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Y MAGAZINE PAGE FOR EVERYBODY

FEMININE FOIBLES & By Annette Bradshaw

WINIFRED BLACK WRITES ABOUT

Getting "Set" in Your Ways

Do you know what's happened to me?" said the middle-aged woman yesterday. "It's tragic—I'm getting 'set in my ways'!" Then she went on to tell me about it.

"Tve always thought that I was rather tolerant and broad-minded," said the middle-aged woman. "I've never wanted everybody to go to my church, or tried to make everybody like my favorite book. I haven't even argued with them about my favorite music. 'Live and lct live'—that's been my motto. But, all at once, here I am, getting 'set'—

"I don't like fat women with double chins—I hate 'em so I can't be civil

ns.—I hate 'em so I can't be civil 'em. One sat opposite me at dinner t night and I wanted to fight with her about the way she looked, what she ate, the way she looked when she talked, and the way she looked when she ought to be listening—and wasn't. "Why, I was just actually vicious, hated her so! The poor, harmless hing—I wonder if she hated me the

she ought to be listening—and wasn't.

"Why, I was just actually victous, I hated her soi. The poor, harmless thing—I wonder if she hated me the same way. I hope she did. It would be some comfort to think that.

"And then I hate people who say 'everything is for the best,' and grin amiably when you tell them your favorite cat is dead or somebody left the cage open and let the canary out." I hate grumblers and grouchers, and people who never believe anything you tell them. And I hate creditious people who helieve everything, whether you tell them or not. Why, it's really terrible to me—I hate so many kinds of people all of a sudden!"

"You're—not 'set." I said, "you're just nervous or tired, or you've eaten too much or too little. Go somewhere and live on a diet."

"There's never any set time for any-body or anything. You have break, always somebody 'piecing' in the pantry or on the front steps, or coming up the stairs with bread and jelly. If you don't make it till you do want to. You just stop wherever you are and talk about whatever you happen to be thinking of—just as long as you want to. You just stop wherever you happen to be thinking of—just as long as you want to. Then the telephone rings and you talk into that. And then the bell rings and you don't want to wonder whether it's going to make me fat or keep me thin, and I hate to change my plans. I didn't used to hate to do that—I used the hing as digrestion.

"Another thing about what's good hair bow of it and wear it off to school." There's never any set time for any-body or anything. You have break, always somebody 'piecing' in the pantry or on the front steps, or coming up the stairs with bread and jelly. If you don't want to make your bed you don't make it till you do want to. You just stop wherever you happen to be thinking of—just so just stop wherever you happen to be thinking of—just so just stop wherever you happen to be thinking of—just so just stop wherever you happen to be thinking of—just solopen to be thinking of—just solopen to be thinking

that I'm getting so that I want things to run like clockwork.

What the Wheels Say.

"Tm getting 'set' in my ways, that's all. Do you know what I'm going to do? I'm tired, and this is Tuesday, and I always stay at home and write letters on Tuesday. Well, now, just to make on Tuesday. Well, now, just to make the clicking, racketing wheels and not "get in the habit of it."

Habits are such terrible slave drivers—I wouldn't form a habit, even it it were a good one, for anything in the world.

Jennie Smith's—she's got for children of her own, and two of her sister's and three that she's adopted, all ages, all sizes, all complexions, both sexes. "When you're getting up in the morning the twins run in and make a tent of the bed clothes and play Indian in the tent, and while you're gone down to breakfast the sixteen-year-old slips into your room and brushes her hair with your hair brush because she likes it better than she does, her own. And, if you don't look I don't think of the old game we used to play when we walked the rails on the track coming home from Sunday school. The rails were so narrow and stringsh the so absolutely unalterable—blow hot, blow cold, come wind, come weather—there they were, straight as bigot. It makes my feet ache to think of the old game we used to play when we walked the rails on the track coming home from Sunday straight, so absolutely unalterable—blow hot, blow cold, come wind, come weather—there they were, straight as bigot. It makes my feet ache to think of the old game we used to play when we walked the rails on the track coming home from Sunday straight, so absolutely unalterable—blow hot, blow cold, come wind, come weather—there they were, straight as bigot. It makes my feet ache to think of the old game we used to play when we walked the rails on the track coming home from Sunday straight, so absolutely unalterable—blow hot, blow cold, come wind, come weather—there they were, straight as bigot. It makes my feet ache to think of the old game we used to play when we walked the rails on the track coming home from Sunday straight.



myself believe I am not 'set' I'm going to go away on a visit today, right now, this very hour. I'm not even going home, for my traveling bag. I'm going to Aunt Jennie Smith's and I shall stay with her a week.

