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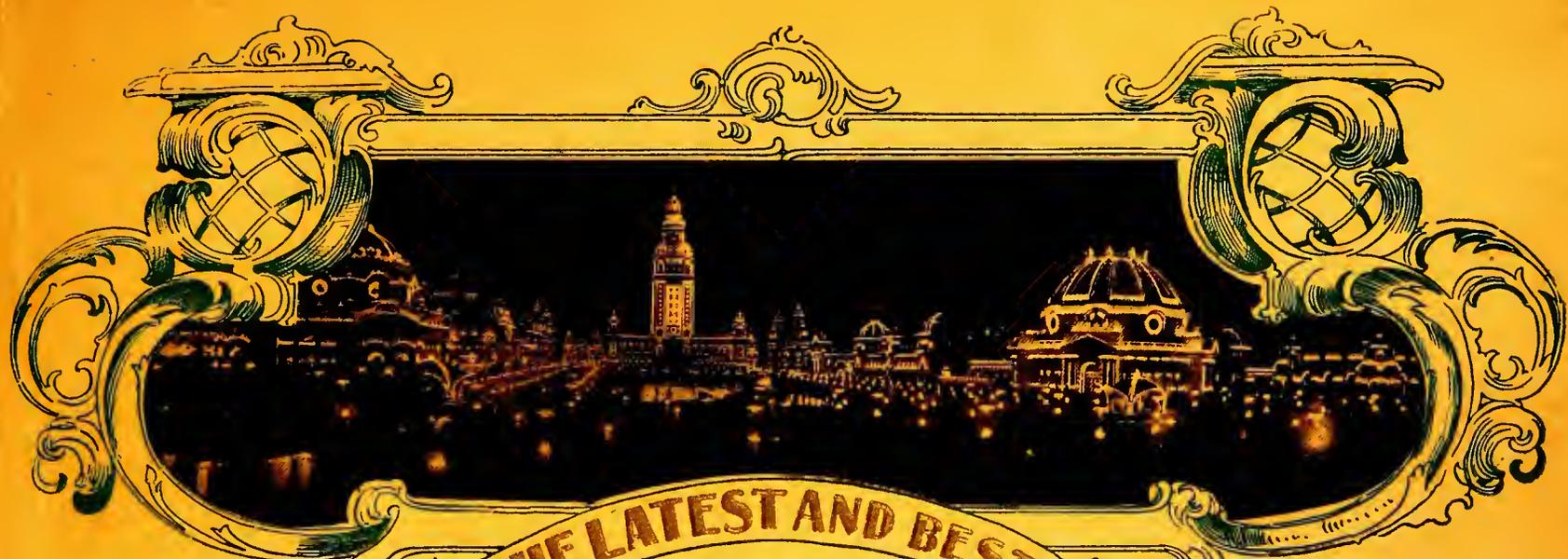
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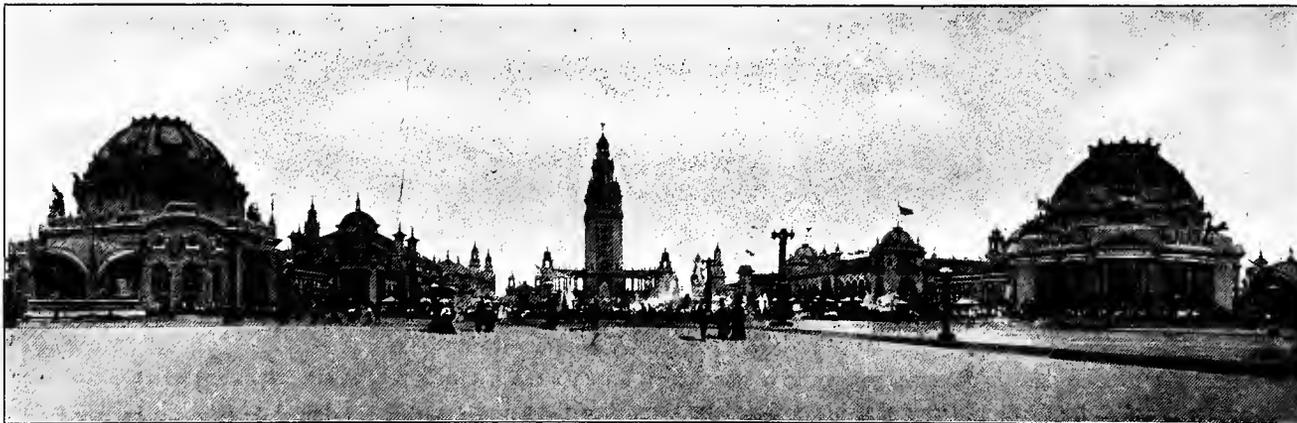
THE LATEST AND BEST  
VIEWS OF THE

PAN-AMERICAN  
EXPOSITION

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THE LATEST AND BEST  
VIEWS OF THE  
**PAN-AMERICAN**  
EXPOSITION.



PANORAMIC VIEW OF THE ESPLANADE LOOKING TOWARDS ELECTRIC TOWER.

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BUFFALO, N. Y.:  
ROBERT ALLAN REID, Publisher,  
1901.

# The Pan-American Exposition.

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IT IS possible to convey the subtle beauties of the exposition but faintly through the pages of a book. Its bolder outlines and comparative extent may be measured by a photograph and the statistics of its building may be put in black and white, but nothing substantial can illumine the tonal blend of color that is to be seen under those eaves on a clear cut afternoon, or the soft diffusion of the rosy coming of the lights at the close of a summer's day, or the final hurst of splendor that etches the whole vast space of transformed park and meadow in transcendent relieve against the dark earth, seeming from a great height like the finger prints of a fiery God. The exposition was primarily an industrial and business enterprise, and so prevails in its sentient purpose, but the artistic and aesthetic permeate all. The popularization of art and the general dissemination of artistic principles are among the chief purposes of an exposition, and success has attended here. This individuality that gives it life is not to be reproduced. No photograph can mirror an iota of the thrill that masters you on those occasions, when after knowing it for awhile, you stand in the midst of it, with Saracenic palaces, radiant in color, on all sides, as the sunlight and the flowers and the elusive music breed joy and satisfaction, while the subtlety and full beauty of it reach you. This is the reward that comes from repeated visits, and it is what the artists, the sculptors, the architects, the electricians, the men who built it meant should come.

