



PAN AMERICAN
EXPOSITION
BUFFALO 1901



THE THEME OF THE COVER DESIGN

THE ANCIENT FREE SPIRIT OF THE CATARACT RETURNS TO FIND HERSELF BOUND BY THE ELECTRIC CIRCLES OF NIAGARA CONTROLLED. IN VAIN SHE HAS STRUGGLED TO BE FREE, SHE POINTS TO THE ELECTRIC STARS AS THE CAUSE OF HER DEFEAT. THE FIGURE STANDS ON THE WORLD UPON THE SPOT WHERE THE EXPOSITION WILL TAKE PLACE. THE GLOBE IS HELD BY DARK WINGS SUGGESTIVE OF THE FLIGHT OF TIME, AND THE CHANGE THAT LIES BETWEEN THE ANCIENT AND THE MODERN. THE WINGS ARE TIPPED WITH THE RAPIDS, AND AT THE LEFT IN THE BACKGROUND, LIES THE NIAGARA RIVER, CONNECTING THE TWO LAKES, THE SOURCES OF THE POWER.



HARVEY T. FINN COURTESY CO. LITHO

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JOHN GALEN HOWARD, ARCHITECT, NEW YORK.

ELECTRIC TOWER.

PAN-AMERICAN EXPOSITION BUFFALO

MAY 1 TO
NOVEMBER 1

1901



ITS PURPOSE AND ITS PLAN

WITH ILLUSTRATIONS

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THE EXPOSITION DIPLOMA, BY RAPHAEL BECK

THE PAN-AMERICAN EXPOSITION

YOU, reader, are invited, as all the Governments and peoples of North, Central and South America have been invited through the Department of State, "to join in commemorating the achievements of the Nineteenth Century by holding the Pan-American Exposition at the City of Buffalo, in the State of New York, from May 1 to November 1, 1901, to illustrate the progress and civilization of the nations of the Western Hemisphere, to strengthen their friendships and to inaugurate a new era of social and commercial intercourse with the beginning of the new century."

By reading this pamphlet and looking at the pictures you will acquire a large stock of pleasant impressions. Saunter through its pages at your leisure. There are not many dates or statistics.

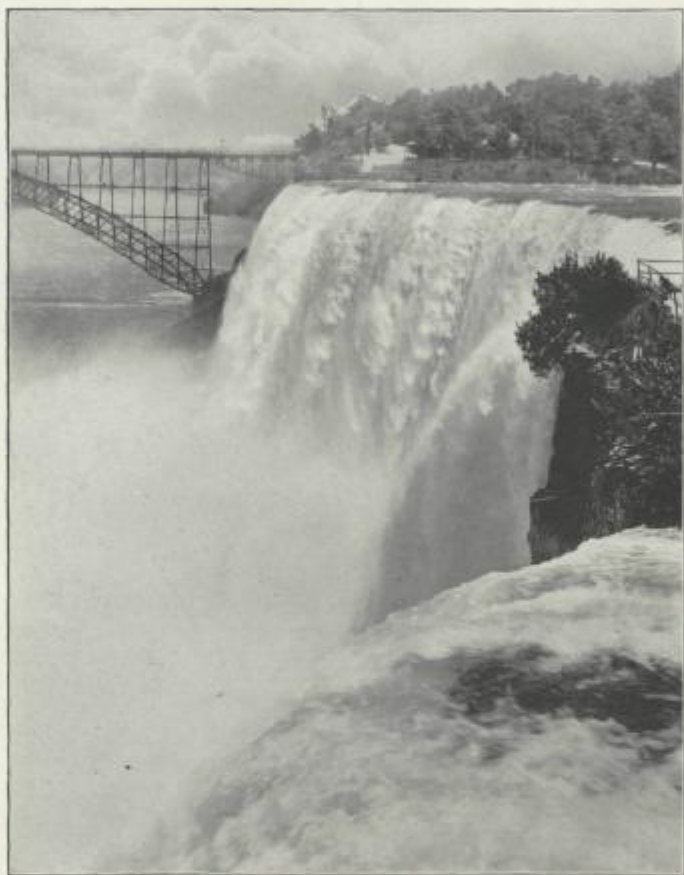
The simple fact is, there will be no such thing as staying away from Buffalo and the Pan-American Exposition in 1901. Buffalo is the easiest place to get to from the greatest number of other places in the United States and Canada. That statement is not an advertising superlative but a modest announcement of the truth. Let us re-state it.

There are more people who live within a day's journey of Buffalo, than of any other place in the Western Hemisphere.



FORTY-FIVE
MILLIONS
OF PEOPLE
WITHIN ONE
NIGHT'S RIDE
OF BUFFALO

THE PAN-AMERICAN EXPOSITION



NIAGARA
FALLS

THE PAN-AMERICAN EXPOSITION

regions than to malarious or fever-infested places. Recognizing all these things, Dame Nature has arranged what might be called the grand northern circuit of summer resorts. She filled the icy reservoirs of the Great Lakes with pure water, channeled the Niagara and St. Lawrence; set the greatest and loveliest of cataracts in one, strewed islands and rushing rapids in the other. Every inch of it all is the tourist's natural outing ground in summer. The Adirondacks belong in this circuit, and so do a score of beautiful places in Western New York and Ontario, and Buffalo and Niagara Falls are at the heart of it.

Buffalo's greatest and most-famed suburb, first and always, is Niagara Falls. The Falls are considerably nearer to Buffalo than they used to be. We do not refer to their geologic crawl upstream, though that counts for something. But it is easier now than ever before to get to the Falls from Buffalo. It is easier to go to the Falls than it is to stay away from them, and it doesn't take half so long. Forty minutes by train from downtown points in Buffalo puts one into the beautiful State Park with all the glories of Niagara free before him. Buffalo in recent years has grown towards the Falls, and the Pan-American Exposition is on the Falls side of the city, but thirty minutes away from the cataracts.

There is a new Niagara Falls in these latter days. Government has laid its magisterial hand on both sides of the river and given Nature and the tourists a fair show once

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more. Pleasant parks, all free as air, now make accessible to the visitor practically every point of interest on either side of the river, without charge and without restriction. The tourist's old friend, the mendacious hackman, and that other persuasive gentleman, the tollgate keeper, will be missed. Like Othello, their occupation's gone. Niagara Falls has been taken from them and given to the world. You, citizen of the world, are invited to come and share.

