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Praise Given to the Ontario Mining Laws

Hon. Chas. McCrea Tells Bar Association of Mining Statutes.

The following is an editorial in the Sudbury Star on Monday of this week: "Tribute has been paid in many quarters to the efficacy and fairness of the Ontario mining laws, and other provinces have made it the basis of regulations. While the industry in this province has grown in late years far beyond the most sanguine expectations of anyone a score of years ago, the laws framed shortly after the silver discoveries at Cobalt have not only fulfilled the needs, but have been an important factor in the expansion of every branch of mining in Ontario.

"Having been associated with the industry from its early days, and occupying a major role in formulating the regulations which now prevail, Charles McCrea, formerly provincial minister of mines, is competent to express an opinion upon the results secured, and his statements to the members of the Canadian Bar Association at North Bay on Saturday, were convincing. In fact, the record of mining progress in this province, and the comparatively small amount of litigation in connection with it, in themselves constitute evidence

Used To Wake Up With a Headache

Now Fresh and Lively Every Morning

Here is a man who woke up every morning with a dull headache. Then Kruschen transformed his days. Read his letter:—

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—E.F.

Headaches can nearly always be traced to a disordered stomach, and to the unsuspected retention in the system of stagnating waste material which poisons the blood. Remove these poisons—prevent them from forming again—and you'll never have to worry any more. And that is just how Kruschen Salts brings quick and lasting relief from headaches.



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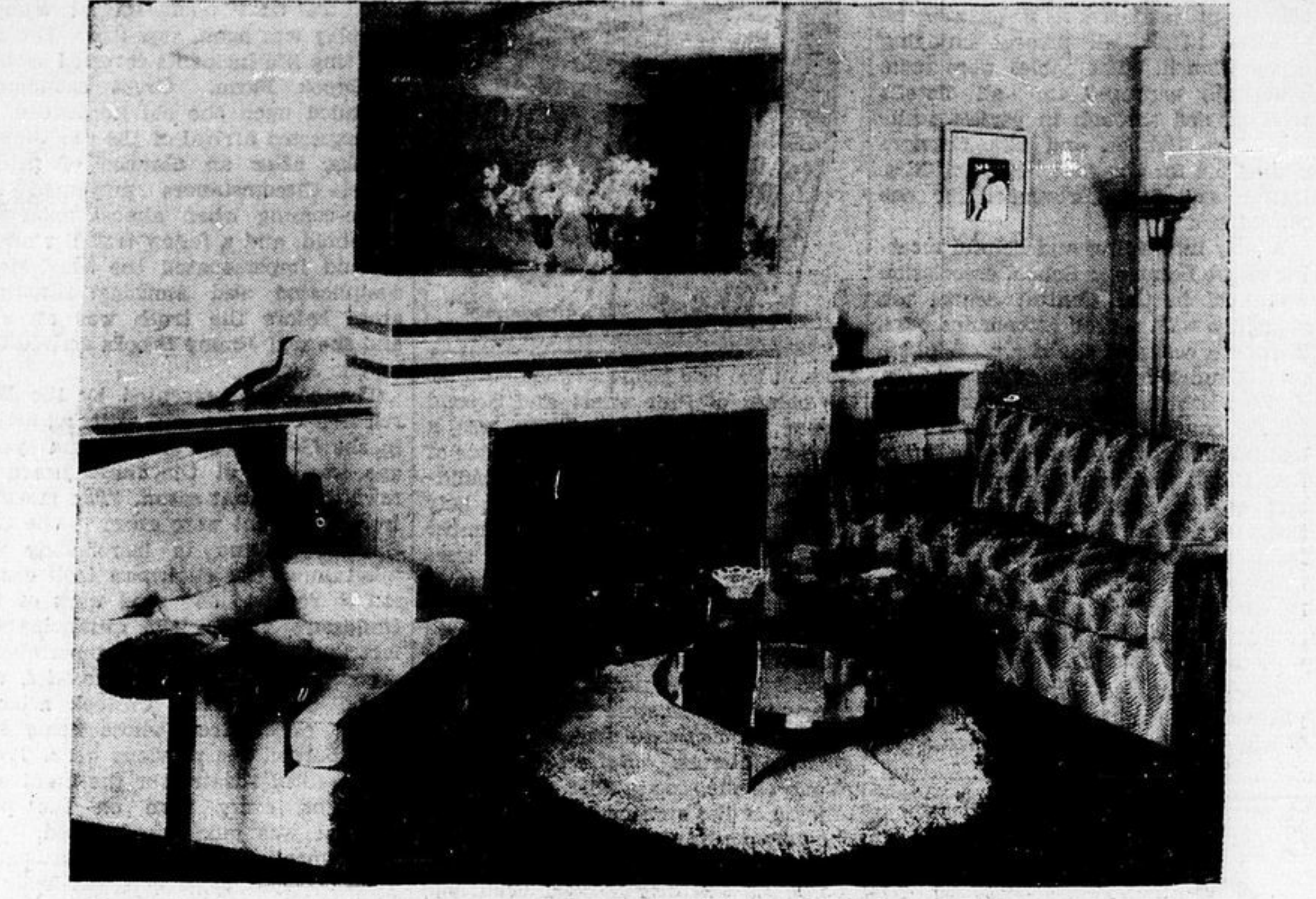