The night illumination has proven to be the most remarkable innovation that the exposition has furnished. Like many great departures from established custom it came almost unknown to the projectors of the show, and its institution was due to the confidence and zeal of one man and his associates. Its impressive, poetic, witching beauty, which comes from the use of artificial light in an artistic way, is one of the great popular object lessons that the exposition affords. Another is the polychromatic coloring that here, for the first time, has been extensively and intelligently applied to a group of public buildings. It is an immense exhibit of a temporary city, designed to show to the barbarously colored and inharmonious grouping of the most of American buildings what can be done with a free and organized use of paint. There is a third phase which the exposition has and which got the primary consideration in the building, though the innovations of color and lighting have somewhat relegated it from first consideration, and that is the eclectic architecture which has been utilized ostensibly for exhibit buildings, but whose utility is chiefly that which pleasing forms and beautiful arrangement have as features for a big show and as drawing cards for the spectacle-loving public. As a business enterprise the projectors of the exposition desired that it be a success, and they gave architects full license to create a beautiful summer city.

It might be interesting to know that the exposition cost about \$8,000,000, that it was built entirely by Buffalo capital; that it was first mentioned in 1896 at the Atlanta Cotton States Exposition; that building was commenced on it in the spring of 1899; that it covers 366 acres of park land and city lots; that about 200,000 eight-candle power incandescent lamps are used in its night illumination; that it has a mile of Midway frontage; that its architectural, sculptural, color and water arrangement is designed to typify in a vast sense the evolution of man, and that every State in the Union and every country in the western hemisphere is represented in its exhibits.

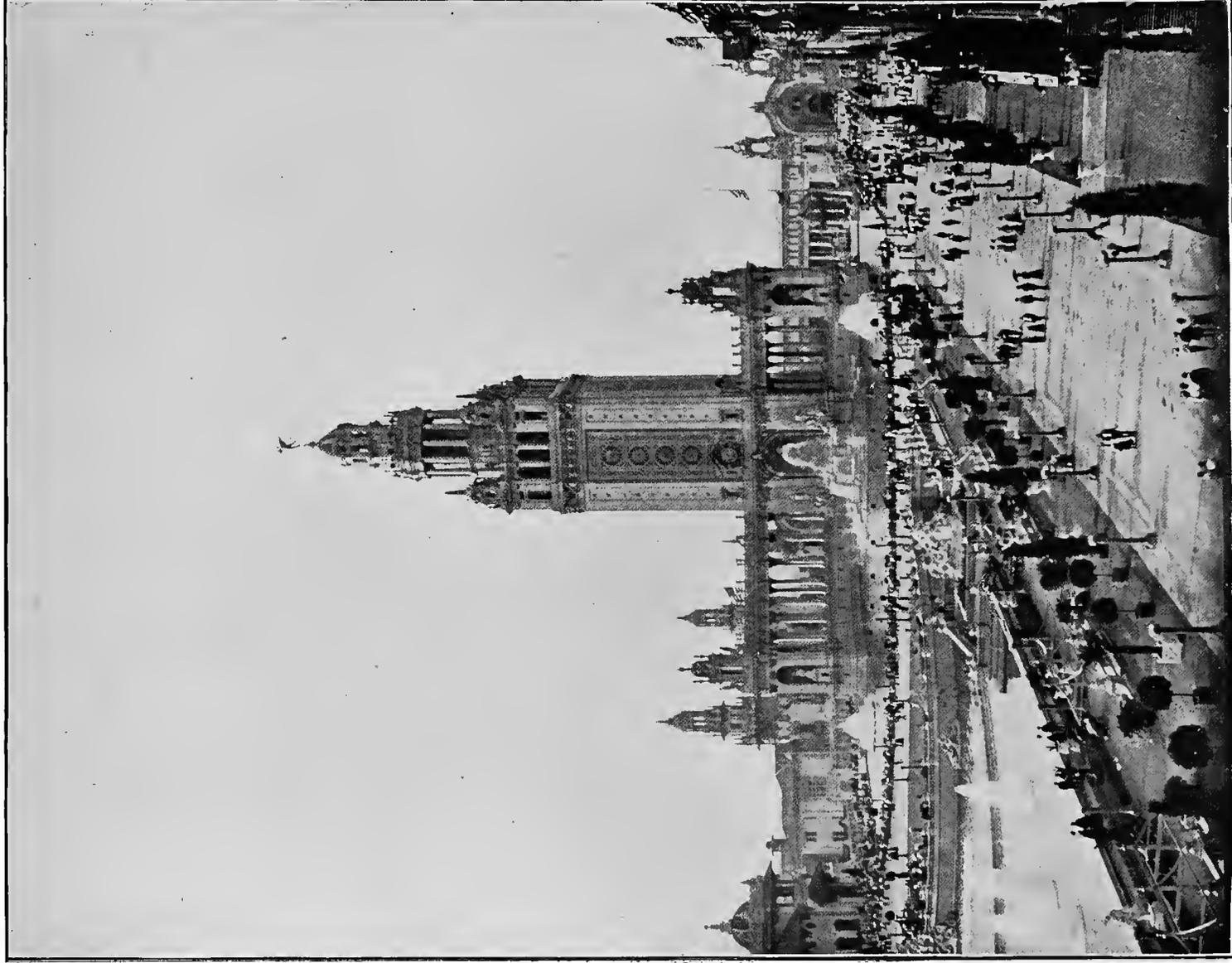
Labor built it and it lives for labor. The world of works and products and inventions is shown, and here, also, is the workman shown. Those that labor not confront the laboring many and learn lessons that are evident. Countless, ceaseless hands of toil have brought from the myriad ends of earth the delvings of its sons for ages, to add to the bright gleanings of the present and to show them in enchanted palaces, by a lake, fair as a baby's smile; then to pass on into the history of completed things, leaving behind memories and echoes of memories and all the subtle influences that weave their long association through the hearts and brains of men. It exhibits elate certainty of good husbandry; the buoyance of asserted skill. The arts are here. The graceful curves of colonades, the long loggias and trellised porticoes, the high minarets and rounded domes, the swell and bulge of plastered muscles in heroic statues, the flowing water, the winding paths through bowers of shaded wood, instill the love of beauty. Harmony grows like morning glories, blossoming with the dawn and melting into tender memory with evening's clouds of molten gold. There is shown, under its shell of beauty, in the spray of laughing fountains, within the sounds of the elusive strains of sweet music, to the hum of machinery wheels, under the blue sky, now bathed in a mellow flood of incandescent glory, and now in God's clear sunlight, all that man has wrought, all that he has learned of nature's secrets, all that he has dared, all that he has done, a hint of what he will do.

