



THE QUEENS MUSEUM NEW YORK WORLD'S FAIR ASSOCIATION

...the 3,500 visitors who streamed into the Museum for World's Fair Weekend (June 18 & 19) are testimony to the continuing attraction of the 1939 and '64 World's Fairs. During the Weekend, fair enthusiasts traded World's Fair anecdotes and souvenirs as they congregated in the 32-table dealer's bourse, toured Flushing Meadow Park and viewed vintage World's Fair film footage.

On page two of this, the second, World's Fair newsletter, you'll find excerpts from the lectures given during the Weekend. They contain a treasury of little-known facts about the Trylon and Perisphere and the Unisphere. On page four, the "Collector's Corner" column describes the purchases made by the Museum at the Weekend's dealers' bourse, and a new section, "Postmarked: Flushing Meadow," features correspondence from readers.

Your letters are welcome, so send along that interesting bit of Fair lore that only you may know, or simply write to suggest an improvement in our newsletter or events. Mail to World's Fair Newsletter, The Queens Museum, New York City Building, Flushing Meadow-Corona Park, Flushing, New York 11368.

World's Fair Reunion Day

On *Saturday, November 12*, the Museum will host a reunion day for those who worked at, and attended, the 1939 and '64 World's Fairs.

The day will begin at 9:30 A.M. with a reception for World's Fair Associates in honor of new members. We hope that those who have joined as a result of our October direct mail membership campaign will attend the morning reception and meet the Association's "old timers" [that is, those of you who joined earlier this charter year!]

Following the members' reception, visitors will be treated to a showing of home movies from the 1939 and '64 Fairs. [If you bring along your family's home movies or slides, we'll try to screen them. Please, keep them no more than 15 to 20 minutes in length!]

From noon to 2:00 P.M., on the half hour, tour guides will lead participants to the many exposition sites still extant in Flushing Meadow Park.

For the afternoon, the Museum has planned a group of talks by such World's Fair notables as Max Abramovitz, Harold Blake, Peter Leavens, Peter Martecchini, Francis Thompson, and Peter Warner. [See feature, right.]

Volunteers from the Museum's "oral history" program will be on hand throughout the day to record the memories of World's Fair veterans for inclusion in the Permanent Collection. World's Fair items from the Museum's Shop will be on sale as well, and memorabilia recently acquired for the Permanent Collection will be on display.

WORLD'S FAIR REUNION DAY is free for members of The Queens Museum New York World's Fair Association, and \$2 for non-members [students, seniors and children, \$1].

Fair Recollections To Be Shared

WORLD'S FAIR REUNION DAY's afternoon presentation is scheduled to feature a select group of prominent engineers, designers, administrators and filmmakers who have contributed to the stature and memory of the New York World's Fairs.

Participants will include Max Abramovitz, architect and part of the creative team that designed the 1939 Trylon and Perisphere; Harold Blake, executive assistant to Robert Moses during the 1964 World's Fair; Peter Leavens, filmmaker and recorder of such unusual Fairs views as the demolition of both the 1939 and '64 Fairs; Peter Martecchini, engineer and contributor to the design of the 1964 Unisphere; Francis Thompson, legendary filmmaker, admired for his documentaries on World's Fairs and his Academy Award-winning feature, *To Be Alive*; and Peter Warner, founder and past president of the World's Fair Collector's Society.

Highlights of the program include the screening of Mr. Thompson's highly regarded documentary, *To The Fair*, and Mr. Leavens' 16mm color film footage on the 1964 Fair. The Leavens film is a beautifully edited tour of many of the less documented Fair pavilions, with spectacular aerial views. [Thompson and Leavens' films are part of the Permanent Collection.]



Were you at the 1939/40 Fair? These two individuals were! Sketches are c. 1940, from the Permanent Collection.

The following articles are condensations of the two lectures given on Sunday, June 19, as a part of World's Fair Weekend. Helen Harrison is an art critic, cultural historian and curator of Guild Hall Museum in East Hampton. Dr. Marc Miller is a curator at The Queens Museum and is responsible for the Museum's World's Fair Collection and programs.

