

**NAVAL AND MILITARY DISPLAY.**

Working drawings of H.M.S. "New Zealand" will probably be attractive to those interested in marine architecture, while the general public will regard with admiration the exquisitely finished models of H.M. first class battleships "Swiftsure" and "Albion." So much detail is provided in the former model that the small boats are even fitted with ivory oars and boat-hooks. A fine gallery of photographs accompanies these exhibits, showing all types of modern warships. The Maxim and Gardner automatic guns, which fire 600 shots per minute if required, are set up in working order, and there is also the complete 10-pounder breech-loading jointed-gun and equipment used on the hilly frontier of Northern India. This again is composed of two sections, each of which provides a load for a mule, the carriage makes another load, the wheels a fourth, and the axle and small stores a fifth, while "ammunition mules" each carry two boxes of shells and fuses and cartridges. Thus equipped, the Mountain Artillery penetrates to the inmost fastnesses of the hill tribes. The display includes a very complete collection of modern military equipment, and there is also an interesting historical collection, including the chain shot invented by Admiral De Witte in 1666, grape shot, rib shot (the earliest form of shell for use with a grooved bore rifled gun), and the old hand grenade.

**HISTORY PHOTOGRAPHS.**

With the object of preserving for posterity a permanent pictorial record of English national life and history, Sir Benjamin Stone, M.P., of Birmingham, is compiling a collection of photographs, a selection from the series being on view in the Court. Those who have only read or heard of the picturesque survivals of old customs will find in these photographs a wealth of interest. May day festivities, ancient customs at fairs or markets, and the beautiful ceremonies connected with the Welsh Eisteddfod national musical gathering are depicted in realistic fashion, and there is a large selection of pictures taken in historic buildings.

Scientific photography receives a fair amount of attention in the exhibit. Specimens of process work, plate tests, X-ray photographs, astronomical work, and the many other applications of the camera for scientific purposes find a place in the display which, although not of much interest to the casual visitor, will provide many a valuable lesson to those interested in the various branches.

Pictorial photography is represented by 132 specimens, evidently selected with great care, showing that the camera in the hands of workers with artistic taste has a much wider field than of minute and exact reproduction. Beautiful atmospheric effects are reproduced in many of the best examples, and by the subordination of detail in enlargement and the introduction of suitable tones, pictures are produced which compare very favourably with the impressionist studies of those who work with the pen and brush. The collection is regarded by the Royal Photographic Society of Great Britain, by whom it has been prepared, as fairly representative of the best modern English pictorial photography, and as such it should provide a good deal of inspiration to the colonial worker. Adjoining the photographic exhibition is a small but choice selection of original pen and ink drawings by famous artists, many of which are thoroughly familiar to colonials through the pages of "Punch."

**EDUCATION AND SOCIAL ECONOMY.**

These important subjects receive a very comprehensive treatment in the court, but as they do not lend themselves to popular description, I do not propose to do more than indicate the general features. Educational institutions from the primary schools to the English universities are very fully described, a number of well arranged cases of framed photographs serving to give visitors a very realistic idea of the main features of the English educational system. The Board of Trade has furnished a very complete set of charts dealing with economic subjects, and a huge map of London, twenty feet square, is coloured to show realistically the social condition of the people as indicated in Mr Charles Booth's monumental work "Life and Labour in London."

**THE CANADIAN COURT.**

**EFFECTIVE ADVERTISING METHODS.**

**AN OBJECT LESSON TO NEW ZEALAND.**

I have visited the Canadian Court, and chatted with one of the Dominion's Commissioners, Mr W. A. Burns, a business like, courteous gentleman, who is one of the staff of five accompanying the Canadian exhibit. The Dominion Government has set about advertising Canada's attraction in the most thorough manner. Connected with the Department of Agriculture is an exhibition section by means of which Canadian products are displayed in every large exhibition through out the world. About £50,000 spent annually in this way, and, says Mr Burns, the country gets a return in immigration and increased trade which fully recoups it for the outlay. "We figure it out that this work is profitable," explained Mr Burns. "To exhibit at St. Louis, the largest world's fair ever held, we went there alongside every country in the world, and spent about £60,000. We reckon that the 50,000 moneyed American farmers who crossed the border into Canada that year were largely the result of that display, so it paid us well, you see."

"No, we are not on an immigration mission here," said the Commissioner in reply to a question. "Our object is to bring your people through Canada on the way Home, and to further promote our trade relations." If New Zealand, with its many attractions, would carry on the same propaganda as we are I am quite sure it would get results if it went to work in Canada.

"Can you indicate the lines upon which trade may be promoted?" I asked.

"We use your butter and other products which you export," Mr Burns pointed out, "because our winter is your summer, and we can exchange the products in season. We hope that this exhibit will bring about such an increase of trade, as will necessitate a better service of steamers between New Zealand and Canada. Two of Messrs Bucknall's boats are on the run, and they have already proved inadequate for the amount of freight offered. We can sell New Zealand furniture of a class which will compete with any in the world. We have the raw materials, our forests are very rich in all kinds of furniture woods, and the beauty of our Golden Oak is unequalled."

So with this preliminary chat and a handful of publications, including "One Thousand Facts About Canada," the capable advocate of his country's attractions started me on a tour of the Canadian Court.

