

The MIRACLE of LIGHT

AT THE WORLD'S FAIR

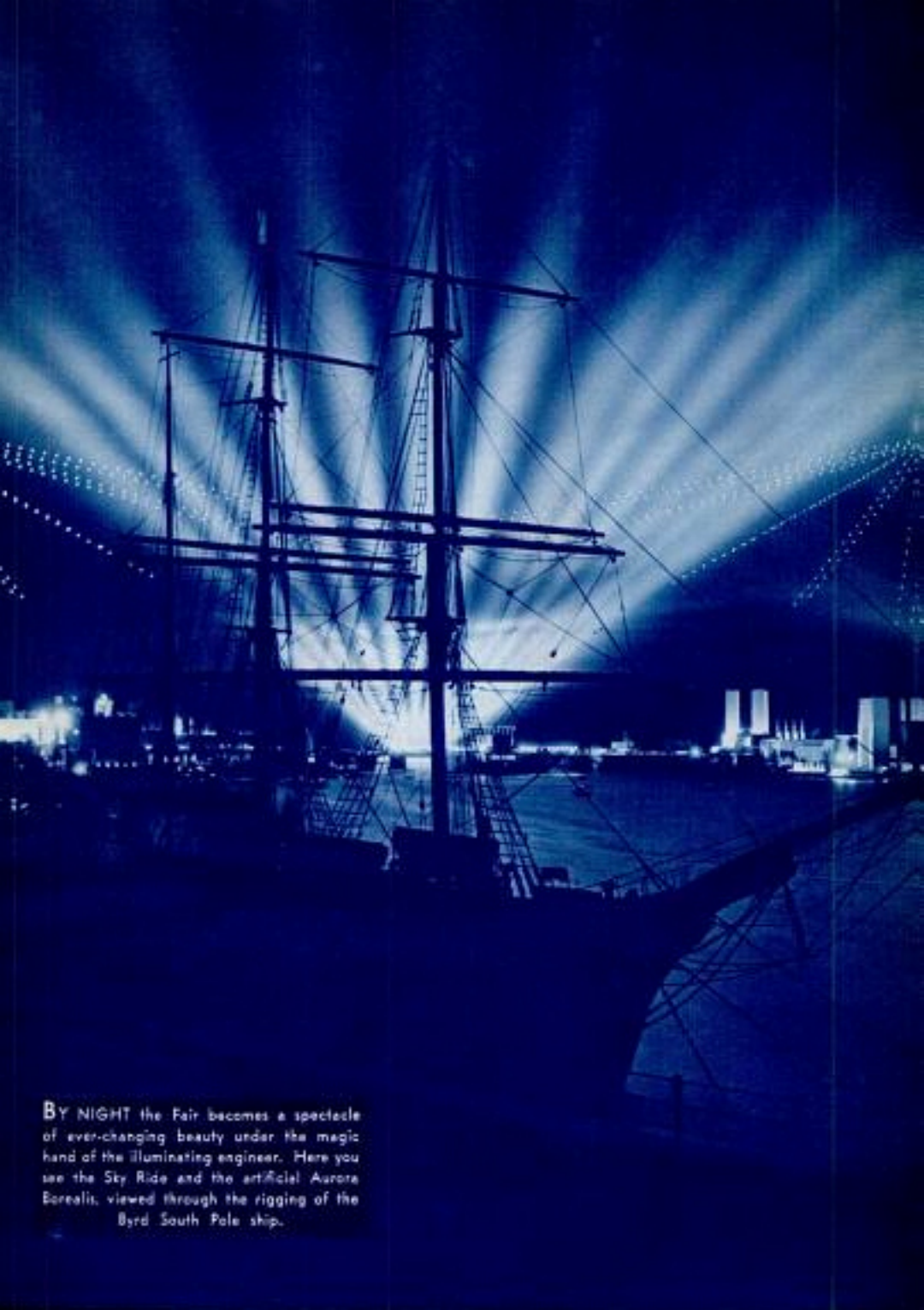


NIGHT illumination of giant fountain with searchlight Aurora Borealis behind it.



FOREIGN villages lend a cosmopolitan air to the 1934 Fair. There are nearly a score of these foreign centers, each a faithful reproduction of the architecture and customs of the land it represents. Above, entertainers of the Swiss village in native costumes. Right, the courtyard of the Spanish village.