Icon of the Future, by Helen Harrison

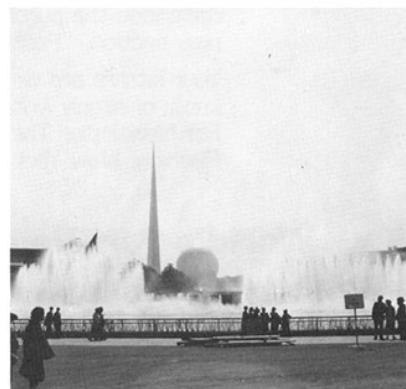
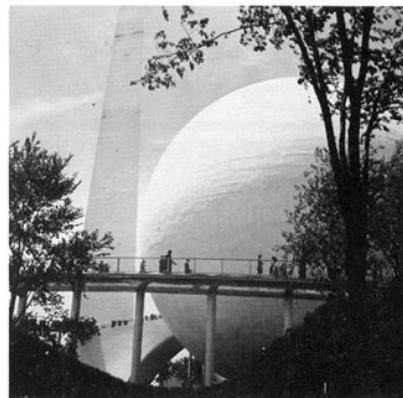
In 1939, Flushing Meadow Park was the site of one of the largest and most international expositions ever held—a fair that offered hope for the future through enlightened social planning and technological developments.

Its Theme Center was intended to function as both a symbolic and practical focal point, centering visitors' attention on the Fair's futuristic motto, "Building the World of Tomorrow." Towering more than 600 feet above the fairgrounds, and covered with a finish of gleaming white stucco, it was composed of two simple geometric forms: the Tylon, a spire of triangular plan that served as the entrance building, and the Perisphere, a globe-shaped exhibition hall that contained the Fair's focal thematic exhibit, DEMOCRACITY, a scale model of the ideal planned community of the future.

DEMOCRACITY presented society as a machine that would benefit from streamline design and sensible engineering. Its layout, with a central metropolis of industry, commerce and culture ringed by residential and agricultural communities, was rational. Its inhabitants were industrious, enlightened and fully employed; no slums disfigured its harmonious landscape. Safety and efficiency marked its business and transportation systems and leisure was as productive and rewarding as work.

While this somewhat antiseptic view of the ideal society was understandable as a reaction to the chaotic conditions of the Depression, it smacked of the totalitarian ideologies then asserting themselves in Europe and threatening to overwhelm the world.

With this in mind, the fate that awaited the Tylon and Perisphere is an especially ironic one, for although it was designed to embody optimistic ideals, it was ultimately scrapped for steel—for the armament factories were tooling up for war even as the Fair preached peaceful interdependence of men and nations.



Photos by Bob Galby; from the Permanent Collection



Sketch for Unisphere and Don DeLue's Rocket Thrower, by John C. Wennich; 1962, watercolor on paper; 22" x 32 1/4". Collection of Clarke + Repuano, New York.

Monument To The Space Age, by Marc Miller

Because the Tylon and Perisphere functioned so successfully as the visual symbols of the 1939 World's Fair, the 1964 World's Fair Corporation also sought to develop a similar theme center logo. The result was the Unisphere, the world's largest global structure, measuring 140 feet in height, weighing 900,000 pounds, and constructed out of solid steel. The Unisphere is encircled by three giant steel rings illustrating the orbits of the first manmade satellites and expressing a principal theme of the 1964 Fair, the dawn of the space age. The sculpture also illustrates a verbal theme of the Fair—"Man's achievements on a shrinking globe in an expanding universe."

cont.

It was during an airplane flight in September 1960 that the landscape architect and World's Fair advisor, Gilmore Clarke, first conceived of the Unisphere. The sculpture quickly won the approval of Fair President Robert Moses, who then set about finding a corporation to sponsor the \$2 million structure. If Reynold's Aluminum, the first corporation approached, had accepted the challenge, the Unisphere would have been made out of aluminum, but instead it was U.S. Steel that saw the promotional advantage that could be achieved by building the giant globe out of their product. It was the president of U.S. Steel who named the "Unisphere"—previously dubbed "Earth & Orbits" and "One World Sphere".

