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(By A. H.)

Among modern writers, one who is famous for his literary work, and whose name is known in all parts of the world is Rudyard Kipling. His "Jungle Stories" are exceptionally popular, as are all his other books, and his poems have found a permanent place in the hearts of all readers. And it is no wonder for they are all so very delightful, and speak in common terms as in

"Fuzzy-Wuzzy"

(Soudan Expeditionary Force)
We've fought with many men across the seas,
An' some of 'em was brave an' some was not;
The Paythan an' the Zulu an' the Burmese;
But the Fuzzy was the finest of the lot.
We never got a ha' porth's change of 'im;
'E squatted in the scrub an' 'oked our 'orses,
'E cut our sentries up at Suakim,
An' he played the cat an' banjo with our forces.

So 'ere's to you, Fuzzy-Wuzzy, at your 'ome in the Soudan;
You're a pore benighted 'eathen but a first-class fightin' man;
We gives you your certificate, an' if you want it signed
We'll come an' ave a romp with you whenever you're inclined.

We took our chanst among the Kyber 'ills,
The Boers knocked us silly at a mile,
The Burman gave us Irriwaddy chills,
An' a Zulu impi dished us up in style;
But all we ever got from such as they

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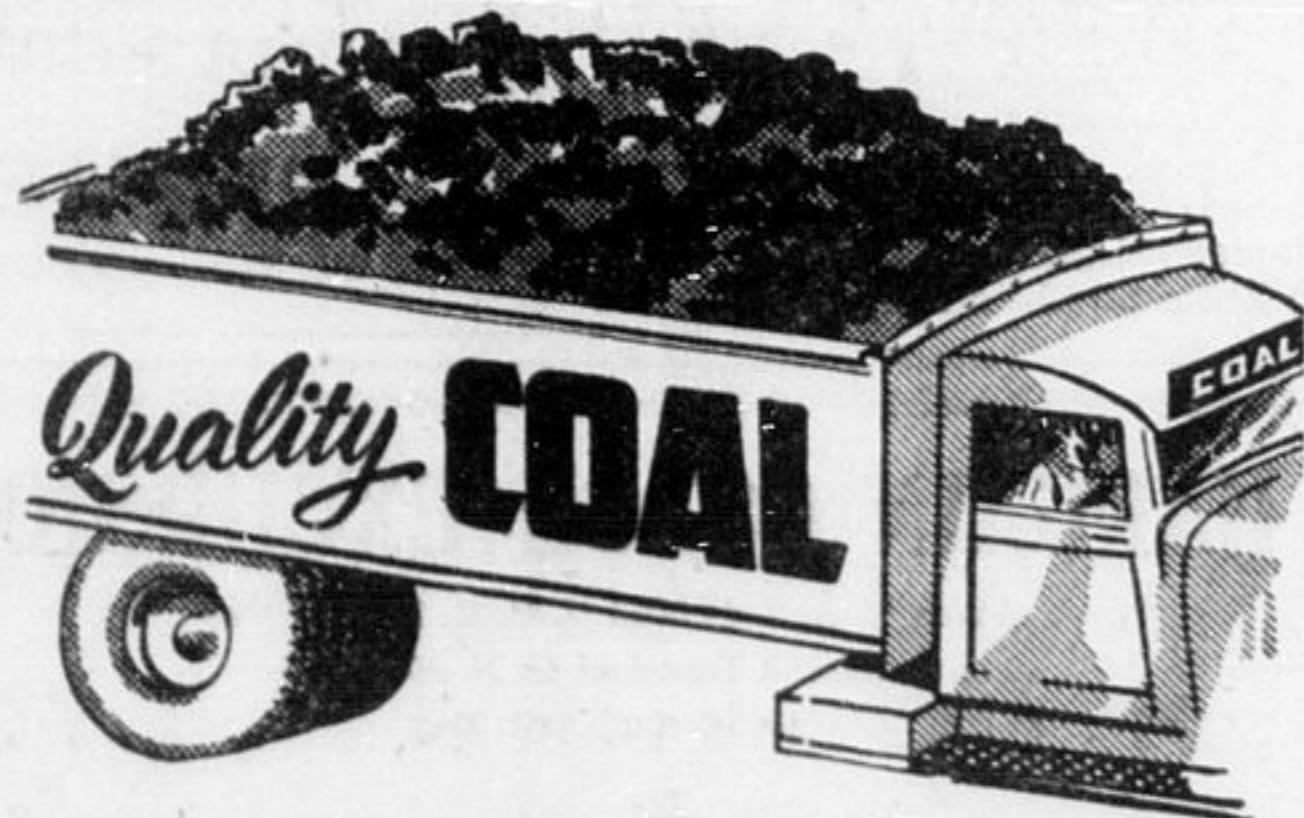
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PLEASANT HOMES

by Elizabeth MacRea Boykin

WE COCK OUR EYE AT THE PARIS EXPOSITION

Trends Exhibited in the Paris International Exposition Often Have Significant Influence on Home Furnishings in America—The High Points Observed in the Displays on Furniture, China, Silver, Fabrics and Rugs.