R. H. B.



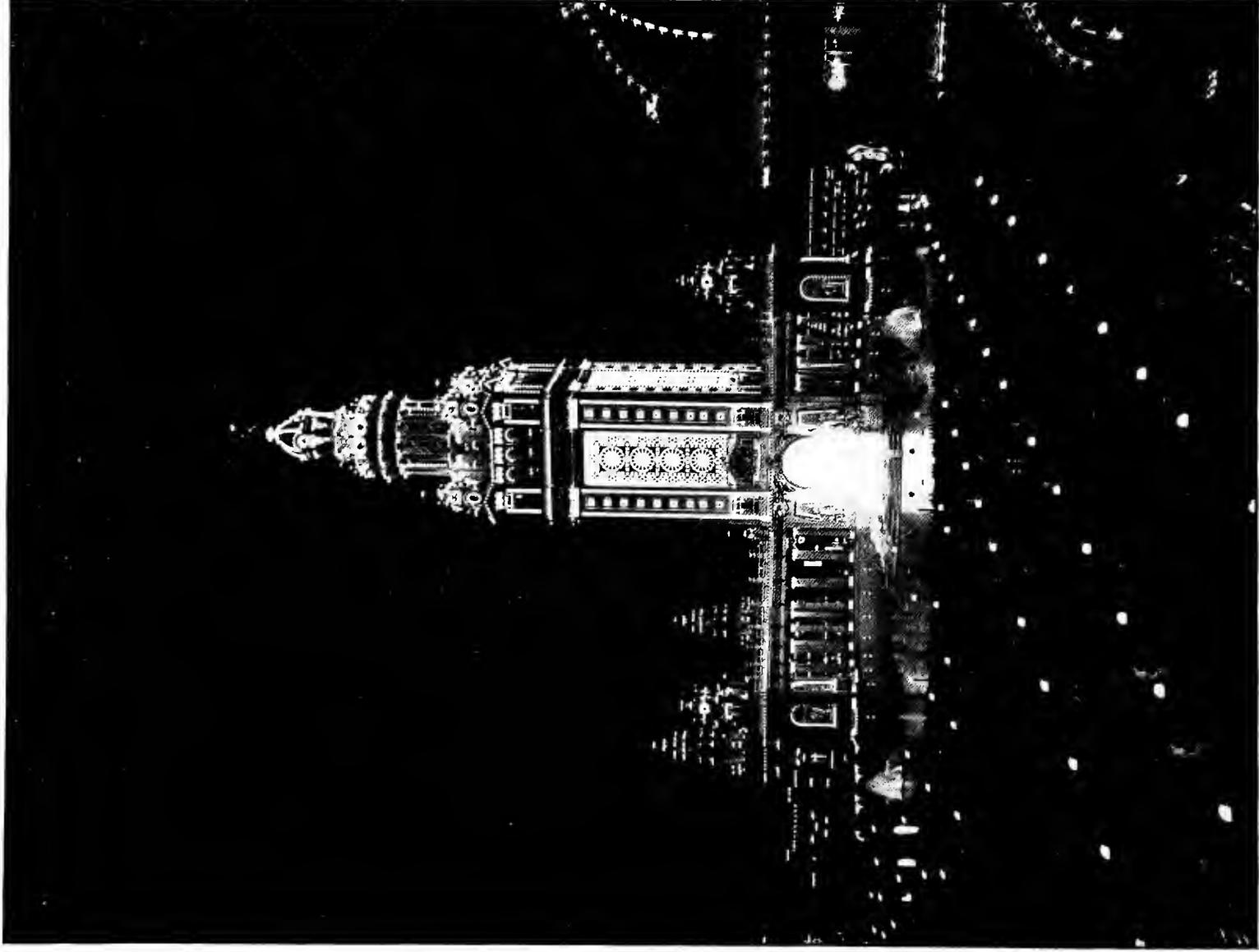
#### THE PYLONS AND TRIUMPHAL BRIDGE.

Surmounting each of the four pylons is a mounted standard bearer, the youth of the nation, carrying the emblem of progress and liberty. The rearing horses are the expression of this country's glorious, triumphant, onward rush, of which the Exposition beyond is a milestone, marking the present place of half ascent.



### THE ELECTRIC TOWER.

With 20,000 incandescent lamps studding its lofty shaft, with a seventy-foot cascade and the gush of a miniature torrent bathing its feet, the Electric Tower is the axis of the Exposition. To the tip of the torch held by the golden Goddess of Light, the distance is 409 feet.



