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SAN DIEGO, March 5 -- Surpassing the legendary achievements of Aladdin's famous lamp, engineers and lighting experts at the 1936 California Pacific International Exposition have created a picture of exotic beauty that make the scenes of Oriental splendor fade into commonplace dinginess. "See it at night" has become the message carried away by the thousands who have viewed the mobile lighting effects, since the opening of the exposition on February 12.

Winding in the form of a gigantic letter S, from the northeast corner of the Amusement Zone to the southwest corner of the Palisades area, the exposition grounds present a scene of transcendent beauty. Viewed from above, the moving, blending shedes of pastel color, traversing the entire area, give the grounds the appearance of a brilliantly-tinted stream, pulsating with life.

Inasmuch as the huge, circular Palace of Transportation at the southern tip of the Palisades is the outstanding single piece of lighting, having been given an entirely different treatment from the rest of the grounds and standing out in translucent grandeur for many miles before one reaches the exposition proper, the night's tour, for many, starts at that point.

The Transportation building has been illuminated, for the first time in lighting history, with light tubing. Concealed beneath the large, perpendicular fins which surround the circular Rotunda from roof to ground, is more than a mile of tubing. Hidden also, around the top, are 2,000 Persian orange bulbs. The effect, at night, is that of a huge, transparent block of blue ice, surmounted by a rim of gold.

This building, which stands at the end of picturesque Plaza de America, faces directly toward Rainbow Fountain, the largest of its type ever built. The fountain is 120 feet long by 20 feet wide and is so constructed that it casts a rainbow at any hour of the day when the sun is shining. Through

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the use of concealed lights, the same effect, only intensified, is produced at night, with the colors moving from end to end, each blending with the other. Instead of spouting columns high in the air, in conventional manner, the sheets of water arch gracefully from the sides and ends, meeting in the center in a haze of tinted mist.

Continuing north, the broad plaza contains more than 100,000 blooming flowers in massed colors, with 150 towering palms lining the two walks which stretch along the sides of the promenade. Flanking the plaza on each side are the various industrial, state and federal buildings, each of which has been "painted" with the three primary colors, red, blue and green and all the intermediate shades produced by combinations of the three principals. Controlled by banks of stage dimmers, on a 2½ minute cycle, the facades of the buildings, trees, shrubbery and gardens all are treated with an ever changing effect.

Near the north end of the Palisades area, one veers to the left and pauses for a time on the rustic bridge that crosses picturesque Palm Canyon. Hidden lights "paint" the broad leaves of the towering palms far below, while ahead and above, in the dense foliage of the tall eucalyptus trees that fringe beautiful Aloezer Gardens, 10,000 twinkling fireflies flit realistically to and fro. From a seat in the secluded garden, one catches but a glimpse of the glow from the 4,000,000 watt lighting system and, although the center of activity is but a few hundred feet away, it has all the enchantment of another world.

Emerging from the garden onto Avenida de los Palacios, the main thoroughfare that extends from the seat to the west gate, one steps into the brilliantly-tinted scene of activity. Lined with the most beautiful types of Spanish Colonial architecture in the western world, the Avenida was constructed for the 1915 Exposition. Stepped back a sufficient distance to permit picturesque landscaping effects, the buildings are lined with towering eucalyptus and palm trees, great clumps of tropical shrubbery, broad leaved banana trees, trailing vines and masses of brilliantly-colored flowers. The planting gives the street the appearance of having been in existence for generations and reveals at once the 20 year period of preparation and the singleness of purpose -- that of creating the most beautiful exposition

grounds in the world.

Along the Avenida the tinted mobile lighting is shown at its best, sweeping in leisurely splendor along the walls, the trees and the shrubs, while hidden spotlights "paint" the tops of trees, far above the street level.

About midway between the east and west gates, the Plaza del Pacifico intersects the Avenida, with the huge Arch of the Future standing as the centerpiece. From the white walls of the gigantic arch, the vari-colored lights are picked up and reflected and upon the broad surface here the blending rays can be seen to make their periodical changes.

Extending from each side of the arch are two lagoons, each of which reflects the surrounding buildings, trees and the lights upon its glass-like surface. To the north of the north pool is the facade of the Palace of Fine Arts, declared by experts to be the finest type of plateresque Spanish Colonial architecture outside of Spain.

Looking across the south pool, the vibrant statue of El Cid, the Conqueror stands in his stirrups on his prancing steed, waving his pennant of victory in the air. Beyond, broad vistas of massed flowers, flanked by sidewalks, extend to the entrance of the outdoor organ amphitheatre. At the south end of the flower bordered area, the gigantic enclosure of the organ itself gleams like a huge pearl in the first stage of the milk-white light, changing slowly to pale pink, then to amber and finally to the rich blue of a length of gorgeous silk.

Continuing eastward from the Arch, along Avenida de los Palacios, nearly all visitors pause for awhile before the shimmering surface of Mirror Lagoon, which extends from the Avenida back to the Botanical Building, between the Palace of Foods and Beverages and the Cafe of the World. Giant lilies float lazily upon the smooth surface of the water, being the only break in the reflection of the buildings and trees. At the far end of the lagoon, in front of the latticed dome of the Botanical Building, a fountain spouts its silvery column of water high into the air, against the glow of light that filters through the lathed walls. From the top of the dome shines a solitary blue star, below the gracefully swaying tops of the towering trees, each of which is "painted" with changing hues of light.

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Past the Lagoon, further along the Avenida and turning to the left, the visitor enters the Amusement Zone, passing Enchanted Land and Spanish Village on the way. Here a new idea in amusement zones has been carried out. Instead of the crowded midway of other years, a long plaza has been landscaped and around it the modernistic and brilliantly illuminated buildings that house the various shows and attractions have been constructed.

Amusement Zone lighting, while more brilliant than in other parts of the grounds, has been kept in harmony with the theme of beauty which prevails throughout the park. Giant sun arcs, revolving on their pedestals in the center of the flowered plots, flash brilliant rays into the night sky, while all around them the miles of light tubing stand out in vivid contrast to the softer shades of mobile colors. The lighting effects are carried out to the extreme end of the grounds, where a huge electrical fountain, depicting the "Spirit of Amusement" cascades its brilliant shower of illumination upon the scene that is spread before it.

As a crowning touch to the blended, moving shades of colored light far below, a gigantic tri-colored searchlight revolves from the California Tower, casting its brilliant rays in all directions, visible 125 miles away when the night atmosphere is clear. Supplementing this colorful beacon is the man-made aurora borealis, flashing beams of arctic light from its revolving pedestal atop the outdoor organ, bidding all within its vision to visit the splendor on the grounds below.

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