

## NOTICE.

Seattle Mineral Claim, situate in the Quatsino Mining Division of Rupert District, Located at West Arm of Quatsino Sound.

Lot No. 300. TAKE NOTICE that James A. Moore, Free Miner's Certificate No. B13876, intends, sixty days from date hereof, to apply to the Mining Recorder for a Certificate of Improvements, for the purpose of obtaining a Crown Grant of the above claim.

And further take notice that action, under section 27, must be commenced before the issuance of such Certificate of Improvements.

Dated this 10th day of September, A.D. 1909.

R. C. PRICE, Agent.

## NOTICE.

R. C. P. No. 10 Mineral Claim, situate in the Quatsino Mining Division of Rupert District, Located at West Arm of Quatsino Sound.

Lot No. 238. TAKE NOTICE that James A. Moore, Free Miner's Certificate No. B13876, intends, sixty days from date hereof, to apply to the Mining Recorder for a Certificate of Improvements, for the purpose of obtaining a Crown Grant of the above claim.

And further take notice that action, under section 27, must be commenced before the issuance of such Certificate of Improvements.

Dated this 10th day of September, A.D. 1909.

R. C. PRICE, Agent.

## NOTICE.

R. C. P. No. 11 Mineral Claim, situate in the Quatsino Mining Division of Rupert District, Located at West Arm of Quatsino Sound.

Lot No. 238. TAKE NOTICE that James A. Moore, Free Miner's Certificate No. B13876, intends, sixty days from date hereof, to apply to the Mining Recorder for a Certificate of Improvements, for the purpose of obtaining a Crown Grant of the above claim.

And further take notice that action, under section 27, must be commenced before the issuance of such Certificate of Improvements.

Dated this 10th day of September, A.D. 1909.

R. C. PRICE, Agent.

## NOTICE.

R. C. P. No. 12 Mineral Claim, situate in the Quatsino Mining Division of Rupert District, Located at West Arm of Quatsino Sound.

Lot No. 238. TAKE NOTICE that James A. Moore, Free Miner's Certificate No. B13876, intends, sixty days from date hereof, to apply to the Mining Recorder for a Certificate of Improvements, for the purpose of obtaining a Crown Grant of the above claim.

And further take notice that action, under section 27, must be commenced before the issuance of such Certificate of Improvements.

Dated this 10th day of September, A.D. 1909.

R. C. PRICE, Agent.

## NOTICE.

Eagle No. 7 Mineral Claim, situate in the Quatsino Mining Division of Rupert District, Located at West Arm of Quatsino Sound.

Lot No. 238. TAKE NOTICE that James A. Moore, Free Miner's Certificate No. B13876, intends, sixty days from date hereof, to apply to the Mining Recorder for a Certificate of Improvements, for the purpose of obtaining a Crown Grant of the above claim.

And further take notice that action, under section 27, must be commenced before the issuance of such Certificate of Improvements.

Dated this 10th day of September, A.D. 1909.

R. C. PRICE, Agent.

## NOTICE.

Eagle No. 8 Mineral Claim, situate in the Quatsino Mining Division of Rupert District, Located at West Arm of Quatsino Sound.

Lot No. 238. TAKE NOTICE that James A. Moore, Free Miner's Certificate No. B13876, intends, sixty days from date hereof, to apply to the Mining Recorder for a Certificate of Improvements, for the purpose of obtaining a Crown Grant of the above claim.

And further take notice that action, under section 27, must be commenced before the issuance of such Certificate of Improvements.

Dated this 10th day of September, A.D. 1909.

R. C. PRICE, Agent.

## NOTICE.

Seattle No. 1 Mineral Claim, situate in the Quatsino Mining Division of Rupert District, Located at West Arm of Quatsino Sound.

Lot No. 238. TAKE NOTICE that James A. Moore, Free Miner's Certificate No. B13876, intends, sixty days from date hereof, to apply to the Mining Recorder for a Certificate of Improvements, for the purpose of obtaining a Crown Grant of the above claim.

And further take notice that action, under section 27, must be commenced before the issuance of such Certificate of Improvements.

Dated this 10th day of September, A.D. 1909.

R. C. PRICE, Agent.

## NOTICE.

Steward Land District, Campbell, of Vancouver, B.C., occupation of the land, intends to apply for permission to purchase the following described land:

Commencing at a post planted on the southern boundary at a point 80 chains east of the southwest corner of Timber Lease No. 24, thence north 40 chains, thence west 80 chains, thence south 40 chains, thence east 20 chains, thence south 20 chains, thence east 20 chains to point of commencement.

