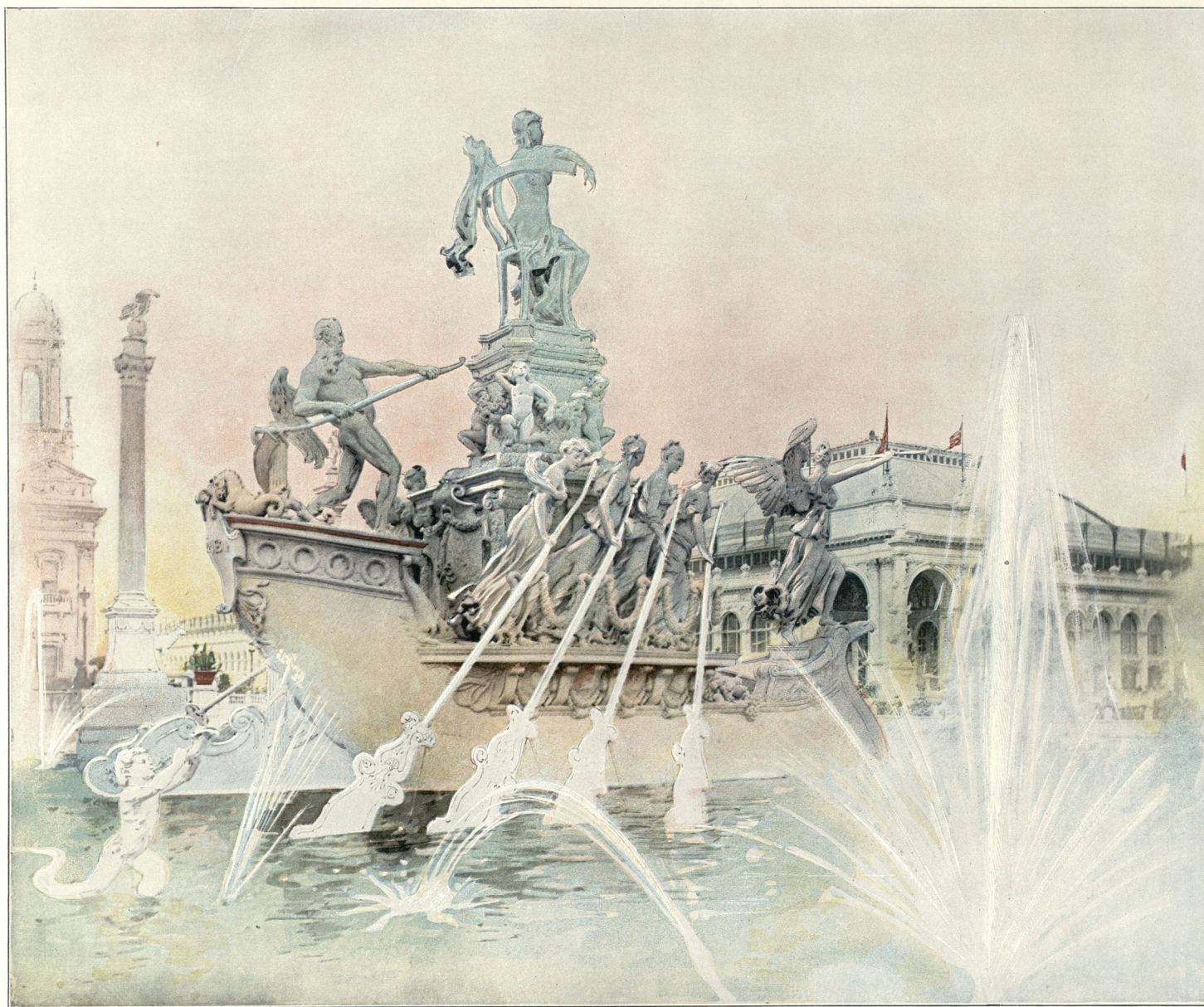
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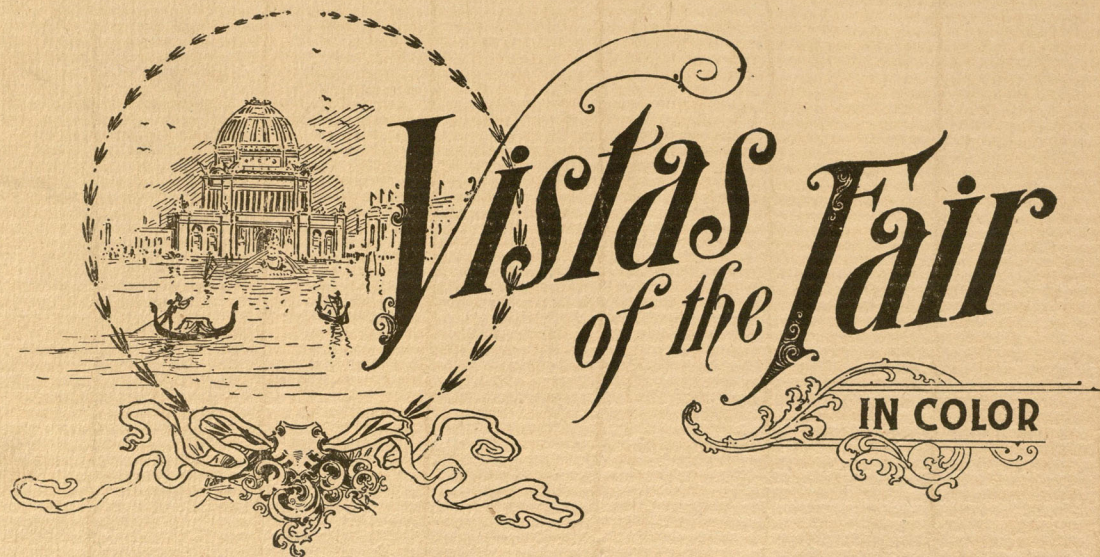
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MASSACHUSETTS STATE BUILDING.

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EASTWARD FROM GOLDEN DOORWAY, TRANSPORTATION BUILDING.

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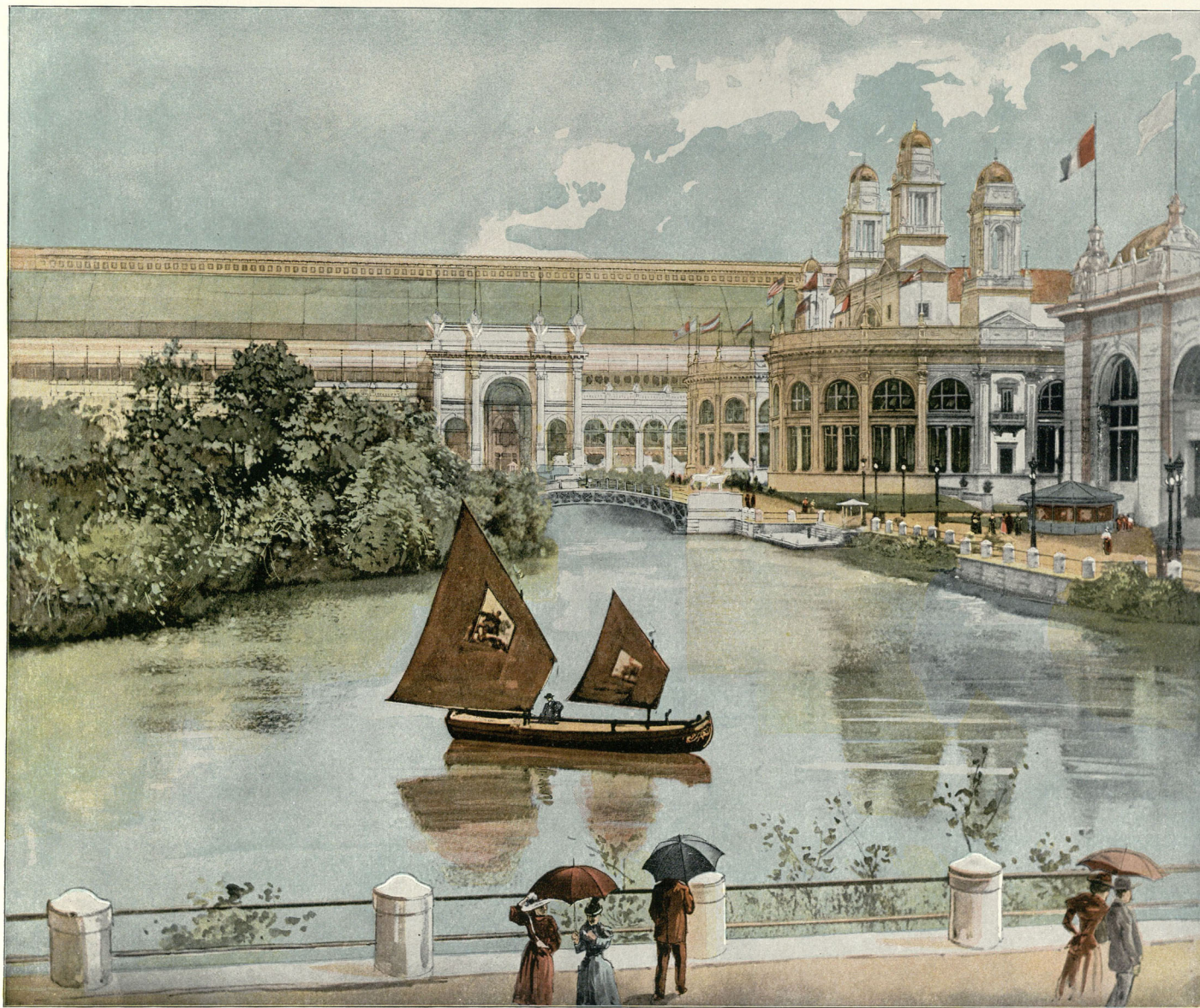
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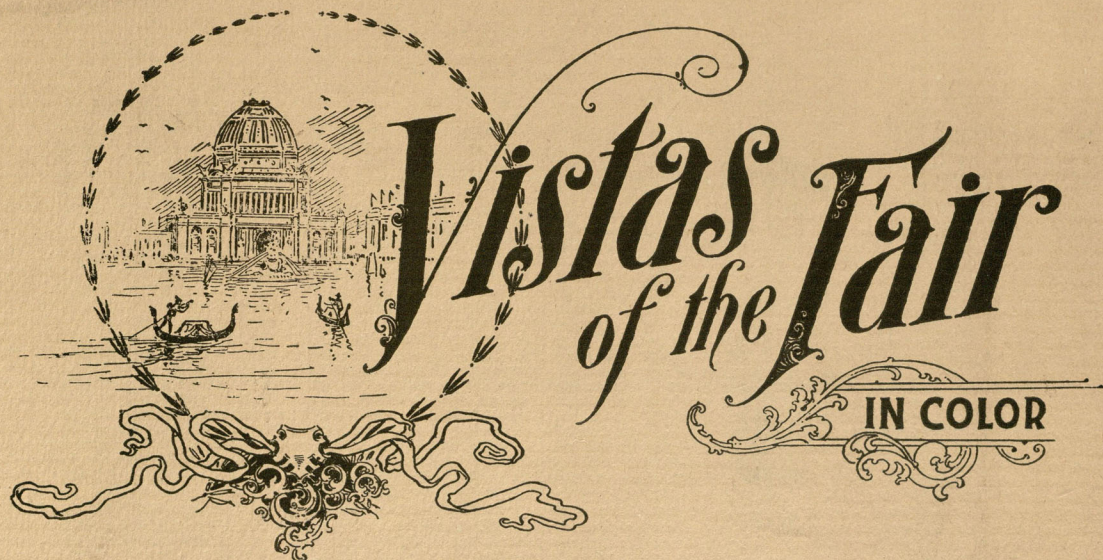
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STATUE OF AGRICULTURE, NEAR WEST ENTRANCE TO AGRICULTURAL BUILDING.