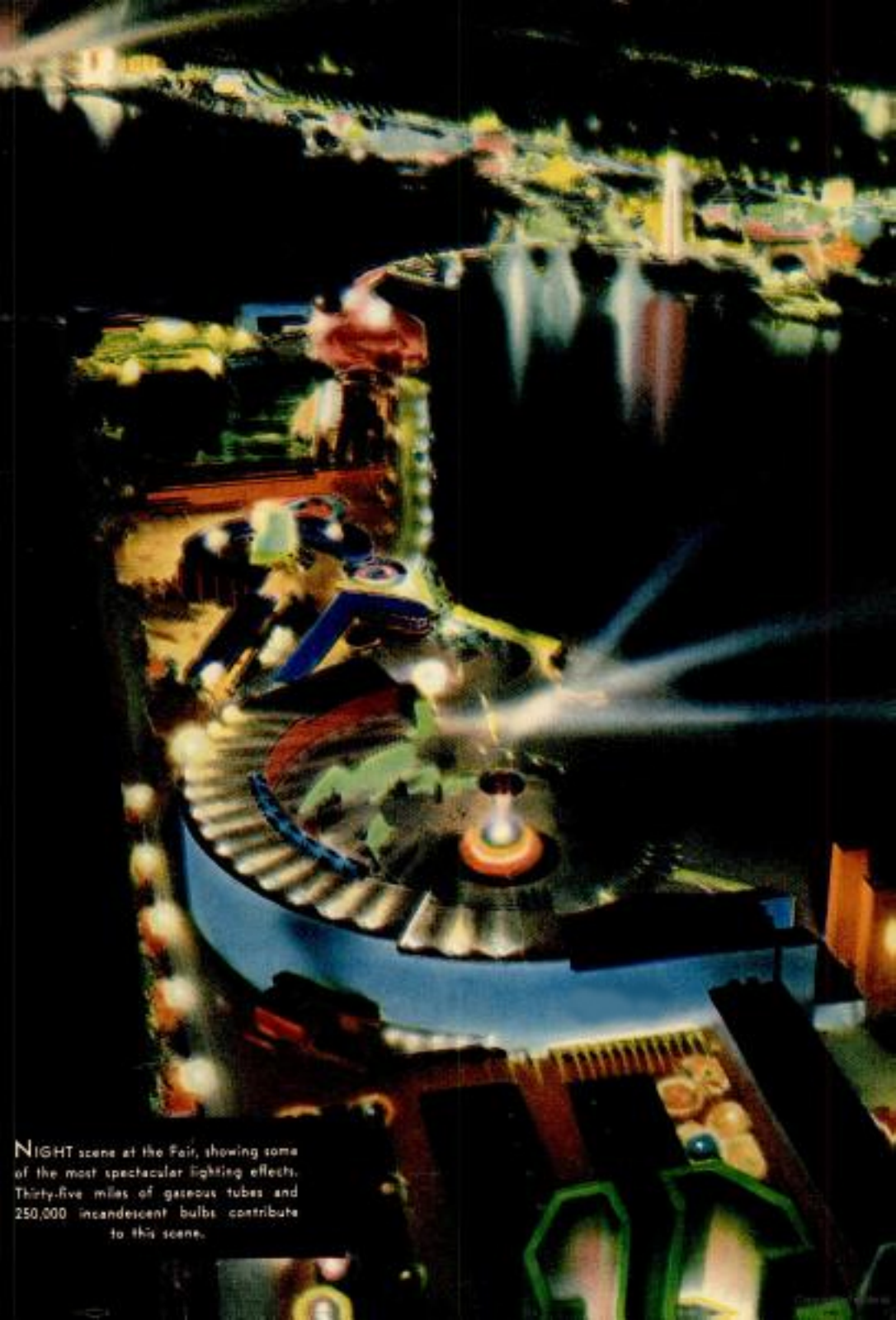




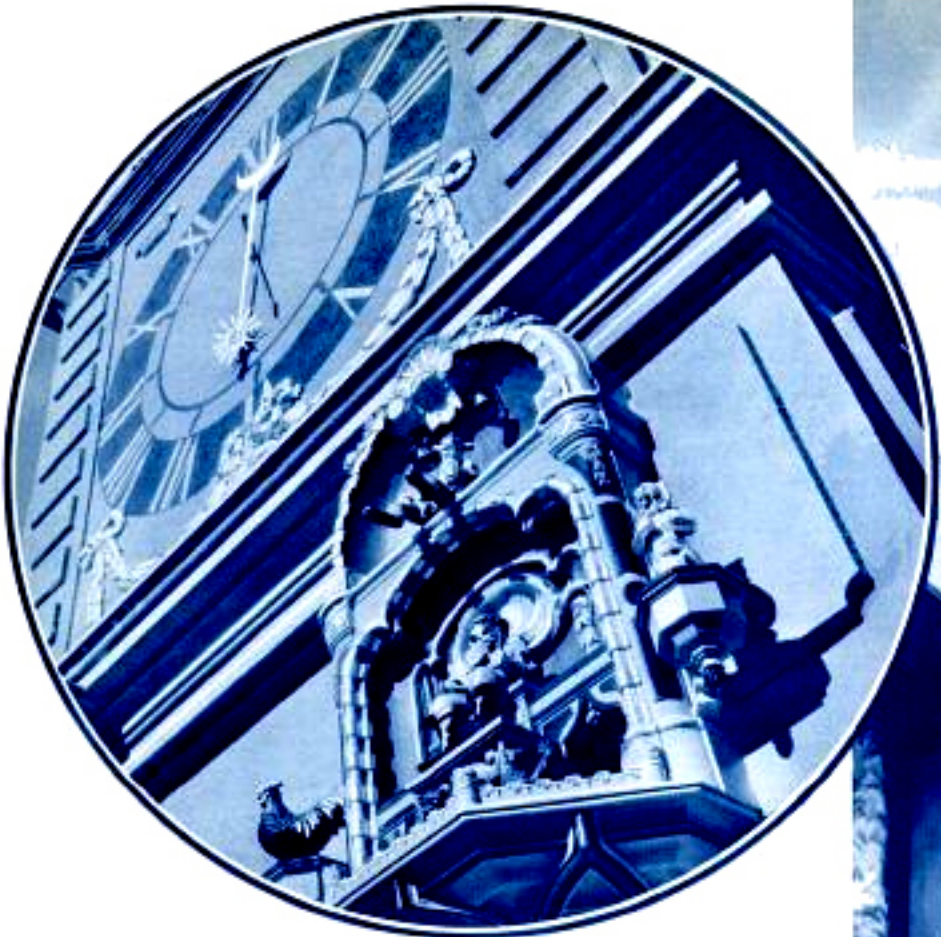
BY NIGHT the Fair becomes a spectacle of ever-changing beauty under the magic hand of the illuminating engineer. Here you see the Sky Ride and the artificial Aurora Borealis, viewed through the rigging of the Byrd South Pole ship.



EVEN the historic ruins of the past, symbolical of the glories of an ancient civilization, are reproduced in the Old World villages. This is a scene in the Italian village, but the crumbling columns are so faithfully copied that it might well pass for a scene in Rome.



NIGHT scene at the Fair, showing some of the most spectacular lighting effects. Thirty-five miles of gaseous tubes and 250,000 incandescent bulbs contribute to this scene.



THOSE who admire Old World artistry will find it in the foreign villages. These figures adorn one of the buildings of the Swiss village.