JAMES ALEXANDER CAMPBELL.

September, A.D. 1909.

## NOTICE.

First Chance Mineral Claim, situate in the Quatsino Mining Division of Rupert District, Located at West Arm of Quatsino Sound.

Lot No. 238. TAKE NOTICE that James A. Moore, Free Miner's Certificate No. B13876, intends, sixty days from date hereof, to apply to the Mining Recorder for a Certificate of Improvements, for the purpose of obtaining a Crown Grant of the above claim.

And further take notice that action, under section 27, must be commenced before the issuance of such Certificate of Improvements.

Dated this 10th day of September, A.D. 1909.

R. C. PRICE, Agent.



## THE ART IDEAL OF THE HOME BEAUTIFUL

This is going to be a very revolutionary article. Possibly after the first paragraph you may not care to read any further, for first of all, I want, metaphorically, to "shie a stone" straight at the head of a term dear to the hearts of modern home builders—"Artistic!" Poor, hapless word! Is there any other in our language so commonly misunderstood? It is truly "A Wolf in Sheep's Clothing," rampant among us, and responsible for much that is discordant in our houses today. "The Lure of the Artistic" waits for us at every turn. It tempts us to buy all sorts of silly, superfluous gimcracks, which will not stand either the utility or beauty test. It builds for us houses that are insincere, and quite incompatible with our mode of living—and still more often beguiles us into "schemes" of decoration, bizarre and incongruous, which turn out in due time to have been only the superficial, impermanent expression of some whim of fashion. Appropriateness is the first principle, the very corner stone of true art.

The homes of our great-grandfathers, built upon the sound principle of common sense and practicality, were beautiful in their fitness to position and purpose. If we are equally sincere and honest with our houses, and reduce them to the simplest terms consistent with the lives we mean to live in them, the chances are that we may discover some day "We have builded better than we knew," or, as a well known art critic wrote not long ago, "When at least we shall have ceased striving to be artistic, we may perhaps unconsciously become artists!"

We moderns are almost overfond of harking back to the work of other times. We imitate its technique, but generally ignore its principles. The best features of any art cannot be imitated, for they are individual in their origin, and are the outcome of a particular condition of mind. So down the winding path of the centuries, in the work of these craftsmen of other days, men who had "the pride of their art" and strove to make it as perfect as possible, we see not merely the mechanical skill, but characteristic art ideals and mental tendencies, the monk's love of Heaven—the pagan's love of Earth.

It is an old Chinese proverb that "Men may make an encampment, but it is the woman who makes the home." Now the present-day woman, after the fashion of Dick Suiveller's marchioness, "likes to make believe a good deal," consequently our domestic architecture is a sort of hotch-potch culled from all the ages.

The introduction of too many and varied styles is apt to make for unrest; that quality much to be avoided in a home. However, if the architectural spirit pervading the same be right and sound, styles count for little, and their mingling may be quite without offense to aesthetic laws.

Far too often one sees the good work of some competent architect, utterly spoiled by the ignorant caprice of the average woman, who insists upon incongruous details, or treatments and decorations quite unsuitable to the materials used. Perhaps, for instance, she may have set her affections upon a huge fieldstone fireplace she has seen somewhere and thought "so artistic!" So, quite ignoring the fact that the hall of her unpretentious bungalow, or suburban house is in cedar, rubber to a fine finish, in goes this massive chimney, quite out of scale with everything else. It has, quite probably, a four, five, or even six foot opening, in which will burn the usual nasty, smoking, little fire that is fed from sticks kept in an ornamental basket on the hearth.

For our ancestors, who had oxen drag into their halls great logs to feed the fire before which the stag was roasted whole, the vast open fireplace was all very well, but, nowadays, unless we are blessed with elastic purse strings, or have an unlimited wood supply, it is as insincere and in quite as bad taste as an enamelled complexion.

We may avow our chimney breast just as wide and generous as the proportions of a room will allow, but the size of the fireplace should be in accordance with the nature and quantity of the fuel we mean to burn in it.

The aim of true art is to grasp and interpret beauty, and beauty, to quote a great writer, "is but the splendour of the true." A thing cannot be beautiful if it is a sham. It must be true to the reason for which it is created. No amount of skilful carving will make beautiful that which does not already ring



A CHAIR THAT BELONGED TO HOGARTH

true. So, in principle, it is just as wrong to put good decoration on some hideous, high, humpy jar as it would be to cover up a lovely plain Grecian vase with fancy figures. There is no graver mistake than trying to make an inexpensive house an imitation of a costly one. The essential principles of good taste are just as easily applied to the modest little cottage as to the most stately mansion. True taste is always an excellent economist and delights in producing great effects by small means. According to an ancient adage, "the greater the limitation, the greater the triumph of art."

