

ENVIRONMENT OF FOWL

Man and Nature Create New Breeds—Climate a Factor

In our pride we all are apt to look upon ourselves as the creators of the various breeds and varieties of domestic fowls. In a certain sense this view is justifiable, says one writer, but in a more general sense fowls are the product of their environment, and man is but one of the factors, though an essential and important one, of such environment. Man himself is a product of his own environment. Consequently when a Canadian poultry breeder attempts to make a new breed or variety of fowls, he makes such a breed or variety through the effects of environment which has made him. And in conformity to what the environment has made him he creates the new fowl.

Environment also works directly upon the plastic material of the fowls. The Leghorn fowl with its graceful shape, great activity and remarkable prolificacy is a product of the sunny climate about the Mediterranean Sea. Perhaps nowhere else it could possibly have originated. The Dorking is clearly a product of the climate of "the right little, tight little island." When man's efforts are in harmony with nature's influences he has the best opportunity for success. Man and nature make an irresistible combination. Consequently, in all our efforts to improve the race of domestic fowls we should seek "the line of least resistance." This, we believe, is one of the reasons, if not the reason, why North American fowls are general purpose fowls, why French fowls are table poultry, and why Mediterranean fowls are prolific layers. This, too, is one of the reasons, if not the reason, why most fowls, though of foreign origin, begin to be bred as general purpose fowls when introduced by poultrymen into Canada, and this seems to help to account for the fact that in this country the general purpose fowls lead all others in popularity and prestige.

MOVING PICTURES FOR AMATEUR USE

Camera and all Can be Made at Home by Following These Directions

Why not take a few moving pictures of the family with your own machine? The process is extremely simple and the apparatus is not necessarily complicated. The camera box, in the first place, must be deep enough to hold the film in the bottom in a succession of layers.

The lens to be used must be capable of taking 16 pictures a second. A lens from an ordinary hand camera having a focal length of 3 inches is sufficient, provided it has also the speed, and most of them have. The width of the camera from front to back is determined by the focal length of the lens.



The camera in the sketch was prepared by an expert. The box is 16 inches high and 3 inches wide, with the depth depending on the focal length of the lens. The inside of the box must be painted dull black and black paper pasted firmly around all parts so that it will be light proof. The lens is set in the box about 3 inches from the top. The back of the box should be hinged so that it can be opened and at three places where the back fits onto the box strips of black velvet should be pasted so that the back will fit absolutely tight against the front and admit no light. A reel for the film is placed on

the inside of the top of the box. Or, rather, two metal holders are placed there to hold the reel of film. The film unrolls downward and there should be a strip of black velvet on the back of the box against which the film bears as it unrolls. Partitions are set in grooves cut in the boards forming the sides of the box which shape a hopper-like cavity directly behind the lens. The ends of these partitions over which the film is unrolled are covered with black velvet and these ends bear lightly against the strip of velvet fastened to the back of the box, the film slipping between the two and being held by them so that it will not move except when pulled through by the roller of the shutter. A wire staple guide is placed under the bottom board of the partitions.

