

NEW YORK
WORLD'S
FAIR
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1939

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TRAVEL · BY · TRAIN

Southern Pacific

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TRAVEL BY TRAIN TO THE WORLD'S FAIR



THE New York World's Fair has been divided into zones, one for each significant phase of modern life. These zones will radiate from and be dominated by the Theme Center. The zones are: Government; Production; Distribution; Transportation; Communication; Business Administration; Shelter; Clothing and Cosmetics; Food; Health and Public Welfare; Education; Recreation; Arts; Religion. The development of exhibit zones, a radical departure in fair planning, will enable the visitor to see the Fair with a maximum of profit and enjoyment and a minimum of fatigue.

The Central Theme has determined the focal planning of the New York World's Fair. It is to tell the story of the interdependence of country and city, of each technical function with all other factors in the world's work. The Theme Exhibit and the Focal Exhibits are the most important features of it. Each Focal Exhibit is designed by an eminent designer.

COST

Careful estimates indicate that the entire project will involve the expenditure of between \$125,000,000 and \$150,000,000. Of this sum the City of New York will expend a total of approximately \$20,000,000. About \$10,000,000 will be spent by the State of New York; and the Federal Government has already authorized the expenditure of \$3,000,000 for its participation. The Fair Corporation itself expects to spend about \$47,000,000 and domestic and foreign participants will account for the remainder.

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 immense economic benefits.

THEME CENTER

The dominant architectural feature of the Fair will be the Theme Center, a white sphere 200 feet high poised on a cluster of fountains, flanked by a slender 700 foot triangular obelisk. The use of the sphere and triangle (geometry's simplest and most fundamental forms) resulted from a determination to strike a new note in design, yet one simple in form and structurally sound. To describe these new buildings new words were used: TRY-LON, from "tri," the three sides of the structure, and "pylon," indicating its use as a monumental gateway to the Theme Building; and PERISPHERE, from "peri," meaning "beyond, all around, about." Final plans for the

Theme Center represented the distillation of 1000 preliminary sketches. The estimated cost of the two structures is \$1,200,000.

The Perisphere will rise 18 stories above the Fair grounds. Almost as broad as a city block, its interior will be more than twice the size of Radio City Music Hall. The two entrances, 64 feet and 52 feet above the ground, will be reached by enclosed escalators. Inside the visitor will seem to be suspended in space on revolving platforms, gazing down on a vast panorama dramatizing the all-important role of cooperation in modern civilization, showing all the elements of society coordinated in a better World of Tomorrow. Above the escalator chamber connecting the Perisphere to the Trylon, is an open bridge from which a 900 foot ramp will slope gently to the ground, curving around the fountain basin beneath the Perisphere in a huge three-quarter circle. This ramp is called the HELICLINE. The Perisphere will be supported on eight columns spaced around a circle 72 feet in diameter, each column 11 feet high and 4 feet thick. The spectator will not see these supports, but only a gigantic bubble apparently floating on a cluster of fountains.

Spectacular illumination of the Perisphere is being devised by Fair engineers, who are working on lighting effects never before attempted. Batteries of powerful projectors mounted on distant buildings will spot the globe with color. At the same time other projectors will superimpose on this color moving patterns of light which may take the form of clouds, geometric patterns and moving panoramas, creating the optical illusion that the Perisphere itself is slowly rotating. The Trylon will not be illuminated except by reflected light.

THEME EXHIBIT

The theme exhibit will be housed in the eighteen-story Perisphere.

A perfectly integrated garden city of tomorrow will feature the central theme exhibit. The garden city itself will be a model—one of the largest ever built and the first to portray a full-size metropolis, complete in every detail. Its name will be "The City of Tomorrow."

The entrance to the theme exhibit will be high up on the side of the Perisphere fifty feet above the ground. Visitors will enter on one or the other of two revolving balconies which will form huge rings seemingly unsupported in space. The two balconies will revolve in opposite directions and take six minutes to make a complete revolution, the show lasting just that time. Performance will be continuous from 10 A.M. to 10 P.M., which means that there will be 120 a day.

Spectators entering at the beginning of a performance will see a daylight panorama, spread out beneath them and stretching off to the horizon on all sides. They will see a city of a million people with a working population of 250,000. People will not live in the city proper. They will be housed in a rim of garden apartments, in suburban developments, in satellite towns or in the country. Factories also will be located in satellite towns, five of which will be shown. Green belt areas will circle city and towns, and there the intervening spaces will be devoted to intensive farming.

After visitors have gazed at the model for two minutes, day begins to fade and lights in the city appear. Stars come out, a chorus of a thousand voices is heard and high in the heavens ten marching columns are seen converging

on the city. As they approach these marchers are seen to represent the various groups in modern society—all the elements which must work together to make possible such a city as lies below.

Just as each of the six focal exhibits will summarize and dramatize all of the exhibits in its zone, so will the theme exhibit serve as the integrator of the focal exhibits. It will take the latest ideas and developments as exemplified in the six focal zones and demonstrate how they may be utilized to the best possible advantage in the city of tomorrow. Thus every exhibit at the New York World's Fair will not be merely museum pieces but rather vital elements of that complex mechanism which we call contemporary civilization. The New York World's Fair will help build a better world of tomorrow by making visitors aware of the best tools available with which to build that world.

CONSTITUTION MALL

Constitution Mall, the Fair's magnificent central esplanade, extends from the Theme Center to the Lagoon of the Nations—a distance of some 2,500 feet. Here, against

an attractive background of water, light and landscaping effects, will be assembled much of the Fair's most important sculpture. The broad avenue will be lined by a series of imposing buildings, each brilliantly decorated by the works of famous mural artists. Constitution Mall, together with the sculptures, landscaping and illumination which it will contain, will cost approximately \$500,000.

The southern end of the Mall lies between the Medicine and Public Health and the Science and Education Build-



Expressing the spirit of "The World of Tomorrow", below are shown two of the four decorative fins that stand guard on either side of the Hall of Motor Transportation at the New York World's Fair 1939. These fins mark the entrances to the Fair grounds from the Corona side and admit visitors to the fascinating Transportation sector of the Exhibit area.



ings on the western side and the Consumer Building on the east. Here will be located Paul Manship's fifty foot sundial. The gnomon of the sundial is supported by the Tree of Life in the shade of which the Three Fates—The Past, The Present and The Future—are working out man's destiny. The theme of this group is "Time and the Fates of Man." The sundial will be placed on a wide circular plot on which the hours of the day will be marked. At this point the Mall is 190 feet wide.

Behind the sundial and flowing away from it will be a fountain display with eleven jets pointed toward a second Manship group. This will be composed of four separate figures which represent the "Moods of Time" and their effect on the daily life of mankind. The figures—"Morning," "Day," "Evening" and "Night"—will average fifteen feet in height and will be placed in the first of several rectangular water panels. Fountains of water will surround these figures which will appear as though they were resting on clouds.

At the end of this first water panel Constitution Mall opens onto Washington Square, which is to be dominated by James Earle Fraser's statue of George Washington as he appeared one hundred and fifty years ago on his arrival in New York for the ceremony of his inauguration as first President of the United States. The statue will loom to a height of more than sixty feet from the ground. Murals on near-by buildings portray four of Washington's generals: a panel by Hildreth Meiere on the Science and Education Building shows Kosciusko and Rochambeau, while Francis Scott Bradford has designed the mounted figures of Lafayette and von Steuben for a similar position on the Consumer Building.

After Washington Square Constitution Mall grows slowly but constantly wider as it passes between the House of Jewels and the Food Building on its western side and the Borden and the Food and Sports Building to the east. Elaborate fountain displays will be placed in the water panels and mirror pools which occupy the center of the esplanade. The panels will be lined with a variety of landscaping effects; trees and hedges will be interspersed by intricate patterns of bedding plants. Special illumination is being prepared for the murals and relief groups

which will embellish the facades of the various buildings, and at night a soft glow will emanate from the trees and hedges.

Rainbow Avenue crosses Constitution Mall not far from its northern end. Four statues, each one more than thirty feet in height, will be placed at this intersection. The statues which interpret the basic factors in American liberty, are: Freedom of Speech, Freedom of Assembly, Freedom of Religion and Freedom of the Press.

MUSIC

The music program of the World's Fair will include opera, symphony, choral and religious music, light opera, ballet as well as the folk music and dances not only of America but of the majority of the nations of the world.