ART PALACE BY NIGHT.

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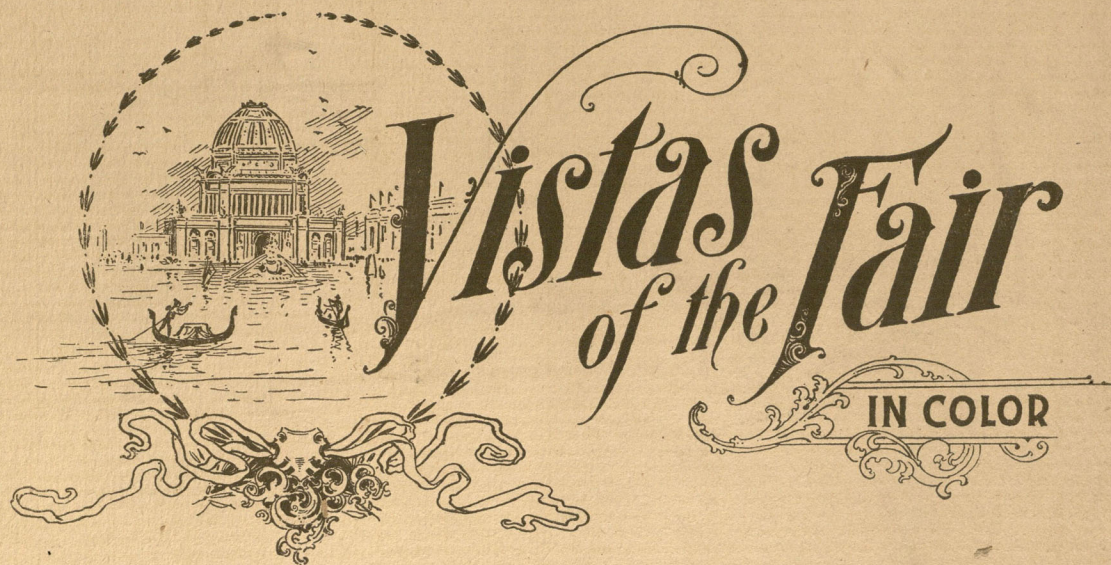
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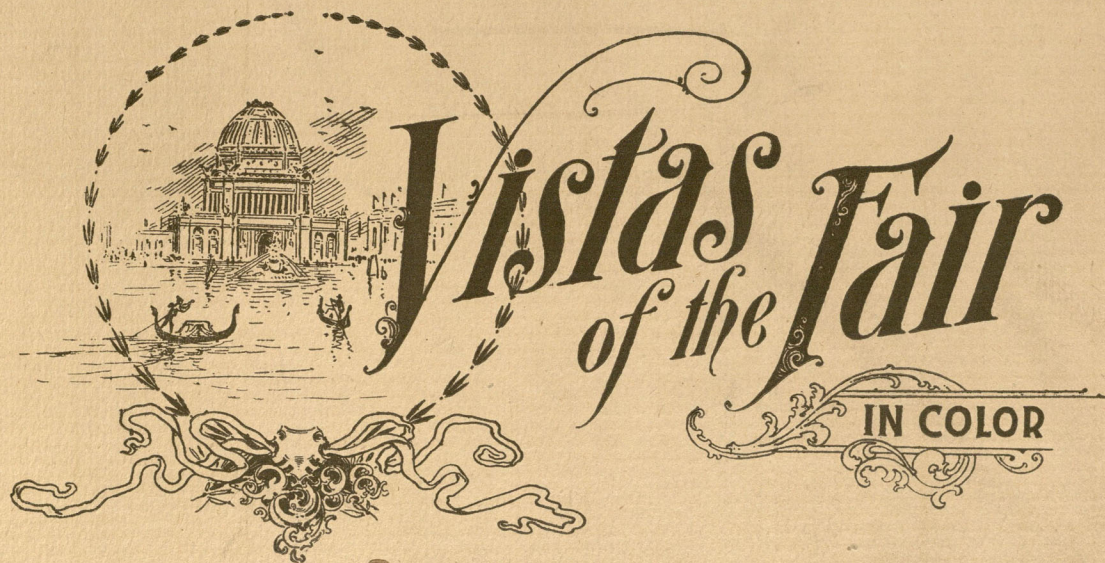
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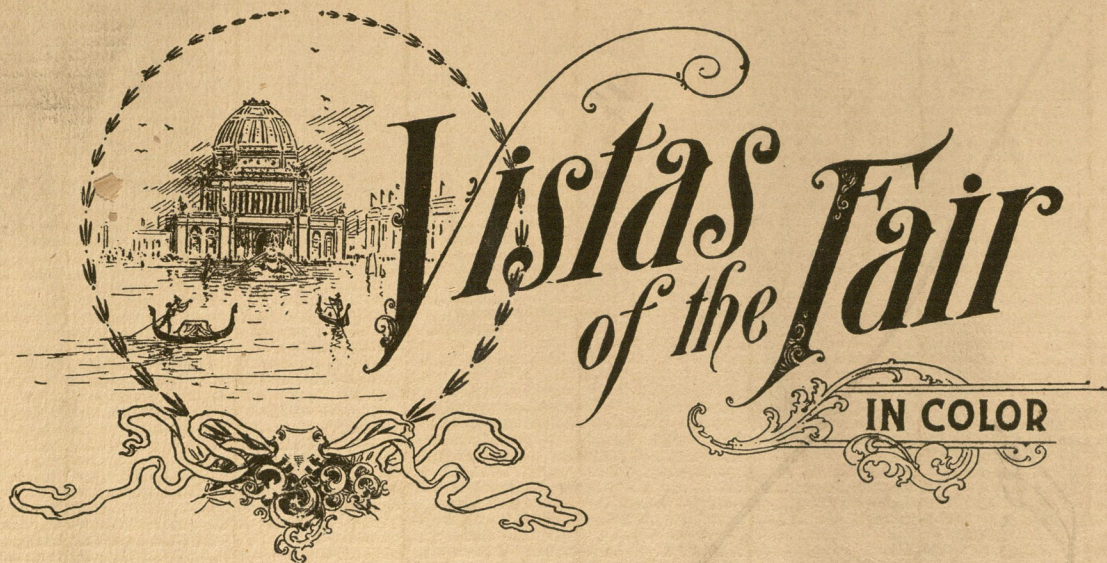
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STATUE OF POLAR BEAR—EAST FROM ELECTRICITY BUILDING.

