

work in planting is evident, and when nature bursts forth in leaf and flower and discloses the secrets of the landscape architect's plan, no other work will be found more effective in unifying and embellishing the general architectural scheme.

A great deal might also be said in commendation of the high type of sculpture to be found in profusion about the grounds, and of the well-designed and harmonious bridges, electric light standards and other minor accessories.

Thus far we have been considering the arrangements of the Exposition as a whole, because the general plan is of far more importance to the effectiveness of the entire composition than are the individual parts. If the portions serving similar purposes are kept of a uniform size and general color effect, there can be considerable difference in the character of the detail and in the general treatment without marring in great degree the effect of the whole. The buildings of the Fair are of uniform height and color, but beyond this individual fancy has run riot. The limitation of style, if it may be called a limitation, which was imposed upon the designers was the use of "free renaissance." A common understanding as to what interpretation should be placed upon this limitation was evidently lacking, and a certain impression of discord results. The varied designs express, no doubt, the ideas of the different designers as to what exposition architecture should be. The material used, as well as the purpose for which a building is intended, determine the character of its design. The festive and ephemeral nature of exposition architecture tends to loose the bonds of restraint which should be felt in designing a permanent structure. Staff,