

NOVEMBER 24, 1910

## THE FARMER'S ADVOCATE.

## 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 If pen-name is also given, the real name will not be published.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.]

## Re House Decoration.

Dear Dame Durden,—As I have written you before, and you have given me the information I needed, I venture to come again. We have purchased a farm with a house very much in need of painting and papering, and we wish to know, could we have the doors of living-room, den and bedrooms painted an ivory-white? I am so fond of white, at the same time I wish to have things up-to-date. I have read so many splendid things about home decorations in "The Farmer's Advocate" that I love the paper more than ever, and, having read all this, you will probably think I should know enough about matching colors, etc., not to need an answer to the following question:

For the living-room I would like to know what color in paper would go best with a light and dark green rug? The border is in dull crimson and brown, and a still darker shade of green.

Would cream madras curtains look well, or is a dark curtain necessary to give added width?

Trusting I am not troubling you too much, and thanking you sincerely for past help.

F. S. T.

Toronto.

Ivory-white is very much used for drawing-rooms, for bedrooms, and even for living-rooms, if there are no children to keep smudging the surface with their little fingers. The light color is particularly good to lighten up a dark room.

For the living-room paper a dull-finished fibre paper in a soft green, approaching the lighter shade of the rug, would do splendidly. If the walls are high, you could have a landscape frieze run around the top, with a narrow wooden moulding between it and the paper. If you object to so much green in the room, you could have the wall-paper of tobacco or wood brown, with a frieze in brown and green.

I really think that it pays to spend some money, as well as thought, on a good wall paper. The paper wears better, and, besides, makes everything in the room look fifty per cent. better. A cheap-looking or badly-chosen paper, makes carpet, furniture, and everything else, people included, look common—at least more common than they would otherwise look.

If I couldn't find a paper that suited me, or could not afford the price, I believe I should fall back on one of the wall-finishes, such as water-paint, and spend the extra in frieze. I saw some ceilings lately, in a very handsome house, which were done with "muresco," a sort of water-paint which is now to be got in the cities. Probably any dealer in paints, anywhere, could get it. It gives a beautifully soft finish, much prettier than paper, for ceilings, and, I fancy, would be splendid for walls, too. It can be got, I understand, in all shades, and is not very expensive.

Cream madras curtains are always pretty, but look better with a cream wall. Why not get madras with the leading tone that of your wall paper, and then have cream net curtains next the glass? To give added width to the windows, draw the dark madras well back over the wall, and have a short valance of the same run across the top of the window between the side curtains, and fastened to them if you like. If you prefer, you may have it quite across the top and separate.

Many thanks for Lullaby. Will probably find space for it soon.

## For "Queechy."

How to make new bread-starter: One quart potato water without salt, 1 cup sugar, 2 yeast cakes. When it has become light, bottle and put away. If Queechy would add a yeast cake to her starter once a month, and when bakings are far apart, add a little fresh potato water and sugar to her starter, it would not sour.

Hop-yeast Bread.—For yeast—1 good handful hops, 4 large potatoes, 1 cup flour. Steep the hops and drain the water off closely. Boil the potatoes well, and mash them, and scald the flour with the water of each; add  $\frac{1}{2}$  cup sugar, 1 tablespoon ginger, and a yeast cake; have enough water to make two quarts. When fermented, bottle and keep cool.

For Bread.—Two cups mashed potatoes,  $\frac{1}{2}$  cup sugar,  $\frac{1}{2}$  cup flour. Scald the flour with the water off the potatoes; add sugar and potatoes, and, when lukewarm, add 2 cups of the hop yeast. This will be up in a foam in a half-hour. When going to bed, add enough warm water to make a gallon; cover up, and leave until morning, then sift the flour and leave near a coal stove, if you have it, over night. In the morning, set the yeast in a dish of warm water (not hot), and, when it is slightly warm, add a handful salt and knead it to a nice dough. When it has risen, have a bake-board warm, and give it a good kneading. Let rest again and knead into loaves. If there is more than can be baked at one time, leave it to rise again, and knead into loaves later on. This will make eight or nine loaves, and I have what my neighbors call good bread, without any trouble.

HELPMATE.

Wellington Co., Ont.

## Dress for Conversazione.

Dear Dame Durden,—We have taken "The Farmer's Advocate" for years, and I have been an interested reader of your Nook; have tried some of your good recipes, and enjoyed your helpful hints, but, like many newcomers, I am going to ask some questions.

I have been thinking about attending the "Conversazione" at Queen's, Kingston, and I would like if you would suggest the color and material that would be suitable for me. I am medium height, and a decided blonde, and can only afford a fair sum to be spent.

If you would also mention the way you would like it made, I would be delighted. Hoping to see my answer soon, I will give you my pen name.

ANNIE BOLEYN.

P. S.—I am 22 years old.

Lanark Co., Ont.

You were very wise to tell your age, even in a P. S., in asking about this question of dress. Age, as you have understood, is a most important condition; one of the "older girls" would look foolish in a gown which a girl of from 18 to 22 can wear to perfection. As you belong to the "younger set," however, here goes!

I have just talked to a former Kingstonian about your letter. She says the Queen's Conversaciones are very dressy affairs; in fact, quite full dress. If I were you, though, I should not have my gown cut very décolleté. You are young enough to have it just a little low in the neck, with short sleeves. Any pretty, girlish pattern would be nice, not fussed up much with trimming; only older folk look well with elaborate gowns. If you are very girlish-looking, you might have just a baby-waist, full, the neck cut low, and either round or square (the round is the newer), and edged with a bit of handsome lace-edged insertion or embroidered banding. The skirt should, of course, be of good dancing length, and just full enough, by means of tucks or gathers, to give it a graceful sweep. You might have a little of the banding or insertion on the skirt, but don't let your dressmaker pull it in tight enough to be hobbles. If you like a little glitter—which is permissible on an evening dress—you might have a band of the new, square-cut bead trimming around the neck, but nowhere else.

Above all things, have the fit good, and the material something soft, dainty, and light. Silk mull, either plain or dotted, is always beautiful; but there is a host of evening-dress materials to choose from. A thin silk-and-wool crepe is new, and quite pretty; so is a fine silk-and-wool taffeta. Some of the fine, flowered muslins are always pretty and suitable, provided the design is dainty, and in very pale, not gaudy, coloring.

As you are so fair, you could wear the palest of blues or greens, with, say, a bit of white insertion at neck and sleeves, and, if you liked, a touch of silver-bead banding around the neck. Or you might have a cream crepe, with a touch of embroidery in palest pink and green. Pure

Just an outline

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