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OUR DOORS
AND WINDOWS.

DECORATIVE
LATTICE

TRADE-MARK

HOW TO
DECORATE.

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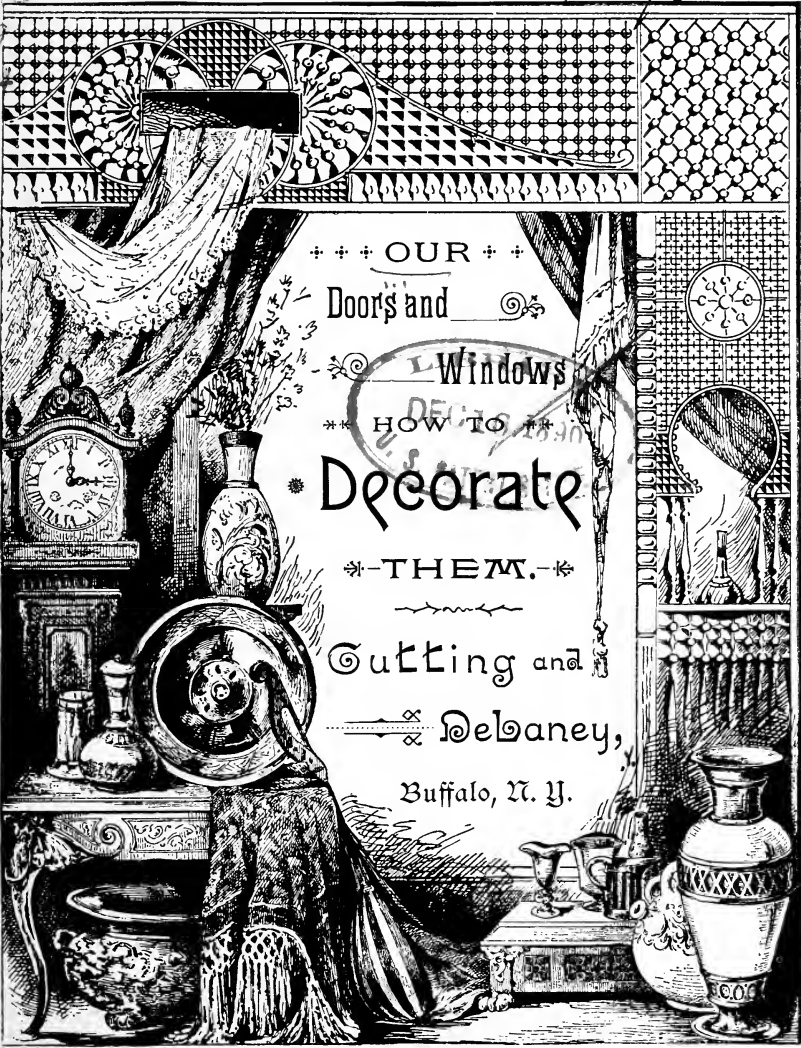
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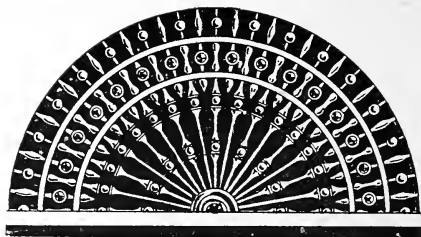
1890.



+++ OUR +++
 Doors and Windows
 HOW TO
 Decorate
 THEM.
 Cutting and
 Debaney,
 Buffalo, N. Y.

59,885

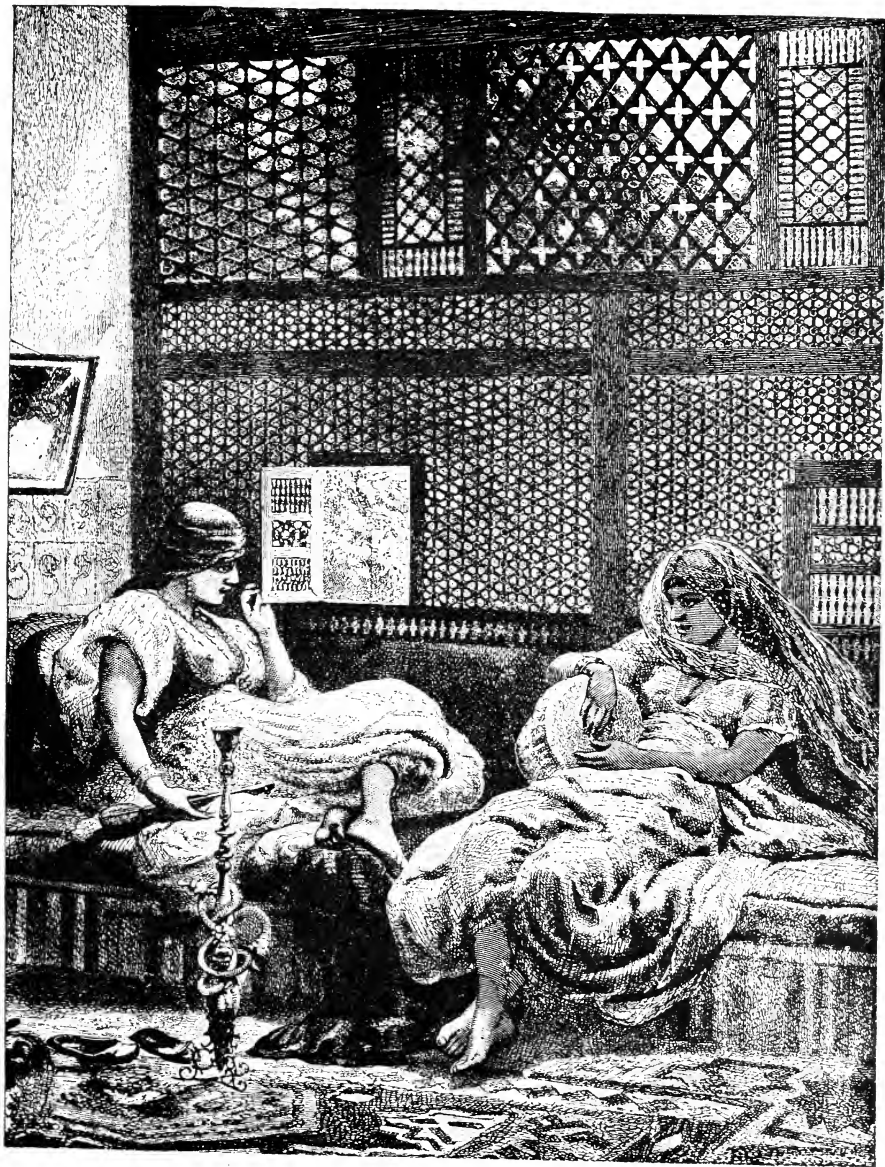
M OORISH and Japanese lattice or fret-work as an auxiliary to interior decoration has found a liberal and substantial patron in the American public. The past eight or ten years has developed this special art work into a staple and enduring industry.



No. 10.

Its legitimate field and office is in conjunction with artistic interior wood-work and furniture manufacturers. This decorative lattice-work, an idea borrowed from the Moorish and Japanese constructions, is put into practical use in the interiors of American homes, and made both artistic and useful, as divisions of rooms or spaces—where it should not be sternly divided by a cold and plastered partition. The many delightful nooks and alcoves, and the pleasing effect in archways of this artistic screen-work is already familiar to many. MESSRS. CUTTING & DELANEY, of Buffalo, N. Y., 194 and 198 Washington street, are professional artists and designers, and attracted by the artistic possibilities of this class of work, they have adopted it as a specialty, and are producing some rare and elegant designs, original in their application, and rivaling foreign examples in the intricacy and delicate beauty of their design and finish. The work is made in sections, finished to match the wood-work, and can be put in place by any person who can handle a screw driver.—*From The Building Budget, Chicago.*





→ It is Worthy of Notice ←

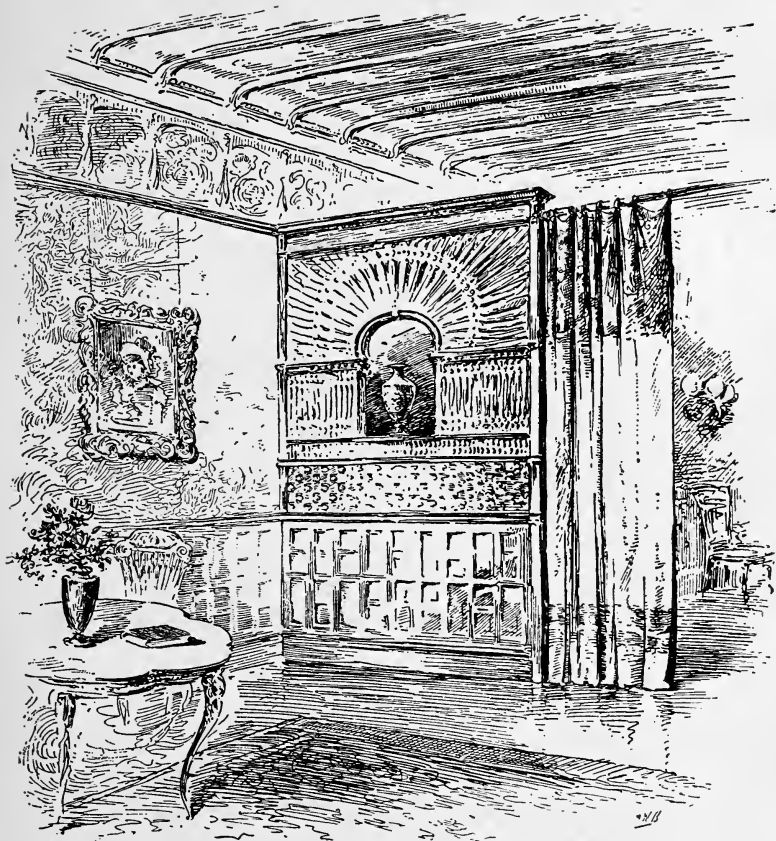
That recent writers on Decorative Art and Household Taste recommend the general use of Decorative Lattice as the most desirable way to furnish the doors and windows of our homes, and attention is called to the recent articles in leading magazines.

Notable :

The Century, New York,
The Decorator and Furnisher, New York,
The Art Amateur, New York,
Builder and Decorator, Philadelphia,
Building, New York,
Home Decoration, New York,
Home, Philadelphia,
Ye American Builder, Cleveland,
Art and Decoration, New York,
The Art Journal, London, Eng.,
Scientific American, New York,
Kansas City Architect and Builder,
The Building Budget, Chicago,
The National Builder, Chicago,
Inland Architect, Chicago,
Good Housekeeping, Springfield,
Schoppell's Modern Houses, New York,

And almost every magazine published in this country.

This Lattice has been largely introduced in the most elegant and fashionable houses, as well as many of less pretensions, in and about New York, Boston, Washington, Hartford, Philadelphia, Pittsburgh, Chicago, Kansas City, Omaha, San Francisco, and many other large cities and towns.



SCREEN IN PARLOR.
BRUNNER & TRYON.
ARCHTS.

No. 12.

"Interior Decoration" * will be found a useful and valuable book not only for the non-professional decorator, but for many professional decorators, especially as an aid to their customers in explaining their ideas and tastes by means of the numerous illustrations.

* INTERIOR DECORATION, by Arnold W. Brunner and Thomas Tryon, architects, with 65 illustrations. W. F. Comstock, 23 Warren street, New York, 1887. Price, \$3.50.

→ This Little Book ←

Is issued with the view of drawing attention to the superior facilities connected with our "DECORATIVE LATTICE WORKS" for the successful production of all kinds of that Beautiful Ornamental and Decorative Wood-work for Doors, Transoms, Arches, Windows, Screens, etc., known as FRET-WORK. The sketches annexed suffice to show that we can furnish every style of Lattice. We do our own designing, or work from designs or ideas sent in. We carry out the order according to the requirements of true art, and the finished work is sure to prove satisfactory in every respect. There is no limit of design into which this work can be produced. It is made of any domestic or imported woods, finished natural, stained, or in white and gold or bronzes. *Finish not excelled.*

Our aim is correct styles, unsurpassed workmanship and the utmost value for the price agreed upon.

We have now the confidence of a very large number of appreciative patrons, and are duly grateful for their favors.

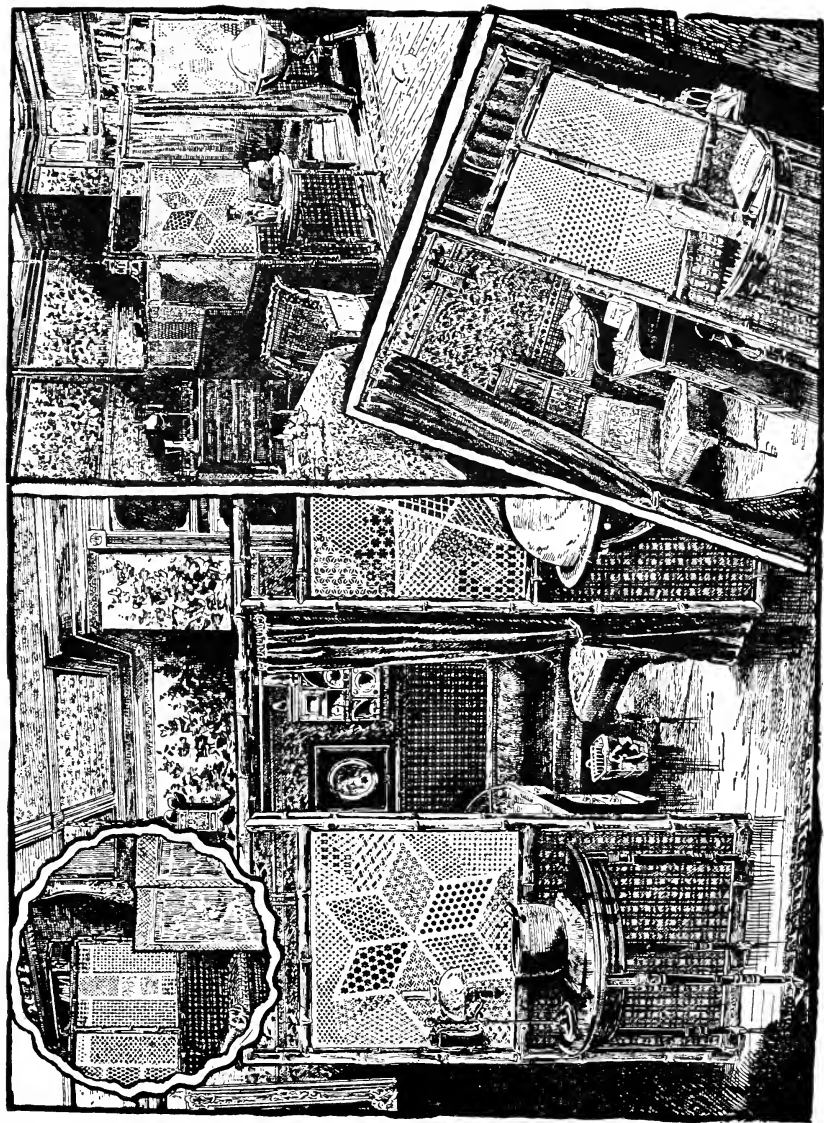
Our efforts to deserve a continuance of their support, and that of new customers will not be relaxed.

Respectfully,

Cutting & Debaney,

194-198 Washington street,

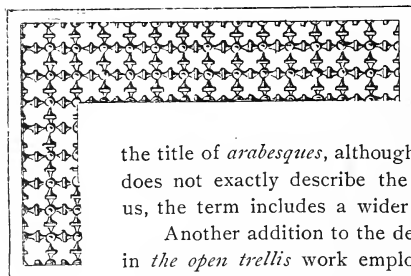
BUFFALO, N. Y.



No. 13. JAPANESE LATTICE WORK IN OFFICE OF "DECORATOR AND FURNISHER," NEW YORK.

ARABIAN DECORATION.

BY OWEN JONES.



