

Women's Work, Art, Horticultural Building.

IN the Women's Building one came first to a case of wonderful, beautiful, intricate work in embroidery, carving and metal-chasing, from Ceylon. At the next step was a French lace-maker, Madame Leguillon, making the most beautiful lace with thread, a lead pencil, and a shuttle—and one felt that we in Canada have much to learn in hand work yet.

Nevertheless the cases were filled with very creditable work upon the whole, and one stood, rather dumb, before that done by the soldiers in our Institutions for the Blind. "How do they do it!" someone exclaimed. No one voiced and yet everyone felt the tragedy of it—that those once sturdy young men should be sitting in Pearson Hall (Toronto) making baskets and hammocks, and knitting. Yet thank heaven for Pearson Hall, and may it never fail for want of support.

In the cases of women's work we saw nothing really new, but came away with the idea confirmed that unless a lover of doing fancy work has exquisite taste she will do well to confine her efforts, almost entirely, to work in white and linen. As usual there was lovely work in these two colors—embroidery, crochet, Roman cut-work, tatting and Hardanger. There were, for instance, some beautiful curtains of heavy scrim or Congress canvas, some inset with filet crochet and banded with filet insertion, some done in Hardanger, and some made of linen embroidered and trimmed with crochet. There was also a beautiful gray canvas table cover done in Hardanger, and, of course, there were stacks of lovely hand-worked towels, lunch table and tray cloths, centrepieces and doilies—all in pure white, or white embroidered with blue.

But when it came to colored work—well, to be not too extravagant, there were some awful things—some perfectly awful "mats" and cushion covers and so on. Some of the patchwork quilts were very well, and splendidly pieced, but why put so much time on quilts? They are always covered with a spread anyway.

Yes, there was one exception to the awful color work. In a case devoted to work from the Women's Art Association of Canada there was not one ugly article, and many very beautiful ones. A pile of homespun cloth from Quebec was soft in color and even in weave. The bits of painted china and hand-made glazed pottery were exquisite; so were the few pieces of hand-made jewelry, and a few special pieces of lace.

"Yes, I guess good cooking's about as good an accomplishment as a girl can get hold of."

"You bet!"

Needless to say the voices were men's. And didn't they speak truly? The wisdom of spending hours of time and eyesight on fine fancywork may be questioned, but not a person could be found who would question the wisdom of learning how to make the delicious bread, cake and pie such as are sent to Toronto Exhibition. . . . It was pleasant to find, too, among the children's exhibits, some very creditable cookery and jars of fruit.

Before leaving this department—did you notice the queer embroidery in many colors (including black) done by the Ukrainians? Incidentally there are 300,000 Ukrainians in Canada. One wondered if they all wear embroidered sleeves, for there were several garments in the case, every one with the sleeves covered with embroidery and very little anywhere else. Truly, "Other countries, other manners."

"WHAT did you think of the Canadian Memorial Pictures at the Fair?" we asked a returned soldier, who is also an artist, clever enough to have had some of his work on exhibit in the Graphic Arts Building this year.

"I think it made most of us feel like saying 'Good heavens! Is this the war we went through?'" he replied. "I think if some of those artist fellows had been more keen on painting what the soldiers saw than about expressing their own emotions and personalities, the country might have had a real legacy. As it is—" he broke off in disgust. Then he began again, "When I think of the beautiful as well as 'ferce' scenes we saw, and then think of that stuff at the Exhibition, it

makes me sick!" . . . However, he approved of one canvas—that showing *Canadian Soldiers Arriving on the Rhine*, by Sheldon-Williams, a reproduction of which appeared in these pages last week.

We agreed with him. Neither do we like—or understand—futurist and cubist and post-impressionist stuff. We just walked past most of those memorial pictures as fast as we could, only pausing long to admire Sir William Orpen's really splendid portraits of some of our fighting men; they weren't either futurist or post-impressionist, thank goodness. . . .