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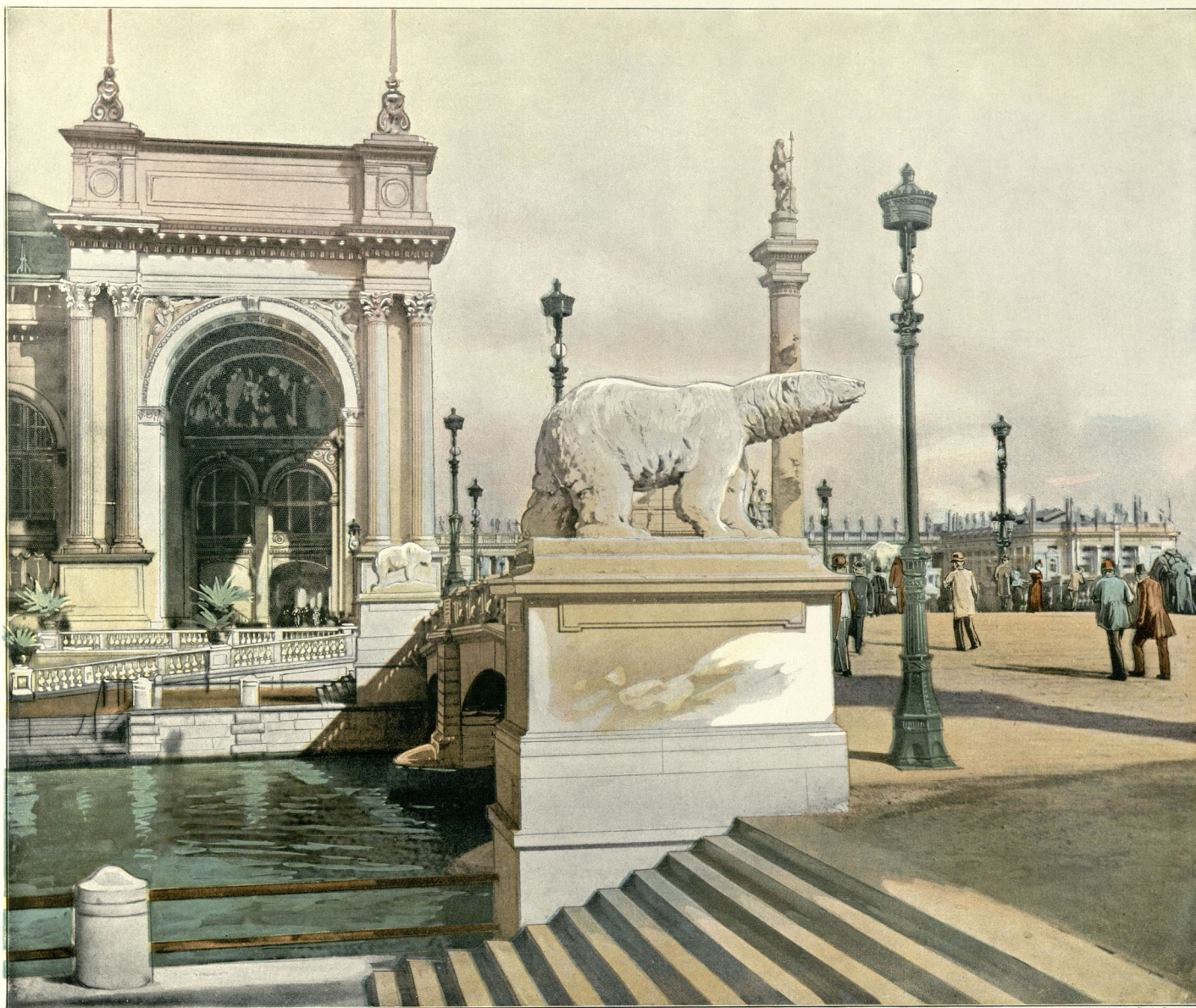
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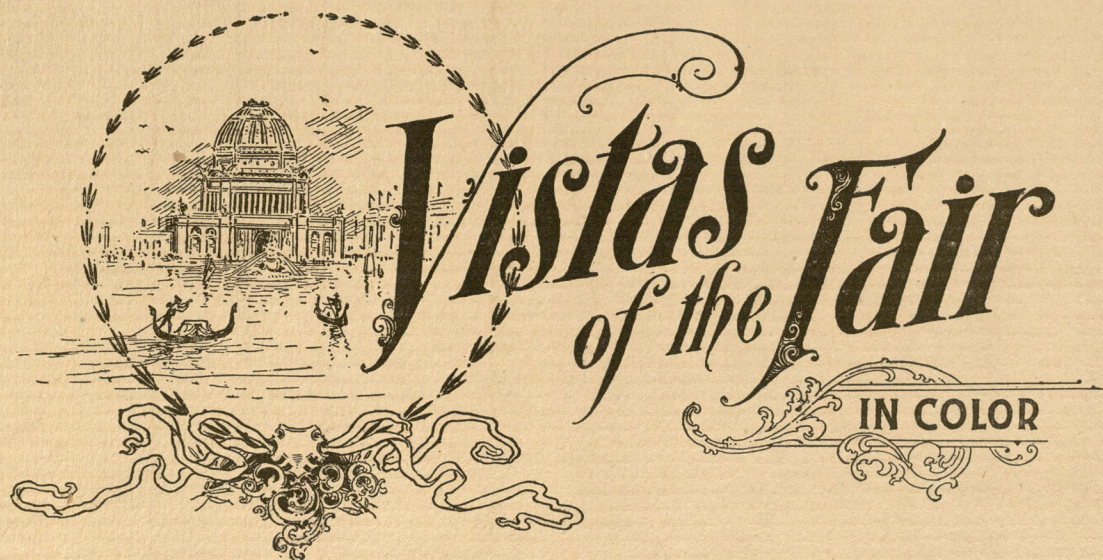
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JAPANESE HO-O-DEN, ON WOODED ISLAND.

OHIO STATE BUILDING.

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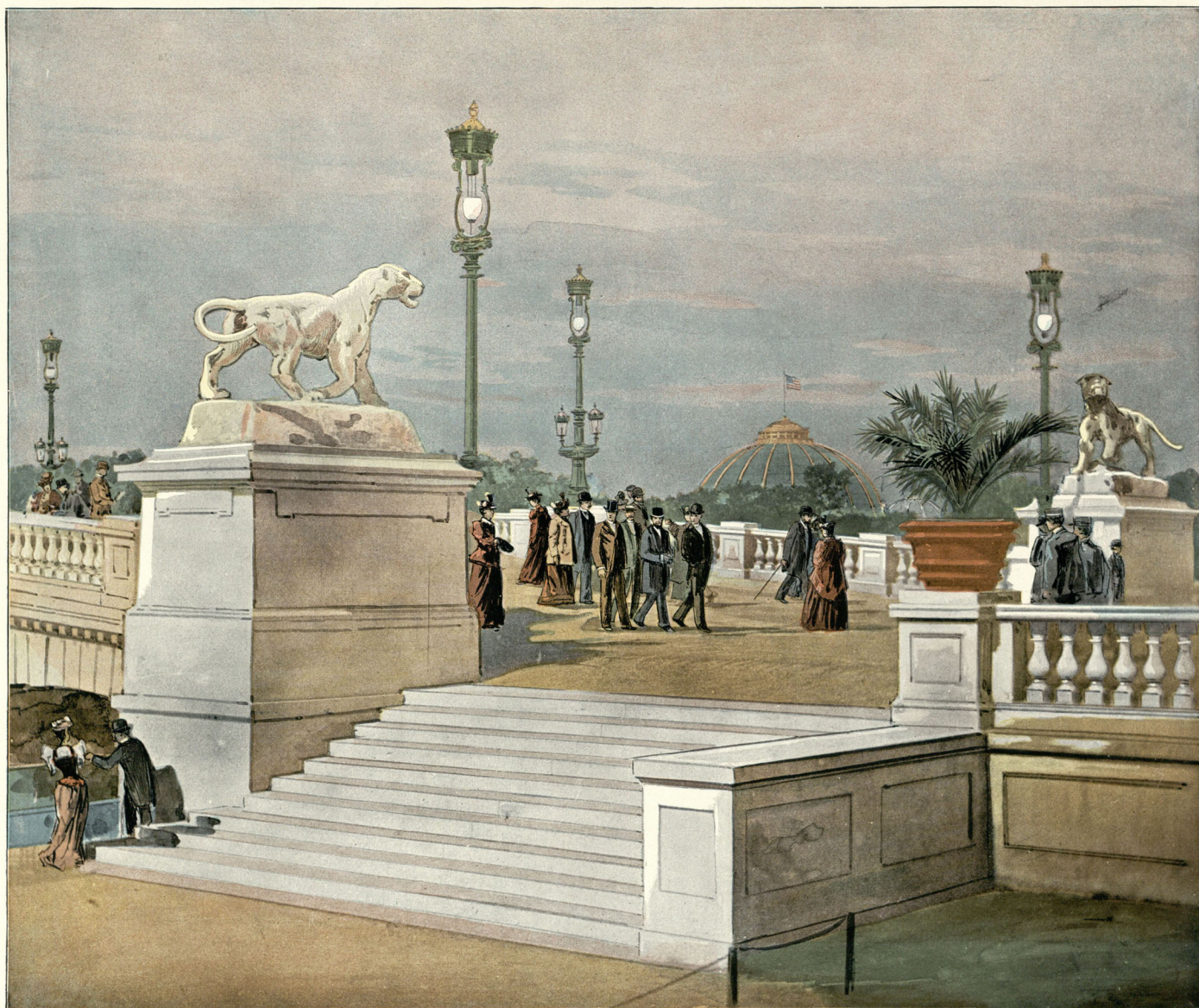
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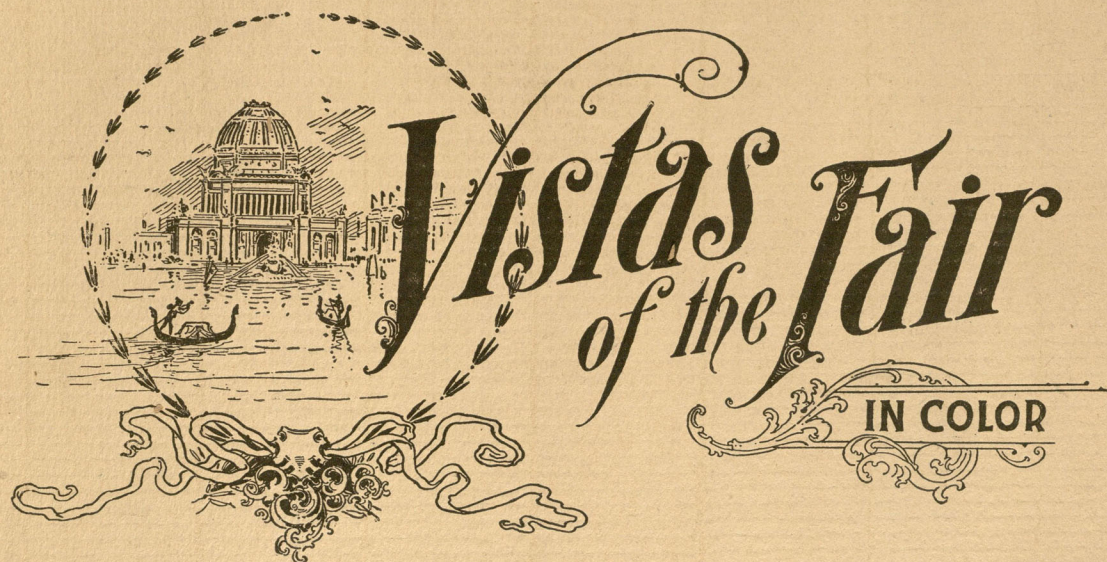
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INDIANA STATE BUILDING.