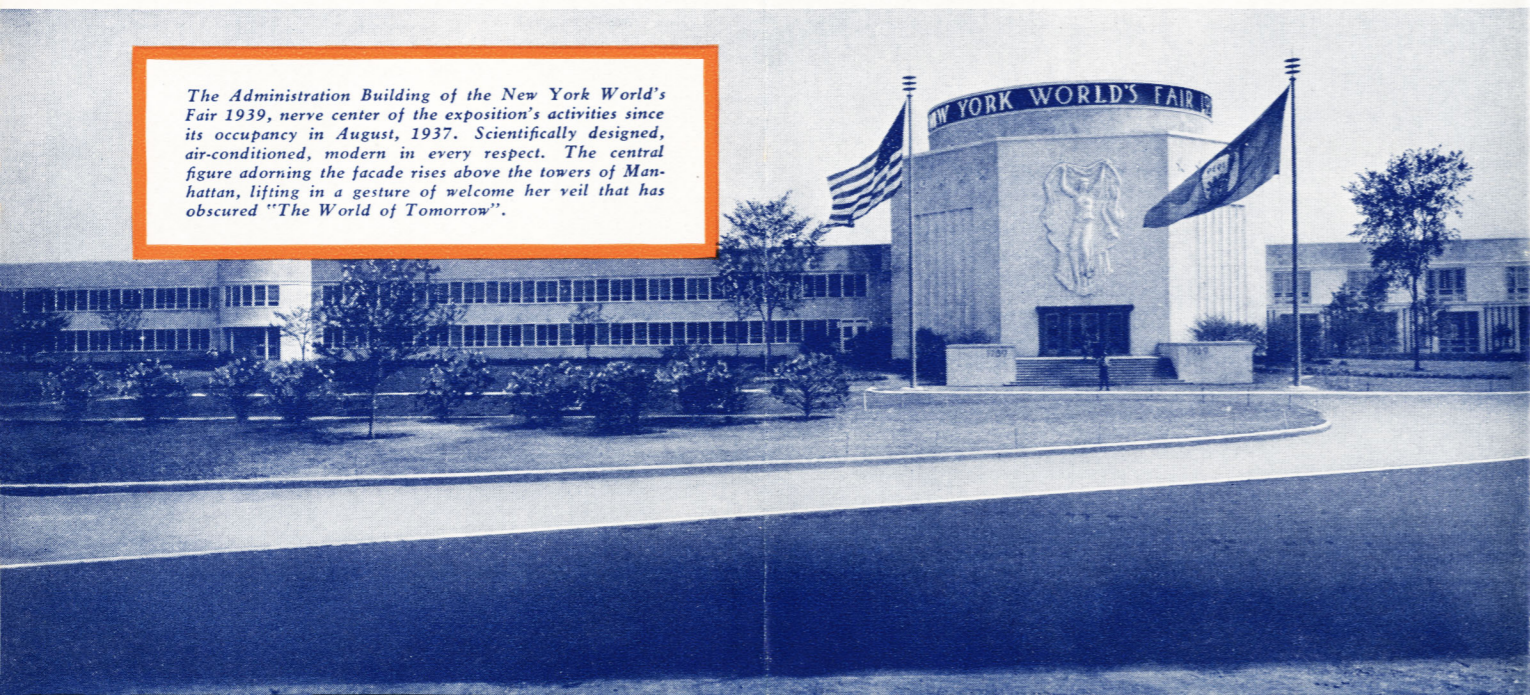
One of the outstanding events, for which arrangements have been concluded, will be a World's Fair-sponsored cycle of Wagnerian opera to be given by the Metropolitan Opera Association, Inc., in the Metropolitan Opera House, New York City, from May 3 to May 17, with Kirsten Flagstad, Lauritz Melchior and others of their greatest singers; Artur Bodanzky, assisted by Erich Leinsdorf, will conduct. The seven greatest Wagner operas have been chosen to comprise this cycle, which will open with "Die Meistersinger." Next will be given the complete "Ring," "Das Rheingold," "Die Walkure," "Siegfried" and "Die Goetterdaemmerung." The last two performances will be "Tristan und Isolde" and "Parsifal."

The majority of musical performances are planned to take place in the Fair's Music Building, which is air-conditioned and built along modern lines. There will be no balconies, the vision from each of its 2,500 seats will be perfect, and the acoustical arrangements are being devised by the greatest technical experts.

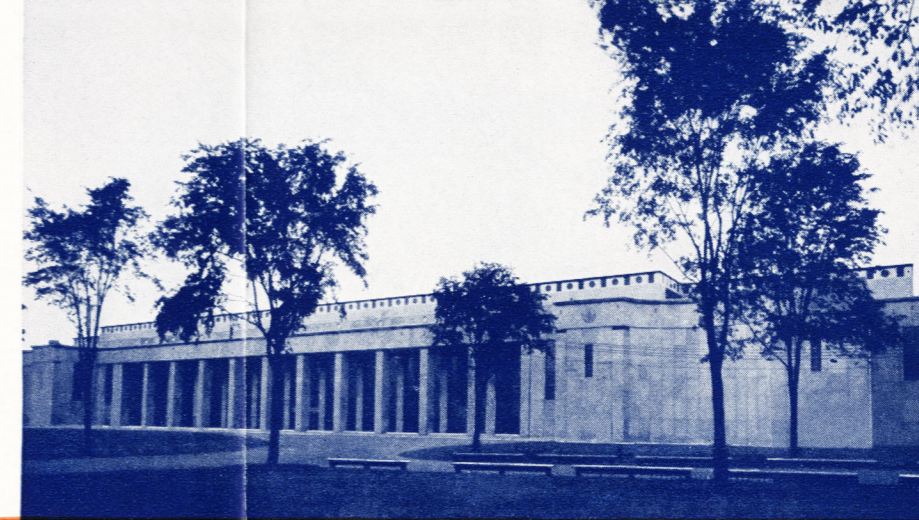
The repertory of this theatre is expected to be exceptionally varied and will include not only grand opera, symphonic performances and ballet, but also a summer season of works by composers of popular music, such as Jerome Kern, Victor Herbert, H. L. R. de Koven, Johann Strauss, Offenbach, Lehar, and others.

The New York World's Fair, in attempting to build a better World of Tomorrow, recognizes the contribution

The Administration Building of the New York World's Fair 1939, nerve center of the exposition's activities since its occupancy in August, 1937. Scientifically designed, air-conditioned, modern in every respect. The central figure adorning the facade rises above the towers of Manhattan, lifting in a gesture of welcome her veil that has obscured "The World of Tomorrow".



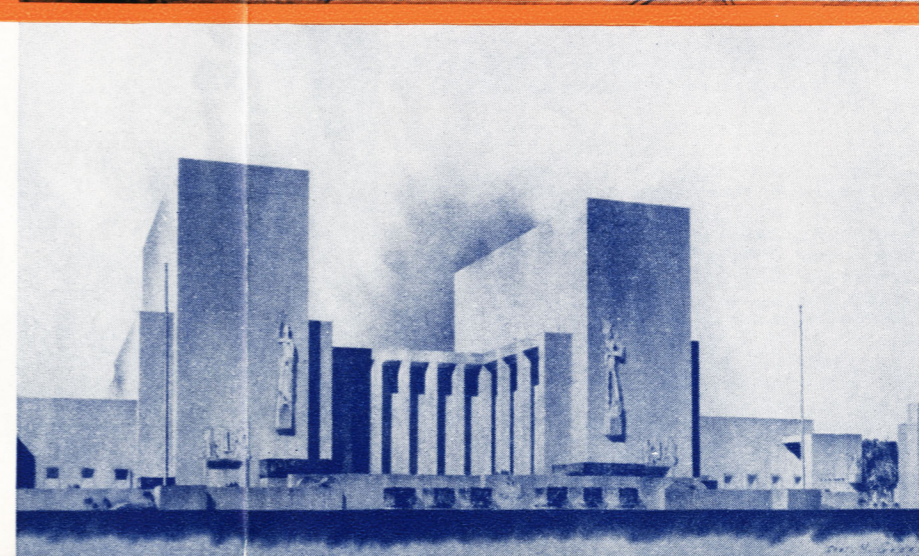
The City of New York Exhibit Building at the Fair is one of the few permanent structures within the exposition area. A handsome stone structure in harmony with the Fair's architectural scheme, it will later house indoor winter sports as a feature of Greater New York's Public Park System.



New York State Exhibit Building and Fountain Lake Amphitheatre on Fountain Lake in the Fair's Amusement Area, from an artist's sketch of the \$2,200,000 project. The stage will be 60 feet offshore; the seating capacity of this permanent structure will be 10,000. Exhibit building in foreground will be temporary for the Fair period.

