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## Child's Bunk Room Built at Low Cost

Only Entailed Expenditure of \$30. Inspired by Ship's Architecture.

(By Henry R. Diamond)  
If money had been no object the little room we built for our 12-year-old daughter would probably have remained but a vague dream to be tried out as an interesting experiment at some future time. I have always been interested in a more efficient use of space, due, in part, to an intense admiration for the ability of naval architects to create complete living quarters in areas that most architects would label "closet" or "sewing room."

However, three years ago, when we decided to build a house, we had very little money with which to start. Our income was considerably diminished and mortgage money practically non-existent! Having been an architectural designer for many years, the creation of a house on paper was comparatively simple, but to translate drawings into dimensions, things not only had to be boiled down—they had to be distilled! There was no way of getting around the fact that the house had to be small, very small, and as we like space to move around in we must do with fewer rooms. So the living room became my studio as well as, on state occasions, the dining room—space having been provided in the kitchen for the usual everyday family meals.

Of course, we hope some day to add to the house and provisions have been made for this, but at present one large bedroom for ourselves and a smaller one for our daughter are sufficient. This latter room is adjacent to the stairs and its floor dimensions are only 6'x8'6". When you add the space over the stairs the size increases to 9'6"x8'6" but not all on the same plane. And this is where the idea of the bunk saved the day because, by elevating it a little over three feet, it fitted in beautifully over the stair well and gave us a bed without encroaching on our 6'x8' clear floor space. We had to keep this space as free of furniture as possible, so, instead of a stool or ladder, two foot holes in the panelling provided access to the bunk. The deep drawer and closets underneath served in place of a chest of drawers while the wall space at the side made an excellent bookcase.

Having solved the problem of getting in the bunk, the next problem was how to prevent one from rolling out unexpectedly—which explains the removable side board. A shallow cress next to the door takes care of dresses, etc., so the only necessary movable furniture is a table, two chairs, and a small chest

underneath the low window. As the room is small the lantern hanging from the added beam furnishes plenty of illumination although two base receptacles are provided for lamps.

In order to provide cross ventilation I have built a casement window at the head of the bunk. This opens on the hall and catches the breeze from the hall window. The walls and ceiling are insulated with Celotex and as the walls of knotty pine paneling are, of course, furred out from the insulating board, we have an additional dead air space. Consequently the room is very easy to heat in the winter and is cool even on hot summer nights.

We built the entire room ourselves, after we had moved in. All of the woodwork, even the floor, is of three-quarter inch tongued and grooved white pine. For the floor we used boards 6 inches wide and for the walls and under the bunk we used the 10-inch width. As we had a set of old moulding planes, we moulded the sides of the boards used on the wall.

We stained the floor with a mixture of burnt umber and black oil color diluted with turpentine, then gave it a thin coat of shellac followed by several coats of wax. The same process was used on the rest of the woodwork, substituting raw sienna and turpentine for the umber and black. This gave a honey colour to the woodwork which, with the canary yellow of the ceiling and wall of the bunk, gave a sunny effect to this north room.

The entire cost was about \$30. Of course the principal item in a room of this kind is the labour but we did this ourselves after we had moved in. We happened to possess a studio couch which we no longer needed so we merely sawed off the legs and lifted it back into place on the steel framework provided for it, and the problem of a spring and mattress was solved.

Our daughter and all of the children who have seen it are delighted with the room. Our experiment, we feel, is a success; not a tricky stunt but a very pleasant, efficient and completely livable room.

## Enquiry Being Held into Recent Fire at Kirkland

In compliance with an insistent demand from Fire Chief R. J. Matheson, an enquiry opened this week into the recent fire at Kirkland Lake in which a lumber yard, a cement block plant, a storage warehouse and other buildings were damaged, the approximate loss being given at \$50,000. The enquiry is being conducted by an official of the Ontario Fire Marshal's office.

## Death at North Bay of Wife of Former Magistrate

The death took place at North Bay on Tuesday afternoon of this week of Mrs. Charles S. McGaughey, wife of C. S. McGaughey, for a number of years magistrate in the North Bay area. For some time past Mr. McGaughey has not been acting as magistrate. The late Mrs. McGaughey died after a lingering illness. She was, before her marriage, Miss Beatrice Mary Piercy, of Sturgeon Falls. Since her marriage in 1915 she has resided continuously in North Bay. She is survived by her husband and four children.

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## Planning a Small House Requires Much Thought

Noted U.S. Architect Condemns Jerry Built Structures and the House with Too Much "Cuteness." Architect Gives Helpful Hints in Regard to Many Features of the New Home.