STATUE OF INDUSTRY—COURT OF HONOR.

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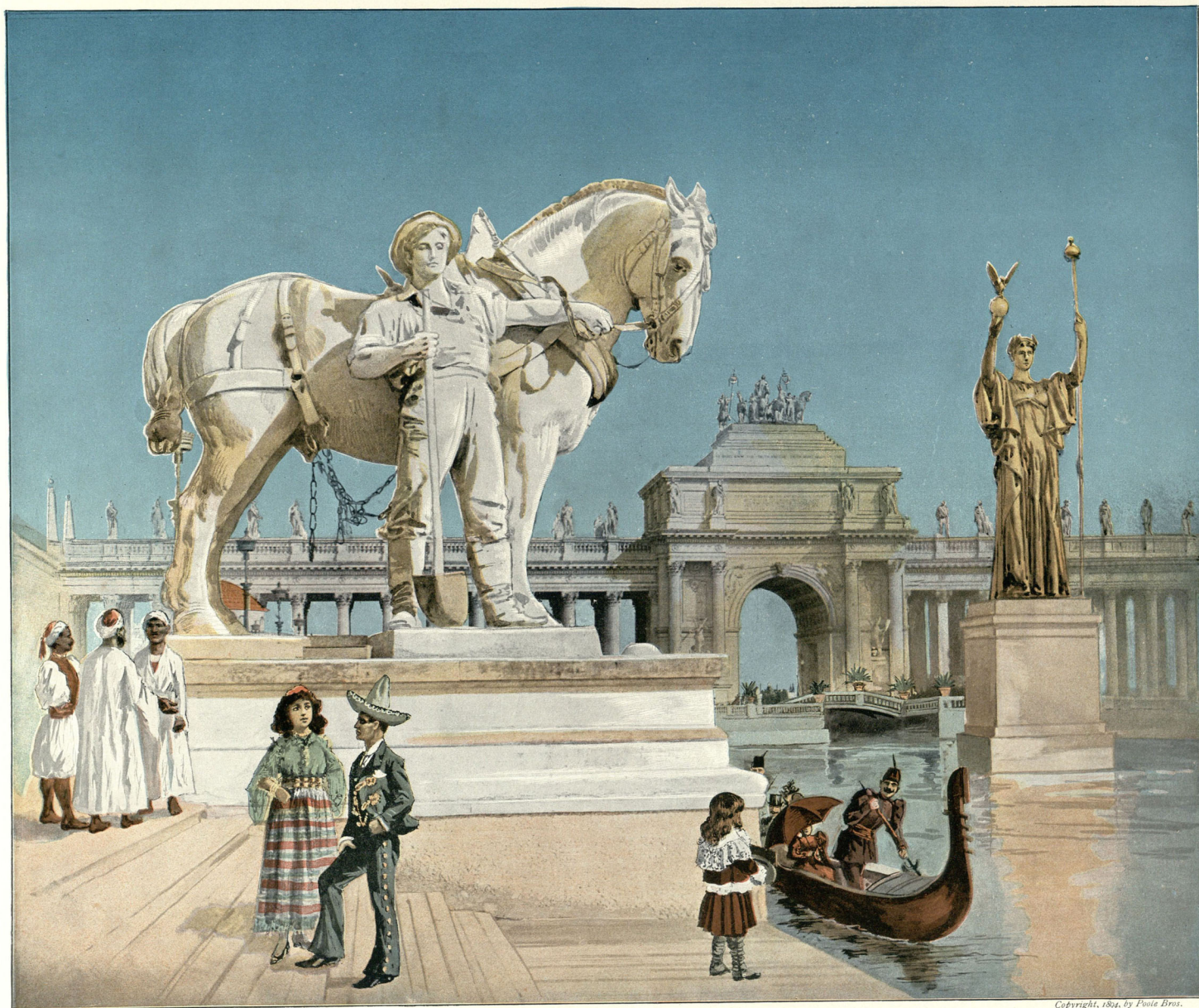
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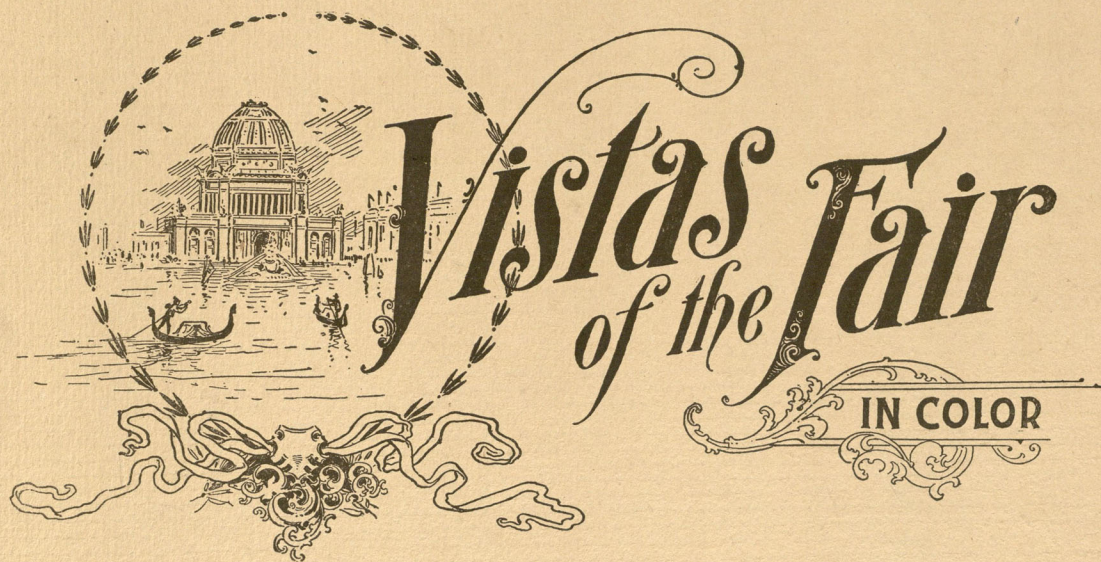
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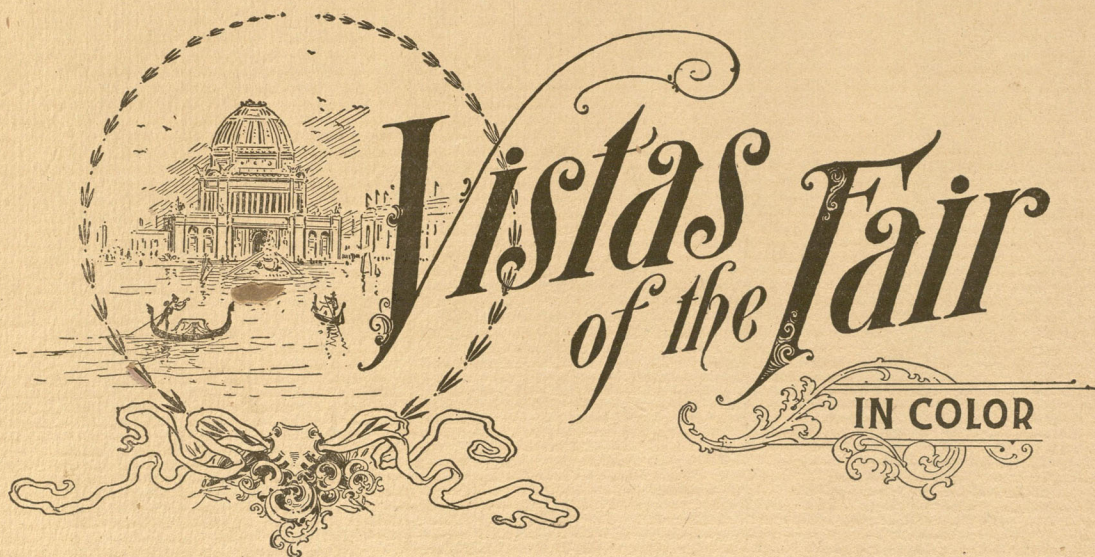
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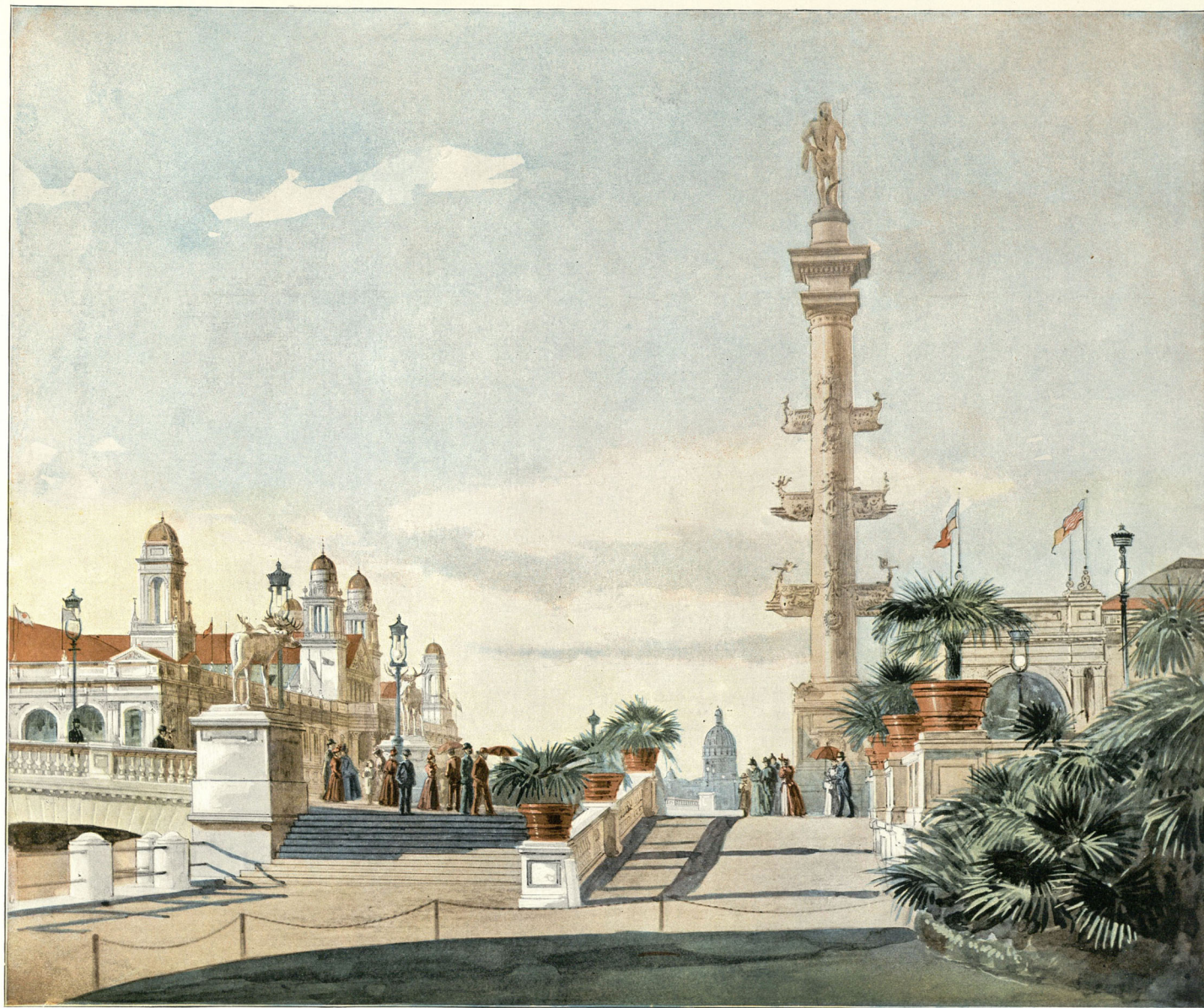
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THE INDIA BUILDING.

