

Coca Cola and other carbonated beverages, root beer; dairy stands sell ice cream, malted drinks, buttermilk, chocolate milk and chocolate drinks, and milk; salt water taffy, popcorn and the other things that go along with amusement—all inspected daily for quality and freshness, and all at standard prices.

The Fair presents food in all its succulent variety . . . from the regions of the United States and from the nations of the world . . . in various kinds of restaurants, with and without entertainment . . . and in all price ranges. Excellent restaurants are found in many of the villages in the Amusement area: Cuban Village, Sun Valley, Midget Village, Merrie England and others. The Children's World contains a superb restaurant. Many of the exhibitors in the field of food serve the dishes in which they are specialists.

For those who know and prize good food, and for those who wish to acquire this happy knowledge, the Fair Corporation has authorized the publication of a little book called *Food at the Fair*. It is a detailed guide to all the restaurants in the Fair; it is edited by Crosby Gaige, the distinguished authority on foods and dining, prefaced by Oscar of the Waldorf, endorsed by the Wine and Food Society, and illustrated by Peter Arno. It is available at all the GUDE Book stands and in many restaurants.

Book Program of the Fair

FOR THE FIRST TIME in the history of international expositions, the New York World's Fair has created and is officially sponsoring a series of notable publications that are carefully designed to supplement and give additional emphasis to the more serious features of the Fair and of New York, the host city to the world.

Whether you are New York born or you are making your first or fiftieth visit to the great city, there are three publications that aim to tell you what the metropolis and its varied life is like today. One is *New York, the World's Fair City* (\$1), 160 dramatic and unusual photographs of New Yorkers at work and at play by leading American photographers; the captions are alert, amusing and incisive. *Going to the Fair* (\$1) is a 92-page preview of the World's Fair together with a foretaste of what you will find in New York City. *Here Is New York* (\$2.50) is a lengthy but delightfully informal survey of all aspects of the city by one of America's best-known newspaper women, Helen Worden.

Since the Fair is celebrating the 150th anniversary of the inauguration of George Washington as the first president of the United States under the Constitution, your thoughts may wander backward to the New York that was. Three excellent publications satisfy your curiosity. One consists primarily of illustrations by the greatest authority on the picture-history of the city: *New York Past and Present, Its History and Landmarks, 1524-1939* (\$75), edited by I. N. Phelps Stokes and published by the New York Historical Society. The second is a complete and entertaining

picture of New York and of its inhabitants in Washington's day: *New York: the City Washington Knew* (\$2.50), by Frank Monaghan and Marvin Lowenthal. *Thirty Historic Places in Greater New York* (\$.50) is edited by Dr. A. Everett Peterson and published by the City History Club. It contains 72 pages with 30 illustrations and 2 maps which facilitate the discovery of these dramatic remnants and reconstructions of the past by the visitor to the World of Tomorrow.

But you have probably come to see the Fair first and New York next. The OFFICIAL GUDE BOOK (editions and bindings vary from \$25 to \$5) is the book you are now reading. It is the best single volume on the Fair—the most effective beginning of a successful visit to the Fair and the foundation of any collection of printed materials on the Exposition. The *Official Souvenir Book* (\$1 to \$10, according to the edition and the binding) is a strikingly modernistic volume of 144 pages of text and illustrations, of which several are in full color. If you are intrigued by the story of international expositions and by the early history and development of the New York World's Fair, there is available *The Fairs of the Past—the Fair of Tomorrow*, a 52-page illustrated pamphlet published by the Encyclopedia Britannica; the revised second edition is now available (\$.50).

Your World of Tomorrow (\$.25) is a very attractive pamphlet of 24 large pages containing many illustrations and in black and white: the text is by Gilbert Seldes, the distinguished litterateur. It presents the dramatic story of Democracy, the Theme Center of the Fair.

Gordon Gilkey's *Etchings New York World's Fair* contains 65 etchings of World's Fair scenes and buildings with brief descriptive texts.

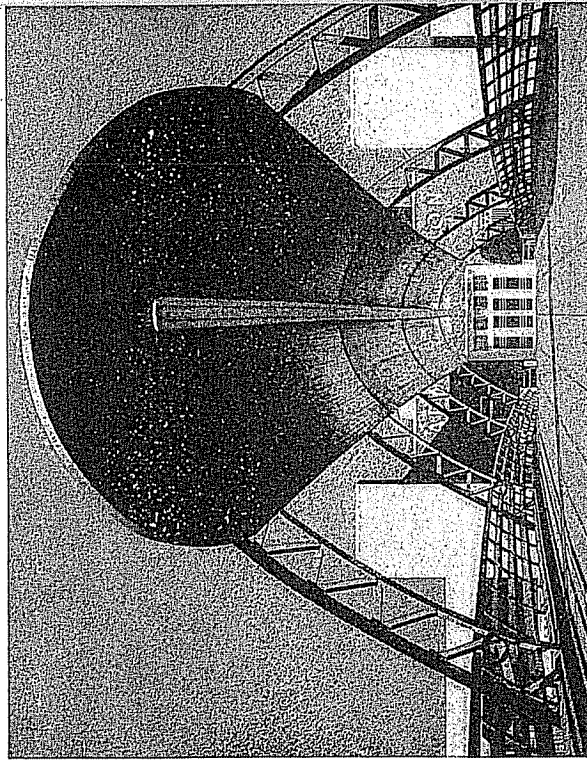
If your palate has been tempted or satisfied by a dish in one of the Fair's many restaurants, or if you have not yet made your decision and wish to know what they offer, you have Crosby Gaige's *Food at the Fair* (\$.25), a detailed description and guide to all the many eating places in the Fair; it is published under the auspices of the Wine and Food Society, prefaced by Oscar of the Waldorf, and by André Simon, and illustrated by Peter Arno. The *World's Fair Cook Book* (\$2) is the work and the pleasure of Crosby Gaige, one of America's best-known cooks and epicures. It is a complete cook book for today and tomorrow—with special emphasis upon the regional dishes of the United States.