We don't deny that we like to read what the Duchess of Windsor has been buying in Paris. Mainly because her choice will no doubt influence what the rest of us will be wearing later on.

For the same reason the home-making world is interested in what the Paris Exposition has brought out this season in plates and forks, furniture and fabrics. These will have definite effect on fashions in decoration, just as did the innovations introduced at the previous Paris Exposition in 1925 when most of what we now called modern in home furnishings was presented to an amazed world. In short, the furore created there twelve years ago hasn't subsided yet. Whether this year's exposition will be such a tempest in our teacups remains to be seen, but in the meantime, it's a good idea to know what's been shown there so we'll know what it's all about when we hear the chatter it's bound to cause.

In furniture, the trends crystallized themselves into four main categories, all more or less modern interpretations of designs that we have inherited from the near or distant past. These four categories are:

Decorative Whims

The baroque modern, based on the ornate scroll forms that were often executed in plaster. A simplification of these lines applied to furniture achieves something very smart indeed, but for the most part it will be for people who can indulge in decorative whims. Gradually, however, we may expect adaptations of this impulse to be seen in incidental pieces of furniture, in accessories and in the trim of certain rooms, much as the Victorian note is recreated today, not in detail so much as in mood.

The provincial modern—a fresh version of rather homespun furniture, using mostly pale finished woods, not eschewing bevelling or carving if it's simple and modern in feeling, introducing raw glass for table tops, gunmetal and copper hardware, webbed upholstery or textural monotone coverings, tiled motifs occasionally.

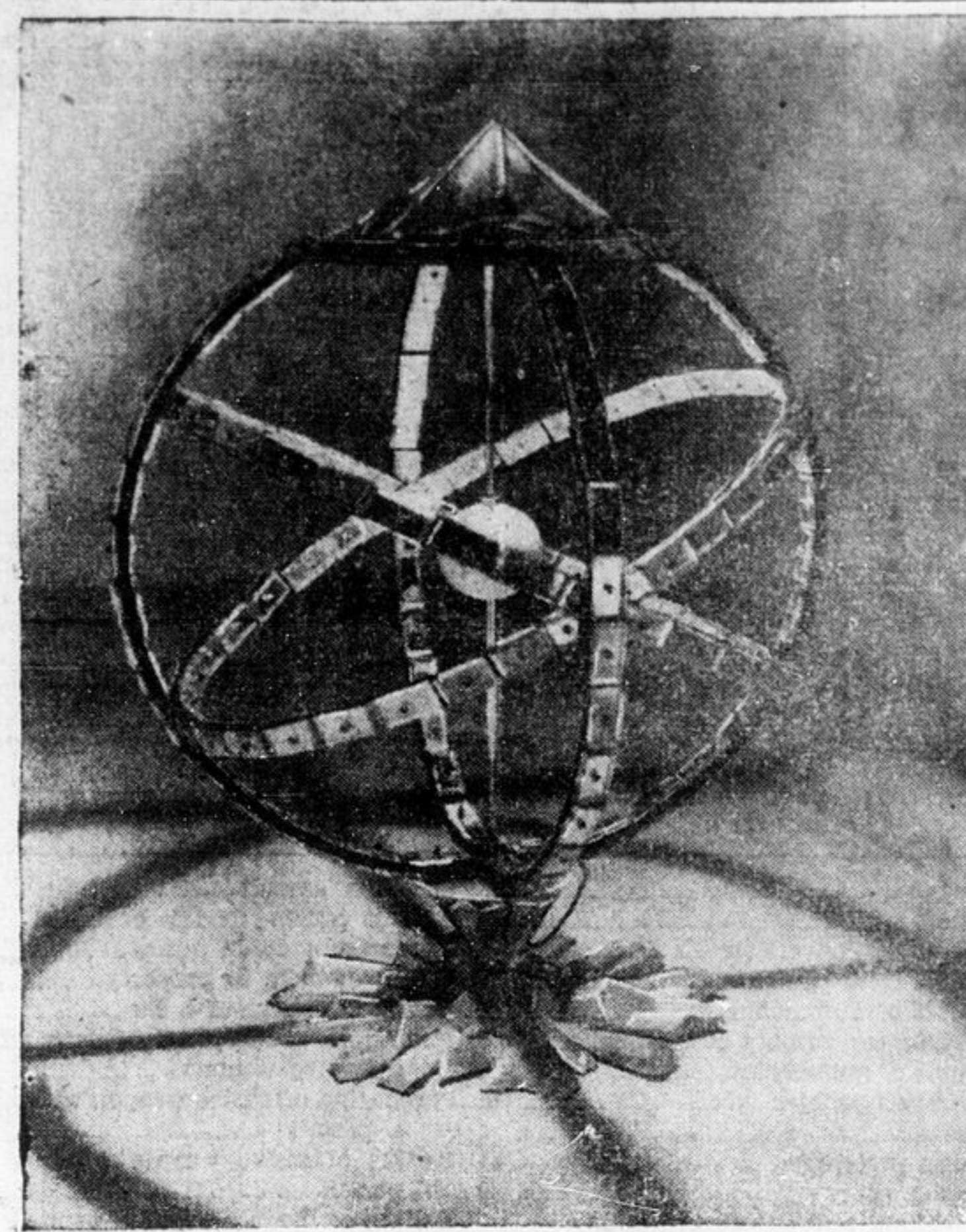
The functional modern—which in the Paris Exposition found fresh impetus mainly in combinations of new materials rather than in anything so much more exciting or new than we have had in this field from American designers.

