

## World Noted Sculptors Produce Marvels In the Plastic Art

Superb Decorative Statuary Fast Assuming Form at the Panama-Pacific International Exposition

**P**RODIGIOUS works of sculpture are now being completed in the sculptural warehouses of the Panama-Pacific International Exposition. Many of them have already long been finished. The works are remarkable for imagery and vigor and for beauty of conception.

Not for many years will the world be enabled to enjoy so marvelous a collection of the works of contemporary sculptors. The World's Columbian Exposition at Chicago first proved that the greatest talent might be employed to produce even work of temporary value. Since then more and more attention has been given at each succeeding exposition to sculpture as a form of decoration, and now the Panama-Pacific International Exposition promises to surpass even Chicago's exquisite display.

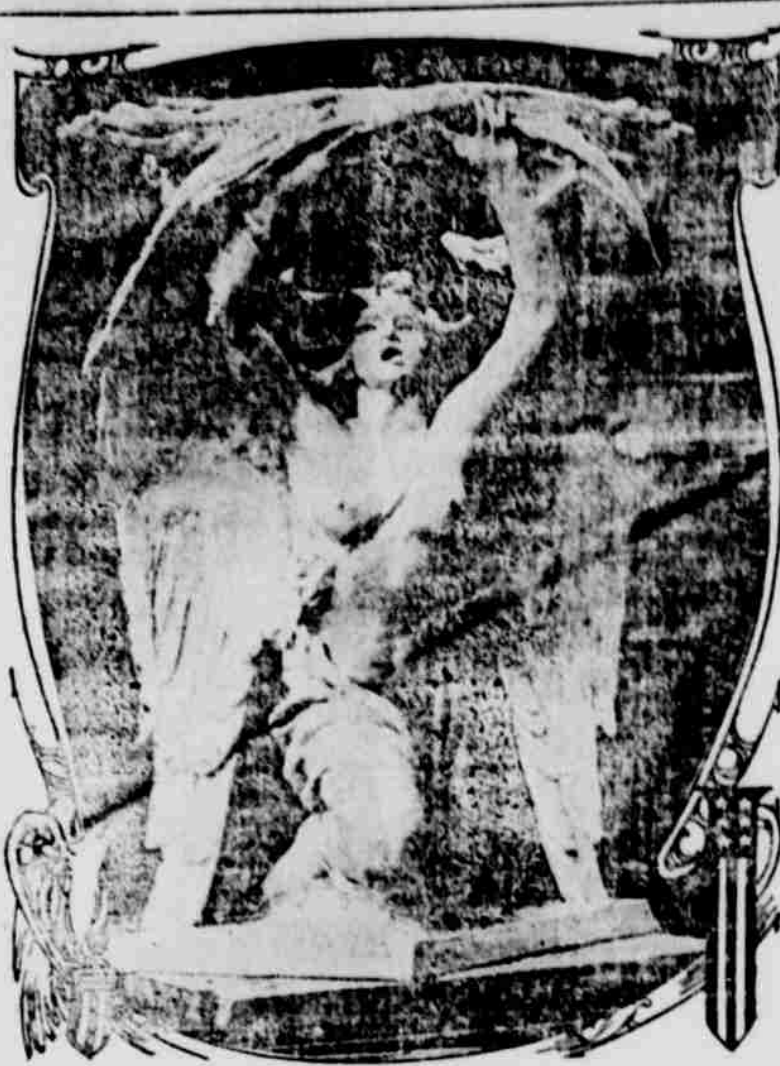
Viewing the superb groups and individual pieces of statuary, the visitor feels like a Lilliputian who has been transported into a land of giants. Some of the great groups are of colossal dimensions. Many of these great pieces of statuary will adorn huge triumphal arches and when so placed will seem of natural size to the visitor who stands upon the floors of the exposition courts.

