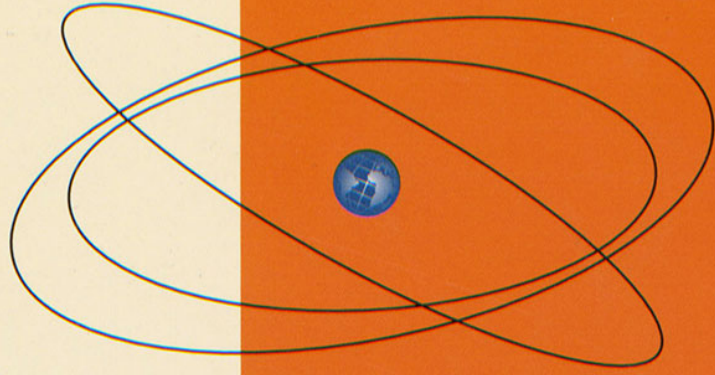


SOMETHING FOR EVERYONE



**THE 1964-1965
NEW YORK
WORLD'S FAIR**

TITLE PAGE Donald De Lue's
maquette for The Rocket Thrower,
commissioned for the 1964 World's
Fair, 1962. Courtesy Childs Gallery,
Boston.



SOMETHING FOR EVERYONE

THE 1964-1965 NEW YORK WORLD'S FAIR

MARC H. MILLER
Author and Curator

PETER M. WARNER
Project Historian

BOYM DESIGN STUDIO
Exhibition Design

FLUSHING COUNCIL ON CULTURE AND THE ARTS

Flushing Town Hall Exhibition September 15, 1995 - June 15, 1996

**SOMETHING FOR EVERYONE:
THE 1964-1965 NEW YORK WORLD'S FAIR**

September 15, 1995 – June 15, 1996

Flushing Council on Culture and the Arts

Flushing Town Hall
137-35 Northern Boulevard
Flushing, New York 11354
(718) 463-7700

Howard Graf, President Jo-Ann Jones, Executive Director

Exhibition and catalogue: Marc H. Miller (curator and author), Peter M. Warner (project historian), Boym Design Studio (exhibition design), Curtis Cates and Terri Marlowe (video production), Douglas Bashaw (exhibit fabrication), Alexander Viscio (installation), Alan Moore (editing), Lisa Kahane (catalogue photography), and By Design (catalogue design).

Special thanks to: Dawn Banschback, Miles Barth, Deborah Bershada, Todd Bressler, Lyssa Clark, Joseph W. Coen, Allan Cox, Gail Davidson, Mary Duka, Carma Fauntleroy, Paul Frame, Bob Garnet, Alexander Gelman, Helen Harrison, Sheldon Hochheisser, Richard Koszarski, Jonathan Kuhn, Ned Landon, Steven Rizick, Herbert Rolfes, Van Romans, Laura Rosen, Douglas Taylor, Brian Wallace, Bill West, Melanie Yolles, Christina Yang.

**SOMETHING FOR EVERYONE:
THE 1964-1965 NEW YORK WORLD'S FAIR**

is made possible in part, by public funds from the NYC Department of Cultural Affairs, and Queens Borough President Hon. Claire Shulman, the Queens Overall Economic Development Corporation, the Cultural Challenge Program, Queens Tourism Council, East New York Savings Bank, and the Formica Corporation. Additional support is provided by public funds from the NYS Council on the Arts, Councilwoman Julia Harrison, and the NYC Department for the Aging, through Councilman Morton Povman.

© 1995 Marc H. Miller and The Flushing Council on Culture and the Arts.



SOMETHING FOR EVERYONE

*The Fair aims to be
universal, to have
something for everyone.*

ROBERT MOSES,
OFFICIAL GUIDEBOOK

Modeled on the past, looking towards the future, the 1964-1965 New York World's Fair was unquestionably a product of its own time. Taking place in the most populous city in the United States at a moment when the nation's economy was booming and its international cultural impact was at high tide, the Fair was big and memorable. It was also a troubled fair overshadowed by its illustrious predecessor, the 1939-1940 New York World's Fair, and by rapid pervasive cultural change. Thirty years after the closing of the 1964-1965 New York World's Fair, we look at it through the lens of time as a telling record of its historical and cultural moment, and for those who went, or just

lived through its era, a recollection rich in nostalgia and insight.

While the 1964 Fair was rooted in its own era, it cannot be discussed without its distinguished forerunner, the 1939-1940 New York World's Fair. Fond memories of 1939's "World of Tomorrow" inspired the 1964 Fair and galvanized support for the ambitious undertaking. The two world's fairs took place on the same Flushing Meadow Park site in the Borough of Queens and had nearly identical layouts. Unisphere, the theme structure of the 1964 Fair rose on the spot where had stood the Trylon and Perisphere, the theme structure of the 1939 Fair. Both Fairs were divided into international, federal and state, in-



Tenor saxophonist Ben Webster was one of many popular jazz musicians to appear at the Fair. Charles Stewart's photograph was used on the cover of Webster's record album, "Meet Me at the Fair." Courtesy Charles Stewart.



The Unisphere and the Rocket Thrower expressed the importance of space exploration as a theme of the 1964 Fair. This watercolor by John Wenrich was used as the design for the U.S. Post Office's official World's Fair stamp, Clarke and Rapuano, Inc.

**TRIP 'N' TRAVEL
PRIZE O-RAMA**

1,964 PRIZES

**LUXURY TRIPS
TO WORLD'S FAIR**

CASH

'64 CADILLAC

ENTER HERE!

A Fair promotional poster produced by Sinclair Oil. John Riccardelli Collection

dustrial, transportation and amusement zones. Many exhibitors participated in both Fairs and some exhibits, like Futurama II and the 1965 Westinghouse time capsule, were modeled on earlier displays.

Many of the people running the 1964 Fair were veterans of 1939, most conspicuously Robert Moses, long-time New York building czar, who at age 73 was concluding his career by serving as president of the New York World's Fair 1964-1965 Corporation. As New York City's Parks Commissioner, Moses had supervised the development of Flushing Meadow Park as the site for the 1939 Fair. As head of the 1964 Fair Corporation, Moses recruited people involved with the earlier Fair and others of their generation. Gilmore Clarke, the landscape architect who designed the groundplan of the 1939 Fair and created the Unisphere in 1964 was one close Moses advisor; another was Wallace Harrison, designer of

the Trylon and Perisphere in 1939 and the Hall of Science in 1964.

The new Fair was modeled on that of 1939, but with 25 years intervening, changing times prevented direct imitation. The 1939 Fair was born in the depths of the Depression, and reflected the New Deal approach of careful collaboration under a central authority. Its theme was "Building the World of Tomorrow," and most exhibits in 1939 conformed to that focus. The 1964 Fair took place during the post-war economic boom and reflected the free market faith that the best results are the outcome of unregulated private enterprise. The themes of 1964 were "Peace Through Understanding" and "Man's Achievements on a Shrinking Globe in an Expanding Universe," concepts deliberately vague enough to allow participants to include just about anything.

By most modes of evaluation the 1964 Fair must be judged a success. It was an economic boon for New York and generated numerous permanent civic improvements. The Fair featured remarkable attractions: Walt Disney's new audio-animatronic amusement rides, Michelangelo's *Pieta*, a concert by the Beatles in nearby Shea Stadium, exotic food from dozens of countries, and impressive displays of technology from computers to space travel. There was in the words of Moses, "something for everyone."

Many visitors returned numerous times, and the Fair left a strong impression on the memories of a

generation. Yet despite its richness and many highlights, the 1964 Fair was not well received. Lacking the simple thematic unity of the 1939 Fair, many found it rambling and difficult to absorb. When the inevitable comparisons were made between 1939 and 1964, the older Fair always came out on top. Perhaps there was no way the new Fair could compete with the enticing glimpses of the World of Tomorrow in 1939, displays that had remained vivid goals during the dark years of World War II.

Most who attended the 1964 Fair were too young to recall the 1939 Fair, and their responses could be even harsher. At a time when many were questioning inherited values, displays at the 1964 Fair too often seemed to exude the complacent vision of elderly men. Critics did not have to look far to see evidence of sexism, crass taste, vacuous materialism, racial bias and ecological folly. In the fast-changing world of the 1960s, cynics even challenged the concept of progress that lay at the heart of all World's Fairs. "We are all benumbed by wonders, perhaps resentful of them," wrote John Skow in *Saturday Evening Post*. "It is hard to believe now, as some believed at the 1939 World's Fair, that they will make life any better."

Yet ultimately the 1964-1965 Fair must be viewed with interest and sympathy. World's Fairs are inevitably markers of specific times and places, temporary time capsules that reflect the social and cultural forces of their day. The huge 1964

Fair with its virtues and flaws was emblematic of a transitional moment as a new America struggled to come of age in the 1960s. Now 30 years after the Fair, for the millions who attended the spectacle, it reflects a nostalgic, shared moment, a marker of their generation. For those who did not make it to Flushing Meadow, the Fair provides ample fodder for contemplation, an entry point for studying a complicated period that is at once enviable and easy to criticize.

BELOW Fair-goers examine the Tyrannosaurus at Sinclair Oil's Dinoland. The life-size replicas were constructed by Louis Paul Jonas Studios. Photograph by Bob Golby. Collection of Queens Museum of Art.



ROBERT MOSES AND FLUSHING MEADOW

I have seen Flushing Meadow rise from ash dump to glory and after this second Fair we shall inaugurate what I am sure will eventually be the City's finest park.

ROBERT MOSES, OCTOBER 17, 1965

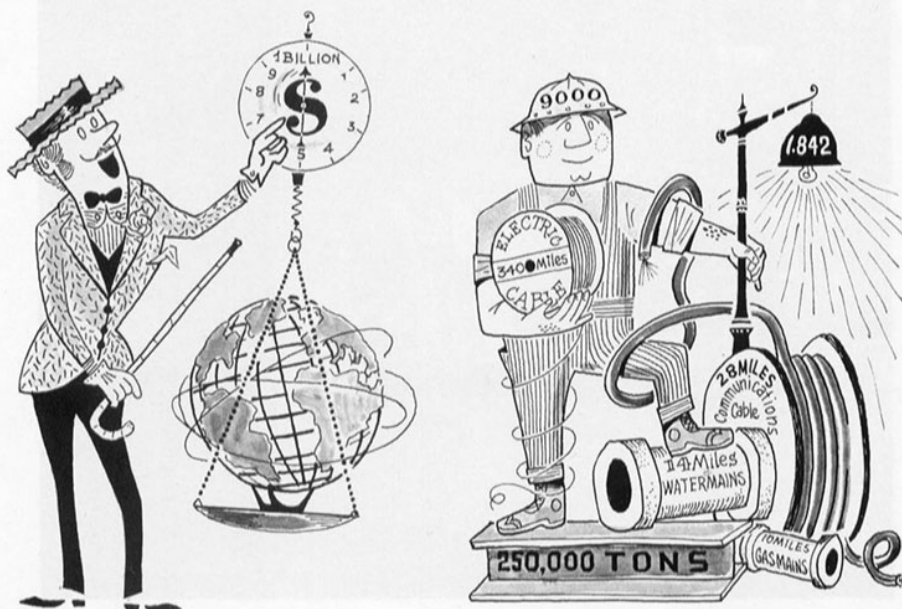


Robert Moses, president of the 1964-1965 New York World's Fair. World's Fair Corporation photograph; Peter M. Warner Collection.

For 73-year-old Robert Moses, the presidency of the New York World's Fair 1964-1965 Corporation was the last hurrah in a long career of public service to New York City. This prolific builder of expressways, bridges, public housing and city parks was the right choice to assure that the first billion dollar Fair was completed on time.

Moses believed the most important result of a Fair should be lasting civic improvements. His foremost goal was the completion of

Flushing Meadow Park which he had begun in conjunction with the 1939 Fair. While Moses' scheme to transform the notorious Corona Dump with its piles of ashes and garbage into a lushly landscaped site for the 1939 Fair had largely succeeded, his hope that Flushing Meadow would then become one of the city's premiere parks had been delayed by the coming of World War II. The new World's Fair provided a second chance and the park was richer in facilities when the corporation returned it to the city in 1967.