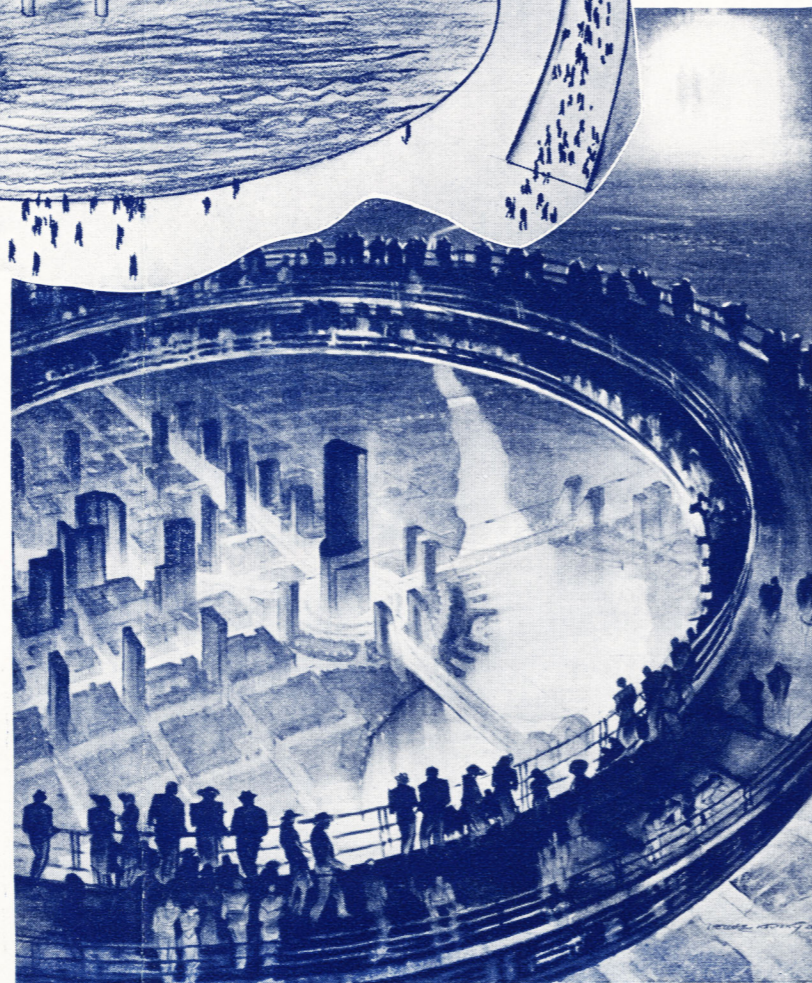


Artist's sketch of the United States Federal Building which will dominate the Court of Peace and the Hall of Nations, incorporating the \$3,000,000 Federal Exhibit at the New York World's Fair 1939. This building was dedicated June 30, 1938, by President Franklin D. Roosevelt.





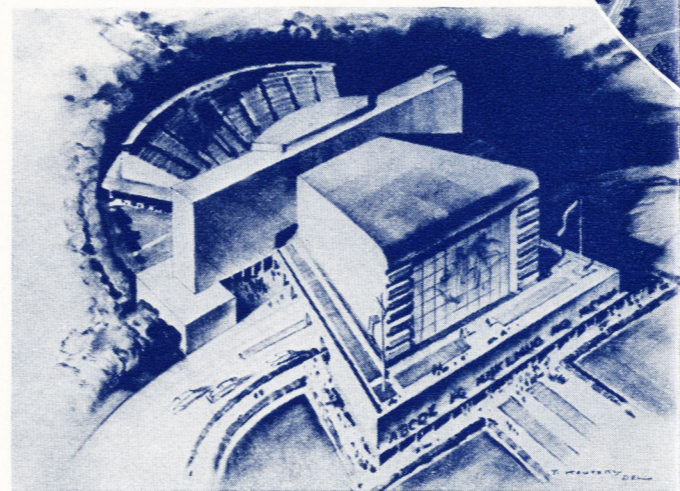
Cut-away drawing shows the Theme Center of the New York World's Fair 1939. This unique twin structure will house the focal exhibit of the Exposition. The drawing shows: 1—Perisphere, a 200-ft. sphere. 2—Trylon, a 700-ft. triangular obelisk. 3—Entrance to exhibit. 4—Escalators carrying visitors to 65-ft. level. 5—Revolving platform from which to view the interior. 6—Model of the City of Tomorrow. 7—Exit Bridge leading to descending ramp. 8—Helieline or Exit Ramp encircling the structures.



Interior of the 200-ft. Perisphere at the New York World's Fair 1939, as conceived by artist. Visitors, standing on two platforms suspended in space and revolving in opposite directions, are shown gazing down upon "The City of Tomorrow", the planned and integrated community of the Future. The time is night. The sky overhead is ablaze with constellations. In the distance gleam the lights of industrial satellite towns spotted around the nuclear city. An inspiring spectacle.

"Tomorrow City," as it will appear to visitors riding the revolving platforms in the 200-foot Perisphere at the New York World's Fair 1939 Theme Center. This fascinating exhibit will represent what man could accomplish today in providing himself with a better physical environment. Here is the truly planned city which the tools of today and the experience of the past could readily create.

An opera house is one of the novel structures designed as part of the City of Tomorrow Theme Exhibit. This building suggests a reversible stage to face an open-air theatre in summer and the interior of a theatre in winter. The entire building is raised above street level to permit the free passage of vehicles and pedestrians beneath.



that Music makes to a fuller and richer life. It is, therefore, making provisions for a Musical Program that will be unprecedented in the history of expositions. It is the Fair's intention to make its Music Buildings the Mecca for the music lovers of all nations.

GOVERNMENT PARTICIPATION

In May, 1937, the International Bureau of Expositions formally approved the New York World's Fair as the only recognized general international exposition for the year 1939. Without such approval, the 23 European nations which are members of the Bureau cannot send "national exhibits" to any international fair. The Fair Corporation has agreed to provide these and other foreign nations with up to 10,000 square feet of covered space in the great Hall of Nations to be constructed by the United States Government in the area extending from the Lagoon



of the Nations to the Federal Government Building. Space in the Hall of Nations has already been taken by 42 foreign governments. The Fair Corporation is also providing free uncovered space for nations wishing to exhibit on a more extensive scale.

Already 54 foreign nations and the League of Nations have indicated their intention to participate. Nineteen of these nations and the League of Nations are erecting their own buildings.

France and Italy will each spend approximately \$3,000,000 to cover participation expenses; Great Britain and Russia about \$2,000,000; and Poland and Egypt approximately \$1,000,000 each on their buildings and exhibits. It is expected that a total of more than \$20,000,000 will be spent by foreign governments participating in the Fair.

In 1939 the New York World's Fair will actually be a "Little America"; for practically every state in the Union will exhibit. The wonders of our great nation, spread before the eyes of millions of Americans, will instill in them a new and lasting pride in the beauty and power of our country. They will witness the part played by every section in contributing to the betterment of our social and economic lives. They will come to understand one another better and so shape a solid foundation for a glorious American prosperity—a prosperity born of intelligent co-operation.

AMERICAN ART

The most comprehensive and democratically-selected exhibition of contemporary American art ever assembled will be part of the New York World's Fair 1939. The

exhibition will consist of the work of living American artists in the fields of painting, sculpture and the graphic arts. It is expected that about 800 original works in the various media will be included in the exhibition, and that every section of the country will be represented.

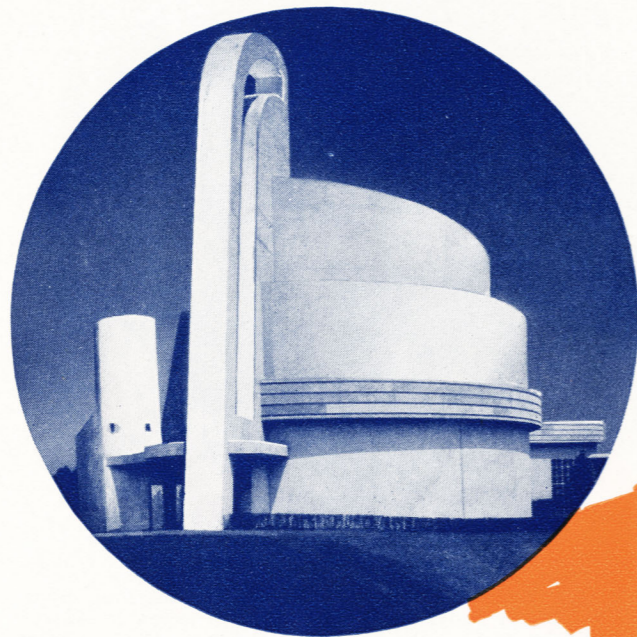
Original works in painting, sculpture and the graphic arts by living American artists will be included in the World's Fair Exhibition. The term painting is construed to mean work in all the usual painting media, such as

oils, water colors, tempera and pastel. Sculpture in the round and in relief, as well as plaques and medals, in all durable media, such as marble, stone, cast stone and wood, will be eligible. Under graphic arts will be included all the print media such as etching, lithography, woodblock, wood engraving, as well as drawings.