By Robert Dennis Murray, A.I.A.  
The large house often has the benefit of an architect—and the large house rarely looks like a small house, rarely looks like Topsy—as if it "just grew." When architects are busy there is too much profitable work to be done for them to be bothered with small houses. There isn't much money in them at the best. If we really felt it our duty to interest ourselves with a few small houses for the good of the small-house cause it would be fine, providing we didn't get too irritable over it. But small house customers are notoriously querulous. They take as much time, if not more, than "big" customers, and it is hard to convince them that an architect's time, like a lawyer's, doctor's, or any other professional man's time, must be paid for. Yet architects, unlike lawyers and doctors, seldom wax fat and rich. Is the fault ours—or yours?

Regardless of whose fault it may be, my concern and the concern of this publication is to see that this new "building boom" does not bring down upon our heads the unsightly, pathetic deluge of "jerry-built" houses which made our fair countryside so ugly in past years. Houses that were purchased because they had an orchid bathroom or were "cute" still have orchid bathrooms and are "cute"—but in the eyes of the owner only. Try to resist one of these houses-to-day—unfortunately, you can't!

I hope what I have to say will be helpful. It is entirely from my viewpoint as an architect. If, therefore, you find some of my remarks on the "acid side," do remember that it is not all spleen. It is a sincere desire to help and, like parents' experiences, those things "for your own good" often have a preliminary disagreeable flavour. It's the later effects that repay one—and will repay me.

The general urge, unfortunately, with most laymen about to acquire a small house is for something "cute." They will make up in "cuteness" what the house lacks in grandeur and size. And "cuteness" has been the curse of the small house in America. To be sure, the "jerry-built" house always specializes in "cuteness." It is not soundly constructed. It has no architectural design. It simply makes up for its lack of these fundamentals in a conglomerate mass of so-called labour saving gadgets and an exterior veneer of that much abused word "homey."

May I speak bluntly? A home is a financial investment—the greatest single investment of your whole life-time. Intelligent, sane people do not make major investments for romantic reasons. There are fundamentals to be observed. Building or buying a home, these fundamentals are certain rules of scale, proportion, and unity. By "unity" I mean a unity of the various elements of the design or a composing of the various elements. There must be some semblance of repose. A trick work window here with quaint lattice-work dripping from the sides, a representation of yea-olde-well-heads protruding from the wall next to it, and an entrance adjoining this that out-quiets the quaint, and a few other excruciatingly cute little cuties all competing with one another should be enough to give any sane, seeing person the heebie-jeebies. Even traveling salesmen have to come back to these restless things I have just mentioned once in a while. And how about Mrs. Traveling Salesman? She has to live there all the time. And the children? What kind of citizens will all this make of them? What will become of their rugged individualism and any appreciation of the fitness of things in these jazzing atrocities?

There is no use working ourselves into a hot lather over such messes dripping with sentimental pseudo-picturesqueness. They are not "all done in fun." It would be better if they were. They only "aim to please" or rather to sell. But you are not the seller—you are the buyer. And this up-and-coming generation is not going to pay for your sentiment. If you don't believe me, just talk to one of those sentimentalists who are now stuck with a house they bought in the palmy days of 1926 to 1929.

What are some of the other principles of composition we should follow in concocting a small house of good taste or at least sane taste, besides the

three: scale, proportion and unity? "Interest" is possibly the next. I don't mention it first because "interest" is often confused with "cuteness."

The colour scheme must be interesting and usually simple. Not too many colours in one small house. Even the colour scheme of the planting must have simplicity and certainly unity—not just a clump of palm trees here, and weeping willows there with red, blue and yellow flowers and magnolia bougainvillea all matted in clumps without rhyme or reason. I don't think I'm overdoing it when I say proper landscaping is half the battle. It would be better to leave out the landscaping altogether than to spoil a well-designed small house with improper advances.

Another rule is that the house or composition must have "character." If it has character it will be interesting. It should express the character of its designer, the people who are to live in the house; the contour of the surrounding country; the hills, the general feeling if you will of its surroundings. Jagged steep mountain peaks at the back door might suggest jagged steep roof lines. A low rolling country would suggest low eave lines; the silhouette of the house would fit the country surrounding it.

By all means there should be simplicity. Don't try to crowd everything tricky you ever saw or read about into one small composition. To crowd the Russian rumbungs into one small sentence: There should be "honesty," "sincerity," and "decency" in design. Beware of fakes: fake stone walls done in frame and plaster with jagged theatrical bumps hither and yon; garages disguised as drawing rooms and solariums.