FAR LEFT The 1964 Fair was the first billion dollar Fair. Pen and ink drawing by Leo Glueckselig for "Statistically Speaking," *New York Times Magazine*, April 19, 1964. Courtesy of Leo Glueckselig.

LEFT To build the Fair, nine thousand construction workers laid 340 miles of electrical cable, 14 miles of water main, ten miles of gas mains and 28 miles of communication cable. Drawing by Leo Glueckselig for *New York Times Magazine*, 1964. Courtesy of Leo Glueckselig.



LEFT Moses' plan to transform the Corona Dump into the site of the 1939-1940 World's Fair and then into Flushing Meadow Park is charted in the publication *Flushing Meadow Improvement*. This issue dates from November 1936. Queens Museum of Art.

BELOW A lack of money and the coming of World War II prevented the completion of Moses' dream park. This 1966 scheme shows the park Moses hoped to leave after the the 1964-1965 Fair closed. Major new structures include Shea Stadium, Unisphere, the Heliport, and the Hall of Science. Peter M. Warner Collection.



GILMORE D. CLARKE / UNISPHERE

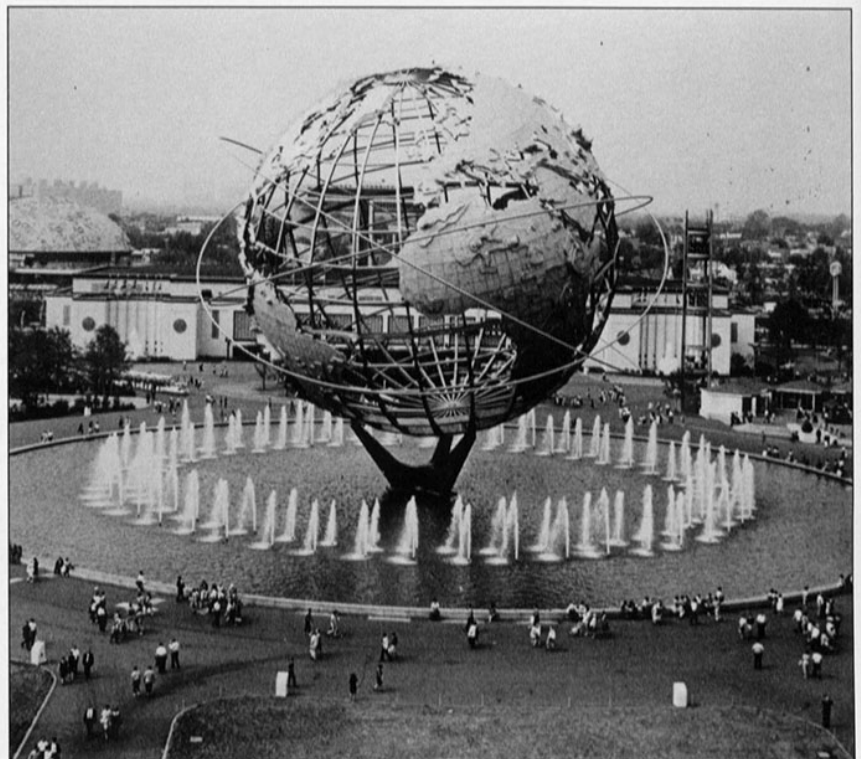


Gilmore D. Clarke created the groundplan used for both World's Fairs. He was also the designer of Unisphere, the theme center for the 1964 Fair. NYWF Records 1964-1965, Rare Books and Manuscripts Division, New York Public Library, Astor, Lenox and Tilden Foundations.

Moses' close associate landscape architect Gilmore D. Clarke was also involved in both World's Fairs. In 1939 Clarke was a member of the Fair's board of design and the person who conceived the network of roads and fountains that served as the Fair's groundplan. As a key advisor for the 1964 Fair, Clarke encouraged Moses to reuse the original layout of 25 years ago, and helped with the final transformation of the Fair site into Flushing Meadow Park.

It was as the designer of Unisphere that Clarke achieved his most conspicuous presence at the 1964 Fair.

The giant stainless steel armillary sphere, encircled by four ellipses, denoting the the first human-made satellites, was the Fair's thematic centerpiece. It aptly illustrated the Fair's subtheme "Man's Achievements on a Shrinking Globe in an Expanding Universe" and more generally celebrated the dawn of the space age. Rising 140 feet and weighing 900,000 pounds Unisphere was the world's largest global structure. Although criticized as less exciting than the Trylon and Perisphere, the impressive Unisphere has aged well. It was proclaimed a New York City landmark in 1995.



The 140' high Unisphere was built by U. S. Steel Corporation. It occupies the same spot as the 1939 Trylon and Perisphere. Photograph by Gil Amiaga.

WALLACE HARRISON / THE HALL OF SCIENCE



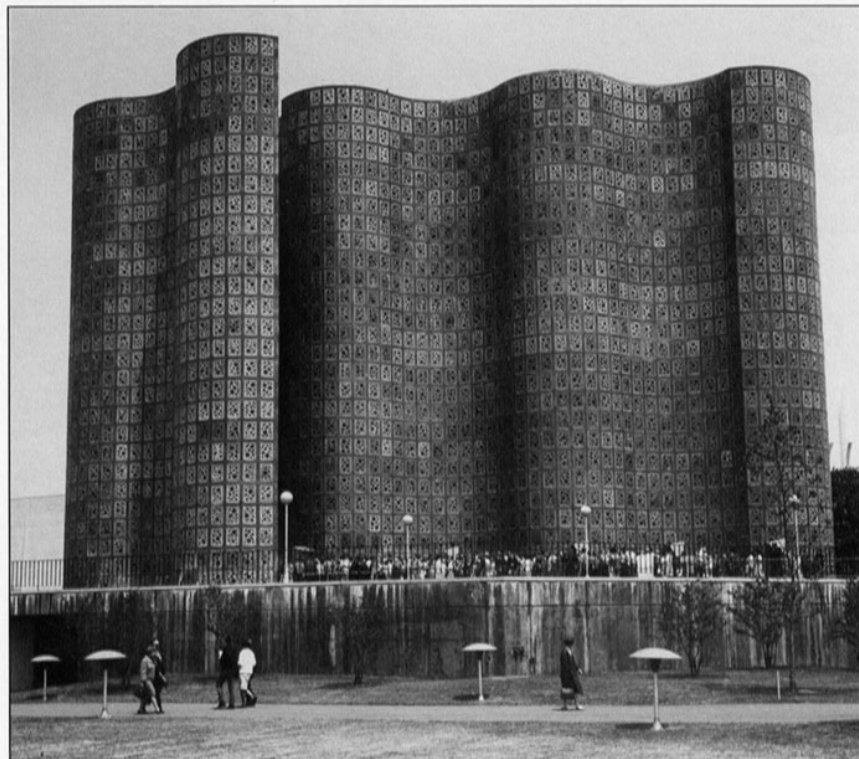
Wallace Harrison at the time of the 1964 Fair. Drawings and Archives, Avery Library, Columbia University.



The meaning of Harrison's 700' Trylon and 200' Perisphere may have been elusive but the structure effectively symbolized the futuristic aspiration of the 1939 Fair. Photograph by Underwood and Underwood; Peter M. Warner Collection.

As architect (with J. André Fouilhoux) of the universally acclaimed Trylon and Perisphere at the 1939 Fair, Wallace Harrison achieved worldwide fame and went on to a long and distinguished architectural career. In 1961 Harrison joined the new Fair as a member of the first executive committee. Harrison was the one member of the design committee who did not resign when Robert Moses rejected their ambitious building plan for the 1964 Fair. The architect's loyalty was rewarded by the commission for the Hall of Science, a permanent building constructed by the City of New York for the Fair. Harrison's design, combining modernist style rooted in contemporary materials with an evocation of medieval cathedrals, effectively expressed science's place as the new religion of the 20th century.

The Trylon and Perisphere was a temporary structure demolished after the 1939-1940 Fair closed. Harrison's Hall of Science is a permanent building still in use at Flushing Meadow Corona Park. Photograph by Peter A. Leavens, 1964; Peter Warner M. Collection.



THE WESTINGHOUSE TIME CAPSULES

We propose to make selections which will bring the 1938 Time Capsule up to date, and which will aid peoples 5,000 years from now in understanding our present civilization and the rapid pace of progress that we have been experiencing.

DR. LEONARD CARMICHAEL, CHAIRMAN OF WESTINGHOUSE
TIME CAPSULE II SELECTION COMMITTEE, 1964

1938

alarm clock
alphabet blocks
baseball
Bible
can opener
doll
electric lamp bulb
electric razor
eyeglasses
fountain pen
camera
cosmetic kit
cigarettes
padlock and keys
safety pin
slide rule
toothbrush
toy auto
wristwatch
newsreels
microfilm containing
22,000 pages of books,
magazines, and 1000
photographs.

1965

Bikini
Polaroid camera
plastic wrap
tranquilizers
ball-point pen
electric toothbrush
50-star American flag
transistor radio
contact lenses
credit cards
filter cigarettes
Beatles record
antibiotics
superconducting wire
birth control pills
plastic heart valve
graphite from first
nuclear reactor
computer memory unit
piece of heatshield from
Aurora space capsule
microfilm with 117,000
pages of written and
pictorial information.

The function of world's fairs as self-conscious markers of historical time was made explicit at the 1939 Fair with the Westinghouse Electric Corporation's time capsule containing a "comprehensive cross section of today's civilization." The time capsule was one of the most commented-upon Fair attractions. Intended to be opened in 5,000 years, it was buried at Flushing Meadow Park six months before the Fair opened. Fair-goers viewed a replica of the capsule and its telling assortment of objects.

For the 1964-1965 Fair, Westinghouse added a second capsule reflecting changes that had taken place over 25 years. Visitors signed a book to be placed in the new time capsule which was ceremoniously buried next to the first on October 16, 1965. Although the difference in objects might mean little if the two capsules are unearthed as scheduled in the year 6939, contemporary commentators saw wide differences indicative of the fast pace of progress.

WELCOME TO THE
The text of my story are
ROBERT HOPE'S MIMICRY EXHIBIT



ABOVE 1939 World's Fair president Grover Whalen examines the contents of the 1938 Westinghouse Time Capsule. Peter M. Warner Collection.

RIGHT The 1965 Time Capsule brought up to date the record of the "history, faiths, arts, sciences and customs" of current civilization. Plans called for the two time capsules to be unearthed in 6939 A.D. Peter M. Warner Collection.



WELCOME TO THE FAIR

The stars of my show are Michelangelo and Walt Disney.

ROBERT MOSES, SATURDAY EVENING POST, 1964



While the 1939 Fair was carefully orchestrated around the theme “Building the World of Tomorrow,” the 1964 Fair allowed each of its exhibitors nearly complete freedom. The result was a clash of styles and exhibits which Hedy Backlin of *Craft Horizons* called “The Laissez-Fair” (September 1963).

Moses saw the lack of a restrictive program as a positive virtue and proudly boasted that his Fair had something for everyone. While the elderly visited the Dynamic Maturity Pavilion, youngsters participated in shows at the Boy Scouts’ Council Ring, and young singles danced to the latest hits at the Gay New Orleans Club in the Bourbon Street Pavilion. Moving through the streets of the Fair was a trip through time and space. Displays ranged from Sinclair Oil’s Dinoland to a replica of Columbus’s flagship the *Santa Maria* to NASA’s Space Park.

OPPOSITE PAGE A view of the international and industrial sections of the Fair includes the pavilions of Jordan, Sudan, Austria, Johnson’s Wax, Travelers Insurance, and Bell System. Photograph by Bob Golby; Queens Museum of Art.

ABOVE Angela Lamberts of Munich, Germany carrying 12 steins of beer at the Löwenbräu Garden Pavilion, 1965. Photofest.

BELOW Candy Johnson performing at the Gay New Orleans Club, 1965. Photofest.



OPENING DAY APRIL 22, 1964

Over a quarter of a million spectators were expected to attend the April 22nd opening of the 1964 Fair featuring speeches by President Lyndon Johnson, India's Indira Ghandi, the premiere of Ferde Grofe's orchestral *World's Fair Suite*, and the debut of hundreds of ambitious exhibits. In fact, attendance at opening day was less than 80,000, with spirits dampened by rain and civil rights demonstrations. Civil

rights leaders, upset by the Senate filibuster of the Civil Rights Act, saw an opportunity to leap onto a world stage. Although the Congress of Racial Equality's (CORE) highway "stall-in" never materialized and their sit-in at the Fair was quickly dispersed, the news media gave the demonstrations saturation coverage. For the Fair it was an unexpected beginning to a run that would have many ups and downs.



