

Mustn't Sing Baby to Sleep.

No Music Cure in the Nursery Is Science's Decree

Since some Boston enthusiasts have come out strongly in favor of the music cure, there has been more or less excitement in New York babydom.

If, think the babies hopefully, doctors in general should come around to the music cure, it is a matter of fact, what is to hinder lullabies, aye, even rocking chairs, from being restored to the nursery?

One of the arguments advanced in favor of the music cure by the Boston enthusiasts is this: That mothers of all lands have always sung to their babies and been able to soothe them by that means when all others failed.

This statement is interesting, although a bit old-fashioned. As a matter of fact under the conditions named, the New York baby is not sung to, has not been sung to for at least a decade.

Singing the baby to sleep has long been out of fashion here, for the reason that specialists in the upbringing of children from relentlessly upon it. It has come to pass that the mother who holds her baby in her arms and croons over it, killing it to sleep, proclaims herself unenlightened and behind the times.

The advanced woman, on the contrary, when baby's bedtime comes around, calmly washes him in a crib, darkens the room and walks off. Baby may resent this treatment and decide to scream, only to find that she may keep on screaming till he drops asleep from sheer exhaustion.

Even though his mother may have occasional doubts as to the wisdom of this course and at times entertain a sneaking desire to take her offspring in her arms and sing him to sleep, not for words would she give way to it and run counter to the rules laid down by professionals for the proper raising of children.

Probably the Boston music cure fanatics are not aware of this; or it may be that Boston babies have more privileges than New York youngsters. The latter, by the way, are not to be blamed for the up to date rules. They did not make them.

Most physicians admit that babies in general love to be sung to and sung to sleep. But they add that babies as well as grown-ups crave what is not good for them physically, and that perhaps the worst thing which can befall a baby, particularly when it is ill, is to be held and rocked and sung to.

However mothers may differ on this point, there is certainly no divergence of opinion among the doctors and nurses in charge of the New York institutions which care for sick children. In none of these institutions is either vocal or instrumental music yet included among the remedies used. Consequently, although unenlightened mothers may in privacy choose to practice the harmful lullaby, it is very certain that tots at the hospitals are carefully guarded from anything so injudicious and detrimental.

"I have noticed again and again," said a sweet faced nurse at St. Mary's hospital, where children from 3 to 14 years old are taken, "that delicate, nervous or sick babies who are indulged in the habit of being sung to sleep will wake the minute the singing stops and be more wide awake, if anything, than they were before, whereas a child who drops asleep naturally amid perfect quietness awakes longer and more refreshingly."

"Yes, it is possible for a baby to injure itself by crying, but a nurse is supposed to be a judge of the different degrees of screams and to know just how long and how vigorously an infant may howl without danger. It takes a good deal of practice, though, before a nurse does arrive at that point of knowledge."

"In places we have no babies under 3 years and we have no music or singing in the sick wards."

At the Babies' Hospital in Lexington avenue, where only babies under 2 years old are received, the small patients have all the best modern hospital appliances at their disposal. They enjoy the perfection of sanitary conditions and of dietary.

"The milk they drink is all numbered, each patient getting the number best suited to him. Wards and nurseries in their immaculate cleanliness must be the despair of house hunting microbes. In short, patients there, experts say, have an ideal environment and the perfection of care."

There is one thing, though, they do not have. They are not rocked or sung to sleep.

"When ill," explained a superintendent, a woman of long experience, "I do not think there is much difference between babies and adults. The most comfortable position for an adult when ill is stretched out in bed."

"Never know of one who, say, had typhoid fever, expressing any desire to be swung in a hammock or to hear piano or any other sort of music. Quiet is what the sufferer craves."

"The quieter the patient can be kept the better the results. The street is desecrated with tan bark, hand organs are turned away."

"In the case of infants it is much the same. A sick child ought to be in bed, ought to be kept quiet. To hold babies and sing to them does harm."

The fact that many mothers incline to do that very thing and that most babies seem to like it counts for very little.

"Yes, some of the babies who come here have been accustomed to being held and rocked and walked with and sung to, and at first they scream and cry because they miss all that. But two nights, at the most, cure the most fractious of the . . . and after that we have no trouble."

"Almost immediately, too, they begin to improve in health. Tiny babies who have not had time to learn bad habits are easier to deal with than older ones."