We are still speaking of this circuit of delightful summer resorts, which form the fringe, so to speak, of attractions at Buffalo. When visiting Niagara, the wise tourist does not rest content with a few hours or days at the Falls. He goes on, down the river, to Lake Ontario. He finds a fourteen-mile trip through the great gorge and past the Whirlpool, which he'll never forget to his dying day, and will always remember with pleasure. At the lower end of the gorge he comes out upon the prettiest landscape in America. From Lewiston Heights, or across the river on Queenston Heights battleground, where towers aloft the great shaft in memory of Gen. Brock, he looks out over the green river, winding its way through peach orchards and vineyards to Lake Ontario; and across the blue lake he sees the hazy line of the north shore, where rests Toronto. If the visitor delights in history he can have his fill here. All up and down the Niagara, romantic history is two and a half centuries deep.

If he is a canny man he will go down from that historic battlefield, take passage on one of the steamers that run



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from these river ports across the lake, and visit Toronto. Toronto is a big, busy, beautiful city, strong on parks, colleges and boating life in summer. No other place on all the Lakes rivals its harbor and outlying island for aquatic gaiety during the season. The whole western end of Lake Ontario is full of pleasant places. Hamilton, at the extreme western end of the lake, with its inclined railways up the mountain, offers something novel to the tourist. Grimsby Park, on the Lake Ontario shore, between Hamilton and the Niagara, is a Canadian Assembly, popular and profitable. Niagara-on-the-Lake, at the mouth of the river, opposite Fort Niagara, N. Y., is another spot worth stopping at. All these places and many more in this direction, are easy to reach by steam road, electric road or boat, from Buffalo.



THE GORGE AND WHIRLPOOL RAPIDS
OF THE NIAGARA RIVER

NEARBY
CANADIAN
RESORTS

THE PAN-AMERICAN EXPOSITION

One may even go from Buffalo to Toronto and return the same day, without hurry or worry, and with plenty of time for sightseeing.



A
BIRD'S-EYE
VIEW OF
CHAUTAUQUA

Only a stone's throw from Buffalo is Chautauqua—the first and greatest people's college in the woods, alongside a wonderful lake high up in the hills. Of its class, Chautauqua is the biggest and best thing, and it is practically a suburb of Buffalo. One can eat breakfast in Buffalo and attend a lecture on Sanskrit, or the Higher Kindergarten, or take a stroll through Palestine at Chautauqua, before the lunch hour. One can spend his nights in Buffalo and his days at Chautauqua, or he can reverse the schedule, as taste suggests. It is worth while coming from Maine, Montana or Mississippi to spend a few days or weeks at Chautauqua; and at Chautauqua one is virtually at Buffalo.

The nearby shores of Lake Erie, and the south shore of Ontario, are thickly sprinkled with pleasant resorts.

THE
WORLD-FAMOUS
CHAUTAUQUA

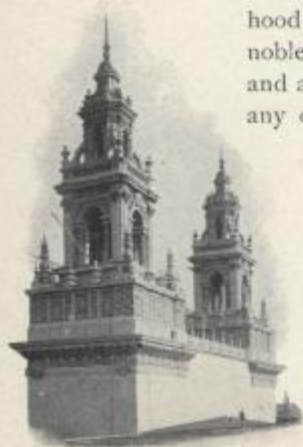
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Central and Western New York are strewn with lakes, each a center of resort and inexpensive pleasures.

In a broader sense, the visitor who comes to Buffalo from remote States or foreign countries will find himself there ushered into the most celebrated routes for travel, reaching the most famous American resorts. Saratoga Springs, for a century the most fashionable summer resort on the continent, is but five hours from Buffalo, by luxurious trains; while just beyond are all the allurements of the Adirondacks, the Catskills and the glories of the Hudson.

The foregoing remarks are intended to help the reader appreciate the good things he is in easy reach of at Buffalo. That city itself is a focal point not only for business but for pleasure travel. The force of that truth was, perhaps, not fully realized before it was determined to hold the Pan-American Exposition there in 1901. The Pan-American Exposition idea was floating around for some years before it finally got into shape and got down to solid earth. But when it was captured and closely studied it dawned on the people who had the thing in hand that Buffalo was, after all, the very best place in America for such an undertaking. Why it is best, we have already indicated.

The Pan-American Idea, based on a broader brotherhood and a closer union among the American nations, is a noble one—one of the great landmark ideas of the century; and an exposition to promote that idea, held on any spot in any of the Americas, would be a good thing. The next



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Pan-American Exposition should be held in Mexico or at one of the South American capitals, so that Uncle Sam can have an opportunity to make a return visit to his southern cousins; but since it was decided that the first Pan-American Exposition should be held in the United States of America, it was particularly fortunate that Buffalo was selected for its site. It is well nigh as convenient for Canada as though on her own soil. No other inland point is so accessible for exhibits which come from foreign countries through the Port of New York—the gate, by the way, through which most of them must come. By rail and canal from the east, by rail and lake routes from south and west, America's best transportation facilities are at the service of the exhibitors. This is true not only in reference to foreign exhibitors, but as regards domestic exhibitors as well. The great manufacturing and agricultural States are richly studded with concerns which will want to make a good showing of their best goods at this Exposition. This class of exhibitors will especially appreciate the advantages of Buffalo's location, with her twenty-six railroads, and lake and canal lines.

We have spoken of the Pan-American Idea. Although history—even the history of an idea—is not at all essential to human happiness, it may perhaps contribute to the reader's pleasure to be offered a paragraph or two of history which he can easily skip, or read and forget, as may best suit his mental habit. He will not fail to note, however,





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that the history of the Pan-American idea, and the history of the Pan-American Exposition, are two separate and distinct chapters. As they shall be set down here, they are both brief.

"Gentlemen," said James G. Blaine, in his address of welcome to the Pan-American Conference in Washington, October 2, 1889, "we meet in the firm belief that the nations of America ought to be and can be more helpful, each to the other, than they now are, and that each will find advantage and profit from an enlarged intercourse with the others." And again he said: "Your presence here is no ordinary event. It signifies much to the people of all America to-day. It may signify far more in the days to come."

In his annual message to Congress, December, 1899, President McKinley said: "The Act to encourage the holding of the Pan-American Exposition on the Niagara Frontier, within the County of Erie or Niagara, in the State of New York, in the year 1901, was approved on March 3, 1899. * * I have every reason to hope and believe that this Exposition will tend more firmly to cement the cordial relations between the nations on this continent."

