



PLEASANT HOMES

by Elizabeth MacRea Boykin

CURTAINS AND VENETIAN BLINDS GET TOGETHER

Don't Over-Dress the Window — Suggestions For Using Sheer or Heavy Hangings with Venetian Blinds



Usually plain side draperies are sufficient finish for windows that have Venetian blinds. The comfortable room illustrated has a pleasant sort of dignity, the walls are pale green, the broad lower a slightly deeper green, the linings of the shelves a rosy red. The chintz draperies are mel-low-toed florals on a deeper rosy red ground and for accent, there are hand hooked rugs.

(By ELIZABETH MACRAE BOYKIN)

How to curtain a window that has Venetian blinds is a problem in many American homes, to judge by the letters that come to this department. Here are some of the questions.

Should curtains and draperies both be used with Venetian blinds or is it correct to have just curtains or just draperies? Or is any draping or curtaining needed at all with Venetian blinds? And what color should the blinds be painted to match the walls, woodwork or the draperies?

Several Answers
These are the most usual questions that come up and we wish there was some straight "yes" and "no" answers.

But like most things in this world, there are any number of perfectly good answers, most of them depending on circumstances. But like we'd try here to outline the basic approach to this not-too-world-shaking but persistently-troublesome problem.

First, the matter of whether both curtains and draperies are necessary with Venetian blinds. Usually we'd say "no" to that one, just on the general principle that we don't believe in over dressing a window. Yet there might be times when it would be all right to have both curtains and draperies over blinds.

But beware about getting too much stuff around your window. It's apt to

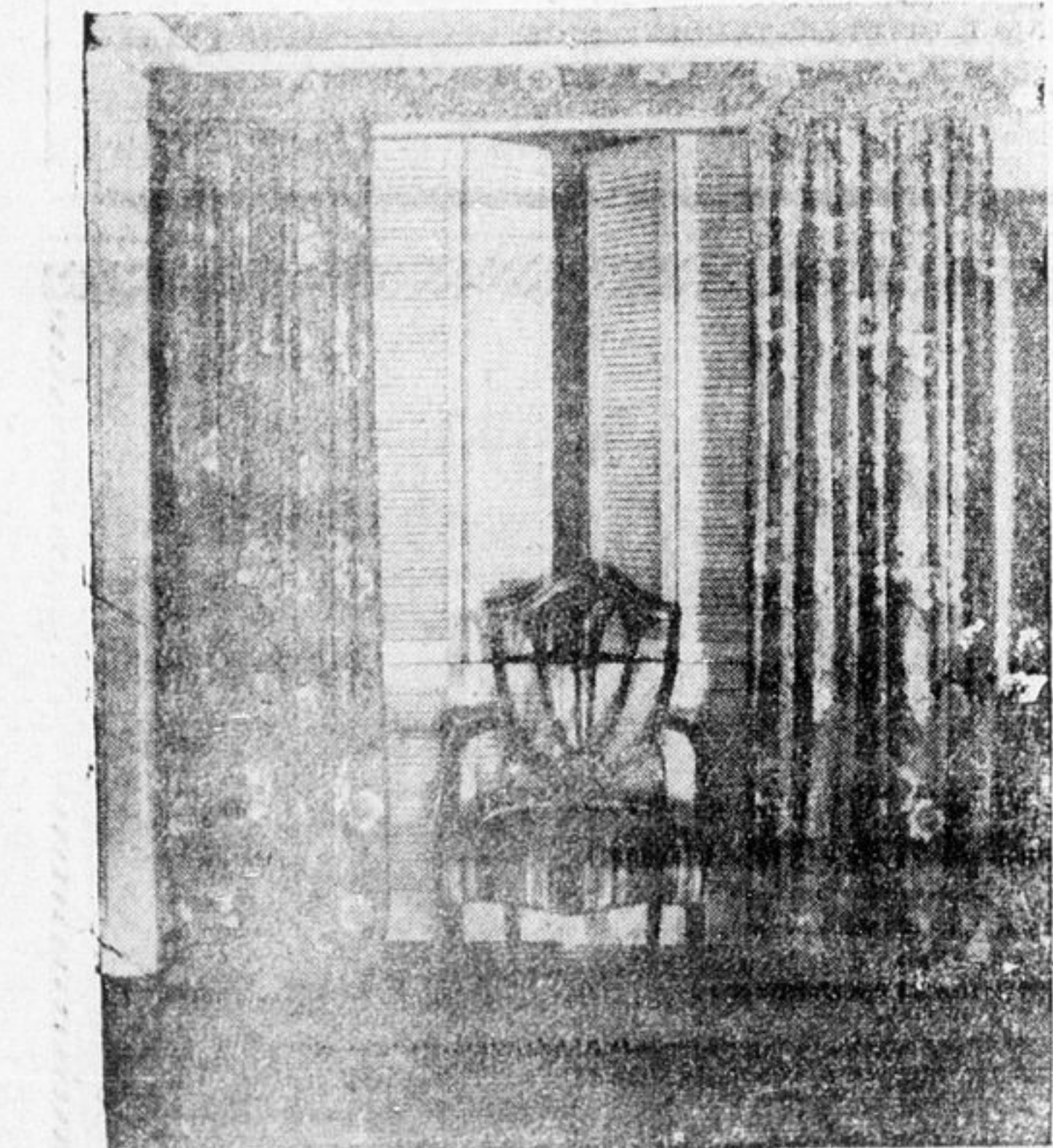
cut off a lot of light and air and make work in keeping the whole works clean and in good repair.