"I have found that it is not the poor mothers alone who teach these bad habits. Mothers in all classes do it."

"How do we manage here? Well, at 6 o'clock babies are fixed for the night, fed and laid down. The room is darkened, the nurse goes out of sight and even should the baby begin to cry she does not hang around and peep in at it every minute. If a baby finds that his nurse will look in every now and then he will be awake to watch for her."

"Sick babies here are seldom or never held, except when occasional requires, and they are never sung to sleep."

Almost identical with the foregoing were the views expressed by a superintendent at the Nursery and Child's Hospital, where babies often open their eyes for the first time on the world, and where some of them stay until nearly 2 years old.

For a few weeks, sometimes longer, their

mothers stay with them in the capacity of chief nurse, but whether nursed by their own parent or cared for by a stranger at the Nursery Hospital are never allowed to contract the pernicious rocking chair or sung to sleep habit. Rocking chairs, swinging cribs and lullabies are not included in the daily régime of the Nursery and Child's Hospital.

"Strange to say," said the superintendent, "most healthy babies incline to sleep a great deal during the day and less at night. Here we try to discourage them from sleeping much in the afternoon, and as a result when they are fed and put to bed, at half past 5 or 6, they are apt to go to sleep and sleep most of the night without a break."

"Sing them to sleep? Certainly not. Even the tiniest is laid in its crib awake and goes to sleep generally at once, without anybody's help."

"We never have any trouble except with children brought to us who have been accustomed to being put to sleep by rocking and singing."

There are two places in New York, the Orthopedic Hospital in Fifty-ninth street and the Hospital for Crippled Children in Forty-second street, where hundreds of little folks over 3 years old are housed and treated every day.

In one sense of the word, few of them are ill, although all are sufferers from some malformation. Many of them are in almost constant pain.

From time to time there are serious operations and a consequent week or fortnight or month spent in bed motionless, or as nearly so as a child can be kept. One would naturally think that if there was one place more than another where the curative power of music might be tested and tried it is in one of these hospitals.

And yet in the private rooms or in the wards where children are ill enough to be in bed during the day, music of any sort is not permitted.

"Patients here who are able to go about," said the house doctor at the Orthopedic Hospital, "have plenty of singing and piano playing and games in the playroom, but they are never allowed to sing children to sleep, and they are never held."

The doctor admitted that there was more or less tendency in this age toward machine made children. Said he:

"Before I came here I spent some time up in the backwoods of Canada, in a section populated mainly by poor French people, and it was seldom that I saw a French Canadian mother without a baby in her arms, crooning over it and the children grew up like they ought, too."

"Modern methods though, are against that sort of thing."

At the Forty-second street hospital, where children from the slums and little ones from the most pampered homes alike come for surgical care and careful nursing, the superintendent said that by far the most difficult patients to manage were those who had no brothers or sisters and had been waited on and indulged in every whim from babyhood.

"These only children," he remarked, with a smile, "are usually the idols of aunts, uncles, grandmothers and numerous close friends of their father and mother. They arrive here, a rule, attended by a retinue, every one of who tries to impress on my mind that they are being wronged and that I should indulge them."

"I always assure them that the little one will have the best of care, but I never make any specific promises. The first day or two we are apt to have trouble with such children, but after that, except every once in a while when relatives appear and remind them of lost indulgences, they fall into the hospital discipline without a murmur."

"All that is, though, takes place up in the big playroom at the top of the house."

"Occasionally, there has been singing in a ward where children are confined to bed but not very ill. In serious cases, though, absolute quiet is the rule."

"If it should ever be proved that music is a cure for illness we would be glad to try it here, but my experience leads me to believe that it will be very difficult to prove any such thing in the case of children."

"Yes, the average baby does seem to like being held and sung to sleep, but doctors and nurses all agree that physically the practice is not good for them."

An old Southern mammy now in New York is proud of the fact that she is now nursing the third generation of children in the same family. When she was asked that she thought of singing children to sleep, she looked puzzled.

"How else 'er gwine put a baby to sleep?" she asked in turn.

The modern theory was in part explained to her. Mammy looked indignant.

"Look at Marsa!" she exclaimed with a wave of her hand, although no Marsa was in sight. Marsa, it is said, is thought to be built in proportion. "Didn't I sing him to sleep till he was too big to hold?"