### THE ELECTRIC TOWER BY NIGHT.

The Tower by night show incandescents everywhere. The walls are seemingly converted into translucent staff, and the whole appears a resplendent, glowing shaft of malachite green and downy yellow.



### THE HORTICULTURE BUILDING.

Never before has a horticulture exhibit had so beautiful, elaborate a setting as is here provided. It is the handsomest temporary structure ever built for such a purpose. Its imposing situation and symbolic value make it the central figure of the entire western half of the Exposition. Groups of statuary symbolize mineral wealth, floral wealth and animal wealth.



**The Building in which President McKinley was Shot,**

**TEMPLE OF MUSIC.**

The Temple of Music is the home of the Exposition's formal functions and of a daily afternoon recital on the great pipe organ, the second largest ever erected. The building has often been called the gem of the Exposition and it deserves the mention. It is handy and conspicuous in location, and seats 2000 persons.



#### COURT OF FOUNTAINS AT NIGHT.

The scene shown here is the western, inner side of the Court of Fountains, the great building for Transportation and Machinery in the centre, with the Electricity Building beyond and the lights of the Midway still farther to the North. One of the largest generators at Niagara Falls provides the display. It produces 5,000 horse-power, equal to the combined work of 230,000 men.



### ESPLANADE AND FOUNTAIN OF ABUNDANCE AT NIGHT.

Here is shown the Court of Plenty about the Fountain of Abundance in the foreground, with the crowned dome of the Temple of Music next. To the west, on one arm of the Esplanade, the Horticulture Building, in a separate picture, is a cluster of high towers and peaks, a jagged break on a solid background of black night. To the extreme left is the Mines Building, with the butterfly band-stand in the left centre.



THE GOVERNMENT BUILDING.

Far at the right, as you approach the Exposition from the south, there is a great, blue dome, seemingly as substantial as that of the capitol at Washington. It surmounts the Government Building, commanding the eastern half of the Exposition. It is an immense structure, 600 feet long in its main portion and 130 feet wide, while each wing has 150 square feet. The three, arranged in a U, cluster about the Fountain of Man.



### MACHINERY AND TRANSPORTATION BUILDING.

This building is 500 feet long and 350 feet wide. In the basement are located 17 great pumps that give life to the water in the fountains of the tower and the grand basin, and the scene there is one of leviathan labor. The machinery of the exhibits engages the attention above.



AGRICULTURE BUILDING.

The building for Agriculture is noted for its delicate coloring. The scheme which elsewhere has been a quasi-success seems here to have been a marked success. Rose and deep blue with decorations of fawn and xanthine are the prevailing colors.



### ETHNOLOGY BUILDING.

Opposite the Fountain of Abundance. It is a component part of a beautiful scheme, and conforms to that with a fitting grace. It is where man studies man. Exhibits relating to pre-historic and historic archæology, ethnology and related arts.



#### MANUFACTURES AND LIBERAL ARTS.

The Manufactures and Liberal Arts Building is Spanish Renaissance in its architecture, designed to balance its neighbor, the Machinery and Transportation Building, across the Court of Fountains. Within, in addition to the exhibits of manufactures and liberal arts, there is an extensive display of food products and their accessories.



### ELECTRICITY BUILDING.

The Electricity Building extends along the Mall west of the Electric Tower for 500 feet, and is 150 feet wide. It contains the Plant for distribution of Electric Power for the Exposition, and the Commercial and Historic Exhibits in Electrical Arts, and is one of the most interesting places at the Exposition to all interested in electricity and its development.



STATUARY OCCUPYING PROMINENT PLACES IN THE EXPOSITION GROUNDS.

The Court of Fountains is rich in statuary. Five of the groups here shown are there. The upper central figure is St. Gauden's equestrian statue of General Sherman. Roth's "Charioteer" is shown in the lower right-hand corner. The Elk and the Buffalo are decorative pieces in the State and foreign section.



### THE FOUNTAIN OF NATURE.

The view here shown is taken in front of Horticulture Building. The chief figure is that of Nature herself, holding aloft the Sun, author of all life. Grouped about are the Seasons and the Elements in emblematic figures.



TEMPLE OF MUSIC.

MACHINERY AND TRANSPORTATION BUILDING.

COURT OF FOUNTAINS AND ELECTRIC T

NEW PANORAMIC VIEW OF ILLUMINATION,



MANUFACTURERS AND LIBERAL ARTS.

ETHNOLOGY BUILDING.

WING OF GOVERNMENT BUILDING.

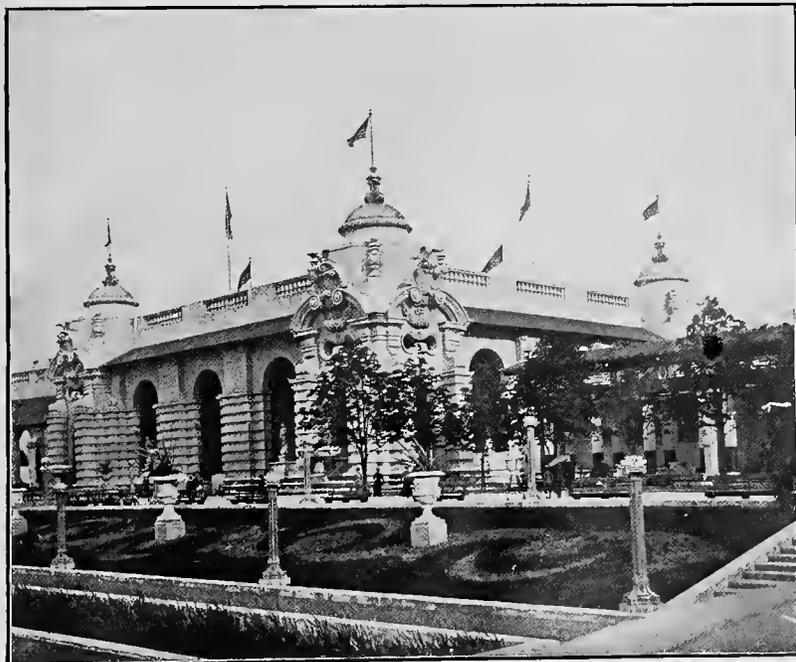
LOOKING FROM THE TRIUMPHAL BRIDGE



GRAPHIC ARTS BUILDING—SOUTH FRONT.



