

**SCULPTURE OF THE
EXPOSITION PALACES
AND COURTS**

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Sculpture of the Exposition Palaces and Courts by Juliet James

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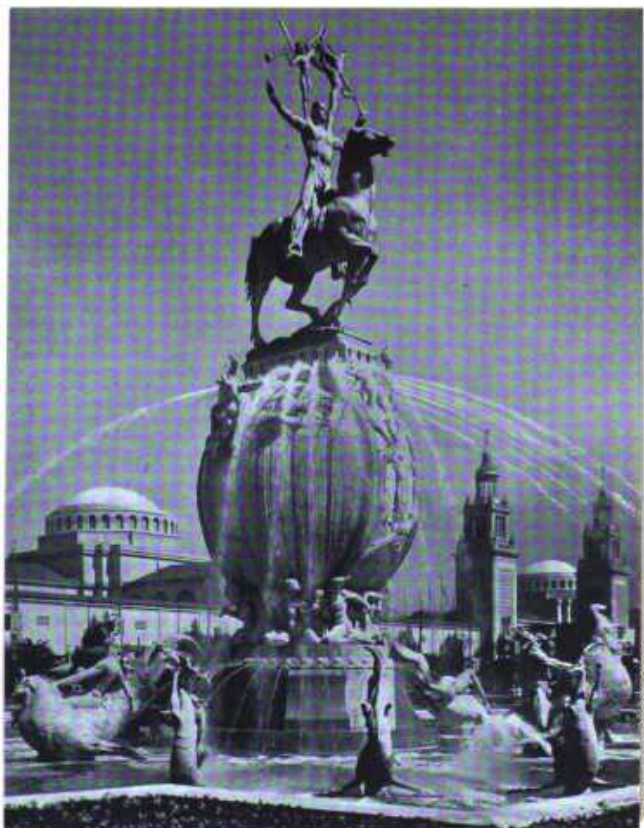
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JULIET JAMES

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EXPOSITION PALACES
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THE FOUNTAIN OF ENERGY
A. Stirling Calder, Sculptor

SCULPTURE OF
THE EXPOSITION PALACES
AND COURTS

DESCRIPTIVE NOTES ON
THE ART OF THE STATUARY AT THE
PANAMA-PACIFIC INTERNATIONAL
EXPOSITION · SAN FRANCISCO

BY JULIET JAMES

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To A. Stirling Calder
who has so ably managed the execution
of the sculpture, and to the vast body of
sculptors and their workmen who have
given the world such inspiration with
their splendid work, this book
is dedicated

FOREWORD



HAT accents itself in the mind of the layman who makes even a cursory study of the sculptors and their works at the Panama-Pacific International Exposition is the fine, inspiring sincerity and uplift

that each man brings to his work. One cannot be a great sculptor otherwise.

The sculptor's work calls for steadfastness of purpose through long years of study, acute observation, the highest standards, fine intellectual ability and above all a decided universalism—otherwise the world soon passes him by.

It is astonishing to see brought together the work of so many really great sculptors. America has a very large number of talented men expressing themselves on the plastic side—and a few geniuses.

The Exposition of 1915 has given the world the opportunity of seeing the purposeful heights to which these men have climbed.

We have today real American sculpture—work that savors of American soil—a splendid national expression.

FOREWORD

Never before have so many remarkable works been brought together; and American sculpture is only in its infancy—born, one might say, after the Centennial Exposition of 1876.

The wholesome part of it all is that men and women are working independently in their expressions. We do not see that effect here of one man trying to fit himself to another man's clothing. The work is all distinctly individual. This individualism for any art is a hopeful outlook.

The sculpture has vitalized the whole marvelous Exposition. It is not an accessory, as has been the sculpture of previous Expositions, but it goes hand in hand with the architecture, poignantly existing for its own sake and adding greatly to the decorative architectural effects. In many cases the architecture is only the background or often only a pedestal for the figure or group, pregnant with spirit and meaning.

Those who have the city's growth at heart should see to it that these men of brain and skill and inspiration are employed to help beautify the commercial centers, the parks, the boulevards of our cities.

We need the fine lessons of beauty and uplift around us.

We beautify our houses and spend very little