The exhibition will be held in the Contemporary Arts Building, which will be located along Rainbow Avenue facing Bowling Green. The building will cover 40,000 square feet on a lot of 60,000 square feet. Divided into twenty-three large galleries, display space will be provided for 800 works of art.

CHILDREN'S WORLD

A complete world for children will occupy five acres, between the main exhibit section and the amusement area, at the New York World's Fair. Here will be found not only everything to amuse and entertain the child, but educational and cultural influences which will interest the parent as well. It will present exhibits and demonstrations of the best that is being offered to children in many fields. Here parents may leave their children, assured that they will be under the most careful and competent supervision, or may have them accompany one of the many different



Two views of the Electrical Building at the New York World's Fair 1939. This structure will house one of the most fascinating exhibits, portraying the many marvelous applications of that elusive universal source of energy which man has still but partially learned to harness. In the close-up view, the towering 700-foot Trylon, which is part of the Theme Center, looms in the distance through the outer structure of the Electrical Building.



Part of a focal exhibit at the Fair will be this dramatic forecast of transportation methods in "The World of Tomorrow". This is an artist's rendering of the possibilities of stratosphere flight and interplanetary communications.

types of conducted tours for children interested in specific subjects or just for entertainment.

The architecture of the Children's World will be in a gay, modern manner, animated by a fresh spirit of fantasy, rather than in the traditional fairy-tale or Mother Goose rhyme style. It will be colorful and attractive. The interiors are being designed with particular attention to the comfort and the interests of the children. Everywhere the children will be made to feel that this particular little world has been designed for them.

There will be two playgrounds, one for children from 4 to 6 years old, and a larger one for children from 6 to 12. They will be adjacent to the Playhouse, which will contain indoor play space and exhibitors' space for children's clothing, furniture, and furnishings.

There will be a Laboratory of Science and Invention which will show scientific processes in operation, models of trains, airplanes and boats, which children can operate and see in operation, mechanical toys which they may handle, demonstrations of chemical processes through the conducting of actual experiments, the whole practice of amateur photography, and the laboratory aspects of children's gardening. Plans are being made for a Bookhouse, to include carefully selected children's books and a daily story hour. The Arts and Crafts Studio will have continual attractions, giving the child an opportunity to work with the various materials.

To offer pure entertainment there will be a theatre which will show the best contemporary children's performances in plays, music and ballet, magic acts, animal acts, and movies. Performances will not be longer than one hour. In connection with concerts, given by talented children and children's orchestras, musical instrument

manufacturers will have exhibit space for the display of children's instruments. There will be a smaller theatre where puppet shows will be given. In connection with this will be a workshop where visitors can see how puppets are made.

TRANSPORTATION FACILITIES TO THE WORLD'S FAIR GROUNDS

The means of transportation are fully adequate to meet all requirements regardless of how large the number of visitors may be.

From Manhattan the grounds are reached quickly by the Long Island Railroad and all subways as well as by numerous bus lines and taxi-cabs.

Within the Fair grounds there will, of course, be complete, adequate and inexpensive bus transportation, so that all parts of the 1216 acres may be easily reached.

NEW YORK CITY-WORLD'S FAIR ALL EXPENSE TOURS

These tours will cover every necessary expense (except meals) from the time of arrival at New York City until departure therefrom for periods of from two to seven days, including transfers to and from railroad station, hotel accommodation, sightseeing tour of the city and a visit to the Fair. In order that the visitor may plan his trip within his budget of expense, he will have the choice of various price hotels at all of which he will be assured of comfortable and satisfactory accommodations and service.

These all expense tours in the city will be on sale at railroad ticket offices.

MAIN EXHIBIT AREA OF THE NEW YORK WORLD'S FAIR . . . *from the air*



THIS vivid picturization is an artist's conception of the New York World's Fair as it will appear from airplanes soaring over the Main Exhibit Area. The view afforded really embraces only the central third of the 1216 acre site, including, besides the Exhibit Area, the Government Area (upper left) and a small segment of the Amusement Area (upper right).

Dominating the scene, as it will dominate the Fair itself, is the gleaming white of the 18-story Perisphere and 700-foot Trylon at the Theme Center. This structure houses the Theme Exhibit known as "The City of Tomorrow." Visitors will view this colossal diorama by entering the largest moving stairway ever built in this country—just beneath the Trylon. From that point they will be carried upward into the Perisphere at a point 65 feet above the ground.

The Theme Exhibit

Stepping on a tremendous ring-shaped platform which revolves slowly around the interior, close to the inner wall, they will look down upon the most engrossing scene. For spread before them will be a detailed model of the planned City of the Future, accurately scaled to the smallest detail and representing a community of 1,000,000 people.

The scene includes not only the entire City but the surrounding green belt and satellite manufacturing towns which contribute to the City's needs. The view blends imperceptibly into the horizon at all points where the walls become the sky with its myriad stars and constellations, exactly reproducing the heavens as they will appear on April 30, 1939.

Main Points of Interest

In the lower left foreground of the picture is the Administration Building, nerve center of the Fair, which houses the Executive Personnel of the Exposition. To the right of the diagonal highway running from the lower left corner through the picture is the huge Transportation Area of the Fair which will include exhibits by the Railroads, Automobile and Aviation industries, Marine interests.

From the Theme Center to the extreme upper left corner of the picture extends the great Constitution Mall, the gorgeous \$60,000,000 Esplanade which is studded with marvelous statuary, fountains, lagoons, trees, flowers and shrubbery in profusion. The walls of buildings lining the Mall afford striking murals and reliefs by eminent artists. A huge 65-foot statue of George Washington dominates this area, depicting The Father of Our Country as he appeared in New York just 150 years ago on April 30, 1789, to attend his inaugural as First President of the United States.

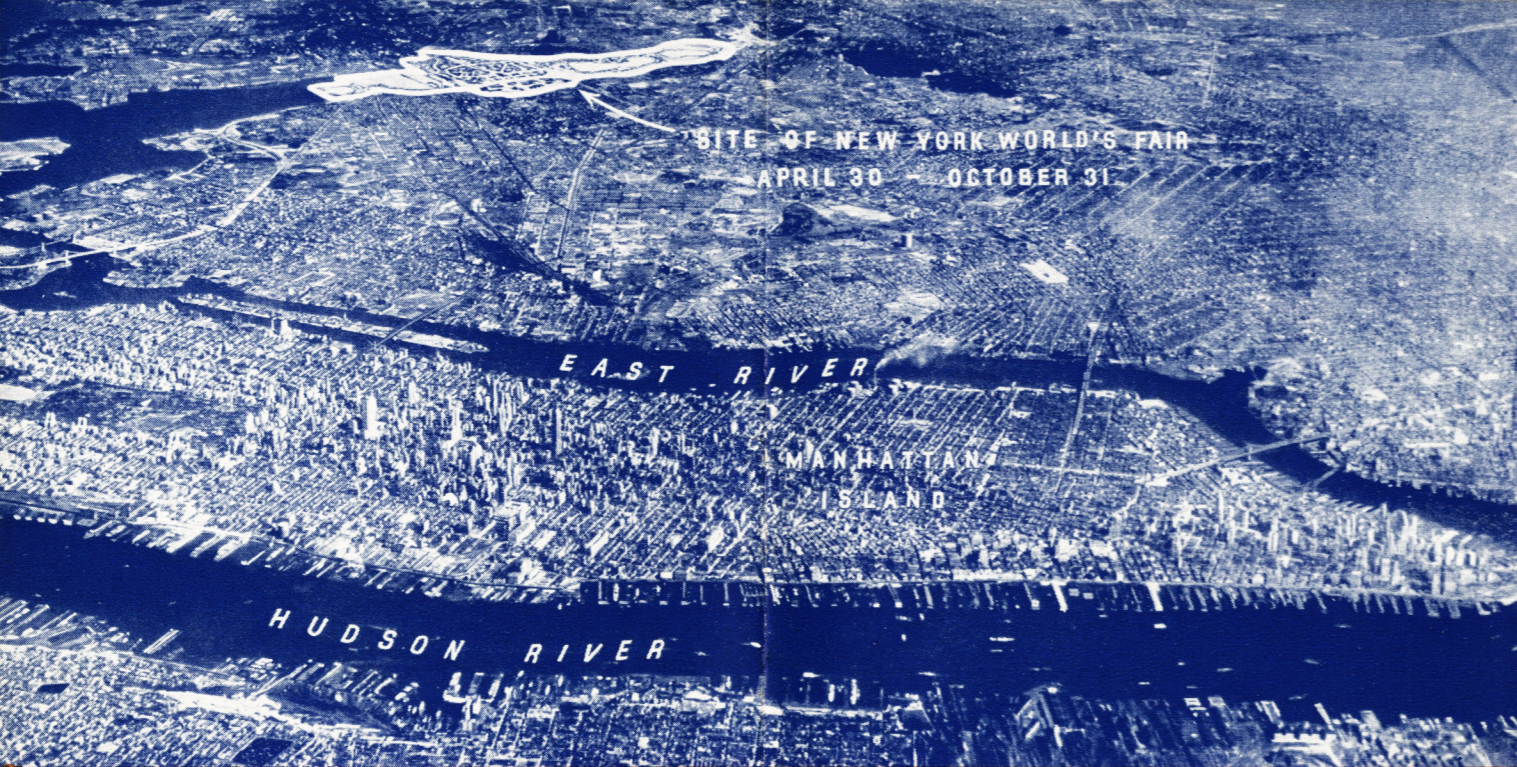
Farther on, the Mall is bi-sected by the Lagoon of the Nations, which will be the scene of nightly spectacles in which Fire, Water, Color and Sound are synchronized to produce the most amazingly beautiful and awe-inspiring effects. Beyond the Lagoon, in a straight line, lies the Court of Peace, flanked by the Foreign Pavilions and terminating in the \$3,000,000 United States Government Building and Exhibit.

