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SEEDS

Where are the Fairies Going?

The Fairies and the gentle gnomes From France have crossed the ocean; Grim war disturbed their peaceful homes And so they took the notion To leave fair France's sunny bowers And say farewell to sadness, Now, in this Canada of ours, They'll charm our hearts to gladness. And so they came, on bubbles blown, While you were on your pillows, One moonlight night, they'd quickly flown Across the ocean billows.

The bubble pictures tell you where Each fairy has to go to, And you can tell by looking there, The town that each will blow to. So hurry up! and you shall win If you can only spot them. Just think it out and send us in Your answers when you've got them. Now Boys and Girls if you can tell By looking in each bubble, The cities where each one will dwell It will be worth your trouble.

\$200.00 IN CASH PRIZES

To Boys and Girls Who Can Tell Where the Fairies are Going

Can you puzzle it out boys and girls? The Fairies, each riding a Fairy Bubble, are going to Canadian towns to live. They can't tell you to which town each will go, but in each bubble is a puzzle picture that will tell you the name if you're clever enough to puzzle it out. Just to give you a start, we'll tell you that Fairy No. 1 is going to Winnipeg. If you will study picture No. 1, you will see that it easily represents Winnipeg. Now see if you can guess where the others are bound. Bubble Picture No. 2 represents a town in the province of Alberta, No. 3 an Ontario town, No. 4 a Saskatchewan town, No. 5 a town in New Brunswick, and No. 6 to a Nova Scotian town. Any good live Canadian boy or girl should know enough about Canada to be able to puzzle them out. It's not easy, but get your Geography book, look up the towns and cities in each province and try. The boys and girls sending the best answer to all 6 puzzle pictures can share in the distribution of the following:

MAGNIFICENT PRIZES

1st Prize	\$50.00 Cash	7th Prize	\$5.00 Cash	12th Prize	\$3.00 Cash
2nd	25.00 "	8th	5.00 "	13th	2.00 "
3rd	15.00 "	9th	5.00 "	14th	2.00 "
4th	10.00 "	10th	5.00 "	15th	2.00 "
5th	8.00 "	11th	5.00 "	16th	2.00 "
6th	7.00 "			17th	2.00 "

AND 47 CASH PRIZES OF \$1.00 EACH—TOTAL CASH PRIZES OF \$200.00

You'll get a free sample package of delicious "Fairy Berries" as soon as you send your answers to the puzzle pictures.

LIS- If you would know the reason why For "Fairy Berries" are the fare That keeps them fresh and rosy, TEN! The Fairies are so merry, And dance and sing as days go by Sweet "Fairy Berries" returned rare As any garden posy. It is the "Fairy Berry."

This puzzle is only for boys and girls who will help us to advertise and introduce "Fairy Berries" the Delightful, New, Cream Candy Coated Breath Perfume that everybody just loves. As soon as your answer to puzzle is received we will write and tell you if it is correct and send you a free sample package of "Fairy Berries" to try yourself, and with it just 25 big handsome packages to introduce among your friends at only 10c. each. The only thing we ask you to do in order to compete for these big cash prizes is to introduce just 25 packages of "Fairy Berries" among your friends. You will surely be glad to do this in return for this grand opportunity to win a big cash prize. It is easy. Just open your sample package and ask all your friends to try a "Fairy Berry." They'll be so delighted with them that everyone will buy a pack-

This Contest is Absolutely Free to All Boys and Girls

We want to quickly advertise and introduce "Fairy Berries" to everybody. This is our plan of doing so. Only boys and girls under sixteen years of age may compete and there are no rules or conditions to fulfill except as stated above. Write your answer on one side of the paper only. Give full name, address and your age. Write your answer in your own hand writing and be neat, because in addition to the correctness of your answers, REGAL MANUFACTURING CO. Dept. 10 TORONTO, ONT. 40R

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is made of strong, stiff, galvanized wire that will not sag. In addition to galvanizing, every strand is given a coating of zinc enamel paint, thus forming the best possible insurance against rust. Peerless Ornamental Fence is made in several styles. It's easy to erect and holds its shape for years.

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The Girl Who is Engaged

HER DRESS AND THE EYES THAT GAZE UPON IT

By ELIZABETH BURTON

THERE have been ever so many stories told of what Angelina was wearing when Edwin first saw her. A young man who was telling his favorite aunt, not long ago, of his engagement to the niece of girls was asked if she dressed prettily. "Why, she seems to wear just what is right," he answered promptly. "The first time I met her she was wearing a blue dress—yes, it was a kind of misty blue."

The question has often been discussed whether woman dresses to please the fancy of man or to excite the admiration (some say envy) of other women. Probably there is a mixture of motives. At any exclusively feminine gathering, tea, bridge, or luncheon, the gowns are sure to be as richly adorned and as modern in style as the means of the wearers will allow. Yet you may notice, in any social gathering, where men and women mingle freely, there is an added grace in the attire of the latter, a subtle difference, which is a concession to the sex which is supposed to indulge in the selecting of a life partner. The human race, in fact, rather reverses the usual order of nature, for among the lower creation, it is the male who possesses the showy physical attractions—but when we come to mankind, we find, in civilized countries, that woman has claimed fuss and feathers for her own and has left man to the enjoyment of that sad-colored costume—evening dress.