VIEW FROM JAPANESE TEA GARDEN.

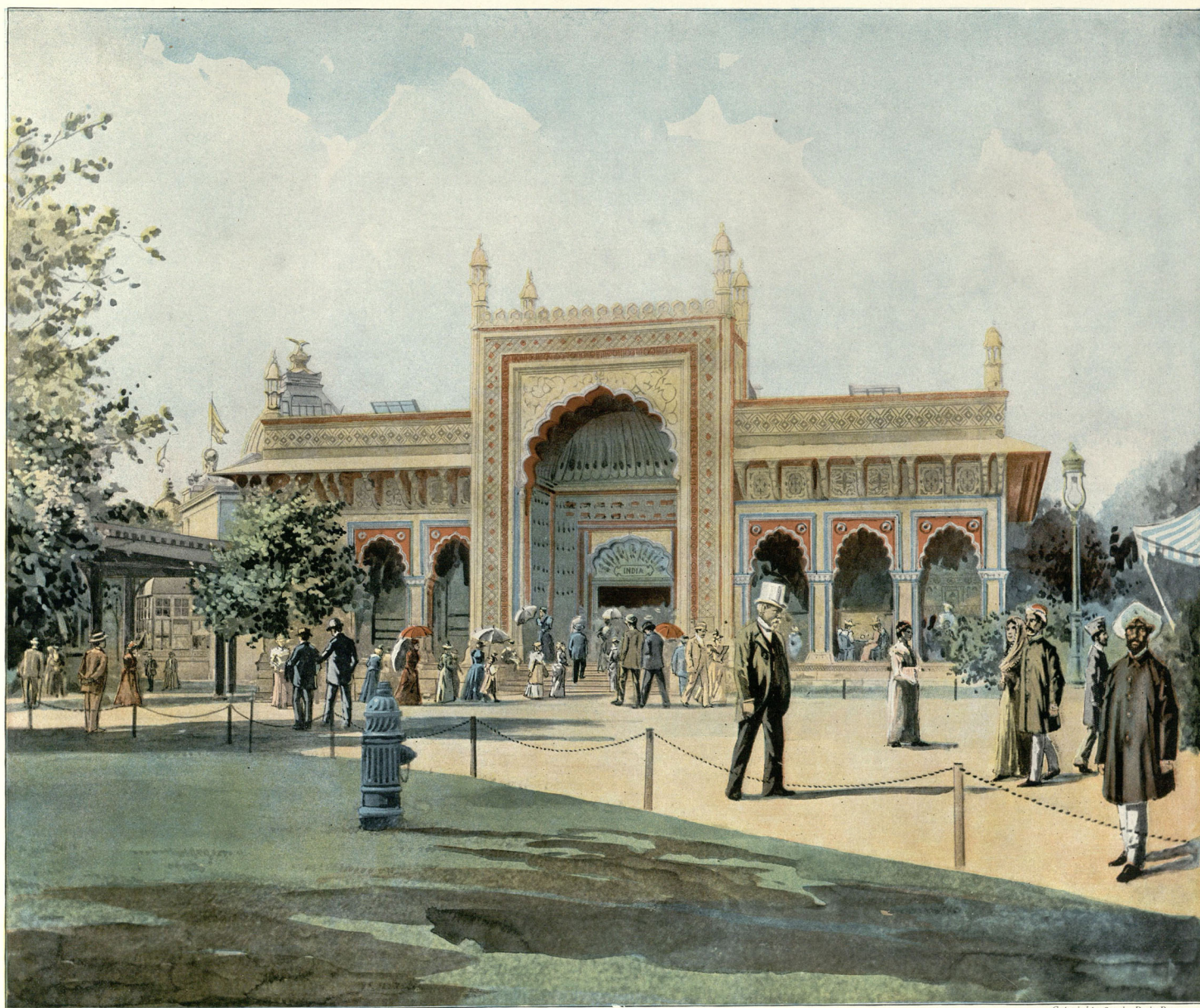
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TRIUMPHAL ARCH, PERISTYLE.

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TOTEM POLES AND DWELLINGS—VANCOUVER ISLAND INDIAN EXHIBIT.