The Directoire modern—again presented a contemporary version of Napoleonic decoration, which because of its rather severe military line adapts itself interestingly to modernization. However here again there was nothing startlingly different from the same type of thing that has been done in this country.

Combined With Silver

Silver in modern forms was a very dramatic aspect of the exhibitions. Little ornamentation, but novel new shapes distinguished most of the tableware. Lines were flowing rather than geometric, but the tendency seemed to be more toward thicker more bluntly shaped knives and forks. Combinations of silver with other materials suggested a new means of decorative design in this medium—silver with thin gold borders and inlays, silver with handles of wood, silver with handles of ivory, silver with lapis lazuli.

In china and pottery, shape again dominated the themes. Plates in curving rectangular form; in heavy circular shapes showing a plain surface rather than the familiar shoulder; mottled oatmeal textures; much use of gold ornamentation on white; brown and snuff colours in china with highlights in gold; gunmetal pottery with Moorish influence; the recurrence of grey in porcelain and pottery; many African



Here is one of the unusual new lamps shown at the recent Paris Exposition. The globe shape is interesting and the illumination is achieved by means of opaque glass, mirror and white ceramic material. Photo by Bonney

primitive motifs, bronze-green colourings in porcelains. Summed up, we find that the importance of gold and white is leading, that mottled textures are going to be seen a lot, that dull toned neutrals will have their day.

A New Thick-Glass

In glassware, watch for the new thick-glass which was presented in its perfection at the Paris Exposition and is sure to turn up in America before long. It was the creation of the Swedish designers. Irregular thicknesses of this glass created interesting lighting reflections, and sometimes a design was introduced between two thicknesses of glass. Colours emphasized in the new glass were pale blue, a new blue-green sienna and burgundy. Noted also were the square based stemware. There still is very little design in modern glass but much interest in classic simplicity of shape. Mostly clear, but sometimes in bubble, smoked and veined textures and sometimes in a molten effect which is new unusual and likely to make its imprint on glass fashions.

In fabrics, there were many trends, and the question is which will dominate. There were the smooth modern versions of classic designs—there were shaggy and homespun weaves, with many novelties in between. Webbing was important for furniture—made of rope, rubber, cane, palm leaves. A combination of texture with pattern was new and modern looking in materials for home decoration. Printed motifs on velvet and satin were thrilling to see. Stylized leaves were favoured motifs. Watch for wool in drapery and upholstery fabrics. It was shown in all sorts of unexpected versions from sheer and gossamer gauzes to fine reps and tapestries.

Rugs Were Smaller

We were surprised to find that rugs were emphasizing scatter sizes—that is, throw rugs not large, not small, and

with fringed edges. Many shaggy textures were shown, but not much design. Chenille was an important detail and the hand-woven qualities were prevailing in most of the displays. Again pale colours predominated so we may as well get set for light floors whether we like the idea or not! Matting turned up here and there—notable was the South American reed matting of interesting texture.