Important Highways Through Area

In a horizontal line to the left from the Theme Center runs the Avenue of Patriots. To the right, partially hidden by the Trylon, runs the Avenue of Pioneers. Starting at left and right of the Theme Center and extending parallel to the Grand Central Parkway, which runs diagonally through the picture, are the Court of Communications and the Court of Power. The latter continues to the right over the Empire State Bridge to the tremendous 280-acre Amusement Area, of which only a small portion is shown.

A Prismatic Color Scheme

Actually to view this scene from the air would be to appreciate the wealth of color systematically used to create a prismatic effect of indescribable charm. For the colors will range through blue, purple, red, orange and yellow in hues radiating from the Theme Center in a scheme that is expected to exert a profound influence on American architecture.



Aerial view from Jersey City looking across the Hudson River, Manhattan Island, the East River and Brooklyn to the World's Fair Grounds in the distance.

★ NEW YORK, THE MAGICAL CITY ★

The smallest hamlet in the world has heard of New York City. The name is magical. It connotes immensity and glamour even in faraway places. For many visitors arrival at this haven of dreams is often the culmination of years of planning and there are few who view the turrets of Manhattan without admitting their fascination. The more thoroughly the metropolis is understood, the greater its appeal, for, like good friends, new and interesting aspects develop daily with deeper acquaintance. Unlike most people, however, New York has so many sides that no one ever really knows it. This is its indisputable lure.

Even casual research reveals amazing diversity—contrasts which assure charm. Thus, a quaint old-world peddler hovers over colorful flowers in the shadow of a chromium and onyx restaurant erected only yesterday; a hansom cab weaves in and out among regal motor cars; a shabby hurdy-gurdy grinds away outside Carnegie Hall where Kreisler or Hoffman or Flagstad brings the audience to its feet in frenzied applause; small boys of alien parentage toss balls in the streets of "Little Italy" while at the Polo grounds, the Yankee Stadium or Ebbets Field in Brooklyn, the Giants, Yankees and Dodgers—the elite of the baseball world—draw bleachers of admiring fans; a wandering minstrel sings arias in front of a gigantic apartment house, hat extended for pennies dropped by givers arraying themselves in evening attire for the Opera, where the world's greatest singers appear in new works by American composers or re-live again

Wagner, Strauss and the familiar works of a past regime; a stone cutter sells second hand tombstones on a dingy street, and, a block away, a sculptor works in marble on a heroic conception of "Life" or "Death" for the rotunda of some state capitol.

Those interested in art will find it in all its moods and tenses in the metropolis. In Greenwich Village, sidewalk art is a feature with the flowing tie fraternity hanging their canvases on walls and fences in an endeavor to bring back the atmosphere of the Paris Left Bank. Not far from Washington Square, Macdougall Alley (reconstructed stables) and Washington Mews (once the swank artist colony) proclaim what the quarters of brush-wielders can look like. Tiny, tree-shaded areas like Milligan Court and Patchin Place, just off 6th Ave., are the haunts of other artists, and further uptown in the block on West 67th St., between Central Park West and Columbus Avenue, reside many of the fortunate painters and writers such as Howard Chandler Christy, Fannie Hurst, W. P. Benda, George Lorber, Robert Brinkerhoff, and others too numerous to mention.

For students of art there are handsome galleries containing some of the world's best paintings and statuary. The Metropolitan Museum of Art is noteworthy not only for its tapestries and its pictures in all media, but for rooms of various periods and quaint and unusual objects of particular significance to collectors; the J. P. Morgan Galleries on 36th St. are known not only for a few rare paintings but for valuable illuminated manuscripts, an-

The 70-story RCA Building at Rockefeller Center is so tall that it seems to tower into the sky itself. At night floodlights apparently increase its height. The Prometheus Fountain at the base provides decor for an outdoor restaurant in summer and a skating rink in the colder months.



St. Paul's Chapel (Broadway between Fulton and Vesey Sts.), the oldest church in New York City, was built by a disciple of Christopher Wren in 1764 and attended by George Washington after his inauguration on Wall St. as first President of the United States. The view of the church, the back of it being on Broadway.



© CHARLES PHELPS CUSHING

★ The Perfect Playground for Every Season ★

cient books, tooled bindings and original hand-penned works of Dickens, Balzac and similar familiar authors; the Whitney Museum of American Art on West 8th St. is the mecca for modernism; the Frick Gallery on Fifth Avenue is the objective for those who desire to see only a few choice pictures magnificently displayed; the Museum of Modern Art (14 W. 49th St.) sponsors less formalized schools; and the Cloisters in Fort Tryon Park exhibits rare examples of mediaeval art found nowhere else on the globe in such a beautiful setting. The 14th Century tapestries and other antiquities exhibited have been culled from all the world. Similar priceless treasures from every land are frequently procurable right in New York during spring, fall and winter sales of well-known auction houses specializing in ancient furniture, statuary and rugs.

Historically minded find New York a treasure trove. Numerous tablets here and there proclaim the many Revolutionary battles fought where crowds pass daily, heedless of the past. Among only a few reminders of another day are lovely old Fraunces' Tavern on Pearl St., where Washington bade farewell to his officers and where lunch is still obtainable today; City Hall, where Lincoln and other idols of the nation once lay in state and which is now the site where keys of the city are extended to living celebrities. Across the Hudson to Weehawken is the scene of the Burr-Hamilton duel, and the stone upon which Alexander Hamilton's head once rested is carefully preserved surmounted by a bust. Poe's cottage stands at Kingsbridge Road and the Grand Concourse. Here

the weird genius wrote *Annabel Lee*, *Ulalume*, and much of his most entrancing fiction. This cozy, sunny spot is kept as he left it for those who enjoy basking in literary reminiscences. For book lovers, too, the old house of Mark Twain still stands at Fifth Avenue and 9th St. with another on 10th St. thrown in for good measure. Adherents of the Colonial revel in the beautiful Jumel Mansion at 160th St. and Edgecombe Ave., built by Rodger Morris in 1765 and used first by Washington as headquarters and later by Madame Jumel, whose claim to remembrance is really due to the fact that she was Aaron Burr's wife, although she was a famous hostess and entertained everyone of note including Louis, Jerome and Joseph Bonaparte, not to mention Lafayette. Fitz-Greene Halleck is said to have written *Marco Bozzaris* in the Jumel mansion and the whole place is redolent with the whisperings of a romantic period. Then there is ancient Claremont Inn on Riverside Drive where the skeptical once viewed Fulton's first five-mile-an-hour steamboat, and nearby is Grant's Tomb erected by the pennies of the General's admirers. The Sailor's Monument is a stone's throw away. The Gracie house, Old Merchant's house, the Van Cortlandt house, the Roosevelt house and many other residences of a more gracious age still linger in mute protest to their visiting public against this era of night clubs and reckless living.

Yet no one should object to night life in New York for the city is mysterious and glamorous then. Nothing could be lovelier than the gigantic serrated walls of

illuminated windows against the twinkling heavens and the myriad colored lights of Broadway are in themselves tonic to jaded nerves.

For swing lovers and those who begin to revive with nocturnal lights and sounds, New York is the most exciting city in the world. It contains not dozens but literally hundreds of spots where those inclined can forget the day. These gloom-chasers run the scale from the roofs of fashionable hotels and the bars of popular clubs to the hot-spot casinos of Broadway and subterranean depths in Harlem and Greenwich Village where sights are sometimes shocking even to the initiated. The music in these places varies from a fiddle to high-priced orchestras under the direction of publicized leaders, who move from restaurant to restaurant with the demand.