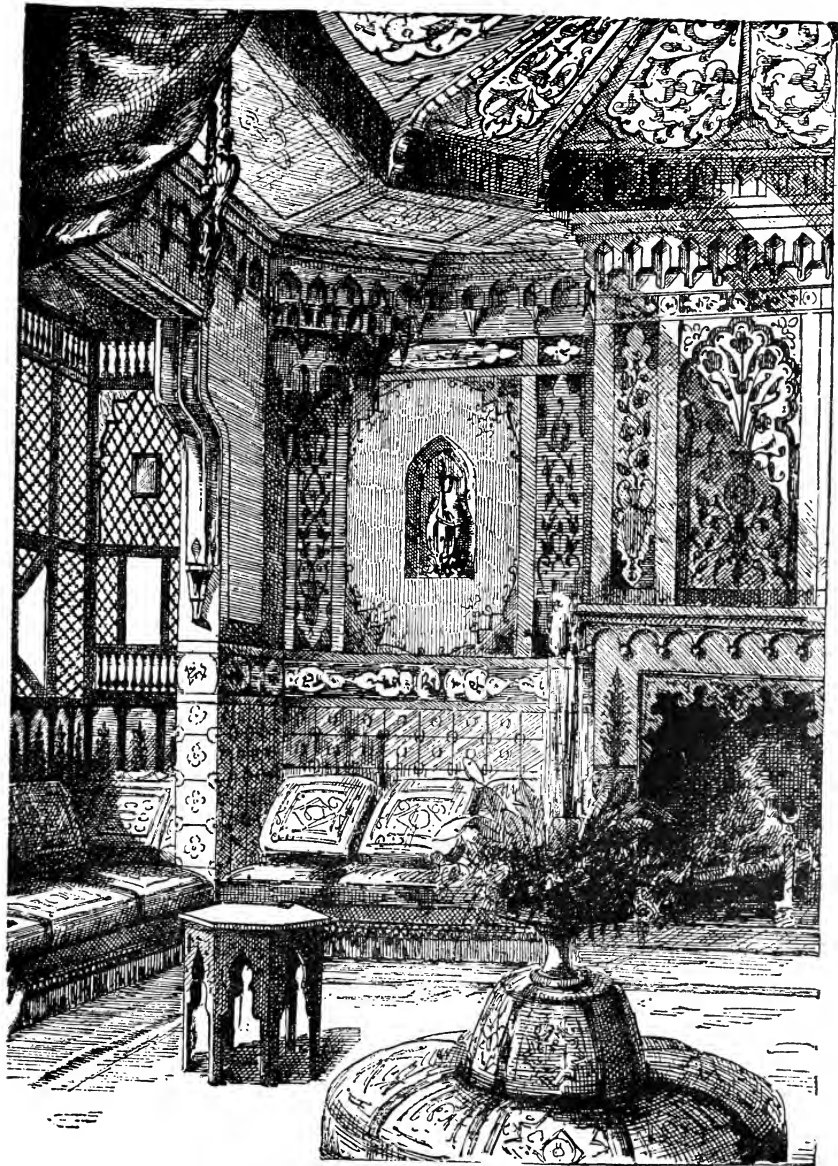
AMONG the many peculiarities of Arabian art, perhaps none is more worthy of mention than that method of ornamentation which has been designated under

the title of *arabesques*, although the term, as applied by the moderns, does not exactly describe the peculiar ornament alluded to; with us, the term includes a wider range of decoration.

Another addition to the decorative character of the style is seen in the *open trellis* work employed to close apertures, a happy contrivance for excluding the rays of the sun at the same time that it admitted freely both *light and air*, a matter of great importance in a warm climate. The idea is supposed to be derived from net-work, suspended before apertures for the same purpose as well as for the exclusion of insects; it is decidedly of Oriental origin. This fret-work is composed of bands interlaced, and forming an infinite variety of figures, and is very similar to the geometrical patterns we alluded to above.

The designs are often very elegant, and although they appear somewhat intricate at first, upon closer examination it will be found that they are composed of simple parts as simply put together, and yet they produce a great variety of tasteful patterns in which the star is not unfrequently a prominent figure. The same eulogy will apply to this lattice-work, as to the geometrical arabesques. A similar method of interlaced work is not unfrequently to be seen in their pierced parapets, which were common in the edifices of the East.

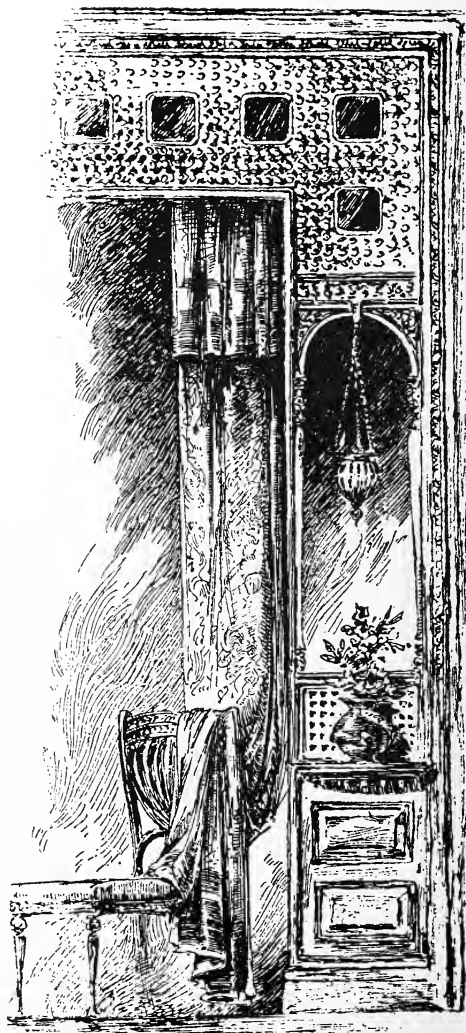
Our lounging room is much more faithful to Eastern models. The mesh-ribiya, with its trellis of unpainted wood, projects from the wall about a foot and a half or two feet. It is usual to place in it, on a shelf above the cushioned sofa, several porous clay vessels filled with water, which is thus kept fresh—at the same time it cools the entering breeze. In the East fireplaces are unknown in the living rooms, braziers being used instead, if warmth is required. Mr. Leroy's arrangement has been dictated by his own fancy.—*From Art Amateur.*

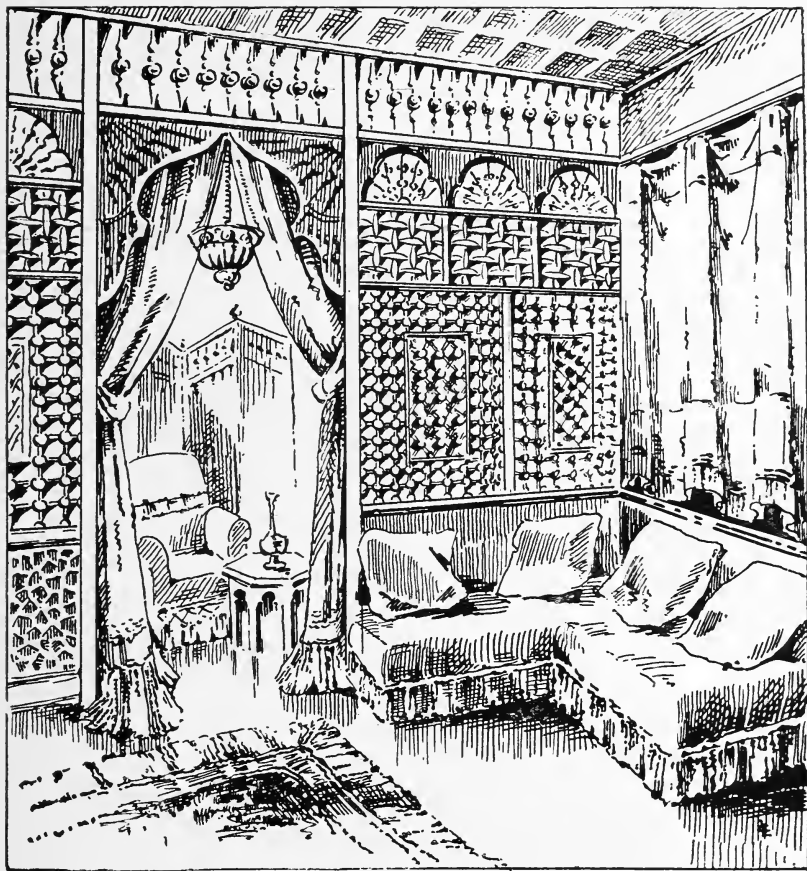


IF a room is too long, such as the average parlor of a city house, it may be much improved by divisions across its narrowest dimensions. These may be done by color, but better still, by light screens separating the room in two parts and retrieving the tunnel-like aspect of a parlor whose length is four times its width. If narrow, two of these screens may be used and the ceiling paneled and floor treated to correspond.

Even that *bete noir*—a room that is a perfect cube in shape—may be made presentable and its squareness concealed by this treatment.

The screens referred to give infinite scope for design. They may be formal, solid and richly carved, or light, dainty and picturesque. We can by their aid obtain the much-prized nooks and corners, places for easy chairs and other suggestions of comfort, generally unattainable in the modern parlor.—*From Building, an Architectural Weekly, N. Y.*

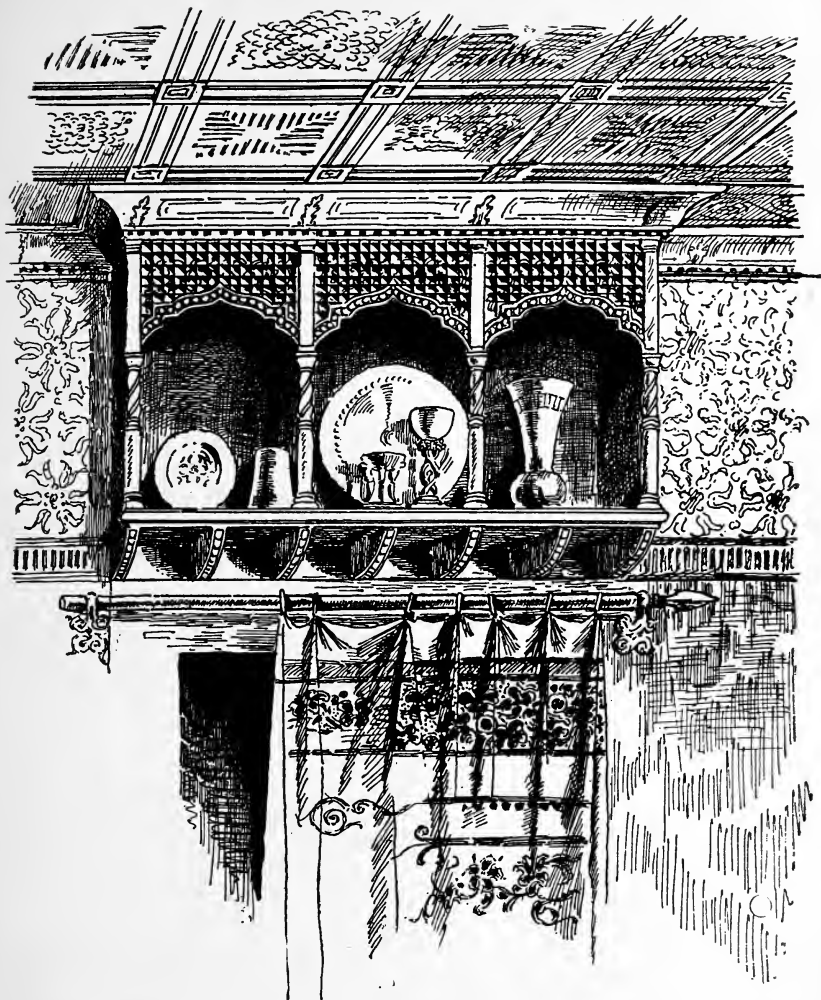




No. 16.

A SCREEN reaching from floor to ceiling may be introduced (as in the illustration on this page), with doorway, dividing a room which is too large to be "cosey," and making a quiet nook. If for a studio, the side lights may all be darkened with this decorative Lattice, and the light admitted from the top, as this is most easily arranged for in those rooms which are built out at the back on the ground floor. If the outlook be disagreeable, the window may be improved by being screened off with lattice blinds.—*From Art Amateur, New York.*

ARCHITECTS are now watching with much interest the possibilities of Moorish fret-work, which is used with rare effect over windows, arches and folding doors. Indeed, it is more and more necessary for the architect to bear well in mind the decorative features of a house when arranging its interior, for the one bears a close and tangent relation to the other. At a residence recently visited by us, the door openings of the parlor and library have been fitted with wood transoms of ornamental spindle work, faced with shelves to hold bric-a-brac, etc. Under these transoms instead of hanging the ordinary straight portiere's, draped curtains have been used, of double-faced velours, being draped over a brass pole, the ends falling to the floor and caught up quite high with heavy silk cords. The treatment of the curtains to the width of the door has a charming effect, being a relief from the ordinary straight portieres. The walls are papered with a soft cream-colored paper, and the color chosen for curtains is salmon pink. The velours are used, as in no other material could the softness of the required color be found, It is double-faced and furnishes a finish for the parlor and library and harmonizes with the wall-papers. The bay window is draped in a style similar, yet in contrast with that of the doorway, the material being silk in two shades of salmon. The feature of the extra decoration is the square recess in the library, which has been fitted up by CUTTING & DELANEY, in the Moorish style for a "den." In order to secure the proper depth a platform was laid close to the wall of recess and extends into the room three feet, thereby giving a depth of six feet. The elevation of the platform is six inches from the floor line. From this rise three Moorish arches, one large center arch and four smaller ones, one each side of center arch, and one each side of the return corners. The wood-work surrounding these arches is pierced in Moorish pattern, and the whole frame-work is capped by an ornamental Moorish cornice. All the wood-work is painted dull and flashed with various shades of bronzes. From the center of each of these arches hang Moorish lamps. The rear wall of the recess has been hung with a Birge velour paper, Moorish pattern. The platform above mentioned is covered with a dull red carpet to match an appropriate ground work for the couch resting on the same which, 3 x 6 feet, is broad and low and over which is a rug which falls to the floor. The couch is furnished with six round bolsters, each three feet in length, covered with Moorish squares in the center, filled out on the ends with velour color in harmony with the squares. Four of these bolsters are on the back of the couch resting against the wall, and two at the side, placed one above another, affording a rest for the back. Besides these bolsters, three downy pillows are used, two feet square, covered with various shades of velours. Fastened directly over the couch is a Moorish cabinet. The frame-work of the door shows three medium-sized arches, backed by Mosaic stained glass. The glass is illuminated at night by a lamp kept burning in the cabinet. This, with the Moorish lamps hung in the arches, makes a charming effect.—*Home, Philadelphia.*



No. 17. DOORWAY DECORATION.

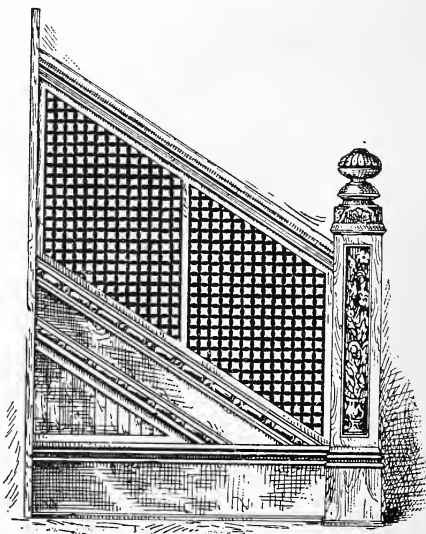
This illustration shows a cabinet made of lattice-work placed over a doorway designed to fill the entire space between the top of the door and the ceiling. In this instance, the cabinet is supposed to be three feet six inches in length and about two feet in height and projects from the wall about eight inches.

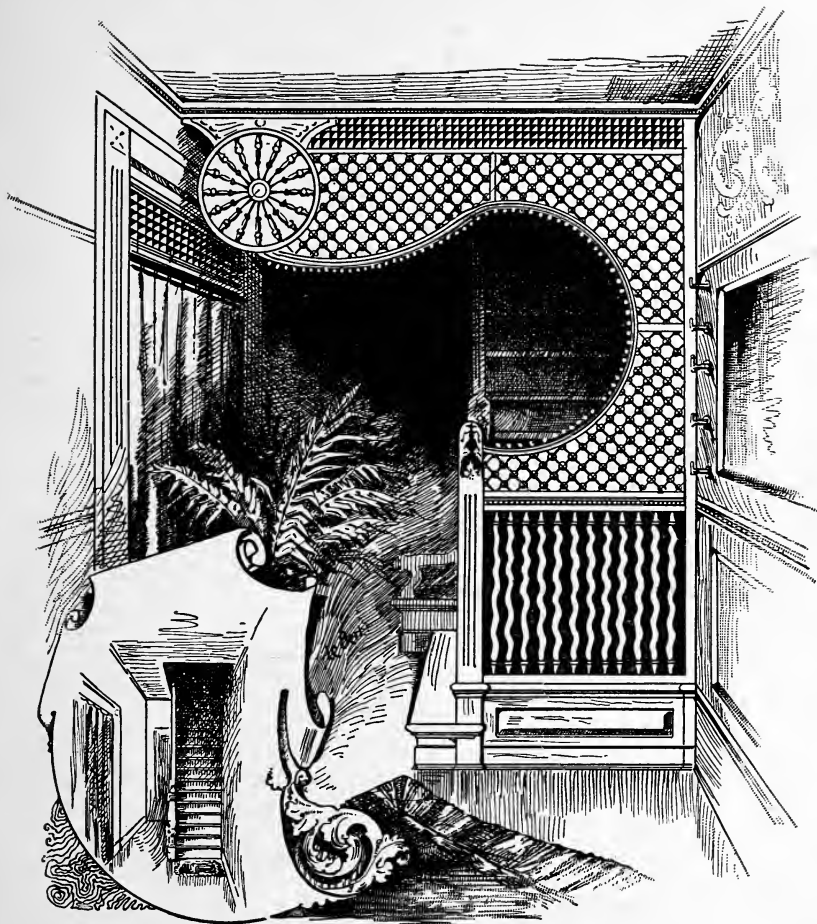
STAIR WORK.

FROM the turned balusters it is but a step to the light screen, which I advocated last month, and wish to call more attention to here.

