

# SCULPTURE

□  
A CENTURY  
OF PROGRESS

□  
CHICAGO  
1933



SCULPTURE  
AT  
A CENTURY OF PROGRESS

•  
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•

Edited by  
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CHICAGO

### The Cover

THE design on the cover is taken from one of the two heroic figures dominating the entrance to the Administration Building. These figures were done in plaster by Alvin Meyer.

### FOREWORD

*It was Dante who called this noble art  
God's grandchild.*

—WASHINGTON ALLSTON.

SINCE the formal opening of A Century of Progress, there has been a growing demand for a book that would portray and preserve the sculpture executed for Chicago's World's Fair of 1933. This volume is the answer to that demand, and its editors and publishers join in dedicating it to those illustrious sculptors who did so much to make this exposition one long to be remembered.

## Knowledge Combatting Ignorance

Free Standing  
Sculpture on Ramp

STANDING at the end of the Avenue of Flags, the main entrance to A Century of Progress, this colossal figure is the dominating sculpture of the World's Fair. It is located in a niche at the head of the ramp leading to the north entrance to the Hall of Science.

As it is through knowledge that progress has been made possible, this sculpture portrays both the spirit and the theme of the Exposition itself.

Knowledge is represented by the standing male figure with the serpent twisted about his legs. Contrary to the accepted symbolism that has made the serpent typify wisdom since the Garden of Eden, the serpent here signifies ignorance. This is both an arresting and contradictory idea, as it brings out in striking style the fact that it is ignorance and not knowledge that man has been obliged to overcome.

The standing male figure representing knowledge is suggestive of dominating strength, and one gets the idea not of struggle, but of slow, certain, inevitable conquest.

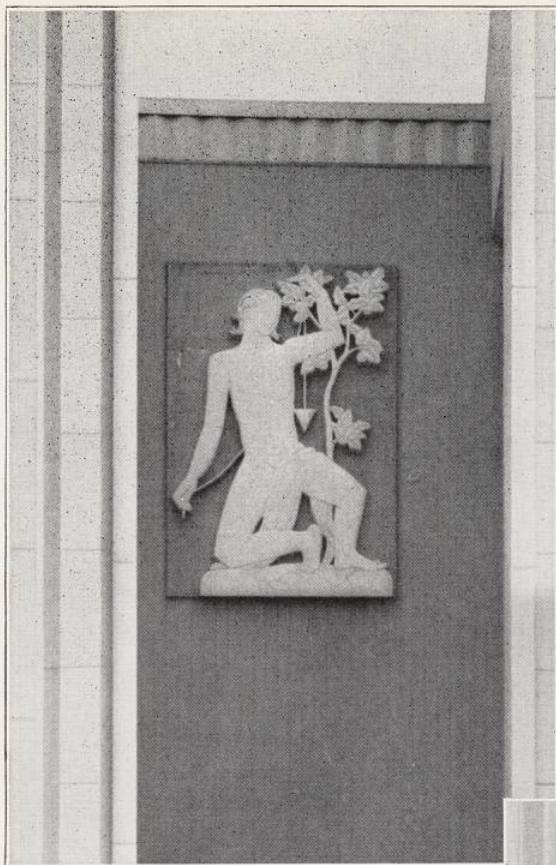
The niche that forms the background for the statue is a brilliant blue, which adds impressiveness to this great work.

## The Sculptor, John H. Storrs

JOHN H. STORRS is a Chicagoan by birth and heritage. He is probably most widely known for his "Ceres" on the Board of Trade Building, and has also done some notable pieces for the Alfred Hamill garden. His "Standing Figure" and "Winged Horse" are in the Century of Progress Exhibition at the Chicago Art Institute. The four sculptured panels on the North elevation of the Hall of Science, shown on the following pages, are also his work.

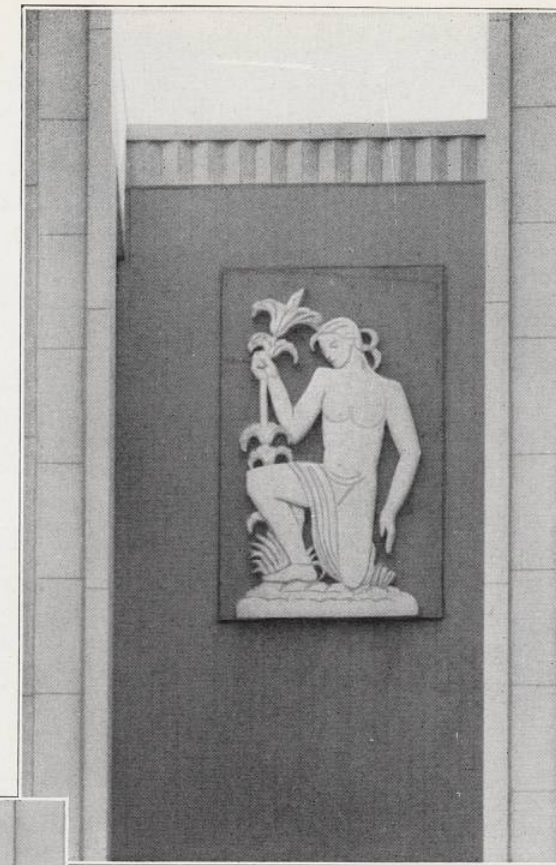


Knowledge Combatting Ignorance



**F**OUR of the great divisions of science—Physics, Mechanics, Chemistry and Natural Science—are symbolized by the four panels erected on the north elevation of the Hall of Science. These panels flank on the right and left the great figure — “Knowledge Combatting Ignorance”—shown on page 3.

**T**HE panels shown on these two pages are the work of John H. Storrs, about whom some facts are given on page 2 in connection with the massive figure, “Knowledge Combatting Ignorance”, which is also the work of this famous sculptor. They form one of the most impressive displays at the Fair.

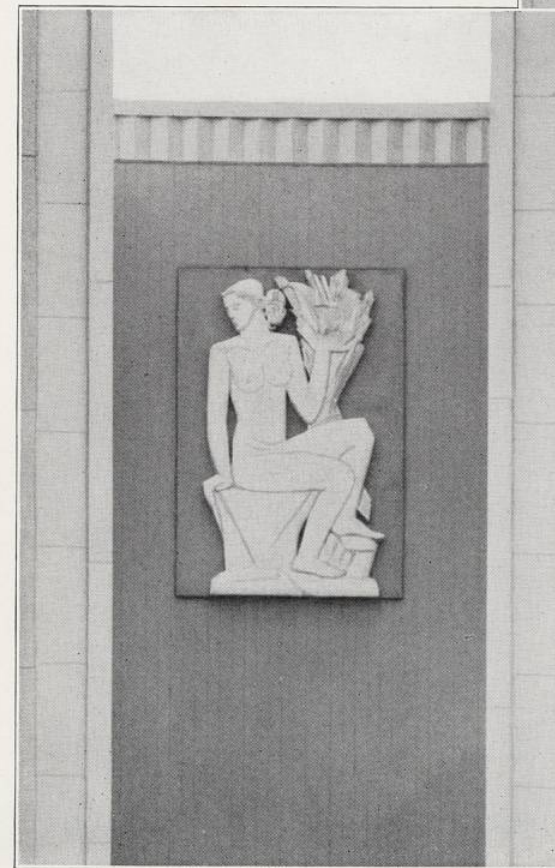
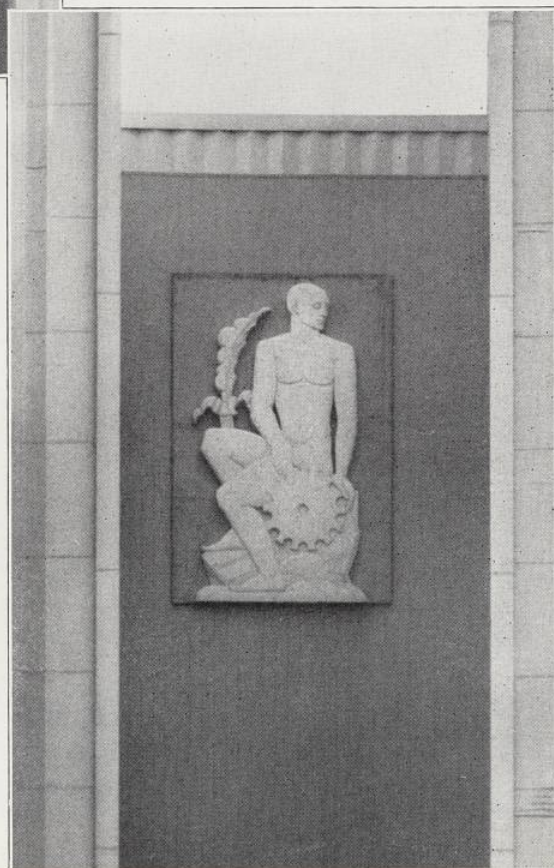


### Physics

The panel furthest to the east on the north elevation of the Hall of Science, depicts Physics in the form of a female figure, half kneeling and holding a plumb-bob.

