

HOME MAGAZINE

LIFE · LITERATURE & EDUCATION

The Exhibition at Toronto.

Were one asked to name the pre-eminent use of the big annual Fair at Toronto, one might be puzzled to give immediate answer. A great advertisement for Canada it certainly is; a great educator—if one take it that way,—and yet it appears to be also the one grand opportunity for an outing for a great mass of the people of Canada,—especially those of Ontario,—and who can say that the week or two of interested change from the daily routine is not a time of more value than may be imagined to all the busy folk who thus take advantage of the excuse for a holiday?

The Canadian National Exhibition shows improvement every year,—that goes without saying. Pavements have been extended everywhere, and so there is less worry from mud on the occasional rainy days, than of yore. This year the fine, new gateway, and a few new buildings distinctively mark the march on and ever on; while the beautiful fountain erected in August of last year, is being more and more patronized and enjoyed as a meeting-place. "Meet us at the fountain," say your friends, and so, instead of keeping anxious watch from the steps of some building, jostled and pushed about by the crowd, as once was necessary, you now sit on the stone balustrade by the softly-falling water, look out over the beautiful lake, and so wait, listening to the selections given by the bands in the bandstand just beyond.

There are one or two items for general improvement, however, which may be here noted. Those big Exhibition grounds could very well stand several hundred more seats. Going about the Fair is strenuous work; so often, so very often, one would like to sit down a little while to rest, and yet there are so few places to sit unless one drags away over to the vicinity of the bandstand. If seats were placed along the outside walls of all the buildings, many hearts would be thankful.

Then, again, why are not maps of the grounds placed conspicuously just inside the gate? The disposition of the various buildings is very confusing, especially to those who are present for the first time, and, as a consequence, there is much going over and over the same ground. How very often one hears people say, "Why, we've been in this building before, haven't we?" or "Have we been here before?—No.—Yes we have! See, there is such-and-such a thing!"—And so on. All of this confusion, and the weariness of eternally retracing one's steps, might be obviated by the very simple expedient of placing the maps for sale in a spot that everyone might see,—at the gates.

THE EXHIBITS.

Now let us take a little trip among this year's exhibits,—omitting, of course, the stock, etc., the report of which appears in the "men's part" of our pages. The first building visited chanced to be the "Manufacturers' Building," so useful an adjunct of the Fair, not only to the manufacturers who thus lavishly advertise, but to the people who may thus find out what can be bought. If you

want to buy a piano, a player-piano, a kitchen cabinet, or a Wernicke bookcase, there they are,—look at the various kinds, and make up your mind about them. Or if you want a new hat, new furs, or a new gown, there are all the latest styles.—The gowns, it must be acknowledged, run rather to the elaborate, evening-gowns, etc., for which farm folk have little use, but it is interesting to see them anyway, and they make a very pretty display.

THE "FURNISHED ROOMS."

The Murray-Kay, Simpson, and Eaton, "furnished rooms" were this year, as usual, the centers of much interest. The most striking feature in regard to the furnishings was the return to the antique. Plain designs seem to be giving way to carved and tapestried effects, especially for drawing-rooms, but the color schemes are more carefully worked out than ever.

Fumed oak appears to be greatly in fashion for all rooms, except, perhaps, drawing-rooms, where mahogany is always in order, while chairs and bedsteads show a quaint and pretty mixture of carved wood and old-fashioned "cane" work.

In the Murray-Kay dining-room, browns and greens were the colors chosen, the wall being entirely covered with a dull rich tapestry paper in those tones. In the drawing-room, fawn and old rose were the prevailing tints, an Oriental rug covering the floor. In the very dainty bedroom in the corner of the building the color-scheme was completely carried out in a dull gray-blue and creamy white, the wall-paper being blue, with a white stripe, the bedspread white, with a blue border, the rug dull fawn and blue, and the chairs upholstered in blue and white. The twin bedsteads both had cane inserts in the part at the foot.