As for which to have curtains or draperies, that's entirely a matter of taste and need. In a rather formal type of room, you'll probably find that draperies over your blinds look best and generally speaking are less in the way while giving the finish you want to the windows. Yet for other rooms, sheer curtains are quite pretty over blinds and soften and finish the effect without introducing too much weight and bulk.

Whether to use any curtaining or draping at all with Venetian blinds is also a yes and no matter. As far as actual utility, it isn't necessary to use anything with Venetian blinds because they do control light and air and the view through. And in certain tailored or modern rooms, they look all right on their own. But usually the effect is apt to seem a little too hard a little unfinished. When the curtains or draperies are used just to take this effect, then keep them pretty simple and to the side so they won't get in the way.

Often, no top finish is needed because the blinds are fit neatly against the frame of the windows. But if a top design is desired for the decorative effect, this can be a wooden cornice or a fabric valance or a draped swag.

Venetian blinds can be painted the color of walls, woodwork or draperies, again depending on the circumstances. Usually the effect is better though, if the blinds are painted the color of the walls or woodwork. (All three should be the same for a more serene and unified effect). The tapes can be painted in a contrasting color, though things are apt to look less cluttered if they're the same tone as the blinds. That new type of canvas paint is good to use for the tapes if you decide they need paint.



Windows with shutter blinds are interesting and different looking. These are painted in a sort of grey-blue to match the walls of the room. The side draperies, made of a chintz with a deeper grey-blue ground are hung well over the sides of the walls so that they do not cut off any light from the window. The cornice board is covered with a quilted band of the same chintz, and it is carried straight across the top of the wall between this window and another like it on the same wall.

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Girl Guide News

The 56th I.O.D.E. and St. Matthews' Brownies held a joint Christmas party Wednesday December 13th. About 50 Brownies were there to play games and sang Christmas carols. Refreshments were served and then each Brownie received a gift.

The Brownies wished Adele Gaouette and Joan Horie a happy Christmas and hope they will soon be well again.

The next regular Brownies meetings will be—St. Matthews' Pack 1st Friday and 56 I.O.D.E. Pack 1st Wednesday in the new year.

During their meeting the South Porcupine Guides planned their Christmas party which was held Wednesday evening. Each Guide was asked to bring a gift and 1/2 dozen cookies.

The South Porcupine Brownies had their Christmas party Wednesday evening before the meeting. Each Brownie was asked to bring a gift and 1/2 dozen cookies. During the evening 13 Brownies were enrolled.