### Mechanics

The panel next west of Physics represents Mechanics. It is in the form of a male figure, seated, with hands resting on a wheel.



### Natural Science

The panel shown above symbolizes Natural Science in the form of a female figure, half kneeling, with one hand grasping a growing plant.

### Chemistry

The panel at the left indicates Chemistry. It is in the form of a female figure, seated, holding in one hand a retort, while in the background are crystal forms.

## Fountain of Science

Rotunda of  
Hall of Science

IN THE rotunda of the Hall of Science is found the impressive Fountain of Science—one of the largest and most imposing sculptures at A Century of Progress.

The theme of the fountain is "Science Advancing Mankind", and the conception of the sculptor—Louise Lentz Woodruff—is both distinctive and challenging. The central figure, a great robot-like creature, is shown advancing a man and a woman. This robot is by no means an automaton bent on destruction. On the contrary it is depicted as an onward-going force whose hands are placed at the backs of the male and female figures, urging them on to greater endeavors.

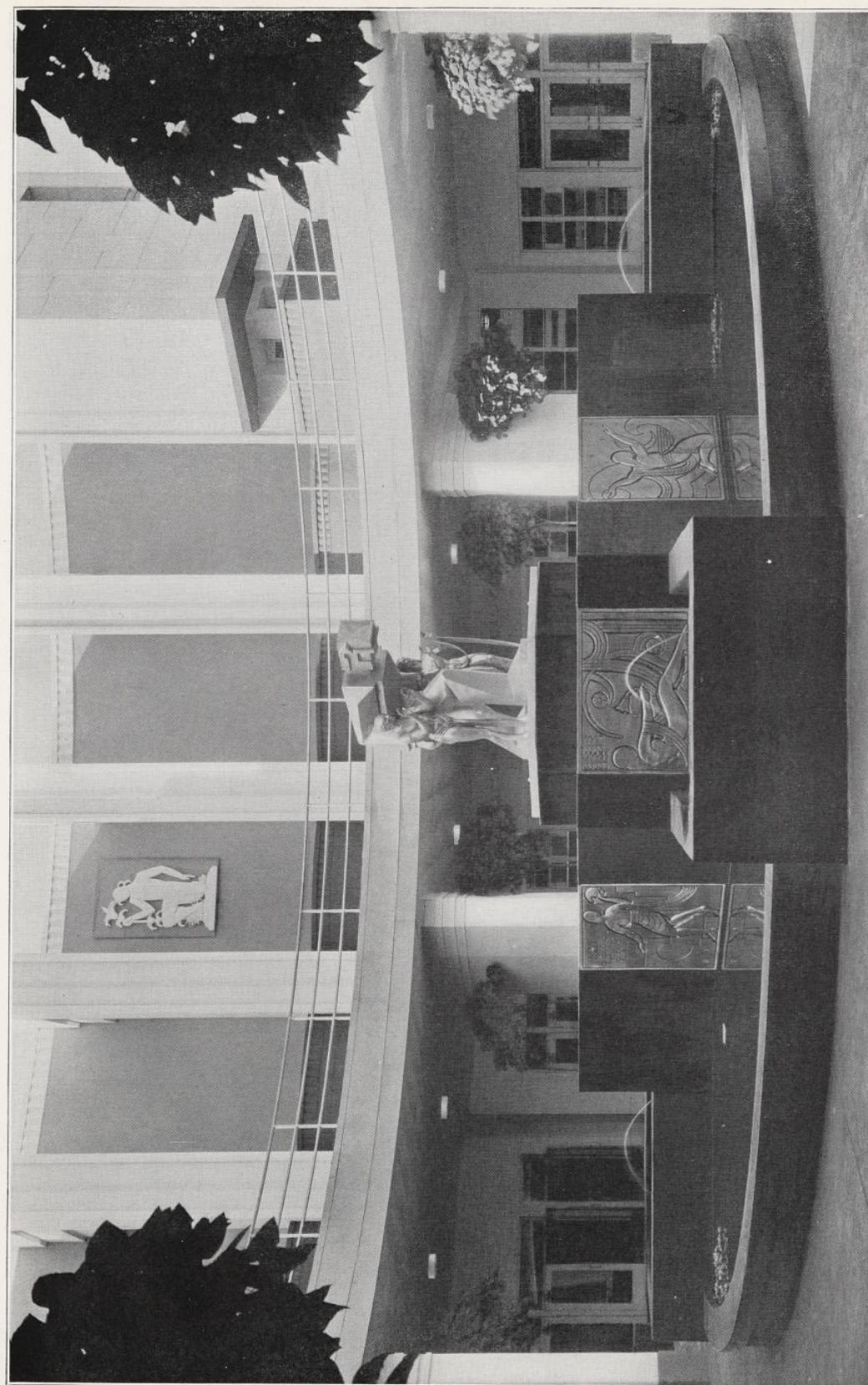
It would be difficult to imagine any conception that could more fittingly symbolize the theme of the exposition itself—a century of progress.

In addition to the large central sculpture, and below the elevated pool, are eight lower pools, each one dedicated to one of the basic sciences. The relief figures shown on this part of the fountain, and reproduced on the following pages, are also the work of Mrs. Woodruff.