Secretary Blaine was not the first to promulgate the idea of more intimate relations between the various nations. He was, however, the first to make it prominent in the policy of this country; and from his day to the present the idea has become more and more prominent in the political and commercial life of the Americas.

THE PAN-AMERICAN EXPOSITION

The International American Conference, which held its opening session in Washington, October 2, 1889, originated in a bill enacted by a Republican Congress and approved by a Democratic Administration; the conference met under a succeeding Republican Administration—Harrison's—and was in session for twenty weeks. Among the many practical results of this conference was the establishment of the Bureau of American Republics for the prompt collection and distribution of information concerning Pan-American countries. The work and the publications of this Bureau are having far-reaching value. The delegates made two tours through portions of the United States—one in the Southern States, the other through the Eastern, Middle and Western States. They visited Buffalo and Niagara Falls in November, 1889. And this brings us to the second of the two ideas noted above.

Not even the International American Conference of 1889, or the Columbian Exposition of 1893, seems to have suggested an All-Americas show. At the Cotton States and International Exposition in Atlanta, in 1895, the only municipality represented by a special exhibit was the City of Buffalo. At a "Buffalo Day" banquet, December 24th, the idea was broached of holding an All-Americas Exposition, and the Buffalo representatives advocated the Niagara Frontier as a good place for it. They brought the idea home with them; and a year and a half later—June 25, 1897—the Pan-American Exposition Company was incor-



THE FOUNTAIN OF KRONOS
F. E. ELWELL, SCULPTOR

THE PAN-AMERICAN EXPOSITION



GAY MUSIC
ISIDORE KONTI,
SCULPTOR

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porated. Some progress was made along various lines. The promoters selected Cayuga Island, in the Niagara River between Buffalo and Niagara Falls, as the site; and there, on August 26, 1897, President McKinley showed his interest in the project by driving the first stake. The war

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with Spain brought the enterprise to a halt. The work of organizing and financing the project stopped short; but the idea, having once taken hold, could not be got rid of. In the fall of 1898, after the Spanish war, there was a reorganization of forces. The Mayor of Buffalo, Conrad Diehl, made a vigorous appeal to the citizens, which was enthusiastically responded to. Committees were appointed, Federal and State legislation secured. A popular subscription of over \$1,500,000 was pledged by 11,000 citizens. Available sites were canvassed by a board of experts, the choice finally being a tract adjoining Delaware Park—the principal park of Buffalo—to the north of the city. A portion of the park—and the most beautiful portion—was also set aside to form a part of the Exposition grounds, which embrace in all 350 acres.

By the early spring of 1900 the Pan-American Exposition had grown from an Idea into a Fact. It had an authorized capital of \$2,500,000; and an authorized bond issue of \$2,500,000. In addition, there had been granted a United States Government appropriation of \$500,000, a New York State appropriation of \$300,000, these funds constituting aggregate resources of \$5,800,000. In addition were the various sums appropriated by many States for their own buildings and exhibits, prices paid by concessionaires for Midway privileges, and miscellaneous sources of revenue which continue to multiply and increase as the work progresses. The men of Buffalo who had at the outset taken



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TEMPLE OF MUSIC.

DESIGNED BY C. LEBERKIN/ARCHITECT, BUFFALO.

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hold of the project with some misgivings, though with abundant courage, found themselves, after less than a year of work, with an enterprise on their hands grown far beyond the original idea, but with resources in sight to carry it through; and best of all, with a hearty backing of community sentiment and assurances of cordial co-operation from many of the nations, on which no less than on the managers of the Exposition, its best success must depend.

Here was where the Pan-American Idea bore good fruit. The Republics of South and Central America were not only



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ready to co-operate but were enthusiastic about it. The Pan-American Exposition is to be their opportunity, no less than Uncle Sam's. Mexico, which under the wise administration of President Diaz, is making rapid and substantial progress, has reason for making, as she will make, elaborate representation at the Exposition. Her undeveloped resources are enormous. She cries out for more capital along every line of industry. Her mines, her plantations, her engineering projects, will all profit by the exhibit which she is preparing to make at Buffalo. Argentina, that great, wonderfully progressive Republic below the equator, has given pledges of worthy representation, and her President, Roca, expects to visit America and the Pan-American Exposition. Argentina is very much alive to the opportunity.