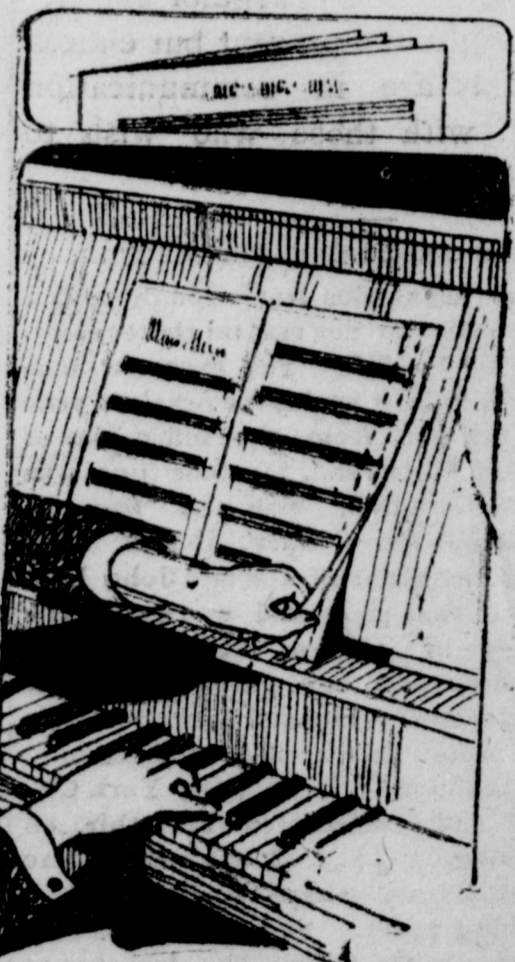
The most important thing about the camera is the shutter. This is a cylinder of wood and is 2 1/2 inches wide and 1 1/2 inches in diameter. A 1/4 inch steel rod is inserted in each end for use as an axle. A rectangular opening is cut through the cylinder to admit light at certain intervals, and two tooth-like projections are set in at a distance of 1/4 of an inch from a line drawn directly through the centre of the mortise, as shown in Fig. 2A and B, such a manner that they will be 1/4 inches apart. The mortised hole through the cylinder is 1 inch wide and 1/4 inch high. This is the size of the individual pictures on the film. These sprocket-like projections that we are putting on the cylinder must be just far enough apart to engage the holes in the film and pull it down as the cylinder is turned so that there will be a fresh film exposed when the shutter next opens. The sprockets are two sets of these pins or sprockets on each side of the cylinder. Figs. 2A and 2B must be studied carefully and the directions followed exactly. The sprockets should move the film just 1/4 of an inch at each turn.

The shutter and film are turned with two grooved pulleys on the outside of the box. One of these pulleys about 1 inch in diameter, is attached to the axle of the cylinder-shutter and the other or drive wheel, 3 to 3 1/2 inches in diameter, is placed below it. The belt must be crossed between the two pulleys, as the drive would otherwise adjust the cylinder-shutter in the camera must be carefully made. When completed and the camera loaded with a roll of film the drive wheel must be turned so that the cylinder-shutter makes 3 complete revolutions per second, thus giving 16 exposures.

TURNING MUSIC

Trimmed Edges Solve a Long-suffered Nuisance

Musicians sometimes have trouble turning the pages of their music when



playing the piano. The leaves, if there are more than two pages, for some reason seem to stick together just at the time when they should be turned quickly. A good way to obviate the difficulty is to trim each leaf with a pair of scissors so that it is about 1/4 of an inch smaller than the one over it. In this way the edge of the top leaf protrudes beyond the under leaf and is easily turned. As it is not necessary to trim the covers of the music, this does not render the sheets unsightly.

WOODSTOCK SCHOOL OF MUSIC

The most successful Music School in Canada

THE WOODSTOCK SCHOOL OF MUSIC was started by Mrs. Adney simply as a Name under which the scope of work of the most successful teacher of music in this Province might be extended. We shall not here refer to the course of study offered, except in a passing way, but to those more personal matters which so far out-weigh all other considerations as to make the list of truly successful schools of any kind very few in number. It is altogether a matter of the TEACHER.

The secret of Mrs. Adney's widely known success is that resolved upon having the best instruction at any cost she had the wisdom to select or the good fortune to be directed to the BEST TEACHERS IN AMERICA, and for the faculty of imparting what they taught her. William Mason was our greatest teacher of Piano and admitted as the equal of the best of Europe. He was a pupil of the immortal Liszt. Her lessons, over an extended period, were equal of the best of Europe. Previously, she had instruction from Gonzalo Nunez, a distinguished graduate of the Par's Conservatory, where Prof. Le Coupey was instructor on Piano. This world's greatest music school at so perpetuates the musical theories of Liszt. These ideas lead to a technique in contrast with that of the dry, mechanical German technique. We criticize German execution, not German music. The influence, however, of this nation of musicians is such that their "method" is the one nearly everywhere met with. Combining Mason's "Touch & Technique" with the thus rarely taught "Conservatoire method," it is worthy of note that Mrs. Adney's steady use of "Le Coupey" has exhausted the American edition, and a new one is being printed for her use.