And New York is a place of restaurants. Nowhere else are there so many which are so good or so interesting. Some are exactly like Paris with the same food and atmosphere; others retain the musty smell and almost the same old waiters of the Lillian Russell days. Whatever one's choice of viands—Turkish, Japanese, Chinese, Viennese, German or Indian, a dozen different eating places in various localities offer the very goulash or chow mein or sukiyaki which the palate craves. Proper food should be eaten, too, to keep the spirits up when sightseeing.

For visitors with the desire to know the town, the field is large. The Gray Line, Blue Line, Courier Service and other bureaus send personally conducted tours about the city, ranging from one and a half hours to all day. These tours include everything from the Statue of Liberty to Chinatown and Harlem with no trouble or expense on the part of the sightseer; or again he is perfectly safe to leave a Third Ave. "L" at Chatham Square and explore Chinatown and the Bowery himself, wandering up Division St. to Allen St. where all the quaint brass shops abound which give the region the name "Brasstown".

Walking a block west on Mott St., in Chinatown, is Mulberry St., generally called "Little Italy", where push-carts of fruits and vegetables tempt the housewife and the gabble of foreign sounds rises above the open air stalls selling everything on earth from keys to shoe-strings. Foreign quarters like this dot the city. The

German contingent has staked out its claim on 86th St., the Hungarians have settled on 2nd Ave. to East 15th St., the Russians are east of 3rd Ave. and south of East 16th St., the Syrian quarter is northwest of the Battery, on Greenwich and Washington Sts., Harlem proper—known as the New Africa—is between 132nd St. and West 136th St., though it actually spreads both north and south; the Swedish-Danish section extends from East 43rd St. to East 49th St., east of Lexington Ave., and the Irish inhabit the streets from West 13th to West 24th, west of 9th Ave.

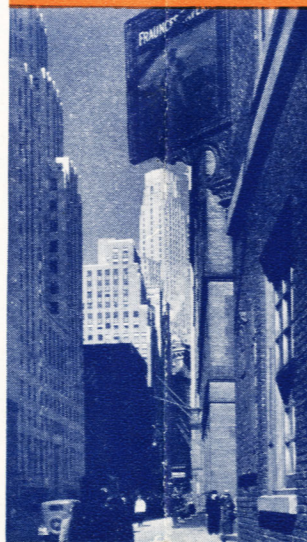
Other unrelated objectives are the Aquarium at the Battery where fish of all countries swim about in their simulated native habitat; the Museum of Natural History where wild animals from remote corners of the globe seem to stalk about in the sunshine before one's very eyes; the Hayden Planetarium where the heavens become actually breath-taking to those who never thought about the sky before; the perfectly landscaped Zoo at Bronx Park and at Central Park and 64th St.; the beautiful Botanical Garden, also in Bronx Park; Columbia University; the Museum of New York with its early street car, first stage coach, fashions of yesterday, and other fascinating relics; silver spans of bridges which enhance the beauty of the landscape and simplify travel; the magnificent new express highways and cleverly designed under-river tubes which facilitate coming and going from the city. Even the subways themselves, where thousands of people are transported daily, are worthy of contemplation and a doffed hat to their designers and builders.

The possibilities of sightseeing are endless. The roofs of Radio City, the Chrysler Building and the Empire State Building afford a 50-mile panorama in all directions and are unquestionably the most comfortable spots from which to view the majestic *Queen Mary* and other gigantic liners in their passage to the sea. Incidentally, it is possible to board these magnificent ships for a small fee, which is always of interest to the visitor, even though he himself may not contemplate a transatlantic sailing. As a matter of fact, an entertaining short trip can be taken for a nickel on the Staten Island ferry, for nothing on the government ferry to Governors Island or for \$1.50

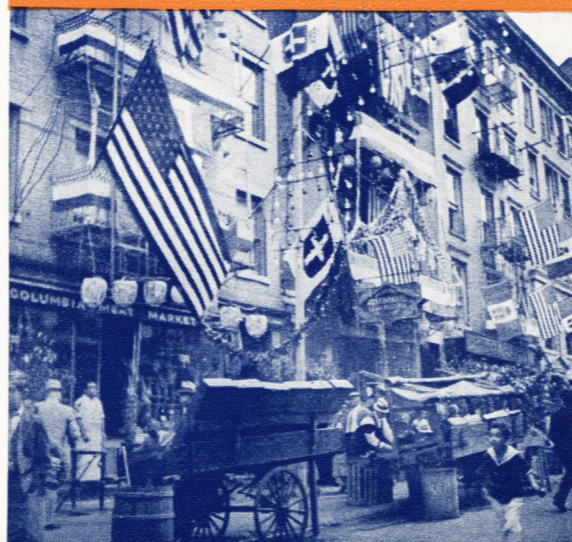
Manhattan Spires from Rockefeller Center Observation Roof. At left is the Chrysler Building, at right the Empire State Building. Beyond some of the taller downtown structures in the financial district. At left the East River and Brooklyn.



Franca's Tavern, one of New York's oldest inns, where Washington took farewell of his officers and which now contains a good present day restaurant and mementoes of the past.



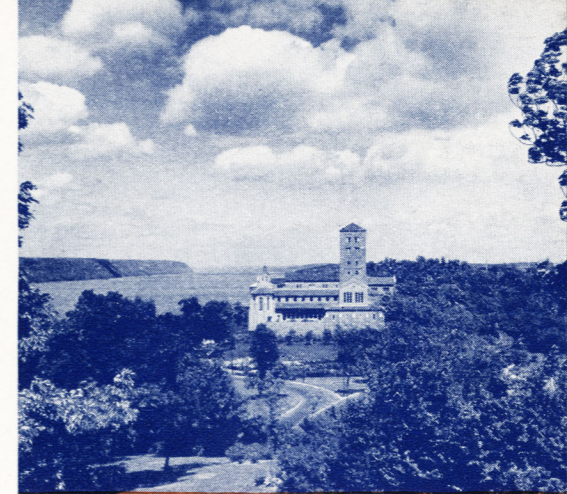
"Little Italy," a block from Chinatown on Mulberry St., is known for its outdoor markets and general atmosphere of life and vivacity—a bit of the old world in a modern setting.



Bowling Green—scene of cattle fairs held by the early Dutch inhabitants of New Amsterdam and later the spot where the Stamp Act Riot of 1765 took place. It was here that the statue of George III was melted and made into bullets to shoot at his troops.



Fulton St. Fish Market, showing some of the fishing boats and beyond several of the skyscrapers of southern Manhattan.



The Cloisters—This magnificent home of mediaeval art was presented to New York by John D. Rockefeller as well as beautifully landscaped Fort Tryon Park where it stands, commanding a perfect view of the Hudson and New York City. (Reached via 5th Ave. Bus No. 4).

on the sightseeing boat *Tourist*, which leaves the Battery twice daily for a 40-mile tour of New York harbor. Here strange ships can be viewed and, in particular, the imposing skyscrapers of southern Manhattan which resemble nothing so much as a Dulac painting of an Aladdin's dream.

The sounds of New York are as amazing and as distinctive as its sights, and of course, Gotham is the home of that great development in the transference of sound—the radio. Since many of the most popular coast-to-coast programs are broadcast from the metropolis, it is often possible to see these being presented by writing sponsors for tickets. At Radio City, guides take visitors back stage in radio-land and show how such noises as sizzling bacon and hoof beats are made and why the air waves carry sound. Sometimes visitors are sufficiently fortunate to see a rehearsal by an orchestra or a great choir from one of the city's many churches.

Indeed, New York is celebrated for its houses of worship. There are several hundred of these. Notable among them are St. Paul's Chapel, built by a disciple of Christopher Wren in 1764 and used as place of worship by George Washington; Trinity, with its ancient tombstones showing the burial place of Alexander Hamilton, Robert Fulton and others; the Little Church Around the Corner on 29th St., the most romantic chapel in the world; beautiful St. Patrick's on Fifth Ave. and magnificent St. John the Divine, which is still in the process of construction and will be the largest cathedral ever built when it is completed. Its interior marble columns, six feet in diameter, rising 55 feet high and weighing 130 tons each, are a sight in themselves.

There is little that fancy can devise which New York cannot furnish. Boats leave the Battery daily for deep sea fishing and there are also nearby points to which the would-be Isaac Walton can go for the thrill of a nibble. New York is also renowned for its bathing, the most beautiful beaches in the world being found in the vicinity of the metropolis. No one ever goes to Jones Beach without returning full of praise of its cleanliness, its extraordinary landscaping, its excellent restaurants and its perfect sand. Coney's is inimitable the world over as a

slice of life, and there are numerous other beaches including Rye, Atlantic Highlands and Riis Park.

