

the material employed in these buildings, is a light plastic substance, admirably adapted to rich and elaborated decorative forms. An architecture true to the nature of this material should observe its limitations of strength. It can not logically be used in structural forms primarily designed to be built of stone which, unlike staff, is capable of sustaining great weight. In sham stone architecture, then, we can scarcely expect to find all of the Seven Lamps of Architecture burning brightly. Its beauty must be somewhat dimmed by the absence of the flame of truth. This type of architecture, however, has come to be considered legitimate, in this country at least, in exposition building, and until our cities are more replete with permanent structures of fine monumental character, we may perhaps be pardoned as a people for our fondness for such creations in plaster when an exposition presents the opportunity to build them.

A newspaper contributor has made use of the following phrases in writing of Festival Hall: "In a classic style of architecture, somewhat Ionic in idea, but treated in a decidedly ornate manner, with selections of beautiful suggestions from many of the schools of the renaissance." The buildings of the Fair taken together, undeniably might require this comprehensive pale to include all their diversities, but Festival Hall, fine as it is, can scarcely claim to cover so wide an archeological field. It is one of the noteworthy buildings, masterly in proportion and profile, with rich and vigorous detail. Festival Hall, together with the Colonnade of States and Restaurant Pavilion, form a consistent group. Scarcely any other work on the grounds approaches this group in quality and strength of design. We consider, however, the lack of connection between the Colonnade and the Pavilions