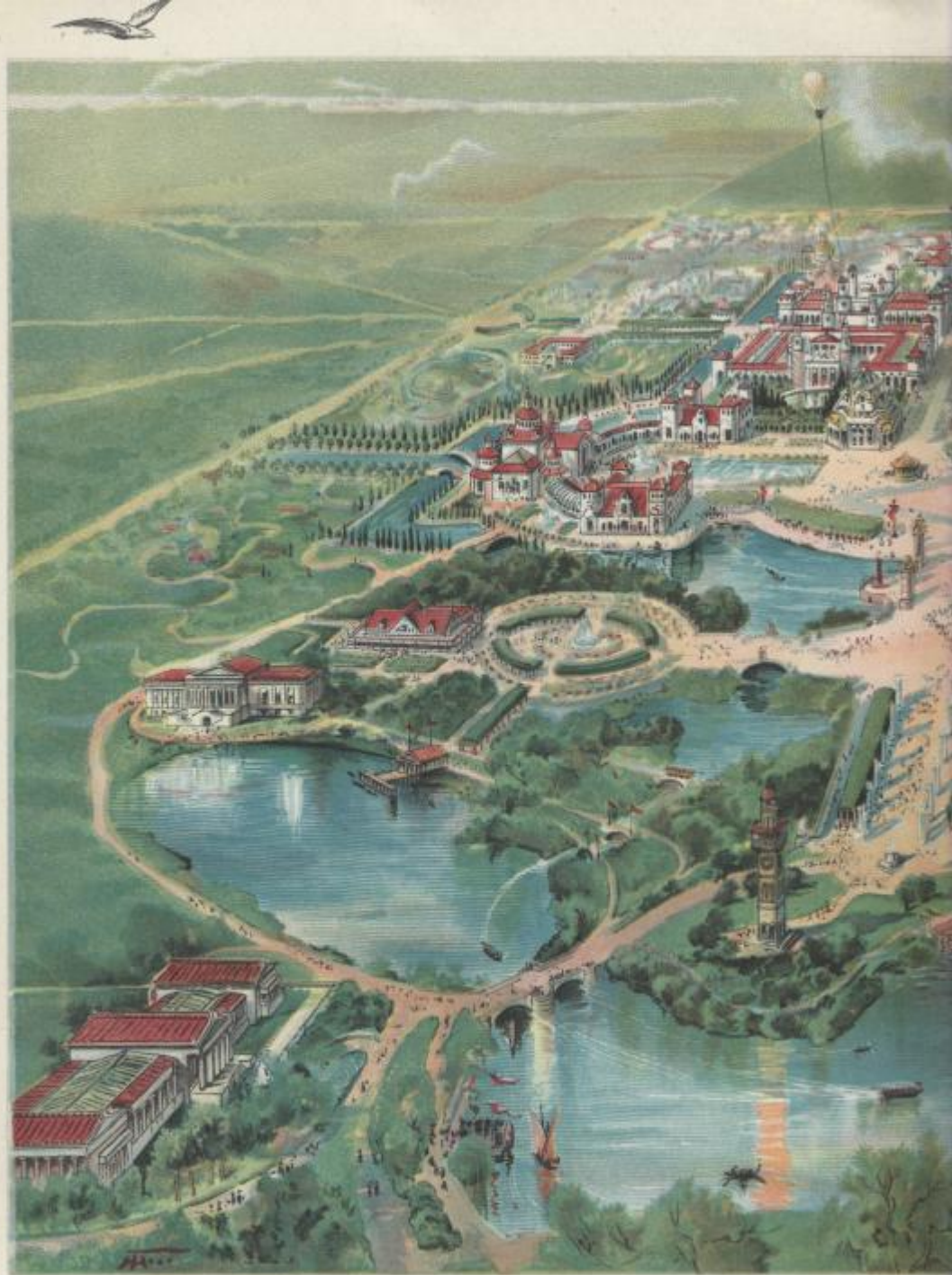
So of the great Dominion of Canada, with its rapid development, vast resources, and splendid possibilities. So of the States of Central America, of Brazil and the neighboring Republics of South America. At no other Exposition ever held has there been such a general representation of All-America as is to be seen at Buffalo. Now, each of these countries spends its money in preparing an exhibit, shipping it to Buffalo and maintaining a corps of officers and attendants on the grounds for six months, for—what? Not merely to help make a bazaar of novel or curious objects for the American tourist. That end would not justify the effort, nor would it enlist it. Every nation, every exhibitor, that spends a dollar on the Pan-American Exposition, hopes to

GROUP FOR ENTRANCE
OF LIVE STOCK EXHIBIT

F. G. ROTH, SCULPTOR

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HARRY FENN, AFTER DRAWINGS BY CARRERE & HASTINGS.



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MANUFACTURES AND LIBERAL ARTS BUILDING.

GEORGE F. SHEPLEY, ARCHITECT, BOSTON.

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beautiful, is a task that would have floored Hercules of the Augean labors. But wisdom comes by counsel. "This thing," said the Board of Pan-American Herculeses, "must really stand for something. We can't shoot at random to any good effect. This is to be an American Exposition—North, South and Middle Americas and our Islands of the Seas. Neither Greece nor Rome, nor yet Turkey comes into this thing. It shouldn't be particularly classic, Gothic or Byzantine. Perhaps we cannot get away altogether from the old principles of construction, but we can at least make an effort to exemplify American architectural ideas, if we can find them."

And so they went on that ancient quest. They found the bark or hide tepee of the Indian, the cave of the cliff-dweller and the snow hut of the Esquimaux; all native architecture, but all open to objections. Then there was the fifteen or twenty story building of steel construction; the United States is the only nation willing to acknowledge this ugly child. Thus the native-architecture idea was turned over and over; and finally the light broke. There is an architecture which, though not primitive, is in a sense indigenous to both North and South America, and symbolizes the European conquest of the greater part of the Western Hemisphere. It is familiar in all Latin-America, and in the United States is best known in the fine old mission buildings of the Southwest. What tourist does not remember the missions of San Luis Rey, San Miguel, Santa Ines or

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Santa Barbara, or their kind, with their massive walls, white or tinted, with heavy belfries, projecting roofs of red tile, and long, arcaded corridors? This was Spanish architecture, adapted to the needs and the means of a strange, new world, even as, in certain features, was the Spanish civilization. Today the traveler studies it, perhaps in the old church which survives amid the upstart structures of St. Augustine, or in the nobler lines of the cathedrals of Havana or Mexico. The existing examples of it in the United States are for the most part associated with the story of early Christian missions among the Indians.

When the builders of the Pan-American Exposition considered these things, they saw that in this form of construc-



NORTH FACADE OF THE MACHINERY
AND TRANSPORTATION BUILDING

THE
STRUCTURAL
MOTIF

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tion were elements which met the demands both of utility and of sentiment. "Find your *motif*," they said to the architects, "in the cool corridors and red roofs of the Spanish-American mission buildings."

And then these architects, after the manner of all men, went their ways and did as they would; so that, of the buildings they created, some speak of old mission architecture and some do not. But, still, happily, although their work ran the whole gamut of architectural orders, combinations and modifications, yet it came together in harmony. Much of it is Renaissance, of the freest sort; but the Spanish-American idea is dominant there, and makes itself felt throughout.

One other potent influence was recognized at the outset, and its impress is on everything. That was electricity. Never before was Ariel so enthroned. The Exposition is his, the crowning features of its architecture are in his honor, and he will shed his light and play his pranks in every corner. Why should he not? He is leagued with Niagara's cataract, and his power is commensurate with that mighty flood. It will be an impassive and unimpressionable spectator indeed, who can regard the moving machinery, the glowing lights or the play of colored fountains, knowing that the life of all is that world's shrine of beauty, the Niagara cataract, without feeling a new thrill for the glory of human achievement, a new aspiration for international amity and the progress of the race.



MISSION OF
SANTA BARBARA



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When the potentate in the fairy tale wanted to build a city, it will be remembered, he summoned his wise men and told them to go ahead and work out his ideas. It was their business to know what he wanted without bothersome questions; but if they did not hit it to suit, off came their heads and a new bunch of wise men had their innings. From which it will be seen that it is a simple thing to build a city—if the wise men last long enough. It is, virtually, the building of a city, that the management of the Pan-American Exposition undertook. The ordinary city, in America at any rate, is largely a thing of haphazard growth, built on the ashes of earlier construction and the careful avoidance of rational plan. But the Pan-American Exposition city was founded on unity of plan. It existed, complete and splendid in the vision of its creators, before a sod was turned. No domed and minareted city of the poet's dreams ever better satisfied the requirements of beauty, order and convenience, than will this Pan-American city, this symbolical trophy-town of the great American Brotherhood, when its gates are thrown open to the world, May 1, 1901. And it must be added, that all this will have been attained, unlike the experience of the potentate in the story, with very few relays of wise men to replace those who were used up. No heads to speak of have fallen into the basket.