If art is one of your principal interests there is available a completely illustrated *Catalog of the Exhibition of Contemporary American Art* (\$2); this contains an illustration of every item accepted for hanging by the committee, biographical notes on each artist, and a preface by Holger Cahill, Director of the Exhibition. There is also available an illustrated catalog of the Masterpieces of Art Exhibition. For art in New York City there is a comprehensive guide prepared by the Art Commission of the City of

New York and edited by Dr. A. Everett Peterson: the *Art Guide to Greater New York* (\$.50); it contains 64 pages and many illustrations.

Three other important officially approved publications are of high interest to all Fair visitors. *New York City for Teachers* (\$.150), is a complete guide to the educational facilities of the metropolitan area, prepared by the Federal Writers Project in collaboration with the Advisory Committee on Education of the New York World's Fair. *Pageant of the States* (\$.2), by Ernest Sutherland Bates and Herman S. Schiff, contains full color maps of each of the 48 states by Norman Reeves. The accompanying historical text on each state establishes new high standards for writing in this field. The brief prose poems are eloquent tributes to the contributions of each state to the building of America; the volume is prefaced by a stirring invocation to American Democracy. *Science for the World of Tomorrow* (\$.2.50), by Dr. Gerald Wendt, Director of Science and Education of the New York World's Fair, is a stimulating and authoritative treatment for the layman of the scientific aspects of the Fair.

These books are not published by the Fair Corporation itself but are issued by leading American publishers in cooperation with the Fair. Many of them are available at your local book shop; all are handled at each of the GUIDE BOOK stands throughout the



BRIDGING THE WORLD OF TODAY AND TOMORROW.—This modernistic bridge connects the Administration Building with the "World of Tomorrow."

Fair grounds. Any or all of these publications can be conveniently ordered by mail from Exposition Publications, Inc., 33 West 42 Street, New York City. Together they form a diversified and interesting library on materials at the "World of Today" and the "World of Tomorrow."

Merchandising Program of the Fair

FAR-SIGHTED DESIGNERS and manufacturers of merchandise have seized the opportunity afforded by the New York World's Fair. They have produced new products and molded new plans to meet a new demand, because they know that the Fair will affect, if not completely change, the desires and tastes of the sixty million—or more—that will visit the Fair this year. For complete information of the Fair's Merchandising Program, including a list of all licensees, address the Merchandising Department, New York World's Fair 1939 Incorporated, World's Fair, New York.



FINANCING THE FAIR

THERE IS A GREAT DIFFERENCE between the financing of fairs in Europe and in America. Recent European fairs, especially in France, Belgium and Germany, have been directly subsidized by their respective governments. But American fairs are primarily the results of private enterprise; they do not enjoy the boon of direct governmental subsidies.

Yet one of the most common misconceptions rampant in the public mind is that fairs are built with public funds. It is very true that the Fair could not have been created without the extensive and enthusiastic cooperation of the State, City and Federal governments. But, strictly speaking, the Exposition itself has been built and is operated by a nonprofit membership corporation; it is not directly associated, either by way of administration or subvention with any governmental agency. In its scope, its implications and its results the Fair is, in a larger sense, a vast civic undertaking. But it is a civic project which does not directly receive a single dollar of the taxpayers' money.

Careful estimates indicate the entire project involves the expenditure of between \$150,000,000 and \$160,000,000. Of this sum the City of New York's expenditure totals approximately \$26,700,000; a part of this money is devoted to the building and operation of the City's own exhibit at the Fair. The far greater part was spent on basic improvements at the site and in the surrounding region. Much of the work of building sewers, roads and bridges involved projects which sooner or later would have been undertaken by the Municipal Government. Here the Fair has greatly accelerated a vast number of civic improvements. The

building for the State exhibit will be a permanent structure and a notable addition to Flushing Meadow Park which will succeed the Fair. It is clear then that the Fair merely accelerates and expedites the municipal program of public works and improvements. About \$6,200,000 was spent by the State of New York; its contribution is divided in a similar manner. The Federal Government authorized the expenditure of \$3,000,000 for its participation. The Fair Corporation itself spent almost \$42,000,000. The participating foreign governments made an investment of almost \$30,000,000. Domestic and foreign participants account for the remainder.

In order to finance the cost of building the Fair, the Corporation floated an issue of debentures totaling \$27,829,500. Business and industry, both national and local, as well as the general public, enthusiastically responded. These bonds bear interest at four per cent and fall due in 1941. The Fair secures the money to pay the principal and interest on these debentures from several sources: gate receipts, the rental of space for buildings erected by participants, as well as for space in Fair-constructed buildings, and the revenue derived from concessions.