Ashes of Lightning

by Vincent Cornier

Author of "The Steel Dutchman," "The Flying Hat," Etc.

PRINCIPAL CHARACTERS
GILES MORETON: Twenty-five, handsome but temperamental. Reputed to be a former R.A.F. pilot, invalidated out. Now works as an inspector in the Lowood tank plant.
CAROL GILROY: Daughter of local solicitor, who has taken up war work as a viewer in the Lowood plant. She is interested in Moreton, who mystifies her.

HECTOR FLANAGAN: Works superintendent. Hostile to Moreton.
"RATTY" HELME: Progress clerk, who toadies to Flanagan.
MAJOR-GENERAL SIR ALBERT HARDISTY: General-Officer Commanding the district in which the Lowood works are situated.
CAPTAIN CALTHROP: Intelligence Officer on Hardisty's staff, specially interested in security questions.

Synopsis of Opening Chapters
Carol Gilroy, a viewer employed by the Lowood Tractor Corporation, falls in love with Giles Moreton, a young inspector in the Tanks' Gears Department. Moreton is a mystery man. It is rumoured that he was a Spitfire pilot during the Battle of Britain, being invalidated out of the R.A.F.

An explosion occurs at the works. The inspector and viewer who occupy Moreton's and Carol's bench during the day shift are involved. Baines, the inspector, is killed.

At the instigation of "Ratty" Helme, a progress clerk, Moreton is accused of having brought explosives into the works. At the subsequent inquiry conducted by Captain Calthrop, a Security officer, he clears himself. He also reveals that he knows sabotage is occurring in the works, and implicates—indirectly—the machine-shop superintendent, Hector Flanagan, as well as Flanagan's toady, Helme. Yet he produces no direct evidence.

By a trick, Moreton secures the pass-cards of these two men. They are held in the police-box at the gates. Calthrop having given orders that no one, at any time, however well-known or important, must be allowed entry unless a pass is shown.

Moreton suggests to Calthrop that now is the opportunity for the Security officer to search Flanagan's office and Helme's locker, in an attempt to secure that necessary evidence.

Moreton takes Carol dancing, making an arrangement with Captain Calthrop for a meeting at the Royal George Hotel, later in the evening. It is tacitly understood between the men that the officer will disclose whether he has had any success in his search.

Captain Calthrop dances with Lady Hardisty, the wife of the General in command of the Hellenfield area. The lady notices Moreton.

At once she stops dancing, and with Calthrop, goes to the General. She alleges that she recognizes "Moreton" as a German prisoner who escaped from a camp in what was once her husband's area. The man was never re-captured.

Lady Hardisty says that he is Karl Eidenhausen, a Luftwaffe pilot, who was brought down during the Battle of Britain.

The General sets out to investigate his wife's astonishing claim.
(Now Read On)

The General Knows Moreton

CHAPTER VII
Major-General Sir Albert Hardisty moved slowly in the wake of his wife. Like a galleon bent on ramming a boom, she surged ahead—until a quiet warning from her husband brought the wind out of her sails.

Captain Calthrop grew momentarily more confused. As a Security Officer his work had often brought him in contact with the General, whom he admired as a first-class soldier and a man of decisive and inflexible purpose. Yet here, harrising this hare his wife had started from his form, he was wavering and laggard.

There could be no mistaking the fact that Hardisty was grappling, almost desperately, with some secret problem. Moreover, he was playing for time. Every quality Calthrop might have expected from him in such a crisis was absent.

It was not until they were on the threshold of the dance-floor that Hardisty appeared to decide on a course of action. He drew Lady Hardisty aside and looked with a grim directness at her.

"My dear, Calthrop is a soldier. We can expect from him obedience without question. Might I ask you, please, to follow his example? Whatever you do, don't complicate this issue in any way. You don't appear on the scene at all, understand?"

"Of course I do! You can rely on me."
"Thanks, Rachel. It's not so simple as you would think. I could tell you a lot about that Eidenhausen affair—only it wouldn't be policy. That satisfy you?"