We present upon this page some excellent examples of the sketch models and the enlarged figures. A number of America's foremost sculptors have been engaged in the production of these figures. Among the sculptors are many names widely known both in America and abroad. The list includes A. Stirling Calder, acting director of sculpture; Albert Jaegers, Furio Piccirilli, Leo Lentelli, Robert I. Aitkin, Adolph A. Weinman, Isidore Konti, Evelyn Beatrice Longman, Mrs. Harry Payne Whitney, Douglas Tilden, Guston Borglum, H. A. MacNeil, James E. Fessier, Charles C. Runsey, Halg Partigan, Paul Manly, F. G. R. Roth, Charles Nelhaus, D. C. French, Herbert Adams and others.

The sculpture of the Panama-Pacific International Exposition will carry out the note of the exposition in celebrating the opening of the Panama canal. The spirit of achievement as exemplified by America's work will be idealized.

When the sculptors began to plan their work they had as an inspiration an undertaking which has appealed to the imagination of the world for centuries. In the opening of the Panama canal they saw the final result of four centuries of effort to secure a passageway between the oceans. The statuary will reproduce upon a wonderful scale the historic incidents connected with the Panama canal. Figures of the early explorers of the oceans, groups symbolizing the effort to pierce the rocky backbone of the continents, compositions designed to symbolize occidental and oriental themes, colossal representations of struggle and achievement, will illustrate many of the dramatic topics inseparably associated with the search for a passageway to the Pacific and with the final building of the canal at Panama.

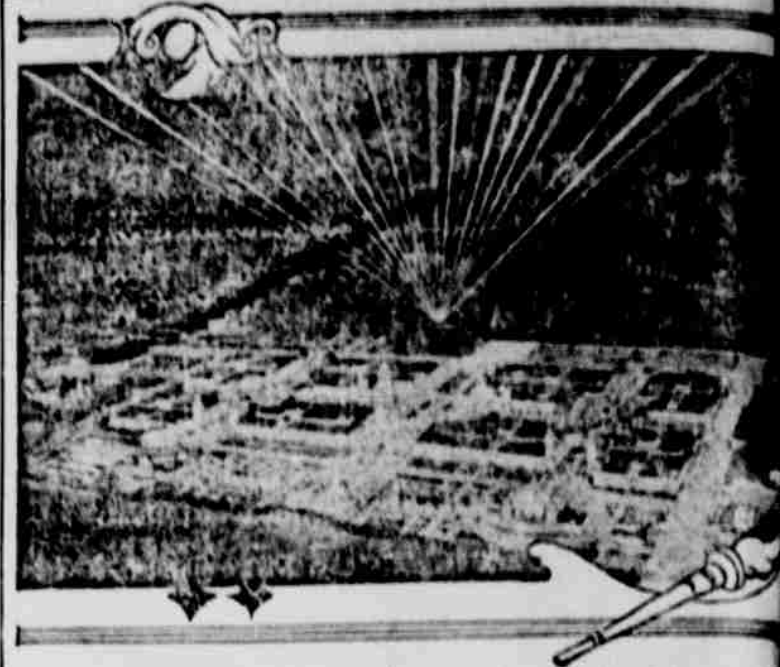
And while the sculptors are fast completing their splendid productions, which reveal the ideals of sculptors of the present day, other work upon the exposition is fast progressing. When the gates of this America's Panama canal celebration, swing open to the world on Feb. 20, 1915, it will be upon a fully completed and perfected spectacle, the setting of the greatest international celebration that the world has ever beheld.



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FIGURE OF ENTERPRISE CROWNS HUGE TRIUMPHAL GROUP AT THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION, SAN FRANCISCO, 1915.