## The Sculptor, Louise Lentz Woodruff

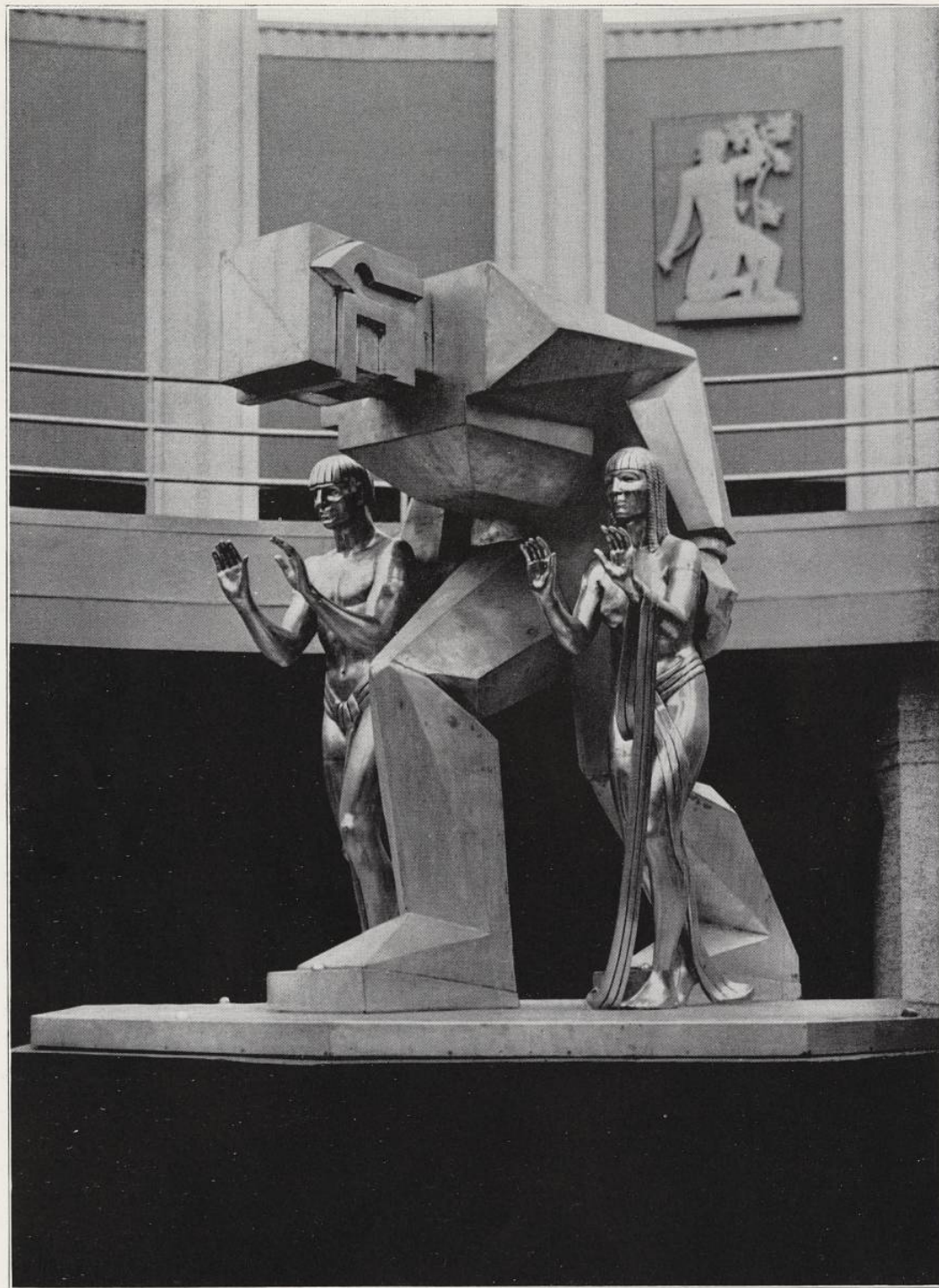


LOUISE LENTZ WOODRUFF was born in Roanoke, Va., and was educated in the public schools of Joliet, Ill. She attended Finch School for girls in New York, and studied at Columbia University, where she conceived the idea of becoming a sculptor. She studied at the Chicago Art Institute under Charles Mulligan, and later in Florence, Italy and Paris, where she was under the instruction of Emile Bourdelle. Mrs. Woodruff has exhibited for a number of years in many leading American art exhibitions.



General View—Fountain of Science

Kaufmann-Fabry Photo.



THIS "close-up" gives an excellent idea of the detail of "Science Advancing Mankind", the theme of the Fountain of Science by Louise Lentz Woodruff. The great robot-like figure typifies the exactitude, force and onward movement of science, with its powerful hands at the backs of the figures of a man and a woman, representing mankind.

## Details - - Fountain of Science



Astronomy

AT THE back of the pool to the north is a relief representing Astronomy, the oldest of the sciences. This relief depicts a figure with arms outstretched toward the sky, with the outline of the moon and stars.



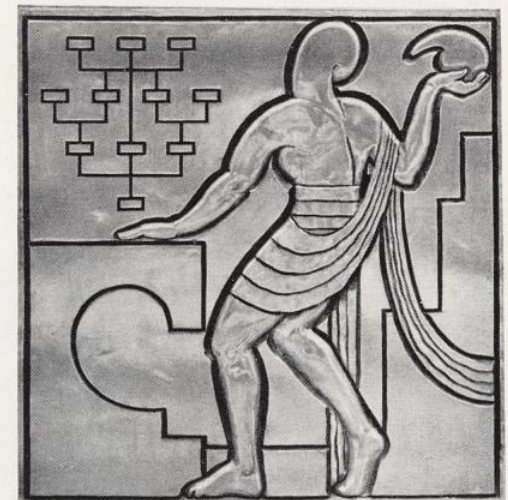
Physics

THE pool to the west dedicated to Physics is decorated with a relief showing a figure holding a magnet, and surrounded by conventionalized fire, the ancient lever, the plumb line representing gravity, and jagged lines symbolic of lightning.



Mathematics

AT THE back of the pool to the south is a relief representing Mathematics. Prominent in this composition are the circle, rectangle, triangle and calipers, while a great swirl of figures helps carry out the theme.



Chemistry

THE pool to the east is embellished with a relief showing a figure representing Chemistry, with a retort in its hand, while in the corner of the panel is shown a conventionalized chemist's diagram of the combination of chemical elements.

## Details - - Fountain of Science



### Botany

SHOWN above is the sculpture by Louise Lentz Woodruff symbolizing one of the most basic of the natural sciences, Botany. The pool over which it presides is between Astronomy and Chemistry. In this relief a reclining figure is shown surrounded by conventionalized flowers and vegetation. The graceful lines of the figure and the harmonious treatment of the theme make this one of the most pleasing of the panels that surround the Fountain of Science. The perfect "balance" of the composition will be at once noted by the discriminating critic.



### Zoology

BELOW is shown a reproduction of the relief that decorates the pool devoted to Zoology. This rectangular panel is located between Astronomy and Physics. It shows a seated female figure gazing at various symbols of birds and beasts. The hand of the figure extended toward the somewhat timid fawn is suggestive of man's efforts to befriend and protect the creatures of the animal world. Though the treatment is highly modernistic, it is pleasing even to those who may not be entirely won over to modernism in art. There is always grace and beauty in the work of this sculptor.

## Details - - Fountain of Science



### Medicine

THE picture below is of the relief depicting Medicine. It is located between the panels devoted to Mathematics and Physics, and the theme suggests the evolution and progress that has occurred in the field of medical science. In this composition, the sculptor has made use of the skull and the figure of a snake, from which ancient medicine was supposed to have been originated. Suggested also are symbols of the vegetable kingdom, which has contributed so much to medicine throughout the ages. The harmonious treatment of this relief—and its tone qualities—make it one of the most interesting of the panels.



### Geology

BETWEEN Mathematics and Chemistry is a pool given over to Geology, shown in the picture above. In this panel a kneeling male figure is presented holding a pick—the implement which, in one form or another, has served man for many centuries. The sculptor has developed the theme of the relief by utilizing various symbols indicative of the strata of the earth. The strength of the figure is suggestive of man's long and successful struggle to utilize the earth's natural resources for the advancement and comfort of the human race.



## Light and Energy

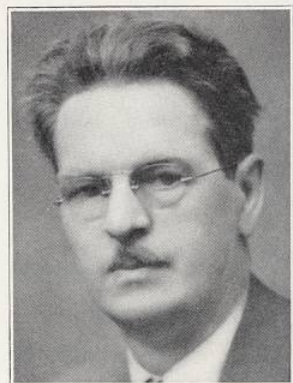
┌ Panels on the ┐  
└ Electrical Building ┘

FLANKING either side of the central portion of the Electrical Building are two forty-foot panels, designed by Raymond M. Hood, architect of the building. The subjects "Atomic Energy" and "Stellar Energy" were allotted to this space by Dr. H. B. Alexander, who also wrote the superb inscriptions.

The two gigantic figures, the work of Ulric H. Ellerhusen, are executed on so large a scale as to suggest the enormous forces which they symbolize, bringing about by contrast with the apparently simple background of decorative symbols some conception of the boundless space and the dynamic forces of the universe.

The problem of presenting such vast space, with its countless stars and other astral bodies, and at the same time conveying the thought of the creation of all physical things, required a new conception of form treatment. To meet the limitations imposed by the depth of relief allowed by the structure of the building, Mr. Ellerhusen evolved a system of positive and negative relief forms raised on background or incised, combining all into one harmonious whole. The result is both striking and pleasing, and makes these panels outstanding among the sculpture at the World's Fair.