The World's Fair Fire Department raises the flag at the opening day ceremonies. Festivities were marred by rain and civil rights demonstrations. World's Fair Corporation photograph; Peter M. Warner Collection.

A CORE demonstration on the opening day of the Fair emphasized that the fair theme of "Peace through Understanding" should begin at home by addressing the problems of Black Americans. Photograph by Ron Galella; courtesy Ron Galella.



THE FEDERAL PAVILION

Mr. President, we welcome the Federal exhibit to the World's Fairgrounds. We hope that you will bring us luck – the luck of the Kennedys and of the United States of America.

MAYOR ROBERT F. WAGNER TO
PRESIDENT JOHN F. KENNEDY,
DECEMBER 14, 1962

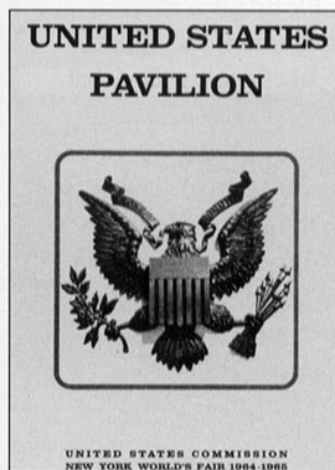


ABOVE LEFT President John F. Kennedy arriving at the groundbreaking ceremony for the Federal Pavilion, December 14, 1962. World's Fair Corporation photograph; Peter M. Warner Collection.

ABOVE RIGHT The brochure for the U.S. Pavilion. Peter M. Warner Collection.

President Dwight Eisenhower first gave the federal government's blessing to the 1964-1965 New York World's Fair, and Lyndon Johnson was the president who presided over its opening. Yet the president most associated with the 1964 Fair was John F. Kennedy. Kennedy assured the funding for the ambitious 150,000-square-foot Federal

Pavilion and attended its groundbreaking ceremonies. The assassination of Kennedy less than five months before the Fair opened cast a shadow over the country and the Fair. The Pavilion contained a special tribute to Kennedy as well as displays on popular Kennedy programs like the Peace Corps and VISTA.



RIGHT Robert Kennedy, John F. Kennedy's younger brother and recently elected senator from New York, visits the U.S. Pavilion, 1965. NYWF Records 1964-65, Rare Books and Manuscripts Division, The New York Public Library, Astor, Lenox and Tilden Foundations.

THE STATES

The Fair would include pavilions from 27 of the 50 United States including the most recent additions, Alaska and Hawaii. State exhibits described their history, products, and tourist attractions. At the popular Illinois Pavilion, Walt Disney's audio-animatronic show "Great Moments with Mr. Lincoln," brought Illinois' favorite son back to life on the centennial of his assassination. Florida was the hit of the Fair's amusement section with a multi-part, lakefront pavilion that during the 1965 season incorporated the famous amphitheatre that had housed Billy Rose's Acquacade during the 1939 Fair. Florida's waterski and porpoise shows were calculated to lure ocean-loving tourists down south.

The Florida Pavilion promoted its oranges and tourist industry. Queens Museum of Art.



Walt Disney's show "Great Moments with Mr. Lincoln" was the highlight of the Illinois Pavilion. Brochures promoted historical sites associated with the 16th president. Queens Museum of Art.



The New Mexico Pavilion included a pueblo of five adobe buildings and a resident group of Native Americans. World's Fair Corporation photograph; Peter M. Warner Collection.



**LINCOLN
HERITAGE TRAIL**

ILLINOIS
INDIANA
KENTUCKY

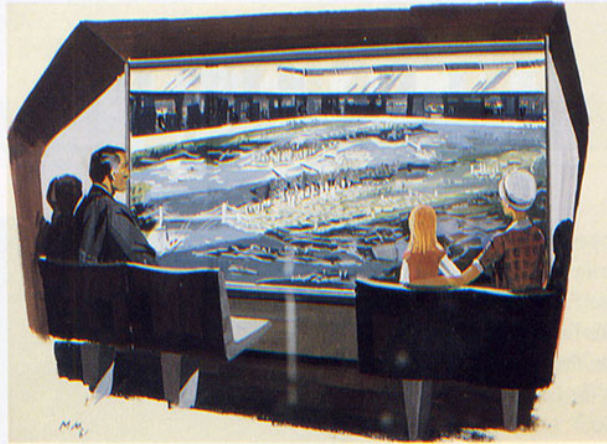


NEW YORK CITY

As the host city of the Fair, New York City's Pavilion was among the most distinguished. The 1964 Fair celebrated the 300th anniversary of the British conquest of the Dutch city of New Amsterdam and the renaming of the city "New York." The displays at the city's pavilion showed the progress of three centuries. Visitors first saw a model of the small community of New Amsterdam in 1660, and then took an eight-minute tracked car ride around the Panorama of New York City, a huge 9,300-square-foot model representing virtually every street and building in the five boroughs of the modern city. Billed at the Fair as the world's largest scale model, the Panorama is still a popular attraction as part of the Queens Museum of Art.

The Panorama of New York City includes in miniature every building and street of the metropolis. Since the Fair the model has been continuously updated. This photograph shows the current state of the model which is now part of the Queens Museum of Art. Andrea Brizzi © 1995; courtesy Queens Museum of Art.

At the New York City Pavilion visitors viewed a giant model of the city from a tracked car "helicopter" ride. The model and the ride were constructed by Lester Associates. Queens Museum of Art.



RELIGION

With Moses offering free space to religious organizations the 1964 Fair probably had the strongest participation of religious groups of any Fair since Chicago's World's Columbian Exposition hosted the Parliament of Religions in 1893. The strength and diversity of religion in America showed in the

ambitious displays sponsored by Protestants, Catholics, Baptists, Christian Scientists, Russian Orthodox, Mormons, and Jews. At times fervor could be overdone: after receiving numerous complaints, the Fair Corporation prohibited religious soliciting on the streets just as they prohibited political demonstrations.

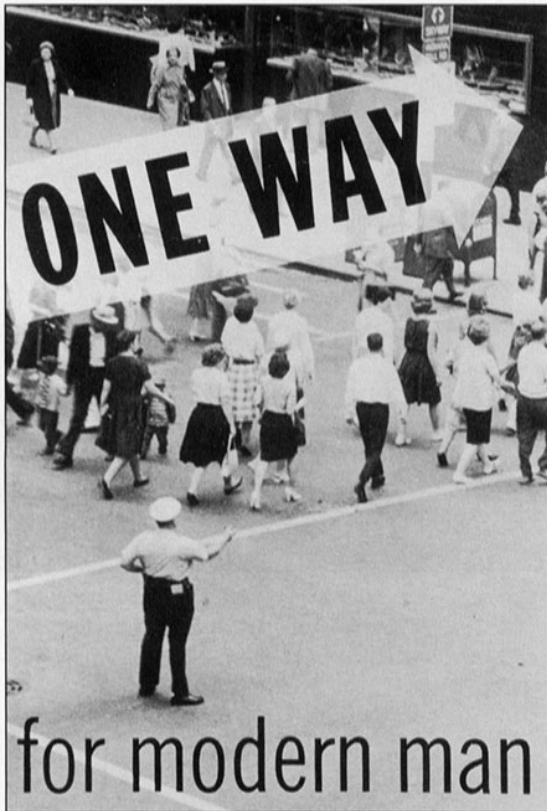
Pope Paul VI, the first Pope to visit the Americas made a short stop at the Vatican Pavilion at the Fair on October 4, 1965. World's Fair Corporation photograph; Peter M. Warner Collection.



Spiritual singer Marian Anderson stands near the American-Israel Pavilion as the hostess of a sequence on the Fair's religious pavilions that was part of an NBC television special on the Fair, April 22, 1964. Peter M. Warner Collection.

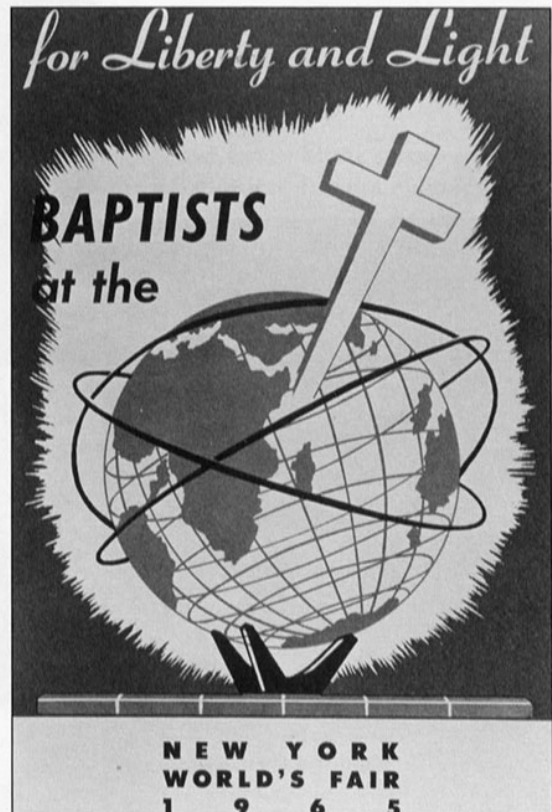


A bumper sticker advertises the pavilion sponsored by the media savvy evangelist Billy Graham. The highlight of the pavilion was *Man in the Fifth Dimension*, a high-tech dramatic color film projected on a 50-foot wrap-around screen. Peter M. Warner Collection.



A booklet distributed at the Fair with a translation of the Gospel of John by the Wycliffe Bible Translators. Peter M. Warner Collection.

Baptist brochure. Erik Jensen Collection.



INTERNATIONAL PAVILIONS

Many nations have gathered here to display varied contributions to the material and cultural making of human beings. Behind its gay facade lies a firm faith in the brotherhood of man and in the future of the human race.

INDIRA GANDHI, APRIL 22, 1964



A souvenir fan from the Japan Pavilion. Erik Jensen Collection.

Although the Fair theme was “Peace Through Understanding,” the international aspect of the Fair would become immersed in controversy when the Paris-based Bureau of International Expositions (B.I.E.) refused to grant the 1964-1965 Fair official status as a World’s Fair. The B.I.E. urged member nations to boycott the Fair, arguing that it violated official rules by running for two years and not providing free space to foreign governments. International participation at the 1964 Fair was hurt by the B.I.E.’s

stand. Still many governments—including Spain, Mexico, Jordan, Sudan, Republic of Korea, Republic of China, India, and Japan—sponsored major pavilions. Some nations were motivated by cold war politics, others by commerce and the hope of tourist dollars. Filling the void left by official government sponsorship, some foreign pavilions were sponsored by trade associations or private entrepreneurs although many of these were little more than restaurants or shops.



Much of the India Pavilion was given over to products. Photofest.



An ashtray from the Spanish Pavilion takes its shape from Spain’s official Fair symbol, the pomegranate. Queens Museum of Art.



The African Pavilion featured Watusi dancers, Zulu dancers, and a Nigerian dance-and-drum troupe. World's Fair Corporation photograph; Peter M. Warner Collection.



The flamenco dancer Manuela Vargas performing at the Spanish Pavilion. Photograph by Bob Golby; Queens Museum of Art.

A tray dancer at the supper club of the Morocco Pavilion. Photofest.



THE PIETA

Art alone could not have made the Pieta. The Pieta transforms you inwardly. A prayerful spirit comes over you....

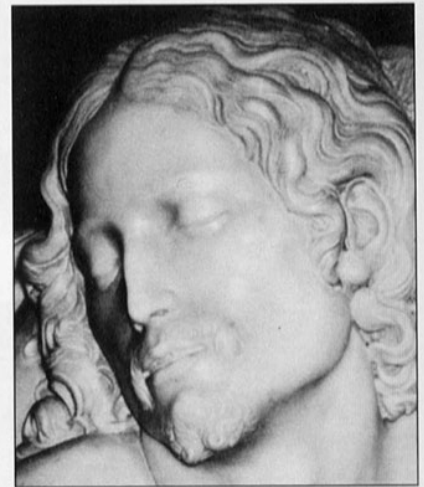
ROBERT HUPKA

Although the 1964 Fair lacked comprehensive displays of art it included many individual pieces of distinction. One undisputed masterpiece was Michelangelo's *Pieta* shipped from Rome and elaborately installed as the star attraction of the Vatican Pavilion in a blue room with a large cross, soft lights, and low religious music. Although art critics criticized stage designer Jo Mielziner's theatrical installation which included moving sidewalks to maximize accessibility, many visitors were emotionally affected by both the statue and its setting.