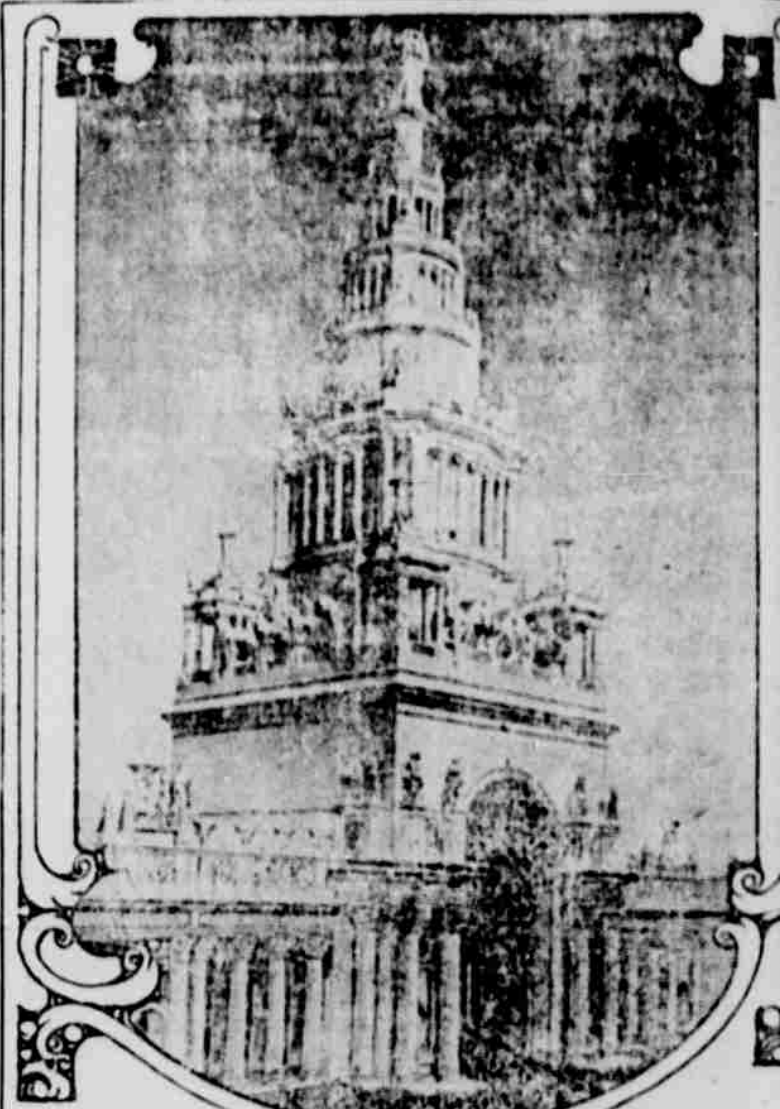
**T**HE above photograph represents "Enterprise," a detail of the sculptural group, the "Nations of the West," which will crown the Arch of the Setting Sun at the Panama-Pacific International Exposition, San Francisco, 1915. This arch will be on the opposite side of the Court of the Sun and Stars to the Arch of the Rising Sun, crowned by the composition "Nations of the East." The group "Nations of the West" is designed by Messrs. A. Stirling Calder, Leo Lentelli and Frederick G. R. Roth.



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PANAMA-PACIFIC INTERNATIONAL EXPOSITION BY NIGHT

**N**IGHT perspective of the Panama-Pacific International Exposition in San Francisco in 1915. At night great searchlights will transform the vast exposition city into a fairyland. The lighting scheme is the most remarkable ever planned.



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A MARVELOUS SETTING FOR SCULPTURE AT THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION, 1915.

**T**HE dominating architectural feature of the exposition, the superb Tower of Jewels, which will command the south entrance of the Court of Sun and Stars at the Panama-Pacific International Exposition in San Francisco in 1915. This tower, 400 feet in height, will have a base one acre in extent. The tower will rise upward in terraces, giving way at last to a group of figures supporting a globe, typifying the world. The repeated figures of armored horsemen and of explorers of the ocean will be used on the tower, which, with its statuary, mural paintings and mosaics, will be indelibly beautiful. Messrs. Carrere & Hastings, architects in chief of the Pan-American Exposition at Buffalo in 1901, are the architects.



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"SUNSHINE" AND "SPRING" AT THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION, SAN FRANCISCO, 1915.