While the Trylon and Perisphere were temporary structures, Robert Moses always conceived of the steel Unisphere not just as a World's Fair attraction, but as a permanent addition to Flushing Meadow Park. It is the centerpiece of a group of park attractions, all built during the Fair, that celebrate the space age. Other sculptures include the "Rocket Thrower" by Donald DeLue, Theodore Rozak's "Flight" and Jose Rivera's "Forms in Space." There is also the New York Hall of Science with its outdoor display of rockets. With its orbit rings, the Unisphere was a unique representation of the earth with few precedents. When it was designed in 1960, it was the ideal expression of its time, for the new era of space travel would climax four years after the Fair closed with an American astronaut landing on the moon.

DID YOU KNOW?

■ that the *Spanish Pavilion* from the 1964 World's Fair was moved to St. Louis and reconstructed as a Spanish Cultural Center? Today it is the entryway to the Marriott Pavilion Hotel with a guest room tower added to the original pavilion.

■ that the Golden Rondelle Theater from the *Johnson's Wax Pavilion* was moved to the Corporation headquarters at Racine, Wisconsin, and incorporated into a new structure? *To Be Alive*, the Oscar-award winning, three-screen film by Francis Thompson, is still shown there daily.

■ that the talking Lincoln designed by *Disney* for the Illinois Pavilion at the 1964 Fair was moved to Disneyland in California? "It's a Small World," designed for the Pepsi Pavilion and "Carousel of Progress," designed for the General Electric Pavilion, can be found at Disneyworld in Florida.

■ that the statue in front of the Polish Pavilion at the 1939 Fair, showing King Waladyslaw Jagiello and made by Stanislaus Ostrowski, can now be found in Central Park?

■ that the Christian Science Pavilion at the '64 Fair, designed by Edward Durrell Stone, was disassembled

and shipped via the Panama Canal to Poway California? It is now a Christian Scientist Church.

■ that the Coney Island's 26ft. parachute jump was originally at two different locations in the amusement zone of the 1939 and '40 World's Fair? It was moved to Coney Island immediately after the Fair.

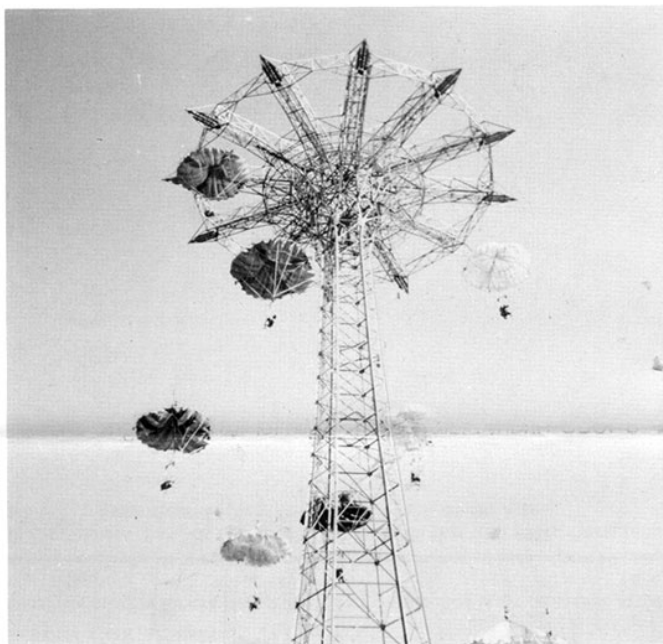


Photo by Bob Golby; from the Permanent Collection

Thanks to Peter Warner, David Oats and Helen Harrison for their assistance with World's Fair Weekend, the premiere issue of this newsletter and our many other ongoing projects.

Editors: Anne Edgar and Marc Miller
Photos by Phyllis Bilick (unless otherwise credited)

The Queens Museum
New York City Building
Flushing Meadow-Corona Park
Flushing, New York 11368

Museum Hours: Tuesday to Friday, 10 to 5; Saturday and Sunday,
noon to 5:30; Closed Monday

General information: (718) 592-5555

Free Parking

POSTMARKED: FLUSHING MEADOW

Letters to the Editor

Congratulations for the delightful occasion you provided for Fair fans. I should think that anyone who might previously have had only a passing interest would've been completely hooked by the end of the two days!