On the other hand, a house can be furnished with the richest, quietest, most exquisite materials and yet look flashy cheap and vulgar to the core.

Refinement of line, and the avoidance of all ornament that is meaningless or ostentatious are two good sound decorative principles. All decoration should be beautiful to justify its existence, and the beautiful way of doing things is always true and simple. Simplicity, however, does not necessarily mean that things should be absolutely plain. It means that all ornament should be confined to those places in which it appears to the best possible advantage, and is not cheapened by over-distribution. Certain plain surfaces are quite as necessary to good design as intricate pattern—each enhances the other. So, just as painters who know the value of massed affects, avoid squanders patches and dots of light and shade, we should in our rooms strive for economy of effect, and avoid over-fussiness, remembering always that our house should form a scenic background for the daily drama of home life.

If we succeed in bringing to our house the handicraft only of those who love and under-

CHAIR QUEEN ANNE PERIOD

CHAIR WITH CHEST SEAT XV CENTURY



CHAIR WITH CHEST SEAT XV CENTURY

"Mission" candlesticks on a "Sheraton" chiffonier!

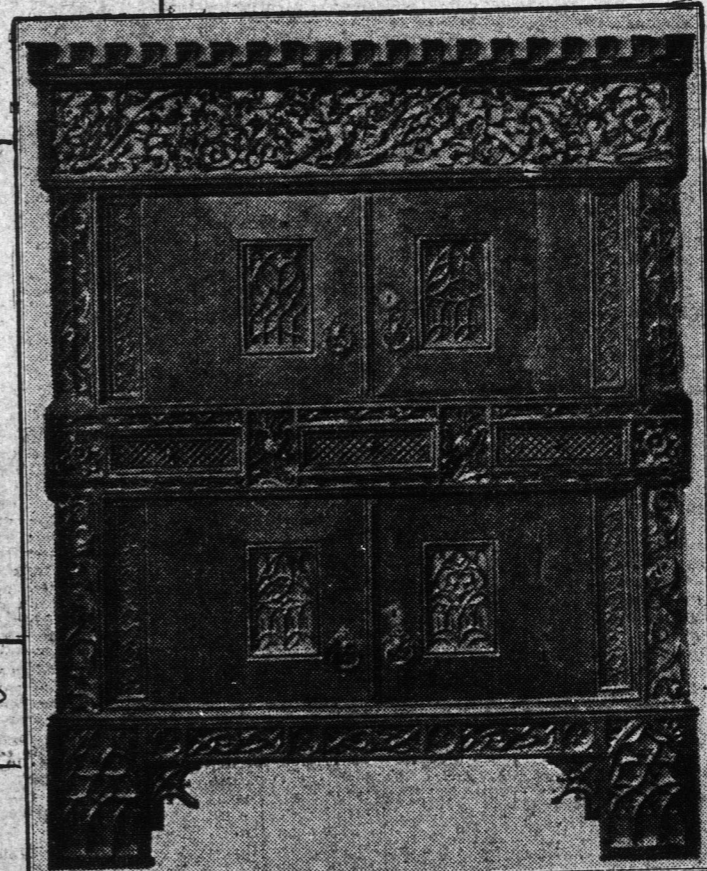
## Old Furniture May or May Not Be Good

The art of design in furniture like that of architecture is one of construction, not of mere ornament, and occasionally those painstaking skillful craftsmen of olden days were not good designers. So we should avoid making museums of our homes by putting in them objects which are interesting, only in the sense of being all that we ought to avoid. The fashionable craze for antique furniture has led to the wholesale manufacture of spurious copies of the old, so cleverly imitated as to deceive any but a connoisseur. The tricks and devices employed are legion.

"Worm Eater and an Antique" is an occupation quite familiar to the darker side of this trade and simply means, the boring of imitation worm holes in bogus antique furniture so that dealers can say "Look at the worm holes if you think this isn't genuine!" It is very provoking to have to pay "Antique prices" for modern reproductions, which are legitimate enough when sold as such.