The powerful allure of the *Pieta* as both a religious image and a piece of art is reflected in Robert Hupka's photographs of the statue. Hupka, coordinator of the music at the Vatican Pavilion, first photographed the *Pieta* for the cover of a souvenir record album. The statue held him enthralled, and he would take over 5,000 pictures before it was shipped back to Rome.



Michelangelo's *Pieta* at the Vatican Pavilion. Photograph by Robert Hupka. Courtesy Robert Hupka.



Head of Christ from the *Pieta*. Photograph by Robert Hupka.



Head of Mary from the *Pieta*. Photograph by Robert Hupka.

Pieta (detail). Photograph by Robert Hupka.



THE POP ART FAIR

No one interested in Pop Art should hiss at the hot dog stands proliferating at the Fair, each topped by what resembles huge scoops of glistening white whipped cream.

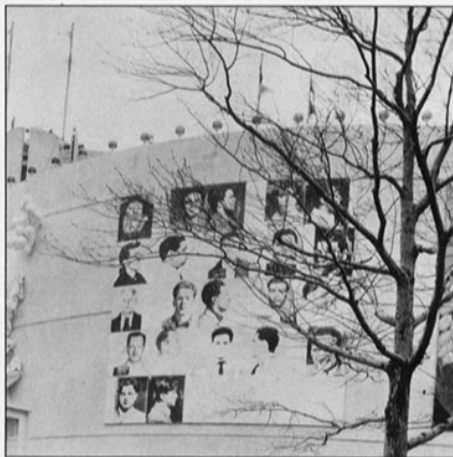
KATHERINE KUH,
DESIGN IN AMERICA, 1964.

When writers called the 1964 Fair the “Pop Art Fair,” they referred not only to the controversial new painting and sculpture that had taken New York’s art world by storm two years before, but to the design of the Fair’s ambitious corporate displays, commercial architecture, and the conspicuous presence of popular mainstream artists like Walt Disney.

Pop as fine art was best seen at the New York State Pavilion designed and coordinated by architect Philip Johnson. Embellishing the exterior of the pavilion’s theater was a 20-foot-high comic book painting by Roy Lichtenstein, Robert Indiana’s lit-up sign spelling EAT and a giant billboard collage painting by James Rosenquist. The most controversial piece was Andy Warhol’s *Thirteen Most Wanted Men*, giant silkscreen blow-ups of mug shots from a police brochure. The painting was removed from the pavilion when Moses and others became concerned that it might be potentially libelous.



ABOVE With its futuristic space towers and hanging circus-like tent, Philip Johnson’s design for the New York State Pavilion was itself a piece of Pop art. Photograph by Gil Amiaga.



ABOVE Andy Warhol’s *Thirteen Most Wanted Men* would be removed from the New York State Pavilion before the Fair opened. Courtesy of Jim Strong.

RIGHT Robert Indiana’s *Eat*, a construction that included working electrical lights, expressed a universal theme particularly well suited for the festive Fair. Courtesy of Jim Strong.



THE WORLD COMES TO THE FAIR

During its two-year run, over 51 million people visited the New York World's Fair, making it the most heavily attended fair up to that time. 318,000 people were in attendance when this photograph was taken on September 18, 1965. NYWF Records 1964-1965, Rare Books and Manuscripts Division, New York Public Library, Astor, Lenox and Tilden Foundations.





PERSONAL VISIONS



"Spaceman Gordon Cooper Orbits N.Y. Worlds Fair." Mixed media philatelic cachet by Oscar Hengstler, May 1, 1964. Peter M. Warner Collection.

"The Republic of China Pavilion...Celebrates the Independence Day of the United States of America." Mixed media philatelic cachet by Oscar Hengstler, July 4, 1965. Peter M. Warner Collection.



The Fair served as a showcase for art, but it was also a source of inspiration for creative people visiting Flushing Meadow. Experiences at the Fair were expressed in drawings, photographs, scrapbooks and other vernacular forms.

While most stamp collectors contented themselves with purchasing World's Fair stamps and first day covers, Oscar Hengstler created his own philatelic collectibles. Collaged cachets on envelopes autographed by Fair participants and mailed through the World's Fair post office commemorate the many attractions and events Hengstler saw during his numerous Fair visits.

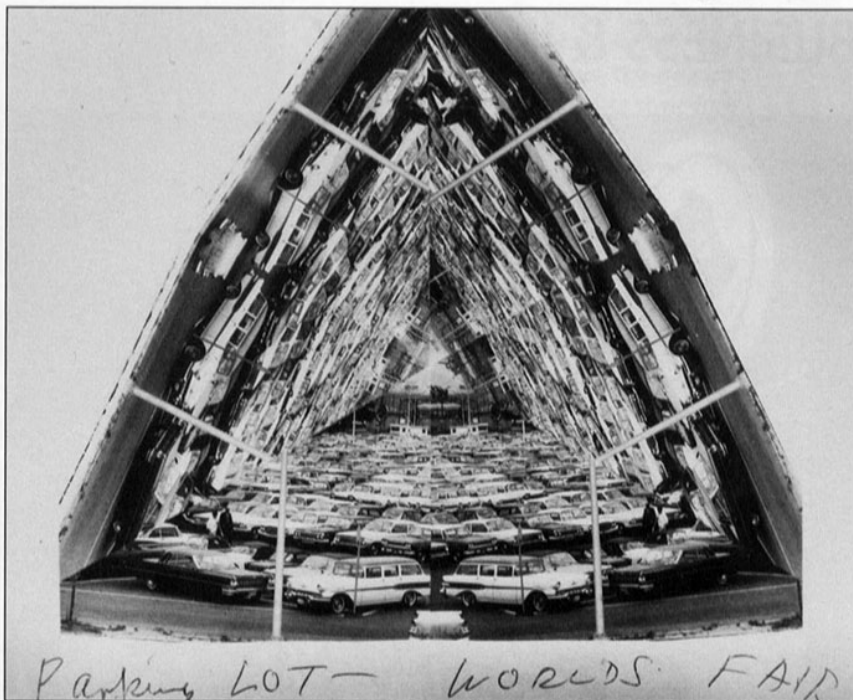


"Official World's Fair Song." Mixed media philatelic cachet by Oscar Hengstler, October 12, 1965. Peter M. Warner Collection.

"Col. F. Gabreski at D-Day Ceremonies." Mixed media philatelic cachet by Oscar Hengstler, June 6, 1965. Peter M. Warner Collection.

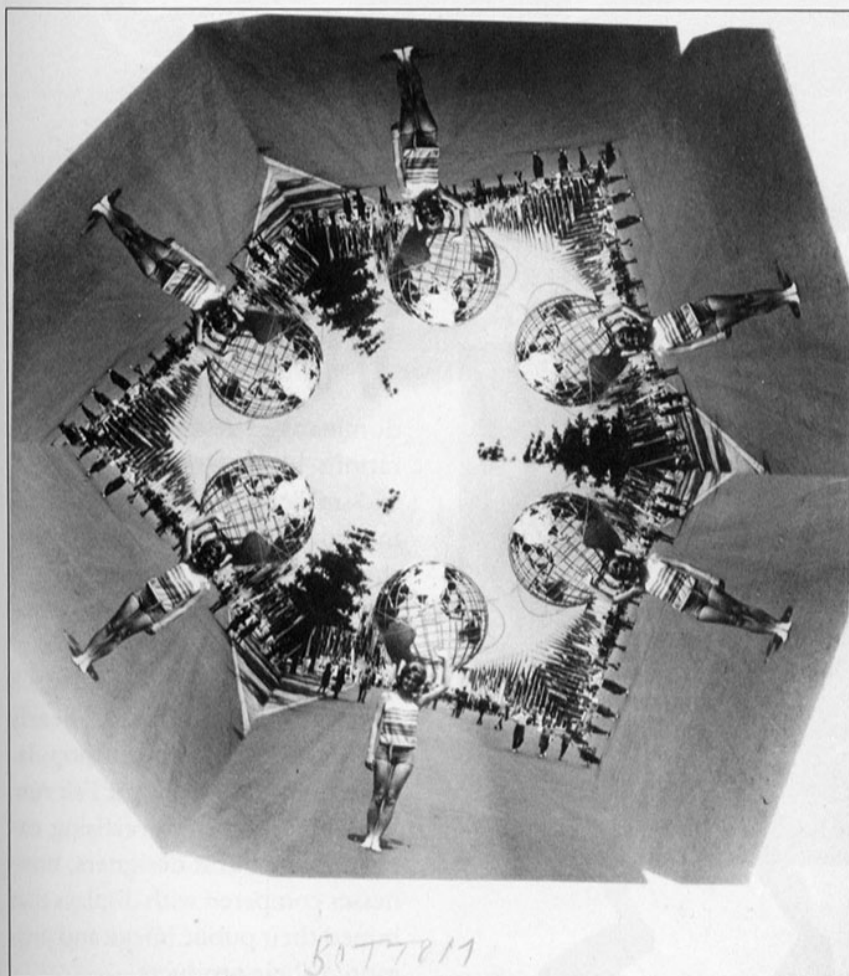


The photojournalist Weegee (Arthur Fellig), well known for his tabloid photographs of crime scenes and celebrities, was a frequent visitor to the Fair. Weegee experimented there with his abstracted photographs, photographing through a kaleidoscopic lens to evoke the upbeat ambience of the Fair.



Parking LOT - WORLDS FAIR

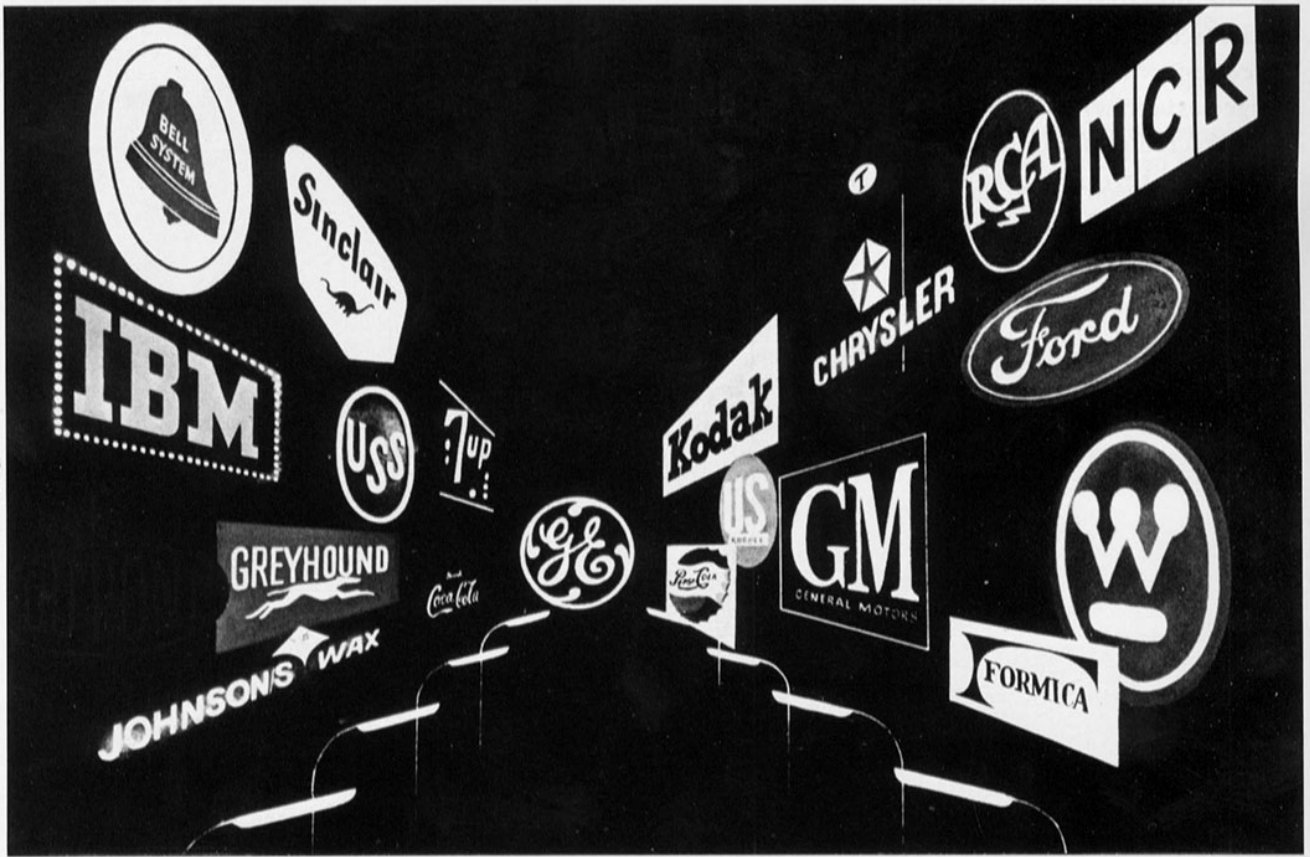
ABOVE Weegee, Parking Lot, World's Fair, 1964-95, gelatin silver print. © 1994 International Center of Photography, Bequest of Wilma Wilcox.