MINES BUILDING—SOUTH FRONT.



FISHERIES BUILDING—NORTH FRONT.



CORNER IN ORDNANCE EXHIBIT—GOVERNMENT BUILDING.



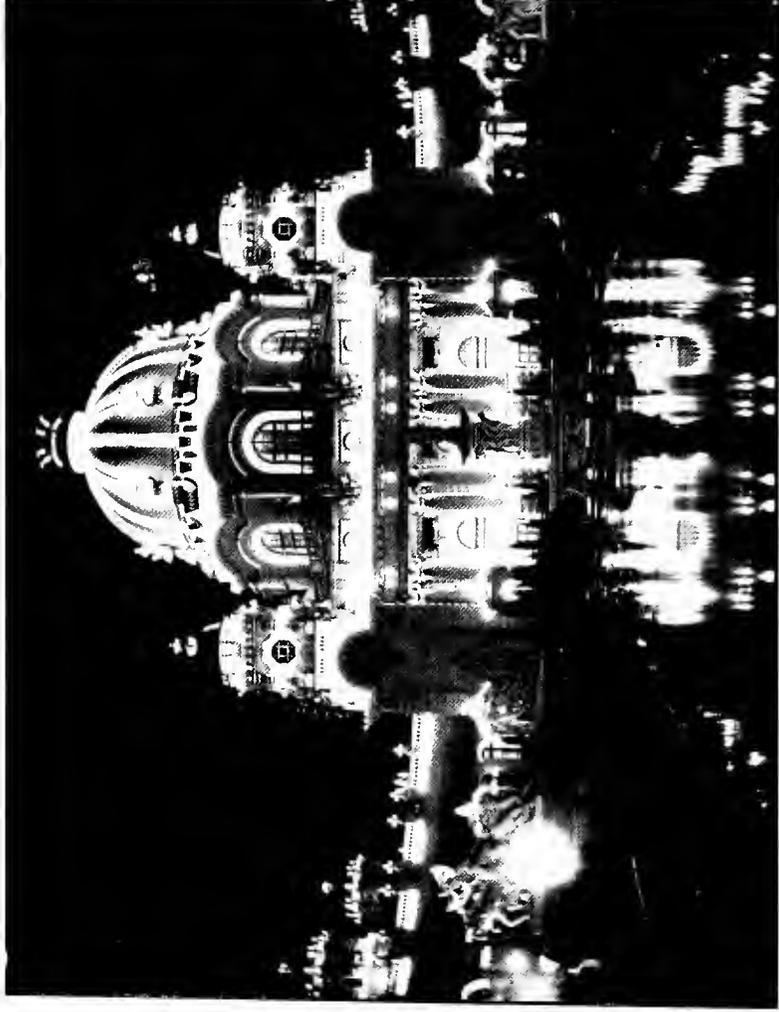
THE COURT OF FOUNTAINS FROM THE ELECTRIC TOWER.



THE STADIUM.



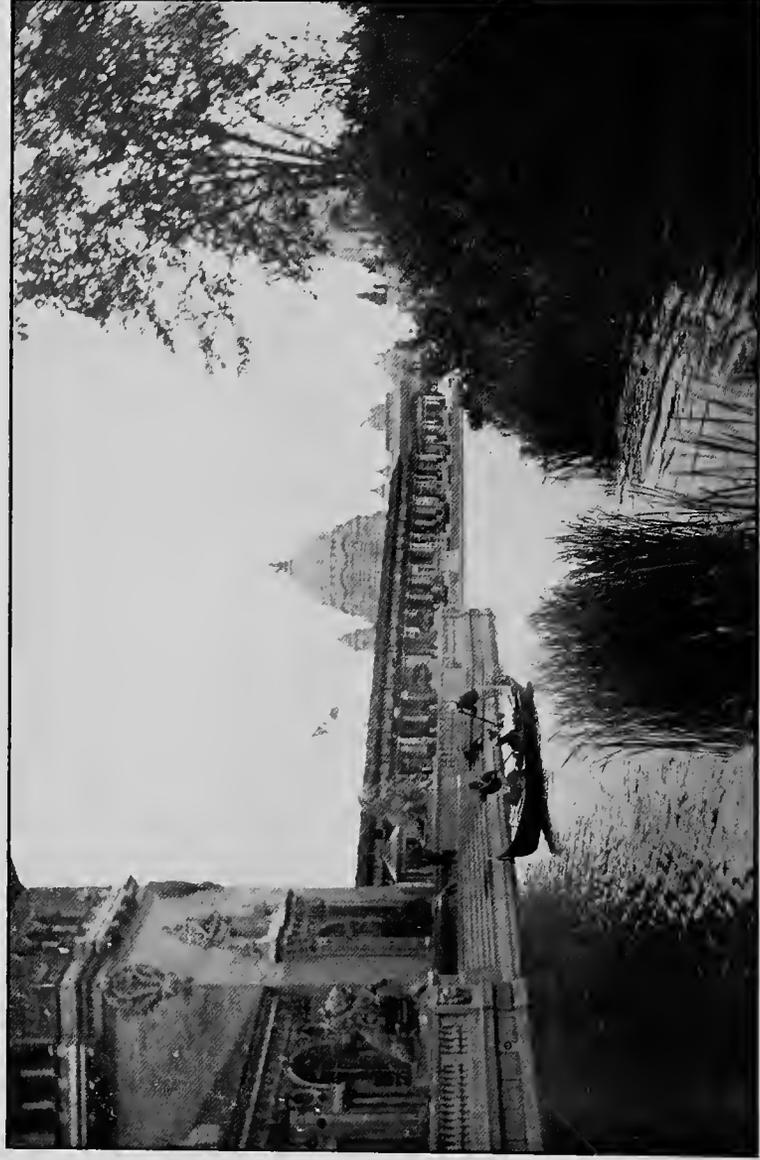
THE TRIUMPHAL BRIDGE AT NIGHT.