## The Misuse of the Name Chippendale

is very common among people who have no idea of its detail or the characteristic differences between it and the two contemporary makes with which it is often confused, in fact to many not versed in furniture lore, the word includes almost anything that is old. Chippendale fur-

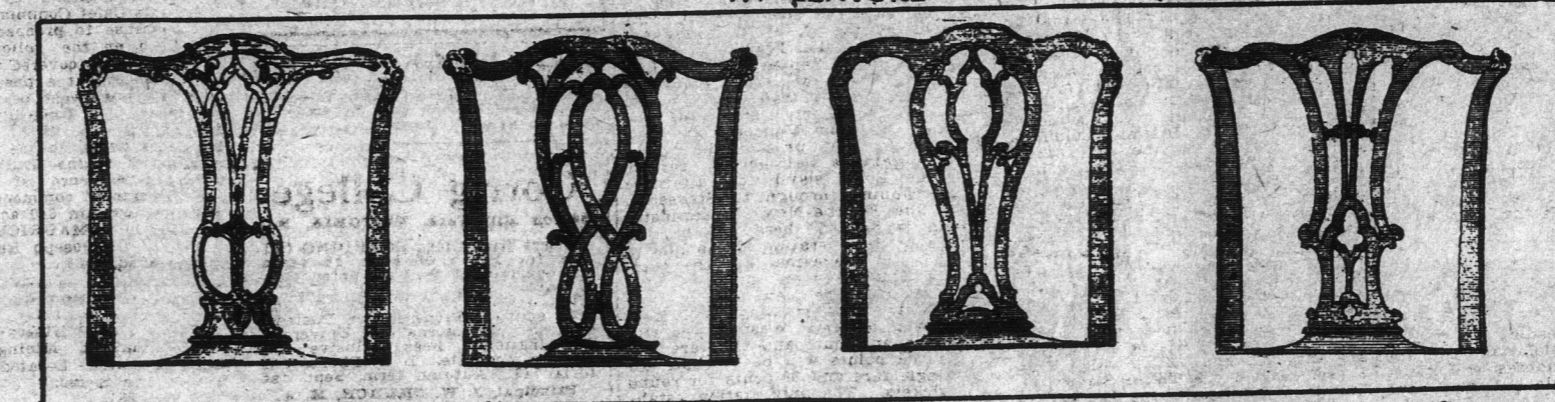


GOTHIC CABINET RICHLY CARVED 14TH CENTURY

TABLE QUEEN ANNE PERIOD



TABLE QUEEN ANNE PERIOD



SOME CHIPPENDALE CHAIR BACKS

stand their work, it matters little whether the form of expression be a Rembrandt etching or a rush-bottomed chair. If it expresses our own personality, taste and requirements, so surely will it be interesting and fulfil a high art ideal. It will be original too, because no other set of conditions could have produced exactly the same result. Ruskin says "Originality does not lie in working away from the established order, but rather in working deeper in."

## HOW AND WHEN TO BUY ANTIQUE FURNITURE

It would be hard to define to the practical mind the attraction of really good old furniture, its refining influence and subtle charm.

Some one has said that "The character of an age survives in nothing so much as in its furniture." Take, for instance, a square, squat chair of the Cromwellian age, broad, strong

and clad in leather, with no relief save that of its metal studs. How surely it suggests to one's mind an image of the grave, thick-set "Roundhead" that may once have occupied it, so instinct is it with the spirit of the epoch to which it appertains.

Unless you are a connoisseur, never by any chance buy a piece of antique furniture just because you happen to like it.

Ask yourself first, whether it will live harmoniously with the rest of your belongings? Modern furniture and old, like oil and water, "will not mix." Modern houses for ultra-modern people usually demand modern treatment. "Tub gowns" and "Merry Widow" hats, live not in the atmosphere of pot-pourri, old lace and lavender. However, there are yet to be found many among us, dear ladies whose personalities are attuned to the harmony, and old-world charm of their quiet, restful rooms, who are "in the picture" as it were, and could never spoil it by putting

niture is much too large a subject to more than touch upon here, so I will only mention a few simple rules by which one can pretty accurately distinguish it from "Sheraton" or "Hepplewhite."

In his furniture Chippendale almost always used the banded leg, ending with a claw foot or ball. The shaping and ornamentation was generally confined to the front legs, the back ones being square. He made almost everything in the furniture line except sideboards, although many have been falsely accredited him. The first were introduced into England by Hepplewhite, whose work is usually severely plain, almost invariably inlaid, with legs square and usually tapering towards the bottom. For the backs of his chairs he generally used the shield shape, ornamented with wheat ears.