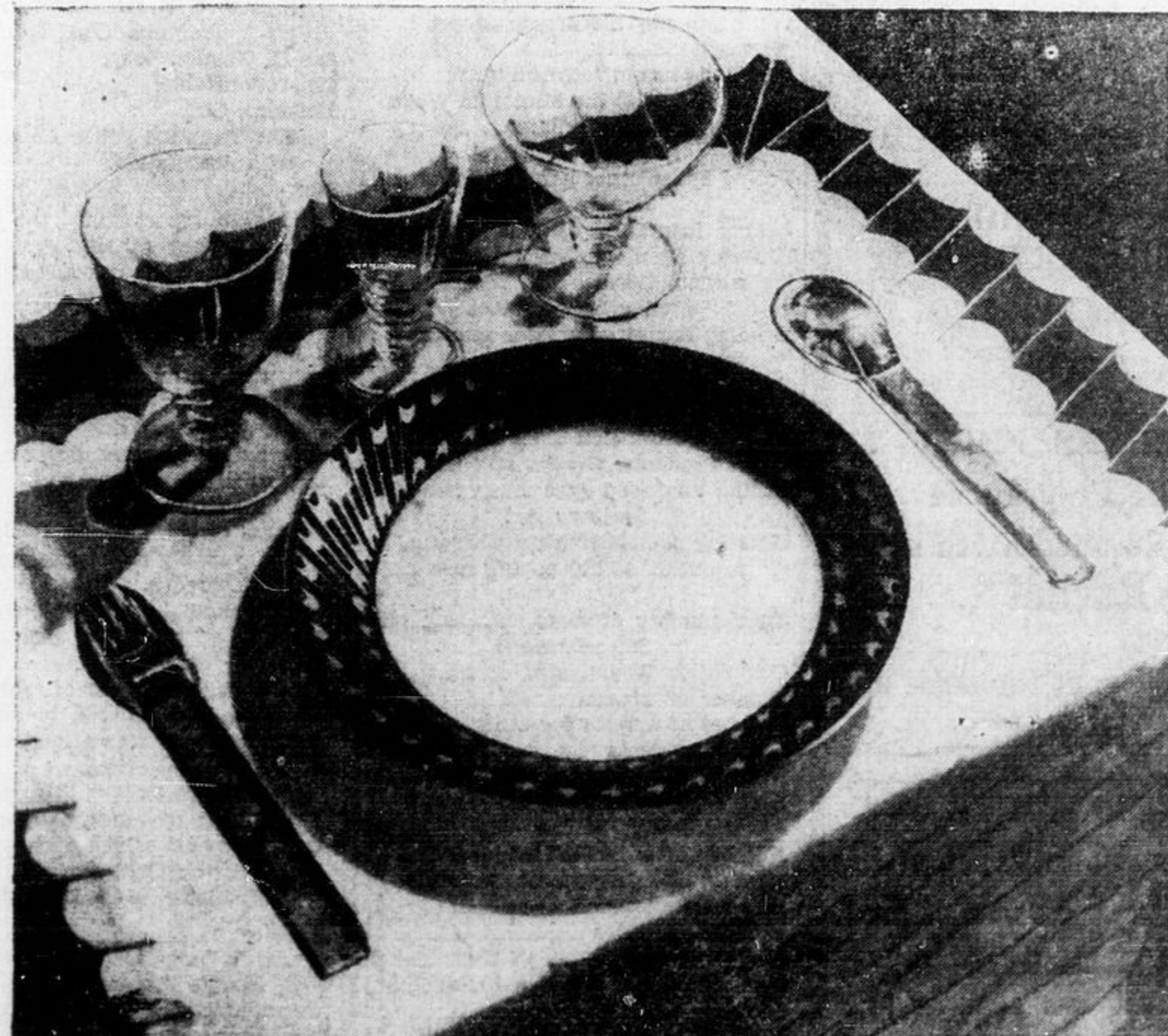
A Big Difference

It is too soon to know just how this Exposition will affect our own home furnishings fashions. We know all the designers are studying it assiduously for ideas. The difference between this exhibition and that other in 1925 is simple but important—then America was not originating much in the way of decorative arts. We were simply adapting the traditional period styles to our own use. Since then American designers have learned to create their own designs and the consensus of opinion among critics is that we have about as much ingenuity and freshness and in many cases more spontaneity and practical functionalism in our brand of modern decoration as have the continental decorators.