## The Sculptor, Ulric H. Ellerhusen



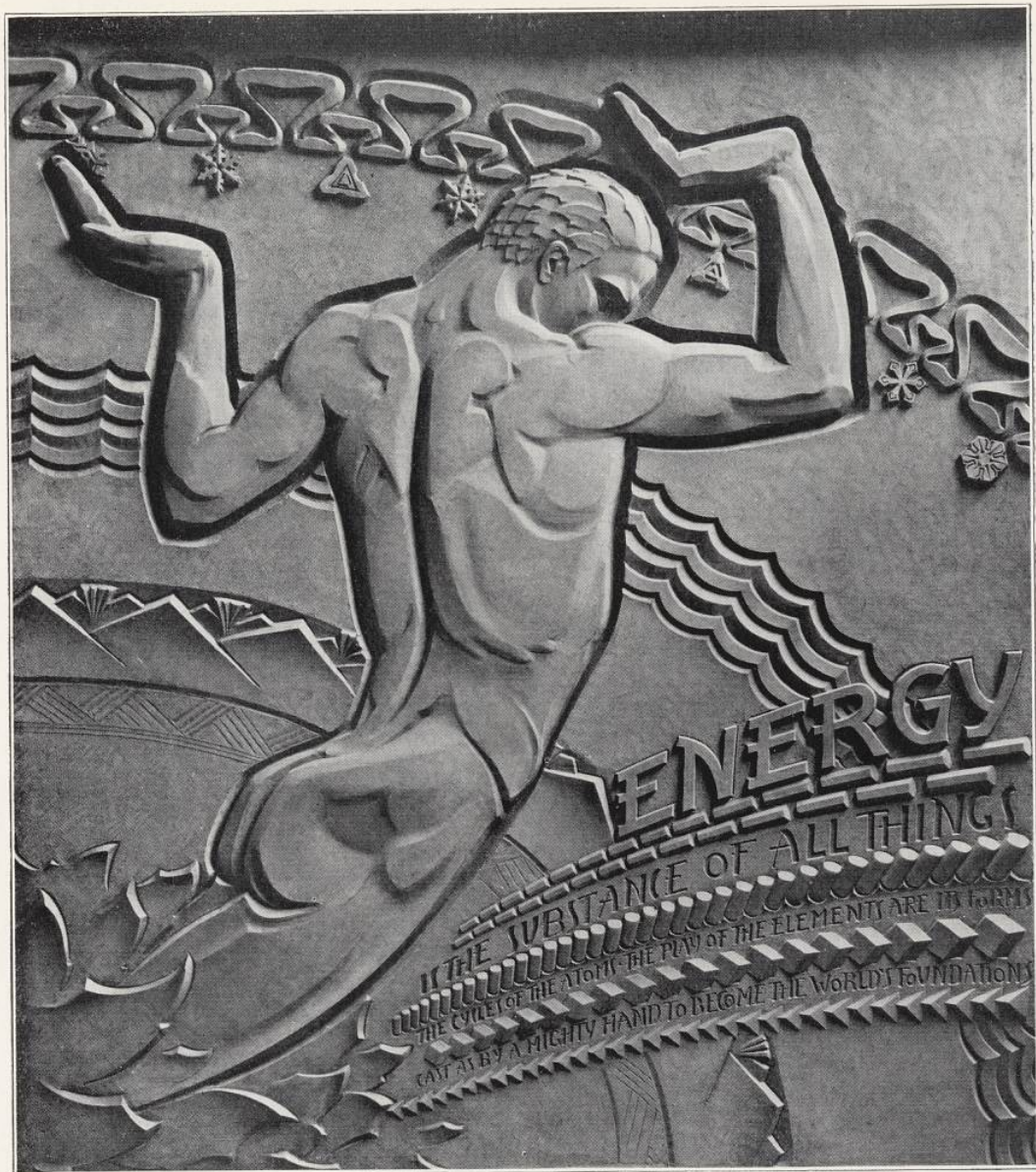
ULRIC H. ELLERHUSEN was born at Waren, Germany, in 1879. He studied at the Art Institute of Chicago under Lorado Taft; at the Art Students' League, N. Y. C., under Borglum and Fraser; and in the studio of Karl Bitter. He was awarded the St. Louis Art League Medal, 1916, and the Architectural League of New York Medal of Honor for Sculpture, 1929. Among his many works are: Peace Monument, East Orange, N. J.; fifteen figures in "The March of Religion", University of Chicago Chapel; panels on Communion Rail, Church of St. Gregory, N. Y.; sculptures in the Louisiana State Capitol; and a Frieze of Garland Bearers, at the Palace of Fine Arts, San Francisco.



DeWitt Ward Photo.

## Stellar Energy

TO symbolize "Stellar Energy" the sculptor harked back to the poetic Nebular Hypothesis of Laplace which lends itself most readily to artistic symbolization. In the design of the Figure representing a Spiral Nebula whirling through space, the sculptor used negative relief for legs, skirt and hair to suggest the gaseous spirals, while the positive relief of the upper body represents advanced condensation. Star clusters, bursting stars, a spiral nebula and comets decorate the background. In the lower left-hand corner our Sun and solar system are indicated, each planet having its identifying symbol, and the curves of the lettering suggesting the orbits.



DeWitt Ward Photo.

### Atomic Energy

IN THE companion panel, "Atomic Energy" is represented as a figure issuing from the generative fires welling from the earth and forcing its way thru the symbolized decorative motifs of Earth-crust, Water and Air. Also streaming from the inner fires are geometric forms based on the Greek symbols of the primary atoms of the elements to suggest in another way Atomic Activity. The change from negative to positive relief in the modeling of the figure is used to suggest the crystallization of the gaseous forms.

## Sculpture on Agricultural Building

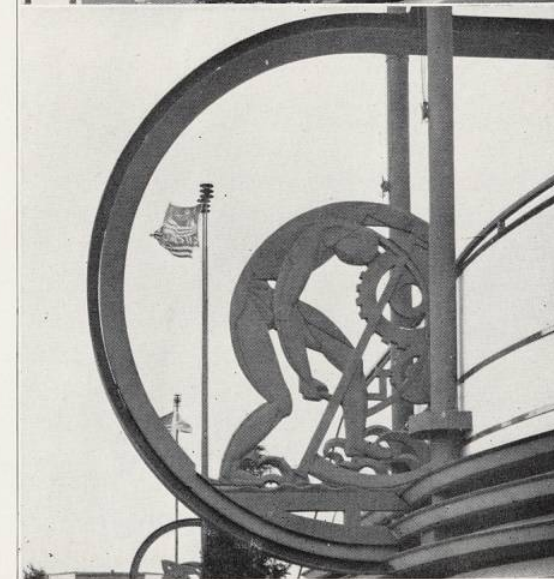
THE impressive and unusual figures illustrated on this page are the work of Raoul Josset, noted Chicago sculptor, and adorn the exterior of the Agricultural Building at the World's Fair.

They are so prominently situated, and so unique, that they have attracted wide attention and will long be remembered by all who have seen "A Century of Progress".

The three figures are designed to symbolize the evolution that has occurred in agriculture, from primitive manual labor, through the period when animal labor predominated, down to the present method of farming by machinery.

They are so simply done, and so modernistic in treatment, that they seem to impart the spirit of the Fair itself, and are certainly in perfect harmony with it.

On other pages, we give interesting facts concerning the sculptor of these three striking figures—Raoul Josset, the French sculptor who now makes his home in Chicago, and whose contributions to the Fair have been so outstanding.



## Light and Sound

### [ The Water Gate of the Electrical Building ]

ONE of the most impressive things at the World's Fair is the Water Gate Entrance to the Electrical Group by Lee Lawrie. It is flanked by two huge pylons more than 100 feet high, with a wide stairway leading up to the hall. This water gateway provides a landing for visitors who come from the mainland across the lagoon.

On these great pylons are sculptured figures representing "Light" and "Sound". The former, the north pylon, has at its base a glaring sphinx, while the latter, the south pylon, has at its base a listening sphinx. The sphinxes are used as symbolical of the "unknowable".

