

WORLD'S GREATEST ARTISTS PAINT FOR SAN FRANCISCO EXPOSITION

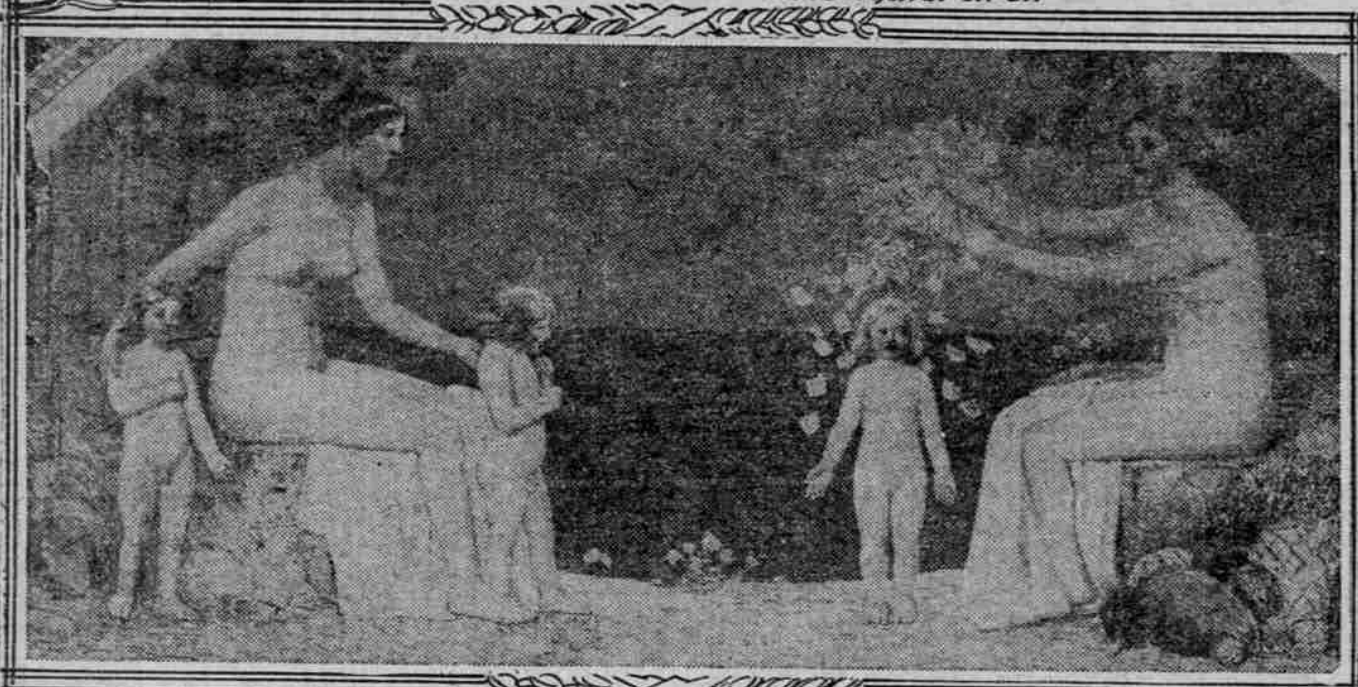
Remarkable Canvases Decorate Exterior Walls of Courts and Palaces—Allegorical Pictures, 10 to 100 Feet, Made by Best Modern Masters, win Praise From Critics as Worthy of Places in Museums.



Art Crowned by Time, Decoration by Milton Herbert Bancroft, for Court of Four Seasons



Decoration by Edward E. Simmons, for Panel of Triumphal Arch



Decoration by Childe Hassam, for the Court of Palms, George K. Robinson, Arch. The Panel is Eleven by Twenty-Two Feet and Represents Fruits and Flowers

At least two innovations and a superlative characterize the 30 great outdoor mural paintings, by the world's most noted artists, most of which now are in place on the walls of the courts and palaces of the Panama-Pacific International Exposition at San Francisco.

As for the innovations, this is the first time in the history of world expositions that such paintings have been shown on the exterior walls—because it is the first time an exposition has been held in a land with a May Day climate all the year 'round. Also it is the first time that such paintings, instead of being executed directly upon the plaster of the walls, to be destroyed with the ephemeral structures, have been done on canvas, to be preserved to posterity.