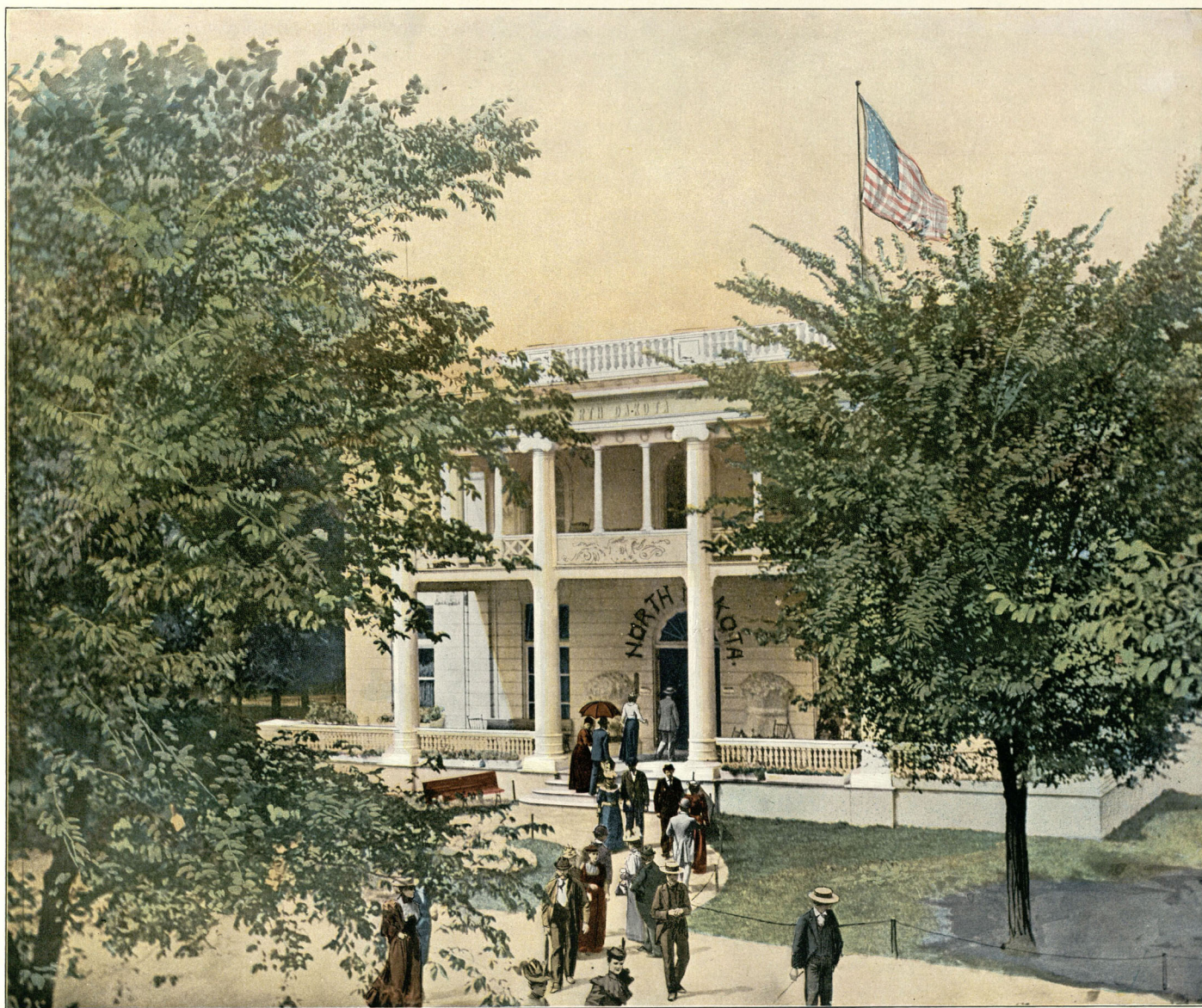
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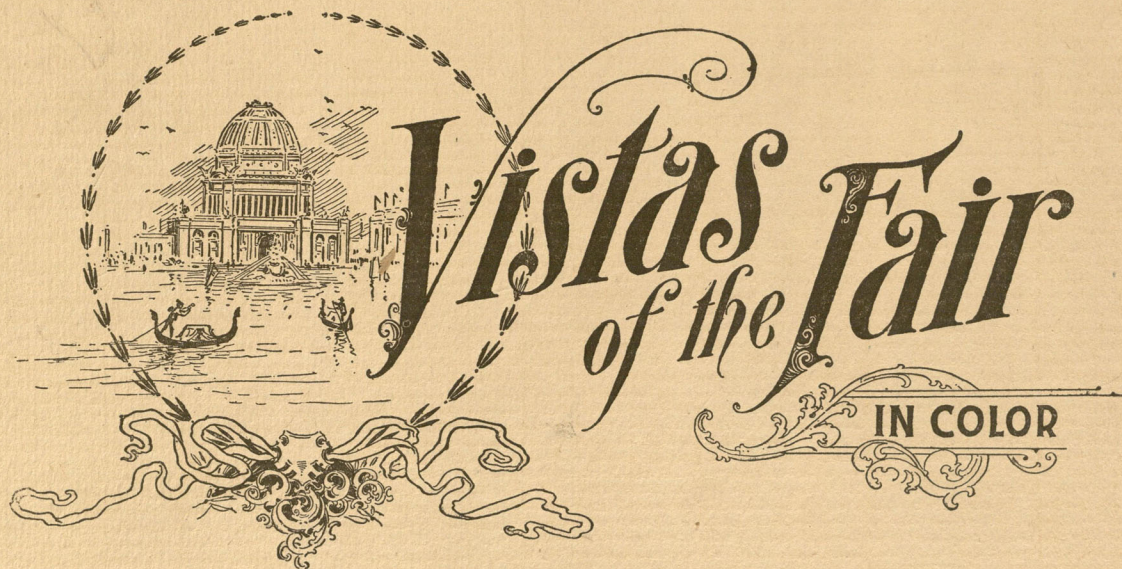
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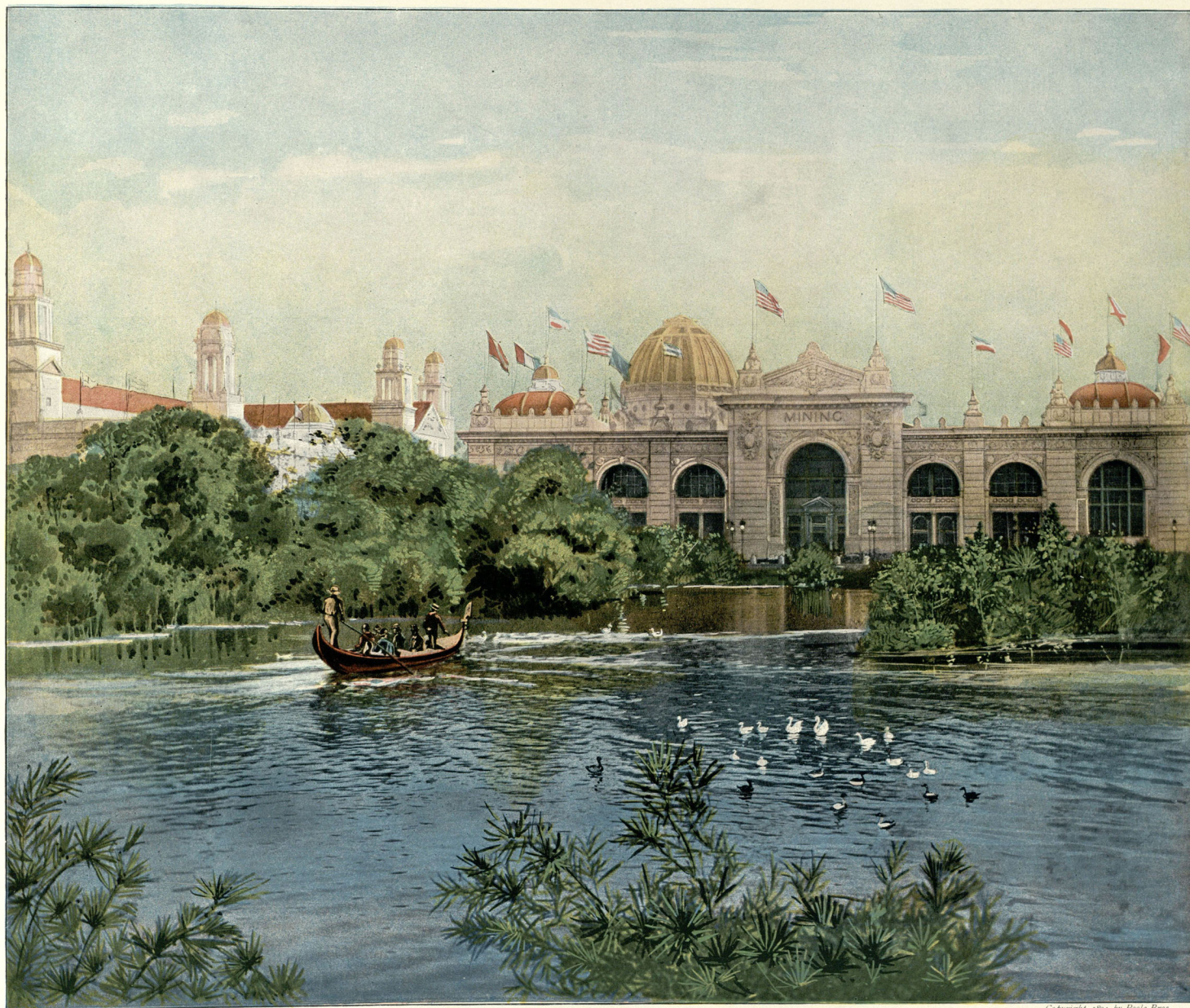
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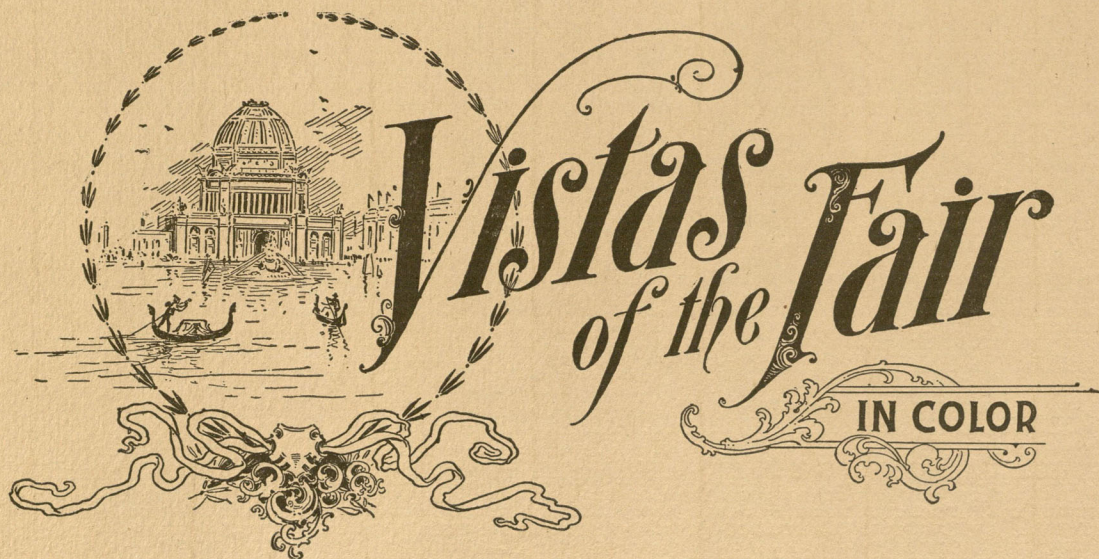
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GUATEMALA GOVERNMENT BUILDING.

