



Costs You Nothing

to try this wonderful new Aladdin coal oil mantle lamp 10 days right in your own home. You don't need to send us a cent in advance, and if you are not perfectly satisfied, you may return it at our expense.

Twice the Light on Half the Oil

Recent tests by noted scientists at 14 leading Universities, prove the Aladdin gives more than twice the light and burns less than half as much oil as the best round wick open flame lamps on the market. Thus the Aladdin will pay for itself many times over in oil saved, to say nothing of the increased quantity and quality of pure white light it produces. A style for every need.

Over Three Million

people now enjoy the light of the Aladdin and every mail brings hundreds of enthusiastic letters from satisfied users endorsing it as the most wonderful light they have ever seen. Such comments as "You have solved the problem of rural home lighting"; "I could not think of parting with my Aladdin"; "The grandest thing on earth"; "You could not buy it back at any price"; "Beats any light I have ever seen"; "A blessing to any household"; "It is the acme of perfection"; "Better than I ever dreamed possible"; "Makes my light look like a tallow dip"; etc., etc., pour into our office every day. Good Housekeeping Institute, New York, tested and approved the Aladdin.

We Will Give \$1000

to the person who shows us an oil lamp equal to the Aladdin (details of this Reward Offer given in our circular which will be sent you). Would we dare invite such comparison with all other lights if there were any doubt about the superiority of the Aladdin?

Get One FREE

We want one user in each locality to advertise and recommend the Aladdin. To that person we have a special introductory offer under which one lamp is given free. Just drop us a postal and we will send you full particulars about our great 10 Day Free Trial Offer, and tell you how you can get one free.

THE MANTLE LAMP COMPANY
481 Aladdin Bldg., Montreal and Winnipeg, Canada
Largest Manufacturers and Distributors of Coal Oil Mantle Lamps in the World.

Men With Rigs Make Big Money

delivering Aladdin Lamps. No previous experience necessary. One farmer who had never sold anything in his life made over \$500.00 in six weeks. Another says: "I disposed of 34 lamps out of 31 calls."

No Money Required

We furnish capital to reliable men to get started. Ask for our distributor's Easy-System-of-Delivery plan quick, before territory is taken.

TIPPERARY

- Tipperary Edison Record65c
- Tipperary Disc Record85c
- Tipperary Sheet Music30c
- Tipperary 88 Player-Piano Roll75c

We mail FREE each month The Musical Monthly. It keeps you posted in all that's good in music. When writing mention what make of talking machine you have or player piano, our complete catalogue will then be sent. We handle the best of everything in Musical instruments and Music, sell for less, and pay the freight.

The Assiniboia Music Store
Moose Jaw, Sask.

Chiclets

REALLY DELIGHTFUL
THE DAINY MINT-COVERED CANDY-COATED CHEWING GUM

Beautiful Homes

MAKING A HOME

A distinguished American architect has declared that a house can be made to express slippers and a pipe just as surely as it may denote stocks, bonds and fat dividends. He also goes on to say that the house expressing the slippers and a pipe is the more difficult and by all odds the more delightful one to build.

In this sentiment we have the keynote of real home-building. The success of a house depends upon whether it expresses what it is intended to express. In most cases with plain folk, like ourselves, we intend it to suggest comfort and homeliness and welcome, and when we fail in this it is not thru any fault of intention, but thru ignorance.

The first thing to be taken into consideration in building a home is its environment. The house should correspond in its general lines with the land on which it is built, that is, a house on a low flat lake or sea shore should have the horizontal lines most strongly emphasized. On the other hand, a house in the hills should have the vertical lines most in evidence.

A house on the prairie should be only medium high or low. It is particularly in need of trees to tie it to the ground and in order to look comfortable it should be substantially built. We have such a rigorous climate that any airy fairy style of architecture, however securely constructed, would produce a sense of uneasiness in the mind.

Lastly, the house should be suited to the needs of the family that is going to live there, regardless of custom. If one can afford only a small house it will be found profitable to dispense with the parlor, which is only called into service for the pleasure of occasional visitors, and make the dining and living rooms into one.

