COLOR AND PROTECTION
PROGRESS IN
INDUSTRIAL
COLOR
AND PROTECTION
AT "A CENTURY OF PROGRESS"

CHICAGO • 1933
FEDERAL

Group

A massive gold dome and three stately white pylons, rising to a height of 150 feet, which represent the Federal Government in this exhibit, constitute the base of a triangle, the sides of which represent the states. A dynamic picture is created by the reflection of these pylons on the lagoon to the west.

The three pylons and the statues at their bases symbolize the three major branches of government—judicial, executive, and legislative.

The design is modern in feeling, yet it has a trace of the classic proportions.

The Federal Group and the Hall of States may be reached either from the ground level or from a ramp which extends to the Agricultural Building in one direction and to the Electrical Group in another. This same ramp extends across the lagoon at 6th Street to the Hall of Science on the mainland.

The main entrance is approached by water as well as by land, there being an elaborate entrance at the water's edge, directly before the entrance.

The Court of States, wherein each Commonwealth is represented by its shield and flag, affords a picturesque and gay sight as it is seldom seen.

HALL OF SCIENCE

This massive structure lies directly across the Bell Erickson Drive and extends down to the edge of the lagoon. The northern front is a graceful circular arc of high pylons, beautifully terminating the Avenue of Flags. The building itself covers eight acres.

Two floors are used for basic science exhibits, such as physics, chemistry, biology, etc. The ground floor is devoted to industrial applications of science and to medical exhibits.

The roof of the southeast elevation affords excellent observation with stairways leading up from the court. Rising high above, the great 176-foot blue and white tower, with its network of neon lighting, is impressive either by day or by night. The upper tower contains a carillon of bells.

It is in the huge glassed-in court, with a seating capacity of 10,000 people, that a panel of apparatus engages the rays from the star Arcturus, casting the entire exposition ablaze nightly with gloriously colorful light.
SKY RIDE
AND HALL OF SCIENCE

The super-sensation of "A Century of Progress"—this all-steel structure which spans the lagoon between Northerly Island and the mainland. It will be to the 1933 Fair what the Eiffel Tower was to the Paris Exposition of 1889 — what the Ferris Wheel was to the World’s Columbian Exposition of 1893.

The giant towers which rise to a height of 608 feet, stand 650 feet apart. Atop each, observation floors, higher even than the observation platform of the Washington Monument, offer a wide view not alone of Illinois, but of some adjacent states as well.

Double deck, 30-passenger, steel rocket cars ride at a 910-foot level, suspended from tracks supported by a steel cableway which has a breaking strength of 500,000 pounds per square inch of cross section . . . with one exception, the longest suspension span in the world.

Contrary to general belief, the towers do not alone support the Sky Ride span. They merely act as a fulcrum for the massive supporting cables which extend on either side and down where they are deeply embedded in massive concrete anchorages. It is from these main cables that the intermediate network of cables carrying the Sky Ride is suspended.

The rocket-shaped cars give an unobstructed view in all directions.

One tower of the Sky Ride as it appears from the east of the Hall of Science.

TRAVEL AND TRANSPORT BUILDING

One of the most unusual examples of architecture throughout the exposition grounds. The main structure has a massive suspended dome, 300 feet in diameter—larger than the dome of St. Peter’s. At the center is a great rotunda which encloses a great exhibition hall, 250 feet in diameter. It is here that the newest and oldest vehicles are exhibited side by side.

Through an ingenious method, allowance has been made for expansion and contraction of the dome due to temperature changes and other climatic conditions.

Twelve towers, each of two stories, support the dome. The system of tension cables which support the suspended dome, produce a spider-like effect to the exterior. Rather than conceal this feature of construction, a direct and definite attempt was made to incorporate it in the architectural scheme with the most ultra-modern result.

In addition to the dome, this exhibit group includes a steamship exhibition hall, a long two story structure with acres of space wherein countless travel and transport exhibits are housed.

Interior of the suspended dome as seen from the huge circular exhibition hall.
As you walk southward from 12th Street on Northerly Island on the shore of the lagoon you will come to a great circular court. Above this at night there is a brilliant fan of light that is visible for miles.

The great building itself, in semi-circular form behind the court, connects with the Radio and Communication Building. It is 1200 x 300 feet, 80 feet high and of striking modernistic design. It is embellished with hanging gardens, artificial cascades, and colored fountains.

On either side of the central rear cascade there is a bas-relief panel 40 feet high. On these, figures are sculptured in mammoth size suggesting the enormous forces they symbolize — “Light” and “Energy.”