"And there is Miss Nellie"—Miss Nellie is Marsa's daughter, a strapping young matron of the athletic type and the mother of mammy's latest charge—"who never would go to sleep unless I held her, and Miss Nellie's baby," she added with pride, "is 'er like her mother."

However, her daughter having decided on matrimony, put her head down on mammy's comfortable shoulder and chuckled.

"No harm ain't gwine to come to no baby from singin' it to sleep," ended mammy with a sniff, and she walked off, Miss Nellie's baby tucked cozily in her arm.

Kills: Tw. Birds With One Stone.

From the Detroit Tribune.

In a businesslike way a woman from the country who entered a Muskogean lawyer's office, together with a young couple, explained the object of their visit. The woman, an applicant for a divorce drawn up and ready to sign, referred to the fact that the young lady was her daughter, who had just secured a marriage license to wed the young man, and that she was desiring to get a divorce for some time, but had not had time to spare the time to come to town.

However, her daughter having decided on matrimony, and being too young to secure the license without parental consent, she had to come to town, and could she give her consent to her daughter's marriage and begin a divorce for her?

SMALL WAISTS FROM EXERCISE

TIGHT LACING NOT NECESSARY FOR A WASPLIKE FORM.

Should the Hourglass Figure Be in Style Again? Judging from Present Indications, the Small Waist Will Be in Vogue a Season Hence, but the Woman Who Has a Little Waist Will Obtain It in Other Ways than by Tight Lacing.

The small-waisted woman is coming into style again. Judging from present indications, the small waist will be in vogue a season hence, but the woman who has a little waist will obtain it in other ways than by tight lacing. She may have the figure of an hourglass, but her corset will not be responsible for it.

And who will she get this little waist if not by tight lacing? By natural methods. She will reduce the size of her belt line and this will give her the desired figure.

There are a great many women these days whose waists are not large. They are called athletic figures. They have obtained the athletic form by a system of culture.

They are wide in the shoulders and big in the throat and full in the bust. But when it comes to the belt line they are slender.

To have a slender waist you must be able to do your breathing well. You must do the things about bicycling. It might be said that you get a small waist by riding a bicycle, but that is not so. When you get on a bicycle you get a small waist by riding a bicycle, but that is not so. When you get on a bicycle you get a small waist by riding a bicycle, but that is not so.



KEEP YOUR WEIGHT ON THE BALLS OF YOUR FEET AND THROW YOURSELF FORWARD.

how to breathe with the whole of the lungs and with your feet apart.

Bend backward. Take a full, long, deep breath. This will start you on the habit of deep breathing.

Don't try to breathe deeply when you are all hunched over. You will never get a small waist in this way. A teacher of physical culture gave these directions for deep breathing:

"Be sure that your digestion is good. Your stomach must be strong as to its muscles."

"Stand erect. If the effort tires you, then there is something wrong with your digestive organs. The muscles of the round-shouldered people are all dyspeptic."

"Remember that your shoulders are the guide to deep breathing. If they are thrown back you are pretty sure to be breathing well. But if they are hunched forward you are breathing badly."

"And there is another thing about the round-shouldered person that should be avoided. The woman whose shoulders are round will in time be fat in the back. The fat will gather on her shoulder blades and her figure will be destroyed as far as its symmetry is concerned."

Such are the deep-breathing rules of an expert.

Standing straight will in itself reduce the waist line. The woman who doubts this can soon demonstrate the fact in front of the mirror to her own satisfaction.

If she will stand up straight and look at her profile she will see how her waist contracts. Now let her stand hunched up and note the difference. Her waist will be much larger.

And this is the way to stand straight, for a great many persons do not know when they are doing so. Stand as erect as possible. Now throw the weight forward on the balls of the feet.

Throw back the shoulders and swell out the chest. Inflate the lungs and take a long, deep breath.

Now lift the chin. Do not throw the chin forward and out, but simply elevate it. Let the arms hang loosely at the sides or dispose of them in any comfortable position.

To ascertain if you are standing as you should stand, let a string drop from your chin. Set a weight upon the other end of it. Let the weight just swing clear of the floor.

If you are standing as you should stand the string will just touch the bust, but it will swing clear of the abdomen. It will fall in one unbroken line from the chin to the floor. That is the correct, the pretty, the graceful, the healthy and the fashionable attitude for the woman of 1904.