The mineral section provides the most noteworthy feature of the exhibit, demonstrating as it does, how excellent a grip the Dominion has upon the markets of the world. Canada provides 90 per cent of the world's supply of asbestos. Canadian asbestos has the longest fibre and for that reason is most popular for working up into manufactured articles. The exhibit shows asbestos as it is found in the rock, and there are also examples of finished products. Granite, coal, mica, and corundum (a substitute for emery) are mined in Ontario,

and there are interesting exhibits of these products. The mica, used in electrical equipment and often for unbreakable gas chimneys comes from rich Canadian mines in thick slabs several feet in superficial area. A block has been taken out weighing over half a ton. The colour, known as Cobalt, was extremely rare until a big deposit discovered in Ontario flooded the market, and the ore from which it is obtained is now being mainly worked for its large percentage of nickel. Excellent displays of minerals are to be found in the court, and the Dominion's products from timber are likely to attract considerable attention. The Canadian bent-wood chair is already established in popular favour. There are hundreds of patterns on view, and office furniture, splendidly finished, is also shown as an illustration of good workmanship and the beauty of Canadian oak and other furniture woods. Many who see the stack of spruce and balsam wood resembling a firewood heap, will be somewhat surprised to know that the varied specimens of paper exhibited close at hand, including "news" and high-class note, come from similar blocks of wood. Paper making from wood pulp is a big Canadian industry, and the pulp is also being turned to account for indurated fibre-ware such as buckets and pans which are quite watertight and wearable though made from the same raw material as the daily newspaper. Cedar canoes of surprising lightness, maple sugar and honey, and a beautifully arranged display of bottled fruits occupy central positions in the large court, and there are a hundred and one other products from goloshes to pianos which the Canadian Government is showing on behalf of the manufacturers in the Dominion. The complete exhibit was packed into 1400 cases, and the display occupies 14,000 feet of the special annex built to accommodate it. The wall space is decorated in red art muslin, with panels of straw arranged in exceedingly pretty fashion, while over every arch—and there are many—is the inscription "Canada" worked in corn cobs surrounded with a border of sheaves, an appropriate design for the go-ahead colony which is "the granary of the world."

**HOME INDUSTRIES.**

It is satisfactory to find that trade and foreign exhibits, though very extensive, do not dwarf home productions at the International Exhibition. I spent a morning in the south gallery, where home industry has filled nearly the whole of the space. Ten thousand exhibits have been sent for competition and hundreds for display, so that it will be realised that my impressions are necessarily general, and that numberless meritorious productions are unnoticed. Judging has not yet taken place—there will be at least three weeks delay—consequently the names of competitors and their places of residence are not available. The technical schools of Auckland, Wellington, and Christchurch, and the Canterbury School of Art provide a really magnificent display of decorative design and practical work in wood and metal. An attractive picture gallery is provided, simply from contributions in oil, mainly studies in

still life, executed by the students. The Wellington school has constructed a model church in modern Gothic style. The complete church is built to small scale, while above spart in larger size is a portion of the roof with well-designed timber work. Decorative designs for various parts of the church are shown, and a portion of the altar rail design has been nicely worked out in metal. A large settee, with magnificently finished panels, in carved wood and copper repousse work, constitutes the chief feature of the Canterbury College School of Art display. The Auckland exhibit is strongest in plumbing work. I am not able to pick out the items, and I confess to lacking that technical knowledge necessary to a proper description of the exhibit, but it is evident that the four classes for plumbers are well filled with admirable specimens of work. The metal work section is one of the strongest. Admirable work is displayed in the way of finished parts of engine and machine castings and wrought-iron work, while there are seventeen exhibits of model machinery. A London and North Western railway engine, built to scale, by an Auckland amateur, is remarkably well finished, in striking contrast to several other models, including a larger locomotive, also sent for competition. Electrical locomotives and high-speed stationary engines have received a good deal of attention, some attractive work having been turned out.

Woodworking exhibits take up a large portion of the space, and include many exquisite examples of cabinetmaking. One of the most effective of the half-dozen sideboards displayed in the section was made, according to the official label, by an apprentice of less than 24 years' experience. Golden oak has been used, and a beautiful finish has been obtained. The fittings are in gun-metal, and on either side of the central mirror are pretty corner cupboards with coloured leadlight doors. In this section there are also classes for apprentices over 24 years, and an open class, both of which are well filled, the articles, generally of a useful character available for furnishing or house-fittings, being nearly all up to a high standard of finish and originality of design.

Every encouragement has been given to carving, and the specimens, though varying greatly in workmanship and beauty of design, make a particularly attractive exhibit. The open class for amateurs in relief carving contains one of the finest collections ever grouped in a colonial exhibition. While some competitors have made modest attempts in the form of photo frames, the majority have launched out upon large articles of furniture, such as sideboards. Some of the most tasteful work was upon writing cabinets, hall chairs and settees, and notably a beautiful mantelpiece in walnut. A fault about one of the most ambitious efforts, a carved sideboard, was its overwhelming burden of floral designs in high relief, carved in a free and effective manner, but quite unsuited for such a piece of furniture. The total number of exhibitors in the carving classes is 140.

Specimens of brush-work and models from the elementary schools of New South Wales exhibited at Melbourne Exhibition, have been sent to New Zealand for display. They include many fine designs based on nature studies, and form an excellent means of comparison, exhibited as they are close to similar work from New Zealand State Schools.

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