Don't be too grand with a small house. All of these apparently ostentatious somewhat Hibernian outbursts over "jerry building" have been aimed mostly at exteriors. Let's go in the interior to take a slice through the house parallel with the ground and look at what we call the plan. And it should be a plan. What is the purpose? Essentially a conventionally planned house in which to live. I don't care whether it's modern or Chinese or Julius Caesar. The modern tendency is to open up the plan. Large openings may connect the principal rooms. The living room may be separated from the dining room with accordion doors or shutters. Or you may wish a cloistered plan. Rooms may be sound deadened and very private.

Don't cross your "circulation" if possible. This is difficult in a small house, but try to keep the three elements: 1. Entertaining; 2. Service; 3. Living section, separate enough so you won't have to pass through the kitchen to get to a bedroom and avoid any other awkward maneuver. By all means study your furniture arrangement. Study it carefully. Don't crowd the furniture arrangement. Not all the furniture should jamb against one wall. Allow for distributed placement.

And the greatest of all study "economy"—economy of space, economy of steps you will have to take. Make every foot count.

The fenestration or window arrangement is as important on the interior as on the exterior. Don't go from a magnet bedroom into an orange dressing room or bathroom. Study your colour scheme and colour balance. And again don't get too quaint or cute. The cuter and quainter you get the more you are likely to hate it a year from now. Even if certain enthusiasts squeal or scream in ecstasy over some novel trick, don't have it.

And how about your pocket-book? Don't fool yourself on costs. You don't have to have costly extras. Figure a little high or get someone who knows how to figure to take off the materials from your sketches or rough plans drawn to scale.

There are many things to be considered in the selection of a site (avoid filled ground): Tract restrictions, taxes, zoning, the future of the neighbourhood, climate, winds, etc.

Just "look before you leap." A good house is one of life's most satisfying investments. You cannot perform an operation and "jerry-builders" cannot design a house. The better the architect, the more care he will give a small house design. Any really fine architect will tell you a good small house is the hardest job in the world. The smaller, the more important the investment—and so on into your own small home!

## TRAIN THEM WITH HAIRPINS

To train potted vines to grow downward over the edge of the pot or to keep them untangled as they grow, plunge the extra long invisible hairpins over the vines at the base of the stem near the soil, and they will heed this gentle means of persuasion, growing as you wish them to. Mrs. T. L. Bower, Chicago, Illinois.

## Contract Let by Ottawa for Cochrane Building

A despatch from Ottawa this week says that contracts totalling approximately \$304,427 have been awarded by the department of public works, including:

Little Current, dredging—A. B. McLean & Sons, Sault Ste. Marie, at about \$8,062.  
Cochrane, (public building), interior fittings—the Valley City Seating Co., Ltd., Dundas, at \$1,300.

## Using Colour in the Interior Decorating

Part Played by Colour in the Practice of the Art of Decoration.

(By Archibald Chisholm)  
In interior decorating so much has been achieved by the use of colour, so much yet to be learned, that the practicing decorator, occupied as he must be with his own work, may have difficulty in assuming the necessary detachment of mind and finding the leisure to review impartially and with proper appreciation the part colour has played in the practice of decoration to the present day. The field is very wide and he can give only such rough conclusions as his own work and the study of others' work has led him to form.

One may say generally that if design and proportion are the logical side of decorative art, colour is definitely the emotional side. This should not, however, be regarded as a hard and fast distinction, for when the two qualities are so intimately connected it is impossible to say where logic ends and emotion begins. But we do know that colour has an effect on our feelings that form alone has not; it is more easily understood, possibly because of its indefinite character. The rules of design are fairly definite and professional decorator may claim to know what constitutes good proportion and accuracy of historical detail, but it is more difficult to define good colouring, for the reason that we do not all see colour alike. A scheme that is perfectly charming to one person is sometimes definitely distasteful to another. In most people there is a subconscious leaning toward certain colours and colour combinations.

One naturally looks for harmony, but that alone is not sufficient, we must be sure that the scheme is suitable for its situation and that balance is obtained by regulating the areas and tones of the various colours used in relation to one another, and we must be particularly careful to avoid a discordant note. Scale is most important, both of colour tones and pattern. Consider how frequently we find a room which contains good colour combinations, interesting furniture and good fabrics, but which these elements do not seem to "belong." In other words, they are out of scale. So we must resist the temptation to use colours and design that have great attraction unless we are quite sure that the scale is suitable for the purpose for which they are to be used. Thought must also be given to the question of how our scheme will look by artificial light, particularly in the dining room which should look at its best when illuminated for the evening meal, with the draperies drawn across the windows.