The girl who is going in for the new wasp figure must be a physical culture girl; that is, she must be able to do things that she just returned from Paris. There she noted the extreme slenderness of the new waist line, and has come home determined to get it for herself. And this what she is doing:

Each day she goes up on the roof, where she is sure to get a fair breeze. When she has arrived there, she begins her exercises.

She lifts both hands and claws the air, sending it forward as far as she can without losing her balance. She does this again and again.

She stiffens her back and bends forward, keeping on until she loses her balance, almost. Then she straightens herself, puts both hands behind her head and bends sideways, first this side and then that side. She keeps on doing this until she is tired out.

If you want to get the full benefit of exercise, do not forget that you must practice in the open air. The more you practice in the open air the stronger you will be.

A few years ago all women exercised as they rode the wheel. And there was one

COSTLY PAIRS OF FLOWERS.

AS MUCH AS \$1,000 AND \$1,500 PAID FOR THEM.

One of Violets for Which \$1,000 Was Offered Was to Be an Exquisite Price—Orchids Make Them More Expensive—Advantages of the Fall of Flowers.

The recent endeavor of a Broadway florist to collect through the courts a bill of nearly \$200 for a pair of violets opened the eyes of many to the extravagance practiced to-day in the way of funeral flowers.

The florist's plea was that with choice violets worth \$6 a hundred at that particular stage of the season his charge was not excessive.

As a matter of fact a pair of violets may cost in these ultra-luxurious days as much as \$1,000. On the other hand, the flowers might run down as low as one-third of that amount.

The wide extremes are due in part to the great range in price of violets, which have been known to bring \$7.50 a hundred, wholesale, at certain times of the year, while at other times the retailer may obtain them at \$1 or less; in part, to the quality of the blossoms, irrespective of the extent of the supply; in part to the thickness of the petals; and, finally, in part to the situation of the florist's stall.

Prices are generally higher at the modish places on Broadway and Fifth avenue than elsewhere, but the workmanship is also finer.

The violet pall which covered the coffin of William C. Whitney cost in the neighborhood of \$1,000, the expense being added to by festoons of lilies of the valley. There was a single cross of violets at the same funeral that cost \$250.

One of the violet pairs of note was used at the funeral of Henry D. Polhemus of Brooklyn; and as this was some years ago the cost—\$500—was considered an extraordinary outlay, whereas among the very rich of to-day it would not be regarded as such.

Between these two pairs in expense is recalled a pair which made the coffin of a woman not long ago a mass of flowers. It was made chiefly of violets, but the color tone was relieved by clusters of roses, purple catleys, white hyacinths and nigellas on the sides and both ends.

The height of costliness in floral palls is reached when orchids are used. Here the extremes would be \$750 and \$1,500, and in some cases \$1,000 and \$1,500, and the cost would again depend largely upon the season and upon whether the blossoms were arranged loosely or not.

The pair used at the funeral of William H. Vanderbilt must have reached the top figure, as besides no ends of catleys, there were so many long sprays of dendrobium and other choice orchids with some blossoms that the coffin could not be carried out of the church without breaking off a number of the frail flowers. This pair in the body of it, but so far as the general effect was concerned it was all orchids, and extremely beautiful ones at that.

For the most part the mauve catleya, long the chief orchid of the flower trade, both because of its rare beauty and its ease of cultivation in the open air, has been displaced by the orchids in which exotic air plants furnish the flowers.

Besides the violet and the orchid, the lily of the valley is the most popular of the flowers brought into play for the most expensive palls. With many thousands of the tiny white bells of this flower set off by the pale green of the leaves, nothing more beautiful can be conceived.

Such a pall is seldom seen, however, for the fashion of white flowers at funerals has gone by. Lilies of the valley are used, but not so much as formerly, and almost invariably as a relief for flowers of color.

Even more beautiful than a pall of lilies of the valley is the waltz flower, as it is called, the fashionable flower of the hour. Outside of the pall, white effect—despite the rich emerald of the leaves—and the most beautiful of the flowers of the season, it is the waltz flower that is most popular.

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FLIGHT OF FLIGHTS.

FROM THE PITTSBURGH DISPATCH.

Five days, isn't it? I remarked as I bade a friend good morning yesterday in the market house, where he conducts a meat stand. "Yes," he replied, "it is certain to rain before the day is over."

Asked how he could be so confident when the sky was so brightly clear and the sun shining so brightly, he called my attention to the fact that he was sitting in the market house, where he conducts a meat stand. "Yes," he replied, "it is certain to rain before the day is over."