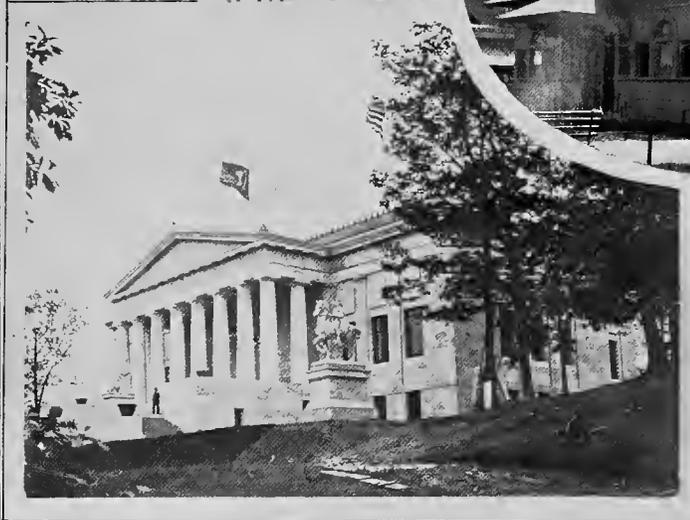
THE GOVERNMENT BUILDING AT NIGHT.



THE ART GALLERY.



THE GRAND CANAL, EAST FROM MINES BUILDING.



STATE BUILDINGS.  
NEW JERSEY.

ILLINOIS.  
NEW YORK.

ALASKA.  
OHIO.



STATE BUILDINGS.

MICHIGAN.  
NEW ENGLAND, UNION OF THE SIX STATES.

MINNESOTA.  
MISSOURI OR LOUISIANA PURCHASE BUILDING.



FOREIGN BUILDINGS.

MEXICO.  
ECUADOR.

PORTO RICO.

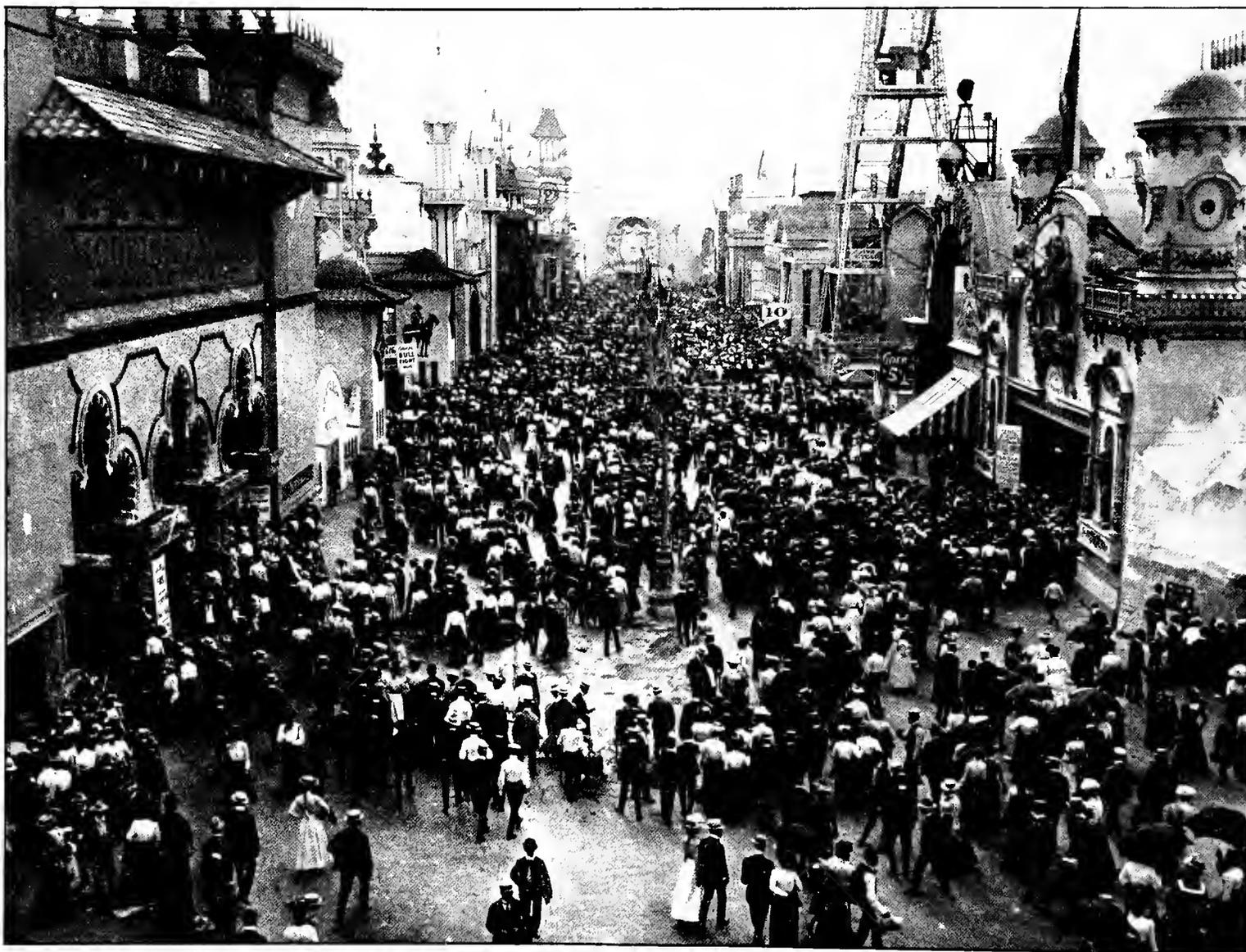
HONDURAS.  
CANADA.