PLEASANT HOMES

by Elizabeth MacRea Boykin

LUCILLE SCHLIMME TALKS ABOUT COLOUR

Well-Known Decorator Discusses Ways and Means of Using Colour in Fresh Leasing Ways—Ideas for the Amateur Decorator—Homemaker—Tips on What Not to Do.



Rather modern in feeling is this interesting living room with pale grey walls, a washed burgundy carpet, round rug in off-white sofa in a burgundy figured material, lounge chair in chertreuse velvet.

She's slim, trim and brown-haired—not a spectacular person at all but warm and human and friendly. And that's the kind of rooms she decorates. Lucille Schlimme, the Minneapolis girl who came to New York and bravely hung out her shingle as an interior decorator, had the idea that people still prefer to live in restful comfort, in heavy intimacy, for all the white broadloom and patent leather curtains you hear tell about. She was right, too, because she keeps very busy decorating just that kind of homes.

Practical and Livable
We asked her to talk about color in one of our series of interviews with interior decorators, because we felt that her ideas would be most practical and livable. And they are, as you can see!

The Easiest—We asked her what range of colors she considered easiest and safest for the amateur decorator to work with. She answered promptly: the pastels a little above middle value, not too pale, not too deep.

How to Begin—Miss Schlimme suggests beginning with an important motif and working out from it. This may be a fabric, a piece of furniture, a wall paper, a lamp, a painting, a print or any interesting object that will be prominent in the room. In short have a unified scheme, one salient base for the design of the room. Take other colors from this and complement it. If you don't start with one definite idea, you are likely just to add this or that and end up with a hodge podge.

Balance of Color—Since the walls are the largest area of the room, they should have first thought. If you're not too sure of your decorating, better not have them too insistent, but rather introduce your compelling color in smaller surfaces that don't commit you too drastically. And since the rug is your most expensive color investment, better stay on the safe side rather than indulge in a fad. Miss Schlimme thinks a plain rug is easiest to work with over a long period of time when you'll be changing walls and upholstery from time to time. And she thinks the middle values better than the deep or light tones.

The openings—If there are many openings in the room, don't call attention to them by contrasting woodwork. However you can have a slightly lighter or slightly darker tone on the wood than on the wall if you like.

A Feeling of Spaciousness
To Look Larger—To make the room seem larger than it is, keep the draperies the same color as the walls.

Sometimes a deeper ceiling will give a feeling of spaciousness too. Plain carpeting over the floor is another trick that creates an illusion of size.

For Accent—When there is no pattern on the wall, you can accent the room smartly by having a contrasting molding around the top of the room. If doors and windows are nicely placed, you can accent them by painting them a different color from the wall or by adding a contrasting border around them.

Growing Bolder—You can be more daring in your less used rooms. The dining room, for instance, is stimulating if you do it in an unexpected dynamic color theme. But the living room where you spend so much time had better be more tranquil.

The Silhouette—In doing over a room where you must use furniture that is none too good in line, keep the upholstery in the same general tone as either wall or carpet so that the bad lines aren't silhouetted. If the wood furniture you must retain isn't the safest remedy for it keeps it from standing out in bold relief.

A Broken Ceiling—Occasionally Miss Schlimme has been confronted with a badly broken up ceiling, where construction beams of irregular sizes seemed impossible to do much with. Then she sometimes paints the ceiling a mat black, with a lighter wall below. The beams recede into shadows and the room gets a smart accent note.

Elimination
A Recipe for Renovating—First move everything out of the room, then bring the pieces back according to actual need. This will result in some ruthless eliminating. Add only the accessories that either contribute decoratively or fulfill an actual need in the room. Remember that too many knickknacks make a feeling of confusion and unrest in a room. And that most rooms suffer from overcrowding of too much furniture into the floor space.