5077811

LEFT Weegee, Kaleidoscope Image of Girl in front of Unisphere, World's Fair, 1964-95, gelatin silver print. © 1994 International Center of Photography, Bequest of Wilma Wilcox.

BUSINESS & INDUSTRY



The early Fairs were glorified markets to which people came to show their wares, to barter and to trade.

ROBERT MOSES,
SATURDAY EVENING POST, 1938



While business has played a major role in all world's fairs it was predominant in 1964. Large corporations built their own pavilions and smaller companies leased space in multiple exhibit buildings like the Better Living Center built by private entrepreneurs. Participation made good sense for businesses, who might hope to reach 25 million individuals (nearly 1/7th of the American population) during the two year Fair run. With the help of advertising experts and exhibit designers, businesses competed with displays that honed their public image and promoted their products.



LEFT American businesses' enthusiasm for the Fair was reflected in their company magazines. *Jonwax Journal*, the magazine of Johnson's Wax, highlights their free promotional giveaway of World's Fair marigold seeds. Peter M. Warner Collection.



ABOVE The cover of AT&T's *195 Magazine* features three of the women selected to be Bell System Pavilion hostesses from amongst the many Bell employees around the country eager to work at the Fair. Peter M. Warner Collection.

OPPOSITE, TOP The logos of many of the corporations showing at the Fair can be seen in this display, "Times Square at Night" in the Tower of Light Pavilion sponsored by the electric power industry. Peter M. Warner Collection.

OPPOSITE, BOTTOM Famed puppet master Bil Baird created the character Carby Carburetor for the show at the Chrysler Pavilion. Peter M. Warner Collection.

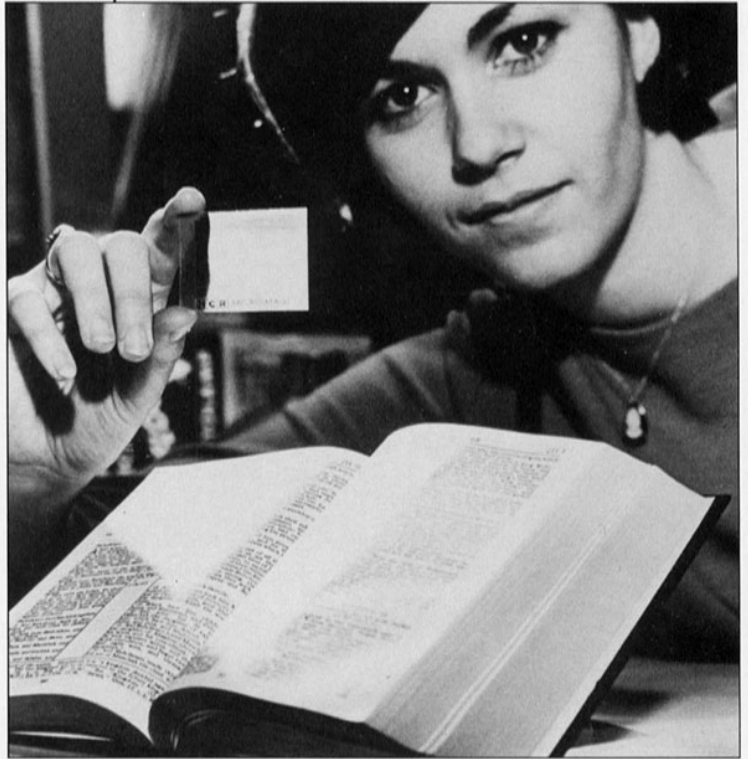


LEFT Many companies that did not exhibit at the Fair played a role in the spectacle. A magazine from Republic Steel tells about its role in building the monorail and other Fair displays. John Riccardelli Collection.

NEW PRODUCTS

The Fair was filled with a profusion of new products catering to an affluent postwar generation enjoying an unmatched consumer spree. Walking through the Fair was often like walking through a shopping mall, so pervasive was the commercial emphasis. Many companies produced special World's Fair press kits highlighting newsworthy products with special releases and captioned photographs.

"Equally at home in an office or any other business environment, the new IBM 1050 data communication system can send and receive information in a variety of ways." Courtesy IBM Corporation.



OPPOSITE "World's smallest Bible containing 773,746 words in area less than two inches square — can be read easily under microscope. Bible shows advanced new method developed by NCR for storing vast amounts of records using photochromic micro-images." Peter M. Warner Collection.



RIGHT "Clockwise around Patricia Vlah are the new light sources introduced by General Electric at the New York World's Fair. She is holding the 45-watt Quartzline lamp, to be used on the Unisphere, symbol of the Fair." Peter M. Warner Collection.



LEFT "Pretty Barbara Allen compares a picture of the Radio Corporation of America's pavilion at the 1964-65 New York World's Fair on a TRK 12 — the first television set sold to the American public — and a new RCA Victor color receiver. The TRK 12, which is two years older than Barbara, was introduced by RCA at the 1939 Fair." Peter M. Warner Collection.

KODAK

Get one for every member of your family...



**New
Kodak
World's Fair
Flash Camera**

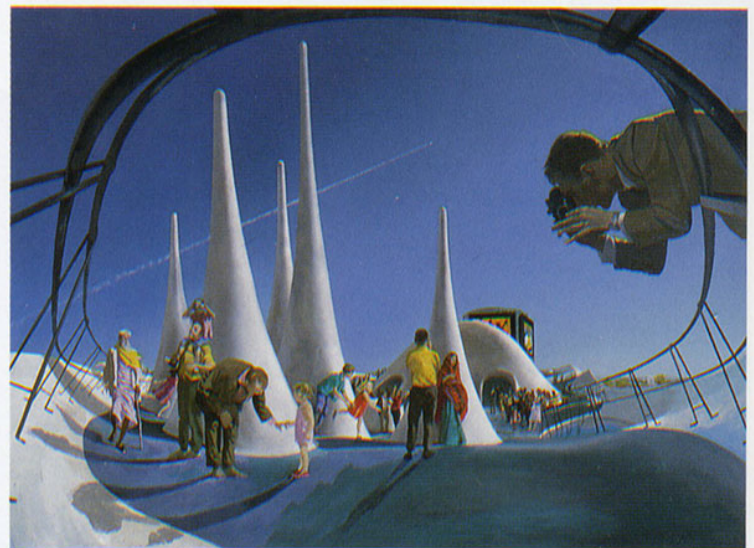
Poster promoting Kodak's special World's Fair flash cameras. John Riccardelli Collection.

Since amateur photography has long been linked to vacations and special outings, the Fair was a natural showcase for the Eastman Kodak Corporation's inexpensive photo and film cameras. The Kodak Pavilion featured the world's largest outdoor color prints, exhibits of news photographs, fine art photos, film showings, and displays on how to take great pictures at the Fair. The pavilion provided photo opportunity events like the famous clown Emmett Kelly and a roof designed to look like the moon. Nearby Kodak cameras and film could be purchased and processed.



A snapshot taken at the Fair with a Kodak camera. Queens Museum of Art.

A painting by an unidentified artist for *Life* magazine shows people taking photographs on the lunar roof of the Kodak Pavilion. John Riccardelli Collection.



IBM

IBM knows very well it can't sell or rent a computer to me, and most likely not to you either.

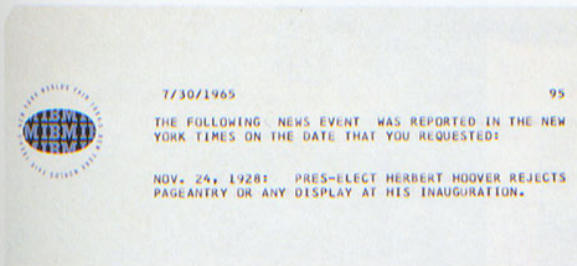
PETER LYON, HOLIDAY, 1964

One of the hits of the fair was the IBM Pavilion where architect Eero Saarinen and show designers Charles and Ray Eames produced a unique egg-shaped building dubbed the "Information Machine." Personal computers were still a long way from the marketplace, but IBM was eager to show the potential of the new technology that was already making inroads in business. A stage demonstration featured computers

analyzing people's personality from their handwritten signatures and recalling *New York Times* headlines for dates selected by the audience. Confidently moving towards new horizons, an automatic language translation display showed how Russian scientific articles could be translated into English. The program was filled with flaws and still today, 30 years after the Fair, the complexity of language translation continues to challenge computer software.



The stage demonstration at the IBM Pavilion where IBM 1460 computers recalled the headline of the *New York Times* for dates selected by the audience. Courtesy IBM Corporation.



A souvenir computer card showing the *New York Times* headline for November 24, 1928. Peter M. Warner Collection.



A logo designed for IBM's Fair Pavilion by Paul Rand. Courtesy IBM Corporation.

BELL SYSTEM

RIGHT Bell supplied the fairgrounds with serpentine phone booths designed by Henry Dreyfuss. Peter M. Warner Collection.

CENTER Henry Dreyfuss designed the Princess phone, the first phone promoted strictly on the basis of style. John Riccardelli Collection.

BOTTOM LEFT A Bell System exhibit hostess demonstrates the experimental Picturephone. Peter M. Warner Collection.

BOTTOM RIGHT The newly introduced touch-tone phone was faster than conventional dialing. It was also a necessary prelude for more advanced communication services. Courtesy of AT&T Archives.



AT&T's ambitious Bell System Pavilion with its tracked ride and numerous product demonstrations underscored the primary place the Bell System had before its breakup in the early 1980s. Exhibited products featured new styling and major technological breakthroughs like touch-tone dialing.

The pavilion's most popular attraction was the experimental Picturephone, a TV/telephone which gave users the opportunity to communicate visually as well as orally. While it scored high on novelty, surveys at the Fair showed that people had little idea how they would use the new device. The times may have caught up with the Bell Laboratories idea. Echoes of the 30-year-old Picturephone can be seen in a host of new products (by AT&T and others) that reflect the public's increasing comfort with the different ways phones, TVs and computers have converged.

THE JAPAN PAVILION

Japanese business circles believe ... that if the American market is carefully surveyed and wisely marketed, it can easily absorb at least a volume equal to that which Japan buys from the United States.

JAPAN PAVILION BOOKLET, 1964

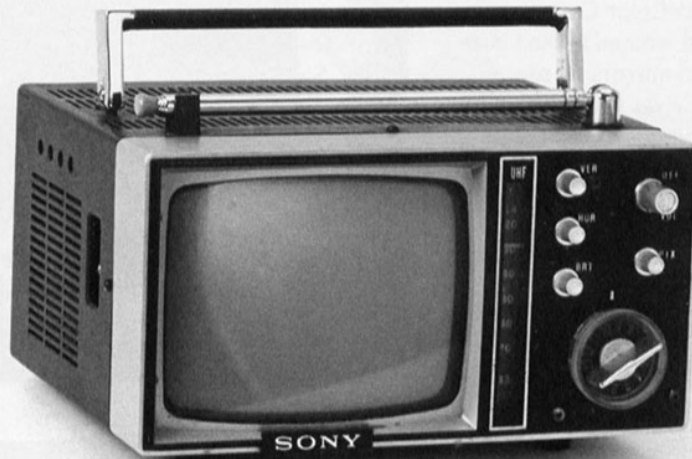


ABOVE A Toshiba brochure produced for the World's Fair shows new home items. Queens Museum of Art.