It is of great importance to realize that any single colour is of no great value decoratively unless used as a particular colour in relation to other colours surrounding it. In other words, all colours depend for their value on their relationship to these apparent colours which surround it and to the lighting in which they are to be seen. There is no better illustration than the oft-quoted one of the grey evening: when we come indoors and switch on the light, immediately the sky seen through the window appears as a beautiful blue though there was no trace of blue in the sky when we looked at it outside. The change is produced in our senses by the colour of the sky taking its place in relation with the range of warm colours in the lighted room.

From this then we learn and appreciate the importance of using some warm tones in order to establish beauty in our blues or other cool colours, while the same rule of opposites can be used equally successfully in establishing the desired value in warm colours, realizing of course that each combination of colours presents a problem of its own, the solution of which will depend upon the position, scale and lighting of the room for which the scheme is being prepared. For example, a scheme in which there are many subtle changes of colour and tone might be very desirable in a room with ample windows, but will be quite ineffective in a poorly lit room. In such rooms where the windows are small and direct light from the sky is screened by trees or buildings, it is generally advisable to employ brighter and lighter colours in larger and simpler planes with stronger contrasts in relation to one another.

The difficulties encountered in selecting a colour scheme for a room lie, not so much in the actual decision as to whether the general scheme shall be this colour or that, but rather in the control of all units of the interior. In other words, one works toward the completion of the picture as a whole. To select a wall covering or colour, some pieces of furniture, a drapery fabric, a floor covering, pictures, lamps and small effects is a comparatively simple matter—with the wealth of merchandise we are in a position to select from in these days of well-stocked stores—but the very ease by which it is possible to make that selection emphasizes the necessity of very careful analysis and study in order that we obtain that sense of balance, harmony and repose, the qualities most to be desired in our scheme of colour. To a certain extent we present or suggest an illusion; we deal not so much in facts as in appearances, using our experience, knowledge and judgment to select the colours necessary to produce the desired effect and character in the room that we are dealing with.

In addition to actual colour, we must be careful to observe a unity of tone in the selection of what we may call the background planes—the walls, ceiling and floors—reserving our stronger accents of colour and pattern for those objects or parts of the room that require more decorative emphasis, such as, for instance, a boldly coloured drapery fabric as a frame for the window or windows, a fine picture or mirror to

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complete a fireplace group, or a careful selection of furniture to give interest to a large unbroken section of wall space. Colours in these pieces would be selected for their decorative value and in quiet contrast to the surrounding colours.

It is impossible in this short article to do more than offer these few suggestions as to how to approach the subject of colour. I have already spoken of the main difficulty in determining the proper relation of parts to the whole, and the best advice I can offer is that one should endeavour, when preparing a colour scheme, to group together the various colours it is proposed to use in the proportions and the lighting, both daylight and artificial, in which they will be used. It is only in this way that we can judge the effect of one colour against another, and discover whether the colour tones are in scale with the dimensions of the room and if the scheme as a whole is in good taste, in accord with the best standards, and if we are obtaining the desired result: a room of charm and beauty which will be easy to live in, giving constant and permanent delight.

Reference may be made to the various types of treatments in which the choice of colours confirms the spirit and purpose of the room. The Georgian dining room, with its classical architectural details, finds a happy and dignified background in the large decorative paintings which fill several of the panels. In the bedroom, the Chinese embroidery at the head of the bed supplies the key to the scheme; walls and all fabrics in the room are off-white, and the pure, almost primary, colours of the old embroidery are picked up in the two valances, across panel and windows, and in the fringed edging to the hangings. The effect is restful, yet has a delicate dramatic value. Quite different the third scheme—a small breakfast room, gay and light-hearted with clear lemon yellow walls and inexpensive furniture painted a vivid blue and then wiped while still wet, to allow the grain to show through. The fourth scheme concentrates on an Early English style, with oak furnishings, panelling and beams—the proper setting for deep glowing colours such as fine tapestries and Oriental rugs provide.

## About Making New Rugs By the Use of Old Hats

Have you a box of old, out-of-date felt hats tucked away somewhere? If you have saved them, they furnish grand material for a crocheted rug. Cut the brim from the crown, and then begin cutting a narrow strip from the edge of the crown. Continue cutting in spiral fashion until the top is reached. The hat is now in one long strip. To add the next string of felt, merely sew ends together. Using a large wooden crochet hook, you will need about fourteen hats (including brims) to make oval rug approximately thirty inches long and twenty-four in width. Mrs. Francis E. Gleason, Cincinnati, Ohio.

## NOTED FILM DIRECTOR DIED AT SANTA MONICA, CALIFORNIA

Irving Thalberg, noted motion picture director, and husband of the screen star, Norma Shearer, died at Santa Monica, California, on Monday, aged 37 years.

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