In the Eaton drawing-room, a unique effect was secured in the living-room by

way, are the fad of the moment), a cozy grate, big easy chairs upholstered in leather (fuchsia tints), and a very unusual wall-treatment, which deserves detailed description. The main part of the wall was covered by an imitation of leather, in dull fuchsia-blue, but around the top ran a deep frieze of panels divided by wooden shields bearing the emblematic insignia of the various Provinces. Each panel represented a scene, the series telling a story. Of course, no other pictures appeared in this room. Very striking, however, were the tall electroliers (if one may call them that), stands of carved wood made up of a slender pedestal with a basin above in which the lights were placed. By this device the light-bulbs themselves were quite concealed, but a mellow radiance was cast all over the room.

WOMEN'S WORK.

Passing from the Manufacturers' Building to the Women's Building through an arcade beautifully decorated with artificial apple-blossoms and Chinese lanterns, one found the usual array of cookery, painted china, wood-carving, needlework of all kinds, hand-woven stuffs, etc. We were much interested in the display of children's cookery, a feature that should be encouraged at all fairs.

In the needlework cases the newest thing seen was a display of punch-work. There seemed, however, to be a revival of the old-fashioned cross-stitch, and some very pretty guest-towels were noticed, in which the initial and a design extending across the end were carried out in delft-blue cross-stitch. Other towels and pillow-slips were scalloped along the edge, and decorated by embroidery, while yet others were prettily trimmed with crochet insertion and lace.

The cases attracting most attention were those containing crochet, and, indeed, the great increase in crochet exhibits marked the popularity which this

for a time: (1) After conditions of cleanliness, were perfect. (2) After a particle of manure was introduced. (3) After milk had been rinsed about in an apparently clean, but not sufficiently scalded pail. (4) After a timothy seed was permitted to remain, etc. After seeing the dreadful results which the rapid increase of bacteria can bring about, and comparing the flasks in which they were permitted to work with the ones showing perfect conditions, the most careless dairyman could not but go home determined to make an effort to bring about more absolute cleanliness in his dairy. Cleanliness!—Scientific cleanliness!—must be the word if milk or butter are to be really fit for food.

THE HORTICULTURAL BUILDING.

Passing the Applied Arts Building with its beautiful photography and interesting enamelled jewelry, the Process Building, with manufactures of carpets, candy, etc., in full swing, and the Transportation Building, with its imposing exhibit of automobiles, let us pause at the Horticultural Building. Here a marked improvement was to be seen, especially in the showing of cut flowers, in which Toronto has been somewhat backward in the past. The display of gladioli was especially good, the vegetables and honey very attractive, and the massive banks of ferns, crotons, rubber plants, palms, and orchids, a thing to remember.

THE ART BUILDING.