THE FAIR CORPORATION IS A NONPROFIT-MAKING ORGANIZATION operating under the legal status of an educational institution. The first \$2,000,000 of net revenues goes to the City of New York for the building of Flushing Meadow Park; the next \$1,700,000 is returned to the City as a repayment for the

cost of extending the Independent Subway System. Beyond this all net revenues are divided equally among the City and the State of New York for distribution to educational and charitable organizations.

It has been estimated by experts familiar with the velocity of money that the sums thus expended will result in the circulation of more than one billion dollars for additional services and supplies. The public, either immediately or ultimately, pays for the Fair, but in addition to the educational features, the aesthetic enjoyment and simple amusement which the Fair presents, the public receives economic and social benefits far in excess of the original expenditures.

THE SITE

IN SELECTING THE SITE for the New York World's Fair it was not enough to find within the city's boundaries a tract of land large enough for Fair needs and conveniently accessible to the public. The planners of the Fair, together with City officials, adopted the long view: they thought of the Fair as an instrument of City planning—looking forward to the time when the Fair would be completed and ended. It was this combination of imagination and foresight which determined Flushing Meadow as the site for the greatest fair in the long history of expositions.

Originally known, in popular parlance, as the "Corona Dumps"—1,216½ acres of primeval bog, spongy marshland, and the accumulated debris and ashes of many years—the site is located in New York City in the borough of Queens not far from the geographical and population centers of the great metropolis. The area extends almost three and one-half miles southeastward from Flushing Bay to Union Turnpike in Kew Gardens, and is more than a mile wide between Lawrence and 111th Streets. Eager for the reclamation and transformation of one of the city's most conspicuous sore spots, the City of New York acquired the tract at a cost of more than seven million dollars, officially designated it Flushing Meadow Park and leased the ground to the Fair Corporation for the duration of the Exposition. Ground breaking ceremonies were held on June 29th, 1936, and the colossal task of transformation soon began. The appearance of the site was enough to daunt many of the most optimistic of the officials who fought their way to the ceremonies through the accumulated junk of many decades. It once presented a scene of stagnant pools and muddy runlets, a source of evil odors that threatened asphyxiation to the distressed inhabitants for miles around. Mountains of ashes rose to a height of 100 feet; the topmost peak, waggishly named "Mount Corona," dominated the dismal panorama. A creek called Flushing River meandered through the bog, virtually undisturbed since President Washington crossed it in 1790 to Flushing Bay.

The preparation of the site was the largest single reclamation

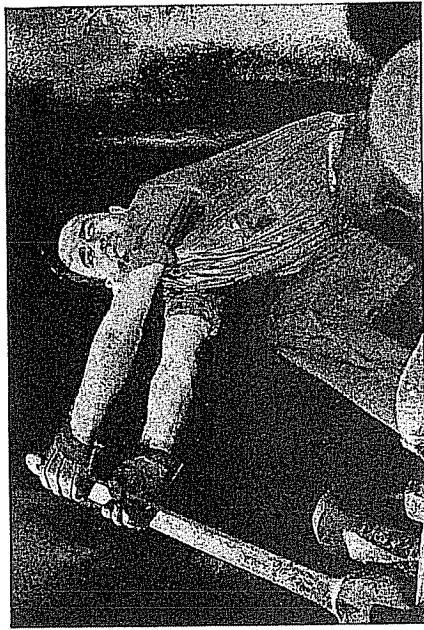
THE SITE OF THE FAIR



project ever undertaken in the eastern United States. The mounds were leveled and the bogs filled in with almost six million cubic yards of ashes. Over the marshes thus filled in, hundreds of thousands of cubic yards of top soil were deposited and leveled. The creation of Fountain Lake and Willow Lake and the reshaping of the course of Flushing River necessitated the excavation of almost a million cubic yards of meadow mat, much of which was chemically processed to form the necessary top soil for landscaping. A massive tide gate and dam were built to regulate water levels of the Fair-created lakes and the lagoon and to control the tide waters of Flushing Bay. By the end of March 1937, far ahead of schedule, the contractors had worked a miracle. The area was leveled, filled and graded, ready for construction and planting. When the Fair closes, the entire site will become one of the greatest municipal parks in the world—a park fifty percent larger than Manhattan's famous Central Park. On the preparation of the site which the Fair Corporation will turn to the City, the Fair has expended more than twelve million dollars in hidden improvements beneath your feet. The story of the reclamation of the site and the building of the Fair on it, is a romantic saga of modern engineering. Here the world will witness the tangible evidence of what has been tersely described as "from dump to glory."

BUILDING THE FAIR

THE FAIR that you are now enjoying is the result of the happy combination of the dreams, the experience, and the courage of many men and women. The true poets of the twentieth century are the designers, the architects and the engineers who glimpse some inner vision, create some beautiful fragment of the imagination and then translate it into valid actuality for the world to enjoy. Such is the poetic process; the poet translates his inspiration into terms that convey vivid sensations to his fellow men. But instead of some compelling pattern of words you have a great articulation that is far more tangible and immediate; exhibits that embody imaginative ideas, buildings, murals, sculptures and landscapes. Tribute to the men who designed the Fair, but tribute, too, to the many men, celebrated and obscure, who actually built it! The designer's dream on paper and charts is only a tentative gesture toward reality, for the engineer and the workers are the indispensable middlemen who translate a dream into a fact. He knows, given the many tools and the many materials of a wide world, what is attainable and what is idle. The designer articulates the vision for you and for me; that is the function and the glory of the poet. The engineer thinks not only in terms of what is beautiful, but also what is practicable. It was the engineers who said that the vast waste of Flushing Meadow could be made into a suitable site for the greatest Fair of history; it was they who did it. And then came the construction of the Fair itself.



