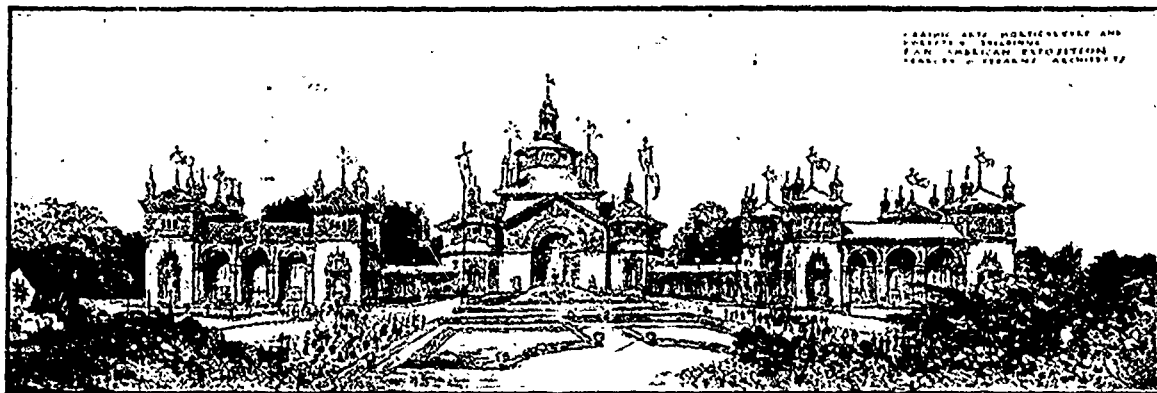


Pan-American Exposition.

The board of architects of the Pan American Exposition, which will be held at Buffalo, N.Y., on the Niagara frontier during the summer months of 1901, is composed of eight members; three residents of New York, two of Boston, and three of the city of Buffalo. The architects of the three buildings shown herewith are: Walter Cook, of the firm of Babb, Cook & Willard, of New York, designs the Stadium, the screen in front of the railway sta-

a gallery extends. The edifice, a single story high, is raised a few feet above the ground. In the interior is a court adorned by a fountain and planted with trees. For the erection of the buildings large beams were transported from the mountains, and the Indians taught to burn lime, cut stone and make brick and tile." Briefly stated, the Machinery and Transportation buildings forms a hollow square, with arcades on all sides. In the interior is a court 100x200 feet, adorned by

grilled with specimens of wrought iron "bejas" or grill screens, such as are seen in examples of Spanish architecture of the 16th century. The building has numerous entrances, the principal ones being in the centre of the four facades. Once inside the structures the size will be appreciated. All the towers, pavilions, and other proper spaces are to be brilliantly illuminated, and made gay with banners and flags. The three buildings for horticulture, graphic arts and forestry, of which



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Horticulture, Graphic Arts and Forestry Buildings.

tion, and the entrance of the Midway; all these forming the plaza.

R. S. Peabody is a member of the firm of Peabody & Stearns, of Boston, who were the architects of Machinery hall at the World's Fair. Mr. Peabody has designed the Horticulture, Graphic Arts and Forestry buildings for the Pan American Exposition.

E. P. Green is a member of the firm of Green & Wicks, of Buffalo. They are designers of the Machinery and Transportation and Electricity buildings of the Pan American Exposition.

CARLTON SPRAGUE, Chairman, Building and Grounds Committee.

a long pool of water, with a fountain surrounded with shrubs and flowers, artistically planted. This sheet of water, with its calm reflection and its atmosphere of quiet restfulness, forms one of the many little oases planned for the refreshment of the weary sightseer.

If we add to the traveller's description that the roofs are of red tile, the walls of cement, the work is more ornamented, the structure covered with glowing colors, we have briefly a correct description of this building. The facades present an arcaded effect corresponding in appearance to mission

Peabody & Stearns are the architects, form a picturesque group at the end of the west garden. The largest of these, the horticulture building, stands between the other two on an axis with the garden. The forestry building is on the north side, the graphic arts on the south, adjoining the lake. Arcades connect the three buildings, forming in front a semi-circular court. Between the arcades the ground rises slightly to the level of the fountain of the seasons. The area of the horticultural building is 45,000 square feet. The graphic arts and forestry buildings each cover 30,000



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The Machinery and Transportation building, 500 by 350 feet, faces on the Mall. This building is designed in a type of Spanish Renaissance, with initial inspiration in the mission buildings found in Mexico and California, supplemented by later examinations of Renaissance work in Spain, modified to suit the conditions of the Exposition with its gay and festive surroundings. An early traveller writes, "The Mission building is in the form of a hollow square, along the front of which

cloisters, the eaves with great overhangs, add to the picturesque. Each facade is broken by an important architectural feature, and each corner flanked with low pavilions, the design giving large, plain surfaces for color, while the eaves give deep shadows. The color scheme is made up in reds and yellows, light in tint. The Loggias, balconies, pavilions and other places are to be ornamented with shrubs, vines and flowers, blending with the coloring of the building. The openings are

square feet, and are similar in design. In plan, the horticultural building is square, with central lantern, rising to a height of 240 feet at the intersection of the four arms of a Greek cross, which includes in its angles four small domes. On the centre of each facade is a deeply recessed arched entrance.

The graphic arts and forestry buildings have four corner towers, and on the east facade a vaulted loggia of three arches forms the main entrance. Above the red roofs of Spanish tile,