In Voice, Mrs. Adney was in a sense almost equally fortunate. After some instruction from a famous (that is to say, well advertised) teacher, whose method was not as great as his celebrity, nor his charges, she took lessons under Mr. A. A. Pattou, a distinguished French singer and teacher, who with the finest credentials that France had to offer, came to New York to make his debut where German influence controlled everything from orchestra members to press critics, and it being shortly after the Franco-Prussian war his reception was so hostile that he abandoned his intended career in Grand Opera, and retired to the routine work of a teacher. Later she studied at the N. Y. Vocal Institute, under the talented Mr. Tubbs, editor of The Vocalist, and received many ideas that have proven of great value here. So it happened that, by accident or otherwise, Mrs. Adney acquired the method in singing of the great Garcia, and the almost equally famous Shakespeare—the only true method of voice production and that which has produced the great singers of Italian and French Opera.

When deciding to carry on her well known private work in Piano, Singing, Musical Theory, etc., under the name of the Woodstock School of Music, it was with the idea of extending its scope as opportunity might offer. It perhaps did not occur that Woodstock could not maintain a Victoria Conservatory of Music, which during the three years after its establishment became an institution of such recognized importance in the music world of Canada that a special publication entitled "Musical Toronto" gave her and her work extended space. Perhaps it was because of her pupils, who were solely instructed by her, went to the Toronto College of Music and in the same year took the Certificate in Piano. Two other pupils sisters, one fifteen and one thirteen years of age, after studying with Mrs. Adney for one of the foremost Conservatories in Europe and began immediately to play in public recitals. The headmaster writing to their parents said "they have had the perfection of piano forte training and are artists already." Today her work has been so well recognized in the United States, that she has been invited to become a member of the International Musical Society, formed thirteen years ago by the very leading musical professors and patrons of the world, and only seeking membership of those identified with "advanced musical research and its results."

There is a point relating to "Diplomas," "Graduation," etc., upon which Mrs. Adney needs again remind the public. Except for theoretical studies such as harmony, this School gives no "Diplomas," has no "graduates." In all practical, artistic work, the only test of proficiency recognized among artists is that of the actual work itself except for the degree of Doctor of music, for which only the masters ever qualify, and which is recognition of exceptional proficiency and musical learning. For all others the only recognized test is ability to perform, from memory, to say, two recitals, a program of pieces of certain grades of difficulty, one of ordinary music, and one from the representative works of the great Masters. The program itself is the "certificate" and no teacher of high standing will accept anything else; and whatever institutions hold forth as an inducement the prospect of a "Diploma" for a certain amount of time in study, it may be taken as certain that the actual teacher is indifferent—any person whom the institution is convenient from time to time to employ. Even a school or institution becomes famous only through some exceptional TEACHER in it. An artist of real distinction offers only his program: no one asks or cares WHAT he has studied at, but who was his TEACHER. The aim of this school is not to grind out graduates with diplomas: to offer the best musical instruction, in our lines, that can be obtained in the Maritime Provinces, if not in Canada, and that which will be obtained by going to any but the few greater masters in the large cities of the United States.

Thus Woodstock offers advantages for musical study that one may go to any city in Canada, or to New York or London, and perchance not get. Mrs. Adney did not in the first instance select Woodstock as furnishing the full scope for her exceptional talents as a teacher, but she has made it and the work done here by pupils who are now successful in all States and Canada, a credit to Town and Province.

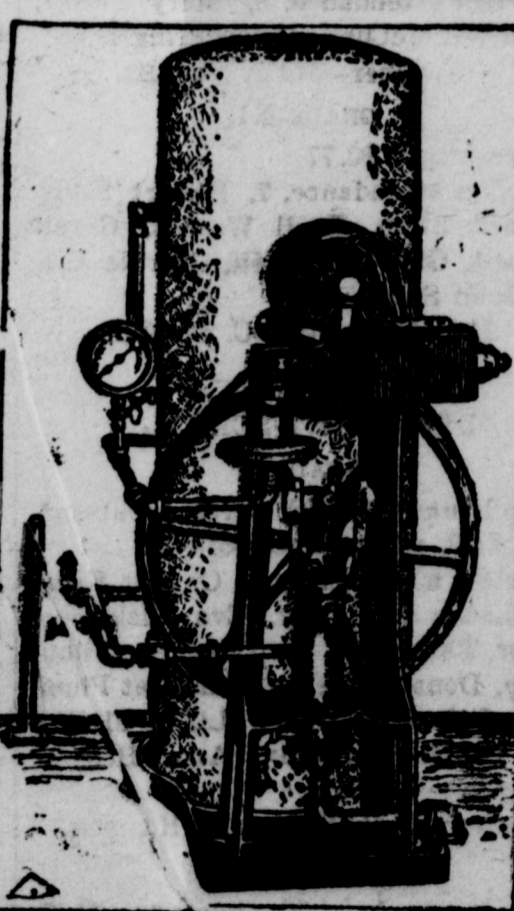
Harmony, History and Theory of Music taught in classes which are free to pupils of the school. Ensemble classes taught by Mrs. Adney are also free.