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FADS OF THE NEW YORK GIRL

A WISTARIA COLOR SCHEME

The New York girl is under the spell of Japanese art. For her it means decoration for dress and home. It means learning how to see beauty and to use it. It means, if you want a new gown, going to a color garden to study up a color scheme, or, if you want a room in your home made new and fresh, bringing in the beauty of a color and outline that would delight you out of doors.

She has discovered that she must not arbitrarily combine colors just to suit a whim, and she is horrified with her pompous bedroom, lovely as it is, since she has studied the delicate color scheme in a branch of cherry blossoms in a lotus flower and, above all, in the wonderful violet and green and silver of a wistaria vine.

This spring, for the first time, the New York girl felt the true Nippon thrill at the sight of gray violet mist wistaria veiling a weather beaten green arbor, the gray and violet melting into silver in a quivering gleam of early sunlight.

"It was beautiful enough," she expressed it, "to be the lower of a real fairy princess, a princess so good that she could keep her temper if she were changed into a mouse, which was the supreme test of feminine virtue in fairyland days."

And the wistaria arbor proved an inspiration. She had been wondering just how she would do over the reception of guests and porch of her place in the Adirondacks. It was to be very beautiful, for she was planning an immense house party, and yet she wanted an effect of simplicity, and, more than all, she wanted the huge room to seem a part of the charm of outdoor life. And how to have it luxurious and formal, yet of the winds and woods and the birds and the flowers, had been no end of a puzzle to her.

And the wistaria arbor made it clear. She would have wistaria color scheme, with a misty gray violet of the flower in early morning, and the lush green of the leaves and the red brown of the stems, and the deeper violet that grows in the flowers in bright sunlight, and she would have Japanese woods and potteries and matting and willows, and yet all conventional and modern and intricately simple.

And the porch should match, or at least connect the room with the woods and the great twisted old wistaria vine which wreathed it should be the keynote of the room beyond.

To do it all without the collaboration of a trained artist mind was, of course, impossible, for there were rare woods to be had and rich potteries, and furniture to be designed and ceilings stained and cottons printed and candle sticks and trays and brackets selected, and all Japanese in spirit, and all American in convenience.

The wistaria color scheme was still in the air when driving down Fifth avenue one day last week, the New York girl caught the glimmer of the gray violet and the green and the red brown of her wistaria arbor. It was just a shop window, but she knew she had found the artist to help make a bower of her Adirondack hunting lodge.

First of all she made a sketch of her room for the artist to work by, and then together they decided how the color scheme should be adjusted.

The furniture that she had thought so beautiful she found to be Japanese willow, woven into simple, comfortable shapes, wide and low chairs and divans and tables stained with the gray violet, one of wistaria its usual use of acid, the silver lustre is gained that in the wistaria arbor is more easily managed by sunshine.

At once the lodge furniture was selected of Japanese willow in wistaria blossom tones, with additional pieces of kari wood, which is Japanese cedar, having a beautiful grain, soft enough to carve easily, a delicate yellow grain in natural hues and as prices of Easter lilies and roses are at the lowest.

With good taste employed the home made pieces were necessarily but very beautiful than the costliest product of Broadway or Fifth avenue art. A piece of broadcloth of the color of the coffin, large enough to cover the top and hang a few inches over the sides, is laid flat on a table and the flowers secured by stitches of thread and pins, care being taken to build up the center piece with the use of green and also to arrange the massing so that no stiff stems come very near the edge.

When the pall is completed the mass of flowers is adjusted to the top of the coffin and fall over the edge on all sides with natural grace.

Time was the florist used wire netting as the foundation of the pall. Nowadays velvet is employed at the low priced shops, and although the under side could not be seen, it is not a good color, but never fabric used to conceal the stitches and the pins when the pall is delivered at the house.

In these days when there is less viewing of the remains than formerly, the pall is the advantage of softening the hard outlines that even the most costly casket is not free from. It has yet another advantage, which is that it is placed in the outer box at the grave the family's last sight is not an object that is gruesome, but merely a mass of beautiful flowers.

The pall must hang in a graceful and often irregular manner well down on the sides of the coffin. It is therefore not to be confused with the flat top piece, the flowers being beautiful and which some florists will put together for a price as low as \$25.

The Fly as a Barometer.