Spindle work is only expensive when it requires much time in the putting together of the various parts; the spindles themselves are only turned sticks of wood, and here again the same argument can be urged for variety as in the case of the baluster. It is not well, of course, to allow your spindle to be of too great length, as it is naturally a slender bit of wood and easily broken, so that horizontal divisions are a necessity to the construction. In much of the expensive work and in all of the ancient Egyptian spindle or meshrebiya work these intermediate pieces were extremely minute and numerous; but that is out of our province, as the labor of putting the parts together is very great in such work, and we are only considering here *good* but inexpensive wood-work. A pretty device for screening a part of the stairs is to allow the first run of the flight to remain exposed in the usual way, and as one reaches the landing whence the second run extends, to contrive so that one finds himself in a half-screened recess, from one side of which he can look down upon the hall below and remain unseen, if the screen or curtains are sufficiently heavy. The screen is formed by the balusters of the stair-rail, and above them, spindle work. This open work is carried about a frame or window-like opening large enough for a shelf and a few plants, or, if that is inadvisable, the space may be curtained with soft silk. A great many patterns are possible with these little scraps of wood, and if the subject were not so well written up already, I should indulge in a bit of historical reminiscence in which Egypt of the fifteenth and sixteenth century would form the central feature; for to that time and that country we are indebted for this most decorative element of spindle work.

—*The Art Amateur.*





No. 18.

AN OLD HALL BEFORE AND AFTER TREATMENT

WITH DECORATIVE LATTICE.

See No. 44.

EXQUISITE WOOD-WORK.

THOSE very skillful designers and wood-workers CUTTING & DELANEY, have for the past three years been perfecting appliances by which they produce Japanese fret or lattice-work of remarkable beauty. So complete is their success with it that Edward Greey of New York, widely known as an importer of Japanese goods and writer upon subjects pertaining to that land, says in a letter to the firm: "I have given up the importation of Japanese fret-work on account of the introduction of your fret."

The *Decorator and Furnisher*, a standard authority, has printed a number of illustrations of this beautiful lattice-work as designed for various domestic purposes, accompanied by an article of considerable length, part of which is as follows:

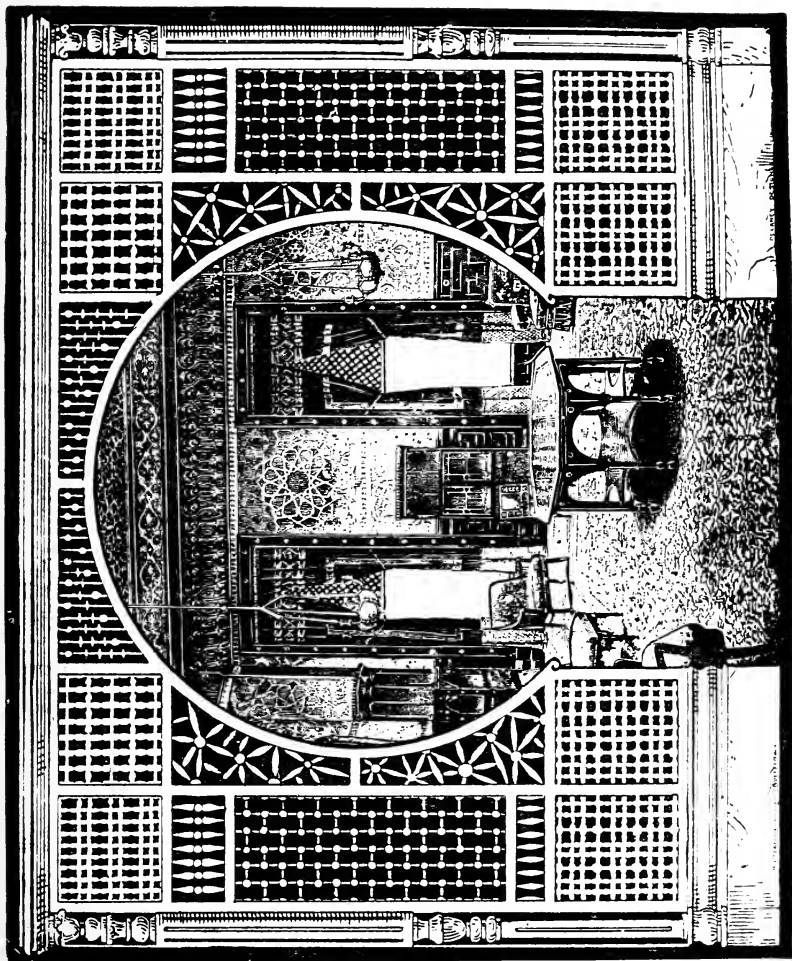
The marvelous mechanical skill of the subjects of the Mikado has been proverbial for centuries; indeed, in some departments, particularly that of cabinet and fancy wood-work, they have always been deemed inimitable. But the limitless enterprise, the undying energy, the unconquerable perseverance and the artistic skill of the Yankee have at last matched, even if they have not fairly outrivalled the works of the cunning devices of Asia. Dubious as the statement may at first appear, it is nevertheless a fact that Japanese wood-work has not only been successfully imitated but is actually being produced in large quantities and in a great variety of designs of veritable Japanese contour and character, in this country and by American artisans and American machinery.

It may, perhaps, be objected that, being of home manufacture, these American made articles are not likely to meet with general recognition. Of course, such an idea as pointed out in the December number of the *Decorator and Furnisher* would convey a double injustice, tending to discourage home manufacture, and to destroy the ambition of home talent. But when the designs are looked over and the specimens of work examined, their excellence and even their superiority over what may be termed "the original" will more than counterbalance any supposititious difference on account of their not being of foreign origin.

The particular work now referred to is that being turned out by CUTTING & DELANEY, of Buffalo, N. Y.

It will be seen by the foregoing that the Buffalo firm has fairly succeeded in beating the Japs at their own game, in fact the concern has in addition to those above incidentally alluded to, under consideration several ideas that will outstrip anything of the kind yet attempted in a similar direction.

This fret-work is in immense demand for a great variety of decorative and useful purposes. The firm is also making a large quantity of turned grille work to fill arched openings, spaces above portieres, hall and library windows. They are also furnishing elaborately carved wood ceilings, paneled ceilings, carved cabinets and seats in imitation of the antique, and mantels to match the finish of the work in each room. The establishment, which has been just very materially enlarged, is one of the most unique and important in the city. Its artistic wares are already known in many parts of the world and are destined to become a most important factor in the decorative taste of the country.—*From Buffalo Courier.*



LADIES' PARLOR IN HOTEL.

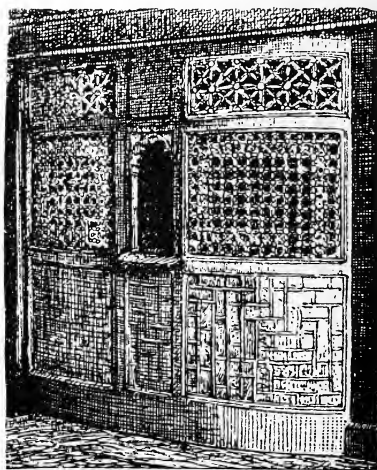
No. 19.

LOUNGING ROOM.



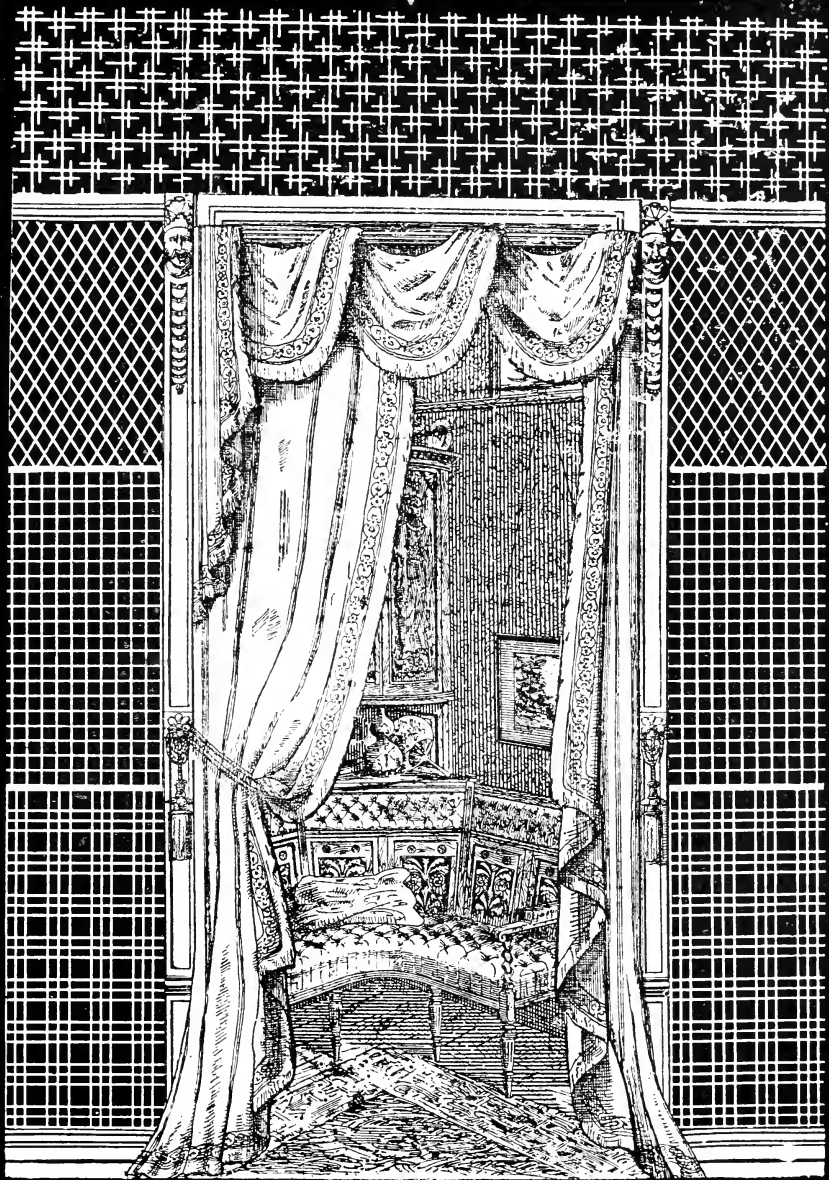
OUR lounging room is Oriental, because that general style of furnishing accords nearest with our idea of the greatest degree of ease; but we would give the term "Oriental" a wide latitude of interpretation, letting it embrace Turkish, Egyptian, Persian and Indian. Japanese and Chinese belong to a somewhat different genre; but even in many articles—especially of the decorative kind—wares of those people would be cordially welcomed to help out the general scheme of Eastern luxury. So we would have Chinese pottery, Japanese bronzes, lattice and screens, Persian metal-work, and textile fabrics of either China, Japan, Persia or India—or of all of them. What could be more suitable? There should be very little furniture in the room—a few low tables for holding pipes and coffee, and an almost unlimited quantity of richly-covered cushions of various hues. The carpet should be of plain brown or olive green, over which should be thrown the best Oriental rugs the purse of the master could afford.

Above the dado, formed by the divan surrounding the room, the walls might be covered with jute plush (which might be embroidered) or with one of the beautiful and inexpensive Japanese chintzes, which come in dull olive greens, reds and old gold, and are effectively broken with diaper designs in gold or silver. There might be a pierced wooden frieze of Moorish design, with oblong openings, filled in with a running floral pattern painted on the plaster or on canvas. The ceiling might be paneled with pierced Moorish wood-work. — *Art Amateur.*



No. 20.

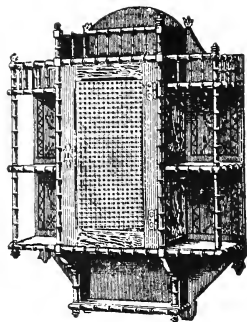
SUGGESTIONS FOR OFFICES, DRUG STORES, THEATRE WORK, ETC.



No. 21.

DESIGN FOR DOOR OR ALCOVE.

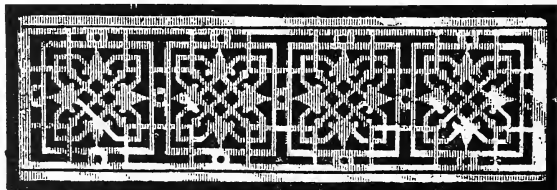
SMOKING ROOM.



THE room in my mind would be an octagon, part enclosed in a rectangle, part projecting beyond it to form a three-sided bay open at the top. For roof there would be an eight-sided tent, with awnings for the openings in the bay, that part of the room not included in the octagon having a flat ceiling for the center, with *vourroirs* at either side. Practically, then, the room would be six-sided,

the broadest side being that next the body of the house, and in which would be the door. One-half of one of the smaller side-walls would be taken up by the fireplace necessary against chilly days. This fireplace and the door would form the only interruptions to a low divan running all around the room. A false roof, with wooden shutters provided with glazed sashes, would take the place of tent-roof and awnings in winter. The openings under the awnings might be filled with lattice-work, Hindoo or Japanese, and mosquito nets could be fastened outside these if necessary. The window over the fireplace should be in stained glass.

The floor should be of marble mosaic or of marquetry of Moorish design. A Kurdish or Persian rug might cover the greater portion of it. It is more comfortable, and more *cleanly*.—*Art Amateur*.



No. 22.

JIG SAW WORK MADE OF THREE THICKNESSES OF WOOD
GLUED TOGETHER.

Special designs to order. Send sizes for estimates.

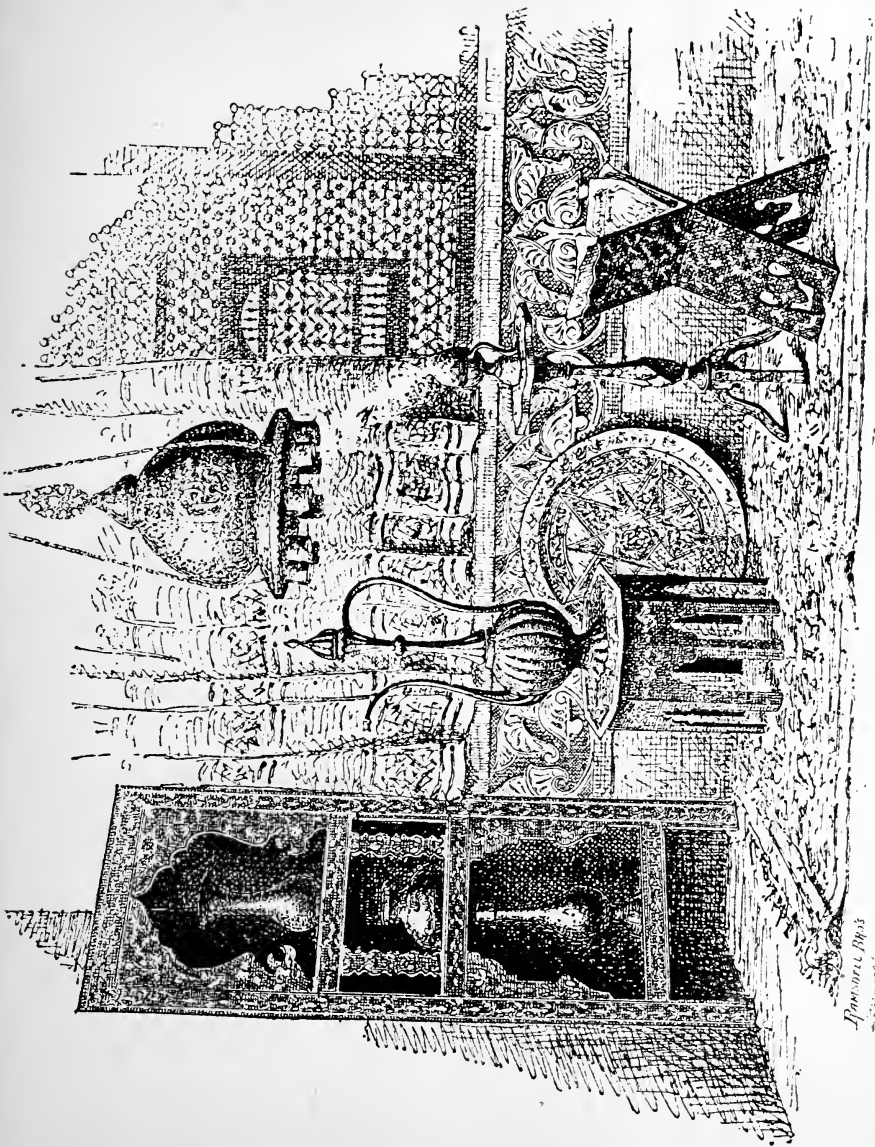
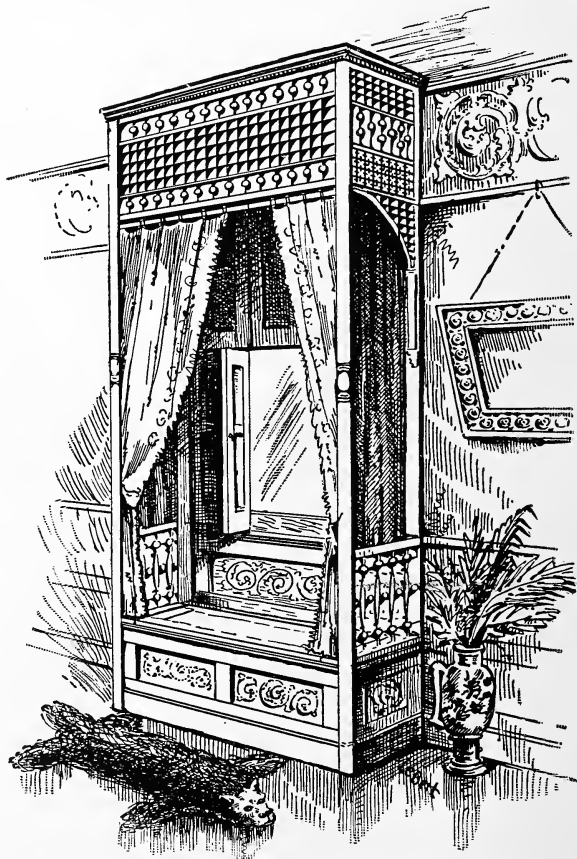