When I do a thing on Monday that's the reason I will not do it again on Tuesday if I can help it.

I never see a human being who is the slave to some habit or other, or I never have to live in the same house with one who is "set in her ways." that When I do a thing on Monday that's stay with her a week.

"I defy any one to stay 'set' at Aunt
Jennie Smith's—she's got for children
of her own, and two of her sister's
and three that she's adopted, all ages,
il stay all complexions both seven



WHERE ART GOES WRONG Of Course the Plump One Should Wear the Stripes and the Slender One the Fattening Checks, but

When There's Something in Your Eye

matter may be removed some-times by grasping the upper eyelashes and drawing the eyelid downward, allowing it in returning to come in contact with the lower lashes so that they may act as a broom or

UST, cinder or other foreign matter may be removed sometimes by grasping the upper times by grasping the upper ashes and drawing the eyelid injured eye.

the injured eye, an increase of tears over the toothpick so that the inner pink surface is in plain sight.

Sharp eyes and good light, with Some make a practice of inserting a

flaxseed in the eye, the seed moving around and removing the foreign mat-

brush. If the foreign body is on the ball this will not remove it.

Frequently it is sufficient to rub the other eye vigorously. Thus by causing sympathetic movements of lift and ben the eyelid sharply back

sterilized gauze.

object has been removed there will be an irritation, giving the impression that the object is still there.

The Amateur Gardener!

The amateur gardener, especially the proud possessor of a small backyard in the city, does not particularly care about trusting the entire beauty of her garden to the planting of seeds, and so he, or more generally she, goes forth roots.

This disappointment may be the re-This disappointment may be the result of weakness in the plant, of unsuitable soil, or, most probably, of a want of knowledge in the gardener, who may have crushed or broken the roots in the transplanting. By carefully following these directions she will find that removing plants out of pots into the open ground is a wonderfully easy operation after it is learned, but it is not so simple a matter for beginners.

derfully easy operation after it is learned, but it is not so simple a matter for beginners.

The day previous to planting a thoro soaking of water should be given, enough to saturate every root and atom of soil within the area of the pot. It is also a good plan to use manure water for this final watering in pots, for then the contents will be enriched as well as moistened. This thoro watering facilitates the removal of the plant, as the moisture acts like grease to the sides of the ball, making it slip out easily, especially if it has had about twelve hours to find its way thru the network of roots and soil.

Having thus carefully lubricated both ball and pot and allowed sufficient time for the excess to pass away and the remainder to do its work, the pot should be held in the right hand and turned upside down, placing the left hand under it to receive the ball on the open palm. In doing this, the fingers of the left hand must be spread out so as to allow the stem of the plant to pass thru between two of them. Thus the top will escape being bruised or broken, and the portion of the soil that formed the surface of the roots while the plant remained in the pot will lie flatly and firmly in the hand.

A simple inversion of the plant.

pot will lie flatly and firmly in the hand.

A simple inversion of the plant, however, will seldom suffice to remove it; therefore, the planting trowel may be placed firmly in the ground, and the rim of the inverted pot struck smartly a few times on the handle of the trowel. There will be no difficulty in turning the plants out unless they have been allowed to stand too long, and their roots have thus become matted.

The Herbert red raspberry is not new, but has never attained the popularity it deserves. At the Geneva, N.
Y., Experiment Station it has proved one of the best berries of its kind. The plants are hardy and vigorous, hardier than the Cuthbert and veryon productive.

Sweet Williams prefer a light soil enriched with old manure. Heavy soil should receive a dressing of sand or

ward the earth and its roots in the air, if we do not know what to do with it next. First of all, with the fingers of the right hand pick out the bits of crock, or anything else that has formed the drainage over the hole of the pot, and carefully disentangle the roots—that is, unravel and spread them out, without removing much of the soil. Then if the roots have been closely crammed in either, thru the substance and along the outside of the ball, proceed with the fingers—or, better still, a sharp-pointed stick about nine inches long—to untwine them and spread them out. This requires great care and caution, as many of the roots are very matted and quite easily broken.

