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(No. 1.) THE BROAD EAVES SEEM IDEALLY COOL AND SHELTERING.

## The Chalet Roof

By MRS. KATE RANDALL

 INCE the advent of Malthoid and Rubberoid roofing, the chalet roof has become immensely popular. The broad eaves seem ideally cool and sheltering for a warm climate, and are very satisfactory if sufficient space is left for a free circulation of air under the roof, for, of course, attics are out of the question. The houses illustrated are good examples taken from a dozen varieties of this style. All of them are shingled to the ground with redwood shingles, either stained or simply oiled with a tint of color added, either gray or green.

All have white trimmings. The stonework in No. I is excellent, being of selected boulders, light and dark. No. II has concrete chimney and porch pillars. The brick work in No. III is of fine red brick and in this connection we are reminded of similar brick work we saw in England, where the bricks were exceedingly small. The effect was unique and might well be imitated by our own brick makers. In the same old house the chimneys were built diamond-shaped instead of square with the house. To return, however, to our own illustrations. Each

of these houses has some novel features inside. In No. III you enter a square hall with a small reception room at the left and dining room at the right. Back of the reception is the library. This occupies nearly the whole width of the hall and reception room, but does not connect with the latter. Broad glass doors open on a brick-paved porch at the back. A portion of this porch is glass enclosed, with windows that drop out of sight and

satin and ceiling and frieze match exactly. In each roll of the white side wall, and below the picture rail about one inch from the selvedge, there is a narrow gray band, simulating a tiny moulding, and just below the picture rail an 18-inch border is put on, or to be more exact, a frieze is put on the panel. This matches so exactly that one needs a sharp eye to see the joining. It continues the little moulding and finishes the panel effect



(No. 2.) QUAIN, BUT PICTURESQUE.

make this small room almost a part of the garden, and here "tea" is served in the cool of the afternoon. A real library takes the place of the usual living room, and is a rarity in these days, when everyone seems seized with the large living room mania, and guests are ushered directly from the street into the midst of the family circle. No wonder the art of reading is declining with the decay of privacy. But in this house the casual visitor is received in the most charming reception room. This is exceedingly dainty. The woodwork is white, and the wall covered with one of the beautiful new panel papers. The ground is a white

with scroll and garland, in which is a touch of pink.

The draperies in this room are, I believe, to be linen taffeta, in a chiné effect of indistinct flowers. The library wall is completely covered with bookshelves to the height of six feet, and the wood is stained to imitate chestnut with a tint of green added. Either this combination or plain white seems to be the favorite finish just now. The wall above the bookshelves is hand painted in oil. Tan with a small conventional figure in green. The high mantel is faced with large tan tiles and the very high shelf is a solid slab of concrete with square brackets of

the same material and tinted to match the tile. The hall and dining room have the same woodwork, but the dining room is papered in mustard-like brown sunshine. The furniture is to be the new walnut, so there shall be no red shades in the wood to clash with the wall. In No. II the dining room is at the right, the whole depth of the house, on the left, being living room. The rooms are all connected with wide glass doors, curtained with

with a pretty panel. The frieze is very good—like a wide green field, not a line to break the perspective against a sunset background. The curtains in these rooms are of the pretty sundown, a sort of soft pongee, green in the living room and old rose in the brown dining room.

The bed rooms are all white, with dainty papers. One we recall was a pink and white-flowered stripe, frieze and ceiling plain white. Just under the picture rail



(No. 3.) A SUGGESTION OF REPOSE.

soft white lace. The woodwork is rather dark. In the dining room the chief feature is the high mop board, being just the height of the low window sills. This gives a very quaint effect. The room has a high plate rail and below this Lincrusta Walton, in a soft brown, and above the rail a foliage paper with tempting peaches half concealed. The ceiling in both rooms has a square beamed effect—one large square—and at each corner very decorative electric lights. The living room is papered with a flock, dark green, with a thread of brown and black about four inches apart, making a stripe. This is finished just below the picture rail

was a pretty garland finish. These borders are charming. They do not seem put on, but a part of the side wall, so perfectly do they match. One other room had a plain tint used from the baseboard to a narrow chair rail, and above this is a chintz paper, but only a very little, not more than three feet, tiny sprigs and buds and blossoms. With mahogany furniture and white dimity curtains, this will be most old-timey and pretty.

In No. I the front door opens directly into a large living room. Back of this, at the left, is the dining room and a small den. The woodwork below has a finish with a slight tint of green, and as one

painter said, "I made a mistake and put in a little red, too." Anyway, it is very pretty. The walls are all oil-tinted to harmonize. On the second floor everything is white and dainty flowered papers. This is the day of "the disappearing"—screens as well as beds. The screens are built into the walls in some way, and the top of the screen is fastened to the bottom of the window sash, and as the window is raised the screen comes up and takes its place. The arrangement seems very simple and complete.

The same people make a wonderful disappearing bed, which is really absolutely perfect, with nothing folding or killing about it. One sees what appears

to be a set of book shelves, or a sideboard, with cupboards below, some three or four feet high. You open this cupboard and there stands a low brass bed. It has the most wonderful ball-bearing castors and a child can pull it out and move it to any part of the room. The space which concealed the bed was, in this case, under a small bathroom, and one went up two steps into the bathroom. The space is perfectly finished and ventilated and the whole thing is not expensive. The kitchen and baths had no novel features. They were all in white and corresponded in every way with the other parts of these very charming homes.



A VERY PLEASING SWISS COTTAGE.

—Lowell A. Lamoreau, Architect.