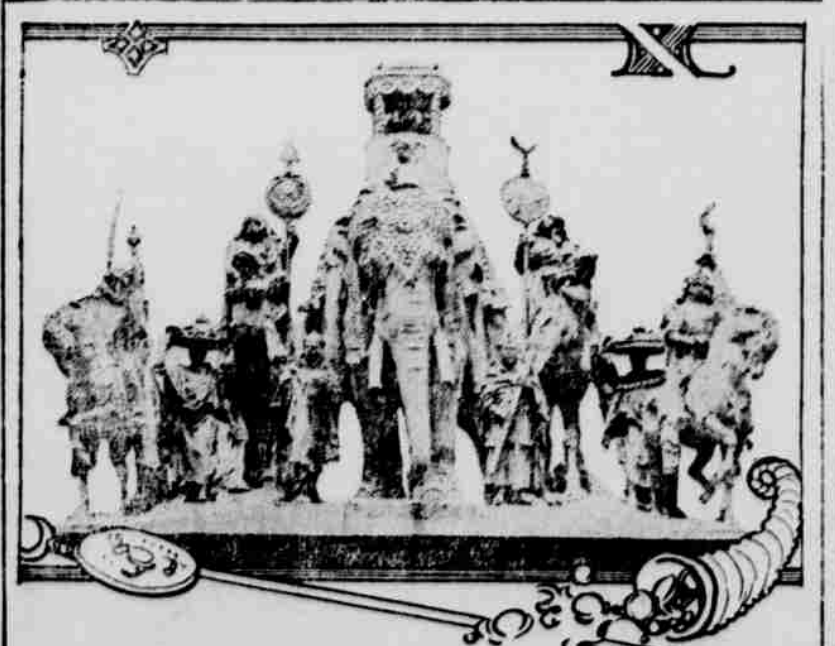
**T**HE large group at the right is "Spring," by Furio Piccirilli, one of the groups in the Court of the Four Seasons at the Panama-Pacific International Exposition, San Francisco, 1915. At the left is "Sunshine," by A. Jaegers, who has created a companion statue, "Rain."



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BEAUTIFUL OREGON BUILDING AT THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION, SAN FRANCISCO, 1915.

**O**REGON, the first state to select and dedicate a site at the Panama-Pacific International Exposition, was also the first to accept designs for her state building. This very interesting structure, neighbor to New York's great building, has been designed in the chaste spirit of the golden age of Greece's architecture. It will be 150 by 250 feet and designed on the classic line of Ictinus' Parthenon. The columns, which Greece herself modeled in marble from previous exemplars in wood of a more ancient architecture, will revert to the original and be of timber brought from Oregon's forests. They will be five feet in diameter and forty feet in height. Not only will the materials which will be placed within the structure be Oregon's products, but the materials of which the state palace will be constructed will come from Oregon's vast resources.



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"NATIONS OF THE EAST" AT THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION, SAN FRANCISCO, 1915.

**T**HIS superb group of statuary is a model of the "Nations of the East," which will surmount the Arch of the Rising Sun in the Court of the Sun and Stars at the Panama-Pacific International Exposition at San Francisco in 1915. Reading from left to right, the figures are as follows: 1, Arab Sheik; 2 and 8, Negro Servitors; 3 and 7, Mohammedans; 4, Arab Falconer; 5 (the elephant), India; 6, Tibetan Lama; 9, Monzolian Horseman. The four pedestrian figures are by A. Stirling Calder, the equestrians by Leo Lentelli and the elephant and camel and their riders by Frederick G. R. Roth.



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SUPERB STATUARY FOR PANAMA-PACIFIC INTERNATIONAL EXPOSITION, SAN FRANCISCO, 1915.

**T**HE illustration above shows some of the colossal works of sculpture to be set in the vast courts of the Panama-Pacific International Exposition at San Francisco in 1915. At the left are figures of a Tibetan Lama and an Arab Sheik which will be in the group "Nations of the East," over the Arch of the Rising Sun in the Court of the Sun and Stars; next is "Sunshine," and at the right is "Rain." A. Jaegers, Furio Piccirilli and A. Stirling Calder are the sculptors.



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TWO NOTABLE PIECES OF STATUARY AT THE PANAMA-PACIFIC EXPOSITION, SAN FRANCISCO, 1915.

**S**TRIKING examples of the decorative sculpture at the Panama-Pacific International Exposition are shown in these two illustrations. At the left is "Rain," by Albert Jaegers, a figure that will be a companion to "Sunshine," by the same sculptor, ornamenting the Court of the Four Seasons in the main group of exhibit palaces. The camel with its Mohammedan rider is by Frederick G. R. Roth.