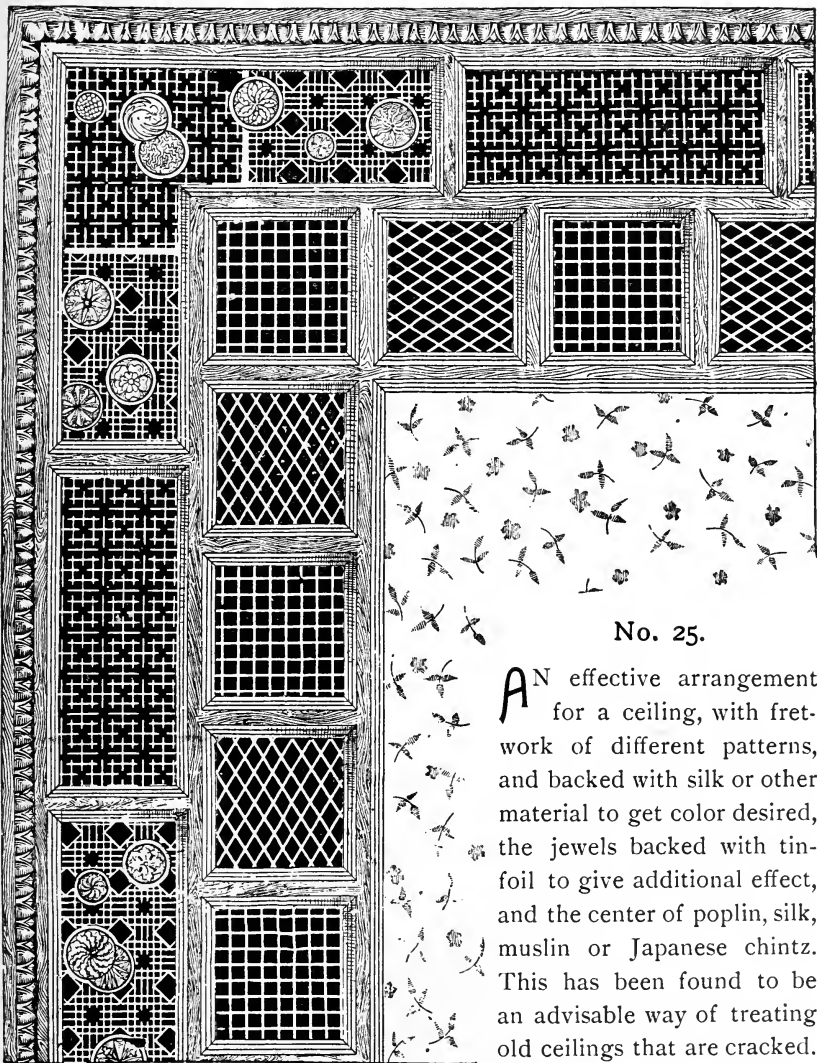
Illustration No. 23

WHAT "GOOD HOUSEKEEPING" SAYS ABOUT WINDOWS IN
J. C. FLOOD'S HOUSE, SAN FRANCISCO, CAL.

THE library to the left of the ante hall is a room of generous dimensions. Here everything is earnest and quiet in color, stately and impressive in form. The style is the early French Renaissance, the carving not profuse, but delicious in its crispness, done in Circassian walnut, which is found in the Crimea. High book cases line the walls all around, and a huge mantel of *vert-antique* marble, with large columns carrying a hood, rises up to, and connects with the paneled ceiling. The windows, five in number, are hung with curtains of dark gray-blue silk velours of exquisite design, and so arranged by *overhead transoms of open wood-work* as to admit the light above. Embroidered linen shades and long lace curtains under the heavy silk ones complete the window finish.

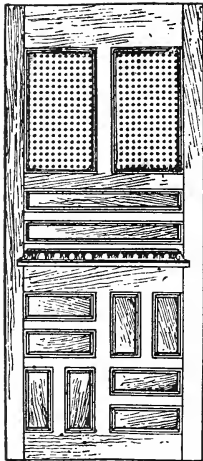


No. 24. A DESIGN FOR A COTTAGE WINDOW.



No. 25.

AN effective arrangement for a ceiling, with fretwork of different patterns, and backed with silk or other material to get color desired, the jewels backed with tin-foil to give additional effect, and the center of poplin, silk, muslin or Japanese chintz. This has been found to be an advisable way of treating old ceilings that are cracked.



No. 26.

HALL DOOR LATTICE

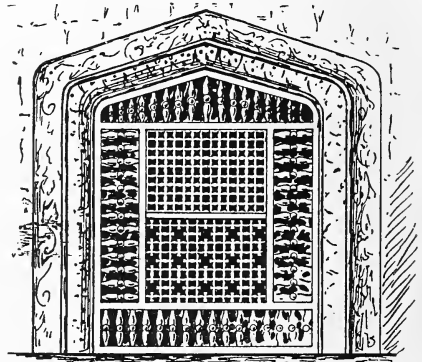
On inside of bevel glass,
put on with brass hooks.



A SKETCH is given, showing a method of filling a fireplace when not used in summer. The scheme here shown contemplates using a screen made of spindle-work to fit the fireplace. This work is made of spindles turned out of wood (any hard wood may be used). This spindle-work may be gilded or bronzed, with good effect, or the natural color of the wood may be retained and emphasized by a stain or oiling. A good result might be obtained by using for the same purpose the delicate Japanese lattice-work that is now so popular. This costs about one dollar to a dollar and a half a square foot.—*Home Decoration, New York.*

UPBOARD DOORS.—Ordinary cupboard doors opening from sitting and bed-room or from halls, may be pleasingly decorated by small lattice doors, or doors of mosaic glass, or ornamented sliding partitions, *a la Japon*, taking the place of the fixed wooden panels.

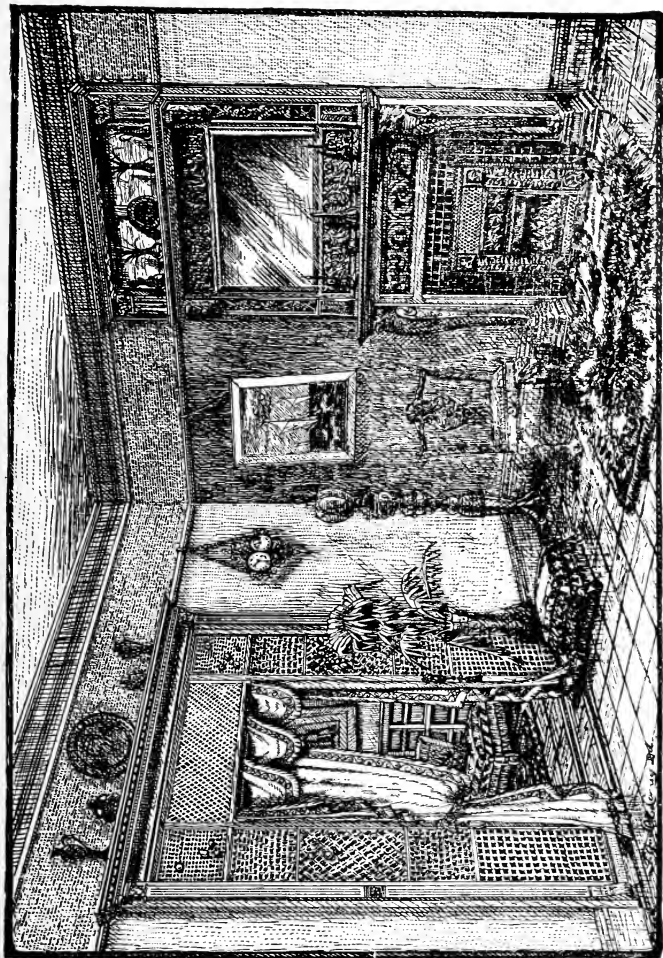
For transoms and other openings over doors, the Japanese or Moorish lattice work is now very popular. The lattice comes ready for this use in a great variety of patterns, and has a very beautiful appearance when put to this use.—*From Art and Decoration.*



No. 27.

SUMMER FRONT FOR FIREPLACE.

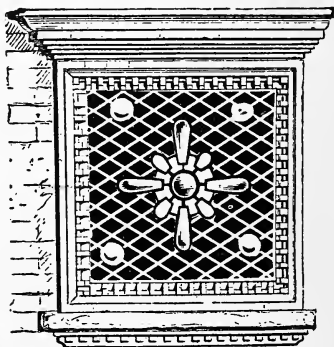
FROM "DECORATOR AND FURNISHER."



No. 28. SKETCH OF ROOM FURNISHED BY CUTTING & DELANEY.

UNVENTILATED BATH-ROOMS.

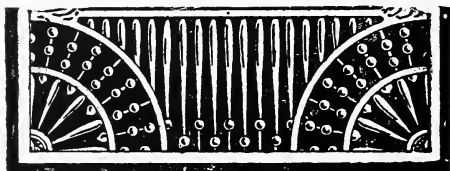
AN unfortunate occurrence, which was lately the subject of a coroner's inquest, may now serve to introduce some remarks on the hygiene of the bath-room, with special reference to its frequent abuse when warm water is the means of ablution. About a fortnight since a gentleman aged seventy-four years was found sitting dead in a warm bath, which he had entered a short time previously. According to the medical evidence death was due to syncope, induced, in all probability, by the heat of the room, and we need not feel surprised at a statement by the coroner that deaths in similar circumstances are not uncommon. Now that almost every house of moderate rental has its bath-room, the ventilation of these apartments are matters of some importance. It should not need the teaching of a series of fatal accidents to impress this. Clearly a room which, in course of use, becomes rapidly charged with water vapor should exceed rather than come short of the minimum cubic space (say 800 cubic feet) required for each inmate of a normally constructed house. With regard to ventilation, ancient prejudices in favor of closed doors and windows and solid walls have to be combated. These have, however, been pretty generally overcome by the use of grilles in the case of sitting-rooms and bed-rooms, and should not prove insuperable in the case of the bath-room. There is no necessity for the introduction of cold air from without, for a sufficiently pure atmosphere can usually be obtained from the interior of the house by the use of grilles, and an outlet funnel with revolving cowl is all that is required for extraction of the old air and excess of water-vapor. Seeing, therefore, that the remedies are apparent, we may hope that in future builders and householders will agree to employ them against the now too evident risks of a warm bath at home.—*Lancet*.

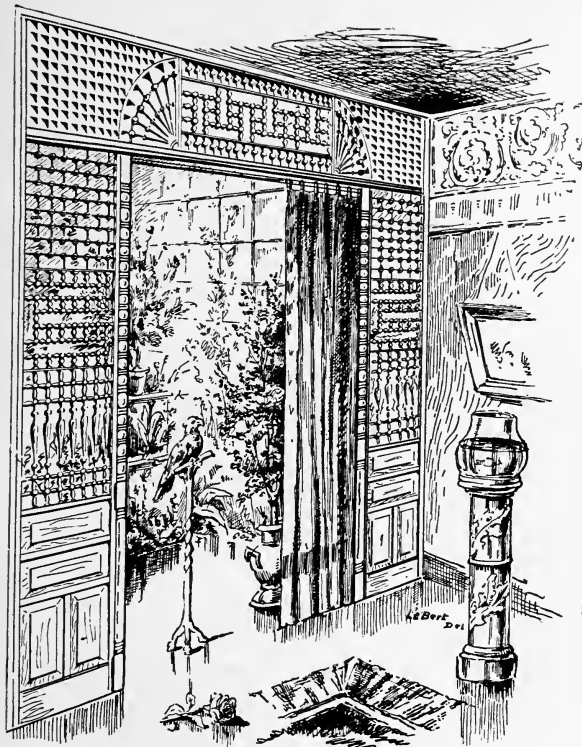


No. 29.

JEWELED PANEL,

For bath-room ventilation.

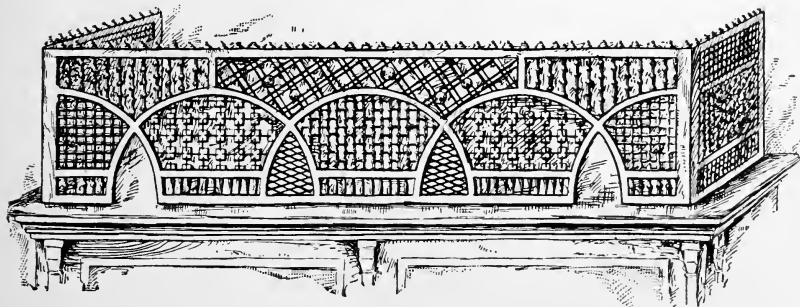




No. 30.

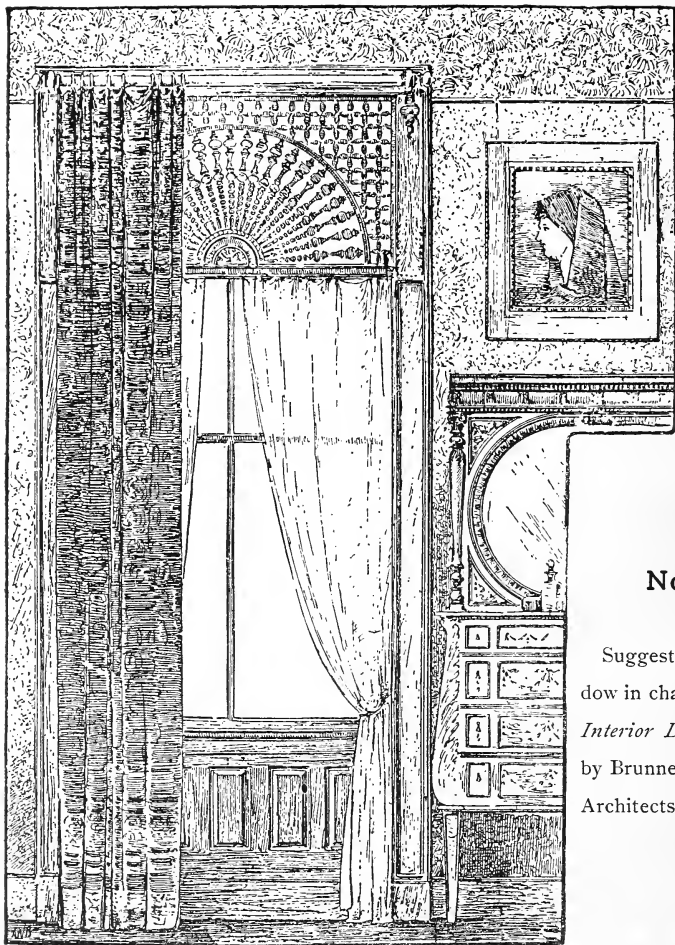
LATTICE SCREEN

For Conservatory
or other openings.
Can be made for
arch or square
opening, and put
up by any person
who can turn a
screw.



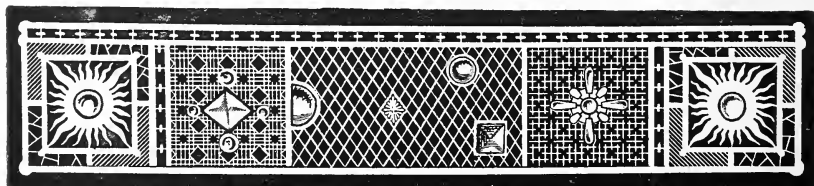
No. 31.

SUGGESTION FOR OFFICE WORK.

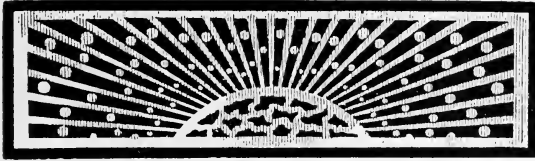


No. 32.

Suggestion for window in chamber, from *Interior Decoration*, by Brunner & Tryon, Architects, New York.



No. 49.



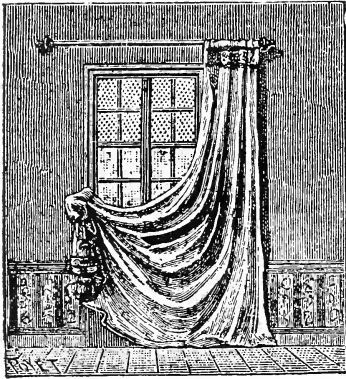
No. 33. BALL AND RAY.