RIGHT A Hitachi brochure shows Japan's new Bullet Train capable of going 125 miles per hour. Queens Museum of Art.

The Japan Pavilion featured traditional food, crafts and culture in one section and a large annex displaying modern industrial products. Japan had quickly recovered from defeat in World War II and now sought to reverse a negative balance of trade with the United States. As consumer products were miniaturized, Japanese producers would do well. Already their quality tran-

sistor radios and cameras were reversing the onus of the "Made in Japan" label in the United States. Sony showed its first portable video recorder at the 1964 Fair, although it weighed 145 pounds. (It was superseded by the 45-pound Portapak in 1967.) Automobiles produced by Toyoto and Datsun were called "kiddie cars" in the American press but they too soon found a market.



A Sony all-transistor 5" television set produced for the American market in 1965. Flushing Council on Culture & the Arts.

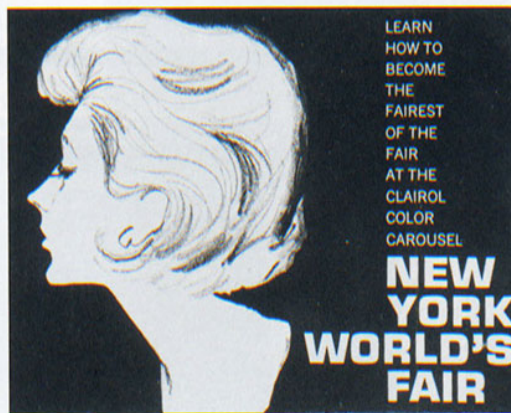


FASHION AT THE FAIR

At a time when gender roles were strongly defined, many of the displays of home, style and fashion at the Fair were primarily directed towards women. At the Clairol Pavilion men were excluded so that women could privately discover which hair color was best for them. Dupont Corporation's increasingly important role in the clothing field was reflected in its large Fair pavilion.

With new materials like Dacron, Orlon and Lycra taking their place alongside the phenomenally successful Nylon (debuted at the 1939 Fair), Dupont's synthetics were challenging the dominance of cotton and other natural fibers. Dupont moved its yearly fashion show, which featured outfits made from their materials by Oleg Cassini and other designers, from Paris to the Fair.

A brochure promotes the Clairol Color Carousel where women looked into special mirrors to see themselves with different hairstyles and hair coloring. Queens Museum of Art.

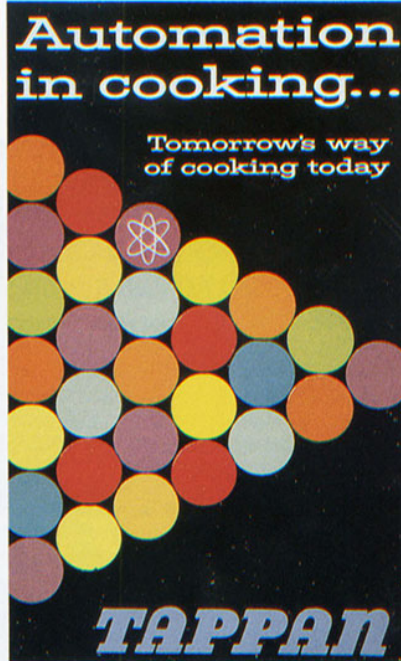


Miniature dolls model costumes from Michael Brown's "Wonderful World of Chemistry" stage show at the Dupont Pavilion. Each costume is made from a different Dupont synthetic fiber. Joy and Michael Brown.



NEW HOME PRODUCTS

In the affluent 1960s the model American family started with a full-time working man and a full-time housewife. The ideal for many of these families was a home in the suburbs to raise the children born after the war. The Fair fed dreams of home ownership with model homes and a host of displays. At the Better Living Center, fairgoers saw the "Westinghouse Dream House," "Gallery of Kitchens," and home exhibits by Oster Corp., Sunbeam, and others. The Formica World's Fair House showed the latest in laminates and plastic dishware. Displays and brochures distributed at the Fair presented women with a seductive image of the glamorous ease of modern housework.



One major innovation was the microwave oven introduced by Tappan. The process speeded up cooking and became commonplace in American kitchens by the 1990s. Queens Museum of Art.



Using one of the newest Singer sewing machines, a model sews flags of the world as part of the Singer display at the 1964 Fair. Photofest.



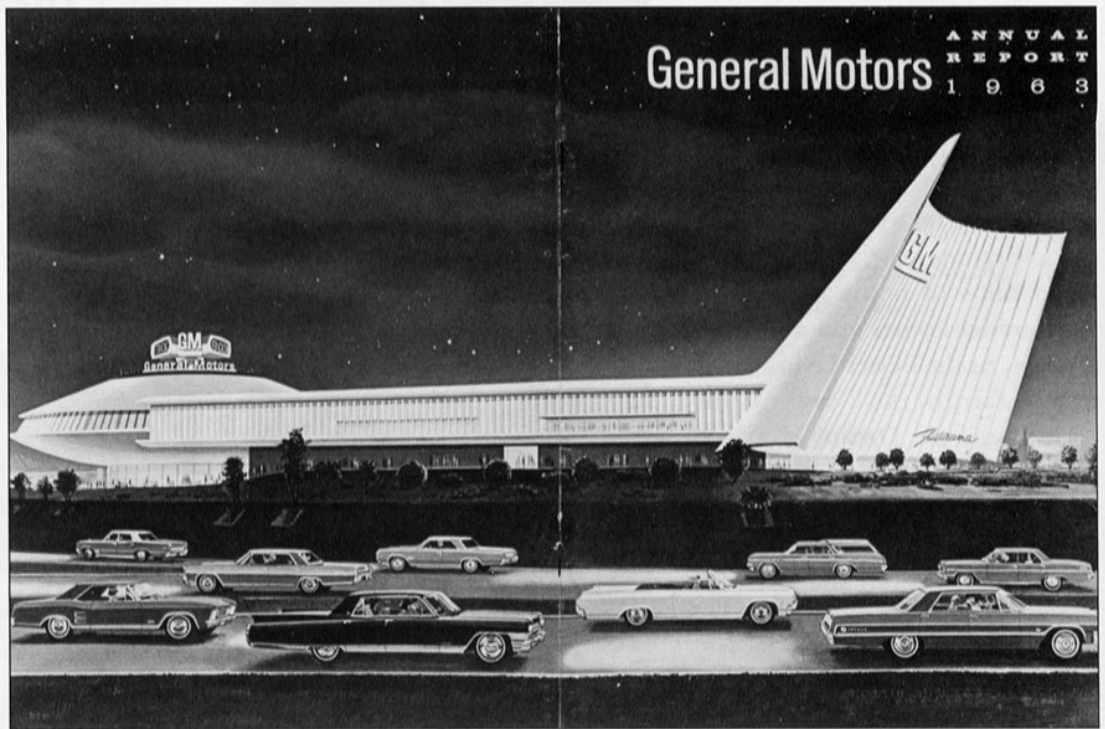
Today, for you, come the
World's First
Jet Action Washers

by **FRIGIDAIRE**

Big new convenience features in Dryers, too—look inside and see!

While many of the home products shown at the 1939 Fair were based on advances in technology, products at the 1964 Fair, like Frigidaire's jet action washers, reflected mostly stylistic change. Queens Museum of Art.

TRANSPORTATION

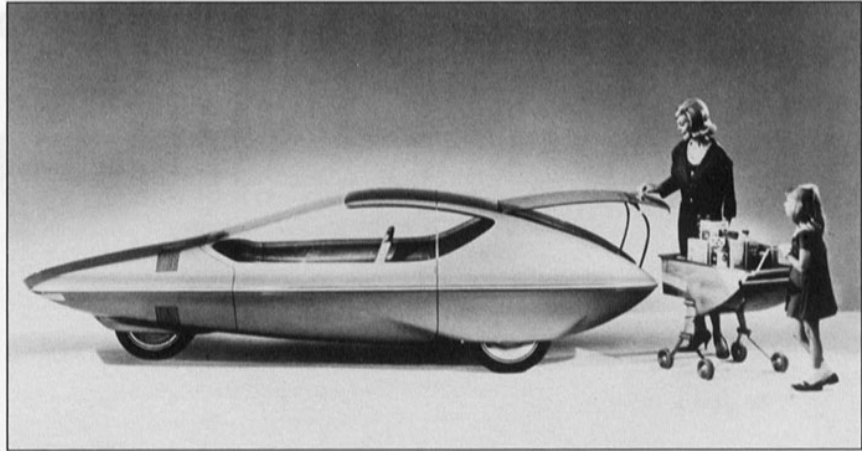


The cover of General Motors' 1963 annual report shows the company's new line of cars in front of their Fair pavilion. Peter M. Warner Collection.

The dream of personal car ownership promoted at the 1939 Fair had become reality by 1964. The section of the Fair devoted to transportation was dominated by huge pavilions sponsored by General Motors, Ford and Chrysler, testimony to the strength of America's automobile industry. Now that most American families already owned a car, companies encouraged new purchases through constant style

change and the yearly theatrical unveiling of new models. Entertaining shows like Futurama II and Walt Disney's Magic Skyway brought people into the automotive pavilions where they saw the latest lines of cars as well as experimental models. While the influence of airplane and rocket design continued to affect the look of cars, luxurious immensity and exaggerated tailfins had clearly peaked.

RIGHT General Motors' experimental Runabout eased the task of shopping with a built-in, removable shopping cart system. Courtesy General Motors and the Queens Museum of Art.



BELOW RIGHT The Chrysler pavilion featured an experimental turbine car, designed to replace conventional piston engines and produce a quiet, smooth, maintenance-free ride. Miniature plastic models of the turbine car were a popular Fair souvenir. Peter M. Warner Collection.



LEFT Few at the Fair would have believed that the small Datsuns and Toyotas at the Japan Pavilion would soon revolutionize car design. Peter M. Warner Collection.



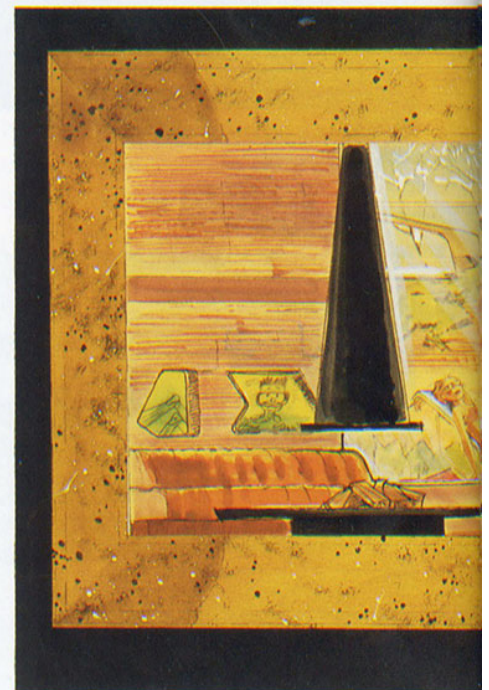
Ford timed the debut of the Mustang to the opening of the Fair and the tastefully-designed mid-size car quickly found a market. Courtesy Ford Motor Company.