That such magnificent allegorical pictures—ranging in length from 10 to 100 feet—are well worth preserving in

the art museums of the country, is evidenced, though faintly, by the miniature photographic representations recently made. And it is here that the use of the superlative becomes insistent; for art critics agree that never before has any exposition shown such superb specimens of the handwork of so many masters of their craft as are on view back of the colonnades and beneath the lofty arches of the many festival courts of this most superb of world's expositions.

Particularly is this true of the work of Frank Brangwyn—characterized by Jules Guerin, chief of the exposition's color department—as the greatest living colorist—and of such masters as Edward Simmons, Robert Reid, F. de Leftwich Dodge and Frank Vincent du Mond, while the symbolical paintings already in place, by Chile Hassam, Charles Holloway and Milton H. Bancroft, constantly call forth expressions of admiration and appreciation from the myriads of visitors, nearly 300,000

of whom already through the exposition grounds each month.

In all these are 30 of these great canvases now completed—all of the artists with the exception of Brangwyn having come to San Francisco to get the inspiration of the California sky and sunshine in putting the finishing touches on their paintings—and these now are all in place upon the weathered Roman Travertine walls of the great palaces and courts.

Brangwyn, who finished his canvases in London in November, has four large murals to his credit in the Louis Mullgardt Court of Abundance. These, which comprise some of the most powerful work of Great Britain's greatest master of color, are symbolical respectively of Earth, Fire, Air and Water.

In the beautiful rotunda of the great fireproof Palace of Fine Arts—a building one-fifth of a mile in length and containing 100 different galleries—there are shown eight mural canvases

by the celebrated Robert Reid, of New York, each 22 by 29 feet. These include the Four Gods of California—golden poppies, golden wheat, golden oranges and the metal of the Argonauts, besides four paintings symbolical of the birth and influence of all the arts. These canvases, done in rich, warm tones, are lighted from below by a brilliant flood of golden light—the sunshine of California—and reach up into the intense blue of the skies of the golden land.

Under the triumphal arches of the Rising and Setting Sun, 200 feet in height, are four of the most notable of the mural masterpieces; two by Frank Vincent du Mond and two by Edward Simmons; the former symbolizing the march of the pioneers from the bleak New England coast to California, and these of Simmons (on the Oriental side of the universe), typifying the influence and westward trend of War, Commerce, Conquest, Imagination and Religion, from Atlantic, Egypt, Greece, Rome and Europe, to the Pacific lands. His second painting is devoted to depicting the dreams which led the adventurers westward; Hope and Illusory Hope, scattering bubbles lead the procession of beautiful women. They are followed by Adventure, the Arts, Imagination, Truth, Religion, the Family and Wealth. The technique here shown is unique and full of charm.

The du Mond paintings, like those of Simmons, are 12 1/2 feet in dimensions. Most of the figures shown are actual portraits of noted Westerners—Bret Harte, Keith, the artist, Judge Field, Captain Anna, the great Spanish explorer, and others.

W. de Leftwich Dodge is represented by two enormous and brilliant canvases, each 15x25 feet, to be used to decorate the passageway in the 435-foot Tower of Jewels. The first of these is the Atlantic and Pacific and the Purchase. The second, the Gateway of All Nations and Labor Crowned—symbolical of the mighty influence of the great Isthmian canal and executed in a masterly style in keeping with the subject.

Milton H. Bancroft has 10 canvases 14x15 and 8x10 feet in dimensions in the Court of Four Seasons. These are symbolical of the seasons and of earth's products. Charles Holloway and Childe Hassam each is represented by a large lunette, 11x22 feet, over the two portals of the Court of Palms. The Pursuit of Pleasure and Fruits and Flowers.

In perfect harmony with the rich yet soft Oriental tints and pastel tones to which every palace, garden and court of the vast exposition conforms, these great mural paintings—the first of their type ever seen at an exposition—give the one final touch which adds perfection to the alluring ensemble of the Fair City by the Golden Gate.

Panama Fair to Bask in Artificial Moonlight.

Exposition to Be Illuminated at Night by Searchlights and Screens and Bars Will Produce Colors and Shades.