Prospectus on application.

ELECTRIC WATER LIFT.

Automatically Controlled Pump Maintains Tank Pressure. One of the inconveniences of country and suburban life is the lack of flowing water in the house. Electricity, however, has come to the rescue, making possible city and town conveniences in the matter of water on each floor and a bathroom and kitchen supply.

By attaching the Dayton sanitary water lift to the water piping of the house and connecting to a well, spring, lake or other source of supply water under pressure may be had at small cost. In fact, at 10 cents per kilowatt hour the average cost of pumping 1,000 gallons of water is 9 cents. The outfit consists of a small electric



SANITARY WATER LIFT.

motor, pump, water tank and an automatic switch, which is operated by pressure. When the pressure in the tank falls to twenty pounds the switch closes the circuit and starts the motor, which continues to run until the pressure reaches thirty-five pounds, when the switch opens the circuit.

equipped with either an alternating or a direct current motor, a tank of suitable size to meet requirements and compactly set on an iron frame, the outfit is readily installed and self regulating.—Popular Electricity.

Brightness of the Sun. Camille Flammarion undertakes to answer in L'Astronomie the following question, proposed to him by a correspondent: Why are our eyes less dazzled by the sun toward sunset than just after sunrise? Is the early morning sun really brighter than the late afternoon sun?

There are two answers, one physiological, the other physical. The retina becomes progressively more sensitive in the dark. A sudden illumination at night dazzles our eyes, whereas the same absolute intensity of light would have much less effect in the daytime. During the day the eye becomes gradually more and more accustomed to the light—in other words, less sensitive to it.

However, the setting sun is probably actually less bright than the rising sun because of the diminished purity of the atmosphere through which it shines. Solar radiation pumps up an enormous amount of moisture from the earth during the day.

Railway Station Library.

In the refreshment room of a Sussex (England) railway station the traveler may see a small rack of books. If he is sufficiently curious to look he will discover from a written label that the books are the property of the vicar of the town, who places them at the disposal of any passenger who likes to take a volume away, the only condition being that he shall return the volume to its place on his return or post it to the vicar.

His Part.

Magistrate (to witness)—I understand that you overheard the quarrel between the defendant and his wife? Witness—Yes, sir. Magistrate—Tell me, if you can, what he seemed to be doing. Witness—He seemed to be doing the housework.

Her Last Card.

"I want a new bonnet, but my husband says he can't afford it." "Is that final, do you suppose?" "He says it is, but I won't know until tonight." "Going to get a definite answer then?" "Yes. I'm going to settle it one way or the other. I'm going to start to cry when he gets home, and if that doesn't work there'll be no new bonnet."—Detroit Free Press.

All's Fish for the Doctor's Net.

"Why, the size of your bill," cried the angry patient to the doctor, "makes me boil all over!" "Ah!" said the eminent practitioner calmly. "That will be just \$20 more for sterilizing your system."—Ladies' Home Journal.

Purpose and Success.

It is the old lesson—a worthy purpose, patient energy for its accomplishment, a resoluteness undaunted by difficulties and then success.—W. M. Pughson.

It is seldom that punishment, though lame of foot, has failed to overtake a villain.—Horace.

Sharp Tongued Bernhardt.

Sarah Bernhardt is quoted as having paid her respects to Isabella of Bavaria, consort of Charles VI. of France, in this wise: "It is to her that we owe the invention of the corset, but it was she, too, who sold the half of France to England. There was no crime of which that woman was not capable."

Told Her Why.

"I'd like to know why you hired a young woman for a typewriter?" demanded Mrs. Hlow of her husband. "So I could have some one to dictate to," replied the unhappy man.—New York Sun.

The Way He Put It.

He—I have a compliment for you, dear. She—What is it? He—Mrs. Jones says you have the handsomest husband in town.—Life.

Go on and make errors and fall and get up again. Only go on—Brackett.