The place into which the plant is to be set should be prepared beforehand, ward the earth and its roots in the air, Sharp eyes and good light, with perhaps the assistance of a magnifying glass, should detect the intruding particle, which should be removed by some sterile body, if possible, such as spread them out. This requires great them out. This requires great the strength of the sterilized gauze. care and caution, as many of the Occasionally for some time after the roots are very matted and quite easily

he, or more generally she, goes forth to the seedman's store and invests as largely as she may in plants, guided mainly by the glowing accounts she reads in the catalog. Then home she goes and, with as much care as she knows how, transplants into her garden and waits for the promised wilderness of bloom. Sometimes it comes, but still oftener it does not.

Taking this special care, and grant-

Taking this special care, and granted that the plants are healthy and the soil even half-way good, the plants should bloom and flourish.

Fruit thinning should be done early;

The soil cannot be made too rich for asparagus. The richer the soil the better the crop.

Potted asparagus plants may be re-potted now, using good rich soil and about one-quarter sand.

Strawberries will not do well on handio soil devoid of humus. Strawberries require a soil well supplied with human and available plant food.

The cauliflower likes moisture. And dry, impoverished soil is death to its Cauliflowers should grow without check from the time they are started until harvested.

For feed for the entire season aver comes first followed by wheat sown with it. Then oats, peas, alfalfa and millet. Sugar beets, turnips and pumpkins also make good feed.

When the new growth of raspberries and blackberries reaches a height of two feet break off the tips. This makes stocky canes that will develop plenty of laterals which the strong canes will be able to support without stakes.

in turning the plants out unless they have been allowed to stand too long, and their roots have thus become matted.

The amateur gardener may probably find the next step more troublesome. It is no enviable position to be left with a plant in the open palm, its head sprawling thru the fingers toplied to the roots without wetting the

MOVIES—PROGRAMS FOR TODAY—SCREEN GOSSIP

CHARLIE CHAPLIN'S STORY | picked the bits of thread from her gown. Then she kissed me, told me to mind the stew and not go out till she came back, and went away. By ROSE WILDER LANE.

a little table, drinking with some men, saw my father.

CHAPTER VII.

In which he sees his father for the last time; learns that real tragedy is silent, and goes out into the world to make his own way.

It gave me a great shock to recognize divinking. I quivered as I looked at him. He was changed, his dark, handle face had reddened and looked at him. He was changed, his dark, handle face had reddened and looked shot. He did not see me at first. The fan with him appeared to be urging something, and my father cried with an oath that he would not. I caught the first and knocked at the door.

You hurt! I want to go home to my mother was dead. He was dead when I got there. It can't be true. He's dead."

My father had died suddenly the night before. There was some confusion about on a life. Then, with a sudden motion, he caught the burial arrangements. My mother seemed dazed and there was no money. People came and talked with her and she did not seem to understand them, but it seemed that the music hall people were making the arrangements, and then that somebody objected to that and undertook them—I gathered that it was my father's sister.

Your mister's took bad, and in the stairs and knocked at the door.

You were maded the was dead when I got there. It can't be true. He's dead."

My father had died suddenly the night before. There was some confusion about on a life. I dodged thru the crowd, and escaped in it. I dodged thru the crowd, and escaped in it. I dodged thru the crowd, and escaped in it. I dodged thru the crowd, and escaped in it. I dodged thru the crowd, and escaped in it. I dodged thru the crowd, and escaped in it. I dodged thru the crowd, and escaped in it. I dodged thru the crowd, and escaped in it. I dodged thru the crowd, and escaped in it. I dodged thru the crowd, and escaped in it. I dodged thru the crowd, and escaped in it. I dodged thru the crowd and there was no money. People came and talked with her and some and it is can't be true. He's dead."

My father had died died died died died died died

By ROSE WILDER LANE.

(Copyright, 1915)

(Certifued From Saturday).

At this time she was passionately may to have me study. She had taught me to rind he saw me to read absorber on an absorber on the saw me and other countries and mow while she sawd absorber on the round and the money of the saw me to read the Bible stage of the for hours at a time. It was to round a saw me to read the Bible stage to he for hours at a time. It was to round a saw me to read the Bible stage to he for hours at a time. It was to the for hours at a time. It was to round a saw in the streets. I loved it as them for here was wall to say the saw of the saw me to the saw in the streets. I loved it as them for here was the money in the same of the saw in the streets. I loved it as them for here was wall to say the saw of the saw in the streets. I loved it as them for here was wall to say the saw of the saw in the saw of the saw in the streets. I loved it as them for here was wall to say the saw of the saw in the streets. I loved it as them for here was wall to say the saw of the saw