NO FEATURE of the pre-exposition period is more interesting than the constant rehearsals conducted by different departments of the Panama-Pacific International Exposition at San Francisco, the chiefs of which determine to eliminate all "peradventure" in the exposition vocabulary. The night sky is often barred with searchlights. Recently the auditorium was awed by a sudden silver moonlight—out of season.

The part searchlights, some 900 of which are to be used, will play in illumination of the exposition in many places. A battery of 36-inch lights will be played upon, like cathedral chimes, from a replica of the Caesars built in the outer arm of the yacht harbor. By the use of screens the bars of light may be colored. This will be one of the main sources of night light.

San Francisco day at the Panama-Pacific International Exposition will be April 17, 1915, nine years after the great disaster. It is planned to have the day begin the first minute after midnight of April 16, and continue to midnight of April 18, which in fact falls on a Sunday. Red fire will be burned on all the mountain peaks around San Francisco at midnight in salute, and the guns of the fort will boom at sunrise. It will be the aim of every loyal San Franciscan to see to it that the attendance is greater than the number of admissions at the World's Columbian at Chicago, on Chicago day, or on St. Louis day at the Louisiana Purchase Exposition, when the attendance was 761,000 and 361,000 respectively. It ought not to be difficult to outnumber these. At the Phoenix Fete, held at the Panama-Pacific International Exposition grounds in 1914, in celebration of the eighth anniversary of the disaster, the turnstiles registered 18,000 admissions the night of the masked ball.

The measurements of the famous Oregon flagpole are 222 feet, above ground, and 12 feet in concrete setting below ground. It was hewn from a single Columbia fir log, the gift of the City of Astoria, and was towed down together with the giant logs for columns of the pavilion, at which there is one for every state of the Union. The star which tips the flagpole measures ten feet across, and the flag, which requires six men to hoist, measures 34 feet. The flag also was the gift of Astoria as her part in Oregon's participation in the Panama-Pacific International Exposition at San Francisco.

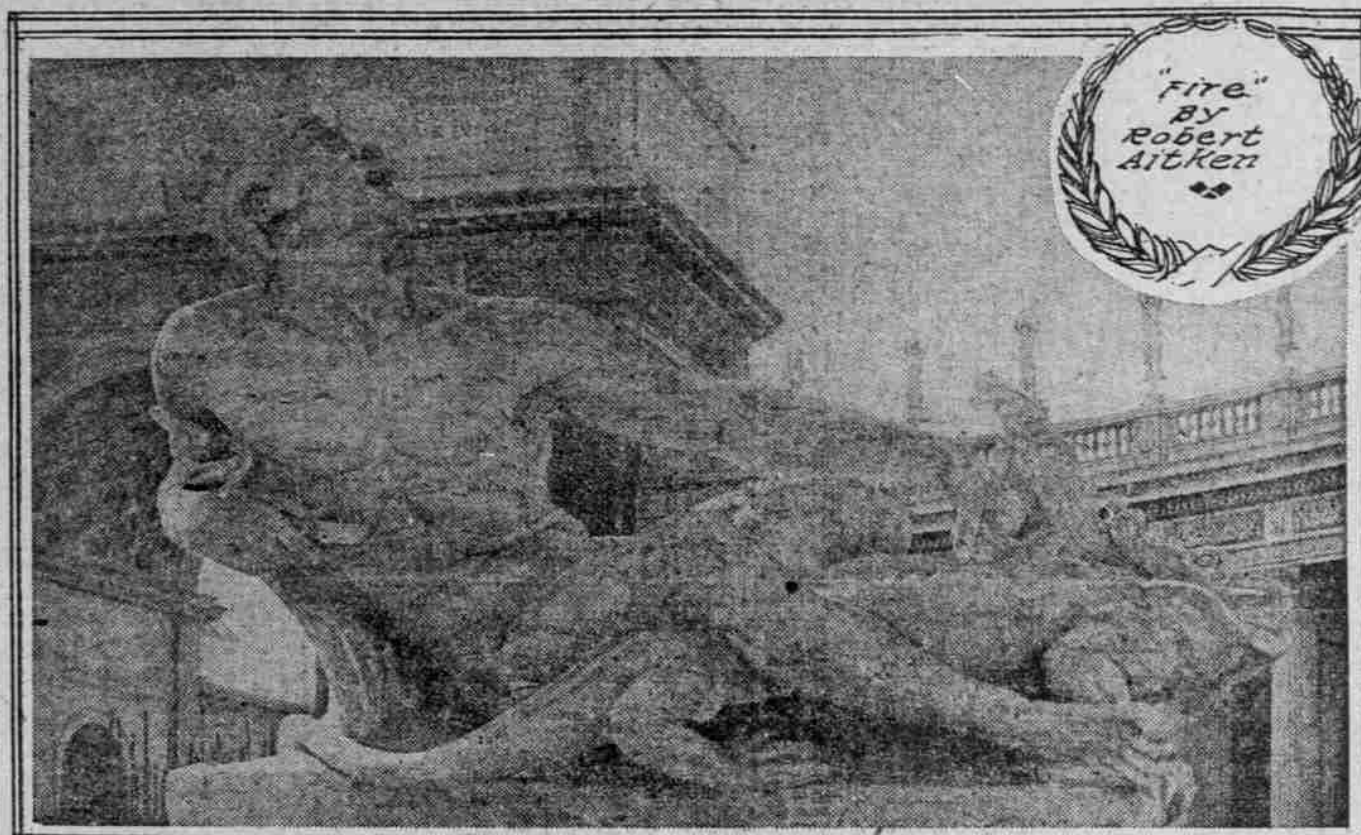
Tree Juice Smothers Fish.