In the matter of theatre and concerts, New York stands alone. Its productions are the finest in the world. If its orchestras are not superior to others, it is not because the best known conductors are not brought to supervise them.

As a shopping center New York ranks with Paris as an exponent of style. In sports, the metropolis again leads the world. Its prize fights, international tennis matches, the Westminster Dog Show, Madison Square Garden Rodeo and other events are known wherever newspapers are read.

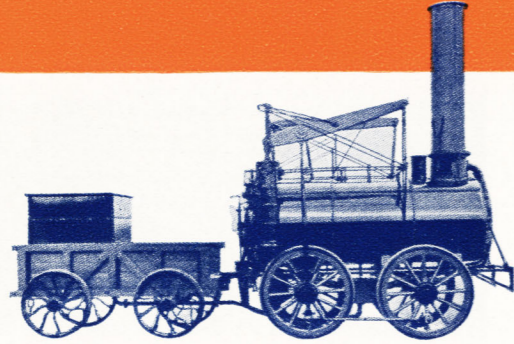
There's always something going on—a ball, a slumming party, the premiere of a new play. Whether pavements gleam with colors from the lights on a wet night or the sun irradiates the skyscrapers, New York is monstrous, magnificent and magnetic. It is not just a city, but several continents rolled into one. No spot in the world is like it. Those who live in it, love it. Those who journey to it, admit that given money enough and strength enough, a dull moment is impossible. Innumerable thrills can be obtained from New York with the expenditure of no money whatsoever, but whether Gotham is visited in tweeds or in sables the trip is something that one never forgets and never regrets.

Coney Island—one of the country's oldest playgrounds, was first commercialized about 1844 and is still beloved by those who enjoy rifle galleries, side-shows, shoot the chutes, and other forms of amusement, as well as by bathers of all nationalities.





RAILROADS AT THE WORLD'S FAIR



The Stourbridge Lion (British built) the first locomotive to run on American soil (1829) will join the "parade" of old timers in the Hungerford pageant "Railroads on Parade".

extraordinary to the railroads, author and creator—will review, in pageant form, transport development in America from the days of the pioneer, the covered-wagon and the stage coach, to the latest stream-lined Mogul of the rails. Historic ships and steamboats, in life size models, will also re-enact the parts they played in this epic achievement.

The great spectacle will be presented on an outdoor stage, or series of stages, 250 feet wide by 100 ft. deep. The fore-stage will provide broad highways for vehicular traffic and standard railway tracks for the "parade" of locomotives and coaches, ancient and modern; the stage proper for a performing cast of 200; and in rear a channel for the review of early watercraft. Including back-stage, 5½ acres will be needed. The amphitheatre for viewing the performance will seat an audience of 4000. It will be a big scale production, geared and visioned to the greatest of all World Fairs, for a railroad exhibit estimated to cost anywhere from three to five million dollars. 5500 feet of track will be required for the movement and siding of locomotives and trains used in the show.

The pageant story begins at the New York waterfront in 1829 with ceremonies attending the opening of the Erie Canal. These include a review of the steamboats of the time—a long line which followed within a few years the arrival there of the first steamboat, Robert Fulton's *Clermont*.

Quincy, Massachusetts, comes next with a glimpse of America's first railroad in operation, the *Granite*, three miles long, its oxen-drawn cars busy hauling granite blocks for the Bunker Hill Monument. Honesdale, Pa., follows with the scene of the first trip, on American soil, of a steam locomotive, the *Stourbridge Lion* (British built) as were the *John Bull* and *Rocket*. The debt to England's priority in locomotive building acknowledged, the first American made locomotives, the *Best Friend of Charleston*, 1829, and the *DeWitt Clinton*, follow. Both were built in the West Point Foundry, New York.

The scene then shifts to Baltimore docks, in 1829, with its famous clipper ships loading for foreign ports, and the arrival on the busy scene of the little *Tom Thumb* come to unhorse the horse-drawn railway the Baltimore & Ohio had planned to the Ohio River. Other old timers—the *Atlantic* built in 1832—with its passenger coaches; and the *Galloway* with the first freight cars—follow Tom Thumb across stage.

Then comes the most spectacular of all scenes, the Overland Trail. The Gold Rush is on and with it again

the westward trek. The pioneer problem from the outset was roads and transport, and these scenes graphically point America's debt to her road builders, to the genius, vision and courage of the men who solved her transport problem.

Follows an interlude, 1861, and President-elect Lincoln is on his way to Washington and his inauguration. Next comes Promontory Point, Utah, 1869, and the driving of the Golden Spike in celebration of the completion of the first transcontinental railway across the North American continent.

Modern railway operation and service are featured in final scenes showing, for instance, the old railway "depot" of the past and its primitive equipment, in contrast with modern up-to-date city terminals. Scenes showing early passenger travel—the old-time day coach—in contrast to the comfort and conveniences of today's air-conditioned deluxe trains. Freight train scenes showing what speed and the refrigerator car have done for the transportation of perishables. Human scenes, showing life in the engineer's cab and the freight conductor's caboose. Dramatic scenes showing the operation of railways under flood conditions and other exigencies, the quick manning of repair and relief trains, the intricate provisions devised for the safety of modern railroad travel. The entire dramatic spectacle moves to music specially composed for it by Kurt Weill.

RAILROADS AT WORK

Railroads at Work, another feature exhibit, will be housed in a theatre of its own with a seating capacity of 1000. Its stage will be a large scale diorama, 160 feet in width and 40 feet in depth; its scenic design embodying the topographical features of Eastern states; its actors, model engines, trains, barges, car ferries, signal towers, a rotary car dump, round house, coal tipple and so on, to depict every detail of modern railroad operation. 3500 feet of "0" gauge trackage and 400 separate pieces of equipment will be needed for the operation which will be roughly divided into main line passenger, suburban passenger, high speed freight, local freight, coal line and yards.

The yard tracks will include receiving yards, hump yards, round house, car repair shops, transfer table, coaling station, water tanks and power house.

The coal line will demonstrate the complete handling of coal from the mine head in the mountains to the car ferry, which will float the train over a river of real water



Travel in early railroad days as it will be re-enacted in the pageant "Railroads on Parade".

35 feet wide, to the terminal and from there be hauled to a rotary car dump, and automatically dumped into the hold of a steamship, which heads out to sea.

The entire trackage will be under the control of three dispatchers, with interlocking machines located in the spectator gallery. Color signals will be used throughout, the power and signal wiring involving 3,900,000 feet of wire.

Further idea of the size of the diorama may be had from the fact that its forested areas will contain over 6000 individual trees, its cities, towns, villages, and farms over 1000 separate buildings, dozens of industrial plants, bridges, etc. Its 3500 feet of trackage will require 70,000 miniature railway ties and 280,000 tiny spikes to lay. Its lakes, rivers, waterfalls and ocean, will utilize over 7000 gallons of water circulating through electric pumps.

Paul Penhune, railroad engineer, is the designer and director of this scenic exhibit.

RAILROADS IN BUILDING

The main feature of the Railroad Equipment and Supply Industry will be a mammoth scenic diorama, in form a mountainous landscape, 80 ft. wide by 28 ft. high, on which will be shown the building of railroads from the forest clearing for a right-of-way to the completed system. 10,000 square feet of space will be devoted to this exhibit.

As a corollary to this exhibit there will be on display a super-locomotive 130 ft. long and weighing 519 tons which, mounted on friction reverse wheels, will operate under its own power at full speed.

THE 27 Eastern Railroads sponsoring the World's Fair Railroad Exhibit have planned in a big way for their participation. Their million dollar building will be the largest on the Fair site—1400 feet in length and 110 feet in breadth—providing approximately 150,000 square feet of floor space, or, roughly, comparable in size to the Metropolitan Museum of Art on Fifth Avenue. This building will house the largest and most complete display of railway exhibits, American and foreign, ever assembled in World's Fair history.

In addition to the exhibits, there will be such feature attractions as Edward Hungerford's dramatic pageant, *Railroads on Parade*, and large scale scenic dioramas, *Railroads at Work*, showing modern railroad operation and *Railroads in Building*.