Company parlors are not very pleasant places anyway. As a rule they are stiff formal institutions in which not even the owner feels at home.

The house should be very simple outside and in. Looking at it from any side it should appear to be balanced, constructed so that if a line were drawn thru the middle of the wall from the roof to the ground it would not appear lopsided. Sometimes an unbalanced effect is produced by grouping the windows all to one side of the wall with nothing on the other side to counter-balance the effect. Every pillar and post must not only be strong enough, but it must look strong enough to carry the weight resting upon it.

In this country, of long winters and short summers, it is much better not to have the porch covering any of the living room windows. Senseless ornament should be dispensed with and the house painted a quiet color that will blend in with the landscape. The ideal house looks as if it had grown where it is situated.

Neither in the exterior design nor interior arrangement should a house be more pretentious than the lives of the people who reside there. For those who only entertain informally a conventional reception room with stiff brocade curtains and prim straight-backed chairs is an affectation. A den for people who require neither a study nor a smoking room is equally a waste of space and a subservient toadying to custom.

One should simply take stock of one's needs and build one's house accordingly irrespective of anything the Jones's or Browns across the way may possess.

If this were done we would have honest, straight-forward, sensible houses with some character to them, instead of whole streets of dwellings as much alike as two peas in a pod.

Sincerity, then, is the great foundation stone of good home making. Sometimes it takes courage for a man or woman to refuse to play to the gallery and build a house which honestly fits their needs and their purses, but the result, however simple, is always gratifying.

Agnes Rowe Fairman, in an article in Good Housekeeping, expresses the secret of beautiful home making very clearly and concisely. The following is an extract from her production, which is called

Rooms That Satisfy

The room which satisfies may be found in the cottage or the mansion, in country manor-house or city flat; it may be furnished with pine or with costly woods;

but this it will always be, a beautiful room and furnished in good taste. No other can come under our title. For beauty is not measured by price, nor is good taste a matter of correct style. Were it so we should not find, as we often do, in homes where fine furnishings attest the wealth of the owner and the skill of the decorator, a flagrant disregard for the very first requisite of art—the fitness of all things in their place.

This, of course, means more than artistic accord in the various appointments of a room. It requires, first and last, furnishings suitable for their intended use; not merely a harmony of separate parts, but a finer, deeper harmony between the character of a room and the kind of life that is to be lived in it.

The room which satisfies measures up to these requirements—and more. In it we are not only conscious of the right thing in the right place, but that everything needful is there; a room which responds to the life of the occupants in the most complete and beautiful manner possible, making provision for esthetic as well as physical demands. This much we may say of many a modest living room in a tiny bungalow. We can say no more of the well-furnished living room where a fortune has been expended on rare antiques and objects of art.

In the matter of good taste, were it possible to define in fixed terms all that it implies in furnishing a house, how plain the path of the home-maker would be! But, because we deal in relative values where everything depends upon something else, the way is devious and strewn with pitfalls where knowledge, gained by experience, is often bought at a high price.

Now the wealth of a kingdom could not buy a home ready-made. Nor can the prettiest recipes for color schemes insure you a room—in your home—worth looking at. It is not enough that a room shall be attractive or even faithfully reflect some great period of art. The vital question is, wherein does it reflect you?

Many a splendid home fails to satisfy because behind its fine furnishings or exquisite detail we have not been made to feel the sure, compelling touch of personality. And how empty are the apologies offered in less pretentious homes for unworthy rooms furnished a score of years ago—perhaps one of those insipid gilt-and-brocade imitations of a French drawing room! "This style was so popular when we bought it," is all that can be said in its defence. After all, then, is the woman who buys on the instalment plan whatever she hears or reads is "the latest thing," so far removed from those of us who weak-mindedly allow the salesman of some exclusive establishment to persuade us over to this style or that? Here, there, and everywhere we look for suggestions except in the one place where success is rooted—in the individual requirements of the home itself.