MIND
AND
MUSCLE.
have built
a Fair
such as you
have never
seen . . .

No sooner had the grading been completed when tests were made to determine the depth and safe loading capacity of the ash-fill and the sand stratum below the underlying silt. Varying conditions resulted in the use of several types of foundations: on considerable depth of ash-fill, structures were built with spread footings, while shallow fill necessitated the driving of piles to a firm bearing deep in the underlying sand. Tree planting had already begun when the engineers started extensive operations toward the completion of drainage utilities, water supply and electric service, and street paving. Soon afterwards, the construction of twenty main exhibit buildings was started, the structures being framed in wood applied to structural steel, with an outer covering of gypsum sheathing, wire-lath and stucco. To enliven the expanses of stucco, other materials—glass, stainless steel, copper and aluminum—were used to advantage and colorful murals were placed on many of the façades.

In numerous instances, however, private exhibitors made use of their own construction materials, the design of such buildings being planned to identify the nature of the interior displays. Foreign buildings, for instance, typify the countries represented and many of them embody materials imported from abroad. One of the Fair's most daring engineering endeavors was the construction of the theme buildings—the Trylon and Perisphere. Driven through ash and silt to firm ground, more than 1,000 timber piles support these structures, whose combined weight is 6,000 tons. Eight steel columns hold the Perisphere on a massive concrete ring, which in turn rests on 600 piles. The Trylon is supported by concrete anchorages which also rest on piles.

Among other noteworthy engineering achievements is the Lagoon of Nations with its numerous fountains. Midway between the Theme Center and the United States Government Building, the Lagoon covers five acres, its fountains emerging from a submerged platform which is supported by timber piles.

Features of its construction are a walkway surrounding the pool, and an extremely complicated system of piping for water and gas. The fountain display combines huge water-jets, flaming gas and electrical illumination. The water is pumped electrically from a special control room, while sound projectors are provided for additional effect.

Throughout the grounds many miles of pipes, conduits, pile foundations, and electric wires—representing millions of dollars and all unseen by the visitor—contribute to the comfort and convenience of the many persons who throng the Fair. Traffic problems were foreseen and met by the widening of approaches, the paving of roads, the construction of bridges, and provision of ample parking fields. The Theme Center, fountains, lakes, landscaping and imposing buildings give visual evidence of novel engineering problems solved, of a vast city which progressed from blue prints to reality in an amazingly short time.

Every problem is a challenge and many problems were met in the building of the Fair that were never before encountered. The engineers have given a hundred new and valid answers to a hundred major and perplexing questions. They have created things which many said were impossible. And that is because nothing can defeat a combination of experience and courage.

ARCHITECTURE OF THE FAIR

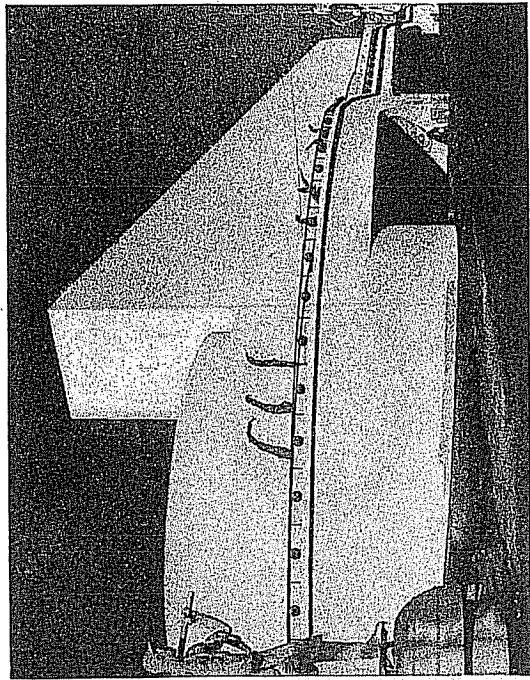
THE ARCHITECTURAL SCHEME of the New York World's Fair was conceived and executed with the aim of frankly expressing the temporary nature of the buildings and at the same time maintaining complete aesthetic harmony in the Fair's architectural, sculptural and landscaping plan.

While the control of the Fair's Board of Design over Fair-constructed buildings was more definite than that imposed on exhibitors who erected their own structures, the exhibitors were nevertheless held to expressions in mass and scale that would not impose unfairly on neighboring buildings or on the general street effect.

The result of this restraint, agreed upon by all in the common interest, is evidenced by the dignified effect of the main avenues of the Fair such as Constitution Mall, the Avenue of Patriots, and the Avenue of Pioneers. In other words, a unity was wrought out of a series of interesting diversities, and thus an ideal of democratic expression was achieved.

There was no attempt to create a pattern of uniform design in the architecture but only to control scale, color and relationships. There was an absolute conviction that buildings must be made to look what they are—temporary exhibit structures. No imitations either of historic architecture or imitations of permanent materials were permitted, with one exception only, namely

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UNUSUAL ARCHITECTURE is seen in every building . . . an example is this view of the Hall of Special Events.

—in the sector devoted to exhibits of the States. Here various traditional architectural forms were used, each related to the current architecture of the period of the particular State's colonization.