SOME OF THE SMALLER EXPOSITION STRUCTURES.

THE GRANGE BUILDING.  
THE A. O. U. W. BUILDING

THE FORESTRY BUILDING.  
THE DAIRY BUILDING.



THE MIDWAY.

The north portion of the Midway is here shown from a point near the Plaza.



BOSTOCK'S ARENA OF TRAINED WILD ANIMALS.

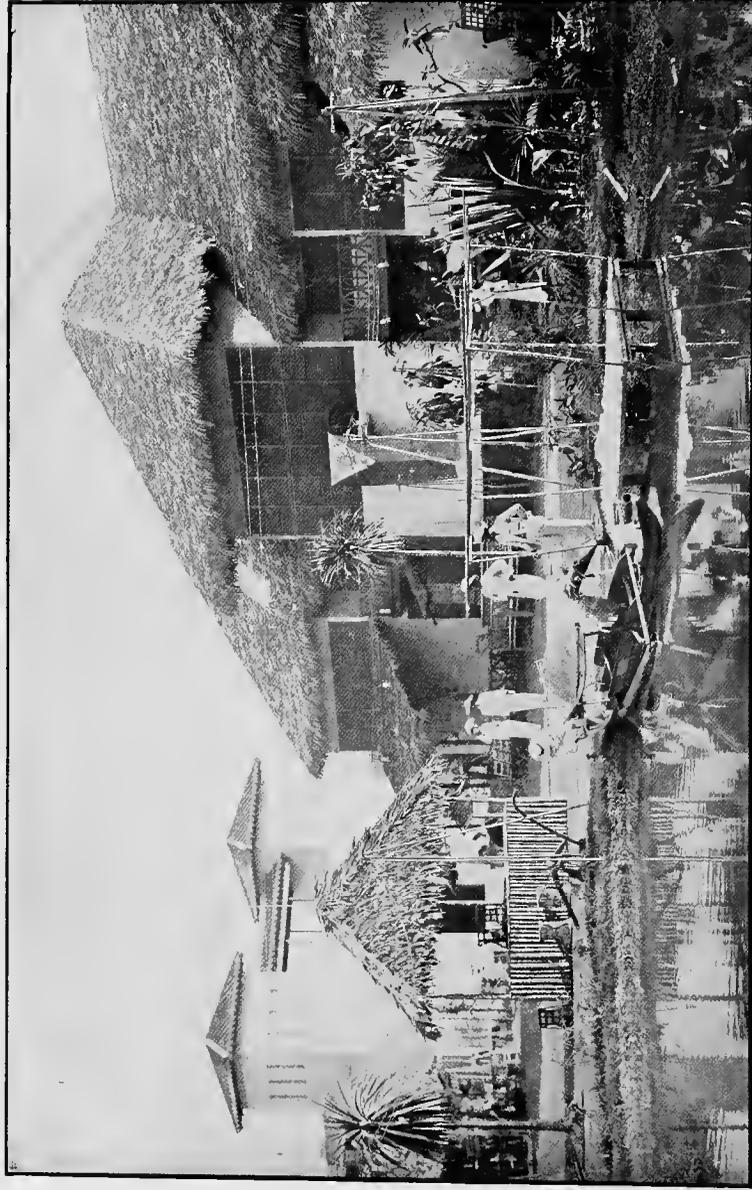


FAIR JAPAN.



A TRIP TO THE MOON.

On the Airship Luna, visiting the Queen City of the Moon and the wonderful Palace of the Man in the Moon.



PHILIPPINE VILLAGE.

Here may be seen a representation of a Village in our new "possessions," peopled with 100 Filipinos with their Native Animals and everyday surroundings.



#### GRAND ENTRY—INDIAN CONGRESS.

A cavalcade of barbaric chieftains and their support, here pictured as prepared for the start, come into the arena of the Indian Congress thrice daily for the grand entry. It is probably the most impressive gathering of red men for show purposes ever made, a horde of friendly savages.



### BEAUTIFUL ORIENT.

No one misses the Beautiful Orient. Its entrance is at the elbow of the North Midway, and its obelisks and impassive sphinx command the approach to the street. Inside its streets camels and donkeys and a lively procession of show race past.



DARKNESS AND DAWN.



ESQUIMAU VILLAGE.