Quitting—If there is too much pattern in a room to the point where it seems busy, introduce slip covers of plain fabrics, stripe materials or a soft stripe in harmonious tones.

Tricks With Slip Covers—If the lines of the piece of furniture are good, accent seams with a contrasting trim. If the lines are not good, keep seams inconspicuous with plain welting. (Although sometimes when a piece has bad lines, a fuzzy fringe of the same tone as the covering will blur the bad lines.)

Paint Colors—Insist that your painter show you a large dry sample of your wall color before you O.K. it. A shirt cardboard is a good thing to have this sample on because it's a big enough surface to get a proper idea of the effect of the paint when it's dry and on the wall. Take it into both the light and dark corners of the room and study it under both daylight and artificial light.

Risky—Reds are pretty risky as wall colors because they are likely to advance too much. If you decide on red, have it greyed down. Deep blue is another chance you'll take, though it's stunning for a wall when it does go over. Best in a vibrant tone used with a light woodwork. Brown is grand with white or light woodwork in the right tone and the right place. Deep green is safe in the greyed versions. All dark walls use up much more light than pale walls, so you'll need stronger bulbs and more lamps.

Flattering
Focus—Use your clear jewel tones for accent at full intensity, but keeping in mind the fact that you'll draw all eyes toward them so they should be placed in a flattering part of the room or where there's a good vista.

The Pinks and Yellows—Yellow for walls is fairly safe if it's not too intense. Makes the room sunny by day but is likely to fade out at night. A light chrome is the best pigment to use but add ochre and a touch of vermilion. A peach wall is apt to look orange in the shadows if you aren't careful—so try the tone in the shadowy corners as well as in sunny parts of room before deciding on it. Pink toward the mauve is smart and pleasant but if you aren't careful it will fade to nonentity under artificial light, so test it first there to be safe.

Weighing in—Balance the weight of design of a room so that the burden of pattern isn't all on one side or the other. It should be distributed with a pleasing symmetry. Watch out for too many pieces of furniture in the same pattern as the draperies or you'll have a piled up effect.

So, thank you, Miss Schlimme. Those of us who want pleasant homes, even if we can't have you decorate them for us, appreciate these workable tips gleaned from your own talent, training and experience.

(Copyright 1938, by Elizabeth MacRea Boykin.)

Stayner Sun—Ever hear of the dizzy dame who always went to the station when the flyer went through? She was always in hopes of catching a fast mail.

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Stayner Sun—Ever hear of the dizzy dame who always went to the station when the flyer went through? She was always in hopes of catching a fast mail.



What a comfortable bedroom is this one with cherry and maple furniture, dusty green-blue walls, an amethyst rug, chintz chairs in flower colours, curtains and wood trim in cream colour and spread in cream with a brown and yellow applique design.

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Toronto Battling Against Diphtheria

Toxoid Week Shows Pleasing Results.

Toronto, May 11.—Toronto's organized effort to control diphtheria is of interest throughout Canada as showing the results of securing widespread immunization for young children. During the 1938 Toxoid Week, which commenced April 24th, Mr. J. P. Pacteron, chairman of the Toronto Diphtheria Committee of the Health League of Canada, presented the annual report showing that for the second time, Toronto had a full year without a single death from diphtheria. Just eight years before, 64 children died of diphtheria in one year.

This year's Toxoid Week proved the most successful in the city's history, almost twice as many children being immunized at the city's welfare centres than in the same week in the previous year, thus setting a new high record in diphtheria prevention.

Toxoid campaigns have been held annually since 1931 and a few years prior to that, the city's Department of Public Health introduced free administrations of toxoid. As it took a few years of immunization to show results in the vital statistics, the committee gives a report covering two five-year periods. During that period, commencing in 1929, 2769 cases of diphtheria were reported. This incidence dropped to 209 for the five years ending December 31st, 1937. The deaths during the first period were 174 or 6.2 per cent. of the cases and during the second, 15 or 7.2 of actual cases.

The conclusion of the committee, from these figures, is that "while toxoid prevented 2500 children getting diphtheria in the last five years, the disease among the comparatively few who had been neglected and who became infected, was even more fatal than before."

Emphasis has been placed during the 1938 campaign on the importance of protecting children of pre-school age. Toronto's experience showing that over half of the actual cases were among children under six years of

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age. It has been pointed out that in the United States 60 per cent. of deaths are among children under five years of age.

New Yorker.—Newspapers in Italy forget that there is an occasional Spaniard in Spain's insurgent armies.



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