Compliments are due as well to all on the staff, as everyone was so good-natured and helpful—including the security officer who kindly opened the gate to let some of us early arrivals, besides the Belgian waffle-makers, into the parking lot [and I wonder if, next time, it might be expeditious for the gate to be opened an hour early since quite a line-up of cars developed and several had obviously come some distance, even from out of state, to be there on time both mornings.]

Indeed, it was such great fun that, short as it had to be, it certainly was worth the trip from L.A., and I hope I can manage it again next time.

Marit Jentoft-Nilsen
Malibu, California

I would like to know if the Museum intends to release the film *To The Fair* on videotape. Perhaps other World's Fair Association members would be interested in it if it were made available.

Fred Stern
Brooklyn, N.Y.

ed. We're checking on the copyright, so we don't know as yet if it's possible to put the film on tape. (Don't miss filmmaker Francis Thompson at World's Fair Reunion Day on November 12. He will screen and discuss To The Fair.)

Congratulations on the premiere issue of the newsletter. I am looking forward to future issues and want to share in the excitement of the events leading up to next year's anniversary exhibitions.

It was at the '64 Fair that I first used a microwave oven. I remember that there were hot dogs and hamburgers wrapped in cellophane packages that were stacked up in refrigerated cases. Each little package had a color sticker on it that told you what button you should press for the proper cooking time. Everybody was saying things like "But it doesn't get hot!" or "how does it do that?" It really was incredible. I remember thinking that a lot of those people might be buying hot dogs just so they could use the microwaves. (Today's nine-year-olds would probably think I was crazy.)

Another thing I remember is those machines that made you a green plastic Sinclair dinosaur for a dime. It was the very first time I witnessed the revolutionary process of injection molding right before my eyes. (I think those machines can be found on an alligator farm in Florida if anyone is looking for them.)

It really is a small world after all.

Alan R. Goldberg
Brooklyn, N.Y.

I would appreciate your informing readers about Leonard Wallock, ed., *New York: Cultural Capital of the World, 1940-1965* (Rizzoli, 1988) which contains about 15 illustrations of the New York World's Fairs.

Leonard Wallock
Dept. of History, Hunter College

COLLECTOR'S CORNER

Like everybody else, the Museum went shopping at the bourse during World's Fair Weekend. What did we buy for the Permanent Collection?

■ a 1939 Tiffany Plate, popular both for its Fair insignia and its art deco design;



■ a silhouette cut at the 1939 Fair;

■ a 1964 phonograph record of remarks made by Robert Moses on the occasion of the "Newsmakers' Luncheon of the International Radio and TV Society;"

■ 1964 salt and pepper shakers shaped like the Unisphere;

■ brochures from the 1964 Fair, including the *Graphic Standards Manual*, containing rules on the use of the Unisphere logo;

■ a 1939 poster by John Atherton, distinguished by its fine application of the Art Deco style [right].



A CALL FOR SNAPSHOTS! The Museum is looking for snapshots taken at the 1939 or '64 World's Fairs for a book about the Fairs to be published in Fall 1989. To submit a photograph for consideration, label it on the back with your name, address, and telephone number. **YOU WILL NOT RECEIVE YOUR PHOTO BACK IF IT IS PRINTED IN THE BOOK, BUT YOU WILL RECEIVE FULL CREDIT IN THE PUBLICATION AND A COMPLIMENTARY COPY.** If your photograph is not used, it will be returned within a couple of weeks.

TO SUBMIT: Bring snapshot to World's Fair Reunion Day on November 12, or call Peter Balis at [718] 592-2405.

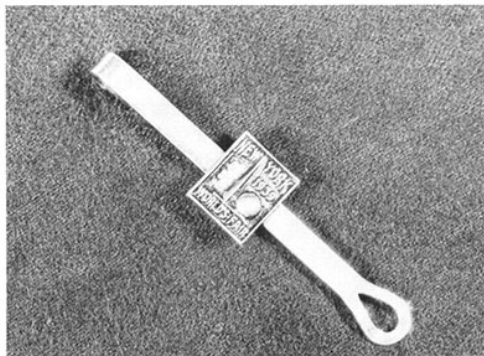
FOR A FAIR HOLIDAY...