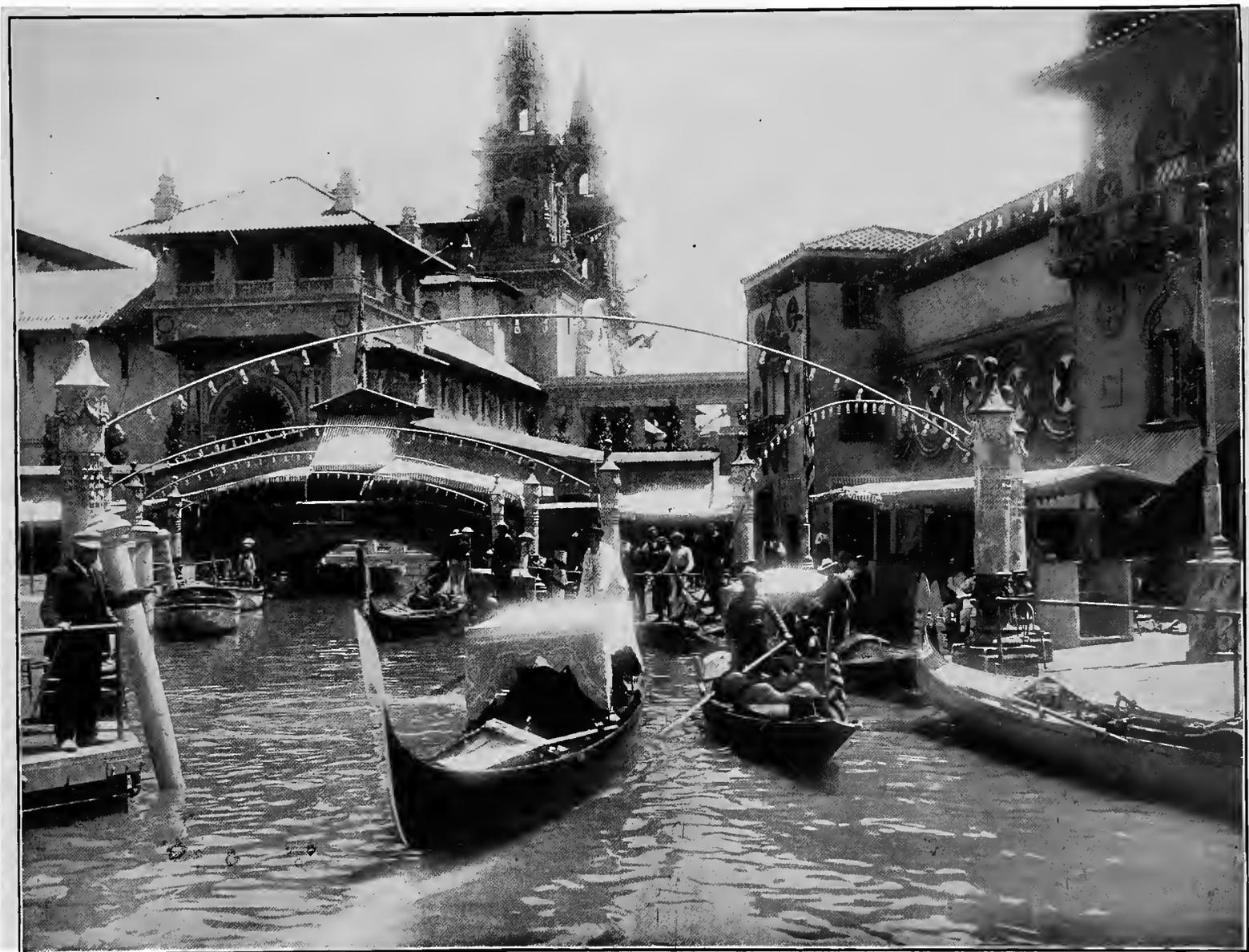


OLD PLANTATION.



HOUSE UPSIDE-DOWN.

POPULAR MIDWAY ATTRACTIONS.

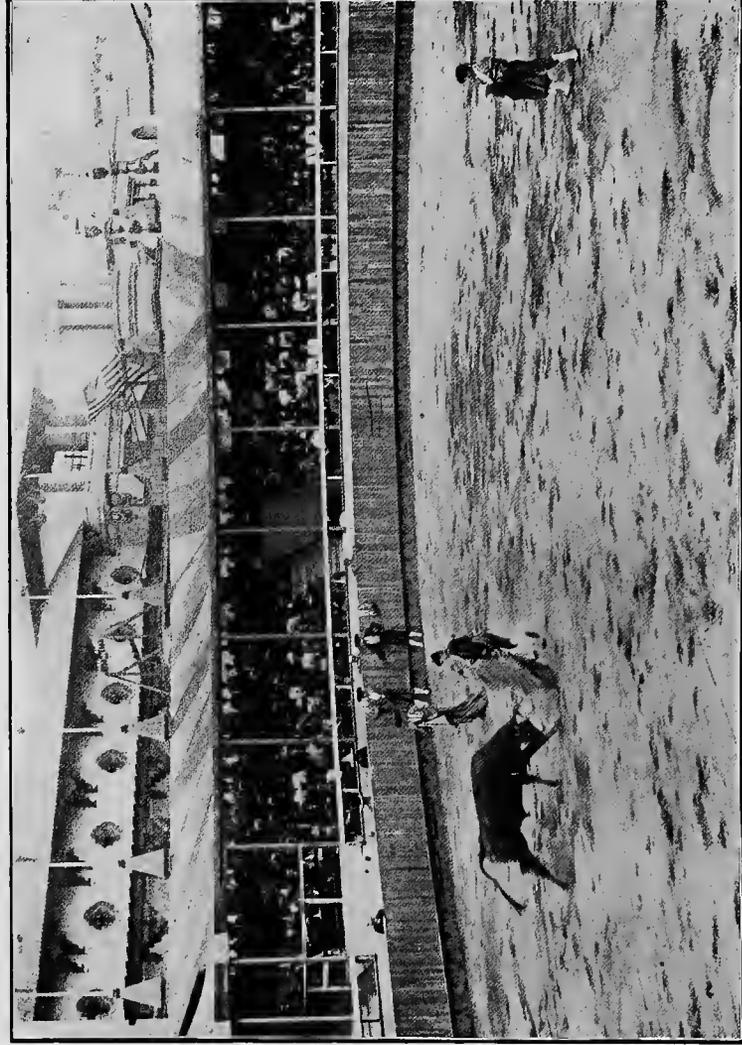


THE GONDOLA LANDING—GRAND CANAL—VENICE IN AMERICA.

Venice in America is the chief landing dock of the boats that make the most delightful trip within the Exposition grounds; the canal route that circumnavigates the rainbow city by day and the city of light by night. The Venetian gondoliers chant their gay songs there, and many a carol of midnight joy rings across the silent water.



JOHN TWE  
WAR DANCE—SCENE IN DARKEST AFRICA.



THE BULL RING IN STREETS OF MEXICO.







THE COMPANY'S BUILDING, BUFFALO

**THE MUTUAL LIFE INSURANCE CO.  
OF NEW YORK.**

RICHARD A. MCCURDY, PRESIDENT

THE LARGEST AND STRONGEST LIFE INSURANCE  
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