Good judgment has prevailed from the first. The site was wisely chosen. Its 350 acres include 133 of improved Park lands, adorned with smooth lawns, wooded knolls and



HARVEY FENN,
COLUMBIAN EXPOSITION

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MACHINERY AND TRANSPORTATION BUILDING.

EDWARD P. GEESEN, ARCHITECT, BUFFALO.

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planted walks, and a stream and lake described by Daniel H. Burnham, director of works of the Columbian Exposition, as "the most beautiful interior lake in the country." It is spanned by fine bridges and gemmed with green islands. The American young man who gets married in 1901 must bring the choice of his heart to the Pan-American Exposition. This park portion of the grounds is a veritable honeymoon land; besides, Niagara Falls is but half an hour away.

The general arrangement of the Exposition grounds is exceedingly simple; the architectural and landscape effects are impressive and beautiful. Let us take a short tour through the principal avenues, not to study the buildings in detail, but to gain a clear idea of the plan. The area is approximately a rectangle, 3,000 feet by 5,000 feet. It is the most compact fair ever built, but it is not crowded. The world is full of people whose limbs still ache at the recollection of distances at the Columbian Exposition. No such souvenirs of regret here. The greatest length is north and south, and the main entrances are at the north and south ends. At the north is the railway approach. At the south, or city end, a beautiful shaded boulevard, or a little tour by boat through the Park Lake, brings one to the grand avenue which forms the principal axis of construction.

Entering by the boulevard (Lincoln Parkway) the visitor will have passed on his left, just before coming to the lake, a wooded eminence, upon which stands the classic Art Gallery,



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beautiful as the temples of the Acropolis in the Golden Age of Greece. This structure of white marble, modeled in many of its features after the Erechtheum of Athens, is the gift of Mr. J. J. Albright to the City of Buffalo. During the Exposition this building will serve as the Gallery of Fine Arts, with pictures, sculpture and architectural work by the best artists of the United States, at home and abroad, as well as the fine arts exhibits from the other Pan-American countries.

Facing the Art Gallery, on the right, or east side of the driveway, is the new refectory and boathouse. A handsome new bridge spans the lake. At the left, on the further shore of the north bay of the lake, stands the New York State Building, a permanent structure of white marble, to become the property of the Buffalo Historical Society at the close of the Exposition.

The visitor has left all these behind him, when he has finally reached the great promenade which forms the axis of the Exposition group. For three-quarters of a mile it stretches before him to the north, flanked by great buildings, the view culminating in the Electric Tower, 375 feet high, as the climax of the group. This is ever before the visitor as he advances. And first, he passes on the right, the State and Foreign buildings; on the left, the Music Gardens with parterres of flowers. He crosses a wide court, and then a bridge, with lakes on either hand, and has walked a thousand feet, when he ascends a terrace and comes upon a broad esplanade, ample enough for the evolutions of an



LAKE ERIE

PHILIP MARTINY
SCULPTOR

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army. Two hundred and fifty thousand people can comfortably assemble here. Directly before him are cascades, far beyond which rises ever the Electric Tower.

At the Esplanade our visitor pauses, to orient himself. The United States Government buildings, an imposing tripartite group, are on his right hand; on his left, the halls of Forestry, Mines, Horticulture and the Graphic Arts. Near the line of the principal thoroughfare and flanking the central cascade, are two symmetrical domed structures; that on the right is the Ethnology Building; its fellow on the left is the Temple of Music. Colonnades and parterres of flowers bind the buildings into harmonious groups and add grace and color.

The Court of Fountains, with its great basin and numberless fountains and cascades, extends from the Esplanade to the Electric Tower. On either side are the grounds for floriculture, named the Court of Cypresses and Court of Lilies. Four great buildings stand about this place; Manufactures and Liberal Arts, and Agriculture on the right; Machinery and Transportation, and Electricity on the left; while directly before our advancing visitor rises the Tower, the crowning glory and most distinctive feature of the Exposition architecture.

Pass on, beyond this, to new beauties. Flower displays now break the uniformity of the Plaza into which we have come. Off to the right lies the Stadium, an ampitheatre for sports, athletics, stock exhibitions, etc., with seating



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accommodations for 12,000 people. On the other side is the entrance to that maze of delight, the Midway. Directly before, is the Propylaea, giving egress from the northern boundary of the grounds.