Above the sphinxes is the serpent, Wisdom, over which, on the north pylon, are three grotesques, the "Lights"—sun, moon and invented light. Above these are bands of ornament, symbols of earth and water, over which is a genie descending with light. The three grotesques on the south pylon are the "Sounds"—thunder, music and telephonic sound. The bands of ornament over these stand for air and air waves, and above, a genie descends, calling.

The designs are modern but have an Aztec leaning, which is vividly brought out by the colors used on the sculpture.

## The Sculptor, Lee Lawrie

LEE LAWRIE was born in Germany in 1877, and was brought to America as an infant. He had his schooling in Chicago and Baltimore. He worked in the studios of Augustus Saint-Gaudens and Philip Martiny, among others, and was instructor in sculpture at Yale, 1908-1919, and at Harvard, 1910-1912. He has made sculpture for architecture a specialty. His work includes sculpture for buildings at the United States Military Academy; Saint Thomas' Church, N. Y.; the National Academy of Sciences at Washington; the Bok Tower, Mountain Lake, Florida; the Nebraska State Capitol; the main entrance to the R.C.A. building in Radio City, N. Y.; and many others. He has two gold medals from the American Institute of Architects and another from the Architectural League of New York. He was appointed consultant on sculpture to the Architectural Commission at A Century of Progress.



The Water Gate—Electrical Building

## The Conquest of Time and Space

Entrance to  
Communications Hall

OVER the entrance to Communications Hall of the Electrical Group is another massive sculpture, the work of Gaston Lachaise. Entitled "The Conquest of Time and Space", its various sculptures illustrate a theme taken from Dr. H. B. Alexander.

The lower central panel, the sculptor's starting point and the key to the whole work, includes in its decorative motif the negative and positive poles of electricity. A crowded humanity is seen marching toward the two poles.

Directly above in upper center large panel are a generator, searchlight, telescope, telegraph and telephone wires and finally—between the wide outstretched hands of the figure, "Human Genius"—are seen the diagrams of radiography.

In the upper left hand corner is the first telephone and in the upper right hand corner the first telegraph. They are here represented as a tribute to these great achievements.

Above these central panels, with their correlated decorative details, is the inscription of the sculpture, "The Conquest of Time and Space".

The panels to the right and left depict the mystery of Science revealing itself to man and the course of Time, from Antediluvian Ages, through Classic Periods, to our own Modern Day.

## The Sculptor, Gaston Lachaise



GASTON LACHAISE was born in Paris in 1882. He studied at Bernard Palissy and at the Ecole Nationale des Beaux Arts, Paris. He came to America in 1906, and became an American citizen. His work is represented at the Cleveland Museum of Art; Newark Museum; Pennsylvania Museum, Philadelphia; Morgan Memorial Museum, Hartford; Phillips Memorial Gallery, Washington; Whitney Museum of American Art; Smith College Art Museum, Northampton. Among his commissions are: Decorative frieze, A. T. and T. Building, N. Y. C.; Seagull, National Coast Guard Memorial; decorative sculpture, Rockefeller Center; and innumerable private commissions, including many famous portraits.



Entrance—Communications Hall

THIS picture gives an excellent "close-up" of the impressive entrance to Communications Hall of the Electrical Group described on the preceding page. A scheme of colors—silver, gold and black—has been used effectively to intensify the significance of the subject. This entrance, and the building itself, has been one of the outstanding features of the Fair, and has received favorable comment from all who have seen it.

## Social Science Pylons

[[ North Bridge Entrance  
Social Science Section ]]

PROBABLY no sculpture at A Century of Progress has attracted more attention than the four striking pylons situated on the North Bridge Entrance to the Social Science Section of the Electrical Group. This sculpture, the work of Leo Friedlander, is shown on the opposite page.

From left to right as you face the figures, you will note the following:

- No. 1—Youth with two heads and goat at his right. He holds in his left hand a small container. Flames emanate from the figure. This allegory is derivative of the Indian symbols for the God of Fire.
- No. 2—Male figure with chariot at his left and rays emanating from his head is the God of Light, also partly derivative of literary matter from the Hindu Mythology.
- No. 3—Female figure enwrapped in draperies, and the solar system and the stars, suggested over figure's head, represent the night or darkness.
- No. 4—Youth with elephant at left spouting water, and clouds overhead, represent the God of Storm and also the donor of water.

## The Sculptor, Leo Friedlander

LEO FRIEDLANDER was born in New York City July 6, 1889. He was a pupil of the Art Students' League of New York, and studied at the Ecole des Beaux Arts in Paris, France and in Brussels, Belgium. Among the awards received by Mr. Friedlander are the Prix de Rome, 1913, and the silver medal of the Philadelphia Sesquicentennial Exposition, 1926. Some of his principal works include: sculptures on the Washington Memorial Arch, Valley Forge, Pa.; figures on the altar of St. Thomas Church, Frankfort, Pa.; bas reliefs at the National Chamber of Commerce, Washington, D. C.; and the main central pediment for the Museum of the City of New York.



Entrance—Social Science Section

Kaufmann-Fabry Photo.

## Radio Entrance

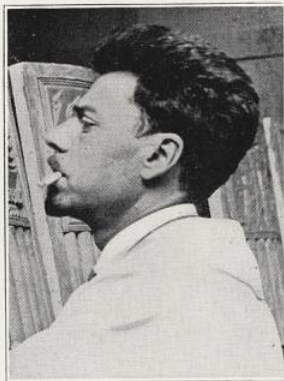
## Social Science Hall

THE general design of the facade of the Social Science Hall presents a broad representation of modern radio and its applied uses to man's service. Five perpendicular panels convey particular phases of radio use. Interwoven in these panels are pattern motifs, borders, etc., suggesting the mechanics of radio transmission and reception, and topping each in abstract form is the antenna, from which pass out in horizontal panels the electro-magnetic waves.

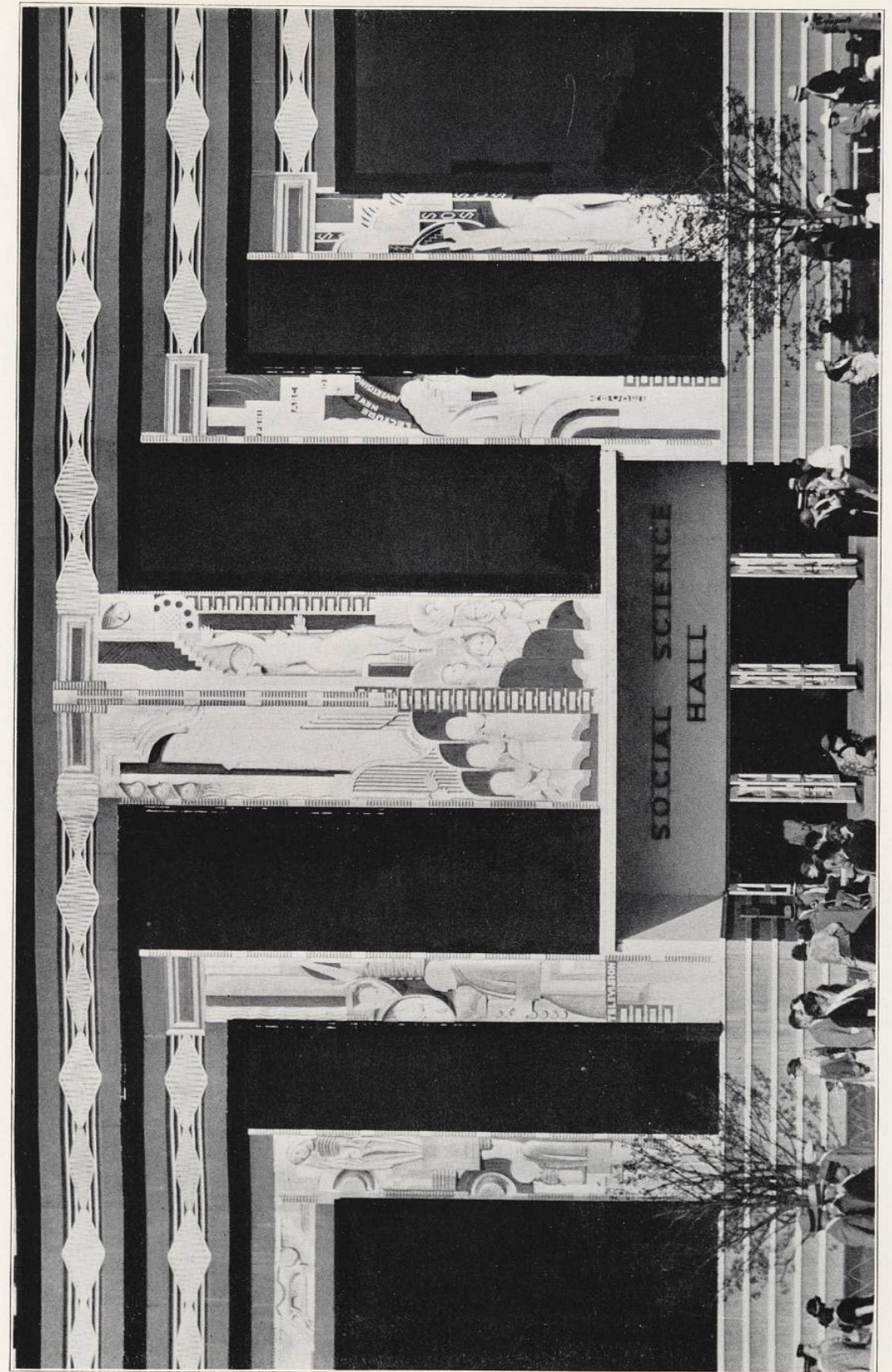
The central panel conveys dissemination of music, on the left face the classical and on the right the popular and jazz music. The panel on the extreme left symbolizes the X-ray, the lower figure representing the discovery of the X-ray. The first panel to the left of the center denotes television, showing a man bringing himself into visual contact with his wife, family and work. In the first panel to the right is the dissemination of intelligence; and the panel to the extreme right depicts the "S O S" theme with the symbol of a man calling for help.