From the Pittsburgh Dispatch.

"Fine day, isn't it? I remarked as I bade a friend good morning yesterday in the market house, where he conducts a meat stand. "Yes," he replied, "it is certain to rain before the day is over."

Asked how he could be so confident when the sky was so brightly clear and the sun shining so brightly, he called my attention to the fact that he was sitting in the market house, where he conducts a meat stand. "Yes," he replied, "it is certain to rain before the day is over."

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twisted stem, which runs all the way about the ceiling, connecting as it were the ceiling with the frieze and furnishing a support for the vine over the rafters. The flowers are of a very delicate old green ground, as though they were draping a moss green arbor.

And the floor, which is Canadian oak, will get a thin coating of light green paint that will wholly inconspicuous and suggests walking on green things, a close shaven turf or moss green places. And the rug are dressed in a coat of light green, the color of wistaria stems, and carrying large branches of the flower in full bloom, as though they had dropped from the ceiling and real flowers were strewn under one's feet.

A novelty of this wistaria room will be the wooden candlesticks scattered about to supplement the lights from the rafters. All sizes have been ordered, from 10 inches beside the piano, medium height for the tables, and short for the guests to light themselves to their rooms to dress for dinner.

They are all the same model, a flat circular pedestal, a long slender stem and a carved flower to hold the candle. The larger ones carry delicate tracings of flowers or butterflies all down the stem, are graceful beyond words.

The New York girl will have her candlesticks for lighting her room, and she regards them as the most important detail of her wistaria fad. And the green stain, which is put on unevenly, and so shows the grain, is considered the effect of the effect of rare old bronze, almost an excavated look.

There are no such curtains, no lavins nor a light is shut out by a two foot grill of carved kari wood, cut through so that light strikes a light drift, and so shows strike across the wistaria flowers on the rug. The grille are stained green and on a damp day glow like the temple screen with the tracing of flowers and birds.

At the doors leading to the porch will be very heavy, soft, green Japanese linen curtains, the color of things outdoors. No decorations are intended for these draperies any more than one would expect a lawn to be trimmed.

The purely decorative furnishings merely suggest the wistaria color scheme, offer a distinct variation from it. The palms will be held in huge Chinese jars, clay color with tall blue iris and thick foliage springing up from a base of green and blue for the support and the flower vases are the duldest of opaque blue in green bamboo frames. A lamp shade of woven wistaria stems covers a full of pink gauze, and the body of the lamp is of bronze pierced and richly traced.

The lamp, which probably none other in the world like, is a small wistaria flower. The pedestal is twisted root of wistaria flattened underneath. Long wistaria stems reach up a foot and carry hidden electric wires for lighting. The wistaria color shading that can be imagined.

The rough rustic furniture for the porch is stained forest green, and there are some large wide divans, and in some cases a violet and there are of course heavy pillows for the porch seats and for the deep wide divans in front of the fireplace. The divan is done in green Japanese linen and is just the length of the width of the huge fireplace. It is buried in pillows and is the costume spot in the hunting lodge, or a windy ride or an early morning hunt or a hard game of golf on the difficult upland course.

If it had been possible, we shall hear about cherry blossom breakfast rooms and chrysanthemum veranda sitting rooms and lotus bedrooms. And they can be done in the expensive way, or in a more modest way, the hunting lodge, or with cheap rough and simple cretonnes and home potteries. And why not some old fashioned flowers for the new fangled things? The wistaria buttons, for instance, or red clover, or love-in-the-mist, wild thyme or black-eyed Susans?

Some most beautiful color effects for a porch room could be had in the yellow and dull brown and green scheme of the yellow daisy. Birch would be the most effective wood for the porch, and the wistaria, and dull green matting for curtains, and Chinese bamboo trays, stained orange—for porch things are very gay. An outdoor porch room could be had in the yellow and dull brown and green scheme of the yellow daisy. Birch would be the most effective wood for the porch, and the wistaria, and dull green matting for curtains, and Chinese bamboo trays, stained orange—for porch things are very gay. An outdoor porch room could be had in the yellow and dull brown and green scheme of the yellow daisy. Birch would be the most effective wood for the porch, and the wistaria, and dull green matting for curtains, and Chinese bamboo trays, stained orange—for porch things are very gay. An outdoor porch room could be had in the yellow and dull brown and green scheme of the yellow daisy. 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