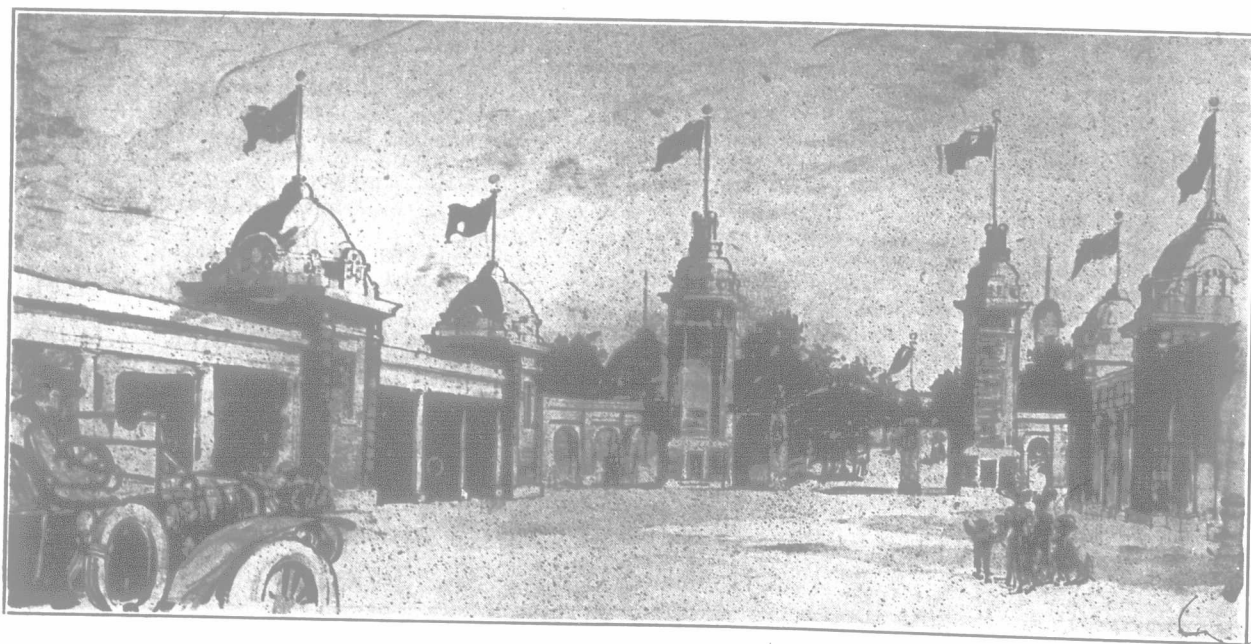
A fee of ten cents at the door prevented this building from being crowded with a throng of careless sight-seers pushing through with little or no interest in the pictures, and so the true picture lovers were given a better chance to see.

As usual, there was a fine showing of canvases from abroad, although very few of the older artists' were exhibited, an awful picture, "Perseus and Andromeda," by Lord Leighton, and a strange conception of John the Baptist entitled, "The Forerunner," by Millais, being the most notable.

Of the "moderns," the picture attracting most attention was "The Village Wedding,"—"the best of the bunch," we heard one enthusiastic man declare, and surely the merry faces of the villagers merited his delight. This picture was painted by Sir Luke Fildes, R. A., an artist living in Holland Park, London, Eng.

There were several fine landscapes by B. W. Leader, R. A.; a beautiful representation of a waste covered with golden gorse in bloom, by David Murray, R. A.; a canvas with a remarkably clear atmospheric effect, "In the Uplands," showing a woman and geese in the foreground, by William Wells, Isle of Man; and many others by other British artists.

Canadian and American artists were well represented, two of the most notable pictures being "The Butterfly," by Joia Alexander, P. N. A., New York, and "The Blue Kimona," by Robert Henri, N. A., New York, both exceptionally rich in color and original in treatment. One cannot here pause to describe in detail the many fine pieces by our Canadian artists—Atkinson, Beatty, Bridgen, Bell-Smith, Challener, Cutts, Dysonnet, Fleming, Wyly-Grier, Jefferys, Knowles,



The New Entrance to the Canadian National Exhibition.

a panelled wall in fumed oak, the coloring throughout the room being brown in harmony, with a creamy white mantel and an Oriental rug to give a dash of color.

The bedroom in this suite also had a panelled wall, but in creamy white, with a white mantel to match, the necessary color being supplied by the dull green rug and the brown carved furniture.

It was the Eaton library, however, that held the most admirers,—a beautiful room with a fuchsia-red rug with fuchsia-blue in the border (fuchsia tints, by the

work has attained at the present time. A great deal of "Irish" work, and lace in square or filet mesh, were shown.

THE DAIRY BUILDING.

But little need be said of this here, as a report appears in the first part of the magazine, but one cannot pass without remarking upon the very educational value of an exhibit illustrating the necessity for cleanliness in handling milk, which was shown by the Agricultural College at Guelph. There were sealed tubes showing the condition of milk kept