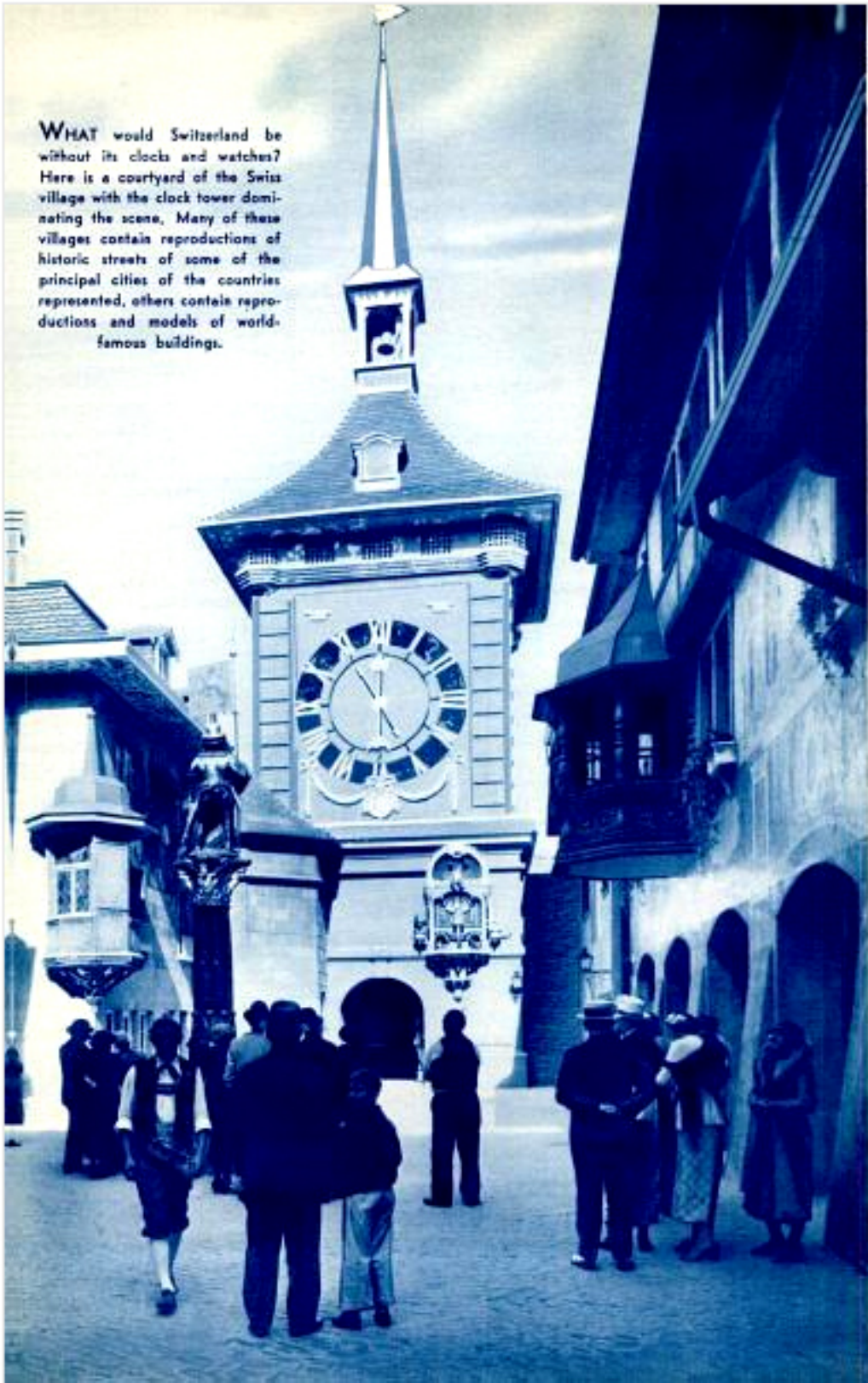
ONE visitor to Chicago's Century of Progress summed up his impressions in these words:—
 "The buildings are crazy and the colors and lights are crazier," he observed, "but the whole is a peep into a fairyland transcending in beauty any dream that could be conjured up by the wildest imagination."

Perhaps he expressed the sentiment of a great many of the millions of visitors who have come to stare and to ridicule, then remained to admire. But whether you find the Fair gaudy or gorgeous, the fact remains that it represents the greatest spectacle of light and color ever achieved by man. Robbed of its brilliant colors and changing lights, it would be merely a collection of great ungainly structures, each no more attractive than a big barn. Paint and illumination transform these buildings and their surroundings into an ever-changing spectacle which impresses every beholder.

When it was decided that huge windowless structures



WHAT would Switzerland be without its clocks and watches? Here is a courtyard of the Swiss village with the clock tower dominating the scene. Many of these villages contain reproductions of historic streets of some of the principal cities of the countries represented, others contain reproductions and models of world-famous buildings.



were best suited to exposition purposes, it was also realized that such buildings did not lend themselves to the usual forms of architectural ornamentation. So color and lights as decorative features were conceived as a part of each building, and color experts and light engineers sat with architects and designers as each structure was planned, suggesting the colors to be used and the troughs and recesses necessary for the lights. Thus the colors and lights were incorporated in the buildings instead of being

added haphazardly afterward.

The color experts and the light engineers were forced to pioneer in this form of decoration and each color and light combination of the hundreds which make up the exposition represents hours and sometimes months of tedious laboratory experiments with paints, pigments and light filters. Of necessity, these men were forced to devise and invent as they proceeded and when they were finished they found that many of the effects they had created can be applied, in modified

