

It was determined by the natural ridge of ground, now named Art Hill, which was an obvious position for the focal point. An axis perpendicular to the general direction of this ridge was then the natural axis of the composition. It would follow that buildings which could not be grouped about this main axis would be placed upon another running transversely to it. On account of the boundaries of the site this axis could not be made straight. This is not necessarily unfortunate in a transverse axis. Had it taken the form of a long, sweeping curve instead of an abruptly broken line, a perspective effect of great beauty would have been obtained, and the continuity of the avenue made evident. The existing breaks confuse the beholder, and give the effect of a sudden termination rather than a mere change in direction of an extended avenue. This may be cited as one of the lost opportunities to impress upon the visitor the great extent of area to which the Exposition may lay claim.

The natural ridge of Art Hill with its long sloping approaches formed a rare site for the culminating point of the main composition. The group of buildings upon the hill, Festival Hall, the Colonnade of States and the Restaurant Pavilions, together with the Cascades and the extensive slope, as a whole form a fine monumental conception. In this hill Nature bestowed a favor that has not before been granted to the designers of expositions. But lest they should grow too exultant she turned the hill to the north so that, save in the early morning, the great group of buildings crowning Art Hill, instead of forming the brilliant point of the composition, remains a shadowy mass. This is undeniably a misfortune. It is also to be regretted that the costly and well-designed Art building should be cut out