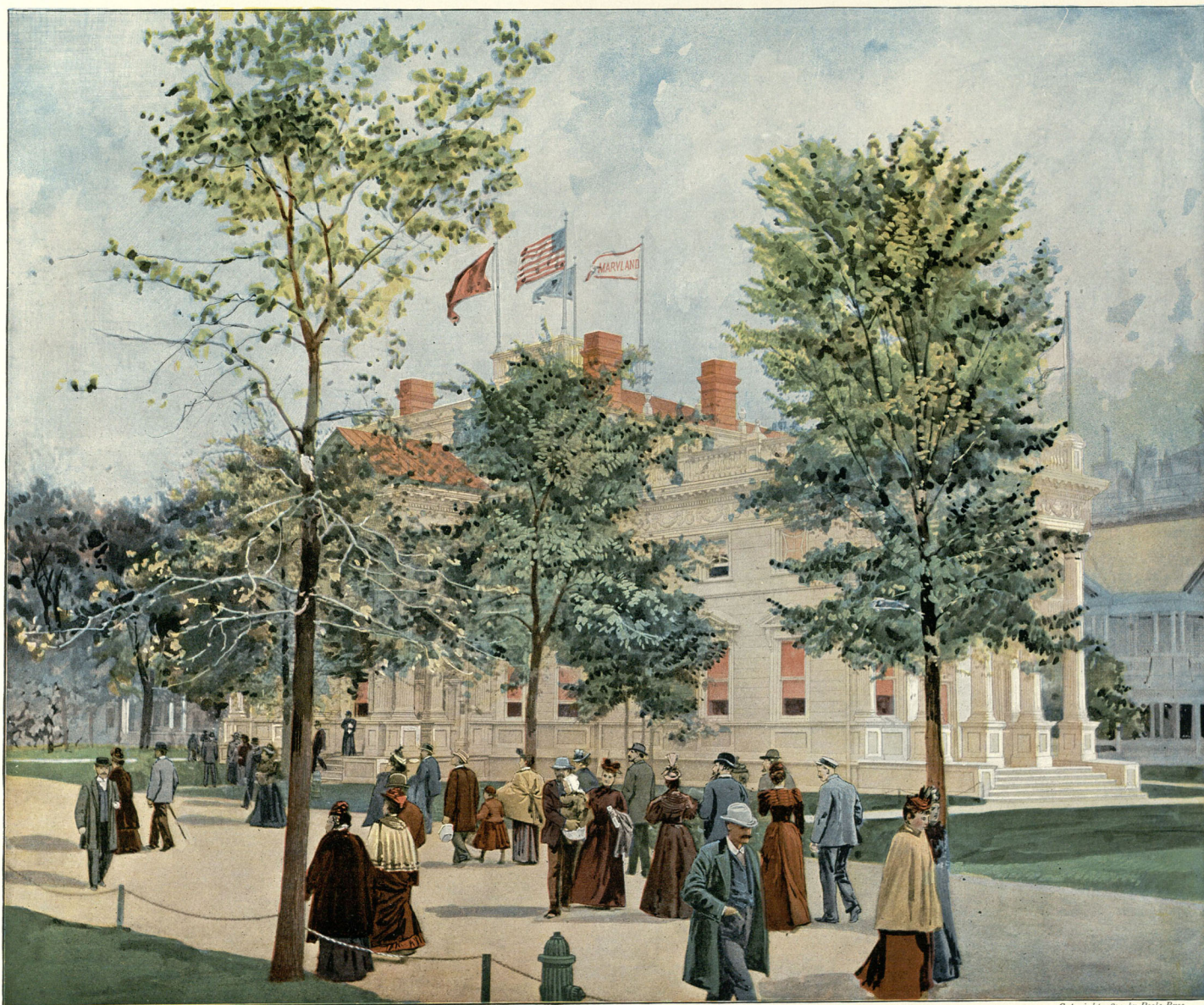
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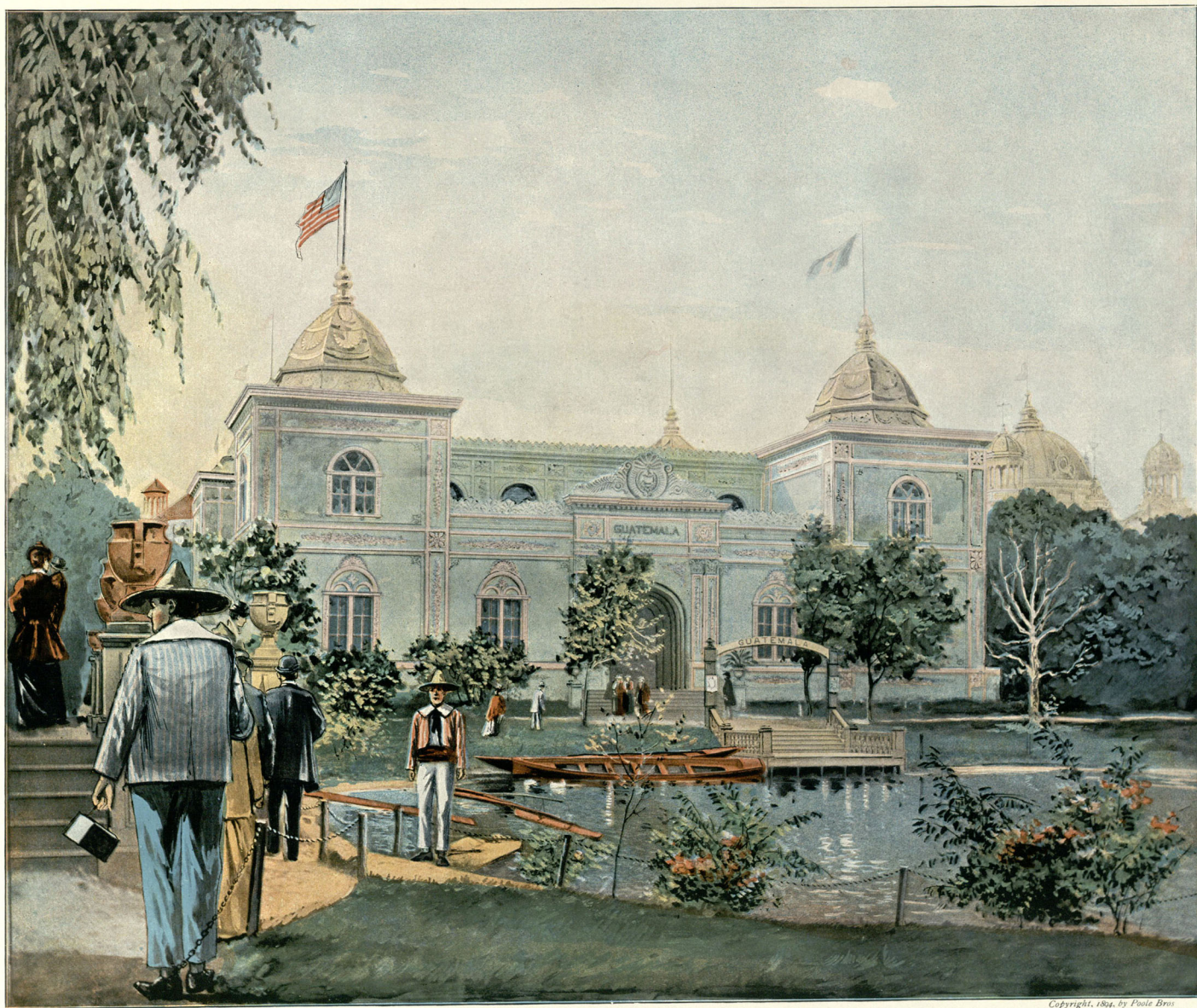
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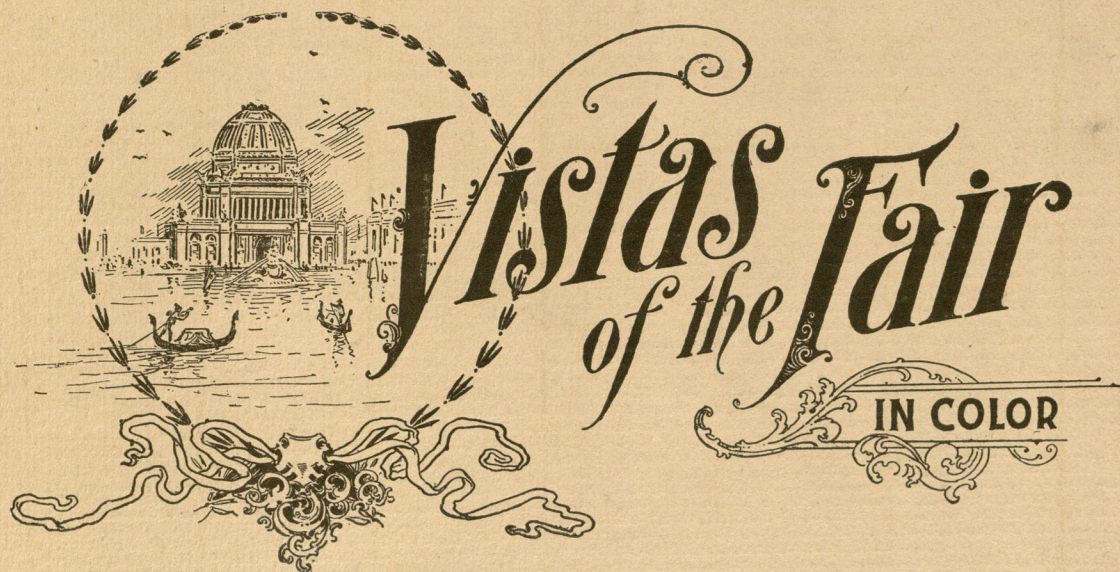
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Part 19.