That's true of fashions in costumes too, of course. But at the same time, much as we fret the American designers and follow them, we still keep an eye cocked on the Rue de la Paix. That is just why we watch the Paris Exposition, even if we do it with our nose just a little in the air.

(Copyright 193, by Elizabeth MacRea Boykin)

Globe and Mail:—Perhaps it is in keeping with the greater place women are taking in affairs generally that the first two babies born in Toronto this year were girls.



Here is one of the table settings exhibited at the Paris Exposition, the place where fashions in home furnishings are introduced. The plates with their blue and gold designs have interesting gold forks and spoons to go with them, and the tablecloth in blue and gold on white has been made to repeat the motif of the plates. Photo by Bonney

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Stimulate Building of Low Cost Houses

Need for Homes in Canada at Moderate Costs.

(From Canada Lumberman)

The subject of low cost houses is again to the fore. The operation of the Dominion Housing and Home Improvement Acts has directed attention to plans for residences to meet the needs of a section of the people not in a position to pay for houses costing more than \$3,625, plus the cost of land, or as an alternative to pay even moderate rents. An equity of 20 per cent required by the Dominion Housing Act is probably beyond the financial resources of the average worker. The money borrowed under the Acts has benefitted the lumber trade to a greater degree than if it had been spent on very large buildings where the use of wood is more limited.

There are several methods by which schemes for low cost houses may be financed. One is by a modification of the Dominion Housing Act, particularly with reference to prospective owners' equity; another by Government loans to municipalities; a third by the formation of companies to build for rental purposes, at such rates as will return a small dividend to the shareholders of the companies; a fourth by companies formed with the object of building houses for sale to workmen able to contribute a small portion of the cost, the balance to be paid by installments over a period of years; and a fifth by Building Societies on the British plan.

Nearly all these call for state aid in one form or another—the advancement of a proportion of the cost and a guarantee of a percentage of possible loss to banks, insurance companies, etc., willing to lend the main part of the money on mortgage. A low rate of interest is essential. The cost of construction could be reduced by a method of mass production as compared with individual building, but it is doubtful whether this would be acceptable to the Federal Government, which has invited architects to submit designs for low cost houses. Not less than five and not more than ten will be purchased at a cost of \$250 each. To quote Finance Minister C. A. Dunning: "For the last two years the department has been endeavoring to stimulate the construction of low-cost houses to encourage improvements in the quality and soundness of construction of such houses and to secure economies which would reduce the cost to the lowest practicable minimum."

Canada is far behind Great Britain and the European countries in the matter of rehousing. Sir Kingsley Wood, British Minister of Health, recently made a statement indicative of the enormous outlay and the programme yet to be carried out, mostly for low cost houses. There remains to be built 400,000 houses, which will take five years. Since the Armistice more than 3,400,000 houses have been built; the taxpayers have contributed over £180,000,000; since the war some 13,500,000 persons—about 35 per cent of the population—have moved to new homes; some 800,000 slum dwellers are already

In new houses and by the end of March 1938 it is expected a million persons will be rehoused from the slums. This is a brilliant record, compared to which Canada has made an insignificant beginning even allowing for the difference in conditions.

The Montreal River

(Written by W. Milton Yorke, 1936)

This is the prospector's highway
Cut out by the Creator's hand,
From Temiskaming's rolling waters
Way up to the height of land;
Through leagues of dusky pack pines,
And miles of swampy shore,
Still north and west it winds its way
Where northern tempests roar.

And its waters sing of the northland
As they tumble towards the sea,
A silver song in notes of foam
Of the lone land, vast and free,
With its unshorn miles of pine land,
Its mineral treasures rare;
Of prosperous homes and axeman's might

To shear its valley bare,
It calls to the hardy prospector,
It calls to the hungry throngs,
It whispers low, as its waters flow
Its pine clad shores along.

Where the smoke of the Indian tepee
Meets the haze of the northern sky,
And lonely hut and tent are seen
As the river boat sweeps by,
With its loads of fortune seekers,
Who northward turn their gaze
And follow the Montreal River
Through its winding forest maze.

These are the pilgrim fathers,
The men who go before,
And blaze the trail for the coming
host,
As our fathers did of yore,
And the river is now the highway,
Which carries their hopes and fears
The canoe is the ark of safety,
And silver the dream of years.

And so, on our mortal journey
We dream as the years glide by
And our lives resemble the river,
That reflects the northern sky—
To some the reflection is murky,
To others the colour is blue,
Let us sail under purer colours,
And a ship that will carry us
through.

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