All the panels are illuminated with neon tubes of blue, which combine with the jet blacks, silvers, and blues in the panels themselves to bring out vividly the essential mystery of radio.

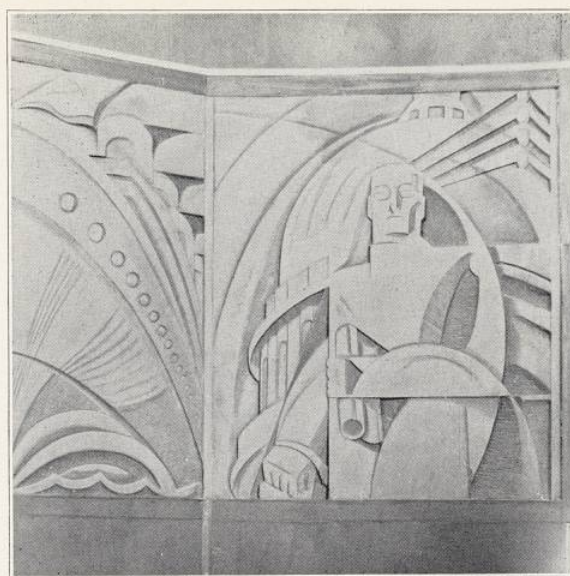
## The Sculptor, Alfonso Iannelli



ALFONSO IANNELLI was born in Italy and came to America at an early age. In New York he studied at the Art Students' League, and under Gutzon Borglum, George B. Bridgman, and William St. John Harper. In a search for the unity of the arts he has worked in a number of mediums—painting, sculpture, the graphic and advertising arts, and architecture. Since 1914 he has made his home in Chicago. Sculptures for the Sioux City Court House and for the Immaculata High School and the Adler Planetarium in Chicago are among his many well-known works.



Radio Entrance—Social Science Hall



## The State Department

THE important Department of State is the subject of one of the panels shown in the rotunda of the United States Government Building. The vast duties of this department, charged as it is with the handling of our international problems, are suggested in this figure, which holds a scroll—possibly a treaty—in its hand.

## Four Branches of Government

THE four principal branches of the Government are depicted in four panels to be found in the rotunda of the United States Government Building. Here are shown sculptures portraying the State, Treasury, War and Navy Departments.

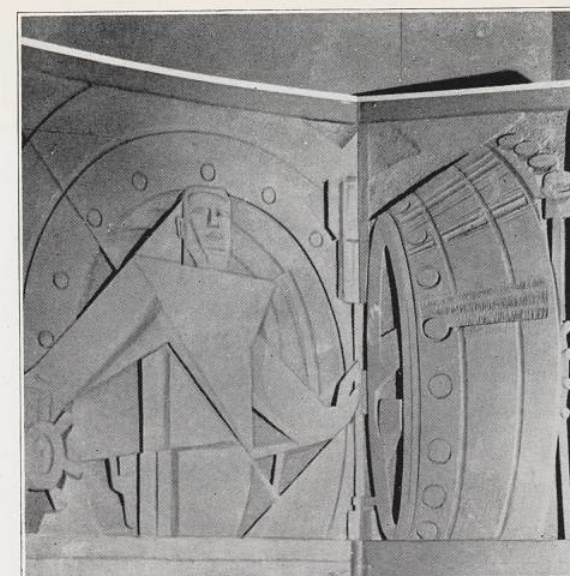


## The War Department

THE panel dedicated to the War Department shows four soldiers in their steel helmets marching side by side. There is a simplicity and ruggedness about these soldierly figures that symbolizes the fine training and discipline of the regular army.

## The Treasury Department

THE panel devoted to the Treasury Department shows a commanding figure standing in the portal of an open money vault, its great door swung open. As in the case of all of these panels, the technique is simple and direct, and the effect impressive in the extreme. The stability of the national credit seems to be expressed in this sculpture.