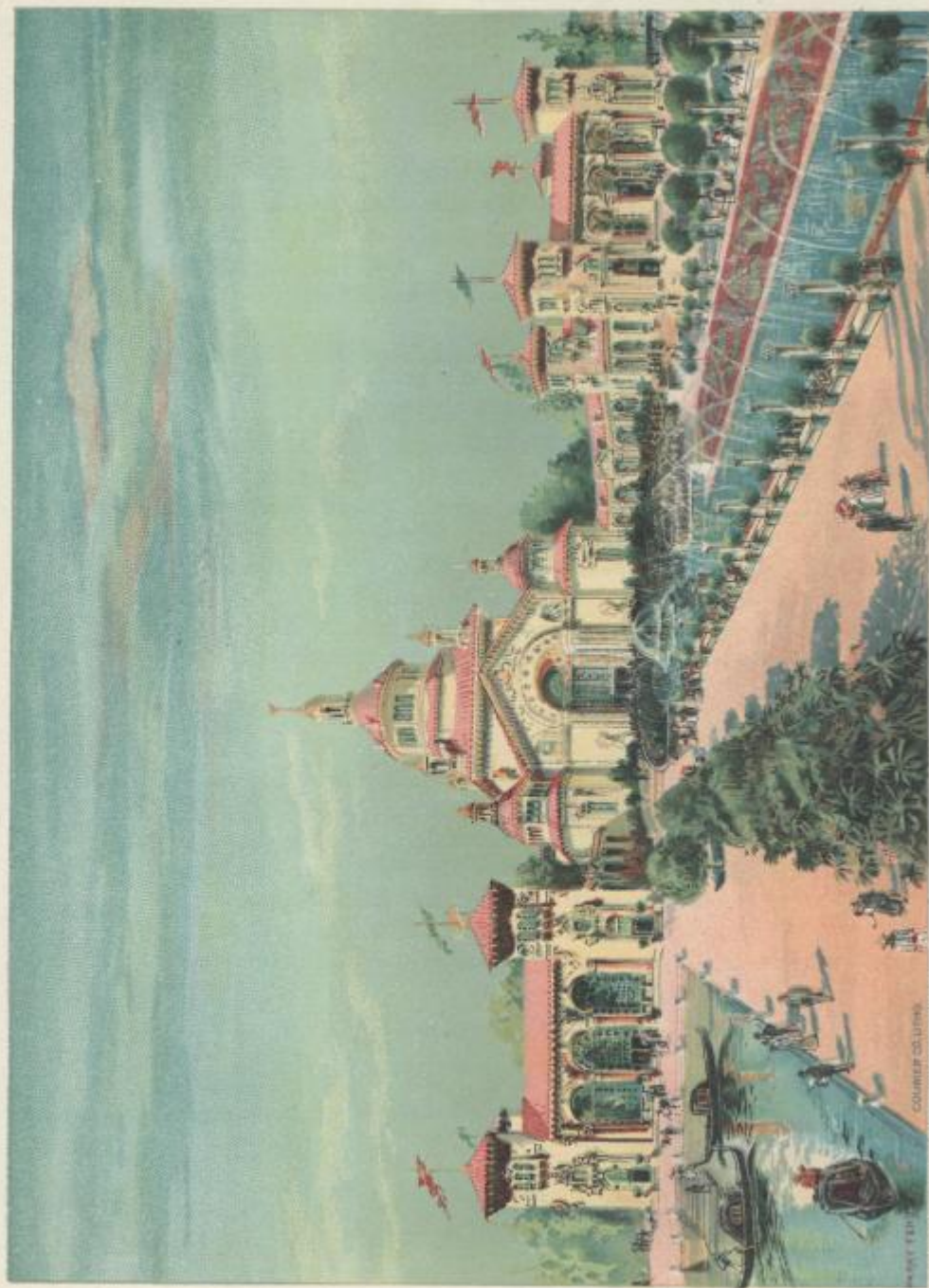
Now we have seen, but have we understood? Face about from the point last reached, and regard the prospect with a view of grasping the significance of the plan. Leave details out of consideration for the moment. Looking southward along the main axis, it will be noted that the Electric Tower again dominates the view, and the accessories of fountains, statuary and flower devices, with the grouping of buildings beyond, all fall into harmony. Thus becomes apparent one great purpose of the arrangement, and it shows why the principal entrances are but two, and are placed as they are. It is in order that the visitor's first view, no matter which way he comes into the grounds, may be complete and perfect in itself. He cannot come in at the back side, or an ineffective angle, and so get a disappointing first impression.

It should be noted, too, that there is a logical arrangement and significance in the grouping of buildings. As we have advanced northward through the grounds we have noted that on the left of the central Esplanade are placed the examples of natural resources—mining, forestry, horticulture and the like. On the other side are the exhibits which speak of the American people and their institutions; while another distinct group—machinery, electricity, etc.,—



IN THE
BEAUTIFUL ORIENT

THE
SIGNIFICANCE OF
THE EXPOSITION PLAN



COURTESY CO. LINDSAY

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MINES, HORTICULTURE AND GRAPHIC ARTS BUILDINGS.

R.S. PEABODY, ARCHITECT, BOSTON.

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testifies to the genius of man. The spirit of all this is epitomized and symbolized in the statuary.

One feature of the Exposition plan which gives it character peculiar to itself is the series of canals and lakes which surround the main group of buildings, making a delightful water way for the gondola and the electric launch, some two miles in length. Another feature is the color scheme. The staff walls of the main buildings, especially in their more ornamental portions, have been finished in a great variety of color; now strong, bright, highly-contrasting hues; again subdued and neutral; while the red roofs in the Spanish tile treatment add a dominant note of intensity. The whole effect of the architecture is joyous, gay in its own colors, its myriad flagstuffs a-flutter with parti-colored banners. With all the wealth of tint given by trees and flowers, sheen of lake and sparkle of fountain, the *ensemble* is as brilliant a picture as builder, decorator and gardener have ever wrought. At night comes the added splendor of colored illumination and electric glow. If the Pan-American Exposition served no other purpose, it would be justified by its own cheerful beauty, the most notable contribution ever made to the gaiety of the nations.

A further word is due regarding the color scheme for the main group of buildings. It has been elaborated, in the hands of eminent artists, on a comprehensive plan such as was never before attempted in exposition architecture. The whole group of buildings has been treated

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as one picture, and the colors made to harmonize, not only with one another, but with the foreground of green grass and water and the background blue of the sky. Further, an ethical significance is aimed at, in the chromatic arrangement, as in the architectural plan; the whole symbolizing progression from a less civilized stage to a higher. Thus, the strongest, crudest colors are nearest the entrances.



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RELIGIOUS MUSIC
ISIDORE KONTI, SCULPTOR

THE PAN-AMERICAN EXPOSITION

In the coloring of the buildings, there is a progression from warm buff and ochre walls, with terra cotta roofs, through more refined and brilliant hues, to the Electric Tower at the head of the Court of Fountains, striking the highest and finest note of all, in ivory white, delicate blue, green and gold.

But even more impressive than this finely wrought-out color scheme, is the sculptural adornment of the grounds. There is not only a great wealth of statuary, and a high degree of artistic merit in the individual groups, but there is a significance to the scheme of arrangement, which, once grasped by the visitor, adds greatly to the glory of the whole. The sculptural effects prove anew that the beauty and the effectiveness of decorative art lie largely in uniformity of design and continuity of arrangement. Every eminent sculptor in America is here represented, but all have worked to one purpose, and with one inspiration. Great attention has been paid to the beautiful bridge which connects the two lakes. From its giant piers, on suspended cables, are hung shields, decorated with the flags and coats-of-arms of the various Pan-American countries. Symbolical statuary groups surmount the columns and adorn the balustrades; while flanking the great statue on top of the bridge are figures typifying hospitality, love and truth, patriotism and liberty. And this splendid design, a complete fabric in itself, is but a component part of the vaster fabric which is made by the grouping of all the designs. Practically,



FOUNTAIN OF MAN

CHARLES CRAWLY,
SCULPTOR

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THE FIVE SENSES,
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SYMBOLISM
IN SCULPTURE



HARRY FENN,
QUINCY CO. LITHO

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WALTER COOK, ARCHITECT, NEW YORK.