No. 34.

IN the arrangement suggested for a corner, the curtains are hung from a lattice-work of wood firmly fastened to the wall. Such arrangements are used to some extent in Europe, especially in large rooms, in order to give a more furnished effect, as well as to avoid draughts; and are well adapted to set off the effect of some old piece of tapestry or brocade in a large room.

Where a bay window is not deep enough to drape well, the grille may curve into the room and lined with silk if ceiling is above window opening.



No. 35. CLOSED AT BOTTOM.

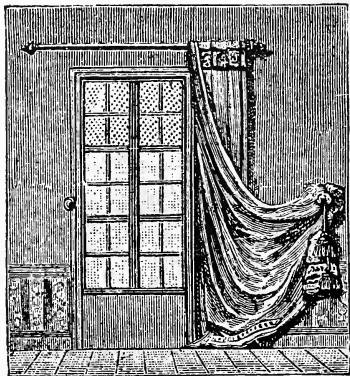
peculiar qualities to lighting effected in this way. Prof. Trelat proposes to transform our usual internal arrangements, and make the upper part of windows entirely free. In one of the halls of the Exposition may be seen a window draped in this way by means of a rich curtain due to Mr. Penar, a skillful upholsterer. The light in this hall is certainly very agreeable, and of such a character as never to injure the most delicate sight, even after prolonged work in it. It remains to be seen whether fashion will adopt an arrangement for draperies whose elegance can certainly not be denied. However this may be, the question is put, and Prof. Trelat, whose proposed arrangements are shown in Figs. Nos. 35 and 36, will at least have done the service of pointing it out and solving it.

—*Scientific American.*

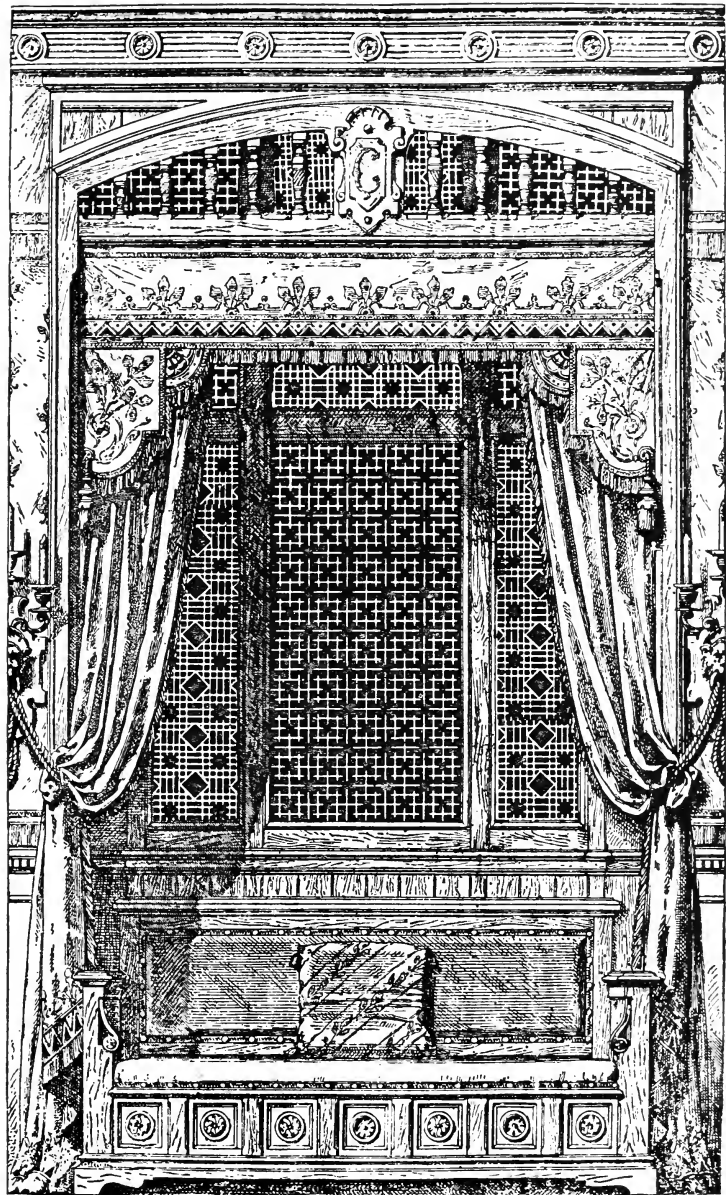
FROM LECTURE BY PROF. EMIL TRELAT, ON THE AIRING AND LIGHTING OF HOUSES.

PROF. TRELAT does not confine himself to professing that fresh air should be introduced, permanently and as much of it as possible, into living rooms, but also insists upon the necessity of introducing into rooms light that comes directly from the sky, at least during such times of the day as they are occupied.

It is well known, artists accord



No. 36. OPEN.

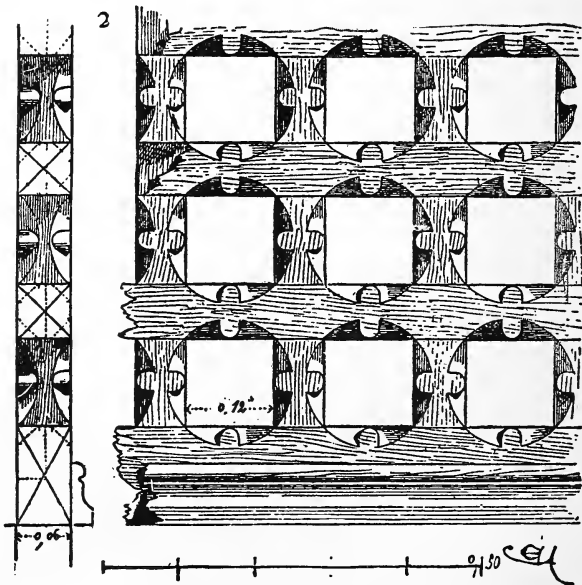


No. 37. BAY WINDOW, LATTICE BLIND BACKED WITH SILK.

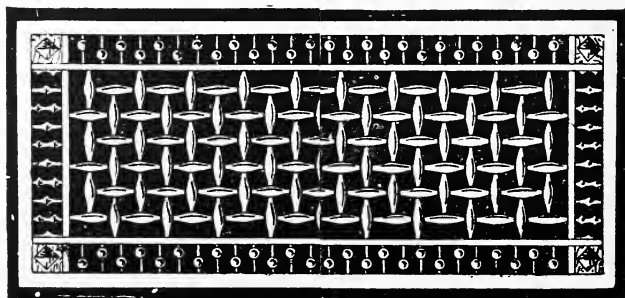
ENCLOSURES, LATTICES, SCREENS, PANELING.

IN Fig. No 38 is shown a wooden grille, like those now to be seen in the Cathedral of Basle, and in some churches in the Eastern provinces. From a simple lattice of pieces halved together, the joiner succeeds in making an enclosure

of imposing appearance. The principle hitherto stated, that of leaving the wood all its strength at the joints, is scrupulously observed; but at the openings and between the joints, the wood is cut away to form a decoration, and to take away the heavy appearance, that would have existed if the pieces had been left square. (This grille retains forms belonging to the Romanesque period, though we do not believe it to have been made before the 14th century.)—*The Building Budget.*



No. 38.



No. 39.

MOORISH LATTICE.

FIG. 4, No. 40 represents one of the enclosures in fir, still to be seen in the eastern provinces and on the vignettes of manuscripts or paintings of the 15th century. (This example was sketched at Luxeuil.) It is composed of fir strips $1\frac{1}{2}$ inches square. On the verticals A are fixed the inclined pieces C, D and E, to which are finally fixed the verticals F, all being halved together. The whole is enclosed by a frame G, H, I made of pieces 3 inches thick and $3\frac{3}{4}$ wide. At each halved intersection is a pink of soft iron with two washers and riveted ends. On the sides of each hexagon the angles are chamfered as shown in detail L, and in the open triangles M the sides are notched to form six-pointed stars, composed of two intersecting equilateral triangles. It is evident that though the principle is simple and the material common, the work here assumes a certain importance.

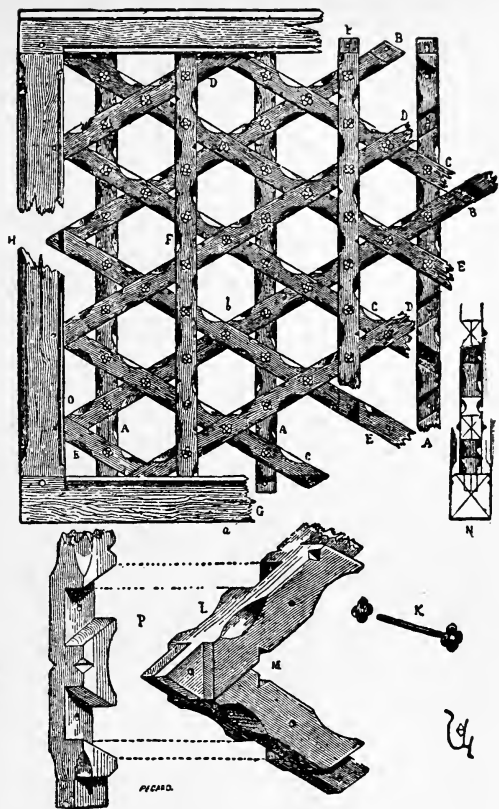


Fig. 4, No. 40.

At N is a section of the enclosing frame on line *a b*, and at P is a perspective detail of the bit O, taken apart. It is unnecessary to remark on the firmness and perfect stiffness of this slight lattice, whose effect is very fine. These forms of joinery were almost always painted in light colors, set off by stripes of brown or black. Thus, in the example given here, the ground was white, the chamfers of the hexagons reddish-brown, as well as the three notches of the stars; the latter were bordered by a narrow black stripe, and the washers and rivet-heads were also painted black.

These examples might be multiplied, but professionals will appreciate the lessons to be derived from these arrangements without making it necessary to dwell upon them.

MODERN fashion, in its research for something sufficiently antique to be considered new in imitation, has brought to light once more the canopied bed. Shown in figure 157.

In this will be seen the time-honored baldaquin, with its profuse adornments, but while modern taste has rejuvenated ancient forms, it has compelled them to adapt themselves to prevailing ideas as to sanitary matters. Hence the hangings are linen, usually with the high gloss upon them that follows a thoroughly starched condition. Mottoes are frequently worked along the edge of this linen hanger, appropriate mottoes, such as " Rise with the lark and with the lark to bed ; " " I must sleep now ; " " Some praise at morning what they blame at night ; " " Better late than never ; " " Loveliness when unadorned 's adorned the most ; " " I awoke one morning to find myself famous ; " " Let us do or die." Hangings and curtains of this description are not likely to absorb the injurious atmosphere or become poisoned.—*Decorator and Furnisher.*



No. 157.

LATTICE BLINDS
OR SCREENS.

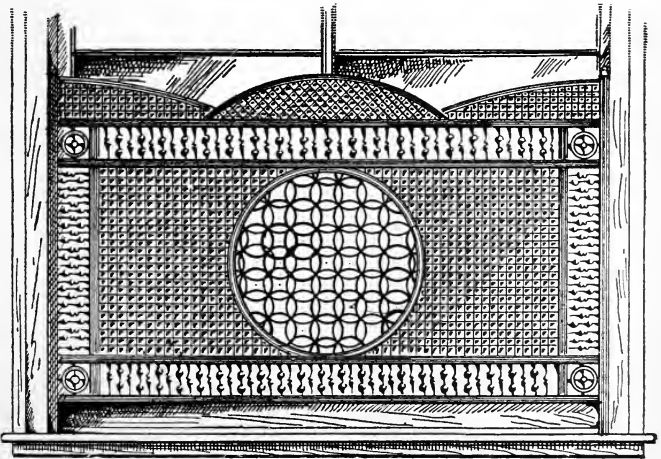
THESE blinds, when properly executed, form a handsome window screen, having a very rich appearance.

The advantages of lattice blinds above all other window screens are manifold. They exclude observation from without, while every object can be distinctly seen through them from within, giving at the same time a well-furnished appearance, and add to the light

and beauty of the room; also giving a richly-furnished character from the outside. They simply require an occasional dusting to clean them, thus saving the expense and trouble of washing sash, curtains, etc. The blinds are made of any wood.

In sending measurement by mail, please give the exact width between beads of window-sash, and height required from bottom rail to top rail, the ornament on top being extra (which ranges from 4 to 6 inches, according to pattern), is reckoned as a portion of the blind, and charged accordingly, the usual height being from 2 ft. 3 in. to 2 ft. 6 in. from bottom rail to top of ornamental top. Four square feet charged for all blinds measuring less lattice.

No. 42.

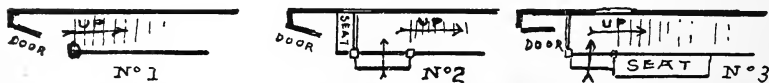
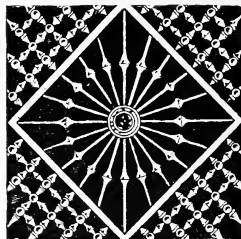


No. 43.

A MODERN HALL.

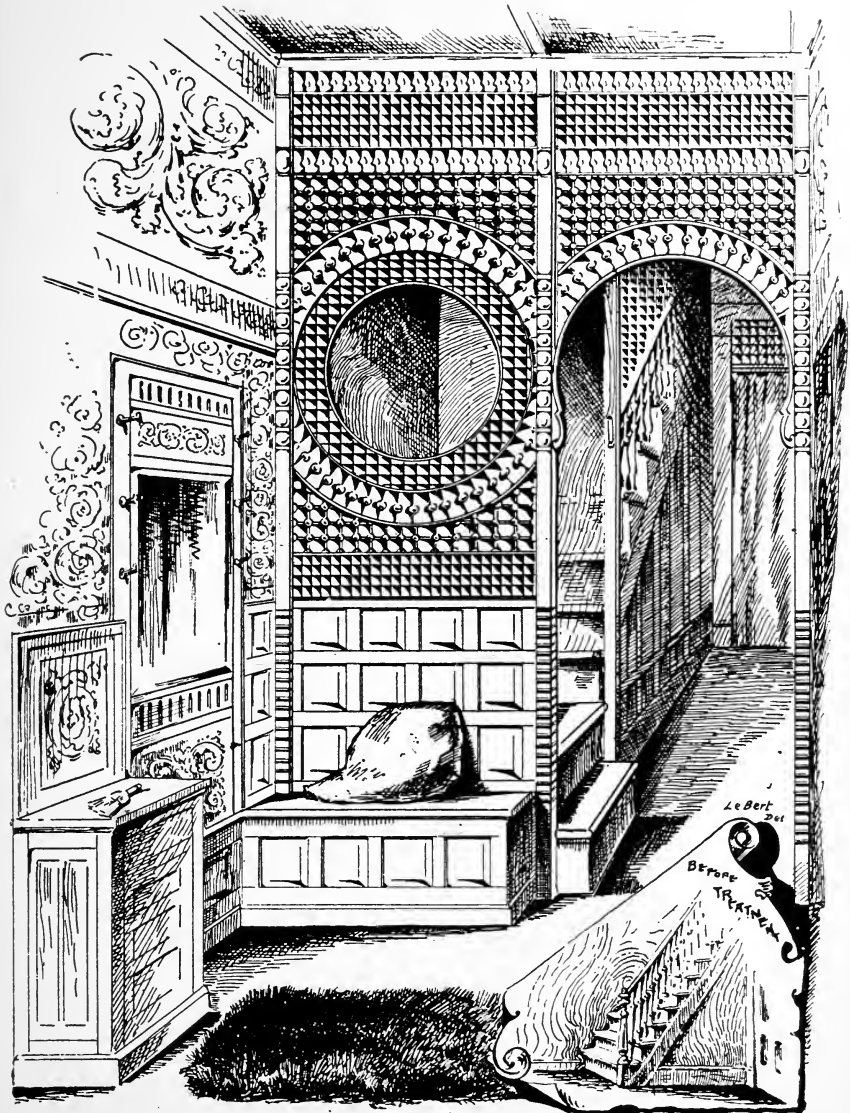
THE accompanying engravings represent some of the work done by CUTTING & DELANEY, of Buffalo. The order they received for this job called for a remodel of the hallway in a Buffalo house, and the small picture of the stairway down in the right hand corner shows the old hall and stairway before treating. (See No. 45).

The stairway was so arranged that it left considerable room between the front door and the bottom step of the stairs; had this not been so they would not have had room for the seat in front. In this case it would have had to be placed on the side as shown in Fig. 3 of the small cuts. The three small cuts represent No. 1, as being the original hallway. No. 2 shows how it was rebuilt. No. 3 shows how it would have had to be done had the stairway come too near the front door.