Indianapolis News.

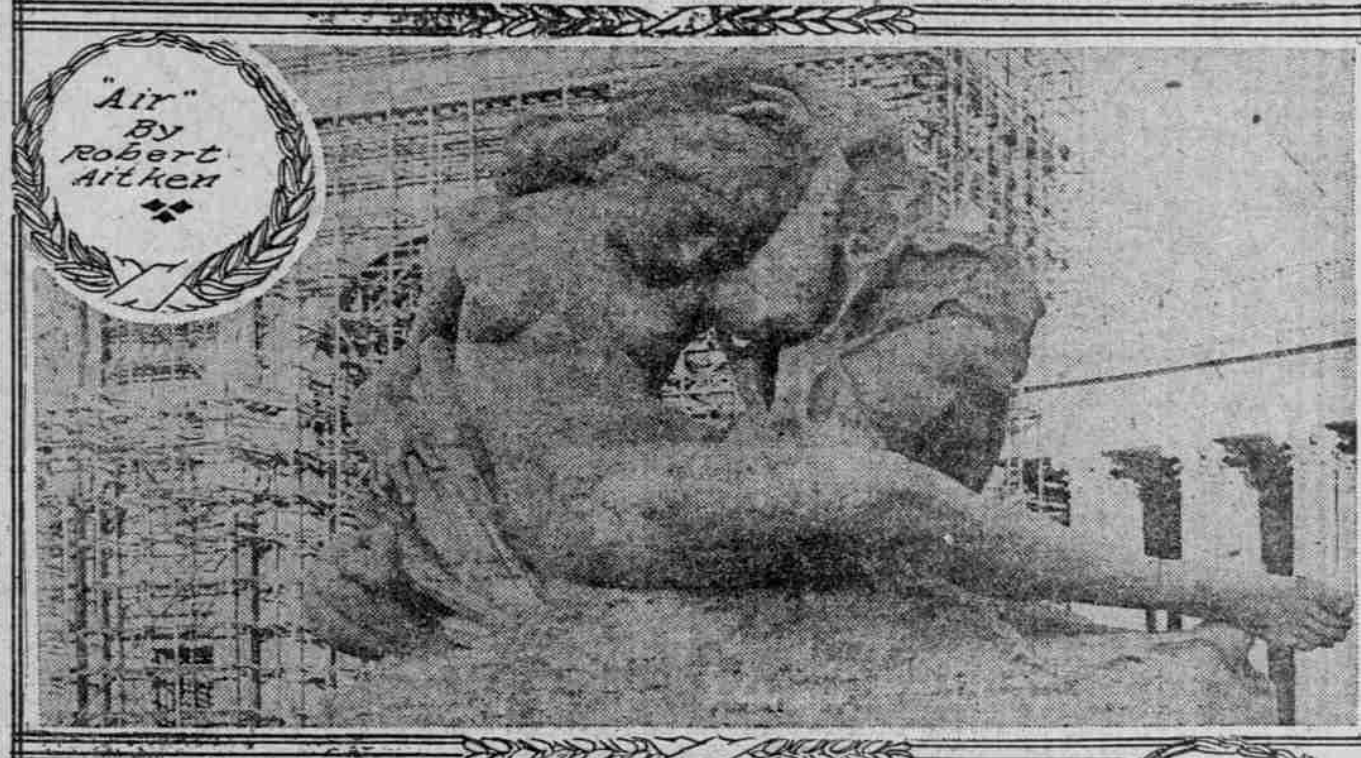
Natives of the eastern slopes of the Andes, in Bolivia, scatter the juice of a certain tree on streams to render the fish insensible, so that they can be caught in the hands.