Haines' usual realistic manner; and *February Woods*, by Manly Macdonald, Belleville, was a splendid bit of color, gleaming sunlight and blue shadows in a Canadian winter woods from which some men were drawing a load of wood. London, Ontario, was represented by a bit of dainty landscape in water-color, a scene on the Thames, by Mary Healey.

In the Graphic Arts Buildings were placed the etchings, drawings, and photography—some of the latter truly masterpieces of the art, artistic almost as paint



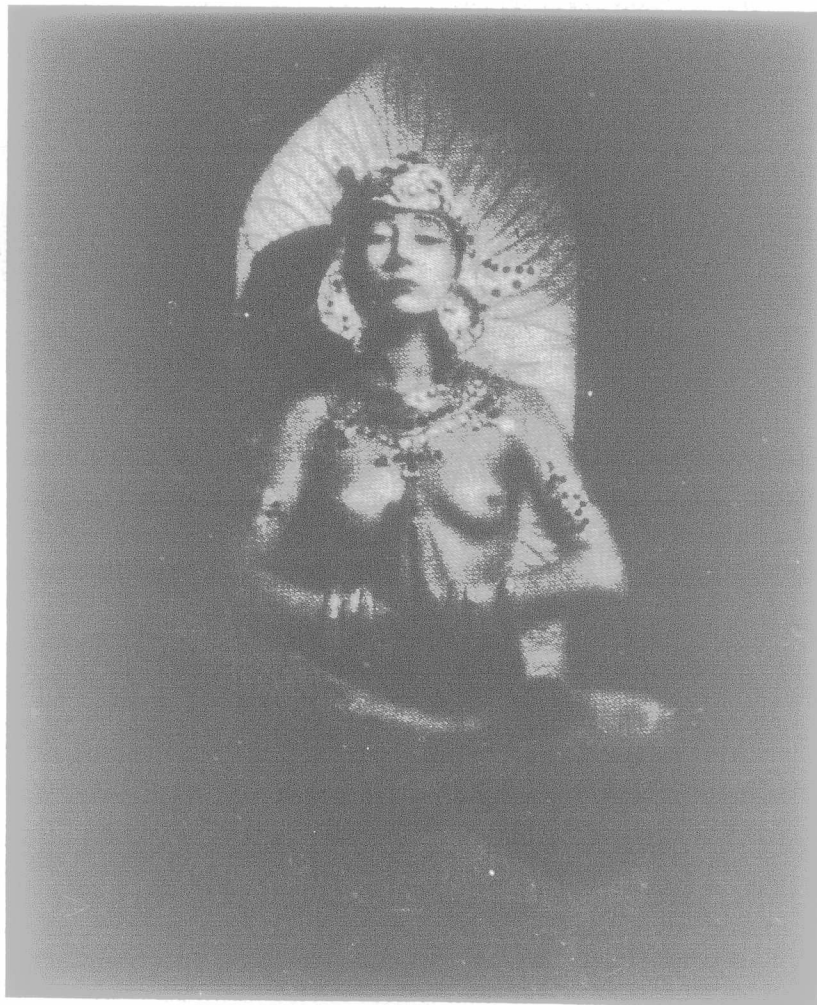
Peasant Girl.

Photo by Raymond E. Hanson, of the Boston Y. M. C. A. Camera Club. Exhibited at "The Exhibition," Toronto.

In the Canadian Art Section—a very small one this year, were some quite fine paintings and some which did not appeal at all. We loved G. A. Reid's *The Blue Print*, a dear old man poring over a blue print. There were, also, too very fine portraits, one *The Red Feather*—a girl with a red feather in her cap—by Kenneth Forbes, Toronto, the other a portrait of *Alfred Laliberte*, R. C. A., by J. C. Franchere, Montreal. Horses and men in *The Gravel Pit*, were painted in Fred

ings could be. Especially interesting to rural visitors, in the section devoted to etchings and drawings, were a number of sketches by Dan C. McArthur, the soldier son of Peter McArthur.