Lady Hardisty immediately relaxed. She became the outwardly serene and dignified spouse of the General Officer Commanding.

"Now Calthrop, let's have a look at this blighter," Hardisty put up his eye-glass and scanned the crowded floor. "Um! I see!" A moment went past. "Yes-s-s- I've seen young Eidenhausen in less happy circumstances."
"Then," came Lady Hardisty's whisper, "I was right!"

"My dear," sighed the General, "are you ever wrong?" Then he noticed Calthrop's haggard face. He paused.

"think?" He turned and moved away. "However, remember what I said, go warily!"
It was a very subdued Lady Hardisty whom Captain Calthrop escorted back to her party.

When he joined the General again, in that alcove of the buffet, his face was flushed and he breathed violently.
"Hello, Calthrop—now what's gone wrong?"
"Sir! I—I must tell you. After I left Lady Hardisty, this fellow spoke to me in German as I passed his table. And—and he gave me a message for you!"

"The devil he did!" Hardisty sat bolt upright. His jaw dropped, slightly. "I say, this grows interesting! Spoke to you in German—hey?"
"Yes, sir! He said, quite distinctly, 'Here Kapitän, Ich habe eine Bitte an dich.'"

"Um—I have a favour to ask of you," the General mused. "Then what?"
"Well, he—gave me a message." Calthrop grew more embarrassed. "Ordinarily I would not dream, or dare, to deliver it as it was given me. But, sir, it so absolutely confirms what Lady Hardisty suspected that I am afraid I must give it—with my—my apologies."

"Good lord, it must be a corker! Come on, out with it, verbatim. Believe me, I'm pretty thick-skinned!"
Calthrop tried to evade those grimly-twinkling eyes, but could not. Like the ripping away of a hardened politice, he winced and got his precious message off his chest.

"The fellow cupped his hands around his mouth, sir, and gave a perfect imitation of—of that comic radio spy. He said, 'Giff Albert mein kind regards and tell him die vernungungsreise iss fery bleasant.'"

Major-General Sir Albert Hardisty was still laughing as he called for the drinks.
"Gad! This licks cock-fighting! So he finds his little pleasure-trip very pleasant, does he?" He smacked his knee. "Calthrop, if that young man doesn't eat bullets for breakfast, someday soon, he's going to have a most distinguished future!"

CHAPTER VIII

"Unable to Disprove It"

Carol Gilroy was puzzled and a great deal of her gaiety was gone. She looked wonderingly at Giles Moreton who, as self-contained as a sting in a bee-seemed to be entirely at peace with the world.

"Giles! I wish you'd tell me—what did that extraordinary message mean? Some of it was German, wasn't it?" Moreton serenely nodded his head. "Oh, Captain Calthrop looked furious! Why—why is he suddenly so distant and cold?"

ly drawled, "he'll come round. Fact of the matter is, Carol, that Calthrop's been rushed into a job a bit beyond his present capabilities."
"How can you say that, Giles? He impressed me as being terribly efficient."

"He was quite good, at first. But, you know, Carol, it's just dawning on him what a gigantic tangle he's got to unravel and—well—he's rather lost his nerve. Gone a bit woolly; some chaps do. If only he wouldn't take himself so seriously—"

"I will agree with you there. He appears scared of letting himself go. Not much sense of humour, maybe."
Giles Moreton suddenly shook with laughter.

"I say, Carol, it's too rich to keep to myself! What sense of humour he's got! I don't know, but I'll bet it's gone with the wind at this blessed moment!"
"Why?"

"I sent that message in such a way that he was simply bound to deliver it, exactly as I spoke it. And it's gone to a hard-bolled General, before whose tread a whole division has been known to quake!"
"Oh, Giles—what a shame!"

"Not a bit of it. Serve him jolly well right!" Moreton pondered a while and then he, seriously, told the girl: "Actually, between his leaving this place, with that rampant lady in the maroon and gold gown—the General's wife, by the way—and his return, he

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