A CORNER OF THE STADIUM,

THE PAN-AMERICAN EXPOSITION

the sculptural scheme comprises in sequence an embodiment of the various ideas associated with an American exposition; the note of welcome, recognition of state and national dignity, the natural wealth of the country, and the prowess of man's inventiveness and labor.

Space is lacking for more than an allusion to the new order of exhibits and entertainments which will constitute the Midway; to the remarkable series of musical entertainments to be provided by Sousa's band and other organizations; and to the extraordinary athletic carnival which will make the Stadium a place of international contests and world-wide interest during the summer of 1901. Detailed description of the buildings we cannot attempt, nor is it a part of the purpose of this pamphlet, which aims to sketch broadly for the reader the purpose and the plan of the Exposition.

"It will be a great fair," said President Milburn at a recent enthusiastic meeting of several thousand stockholders. One element of its greatness is in the quality of the men who are creating it. The local board of directors is fairly representative of the capital, business ability and integrity of Buffalo; the architects and construction chiefs are men of national reputation; and the Director-General, the Hon. William I. Buchanan, former United States Minister to the Argentine Republic, is that happiest and rarest of combinations, a man of special training, wide experience with men and practical affairs, and strong executive ability.

OTHER FEATURES
THE MEN
OF RESPONSIBILITY

THE PAN-AMERICAN EXPOSITION

Before coming into the service of the Pan-American Exposition, he had achieved at least two distinct reputations: one as a successful director of expositions, the other as a discreet and energetic diplomat in the service of his country in South America. The combination is obviously a happy one.

The Pan-American Exposition will offer the greatest opportunities ever presented to American exhibitors; while to the great public, which, after all, relishes a little information with its pleasures, it will be an object lesson without parallel. For the first time, the United States Government will add to its domestic and Alaskan exhibits, other exhibits from Cuba, and from its recent island acquisitions, Hawaii, Porto Rico, Tutuila and the Philippines. The people and the products of these far-away possessions will have peculiar interest when seen in their new relations. There will be much to learn on both sides with resulting profit. International expositions are better than international wars; and their conquests are none the less substantial because shared by all participants, with loss to none. The symbolism of the official emblem—North and South America clasping hands—is perfect.



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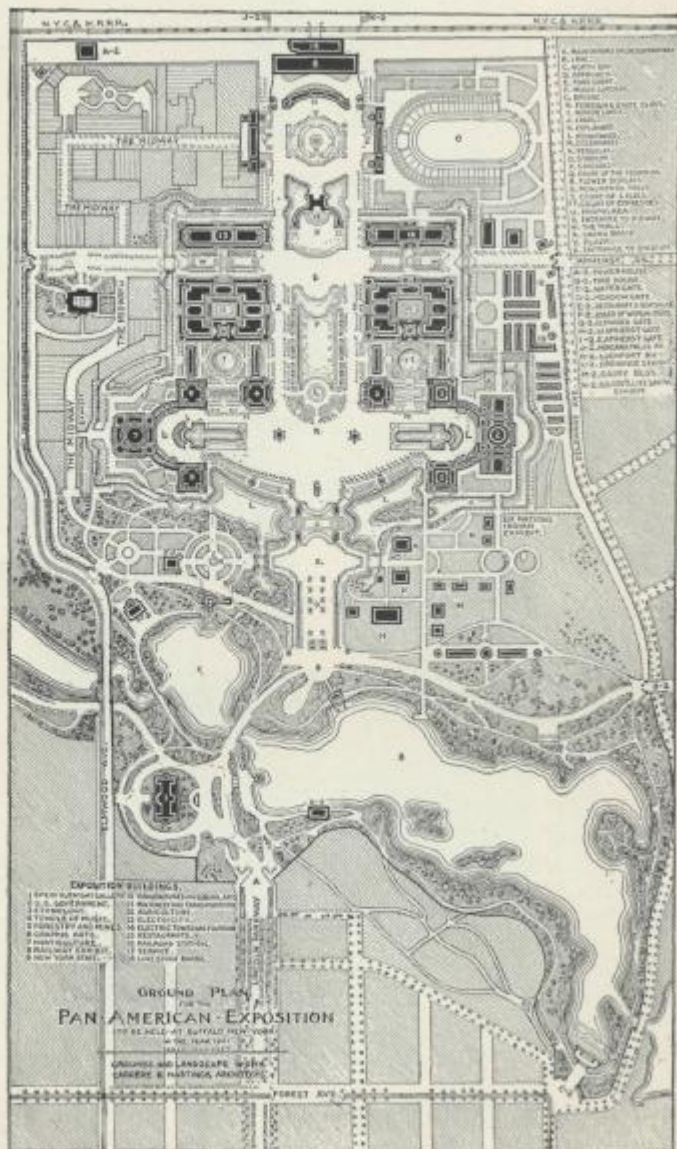