To-day etchings are held in higher favor, by many people, than are paintings, hence the demonstrations in that art given every day in this department by Mr. W. J. Thompson, Mr. Fred S. Haines, and Mr. Owen Staples, were watched with keen interest.



Prayers of Buddha.

Photo by F. Bauer, of the California Camera Club. Exhibited at "The Exhibition," Toronto.

OF course you walked through the Horticultural Building, and of course you admired the palms, ferns, orchids, crotons and dracaenas, etc., which you can't grow, and stopped to "take notes on" the names of the gladioli, dahlias, etc., which you can grow. We noted a wonderful brown and orange dahlia called "Sherlock," a fine pink cactus dahlia called "Magnificent," a beautiful pink (cactus variety) with yellow centre "Janet Cross," a shaded yellow (cactus), "Goliath," a white with mauve outer petals, "The Millionaire," a clear yellow, "Golden West," and a clear red, "Chieftain."

Among the vegetables that were extra fine we noted "Golden Bantam" corn; "White Plume" celery; winter radishes—pink, white and black; "Bonny Best" and "Chalk's Early Jewel" tomatoes; "English" marrow; "Danish Ballhead" and "Chester Savoy" cabbage; "Erfurt" cauliflower; "Hubbard" squash; "Pancake" squash; and "white Tripoli" and "Southport Yellow Globe" onions. Among extra choice potatoes showing first-prize tickets were: "Irish Cobbler," "Extra Early Eureka," "Rose of Erin" (pink), "Empire State" (white), "Green Mountain" (white), "Rural New Yorker No. 2" (white), and "Early Ohio" (pink). An interesting collection of garden herbs was made up of dill, sweet Basil, fennel, catnip, parsley, marigolds, coriander, sage, horehound, thyme, lavender, summer savory, spearmint and caraway; while another collection which appeared to be of especial interest to the men—probably because of the representations of fabulous gains got by growing it—was a number of ginseng plants, now showing clusters of red berries.

Railway Buildings.

PROBABLY two-thirds of this building was taken up by the Government-owned railways of Canada, the other third by the C. P. R. All told, the building was one of the most interesting on the grounds, and as one went about it one was again impressed by the magnificent scope and vast possibilities of this Dominion. In addition to the fine pictures showing scenery in every part of Canada, the Grand Trunk this year provided a quite wonderful model of Jasper Park, Alberta. More interesting, to many people, was an exhibit of lighthouse lamps and a wireless telegraphy cabin backed by a map of Canada with twinkling lights showing the location of the greater lighthouses. In the C. P. R. section were very realistic models of the hotels at Banff and Lake Louise, with mountains in the background. Here also were exhibits of the grains of the West, and a fine collection of Indian articles.

WE did not visit the poultry or live stock, as these were being "done" by other representatives of this paper.

"Isn't that lake heavenly quiet after that rumpus!"

It was the young nephew who spoke, as we came out suddenly from the Women's Work Building almost onto the edge of the lake, where graceful white sail boats were sailing about and Sir John Eaton's beautiful yacht was riding at anchor.

"Why, haven't you enjoyed it?"

"Oh yes. I like to come for a day, you know."

"But you'll be glad to go back home."

"You bet!"

And I daresay he felt as the most of us do.

"His good clothes off and his old clothes on,

'Now I'm myself,' said Farmer John."

—But the crowds will come to "The Exhibition next year, all the same."

Your Health.

BY "MEDICUS."

Chronic Bronchitis.

FOR Mrs. W. D., Huron Co., Ont. Chronic bronchitis may include a number of different things, for example, asthma, tuberculosis or emphysema.—Asthma is often complicated by chronic bronchitis. This, of course, makes the treatment of chronic bronchitis most difficult. You have usually two conditions present.

The most important and the most fundamental point to remember in the