MUCH PERTURBED NOW When Ann Pennington was dancing around the stage at the Ziegfeld Follies she concentrated her attention on her twinkling feet and let her hands ake care of themselves. But the very first day that she spent rehearsing "Susie Snowflake" in the Famous Players studio, where she is making her debut as a screen star, Miss Pennington discovered that the hands do not take care of themselves on the screen. "Oh, dear, what shall I do with these great big hands?" she wailed impatiently—which, when one considers that she towers to the terrific height of four feet ten inches, and is

equipped with correspondingly small hands, is rather amusing.

Miss Pennington at first found the oise in the studio most disconcerting. "All we had to contend with on the stage was the orchestra," explained Miss Pennington. "But in the studio there are all sorts of wild noises going on, from the pounding of hammers as the carpenters construct new sets to the shricks of dying maidens, the babble of children and the instructions of the directors. With four or five companies rehearsing on the floor at once, the noise is almost deafening."



WILLIAM GILLETTE

VITAGRAPH START

First Work on \$25,000,000 Film Concern Now Under Way-Some Big Surprises.

Following the announcement made week ago that the Vitagraph Company of America had become the greatest motion picture company in the world with a total capitalization of \$25,000,of this financial concentration its production would go forward on a larger scale, stops have already been taken for adding to the large Brooklyn studios, near Sheepshead Bay. Altho the greatest studios in the United States, they will be made greater than ever.

Ground will be broken within the next two weeks for a new studio and factory, each more completely equip-600, and the intimation that as a result

factory, each more completely equip-ped than any of the five s'udios at present in constant use. The factory will have a department for every branch of the manufacture of motion pictures, and will be built to supplement the factory now in operation.

Altho the present factory is a new one and equipped with the latest devices for every branch of manufacture, it is already playing insufficient to carry the enormous Vitagraph productions thru with complete efficiency, and the new factory is expected to take care of the surplus work now being forced under pressure thru the present channels, as well as the additional work which will result from the new studios.

In addition to the new factory and

studios, there will be several important additions to the force of directors en gaged in supervising the productions of Vitagraph features, comedies and

The old staff of directors, many of whom have been with the company for twelve or fifteen years, and who are pioneers in the art of directing motion pixtures, will all remain, but will be reinforced by an additional staff drawn from the ranks of those who are known thruout the country to be the most capable and artistic directors obtainable The stundard of Vitagraph produc-tions will not only be upheld but will undoubtedly be improved as a result of the larger staff. Little Stories Told in Homely Rhyme

Them Scruggs Boys Copyright, 1916, by the Author, Bide Dudley,

HEY'VE got the derndest pair of boys at Scruggses-Bill an' Bert jes act as the they dearly love to do a feller dirt. I never git to work, it seems, a'grubbin' with the hoe, but what they git their fishin poles an' down the road they go. To see them bobbins danglin' 'long jest night on sets me wild. But still, them Scruggses never know that they have got me riled. I give 'em jest one look of scorn an' grip onto my hoe. But in my heart I'd give the world if I could quit an' go. Them Scruggses know while dad so n hand that there I'm bound to be, an' yet they'll walk an extry mile to gob! it in on me. Some day when them two grins at me at work an' out of breath, I'm either goin' fishin or I'll beat them kids to death.

MOTION PICTURE DIRECTORY

Family, Queen and Lee, Charlie Chap-

Maple Leaf, 94 W. Queen street, "The Last of the Redman." Model, 181 Danforth, "Peg of the Ring," 2nd episode, and "Voice of the Tempter," Madison, Bloor and Bathurst, "Madam

People's, 332 W. Queen, Pearl White in "Hazel Kirk"; "Iron Claw," 8th episode. Sunnyside, 175 Roncesvalles, Wm. Far-Teck, Queen and Broadview, "Dare

RECIPES FOR THE CARD INDEX COOK BOOK

Mint Cutlets

INGREDIENTS

cutlet for each person. teaspoonful cornstarch. Finely chopped mint, 1 teaspoonful vinegar.

Stew the cutlets until tender, using a sood strong stock. Leave them standing in the stock until cool, then skim off and reheat. adding the vinegar, sugar and mint. Thicken the stock with cornstarch mixed to a smooth paste with a little cold water. Cook for 5 or 6 minutes and serve very hot.

METHOD