GRAND BASIN AND COURT OF HONOR.

MONTANA STATE BUILDING.

NIGHT SCENE—LOOKING SOUTH FROM WOODED ISLAND.

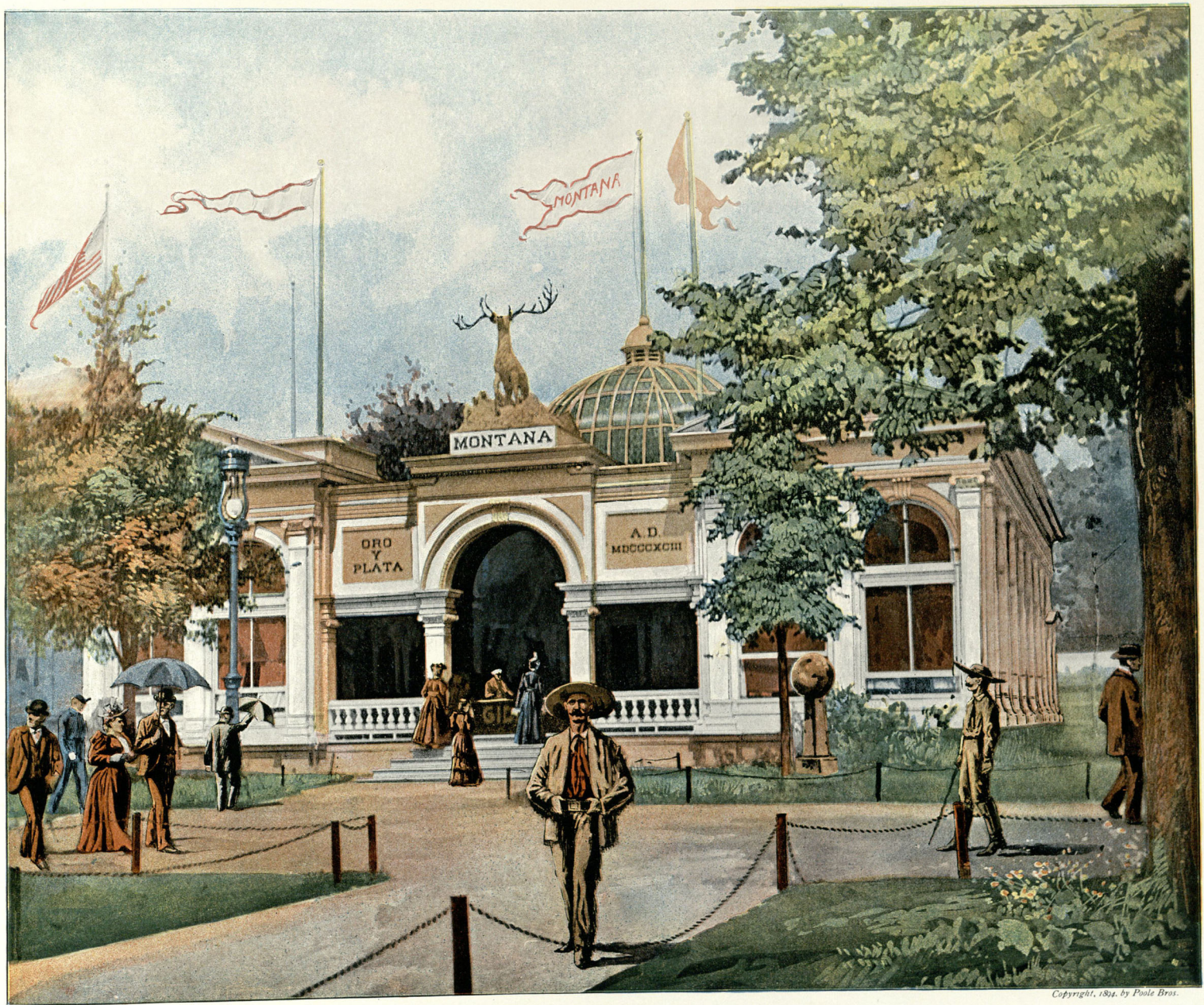
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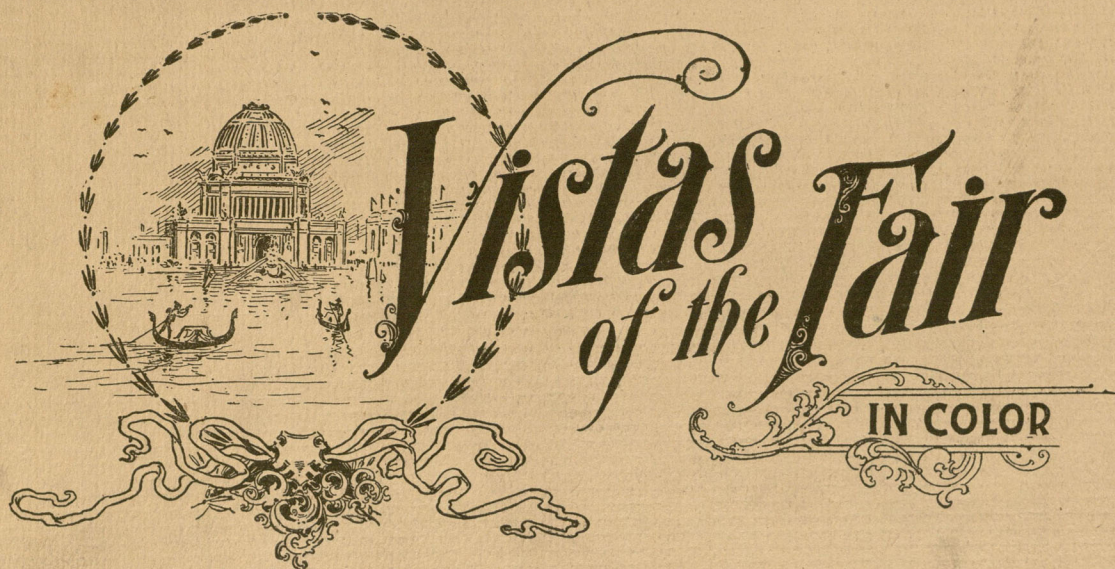
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