At the north end of the circular court there is a great water gate marked by two pylons, each 100 feet high. This leads directly into the great circular hall.

Within this hall numerous companies have exhibits, many of which are spectacular, such as the electrical equipment exhibits which show the progress made in this department of applied science.

In a scene animated with changing lights, running streams, spinning turbines, and the movement of a busy countryside, is revealed the manner in which electric power is produced and distributed.

Leaving the great hall of the Electrical Building and entering the Radio and Communication Building, you are riveted and fascinated by the wonders of the radio world.

Other exhibits in the Communication Building show you the mysteries of the dial telephone and the history of the development and progress of the telegraph system.

Hours of fascination and delight may be spent in this great building. Perhaps you will be awed by the fact that in less than a century all these miracles have come to pass.
GENERAL EXHIBITS GROUP

Just south of the Hall of Science and across the lagoon from the electrical group is the General Exhibits Building. Its five pavilions and unusually large number of terraces and ramps present a very interesting and unusual architectural composition. The 18th Street Entrance Bridge connects directly with the Second Floor of the north end and a semi-circular bridge structure joins the building with the south end of the Hall of Science. The large U-shaped courts, the sides of which are formed by the respective pavilions, abound in fountains and beautiful reflecting pools with brilliant lighting effects.

The building is especially striking at night when a myriad of colored lights play on the horizontally fluted chromium metal towers located at the east end of each pavilion.

The great halls house exhibits of the steel, oil, paint, and office equipment industries. A diamond mine in operation, the manufacture of shirts, hardware, and printing displays constitute some of the extensive exhibits which may be seen inside the building. Each group of exhibits tells a story... not a story of yesterday... but a story of today and tomorrow.

West facade of the Administration Building.
Ticket windows at the main Twelfth Street entrance.
The terrace of the Hall of Science.
Circular Court of the Electrical Building.
Communications pavilion of the Electrical Group.
The children's theatre — Enchanted Island.
This building, located at the extreme northern end of Northerly Island, is one of the most interesting of exhibit buildings. The beauty and simplicity of the modern, windless architecture, combined with its unusual plan, color and illumination scheme, produces striking effects day and night.

A mural painting at the left of the main entrance to the building adds a note of individuality to the exterior.

The tower and lighthouse at the south end of the building form a dramatic feature of the composition.

A dairy restaurant overlooks the lagoon. Adjacent to the restaurant on the same level are club rooms for members of the Century Dairy Club.

The proximity of this building to the Agricultural Building again emphasizes the close association of the dairy and agricultural industries.

You enter into a large lobby. Beyond is a cyclorama on which play streams of color, flowing over it in masses or in staccato, yet subtle shade contrasts. At an organ console, a player's hands finger the keyboard, causing the variations of color. The instrument is the Clavilux, or color organ, designed to play with color as musical instruments play with sounds.

With the color music for accompaniment, a spectacle is presented in the darkened amphitheatre in several episodes, showing the tale of civilization westward, and today's highly organized dairy industry with its scientific preparation, distribution, sanitation, and refrigeration of milk and milk products.

In Industry Hall, transparent figure groups show the four ages of humanity . . . childhood, youth, prime, and maturity . . . and the effect of dairy products' diet on the physical and mental powers.

In Commodities Hall, you may see the preparation of ice cream, cheese, butter, milk, and dry milk.
The Agricultural Building, a vast structure 656 feet long, which in plan somewhat resembles a three-toothed key, lies midway between the Twelfth and Sixteenth Street bridges on North
eye Island.

The northern end of the building terminates in a huge semi-circular dome-like design.

The long and spacious terrace along the west provides a perfect vantage point for a view up and down the lagoon.

A fire or light brough on the roof, which runs the entire length of the building, is equipped with neon tubing and at night presents a brilliant glow of color.

Numerous metal ornaments, fountains, and stepped terraces adorn the exterior.

The Second Floor is connected by a bridge to the Second Floor of the Federal Group to the south.

A semi-tropical garden in the open spaces to the west of the building shows off flowers new and wondrous.
BELGIAN
VILLAGE

This unique and picturesque concession occupies a rambling site just south of the Twenty-third Street Entrance.

Here has been reproduced a group of buildings which could have been found about the Square of Antwerp or Brussels in the 16th Century.

It abounds in Old World atmosphere with its cobblestone streets, carts, milk carts, pigeons fluttering about, and men and women in native costumes.