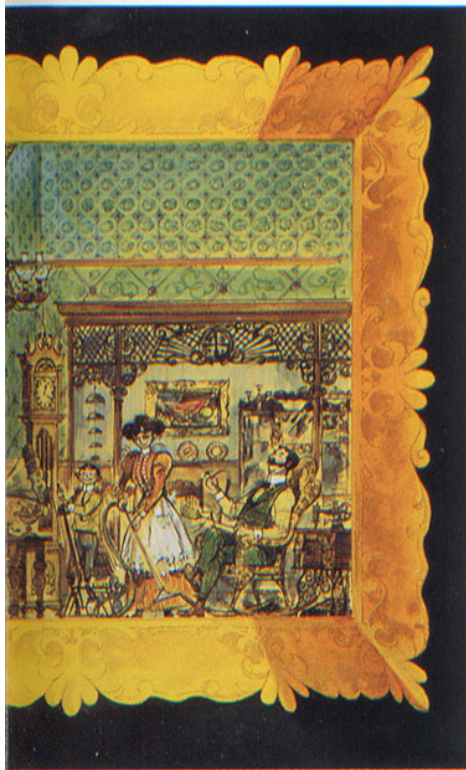
GENERAL ELECTRIC CAROUSEL OF PROGRESS



Among the most popular attractions at the 1964 Fair were displays by Walt Disney featuring the new “audio-animatronic” figures. Visitors marveled at the electro-mechanical system which synchronized movement and sound in convincingly life-like figures, modern performing automatons.

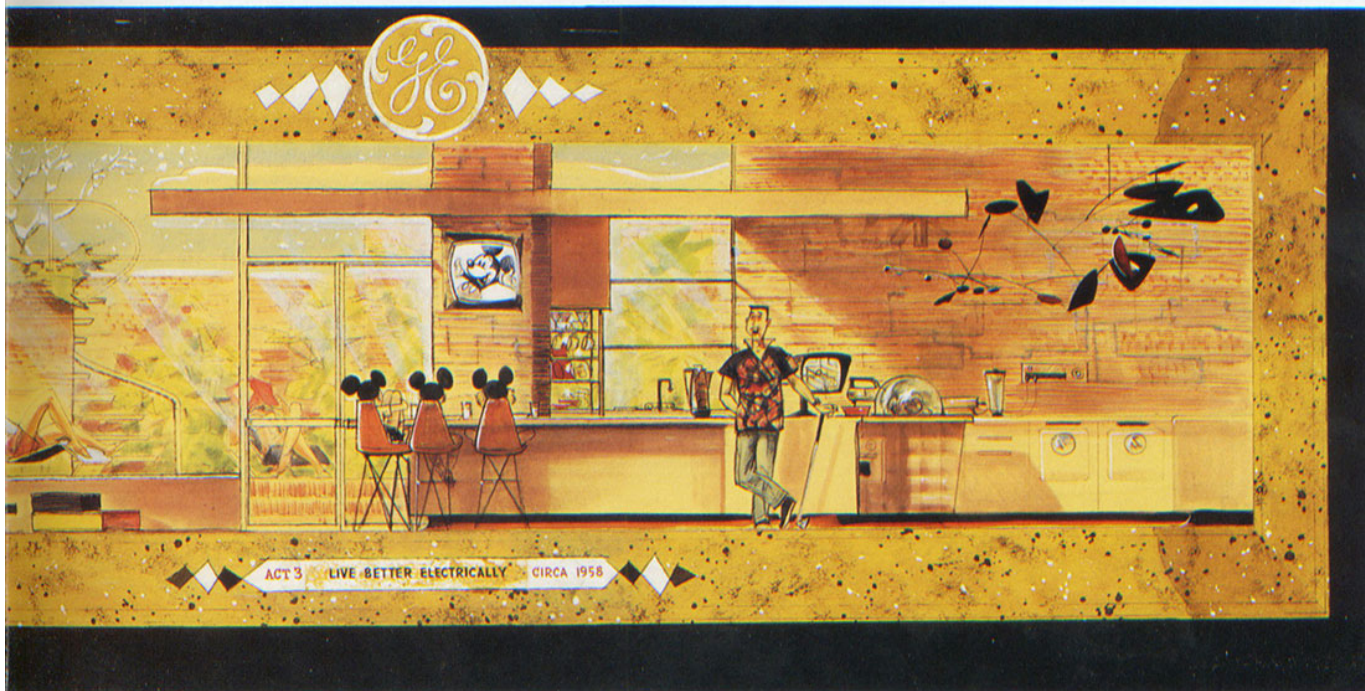
Disney’s Carousel of Progress at the General Electric Pavilion featured a series of four tableaux of typical American homes in 1890, 1920, 1940 and 1960. Talking and moving figures showed how new electrical home appliances continuously improved life in the 20th century. Disney’s folksy humor combined with technical prowess created a convincing story of progress.





LEFT Act one featured pre-electrical conveniences of 1890: hand-operated washing machine, hand-pumped vacuum cleaner, wind-up talking machine, ice box and coal burning stove. Watercolor by Sam McKim, 1961. Provided courtesy of the Walt Disney Company and WED Enterprises (Walt Disney Imagineering). © Disney.

BELOW This preliminary sketch shows a modern home with an all-electric kitchen, home entertainment center with color television, and color mood lighting for the house. Watercolor by John Hench, 1963. Provided courtesy of the Walt Disney Company and WED Enterprises (Walt Disney Imagineering). © Disney.



FUTURAMA II

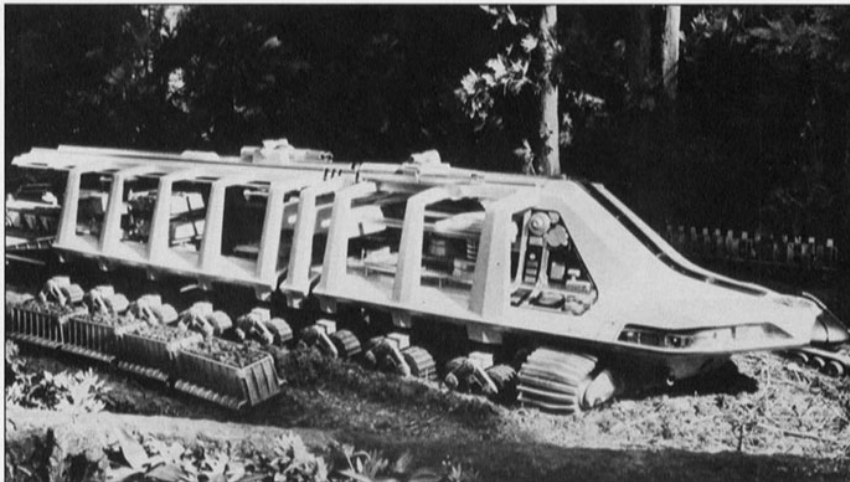


Button promoting Futurama II.
Peter M. Warner Collection.

"Giant Tree Clippers, utilizing a laser beam as a saw blade, clear trees as the jungle is leveled for a superhighway." Courtesy General Motors Corporation and the Queens Museum of Art.

The most popular attraction at the 1939 Fair was the General Motors Futurama, a giant scale model which made remarkably accurate predictions of many aspects of American life in 1960. In 1964 General Motors mounted "Futurama II," a series of dioramas showing how "the frontier lands of today—desert, jungle, polar regions and ocean floor—can be made livable and productive." Many of the tech-

nologies spotlighted in the well-researched 1964 Futurama did come to pass. In retrospect, however, Futurama II seems strikingly blind to the ecological dangers of ill-considered uses of technology. Given today's concern over the deforestation of Brazil, the Futurama's atomic-powered jungle road builder symbolizes the ecological naiveté evident in many of the presentations of new technologies at the Fair.



"A finished highway stretches in the wake of a jungle-roadbuilder...The factory-on-wheels sets the foundation, forms the surface slabs and lays them in place in one continuous operation." Courtesy General Motors Corporation and the Queens Museum of Art.

SPACE

Now it is time to take longer strides – time for a great new enterprise – time for this nation to take a clearly leading role in space achievements which, in many ways, may hold the key to our future on earth.

PRESIDENT JOHN F. KENNEDY, 1961

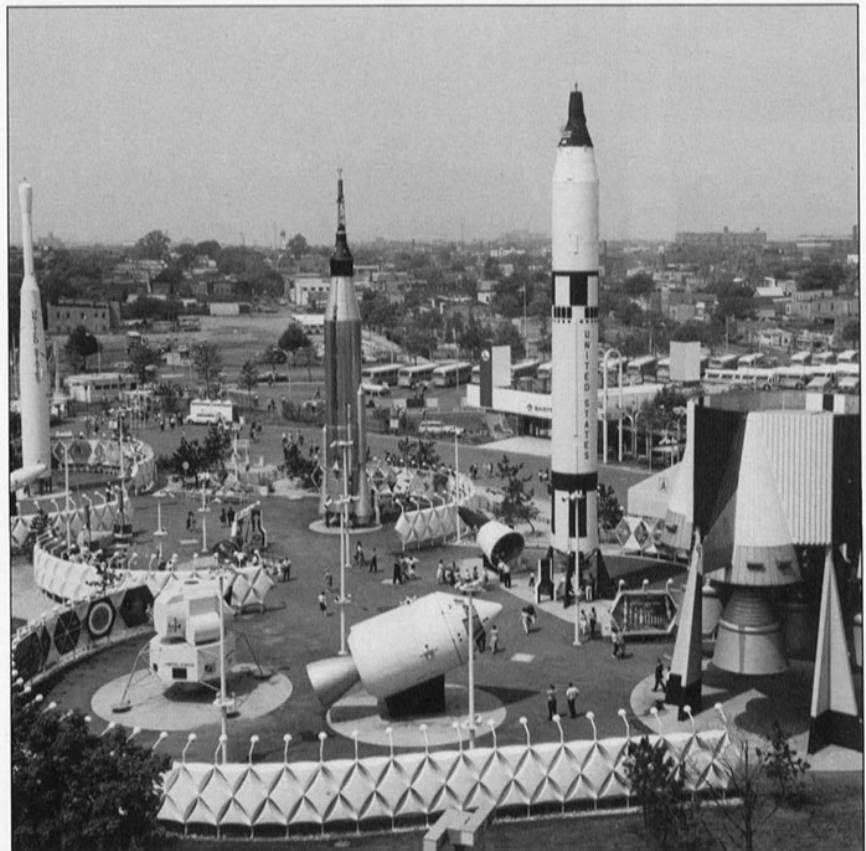
Coinciding with the United States' strong commitment to space exploration, many features at the Fair celebrated the new space age. The importance of space exploration as a Fair theme was evident in the Unisphere theme center, a depiction of earth encircled by the orbits of the first satellites. At the NASA Space Park visitors could see the new rockets that were lifting astronauts into orbit every few months and they could meet the new heroes of space like Gordon Cooper. NASA showed prototypes of the lunar lander which would take humans to the moon in 1969, less than four years later. In an era of rapid technological progress, Americans believed fervently in a future in space. The space age however has not come quickly or easily. With immediate rewards few and the costs and dangers high, the frantic pace of the exploration of space in the 1960s has not been sustained.



The dawn of the space age would inspire many futuristic devices. The rocket belt designed by the U.S. Army and developed by Bell Aerosystems, allowed people to fly through the air at speeds up to 60

miles per hour. Demonstrations took place at the Fair three times daily. NYWF Records 1964-1965, Rare Books and Manuscripts Division, The New York Public Library, Astor, Lenox and Tilden Foundations.

A view of the NASA Space Park. Photograph by Peter A. Leavens; Peter M. Warner Collection.



NUCLEAR POWER



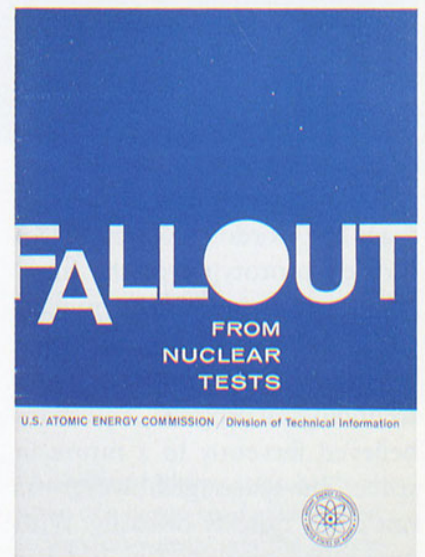
A souvenir patch for Atomsville, USA, a children's exhibit at the Hall of Science. John Riccardelli Collection.



LEFT A popular souvenir from the U.S. Atomic Energy Commission's World's Fair display was the irradiated dime. Peter M. Warner Collection.

ABOVE A woman watches her dime being irradiated with a small dose of radioactivity. Although the dime could click a geiger counter it was safe enough to carry in your pocket. American Museum of Science & Energy, Oak Ridge, TN.