In view of the proximity of the Fair site to New York City with its towering skyscrapers, it was deemed absurd to build a "skyscraper" Fair. By way of contrast a "flat" exposition, consisting largely of one-story structures, was constructed. There are no windows in Fair-built buildings, for the most part, except in entrance halls, because of the great amount of space that would be "lost" as exhibit space in the buildings if windows were installed. Another factor to be considered was that huge areas of glass in buildings in this climate would render them insufferably hot in summertime. Virtually all Fair-erected buildings are artificially illuminated and ventilated.

Characteristics which best fit the functions of the exhibits in the various buildings were determined before the structures themselves were designed—for example, the prow-line façade of the Hall of Marine Transportation and the hangar-shaped Aviation Building.

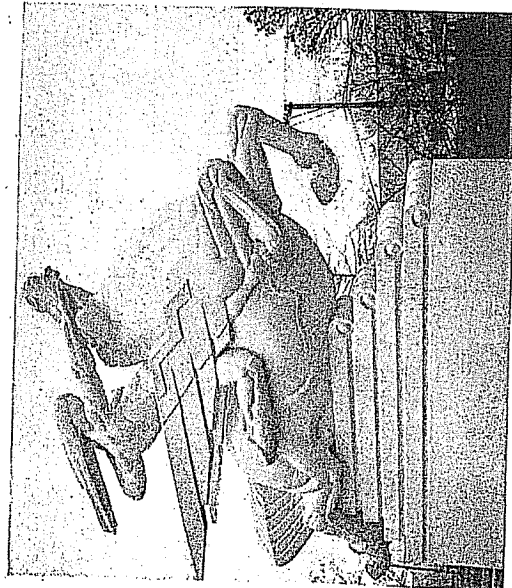
The New York State and New York City Buildings are to be permanent features of Flushing Meadow Park and consequently were designed for long-life. All other exhibit structures are scheduled for demolition after the Fair is ended.

Since it was decided to emphasize the frankly temporary nature of the buildings, they were constructed with large blank wall surfaces and without the superposition of meaningless

architectural forms. The barren aspect of the blank surfaces was overcome through the application of sculpture, murals, and shadows cast by vines and tree groups arranged appropriately near the buildings. This integration in the Fair's architectural design, of all the factors usually considered merely as decorations, is one of the main factors making for the aesthetic harmony of the general picture. The Board of Design wished to achieve "unity without uniformity" and the Fair itself is the superb achievement of a bold and befitting plan.

SCULPTURE

INFINITE VARIETY in artistic conception and technique is embodied in the scores of sculptured pieces by which leading sculptors are represented at the Fair. More than sixty pieces, heroic in size, adorn the various buildings, thoroughfares and plazas. Dominated by a huge statue of George Washington, the greatest concentration of statuary is centered on Constitution Mall. Everywhere the sculptured works fit into the Fair's general theme, giving expression to the particular section of the Exposition in which they are located. In the Transportation Zone, for instance, you find "The Spirit of the Wheel" by René P. Chambellan and "Riders of the Elements" by Chester Beach, symbols of man's progress in transportation. In the Court of Communications, Joseph Renier's "Speed"—a woman astride a winged horse—suggests the rapidity with which man's thoughts may be carried around the world by modern means of communication,



"SPEED"—SYMBOLIZING COMMUNICATIONS. ONE OF THE SCULPTURED PIECES AT THE FAIR; JOSEPH E. RENIER, SCULPTOR

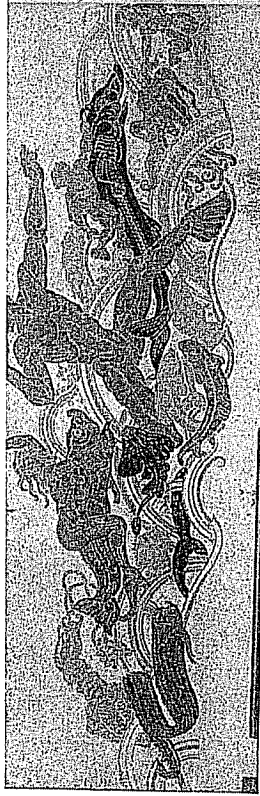
while on the facade of the Administration Building "Mithrana" by Albert Stewart portrays the Spirit of the Fair unveiling the future.

With three exceptions, all the sculptured pieces are in plaster. Robert Foster's thirty-foot "Textiles" in front of the Hall of Special Events is fashioned out of sheets of steel, electrically welded and bent into shape. "The Tree of Life" by Lawrence Tenny Stevens on the west side of the river, south of the Spillway, portrays a group dominated by a huge elm trunk, five feet in diameter and forty-five feet high, carved to suggest a majestic spirit with arms upraised. On either side two figures carved in eucalyptus represent Man and Woman seeking strength and courage from the tree. The "Fountain of the Atom" by Waylande Gregory in the center of Bowling Green, consists of eight ceramic figures of little savages grouped around four large adult figures which in turn surround a thirty-foot shaft of glass brick.

A novel note is the introduction of folklore sculpture which, it is expected, will stimulate renewed interest in the portrayal of heroes of American folk tales in stone and bronze. On the Medicine and Public Health Building are three groups by Edmond Amateis memorializing figures prominent in domestic folklore: "Johnny Appleseed," who sowed fruit throughout pioneer America and on one occasion saved an entire community from massacre by Indians by traveling sixty miles on foot to bring aid; "Paul Bunyan," a legendary man of tremendous size who instructed settlers in the harvesting of our forests; "Strap Buckner," who enjoyed liquor and fighting until he met his match in the Devil himself.