There are approximately 65 buildings, covering an area of two acres. An old church, cafes, markets, medieval homes, and a town hall comprise this superb exhibit.

Although these buildings were constructed for the World’s Fair, one of the remarkable features about them is their genuine 16th Century appearance. This was made possible by expert craftsmanship in applying the finishes, even to the creation of the very antique slate roof effects, as well as both interior and exterior appearances.

MODEL HOMES

The architects and decorators have presented, in this group of model homes, new designs, new structural and surface materials, new uses for old materials, which have never been attempted before.

An attempt has been made to introduce the factory-built home with a definite objective in mind—to reduce home building costs and to create houses which can be erected quickly.

Space-saving devices have been worked out, standardization has been accomplished, style standards and traditional architecture have been discarded and a modern functional design has been created.

The pantry has been entirely eliminated, kitchens have been planned for step-saving by placing equipment in proper order, hence they are smaller than the old-time kitchen.

The dining room is almost extinct, being replaced by the dining alcove. Some of the houses have air-conditioning equipment, and in most cases the heating and laundry equipment is located on the First Floor and not in the usual dark basement. In fact, the basement has become a thing of the past.

A step forward in tempo with the theme of the exposition—progress.
"A Century of Progress"

was undoubtedly the beginning of a new era of more intelligent use of color for both home and industry. Twenty-eight distinct colors were selected with which to decorate "A Century of Progress." The masterful handling of these colors, directed by the late Joseph Urban, created an expanse of beauty never seen anywhere. Note the distinct color schemes for individual buildings, as shown in the pages of this book, which when combined produce a panorama of color harmony never before witnessed by the human eye on such a tremendous scale! Color is important to our life and industry, but the correct use of it is of more consequence. Color is reactionary. When used intelligently, it can induce happiness instead of sadness. It can produce elation or dullness, comfort or discomfort, perfect vision or indistinctness. Because of appearance and shape, color can be lost to sight, and the result is a cloudy effect, one of obscurity and darkness, instead of clarity and vision. Color amuses, fascinates or annoys, inspires or disheartens, excites or repels, exaggerates or undervalues. Yes, a color scheme can even determine to some degree the failure or success of production, product, or a business.

It may interest you to know a few of the interesting facts about this gigantic "color and protection" assignment given us by "A Century of Progress." It was the largest single paint contract of its type ever awarded. It was our responsibility not only to manufacture and supply these "VALDURA" paint products to match Mr. Urban's difficult palette, but also to apply the "color and protection" to over 10,000,000 square feet of surface. This required the services of as many as 350 skilled painters a day. The first undercoats of VALDURA ASPHALT ALUMINUM PAINT were applied during the late months of 1932 to serve as protection for the surfaces through the severe, cold, icy, wet, winter months. The high corrugated fence alone has over 936,500 square feet of surface protected with VALDURA ALUMINUM, and 78,500 square feet additional with VALDURA OIL PAINTS. The Sky Ride alone has 1,200,000 square feet of metal siding, in addition to 9948 tons of steel construction protected with VALDURA ALUMINUM and VALDURA OIL PAINTS. As final color coats, more than 25,000 gallons of VALDURA OIL PAINTS and Casein were used. The flat color effects were especially designed to conduct the gala colored lighting effects which made the nights at this Fair so outstandingly spectacular. Not alone the exterior, but also the magnificent interiors were a notable achievement in the use of decorative color. Even many of the murals created by world-famous artists were painted with VALDURA OILS. Truly, this "Century of Progress" was the world's greatest paint task.

For more than twenty years we have been selected to furnish "color and protection" for the most severe industrial and decorative uses in practically all parts of the world. We produce paints to protect the bridge against corrosion, coatings to keep the roof from leaking, compounds to resist severe acid attack, and quality preparations to preserve, beautify and extend the life and usefulness of metal, wood and other surfaces subject to rust or decay. At "A Century of Progress" we were required to finish most every type of surface; many known as resistant to usual paint coatings. The exquisite interiors of many model homes, the steel of the 628-foot high towers of the Sky Ride, and smooth surfaces of galvanized iron or composition boards, subjected to sun, rain, heat and lake waterfront conditions. And our products did not fail! Therefore, if you have a "color or protection" problem, may we suggest that you select a "VALDURA" product? You will find it a true economy. We or our dealers shall gladly assist you with service or product for "color and protection."

AMERICAN ASPHALT PAINT CO.
Makers of "the World's Supreme Waterproofings"

CHICAGO

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