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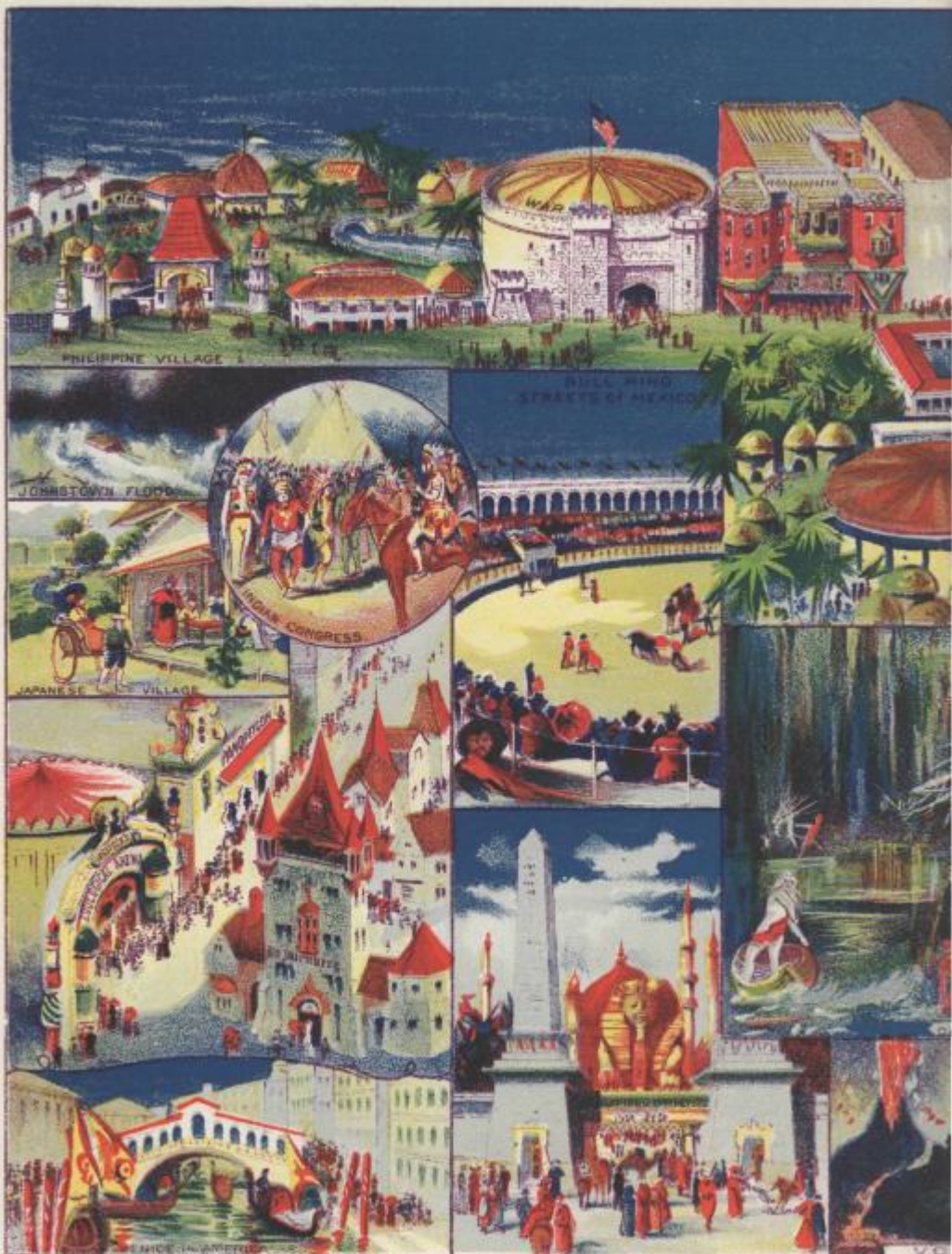
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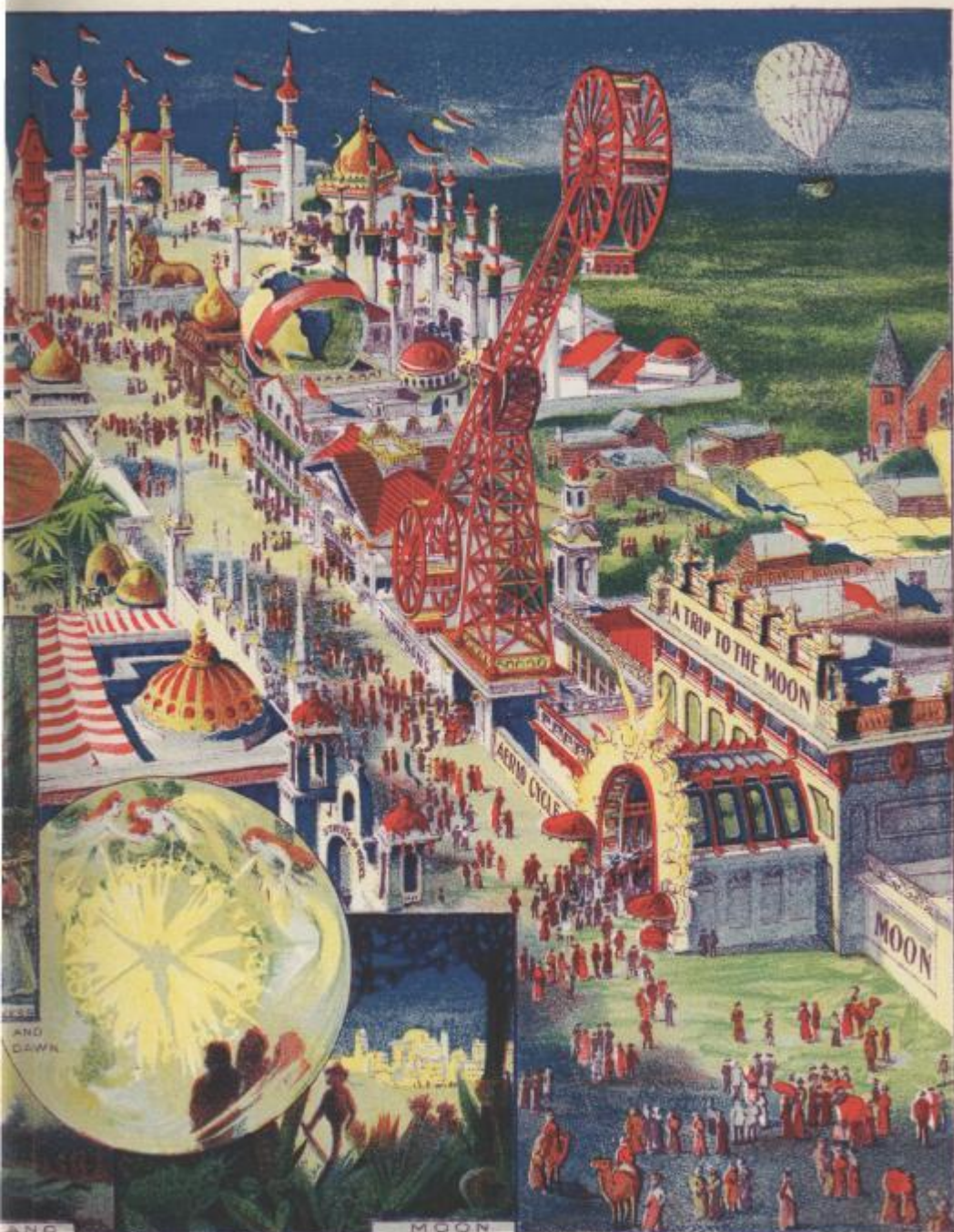
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