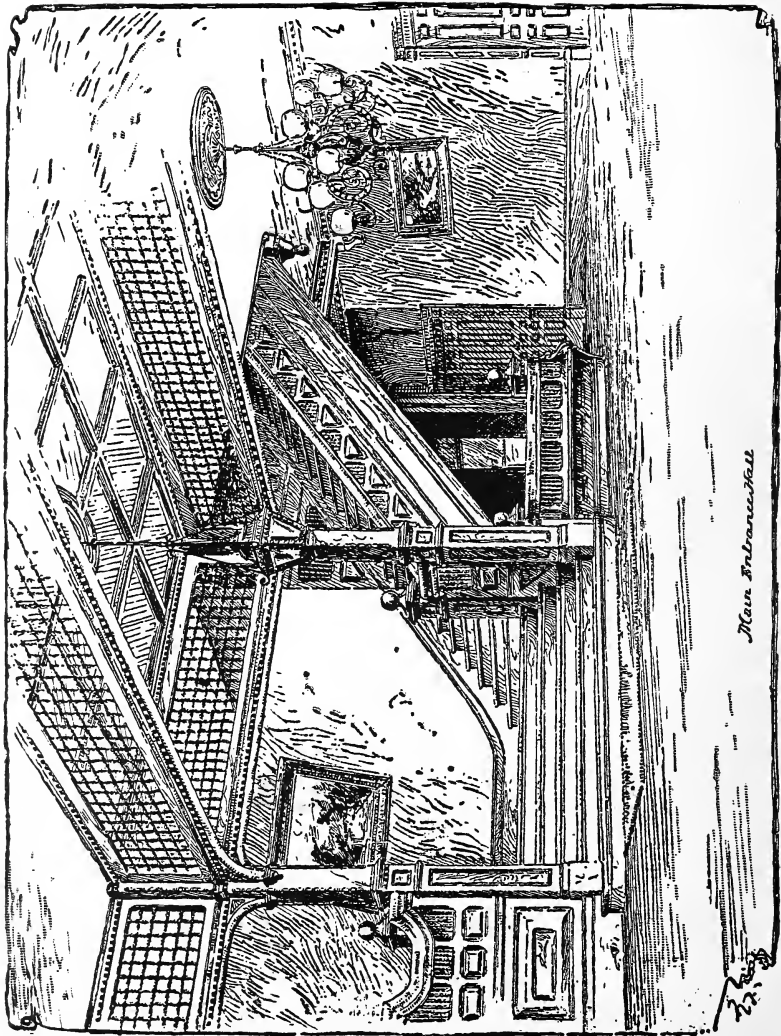
•Front Elevation of. N° 3.

No. 44.



No. 45.

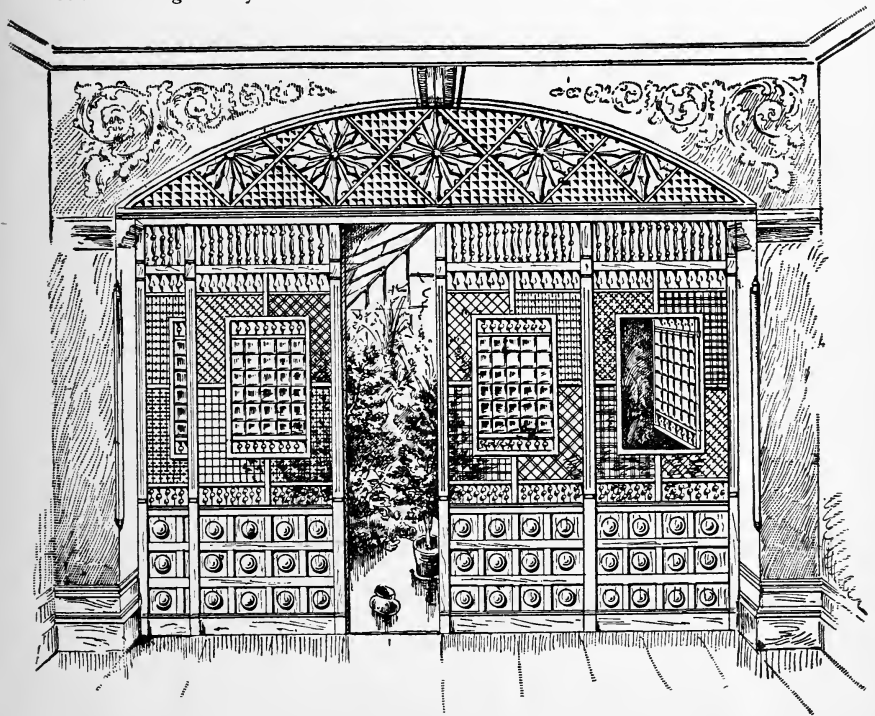
FROM "SCIENTIFIC AMERICAN."



Main Entrance Hall

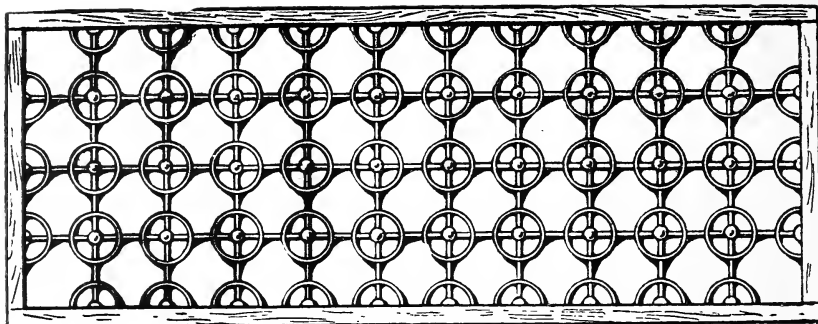
No. 47. A SUBURBAN CLUB HOUSE—MUNN & Co., ARCHITECTS, NEW YORK.

A SERVANTS' stair-case is more than a luxury and should be provided in the plan of every house. When there is none, as in the case of most of our city houses, it becomes more than ever necessary to screen the main stair-case. A simple transom of spindles or open fret-work, with a curtain hung below, will often be sufficient. The lower two steps should be turned around so as to make a platform, the balustrade of which will serve as the back for a hall seat (as shown in sketches 18 and 45). The basement stairs even in a greater degree require the same treatment. We have found a composition of turned spindles and interlacing wood-work very effective in making the back-hall sightly, and with a little ingenuity a niche or shallow seat may be arranged which will redeem this generally uncared-for corner of the house.—*Interior Decoration.*

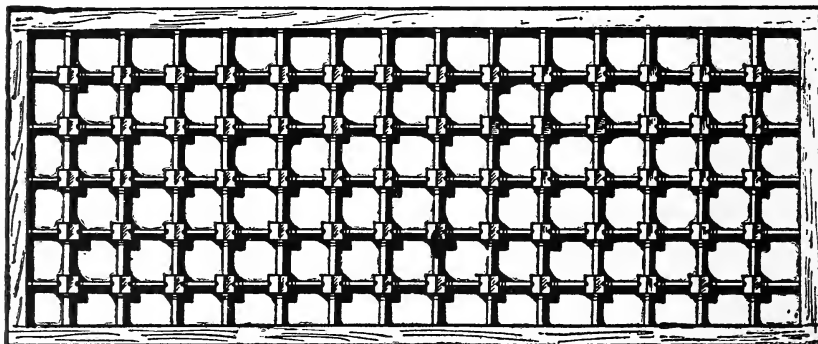


No. 48.

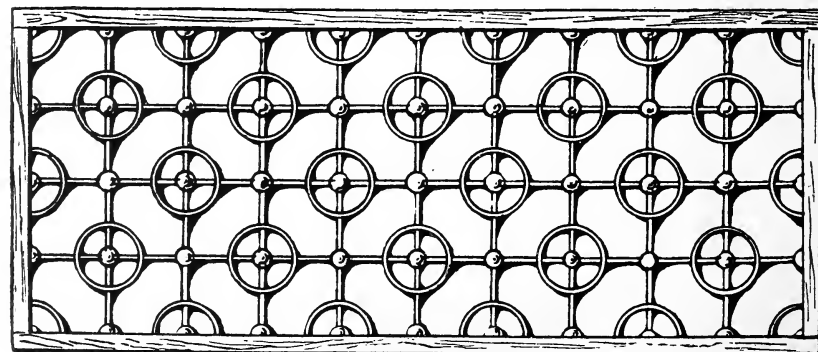
SUGGESTION FOR CONSERVATORY. SLIDING DOORS OF LATTICE BACKED WITH GLASS.



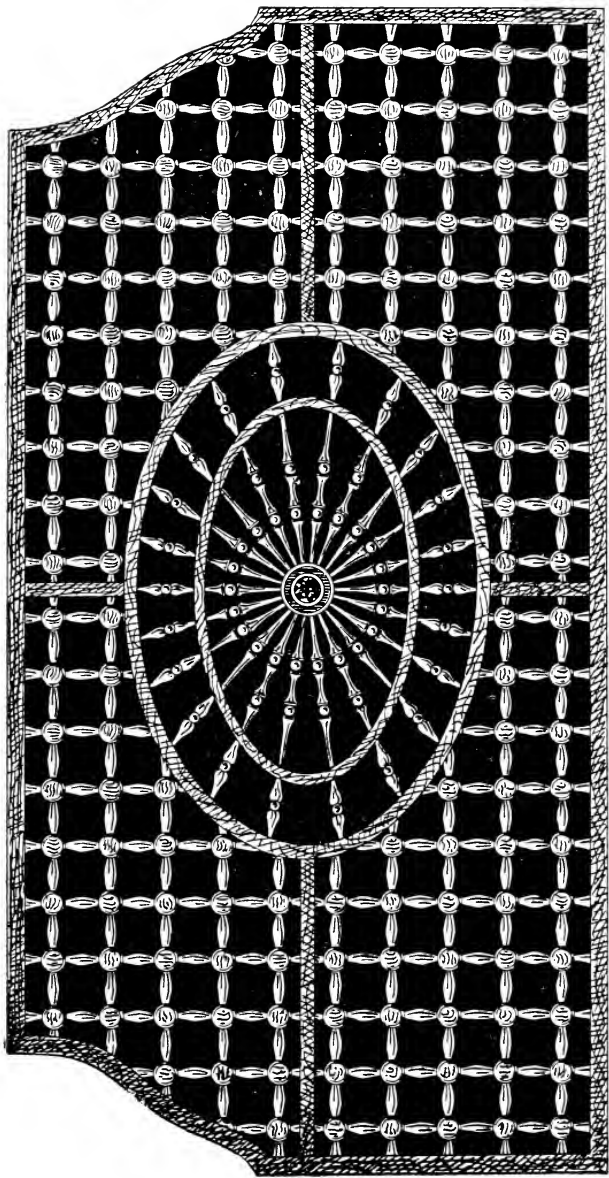
No. 50.



No. 51.



No. 52.

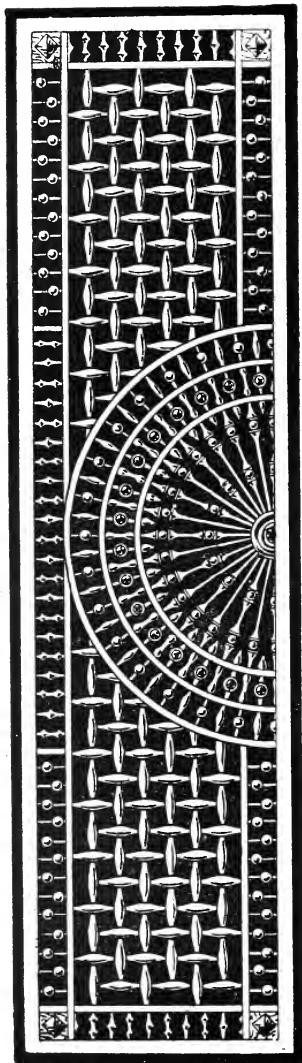


No. 53.

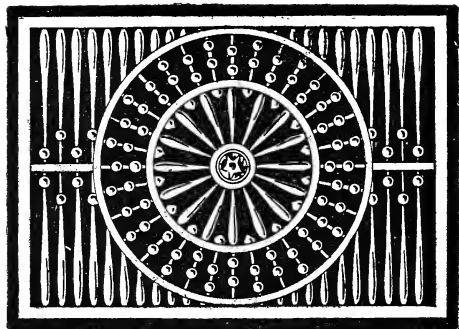
GRILLE FOR HALL, CUT TO FIT CORNICE.

Send Pattern cut to fit Cornice. Give height of room, length on ceiling, and length from wall to wall.

A SUGGESTION FOR DESIGNERS.

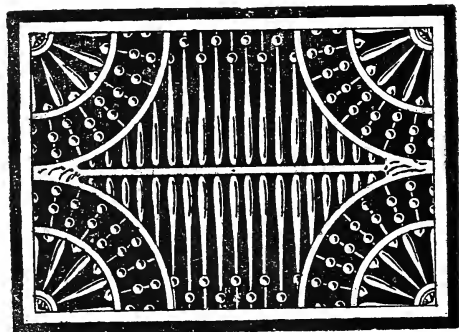


No. 54.

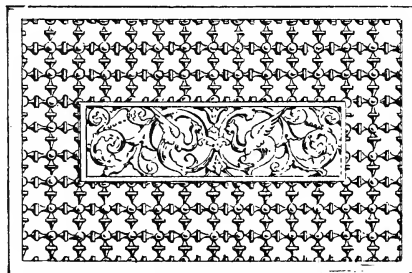


No. 55.

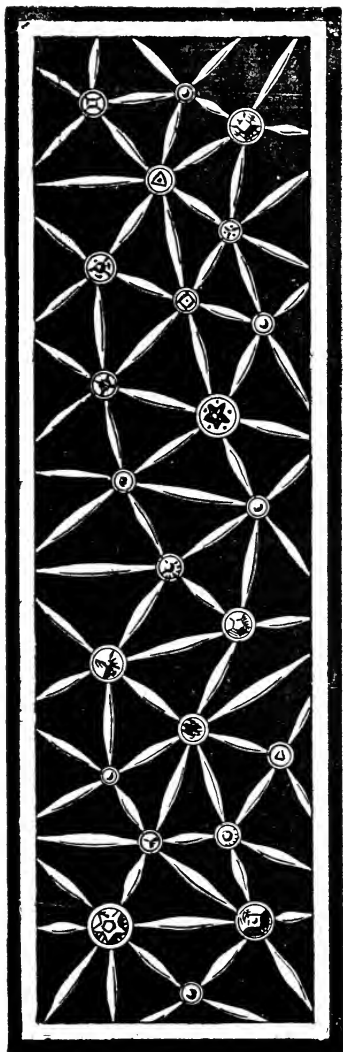
The turning is the same in these two Grilles.



No. 56.

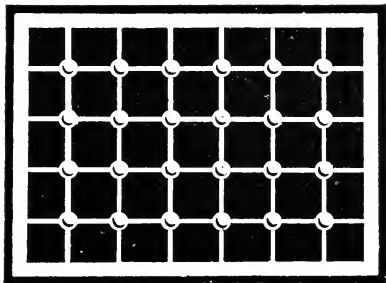


No. 57. TURNED GRILLE. CARVED CENTER.

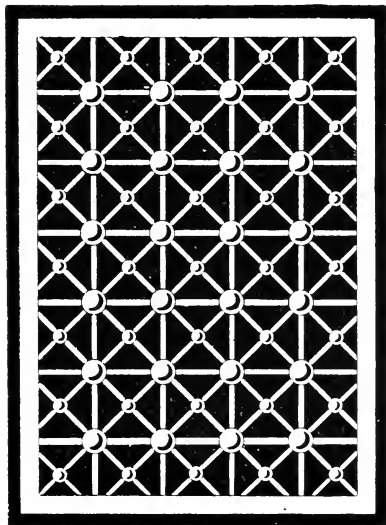


No. 58.

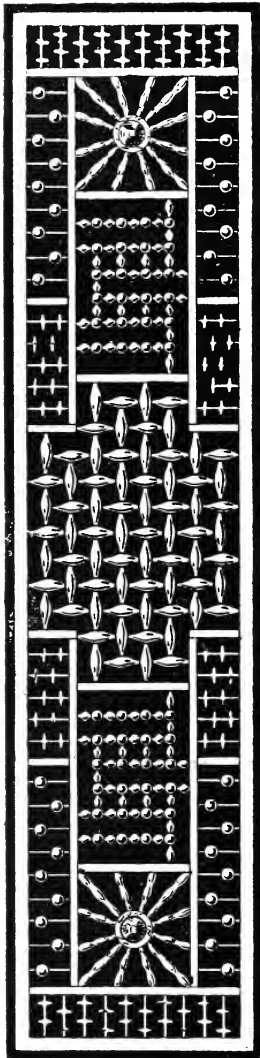
JEWEL AND SPINDLE PATTERN. "BALL CAN BE USED IN PLACE OF JEWEL."



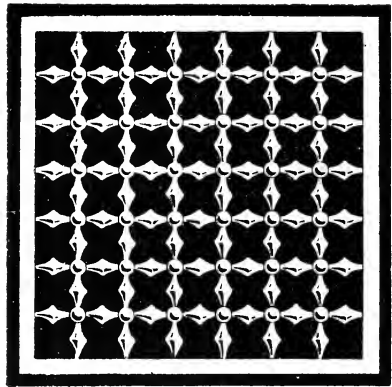
No. 59.