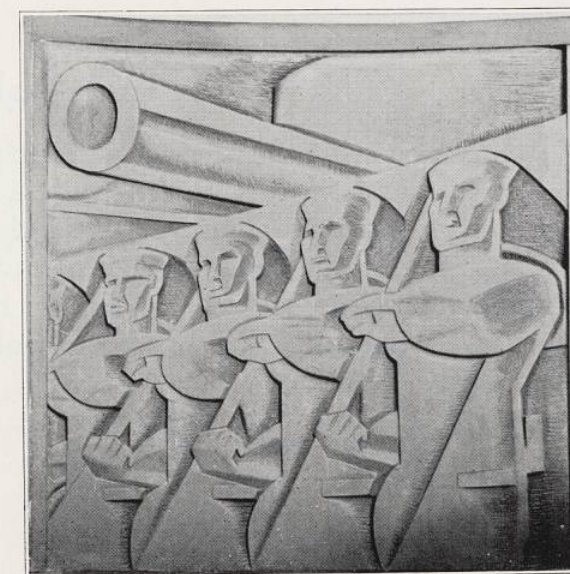


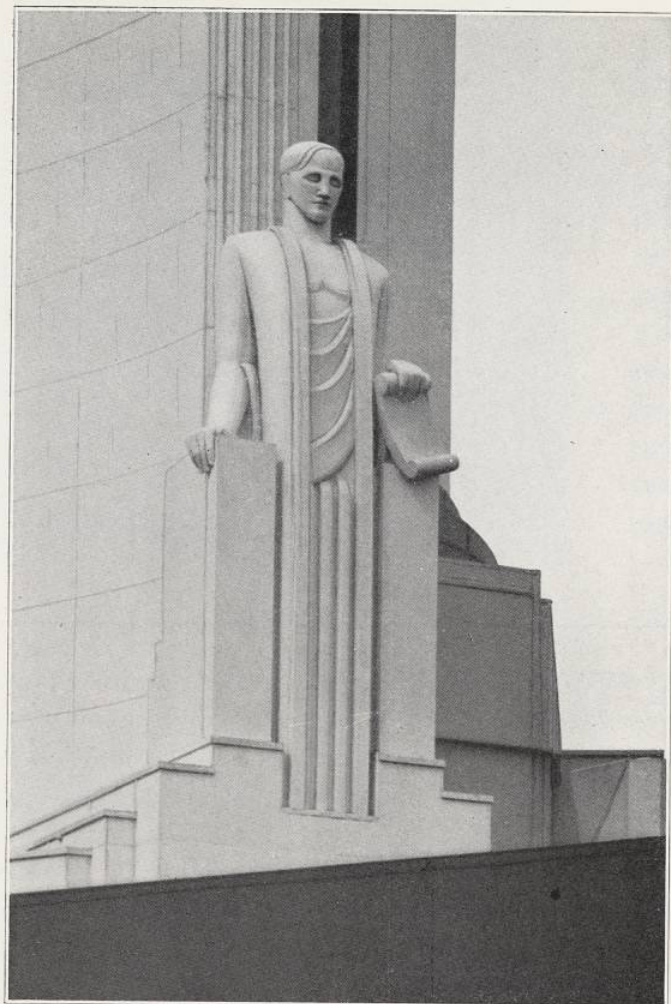
## The Sculptor, Raoul Jossset

THE panels shown on this page are all the work of Raoul Jossset, who did many other fine pieces of sculpture shown at the World's Fair, the most important of which are pictured in this book. Mr. Jossset, one of the younger of the American sculptors, was born in France, but now maintains his studio in Chicago. More about him will be found elsewhere in this book.

## The Navy Department

THE power of the United States Navy is graphically suggested in the panel devoted to the Navy Department. Here four sailors, standing at attention beneath the mighty guns of a battleship, symbolize the traditions that have made our navy respected ever since John Paul Jones first sailed the seas under the Stars and Stripes.





## The Legislative Branch

ON THE outside of the United States Government Building are three figures, standing approximately twenty feet high. The figures are in front of each of the great pylons, built to symbolize the three basic branches of the United States Government—the Executive, Legislative and Judicial.

The first of the pictures we show is of the splendid sculpture by John H. Storrs, symbolical of the Legislative Branch of the government. It is a simple, striking piece of work of the modern school, showing a figure holding a sheaf of papers, or a tablet, emblematic of law-making.

### The Sculptor, John H. Storrs

ON A preceding page we gave some facts concerning the sculptor of this piece, John H. Storrs. Originally a New Englander, Mr. Storrs spent many years working in Paris. He was one of the gifted pupils of Rodin, with whom he worked until the latter's death. Since then his work has been modernistic in style—or largely so—and he has executed many important commissions. Among the more modernistic of his work is "The Winged Horse", the "Dancers", the "Madonna", etc.

## The Executive Branch

IN FRONT of the west pylon of the United States Government building is the second of the great 20-foot sculptures, representing the Executive Branch of the government.

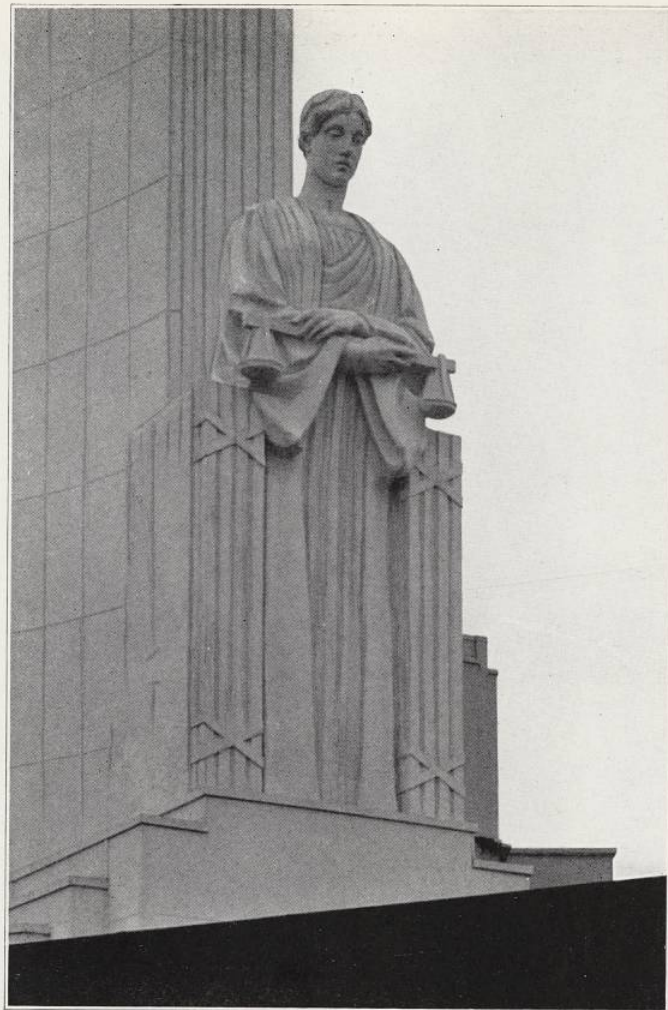
This stately figure symbolizes in no uncertain way the far-reaching power of the president of the United States and those under his direction. The firm hands resting on the top of vertical pedestals, the impressive robes of office, the finely modeled head—that of the first president, George Washington—are all indicative of executive authority.



### The Sculptor, Raoul Josset

BORN in France at the turn of the century, Mr. Josset has already achieved notable distinction as a sculptor on both sides of the Atlantic. He was a student at the Ecole des Beaux Arts in Paris, served in the trenches in the World War, and was also an interpreter for the American Army. Several years ago he came to Chicago, and soon established himself as one of the foremost sculptors in this country. Among the more famous of his works are some striking war memorials done in France, and the impressive pylons flanking the bridge leading to the George Rogers Clark Memorial at Vincennes, Indiana.



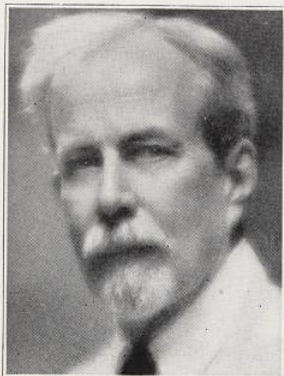


## The Judicial Branch

**I**N FRONT of the north pylon of the Government building is the third of the figures representative of the Republic. It is the work of Lorado Taft, and symbolizes the Judicial Branch.

Supported on either side by vertical rests decorated with Roman fasces, this finely proportioned female figure suggests the dignity and integrity of the Federal courts. The arms, which are crossed, hold the traditional scales of justice, and the judicial robes—which are particularly well done—add impressiveness to the subject.

## The Sculptor, Lorado Taft



**L**ORADO TAFT, one of the most eminent American sculptors, was born at Elmwood, Illinois, in 1860 and is a graduate of the University of Illinois. He studied in the Ecole des Beaux Arts in Paris, and in 1888 opened a studio in Chicago. For thirty-five years he has been an instructor and lecturer at the Art Institute of Chicago, and has also been associated with the universities of Chicago and Illinois. Among his greatest works are the sculpture of the Columbus Memorial Fountain at Washington; the "Fountain of Time" and the "Fountain of the Great Lakes" in Chicago.

## The American Eagle

**O**NE of the most outstanding pieces of sculpture at the World's Fair is the American Eagle that stands as a sentinel over the Parade of States.

Symbolizing, as it does, the vested authority of the central government, this massive eagle—poised for immediate defense of his homeland—seems to serve warning to the whole world that the United States of America is well able to uphold the rights of the sisterhood of states.

The Eagle, with its great spread of wings and powerful talons, looks directly down from its high perch—ever watchful of the throngs of people who visit this portion of the Fair grounds.



