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plain paper of some kind. We should not have even a fancy border in this room; even the flowers or figures in a border may become maddening to the poor ill one, who is almost sure to keep "counting the roses," or following out the figures with an uncontrollable persistency. Much better would be a plain ceiling and "drop" of one-third at the top of the wall in some soft harmonizing color, with a narrow picture-moulding below the drop. . . . A quite pretty scheme for a child's room is to have the lower two-thirds plain, the upper one a continuous picture. A very attractive border of this kind, which we saw recently, represented a succession of very Hollandish-looking canals and tulip fields, among which little Dutch maidens sailed, or worked, or disported themselves.

Regarding the finish of wall papers, the dull, rough surface is usually the most artistic, although there is a fine satin-coated (not glazed) kind, which is much used for drawing-rooms or very dainty rooms of any kind. In some of the most handsome papers usually among the two-toned varieties, the figures are so shaded as to appear slightly raised. Imitations are not often to be recommended, yet among the dull-finished papers there is an "imitation burlap," which deceives nobody, and is quite effective for certain situations. For kitchens and bath-rooms, a varnished variety, which somewhat resembles oil-cloth when on the wall, is shown. It costs about 30 cents a roll, but lasts very well, and, as it may be wiped off frequently with a damp cloth, is very sanitary.

Whatever be the shade of the paper, the floor-coverings, curtains and woodwork should harmonize with it. In floor coverings, the same general coloring, but in a darker shade, should, as a rule, be predominant (with yellow or buff walls, the floor must, of course, have brown, green, terra cotta or old blue rugs), while the curtains should, as Prof. Evans told us, reproduce the dominant tone of the wall paper. We saw a dining-room the other day in which the lower two-thirds of the wall was a dark green, the upper third (separated from the lower by a broad-topped moulding, which took the place of a plate-rail), a figured tan and green. The curtains were of transparent Madras, sash-length, and of the same shade of green, and the effect of the whole was very handsome. When curtains of different colors are used in different rooms, a uniform appearance may be secured for the outside of the house, if desired, by using white net or muslin inside curtains, or sash-curtains close to the glass on the lower half of the windows. For bedrooms, of course, white or cream curtains are always pretty. Just here may I remind you of Prof. Evans' suggestion re "cider-cloth" for curtains, and of his hint that cheesecloth, dyed to match the exact tone of the paper, is to be recommended? A wide inset of rather coarse insertion down the inner edge and across the bottom, inside of a wide hem, is all the ornamentation needed.

Before leaving the question of rugs, I must tell you about some I heard of the other day. They were in an "old rose" bedroom, and were simply made of rags dyed a dull coral, and fringed at the ends with white, woven thickly—I should judge with three ply of rags as quoted in a previous issue of "The Farmer's Advocate." One could imagine such rugs made of dull red, coppery brown, soft green, delft blue, to match any room.

The following are a few color schemes which may recommend themselves to you for wall-coverings:

1. Hall, deep soft yellow; living-room, olive green, or golden brown, with yellow ceiling and drop; dining-room, two-toned yellow, brown rugs.
2. Living-room, green, with buff ceiling; dining-room, burnt-orange and brown, floors and furnishings, brown.
3. Dining-room, golden-brown brocade effect paper, buff ceiling and drop, buff and brown Madras curtains.
4. Hall, tan; living-room tan and green; dining-room, deep soft yellow.
5. Living-room, walls two-toned terra cotta, green and terra-cotta curtains, green rugs.
6. Hall, two-toned yellow or golden brown; living-room, green; dining-room, dull blue and green figured paper; rugs the same, but with either blue or green dominating.
7. Dining-room, gobelin or old blue walls, yellow or cream ceiling and curtains.

8. A red room—wall in soft Oriental red, rough finish, imitation burlap; ceiling and curtains, ecru (red curtains seldom look well in a red room).

9. Bedroom schemes: (1) Old rose and ivory; (2) old rose and gray; (3) apple green and pink; (4) old blue and ivory; (5) apple green and buttercup.

In some of the new houses, some of the walls are not papered at all, but are left with a somewhat rough finish and tinted. Alabastine is also much used where paper hangings are not favored.

DAME DURDEN.

P. S.—In carrying out any of the above color schemes, it must be remembered that the right shades must be chosen; otherwise hideous effects might be the result. Where greens are used, a very dark rich green is usually to be recommended, except when in combination with rose or buttercup, when a dull apple or sage shade, or a very soft olive may be used. Remember that every color has many shades, and you must use your own judgment as to which are the harmonious ones.

D. D.

From a "House Builder."

Dear Dame Durden and Ingle Nookers,—It is a long time since I wrote that "sensible" letter (?), but I have been enjoying the letters from the Nookers, and am so glad that we Chatterers have given you a chance to say your say about those cupboard. That talk on "Fads and Fancies" just came in the opportune time. I thank you for the many helpful suggestions and ideas. I agree with you that one could do without a pantry by building plenty of cupboards. In the lower part of one cupboard, a dumb-waiter could be made, with a door to open and close, and thereby be part of the cupboard. There would then be no danger of cold air from the cellar. Why not have the cupboard in the dining-room come no farther down than the height of a wainscot? It would save stooping, and, I believe, a broad cupboard would look as well as a long, narrow one.

Was it Wrinkles who gave us, long ago, the idea of a lamp closet? It is a wrinkle worth remembering. If you had the door hinged at the bottom, held with a small chain at each side, when open it would serve as a table to clean your lamps on. Then, too, I believe, we owe "The Farmer's Advocate" the idea of a wood-box in the wall, to be filled from the outside, the door opening from within, thereby saving a great deal of walking and untidiness.

All those who saw the Eaton Co. exhibit of the ideal kitchen at Toronto Fair, last fall, would notice the high window, which would work as well in a dining-room as a kitchen. It could be made fancy or plain, and would give light and air, and save space below for other purposes.

Our Dame's thought that polished floors and large rugs are better than carpets is no doubt true; but when the floors are not even well-finished boards, one feels as though one must keep them covered. Do you Nookers find that matting is serviceable for bedrooms and halls? Some complain of the dust going through it. Well, you will think my hobby is house-furnishing in cupboards and carpets, but I believe it is pictures, pictures that will give us something helpful to think about, something we may learn. We can tell the children stories from them, while the object lesson is before them. I know there is a great deal to learn about suitable frames, the best place to hang them, etc. It is not the amount of money that is spent on a home that gives it a "homey" look. There is real talent shown in a comfortable, well-arranged home, with scanty means; while no credit is due the one who has a well-filled purse to spend on curtains and carpets. I am afraid Dame Durden will repent of her invitation to talk on this topic, when she reads this long epistle.

I enjoyed Helponabit's story. Our home, to me, is lonely, but not just in the same way as Helponabit's. Our little son is gone to heaven; you mothers will know how we miss the little footsteps. But I must not sadden your hearts, for I seem to hear these words, "Go bury thy sorrow, the world has its share." So, for the Master's sake we must remember others' burdens, and help to bear them. Not now, but in the coming years, it

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