The thirty-five sculptors commissioned by the Fair Corporation were selected only after careful consideration. A potential candidate was first chosen by a Committee on Sculpture of the Board of Design which recommended him to the Fair's Committee on Architecture and Physical Planning. If this latter body approved the candidate, his name was passed on for final endorsement to the President and Executive Committee of the Fair Corporation.

The commissioned sculptors are: Edmond Amateis, Raymond Barger, Chester Beach, Olympio Brindesi, Gaetano Cecere, René P. Chambellan, Anthony de Francisci, Gleb W. Derujsky, Robert Foster, James E. Fraser, Marshall Fredericks, Leo Friedlander, John Gregory, Waylande Gregory, Walker Hancock, Benjamin Hawkins, Malvina Hoffman, C. P. Jennewein, Raoul Josset, Joseph Kiselewski, Leo Lantelli, Paul Manship, Carl Milles, Brenda Putnam, Joseph E. Renier, Augusta Savage, Carl L. Schmitz, George H. Snowden, Lawrence Tenny Stevens, Albert Stewart, Dudley V. Talcott, Sidney Waugh, Gertrude V. Whitney, Mahonri M. Young, and William Zorach. Consultant on Sculpture at the Fair is Lee Lawrie.



MORE THAN A HUNDRED MURALS blend with the Fair's decorative scheme.

MURALS

INHERENT IN THE POLICY of the Fair Corporation was a desire on the part of the Board of Design to include in its selection of artists not only personages of distinction, but in addition, to open the doors of opportunity to many talented younger members of the profession who had lacked the chance to demonstrate their abilities to the public. Through the issuance of a general invitation to artists in the metropolitan area and surrounding territory, a large library was made available to the Board of Design from which to make its selections. However, the field of choice was restricted because, in a large program involving 105 murals, many technical difficulties made constant coordination between artists, architects, and members of the Board of Design imperative. Mr. Ernest Peixotto, Past President, National Society of Mural Painters, and a present member of the New York City Municipal Art Commission, was appointed consultant to the Sub-Committee on murals. No control was exercised by the Fair over the commissioning of artists by private exhibitors. All artistic designs, however, were subject to the approval of the Board of Design, whose criticisms were made in the form of constructive suggestions, for it was necessary that individual decorations should blend with the theme and the general plan of the Fair.

The gamut of artistic expression to be found here is a reflection of our own day in its complete lack of period style as it has prevailed in other ages. On the façade of the Communications Building, for example, Eugene Savage's "Means of Communication" shows Pegasus and Terpsichore, and Indians making smoke signals, while a radio wave band turns into three muses who hurl themselves at the Earth, supported by Atlas as he looks into a mirror held by "Truth." On the Metals Building, four large panels by André Dureneau symbolize "Strength and Power," showing respectively: Hercules, god of strength and power; Vulcan, god of fire; Neptune, god of water; and Aeolus, god of the air. Facing Lincoln Square, Witold Gordon's "Food" covers 6,000 square feet on the façade of Food Building No. 3. It is divided into groups which represent man's essential foods: cattle, poultry, fish, vegetables and fruit, each accompanied by a decorative representation

of its chemical contents—vitamins, proteins, carbohydrates and fats. A panel by J. Scott Williams above the entrance to the Home Furnishings Building dramatizes the elemental forces of nature which man must combat in his eternal quest for better living.

It is the desire of the Fair that the impression of the whole decorative scene should be stimulating to the public at large. Thus the individual may find not only many aspects and productions that he admires, but others that he dislikes. However, the Fair expects to achieve one of its artistic purposes since it will surely have attained a considerable measure of unity from a great variety of expressions, besides having avoided the commonplace.

The artists represented are: Martha Axley, Carlo Ciampaglia, Pierre Bourdelle, J. Scott Williams, Eric Mose with Jose Ruiz, André Dureneau, Louis Bouche, Allen Saalburg, Everett Henry, Francis Scott Bradford, Stuart Eldridge, L. Helmholtz Junker, Louis Ferstadt, Witold Gordon, Herman Van Cott, Winold Reiss, Paul C. Robertson, Domenico Mortellito, David Fredenthal, Eugene Savage, James Owen Mahoney, Lyonel Feininger, Ezra Winter, Hildreth Meiere, Dunbar Beck, John M. Sitton, Arthur Covey, A. Champanier, Michael Loew, William de Kooning, Stuyvesant Van Veen, Arshele Gorky, Henry Billings, Helen Cole, Arthur Crisp, Hugo Gellert, and Robert Pichenot.

LANDSCAPING

WHEN YOU ENTER THE FAIR you step at once into grounds brilliant with the vivid hues of countless flowers and shaded by the rich green foliage of row on row of trees—a scene which makes you think of the story of Aladdin and his discovery of the wondrous vale where precious stones hung from drooping boughs.

Never in any other landscape development have such quantities of trees and flowering plants been used. Synchronized with the color scheme of the Fair, there are a million and a half spring bedding plants, including one million tulips, hyacinths and scillas donated by the bulb industry of Holland. Several hundred varieties of these may be successfully planted anywhere in America. In addition, there are over 400,000 pansies, one half million hedge plants and almost ten thousand trees. The Fair's \$1,500,000 expenditure for landscaping has produced a veritable Eden, a fitting place in which to contemplate the "World of Tomorrow."