...look to our Museum Shop for your holiday shopping. We've stocked a number of vintage fair souvenirs:

Among the 1939 Fair items, you'll find official Guidebooks [used] for \$15; original sterling silver tie clips for \$20; sterling silver insignia rings for \$20; sheets of poster stamps for \$5.50; and 1989 calendars illustrated with posters from the 1939 Fair for \$9.69.

From the 1964 Fair, we've a limited supply [act quickly!] of original posters for \$29; 1965 official guidebooks for \$7 and maps for \$10; World's Fair Corporation Progress Reports [#6, #7, #8, #9 and the Special 1965 Fair issue], for \$8 each...and more.

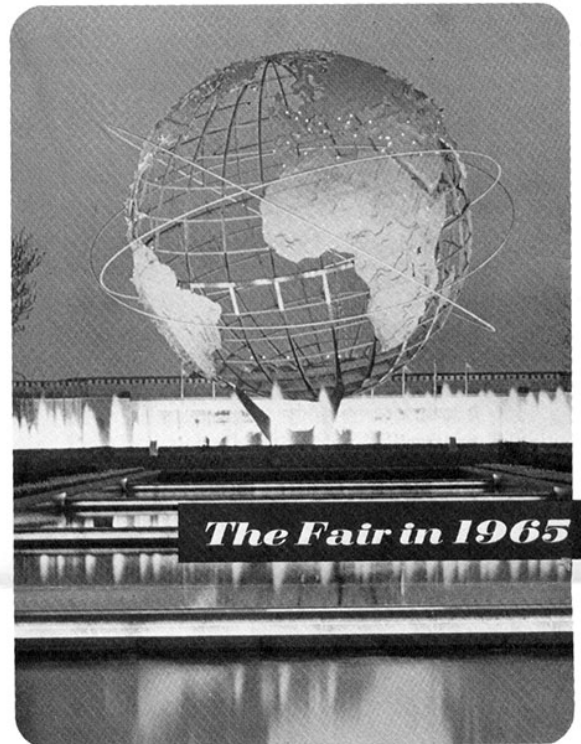
Members of The Queens Museum N.Y. World's Fair Association receive a 10% discount on World's Fair items in Museum Shop.



1939 World's Fair tieclip



1939 World's Fair ring



NEW YORK WORLD'S FAIR 1964-1965

Official publication of the 1964-1965 World's Fair Corporation

A FAIR REQUEST...The Queens Museum N.Y. World's Fair Association needs an 8mm or super-8 film projector for its film screenings.

If you have a projector to donate, or would consider donating the funds for the purchase of one, please contact Marc Miller at [718] 592-2405.

The Queens Museum New York World's Fair Association, founded in 1987, promotes interest and scholarship in the 1939 and 1964 World's Fairs. The Association sponsors film screenings, seminars, lectures, walking tours, dealers' bourses, and a newsletter. By joining, members receive discounts on World's Fair books and memorabilia and advance notice of important World's Fair activities.

To join, fill out the attached application [over].

MEMBERSHIP APPLICATION for The Queens Museum New York World's Fair Association

Name _____ Phone _____

Address _____ State _____ Zip _____

YES, I want to become a Member; my check for \$25 is enclosed.

Gift memberships are available. For information, please contact Lora Shafford at (718) 592-2445.

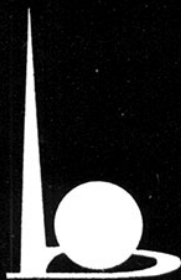
Your tax-deductible contribution should be made payable to:

The Queens Museum, New York City Building, Flushing Meadow-Corona Park, Flushing, NY 11368.

All contributions eligible for anticipated Challenge Grant matching funds from the National Endowment for the Humanities. Your contribution is tax deductible to the extent permitted by law.

The Queens Museum is housed in the New York City Building, which is owned by the City of New York, its operation is supported in part with public funds from the New York City Department of Cultural Affairs. Additional support is provided with public funds from the New York State Council on the Arts.

THE QUEENS MUSEUM NEW YORK
WORLD'S FAIR ASSOCIATION
New York City Building
Flushing Meadow-Corona Park
New York, NY 11368



THE QUEENS MUSEUM NEW YORK WORLD'S FAIR ASSOCIATION