

You will be proud of the bread you'll make with PURITY FLOUR

AFTER seeing a batch of big, golden-cruled, snowy-white loaves, that you have baked from PURITY FLOUR, you will, indeed, be proud of your cooking-ability—and proud of your wisdom in deciding to pay the little extra it costs to procure such high-class flour. You will admit, too, that we are justified in the pride we take in milling this superb flour.



PURITY FLOUR

"More bread and better bread"



PURITY FLOUR is milled exclusively from the best Western hard wheat—the world's finest. More than that, PURITY FLOUR consists *entirely of the high-grade portions of the wheat*. The low-grade portions are separated and excluded during the PURITY process of milling. Such high-class flour, of course, expands more in the baking. It makes "more bread and better bread."

It makes lighter, flakier pastry, too, if you just take the precaution to add *more* shortening. On account of its unusual strength PURITY FLOUR, for best results, requires more shortening than ordinary flour.

Progressive dealers, everywhere, sell PURITY FLOUR and take pride in recommending it.

Add PURITY FLOUR to your grocery list right now. 106

Returns from Money Invested in the Soil

"Many farmers would get higher interest on their money if deposited in the shape of fertilizers in the soil than if they placed it in the bank, the interest being paid in increased crops. The returns are surer than if the money were invested in a gold mine."

During the past few years a number of educative, illustrated bulletins have been prepared by agricultural experts on the use of fertilizers in Canada. Amongst these are:

- "Artificial Fertilizers, Their Nature and Use."
- "The Potato Crop in Canada."
- "Fertilizing Fodder Crops."
- "Fertilizing Orchard and Garden."
- "A Farmer's Field Tests."

FREE Copies of these bulletins as well as special expert advice as to purchasing and applying fertilizers economically may be obtained on application to

The German Potash Syndicate
1106 Temple Bldg., Toronto, Ont.

April.

(Katharine Tynan, in Tribune, London.)
What was the word the bird
Spoke in the morning chill—
The sudden magical word?
April.

What was the thing the sparrow
Said by the window-sill,
That soared and sang like an arrow?
April.

The word that troubled the grove
With the old, exquisite thrill,
As the voice were the voice of Love?
April.

Fresh as the running water
All in the grey light still,
Began the flutter and chatter—
April.

March was a roaring blade,
North and East had their will,
But April's a young fair maid,
April.

Hear the wren and the swallow
Skimming and crying shrill
Over the greening fallow,
April.

April's a golden lass
Walking on a green hill,
Treading the silk o' the grass—
April.

Her mantle of leaves a-glimmer,
Her kirtle the daffodil;
She is all a-shine and a-shimmer—
April.

She wears the bud and the blossom,
Of sweets she shall have her fill;
Her arms are full, and her bosom—
April.

Primroses under her feet,
Daisies in furrow and drill;
The blackbird's calling, Sweet! sweet!
April.

Ever shy and capricious,
Never unloving and ill,
She is a girl delicious,
April.

She is a girl to their mind,
Hear them shouting, greybill and goldbill;
They are tossing her praise to the wind—
April.

The Ingle Nook.

[Rules for correspondents in this and other Departments: (1) Kindly write on one side of paper only. (2) Always send name and address with communications. If pen-name is also given, the real name will not be published. (3) When enclosing a letter to be forwarded to anyone, place it in stamped envelope ready to be sent on. (4) Allow one month in this department for answers to questions to appear.]

Papering.

One wonders if, anywhere, there still exists a housekeeper of the old-fashioned variety who tore up all the carpets at once, bundled all the furniture out into the halls, and through a frantic effort to get through in two or three days, got half meals and tired out her own bones and everyone else's—to say nothing of tempers. As a rule, nowadays, the rule is: "Do one room at a time, and begin at the top." If the operation covers a fortnight, or even a bit longer, what odds? No one is seriously discommoded, no one is wearied to death, the work is accomplished by degrees so gradual that, before anyone realizes it, it is all of the past.