Sheraton's furniture is more elaborate than that of Hepplewhite. The legs are fluted, whether square or turned, and the square por-

tions receiving the framing are veneered with inlay or carved. The inlay serves as a means of distinguishing this make from those of Chippendale, for he did not make use of it at all. So, if a piece of furniture of this period is inlaid, we may safely call it either Hepplewhite or Sheraton.

It has been said, with truth that "three great qualities stamped the English tradition in furniture, so long as it was a living force—steadfastness of purpose, reserve in design, and thorough workmanship." These, then, are the principles which should govern our choice, whether in the selection of antiques, or having built modern reproductions of the same.

The accompanying illustrations show a few types of antique furniture, all beautiful in their different ways and adaptable to different conditions.

## THE ART OF STENCILING AND HOW TO CUT ONE'S OWN STENCILS

The delightful thing about stenciling is its comparative inexpensiveness, the cost being regulated entirely by the price of the material chosen for decoration.

The apparatus is so simple—just a few paints or dyes, some stiff brushes and a soft cloth. Round stiff brushes are the best to use, and one should be provided for each color.

A clever decorative artist was once asked to explain the making of stencils. He replied: "You know the story of the Irishman, who, on being asked how a cannon was made, said 'Oh! Ye just take a hole and pour iron round it.' Substitute color for iron, and you have the stencil." But in both cases it is the hole where lies the difficulty.

Some time ago a most interesting article on Stencil Cutting came out in "The Studio." I am quoting from it, as it gave in a very comprehensive way, the possibilities of this fascinating art.

"The mental and artistic discipline which the stencil entails is most valuable. It is the most severe and exacting master of simplicity. It teaches one how to sweep away all that is trivial and unnecessary; it shows one the value of broad, flat tones, combined with accurate drawing, and proves conclusively the vital importance of composition." "The cutting of stencils is an art that can be carried to almost any degree of delicacy, from the lettering on a packing case to those delightful pictures by Herr Jungnickel, which possess all the qualities of admirable draughtsmanship, with a depth and mystery that raise emotions untouched by the most intricate and beautiful pattern work of the Japanese—those past masters in the art."

Simple stencil designs can easily be made at home with a little care and patience. If regular stencil paper can not be obtained, use tough drawing paper, coated lightly with shellac. After transferring the design to this, it should be smoothly pinned on a drawing board and the stencil cut with a very sharp pointed knife. Hold the knife in a very upright position. The handle should be grasped in the right hand and the blade guided with the left. The cuttings should be clean and sharp. When laying the stencil on the fabric a sheet of blotting paper should be placed underneath to absorb the superfluous moisture. Use a little pigment as possible; after filling the brush, wipe with a soft cloth until very little color is left, and apply with quick, firm taps instead of the usual brush strokes, through the stencil opening on to the material. Oil colors diluted with turpentine give very good results and may be safely applied to even washing fabrics, Burlaps, Bolton Sheetings, Serges, Russian Crash, linens and Pongee are all good textiles for this work. The essential elements to success are the avoidance of all superfluous moisture and keeping the brush in an almost perpendicular position while working.

## SOME SENSIBLE SUGGESTIONS

Mission furniture does not belong in a room with figured wall paper, lace curtains, white painted mantles, flowered carpets, dainty bric-a-brac, or with the ordinary four-paneled door or carved gilt picture frames.

Mission furniture needs an environment all its own of burlaps and subdued tones; an environment of broad oaken doors, of carbon prints, of brasses, coppers and pottery. It needs its own appropriate curtains, draperies, rugs and lighting fixtures.

The space under the window seat, whether in the library or any other room in the house, is much more conveniently used if built like a large drawer running on rollers. For a girl's room it is a favorite place to keep shirt waists, in the nursery it affords a suitable storage for toys.

It is a good plan to institute a fireside hour when the family are all at home, and to make it the rule that every member shall cease work or play to be present at this gathering. This may be a time for the repetition of stories collected or remembered, for the telling of anecdotes, for confidences, or for more serious talk, but if wisely lead and kept in hand, this fireside hour will become one that will be anticipated the day through with delight by all.

## THE IDEAL WIFE

"Wherever a true wife comes, home is always round her. The stars only may be over her head; the glow-worm in the night-cold grass, may be the only fire at her foot; but home is yet wherever she is; and for a noble woman it stretches far around her, better than ceiled with cedar, or painted with vermilion, shedding its quiet light far, for those who else were homeless."—Ruskin