

How to Arrange a Sunroom

No wonder that a necessary adjunct to the modern home, as it is planned today, is the sunroom—half room, half garden—to which the family and guests gravitate quite naturally. The sunroom is the place where the family are most often seen in that enlivening spot, where the spirit of summer prevails, in the glowing colors, the bright and airy textures, the graceful

furnishings and the flood of sunlight, which makes the sunroom distinctive, different, a combination of sun porch, living-room and tearoom. As far as use is concerned the sunroom is a place where the family are most often seen in that enlivening spot, where the spirit of summer prevails, in the glowing colors, the bright and airy textures, the graceful

and afterwards where so many of the little daily chores are done, for it seems the only place for the real enjoyment of the "sun that cheers."

The sunroom is equally as desirable, although in a different way as the more ambitious one. It is a resting place, where the tired housewife may spend a few pleasant moments with her sewing, reading or writing, and where the child or invalid may have his daily sunbath, so health giving and spirit raising.

The first thing to consider is of course the background of the room, and in order that the stream of sunlight on the gaily-hued fabrics and furnishings may not seem too garish, the walls, ceiling and floor should be kept in neutral tones. For the sunroom with only one or two sides open to the light, rough plaster, with or without a wainscot and a ceiling covered with painted lattice, that recalls to one's mind the old-fashioned lattice sunroom of a bygone day.

In the construction of a sunroom, large or small, the brick or tiled floor is almost a necessity, if one is to have growing things there, which have to be showered frequently. Though the fireplace is not a necessary feature, what extends a more glowing welcome to the casual guest than a blazing fire? Not only in winter, but in early spring or even on a cool summer evening it is most pleasant and cheery.

The furnishing of the room is one of the most bewildering and yet one of the most fascinating experiences that may fall to the lot of woman. The furniture must be suitable and at the same time decorative. Willow is very attractive and the roomy, luxurious chairs and couches are most comfortable. It invites and justifies the use of striking fabrics for cushions and upholstery, and is easily painted or stained in harmony with any color scheme. The flexibility and open texture of such furniture permits its use in decorative and unusual forms.

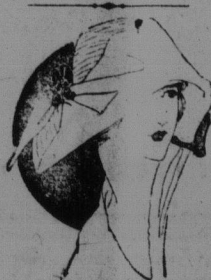
Printed furniture may also be used as appropriately in the sunroom as it can on the outside porch or lawn and carries with it a breezy suggestion of outdoors. Its color should be fresh and somewhat different, for the room of perpetual summer has no place for subdued harmonies.

Curtains of soft sunproof material should be arranged so that they may be drawn whenever desirable. The cool watery gray greens and green blues in solid colors are very lovely. If there are abundant gay blossoms and plenty of greenery, Crepeau or chintz is very often preferred, and is

unusually decorative, especially if ferns and foliage plants are the only growing things. Although the choice of a floor covering has to be considered it is an easy matter. In summer or where the floor is in itself decorative it can be left bare, but in any climate at any season a few rugs spread about add to the attractiveness of a sunroom. Where there is a wish to create an outdoor atmosphere rag rugs or porch rugs of grass or rush may be spread.

What shall be the selection of plants for both permanent inhabitants and "transients"? Of the former, if there is abundant room, large ornamental ferns are ideal, especially if growing in hanging baskets. Oxalis, also in baskets in the windows, is delightful, somewhat embodying the strong light with its luxuriant green foliage, and its showers of lovely pink, white or yellow blossoms. The blossoms of morning glories are smaller and more delicate than those grown outdoors and are charming trained over the windows. "Wandering Jew" is a standby, since it will grow in water in any dark corner, where nothing else will flourish, and English ivy may be permanently trained over the lattice work on walls and ceiling.

After the sunroom has been well established, its tiled floors spread with a cheerful rug or two, furnished with appropriate, comfortable and decorative furniture; soft hangings, harmoniously graceful, and baskets, tables and shelves turned into a veritable garden of growing greenery and bright flowers, its cheery invitation will prove irresistible.



This turned back effect is a feature of the 1920 spring hats. The bright bunch of flowers and the splashy bow give just the touch of color needed. The hat is of haircloth in sand dune shade.

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stick on the bedside table. So some body has invented a candlestick that is also an ash receiver, and it will be exactly the thing for a man's room that harbors a masculine guest over night. Candlestick and shade are in holder to match. The set makes an attractive showing on a bedside table.

autumn brown tones and the shade is of tinted parchment. The polychrome candlestick has a base that is obviously intended for cigar and cigarette ashes and there is a little match box attractive showing on a bedside table.



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Macaulay Bros. & Co., Ltd.

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The increased importation of foreign hats since the war has a great influence in the more dashing styling of men's hats than ever before. Not that our American hats have not been adequate to all requirements of quality and impressiveness, but the introduction of foreign hats seems to have whetted the desire for rich effects and the American designers have been quick to respond.

The hats from France, Italy, England and other foreign makers assert their attractions more from a standpoint of fabric elegance rather than from any novelty note in the styling. The hats employed are rich in color tones, soft in texture and lustrous in their silky finishes. However, the novelty mixtures that are most popular are of our own domestic make, and these have contributed much to the beautifying of men's hats.

There is not quite as much dash in the spring shapes as heretofore. The keynote is more toward sedate proportions. In the soft hats as well as the derbies, it is noted that the brims are narrower and the crowns lower almost to a degree of squattiness, because there is a decided "curb-up" to the brims that emphasize this effect.

The broad army, sombrero and cavalier effects are not as high in the vogue this season, but what the hats lack in dash is more than compensated for in the texture tones.

Rich, solid colors in soft hats dominate the styles and next to these are the two-tone scratch mixtures, silk finishes and blended mixtures. Beavers and velours are primarily fall and winter hats, so but few are noticed in the spring styles.

In the derbies the shapes are as described above and but few colored derbies are shown. Some grays and tans are offered in Homburg shapes for older men.

Wool hats in patterned fabrics of tweeds and cashmeres are shown to some degree. These are in small patternings and heather mixtures. For the present, they are more popular abroad than over here, and the best effects are of English make.

In caps, there is nothing radically

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