The entire landscape affords a splendid and appropriate setting for the general architectural design, creating an intriguing vista of man's structures blending with the wondrous growths of nature.

In the plaza north of the Theme Building, the predominant yellow is varied with cream colored lantana and lavender heliotrope. White petunia and red phlox, followed by scarlet sage, relieve the blue area in the plaza to the south. In the red area east of the Theme Center, vivid green leafage is lightened by pink and white flowers. Trees from five states—Maryland, Pennsylvania, New Jersey, Connecticut and New York—are flourishing in the Fair

grounds. They include American and Asiatic Elm, Red and Norway Maple, Honey Locust, Pin Oak, Red and Shingle Oak, Gray and Black Birch, Catalpa, Ginko, Willow, Crabapple, Sweetgum, Oriental Plane, Cockspur Thorn and White Flowering Dogwood.

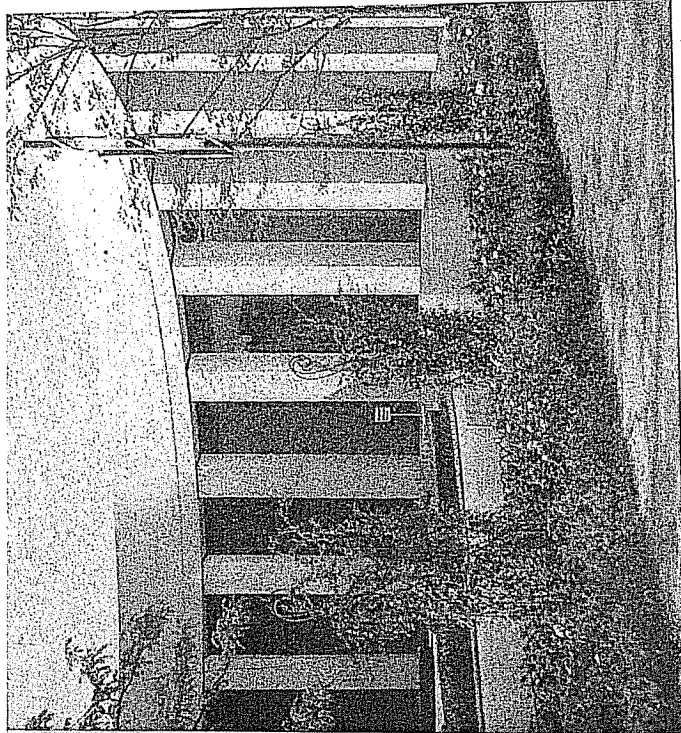
Along the shore of Fountain Lake, cornels and willows droop languidly over the waters. Such planting was made feasible by the tide control dam and gates which impound the fresh waters of the Flushing River and keep the brine seaward. Trees and shrubs are a permanent part of Flushing Meadow Park, one of the great lasting memorials to the New York World's Fair of 1939.

COLOR

COLOR, GLORIOUS COLOR, is the first impression of the visitor coming into the Fair and the last one as he leaves. Facades drenched in color, vistas as modulated in color, cocktails of color, surround him, but these are not colors splashed about at random. Two year's study and planning have brought new solutions of great color problems and have resulted in a harmony previously unknown in any great exposition.

In this Fair, the acres of unbroken wall surfaces demand relief and embellishment by the use of color. Also, an atmosphere of holiday gaiety and a definite contrast with drab home-cities is established, requiring the employment of bright colors, skillfully disposed. To accomplish these ends, a scheme based upon the spectrum and adapted to the plan of the Fair has been invented. In this scheme, only the Perisphere and Trylon, at the center of the Fair, are in pure white. Surrounding these, the Theme Center is stepped down into a modified off-white. From the Theme Center stretch away avenues like the spokes of a wheel, each having its own progression of gradually deepening tones of primary color and culminating in a burst of brilliant red, gold, or blue. The Avenue of Pioneers shows a sequence of blues from pale tints to deep ultramarine at Lincoln Square. The Avenue of Patriots exhibits a gamut of yellows ending in deep gold at Bowling Green, and on Constitution Mall the reds increase in depth from rose to burgundy. Connecting the ends of these three thoroughfares, curving Rainbow Avenue takes its name from the prismatic shift of color from gold through orange to red and on through violet to blue.

Some sixty-five buildings of varied architectural design were fitted into this ingenious color frame, under the supervision of Julian Garnsey, Consultant on Color. Yet the coloring of each building varies from its neighbors in sufficient degree to avoid monotony, for only the dominant color relates to the general color plan. This dominant color is relieved by contrasting accents and by the use of considerable areas of off-white, so that there is no fatigue of color impression. Relations between adjacent and successive buildings have been arranged to present exciting and



ROSE COURT—a delightful arbor at the Fair.

inspiring experiences in color perception. Walls of daffodil yellow are broken by vermilion pylons, purple buttresses appear against rosy domes and vistas of turquoise blue terminate in great ship-bows of ultramarine.