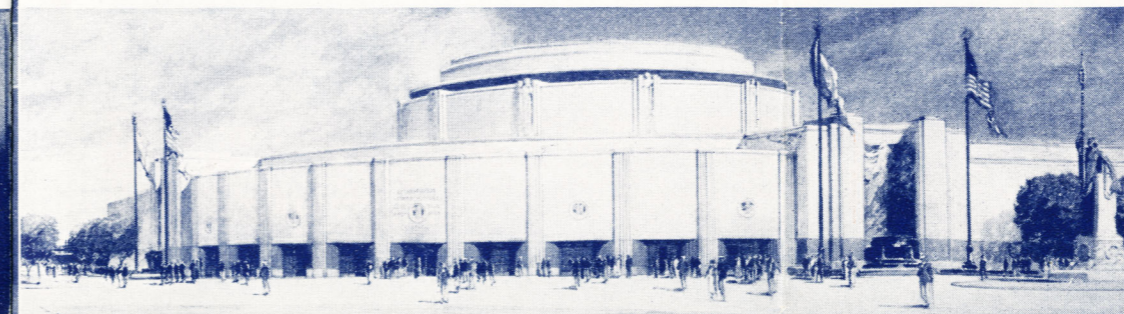
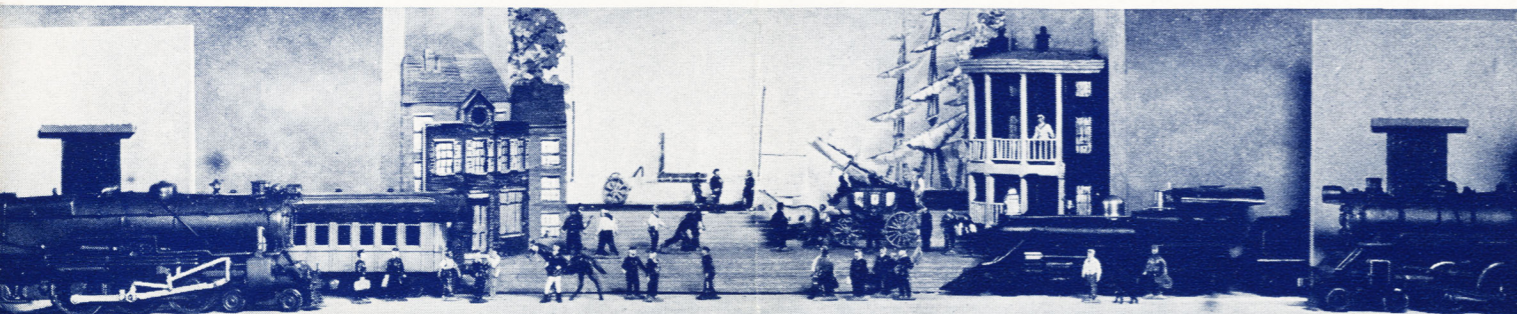
In the extensive "yards" outside, upwards of 3000 feet of tracks will be laid for the accommodation of last-word exhibit trains and locomotives, from home and abroad. Among the foreign trains so far arranged for will be Great Britain's new Coronation Scot, an Italian train 425 feet long, and two giant Soviet locomotives. Other countries, including France and Poland, are still in negotiation for representation of their trains in the exhibit.

The comprehensive program will thus include and depict what, in the Hungerford pageant, will be the romance of transport development; in the scenic display, modern railroad operation; and in the exhibit of the railway supply industry, the myriad detail that go into railroad building and equipment.

RAILROADS ON PARADE

Railroads on Parade—Edward Hungerford, pageanteer—

Model of the great stage on which the Hungerford pageant for the World's Fair Railroad Exhibit will be presented.



Architect's drawing of the great Railroad Building for the World's Fair.

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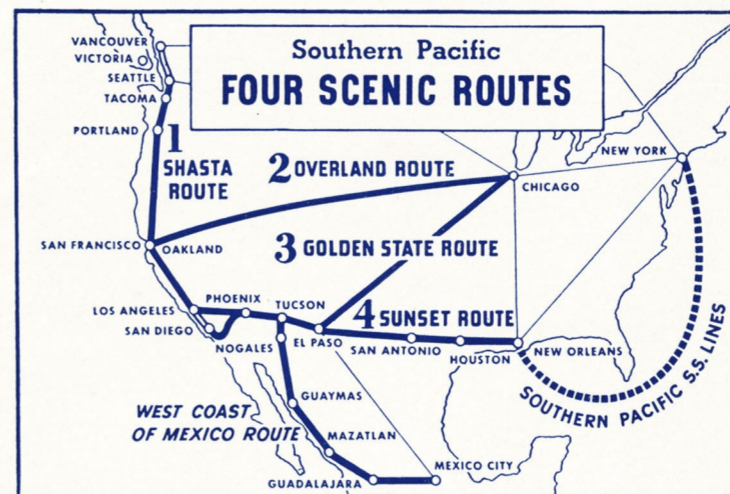
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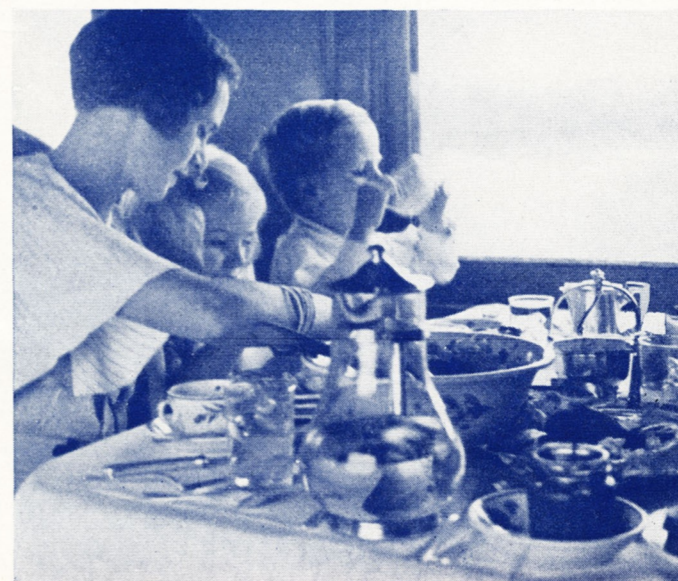
F. S. MCGINNIS, Vice President, System Passenger Traffic, San Francisco, Calif., and Houston, Texas.



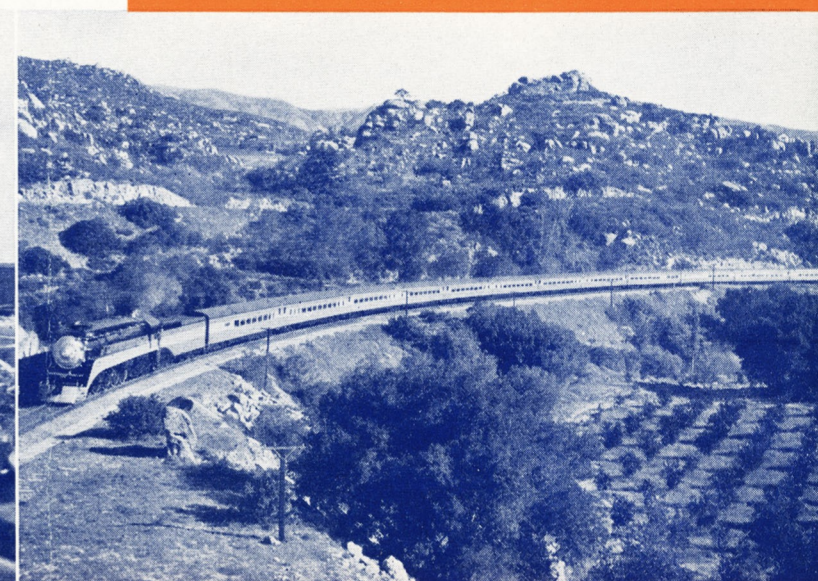
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April 30TH to October 31ST

TO COMMEMORATE THE LAUNCHING OF THE UNITED STATES GOVERNMENT UNDER THE FEDERAL CONSTITUTION AND THE INAUGURATION OF ITS FIRST PRESIDENT, GEORGE WASHINGTON, WHO TOOK THE OATH OF OFFICE IN NEW YORK CITY, THE FIRST FEDERAL CAPITAL

★ ★ ★ 150 YEARS AGO—APRIL 30, 1789 ★ ★ ★

IN inviting the nations of the world to participate in the Fair, Mr. Grover Whalen said: "The New York World's Fair will be a fair for 'everyman'. It will present a clear, unified and comprehensive picture of the epochal achievements of a century and a half of modern civilization in the fields of art and literature, of transportation and communication, of science and industry, of government and the social services. The past will be depicted to give an understanding of the richer and more complicated present . . . By showing how the present has evolved out of the past—by giving a clear and orderly interpretation of our own age, the Fair will project the average man into the World of Tomorrow.

"By setting forth what has been beside what is, the Fair of 1939 will predict, may even dictate, the shape of things to come. For it will exhibit the most promising developments of ideas, products, services and social factors of the present day in such a fashion that the visitor may . . . gain a vision of what he might attain for himself and for his community by intelligent, cooperative planning toward the better life of the future; and it will emphasize the vital interdependence of communities, peoples and nations . . ."

A PROMISE FOR THE FUTURE, BUILT WITH THE TOOLS OF TODAY, UPON THE EXPERIENCE OF YESTERDAY