Terms and their Meaning

Suppose, for a change, we put into plain English, such familiar phrases as "a feeling for line," "the art of knowing how," "the secret of success," and "the atmosphere of a room"—what does it all mean? Some of us, to be sure, are blest with an inborn sense of artistic values, the more of us learn by painful experience; but all of us can make a room well-balanced by studying its structural demands. For the first beauty of a room should be its proportions. If its lines are good we need only preserve them; but if we cannot respect the work of the architect, we can at least refrain from accentuating his faults. This we do whenever on a "bad" wall we put a conspicuous paper; when we lead the eye by the arrangement of our pictures or furniture to an ugly corner, or hang a decorative curtain at a door where no door should ever have been made. Again, we may ruin the beauty of a wall-space by hanging on it at many different angles a number of small pictures which then become so many spots to distract the eye; arranged in a well-balanced group or two, these same pictures might have produced a pleasing effect. Remember, too, that only a very few pieces of furniture, other than chairs, can be placed "on the bias" without sacrificing the contour of the room. As no amount of decoration will ever make a bad room satisfactory, it is often wiser and cheaper to pay at once for a few alterations of doors and windows.



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THIS WASHER MUST PAY FOR ITSELF

A MAN tried to sell me a horse once. He said it was a fine horse and had nothing the matter with it. I wanted a fine horse, but, I didn't know anything about horses much. And I didn't know the man very well either.

So I told him I wanted to try the horse for a month. He said "All right, but pay me first, and I'll give you back your money if the horse isn't alright."

Well, I didn't like that. I was afraid the horse wasn't alright and that I might have to whistle for my money if I once parted with it. So I didn't buy the horse, although I wanted it badly. Now this set me thinking.

You see I make Washing Machines—the "1900 Gravity" Washer.

And I said to myself, lots of people may think about my Washing Machine as I thought about the horse, and about the man who owned it.

But I'd never know, because they wouldn't write and tell me. You see, I sell my Washing Machines by mail. I have sold over half a million that way. So, thought I, it is only fair enough to let people try my Washing Machines for a month, before they pay for them, just as I wanted to try the horse.

Now, I know what our "1900 Gravity" Washer will do. I know it will wash the clothes, without wearing or tearing them, in less than half the time they can be washed by hand or by any other machine.

I know it will wash a tub full of very dirty clothes in six minutes. I know no other machine ever invented can do that without wearing the clothes. Our "1900 Gravity" Washer does the work so easy that a child can run it almost as well as a strong woman, and it doesn't wear the clothes, fray the edges nor break buttons, the way all other machines do.

It just drives soapy water clear through the fibres of the clothes like a force pump might.

So, said I to myself, I will do with my "1900 Gravity" Washer what I wanted the man to do with the horse. Only I won't wait for people to ask me. I'll offer first, and I'll make good the offer every time.

Let me send you a "1900 Gravity" Washer on a month's free trial. I'll pay the freight out of my own pocket, and if you don't want the machine after you've used it a month, I'll take it back and pay the freight, too. Surely that is fair enough, isn't it?

Doesn't it prove that the "1900 Gravity" Washer must be all that I say it is?

And you can pay me out of what it saves for you. It will save its whole cost in a few months in wear and tear on the clothes alone. And then it will save 50 to 75 cents a week over that on washwoman's wages. If you keep the machine after the month's trial, I'll let you pay for it out of what it saves you. If it saves you 60 cents a week, send me 50c a week till paid for. I'll take that cheerfully, and I'll wait for my money until the machine itself earns the balance.

Drop me a line to-day, and let me send you a book about the "1900 Gravity" Washer that washes clothes in six minutes.

Address me personally—
K. W. MORRIS, Manager, 1900 Washer Co.
357 YONGE ST., TORONTO, ONT.
(Factory: 79-81 Portland St., Toronto)



Our "Gravity" design gives greatest convenience, as well as ease of operation with quick and thorough work. Do not overlook the detachable tub feature.

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