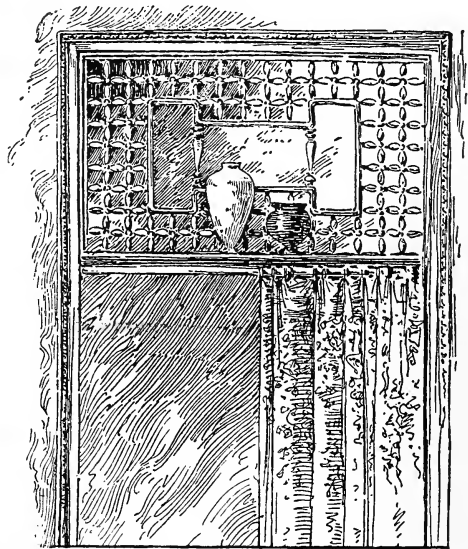
No. 60.



No. 61.



No. 62.

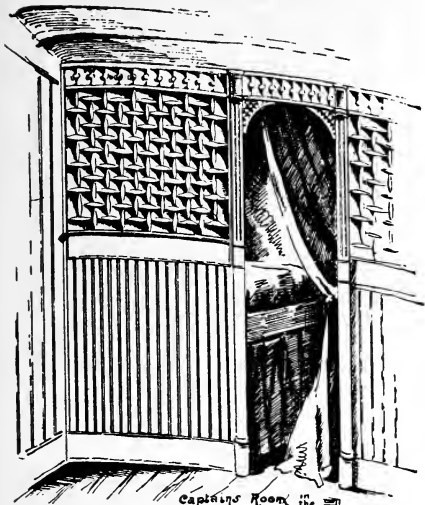


From *Interior Decoration*.

No. 63.

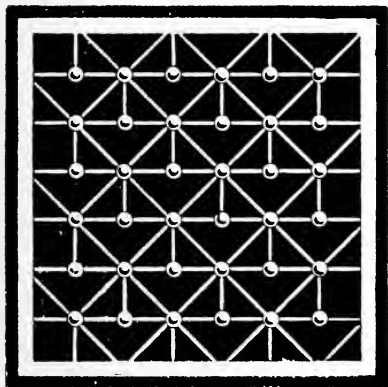
GRILLE IN DOORWAY, WITH SHELF OVER POLE.

A SUGGESTION FOR STEAMSHIP WORK.

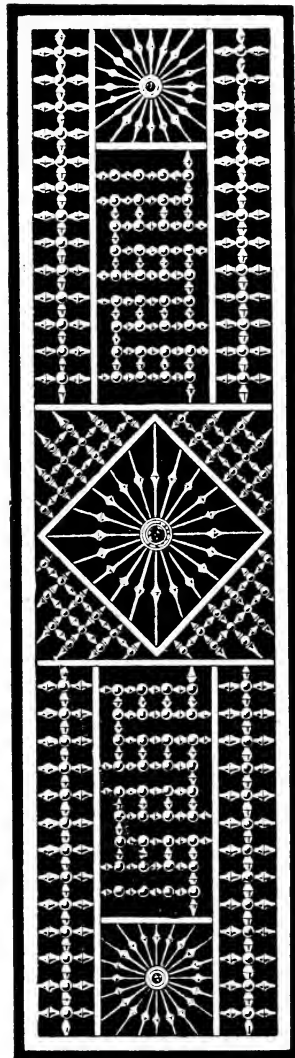


Captain's Room in
Steamship Robert Mills

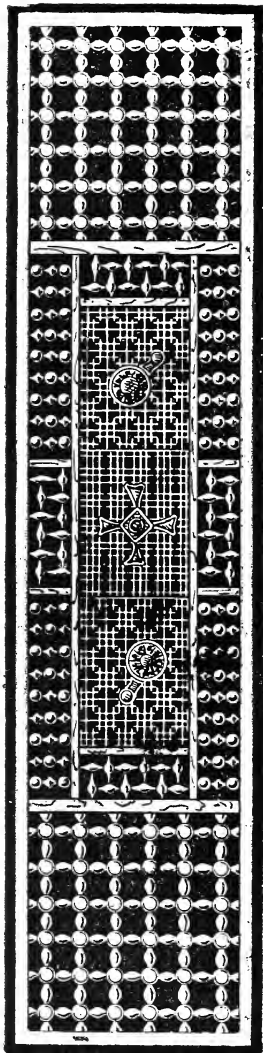
No. 64.



No. 65.

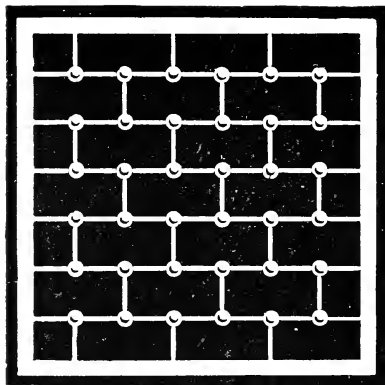


No. 66.

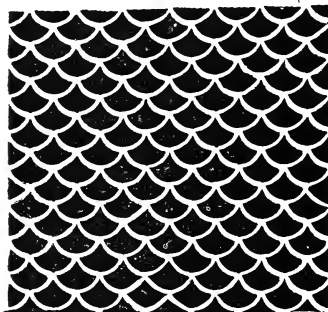


No. 67.

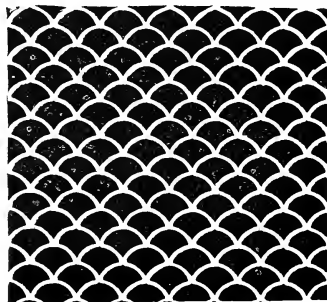
MOORISH LATTICE. CENTER PANEL JAPANESE LATTICE WITH JEWELS.



No. 68.



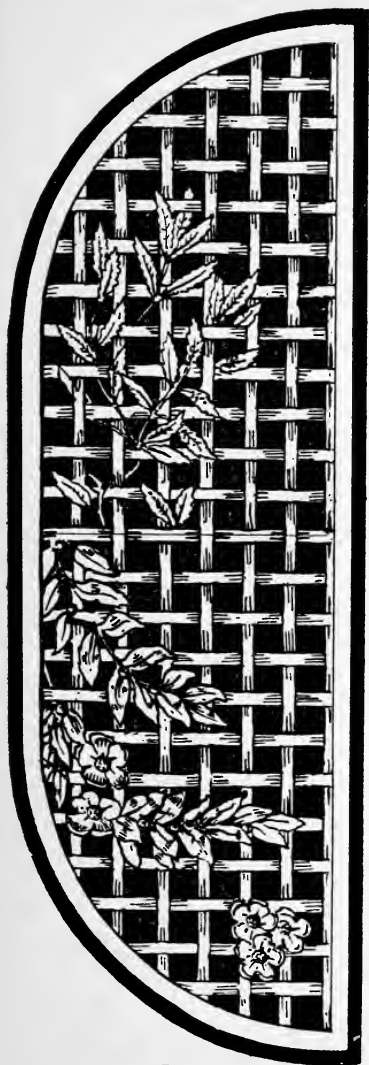
No. 69.



No. 70. Can be made to order any size, in any wood. Will not crack or shrink.

GRILLE IN CARVING AND
TURNED WORK.

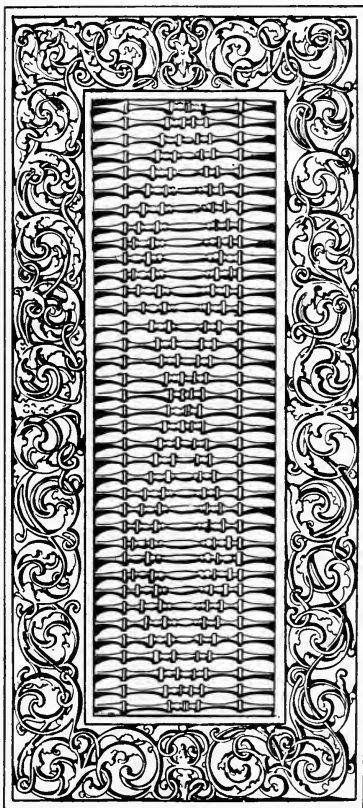
Send sizes for estimates.



No. 71.

SAWED AND CARVED GRILLE.

Without Carving can be made of Strips $\frac{1}{8}$ x $\frac{3}{4}$ in., woven basket fashion.

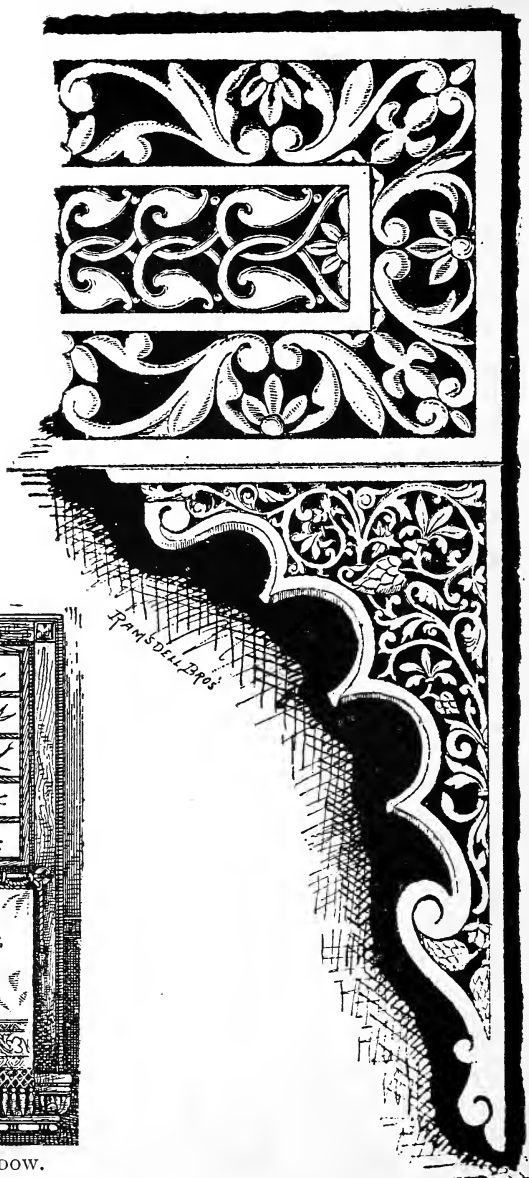


No. 72.

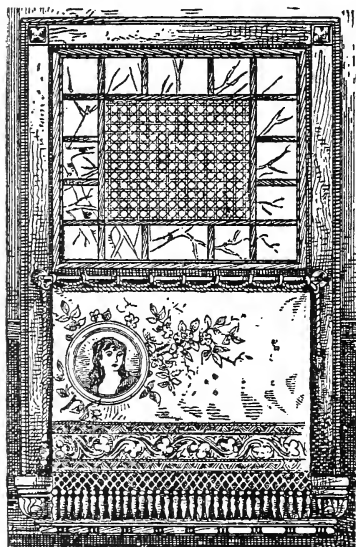
HINDOO OR INDIAN
CARVED LATTICE.

From a Bombay Grille.

—
Designs and estimates for
this style of work when
requested.



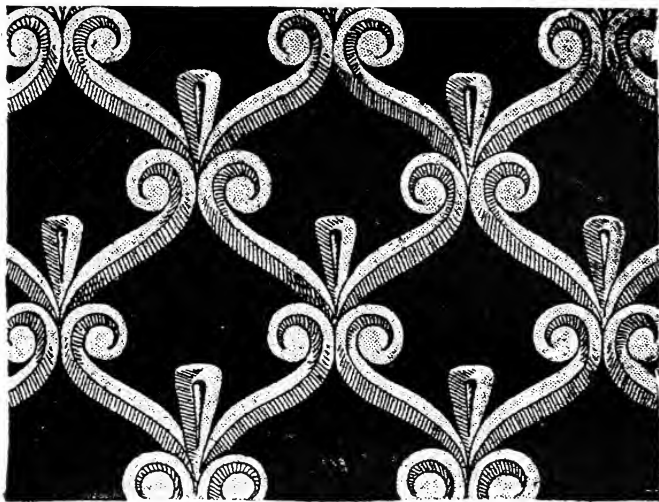
No. 73.



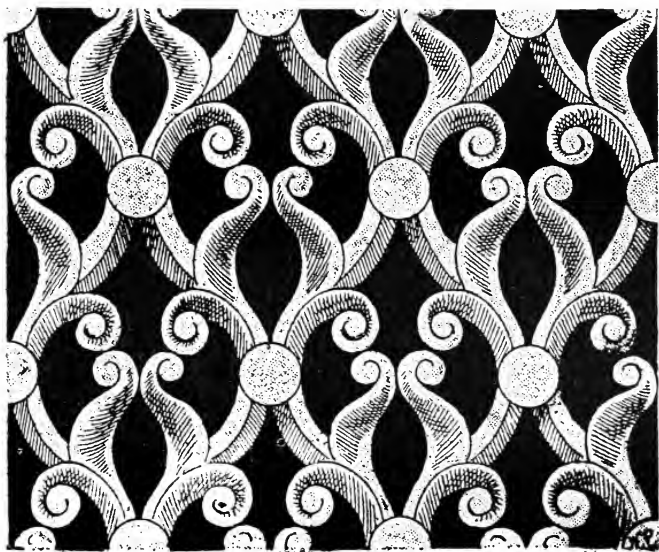
A STAINED GLASS WINDOW.

The center being of plain glass, with
fret-work backed with silk.

No. 74.

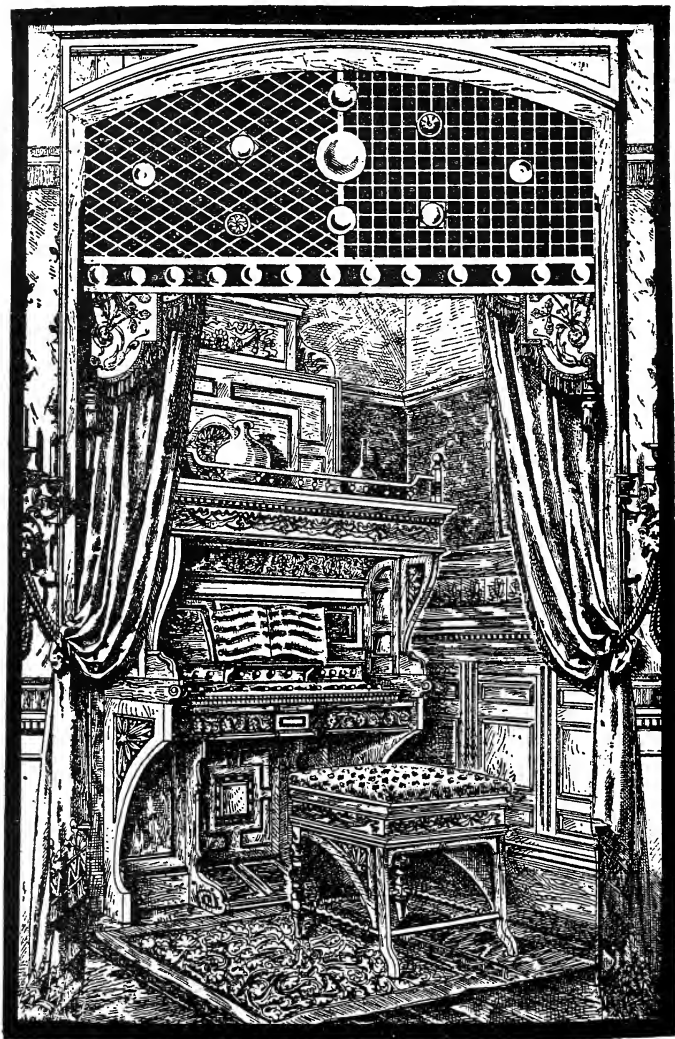


No. 75. OPEN CARVED WORK FROM BOMBAY.



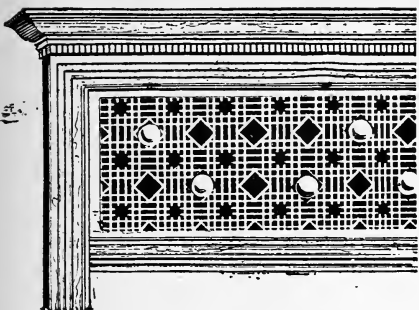
No. 76. OPEN CARVED WORK FROM BOMBAY SCREEN.

JAPANESE LATTICE WORK IN ANY WOOD.

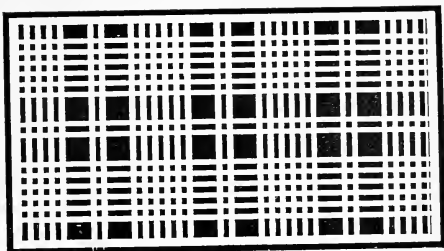


No. 77. DESIGN FOR SCREENING AN ANGLE OR CORNER OF ROOM.

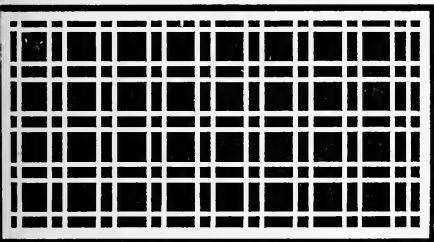
TRANSOM GRILLE, WITH JEWELS.