As to the impressiveness of woman's attire, it is my belief that the average man is rather attracted by what he considers simplicity. Sometimes what he describes as simple may be a costly form of that quality, for there is nothing for which a higher price is asked than the studied simplicity of the most artistic costumes. The conspicuous gown may attract a certain kind of attention which frequently results in far from complimentary remarks concerning the wearer; but it is the becoming, but unobtrusive attire which is remembered as having a certain individual charm. In the early Victorian days it was the white muslin gown which possessed the strongest attraction, if we are to believe the novelists of that period. The heroine wore white muslin in nearly every English love story and was a most bewitching maiden when ringlets and a clustered bouquet of rosebuds were also among her adornments.

The world has known many chances and changes. Kingdoms, empires and republics have arisen and flourished and passed away—but the rule of the maker of modes and fabrics remains, in an ever-altering world. Woman's interest in gowns is not going to be repressed, in spite of hard times or war's demands—it will merely seek simpler forms of expression. There is no question that, for the young girl, the concern about clothes is very closely associated with what "he" will think about the new gown or hat. For the time being the opinion of the one boy friend is more important than the estimate of all the girls. Consequently, the masculine opinion concerning what woman should wear is, by no means, to be treated with contempt. The young man's vocabulary may be very limited when he comes to describing a gown; but in spite of the scarcity of his adjectives, you will find that his views on the subject of feminine attire are quite decided.

Curiously enough, we find romance sometimes attaching itself to what is worn or old. What dress in poetic chronicles is better remembered than Enid's "faded silk"? Don't you remember how that gallant soldier, Prince Geraint, found the fair maiden, clad in that old-time garb, in her father's hall, for they had been despoiled by their wicked kinsman, Edyrn, of all their finery? But the faded silk only made the beauty of Enid seem all the more pathetic and flower-like by contrast, and Geraint was all the more led to love her and to look forward to the day when Queen Guinevere herself should give Enid, as his bride, wonderful garments, all bejewelled. But Enid, even when assured of Geraint's love, was hardly happy in her faded silk, and sighed for a garment stolen from them years ago, "all branch'd and flower'd with gold." It came back, as if by a miracle, but Geraint would not have it worn by his lady-love on her journey to Caerleon and insisted on the faded silk instead.

This much may be conceded—that dainty (not necessarily expensive) dress is a means of heightening feminine attraction in the eyes of man. There is little need to fear that woman will ever become too masculine in her attire. Sport, of course, calls for a certain severity of costume; but even for skiing or riding, there is a subtle difference in woman's garb which makes it her very own. In fact, there has been no riding-habit devised which quite does away with woman's distinctive taste for an individual style, while the average tobogganing costume is altogether bewitching, with its bright coat and jaunty cap. The girl who is engaged may rest assured that the more feminine she is in her decorative taste in dress, the better her lover will be pleased.

The young girl who realizes that she has found favor in the eyes of the "only man" in the world is naturally anxious to appear at her best before him. But will she remember that her best does not imply lavish expenditure so much as time and thought concerning what suits her best? Let her consider this, that a man is impressed by the general effect rather than by extravagance in texture or trimming.

"Why don't more women dress like that?" asked a young man one day as a girl went by, clad in a simple blue linen gown and a white hat trimmed with a dainty wreath of forget-me-nots. "What do you like so much about it?" asked another girl, rather interested in the masculine point of view.

"Well, it's pretty and restful, and makes her look as if her clothes were not a bother to her," was the prompt reply.

The quality of neatness is one which a man is quick to notice and commend in feminine attire. This does not mean primness, which is quite another matter. The old-time fashion of drawing the hair tightly from the forehead, making the unfortunate girl look as if she were being pulled backwards, was a most unbecoming style, quite as much to be condemned as the over-elaborate coiffure, all puffs and curls. It was a Cavalier poet, Robert Herrick, who praised "a sweet disorder in the dress" and who further discoursed on—

"A winning wave, deserving note, In the tempestuous petticoat; A careless shoe-string, in whose tie I see a wild civility; Do more bewitch me than when art Is too precise in every part."

The Puritan fashions were painfully prim and plain, and yet Longfellow manages to present Priscilla to us as a very attractive maiden. Of the two extremes, the over-adorned is the more unpleasant, as it is associated with women who hold their favors very lightly.

An Englishwoman, recently commenting on the number of actresses who have married "well" (in the social sense of the word) says—"It must be remembered that these girls study the art of dress to perfection and are acquainted with all those little touches and devices which make woman most attractive. The best of them do not dress in what is called an 'actress' fashion, but their gowns have an effect of smartness which is eminently pleasing." There should be a happy medium between the ultra-smart and the slovenly, and happy is she who finds it. There is a quality quite indefinable in English, to which the French give the name "chic," which means more in attraction than prettiness or novelty, and which is possible of attainment or development. This quality is cultivated extensively by feminine members of the theatrical profession, with the result that those of the higher ranks possess an unusual charm of dress and voice. While there are qualities more important from the standpoint of character, still one cannot blame a girl for desiring this particular one, nor a young man for paying it a tribute of admiration.

There is a certain coquetry of dress, which may be pleasing or the reverse, according as the wearer is skilful or clumsy in its display. Dickens, as well as any writer, has shown its charm in the description of delightful Dolly Varden and her artful ways. Dolly's billowing skirts and flower-trimmed bonnets, tied with cherry ribbons, were just the most distracting features of feminine apparel and were enough to turn the heads of masculine London. We are living in a sterner, more practical age, it may be, but the lure of the distinctively feminine, in gown or hat, will never disappear—and the world would be much duller if it were to vanish from the scene.

It may be a depressing consideration at first, to the poor girl, or to her of limited means, that dainty clothing has a decided value as an item in feminine attraction. Yet there are few girls

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