CRANES STRAIN TO LIFT GREAT ART FIGURES TO THEIR PLACES

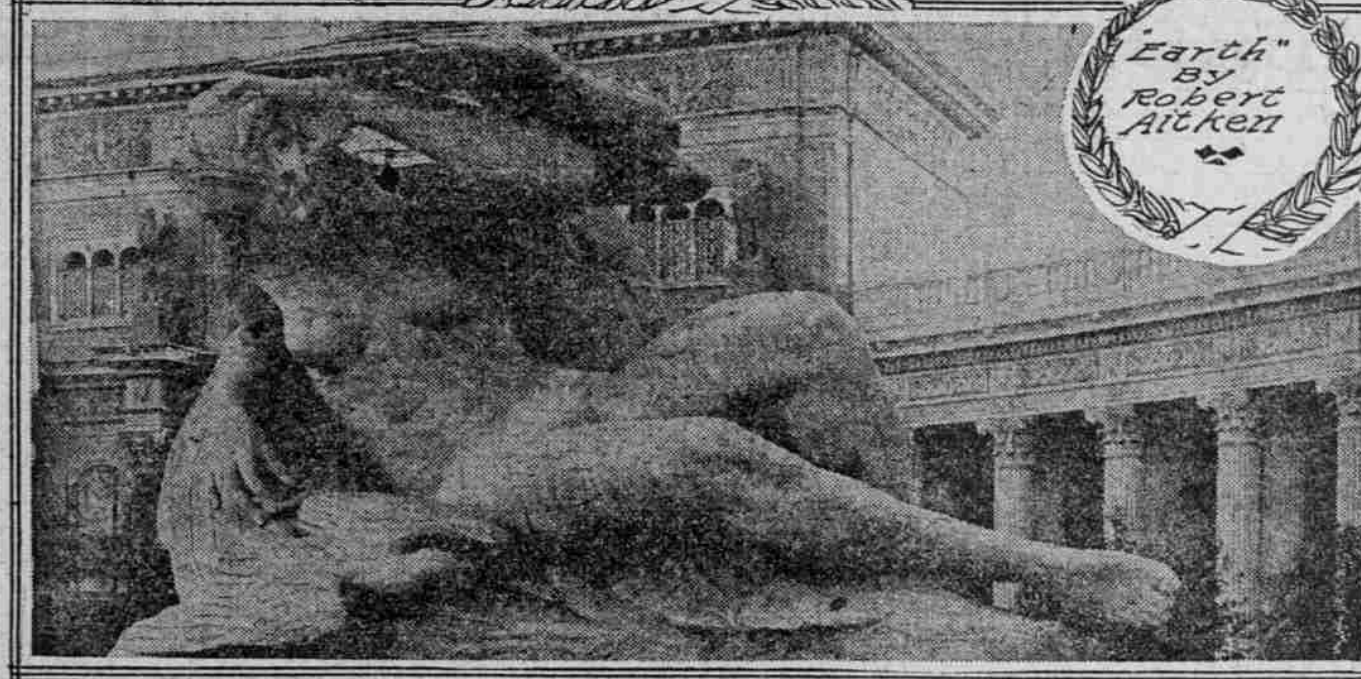
Sculptures Set in Position at Panama-Pacific Exposition by Giant Hoists and Myriads of Workmen—Fair Has Own Railway System.



"Fire" By Robert Aitken



"Air" By Robert Aitken



"Earth" By Robert Aitken

A HERCULEAN task is being accomplished in putting in place the hundreds of heroic sculptures, columns and monuments that will adorn the grounds and courts of the Panama-Pacific International Exposition at San Francisco.