Although electricity and gas were the power sources of the day, displays at the Fair touted nuclear power for the future. Motivated by the hope of inexpensive and abundant energy, the government and utility companies strongly backed nuclear power; already 12 plants were in operation. The U.S. Atomic Energy Commission exhibit at the Hall of Science helped educate fairgoers with displays showing how atoms were split through fission to release heat and energy. Other displays promoted the safety of the powerful new energy source formerly associated only with weapons. The promise of nuclear power, however, has proved elusive. In the aftermath of major accidents at Three Mile Island and Chernobyl, the development of fission-based nuclear energy has faced increasing resistance.



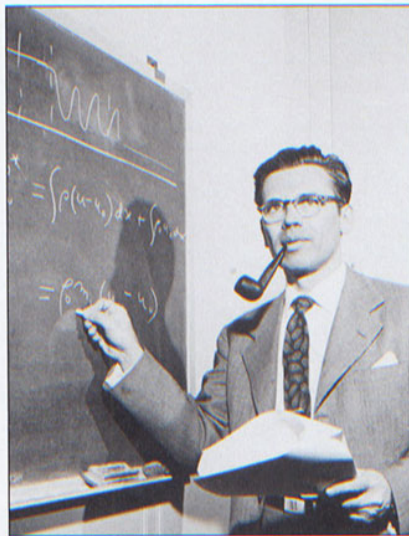
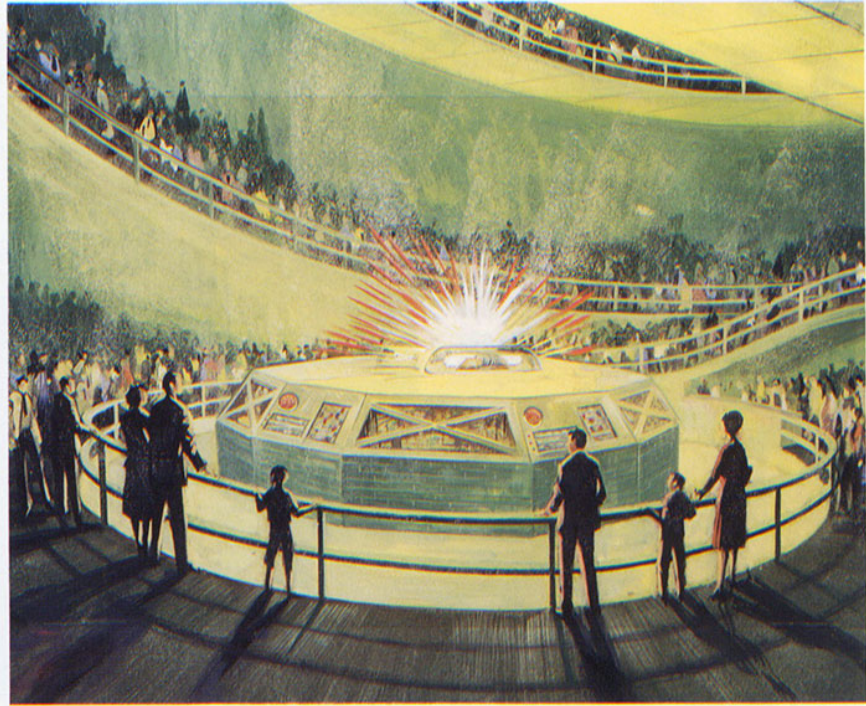
Atomic Energy Commission brochures distributed at the Fair answered questions about nuclear power. The Queens Museum of Art.

FUSION

“Controlling nuclear fusion could be man’s next—and ultimate—step in his search for ways to put nature’s energy to work for him.”

GENERAL ELECTRIC
BROCHURE, 1964

While nuclear fission involves creating energy by splitting atoms, nuclear fusion releases energy by joining together atomic nuclei. In the 1960s, General Electric believed strongly in the future of fusion and financed extensive work at its research laboratories. Although results were still rudimentary, G.E. spotlighted the new energy source as part of its Fair pavilion. Walt Disney’s elaborate display featuring an introduction to nuclear fusion followed by a large flash of light and booming sound was entertaining, educational and safe. Fairgoers believed that fusion was imminent but still in the 1990s the process has eluded practical application.



ABOVE Walt Disney produced the nuclear fusion demonstration at the General Electric Pavilion. Power from controlled nuclear fusion still remains a far-off dream. Watercolor by Claude Coats, 1963. Provided courtesy of the Walt Disney Company and WED Enterprises (Walt Disney Imagineering). © Disney.

LEFT Dr. Henry Huirowitz, manager of the nuclear fusion project at General Electric Research Laboratory, had worked with Dr. Edward Teller on the development of the hydrogen bomb. Courtesy General Electric.

END OF THE FAIR

POWER

Over its two year run, the 1964-1965 Fair had many ups and downs. Estimates that 70 million people would visit the Fair proved overly optimistic; actual attendance was 51 million. While that figure exceeded attendance at any previous world's fair, it disappointed Fair organizers. The 1964-1965 Fair Corporation, like that of 1939-1940, lost money.

The Fair closed on a high note with a remarkable burst of attendance that validated the spectacle's richness and appeal. Over the last 17 days, more than four million people came to Flushing Meadow. October 17th, the final day, set the one day high. With over 446,000 people in attendance, visitors could barely move in the streets. At 2 a.m. on October 18, 1965, the Fair came to an end.

Crowds line up to see General Motor's Futurama. Attendance at the Fair surged as it approached its closing date. Peter M. Warner Collection.

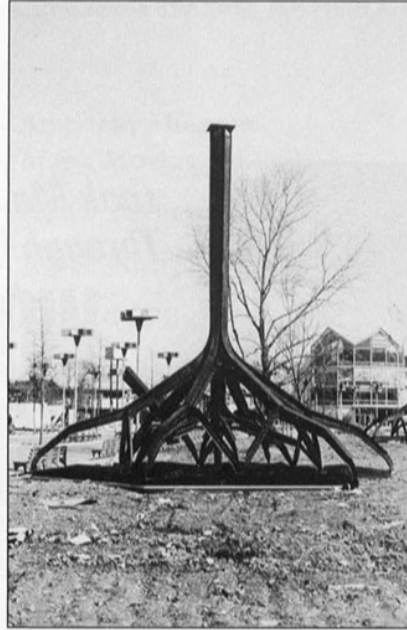


On closing day, October 17, 1965, over 446,000 people attended the Fair. World's Fair Corporation photograph; Peter M. Warner Collection.

DEMOLITION

As we approach the hour of closing, expressions of regret are heard ... visitors say they can hardly believe that so much beauty and revelation must disappear. Unfortunately we can't change this.

ROBERT MOSES, OCTOBER 17, 1965



LEFT A "tree" from the IBM Pavilion waits to be carted off. Photograph by Peter M. Warner.

BELOW A Wrecking Corporation of America booklet advertising building equipment from pavilions at the Fair, 1965. Peter M. Warner Collection.

With the closing of the Fair, the mini-city that rose on Flushing Meadow was completely demolished. Exhibitors hauled off what they wished to save and many goods were sold at auction. Next came the wrecking balls, the flattening and crushing of debris, and a caravan of dump trucks.

Following a script laid out years before, the Fair Corporation began transforming Flushing Meadow back into a city park. As part of the Fair's living legacy some structures like Unisphere, the Heliport, the Hall of Science, and the New York State Pavilion were preserved for post Fair use. In June 1967 Robert Moses handed back the site to the city. In 1972 the World's Fair Corporation was dissolved.

LIQUIDATION!

NEW YORK WORLD'S FAIR PAVILIONS & EXHIBITS

- Electrical Switchgear
- Heating Equipment
- Ventilating Equipment
- Air Conditioning Equipment
- Boilers — Pumps
- Air Compressors
- Elevators — Escalators
- Sound Equipment
- Food Service Equipment
- Furniture & Furnishings

SELLING NOW!
FOR 1965 DELIVERY
At Fraction of Original Cost

OTHER PAVILIONS
NOW UNDER CONTRACT

CONTRACTORS! BUILDERS! ARCHITECTS!
DESIGN YOUR NEW CONSTRUCTION TO
INCLUDE THIS ALMOST NEW EQUIPMENT!
THE SAVINGS ARE SPECTACULAR!

WRECKING CORPORATION OF AMERICA

5435 2nd STREET • LONG ISLAND CITY, N.Y. 11101 Phone: (212) 937-2300

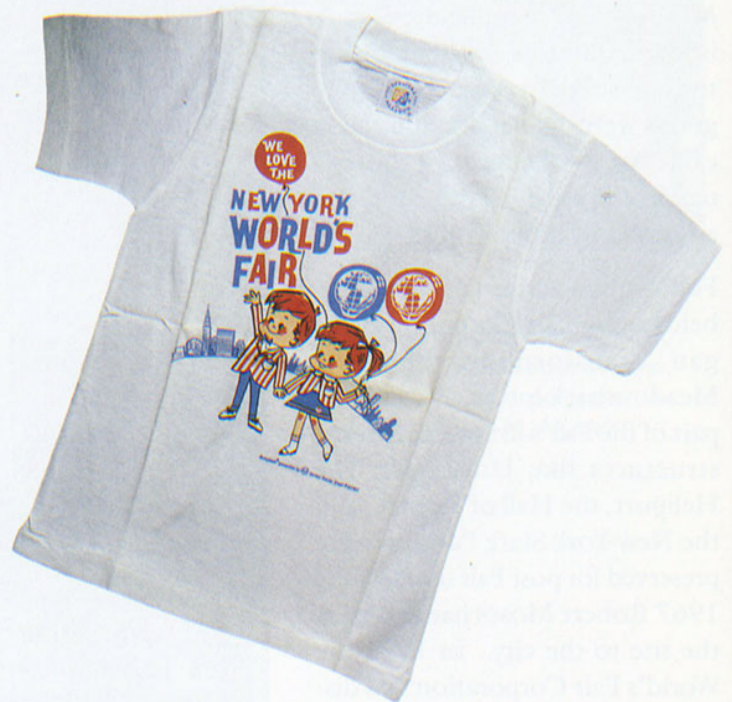
SOUVENIRS

The Fair lives on in the memories of the millions who visited it and in the countless souvenirs sold during its run. The basic human tendency to preserve a transitory good time with a permanent remembrance or token fueled a booming souvenir business at the Fair. With hundreds of companies licensed to produce “official” souvenirs and pavilions creating their own Fair knick-knacks, souvenirs came in all shapes, sizes and designs. Today, souvenirs of the Fair continue to be coveted items feeding a new culture of nostalgia.

Salt and pepper shakers featuring the World's Fair Twins, a logo designed by the J. Walter Thompson Company for the World's Fair Corporation. Erik Jensen Collection.



One of the World's Fair Twins on a poster advertising World's Fair sunglasses. Peter M. Warner Collection.



A World's Fair Twins T-shirt. John Riccardelli Collection.

LENDERS TO THE EXHIBITION

American Museum of the Moving Image	National Aeronautics and Space Administration, Goddard SpaceFlight Center
AT&T Archives	New York City Art Commission
Joy & Michael Brown	New York City, Department of Parks and Recreation, Art and Antiquities
Richard L. Bugner	New York City, Department of Parks & Recreation, Map File
Anthony Caserta	New York Public Library, Astor, Lenox and Tilden Foundations
Curtis Cates	Oak Ridge Institute for Science and Education
Childs Gallery, Boston	Photofest
Clarke & Rapuano Inc.	Michael Pender
The Computer Museum	Queens Museum of Art
Walt Disney Company Collection and WED Enterprises	John Riccardelli
Formica Corporation	Maria Riva
Frigidaire Company	Charles Stewart
Ron Galella	William Strauss
Leo Glueckselig	Triborough Bridge and Tunnel Authority
A. Alan Gottlieb	United States Institute for Theater Technology Archives
Hagley Museum and Library	Peter M. Warner
Robert Hupka	Westinghouse Electric Corporation
IBM Corporation	Morris Warman
Robert Indiana	
International Center of Photography	
Erik Jensen	
Louis Paul Jonas Studios, Inc.	
Helen Marlowe	

**FLUSHING COUNCIL ON
CULTURE AND THE ARTS**

Flushing Town Hall
137-35 Northern Boulevard
Flushing, New York 11354
718-463-7700