Of course, when papering must be done, things are complicated a bit; papering is not easy work, and it is a bit mussy. However, most people do not mind that, in view of results. If you have papering to do over new walls, do not forget that they must be covered with a sizing of glue-water before the paper is put on. Likewise, if the walls are old and have been papered before, bear in mind that the new paper must never, never, be put on over the old. It is positively risky to do this, for bacterial action of a nature that may be quite injurious to health is almost sure to take place wherever there are so many layers of paper and paste. It is not easy to take off the old paper, put it up it will with very hot water, then wash it down with paper-hanging solution.

from subscribers leave it to be inferred that the subject is one of especial interest, may we repeat the few rules invariably followed by professional decorators who make a success of their work.

(1) Strong, dark colors, make a room look smaller; light ones make it look larger. (2) The "warm" tones, cream, reds, buffs, olive greens, and golden browns, should be chosen for northern rooms, or wherever the light is cold; if one wishes to give a cooler tone to southern rooms filled with sunshine, one may use "old" blues, gray-greens, and grays. (3) A paper with a large figure makes a room look smaller. At present, for rooms of ordinary size, plain or partially plain walls are in greater favor. (4) When the floor covering is figured, upholstery and walls should be plain, or, at least, covered with a very unobtrusive pattern, preferably self-toned, or in but two tones. The floor should always be darker than the walls, the walls darker than the ceiling. Cream or ivory is usually satisfactory for the ceiling, which should be plain, or practically plain, but sometimes a lighter shade of the wall-covering ground-work tone, is to be preferred. (5) When the walls are very high, the low effect so much liked now, may be given by covering the upper third of the wall with a frieze, figured or flowered, or in landscape effect, the lower two-thirds of the wall to be plain. A drop-ceiling also has the effect of lowering the apparent height of the wall. In either case, a narrow wooden moulding should cover the joining line, and the pictures should be hung below. In a very large room, a bold frieze design may be ventured upon, not otherwise. It is always wise to consider the size and character of a room before deciding upon figured designs; balance must be preserved. Also, obviously, a paper—e. g., in dainty, floral pattern—which would be charming in a bedroom, might look hopelessly out of place in a dining-room, living-room, library, or den. One must use one's reasoning powers in deciding this question. (6) If the wall is very low, and one wishes to make it appear somewhat higher, one may paper directly to the ceiling, and edge with wooden moulding there. An alternative choice is one of the panelled "crown" papers; a somewhat similar effect at less cost may be obtained by covering the wall with plain paper and dividing it into panels by pasting on a design cut from striped floral paper. A narrow border of the same, with the outline of each leaf and flower cut carefully out, should run around the top. Striped papers also have the effect of making a wall look higher, and some of the new ones with conventionalized floral pattern in stripes, or so disposed as to indicate stripes, are rather pretty. Striped papers are especially effective when combined with a drop-ceiling. (7) A leading color-tone must be decided upon for each room. This must appear harmoniously in walls, rugs, and upholstery, if any. Some decorators go so far as to use it in cushions and curtains, with good effect; of course, touches of another color are often needed to give "character" to the room. . . . May we illustrate?—Here is a room for which no color-scheme has been planned. The walls are cream with a blue figure, the carpet has tones of red and brown, curtains are green madras, cushions are in every possible color, some red, some green, some yellow.—A somewhat extreme case to be sure, but not more so than many actually in existence, right in Canada, too. Now, here is another room for which the tone chosen has been bronzy brown, relieved with old blue. The rug is an artistic combination of tones of brown and old blue; walls tobacco-brown, blending with the brown in the rug, with a marine frieze above, showing old blue in water and sky, with unobtrusive touches of pumpkin yellow in sails of vessels and at sky-line. The frieze is bordered and divided into panels by slats of brown wood. Curtains are cream, with a border of brown, old blue and pumpkin yellow. Cushions show the same combination. Furniture is chiefly brown wicker, with a few chairs of plain wood with leather or rep upholstery.—Surely one would need to be color-blind to fail to note the difference in these two rooms, and the desirability of the one over the other.

Here are a few more combinations, just by way of suggestion,—there are many others quite as good.