Recent photographs show several of the most striking sculptures and monuments as they were being finished at San Francisco the other day. Among the illustrations are examples of the four heroic figures signaling the elements, "earth," "air," "fire" and "water" for the Court of the Universe. The Column of Progress, one of the great works of sculpture of the exposition, is a replica of Trajan's column, erected in Rome in the year 113 A. D. This column, which was of the Roman Doric order, was 12 feet in diameter and 147 feet high. A spiral band 800 feet long and decorated with 2500 human figures extended to represent the

unwinding of a roll of parchment giving Trajan's victories.

The shaft is 263 feet 3 inches high and 15 feet 6 inches in diameter. The column proper is 120 feet high. A steel structure supports the staff work. A fret design in spiral effect appears on the column with a replica of a Roman galley at each fourth round. There is a sculptural pedestal 14 feet high at the base, the frieze embodying in the procession of figures the successive generations of human beings pressing onward in the pursuit of the golden dreams of life. The frieze was executed by Isidore Konti. The frieze about the top of the column represents "The Tollers."

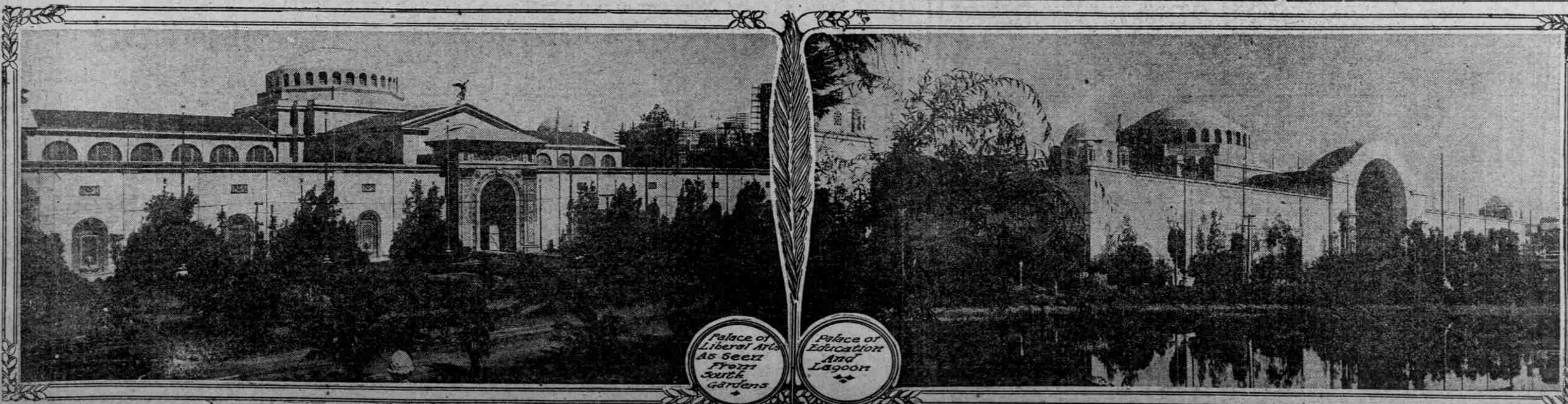
The group surmounting the column embodies a notable conception. Three human figures are noted, a kneeling woman and a guarding man supporting the central figure of the adventurous Bowman, who stands poised,

holding a bow from which he has launched the shaft at the target of Truth. The group and the frieze of "The Tollers" is the work of Herman A. MacNeil.

The colossal statuary figures designed by Robert Aitken for the Court of the Universe represents the four elements, "air," "earth," "fire" and "water." The male figures typifying "fire" and "water" are placed to either side of the north entrance to the sunken gardens. The two female figures representing "air" and "earth" are placed at the south entrance. These are horizontal compositions, and being set close to the ground, no special illumination has been required.

Great interest attaches to the preparation of these huge statues. Small models of the studies are used and the enlarged figures are executed in the numerous workshops on the exposition grounds.

TWO OF MANY SPLENDID EXHIBIT BUILDINGS OF PANAMA-PACIFIC EXPOSITION NOW COMPLETED



Palace of Liberal Arts and South Gardens
Palace of Education and Labor