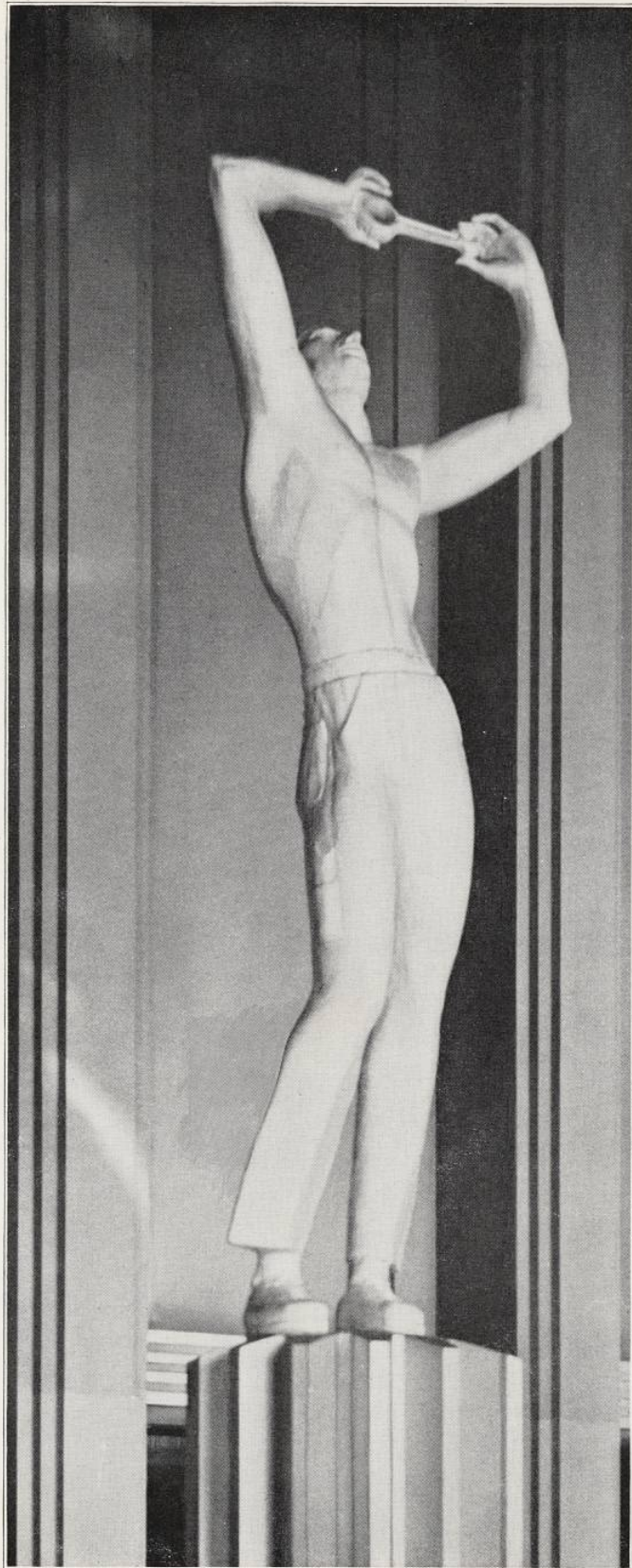
Picture by Photography, Incorporated.

The utter simplicity of this sculpture, with its militant ruggedness, has won the attention and admiration of all who have seen it.

Done in his characteristic modern style, it is the work of Raoul Josset, who has executed so many important commissions for A Century of Progress.

## The Sculptor, Raoul Josset

**E**LSEWHERE in this book, we have given some facts concerning the eminent sculptor, Raoul Josset. Mr. Josset, who has been located in Chicago for the past few years, is of French birth, and—though still in his early thirties—has won acclaim from sculptors both in Europe and America. His work is noted for its simplicity and assurance. As will be seen from this book, many other important sculptures at A Century of Progress were executed by him. Mr. Josset is also noted for his many fine war memorials in France, as well as other sculpture done for his native land.



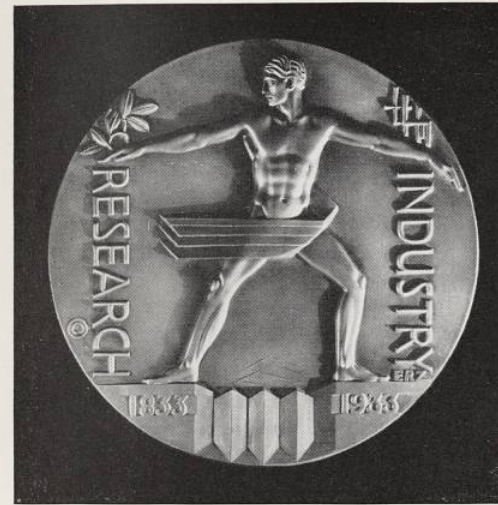
## Inspection

THIS immense and impressive sculpture, which dominates the great hall of the General Motors Building, is a truly masterful example of the work of the eminent Swedish sculptor, Carl Milles. The vigor and decisiveness characteristic of Mr. Milles' sculpture is here admirably expressed in the flowing rhythm and rugged grace of the figure of the worker engrossed in his inspection.

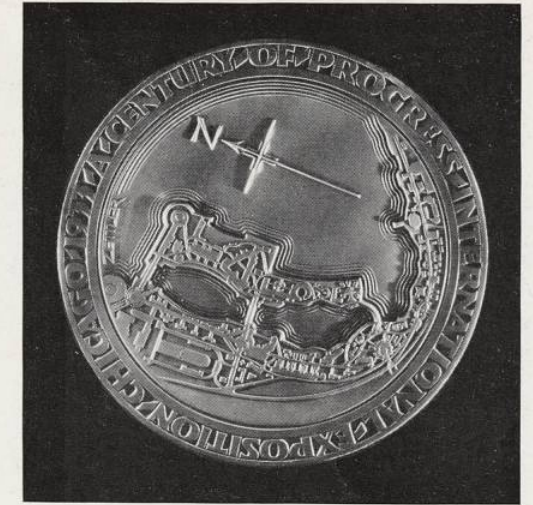
## The Sculptor, Carl Milles

CARL MILLES was born in Sweden in 1875. He studied drawing in the Technical School of Stockholm, and later studied at the Ecole des Beaux Arts, Paris, as well as in Munich and Italy. Following Rodin and Meunier in the revolt from Classicism, he soon achieved distinctive "naturalism" in his work. Mr. Milles has been called the master fountain maker of the 20th century, but is equally famous as a maker of national monuments in Sweden. Among his outstanding works are: the Poseidon Fountain at Goteborg, his Bears and Cerberus Fountain in Berzelius Park, the Sten Sture monument, and his Fountain of the Tritons in the Court of the Art Institute of Chicago. Mr. Milles now divides his time between Stockholm and the Cranbrook Academy near Detroit.

## The Official Medal



Face



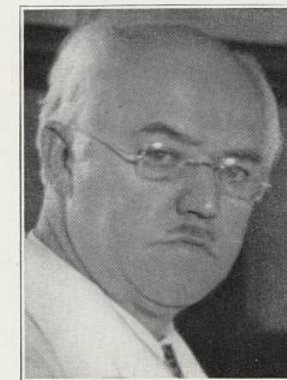
Reverse

Basabe Photo.

THE Official World's Fair Medal, designed and modeled by Emil Robert Zettler, is a bronze piece of real beauty and significance, expressing the spirit and purpose of A Century of Progress. On the face of the medal is the figure of a strong, swift youth, conveying the impression of energy and action. The figure has one foot on the pillar of 1833 and one on that of 1933, symbolizing the progress of a century. The words "Research" and "Industry" strike the keynote of the Fair. The reverse side of the medal bears a bas relief map of the Fair grounds.

## The Sculptor, Emil Robert Zettler

EMIL ROBERT ZETTLER, noted sculptor, professor of design, and head of the School of Industrial Art of the Art Institute of Chicago, was born at Karlsruhe, Baden, Germany on May 30, 1878. Brought to the United States at the age of four, he was educated in the Chicago public schools. He studied at the Art Institute of Chicago, the Royal Aca-



demy of Berlin, and the Julian Academy of Paris. He has exhibited in Paris, at the Pennsylvania Academy of Fine Arts, and at the Art Institute of Chicago, and has been awarded numerous medals, including the Potter Palmer Gold Medal, 1916, the Harry

A. Frank prize, 1921, and the Gold Medal of the Chicago Society of Artists, 1923.