In other parts of the Fair, subtle color effects are used. In the Federal area, for instance, transition is obtained between the white towers at the end of the main axis and the strong reds of Constitution Mall by a gradation of seven closely related values, ending in rosy gray, one thousand feet away from the towers. Also, optical phenomena are used to heighten color effects. At the entrance to the Golden Plaza, for example, blue violet light in the Long Island Railroad Station prepares the eye for the flash of complementary golden yellow seen immediately afterwards.

The interior color schemes of buildings have no relation to the exterior color plan. In each building the colors of walls and ceilings are chosen to harmonize with the character of the exhibits and are grayed to act as proper backgrounds for objects on display. The use of blues and pale greens in the Marine Building, of exotic blues and yellow in the Hall of Special Events and of definite grays in the Business Systems and Insurance Building are examples.

From this Fair, the visitor will take home a new set of color impressions and a new appreciation of the value of good color to himself and to the community. The Fair scheme is a projection of the present growing love of color in America, already expressed in utensils of daily use, in automobiles, costume, and

interior decoration. Its influence is already seen in manufactures and in costume design, and it may well spread throughout the United States as one of the most important contributions this Fair to the "World of Tomorrow."

LIGHTING

VISIBLE FOR MILES AROUND, a flood of multi-colored light drenches the sky above the glowing spectacle which is the Fair at night. Light, fire, color, water and sound have been ingeniously and subtly blended to create a dazzling scene that embraces every band of spectrum. Buildings, courts, avenues and towers diffuse into a variety of pastel shades. Capillary mercury tubes, illuminating masses of foliage from beneath, transform Constitution Mall into a glittering ribbon of silver and gold. Yellow tongues spiral aloft from gas flambeaux. Huge flames soar high in the air, weaving blue and yellow patterns against the night sky. The city of magic, it might be called, an enchanting vision hinting at the future in artificial illumination. Here on the Lagoon of Nations, a play of supersonic fountains and flames, synchronized with color effects, special music, and sound may well keep the world talking for years to come. Great searchlights form a glowing arch above the scene. From 1,400 water nozzles, 400 gas nozzles and numerous fireworks containers, vast jets of water, flame and pyrotechnic shower the darkness with unique designs—reds, greens, yellow blues and sparkling silver against the background of the night. Still more extensive—some have said staggering—is the "inferno" over Fountain Lake. Searchlights play upon captive balloons of titanium tetrachloride produces the smoke of conflict; time bombs add thunderous realism to the sound amplifications. Over the water, mercury vapor lamps and lights of piercing intensity shine from barges, while a huge gas burner shoots colored flame 150 feet high in the air to the accompaniment of bursting fireworks and rockets that split the heavens. It is more than Mount Vesuvius erupting in the midst of Niagara Falls to the accompaniment of the world's greatest symphony orchestra mingled with the cacophonous background of the battle of Verdun: it is the nightly spectacle on Fountain Lake.

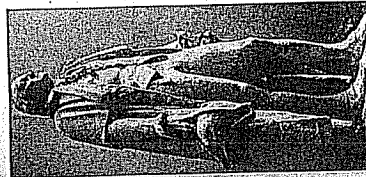
Throughout the Fair, gas is used extensively in the form of open flames to secure that lambent movement and ruddy softness obtainable in no other way. In the State area where the buildings are of characteristic Colonial design, the walkway lighting is derived, appropriately enough, from old-fashioned "Philadelphia" type gas lanterns, which are turned on and lighted by lamp-lighters with their flickering wicks on poles. With the exception of the Perisphere, none of the buildings in the Fair are floodlighted, both the interior and exterior of most structures being illuminated by "built-in" lighting that forms a part of the

architectural design. Thus each building, viewed from the outside, presents an appearance quite different from its daytime aspect; it is now a pattern of lines and lighted surfaces, varying in color but harmonizing with the architecture. Special lighting devices bring out the color of the ceiling and upper wall surfaces in all interiors, while the greatest part of the light projected downward is colorless.

To control illumination in the interests of its visitors, the Fair as used the most advanced developments to create novel and lifelike lighting effects which are climaxed by the spectacles on the Lagoon of Nations and Fountain Lake. While, in this as in other things, all possible coöperation has been given to exhibit the use of any lighting effects which might have detracted from the general aspect of a neighboring exhibit having been Capilloridden. Decisions on all questions concerning the subject tested with the Board of Design and its technicians and consultants on the all-important problem of lighting.

THEME AND PURPOSE

THE NEW YORK WORLD'S FAIR dramatically celebrates the 150th anniversary of the inauguration of George Washington as first president of the United States in the City of New York. It was on the balcony of Federal Hall in Wall Street that he took the oath of office and launched the new government of the American nation; it was a momentous event not only in the history of the United States, but in the history of Western Civilization. In his Inaugural Address to Congress, Washington solemnly declared that "the preservation of the sacred fire of liberty, and the destiny of the republican model of government, are justly considered as deeply, perhaps as finally staked, on the experiment entrusted to the hands of the American people," and then he expressed to his distinguished audience his confidence in their "discernment and pursuit of the public good."



The American experiment in democratic government has long ago ceased to be an experiment; the American ideal has exerted a wide and fruitful influence in the world. The Fair exalts and glorifies Democracy, as a way of government and as a way of life, with all her freedoms and opportunities.

The founders of the Fair were early persuaded that this anniversary was more than the opportunity to build a great exposition with a purely commemorative theme. To them the future, pregnant with high destiny, seemed even more meaningful than the past with all its fateful achievements. Washington and his colleagues had, with courageous vision, charted a course out of