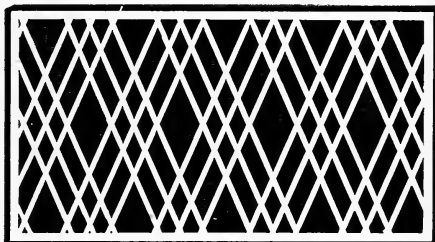
No. 78.



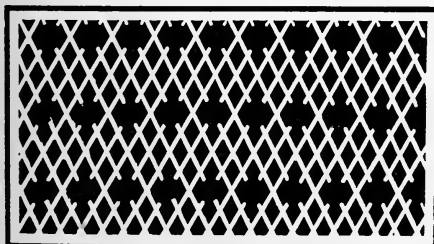
No. 82.



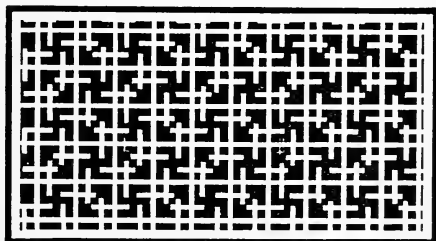
No. 79.



No. 83.

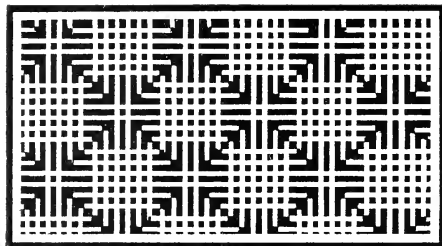


No. 80.

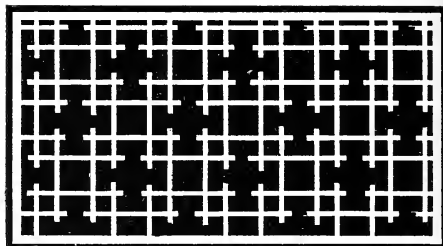


No. 84.

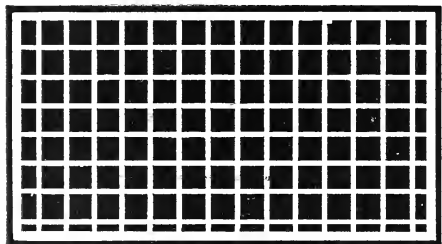
Scale, $1\frac{1}{2}$ in. to the foot.



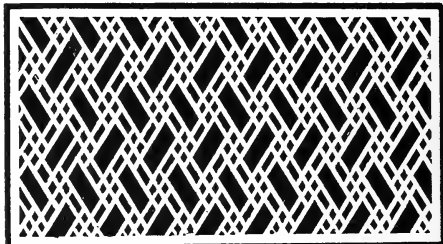
No. 85.



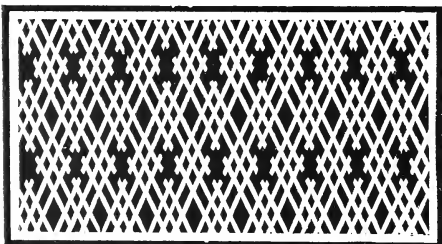
No. 88.



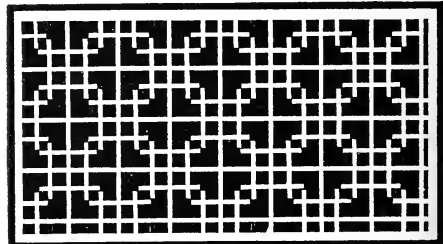
No. 86.



No. 89.

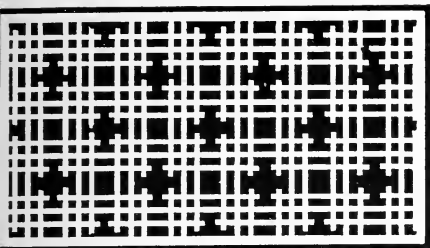


No. 87.

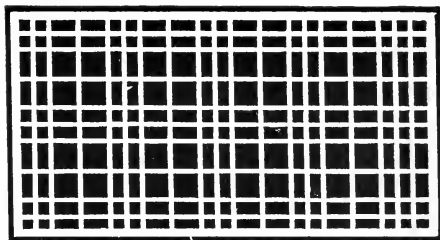


No. 90.

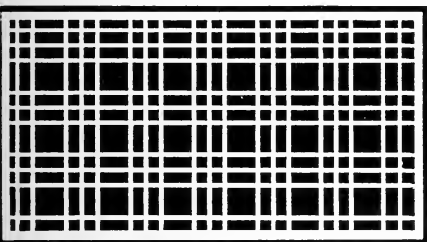
Scale, $1\frac{1}{2}$ in. to the foot.



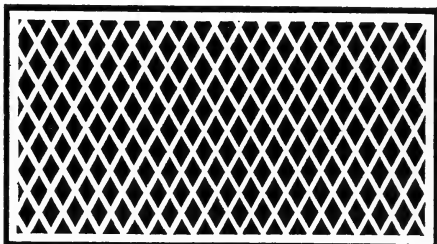
No. 91.



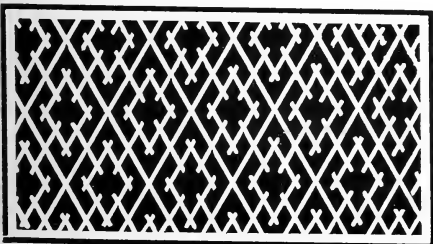
No. 94.



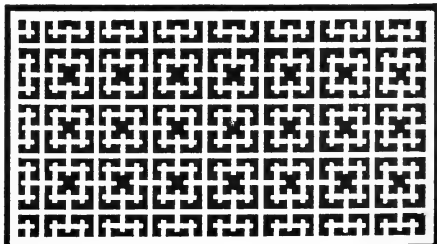
No. 92.



No. 95.



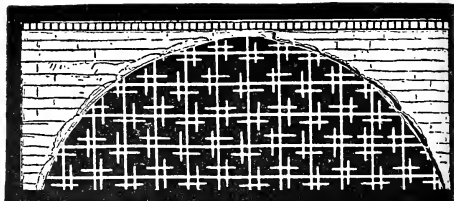
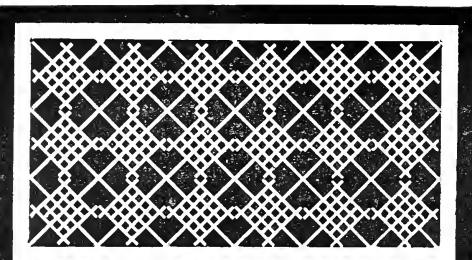
No. 93.



No. 96.

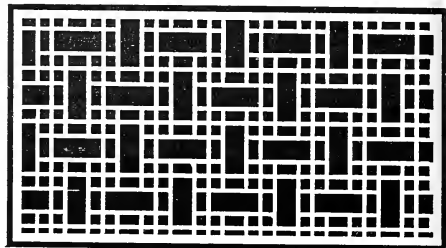
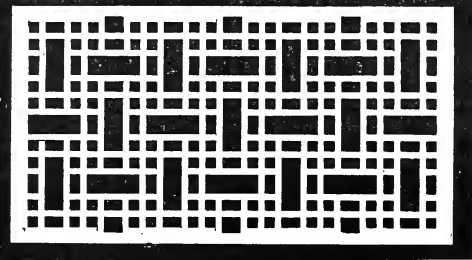
Scale, $1\frac{1}{2}$ in. to the foot.

No. 97.



No. 99.

HALL TRANSOM, ON INSIDE OF GLASS.

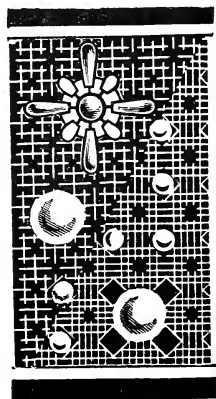
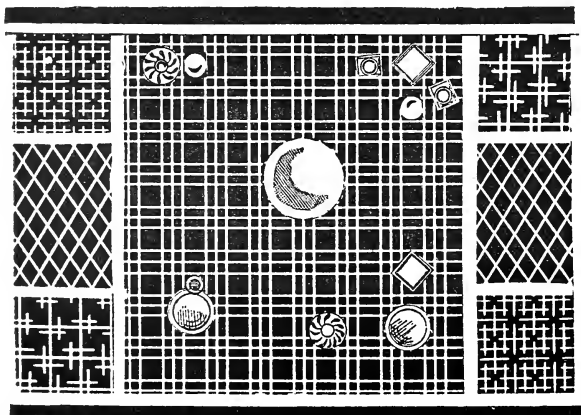


No. 98 H. $\frac{1}{4} \times \frac{3}{8}$.

No. 98 L. $\frac{1}{8} \times \frac{3}{8}$.

Scale, $1\frac{1}{2}$ in. to the foot.

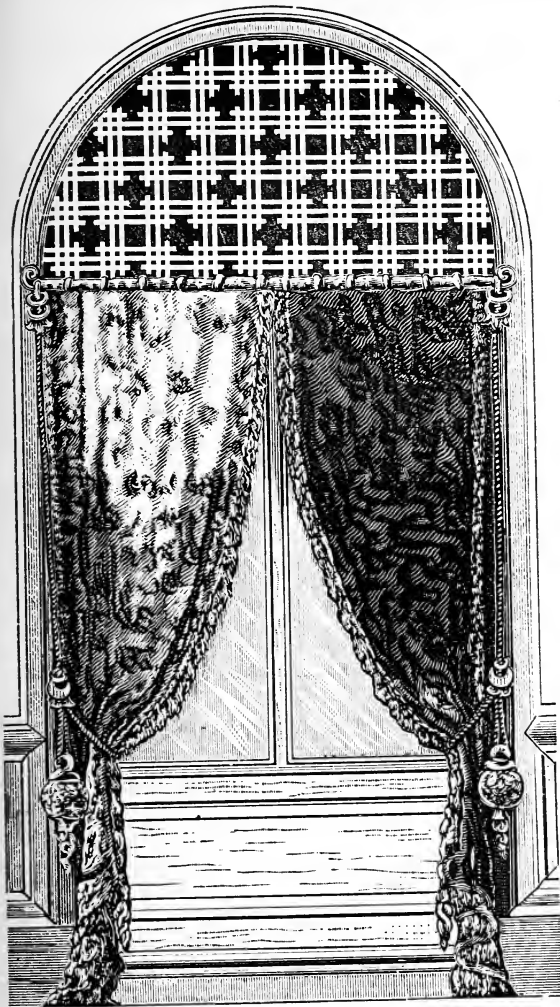
All our Japanese lattice work is made of strips $\frac{1}{8} \times \frac{3}{8}$ in. and $\frac{1}{4} \times \frac{3}{8}$ in. Illustrations made from $\frac{1}{8}$ in. stock, except No. 98 H, which is $\frac{1}{4} \times \frac{3}{8}$ in., and is put in for comparison.



No. 100.

SUGGESTION FOR JEWELS IN LATTICE.

No. 101.



DECORATIVE LATTICE.

ON the following pages we show our new Decorative Lattice.

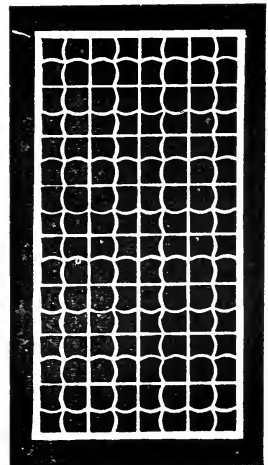
Entirely new and original designs, invented and manufactured only by

Cutting & DeLaney,

194-198 Washington St.,

BUFFALO, N. Y.

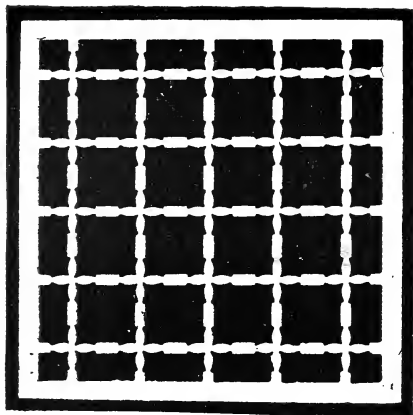
Can be made any size or thickness to order.



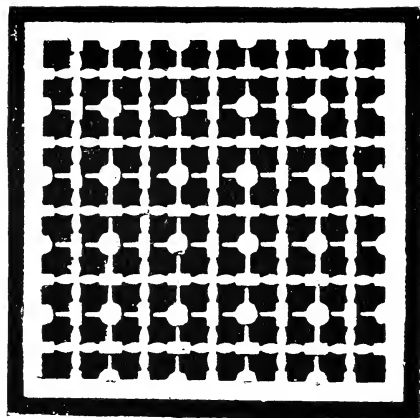
No. 102. ARCHED TOP WINDOW.

When ordering, send us pattern of shape. If light is too strong, lattice should be backed with silk or other similar weight fabric.

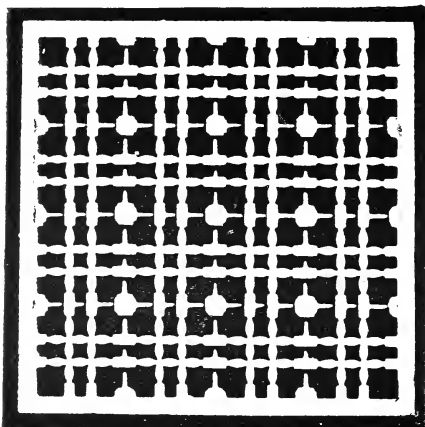
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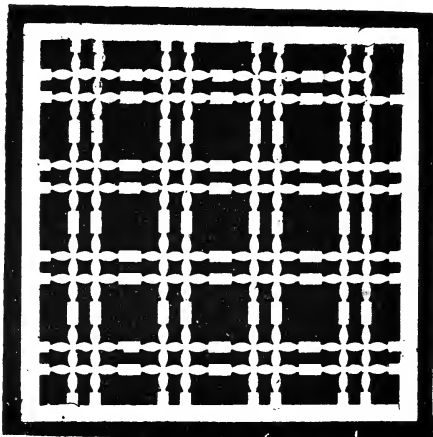
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No. 106.

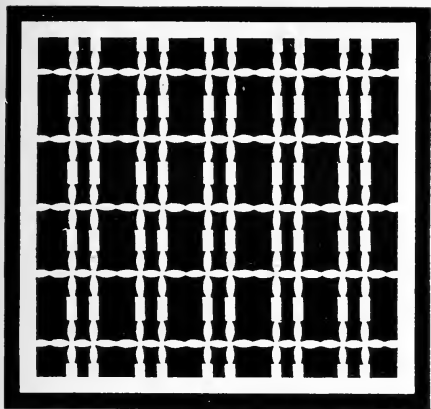


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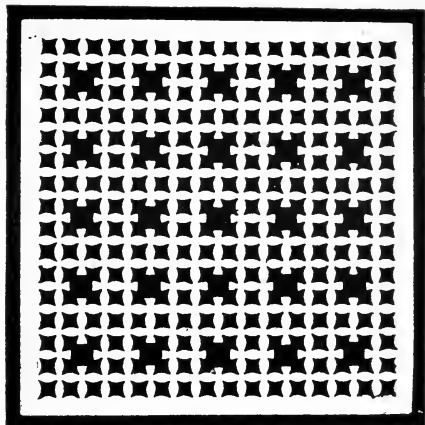


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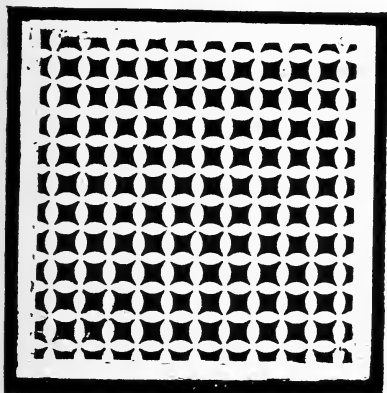
Scale, 1½ in. to the foot.



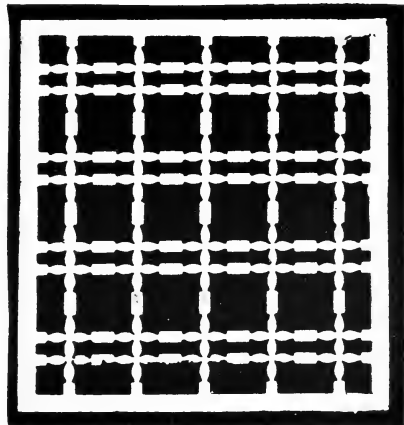
No. 108.



No. 110.

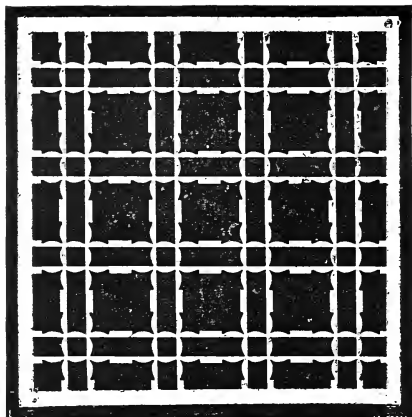


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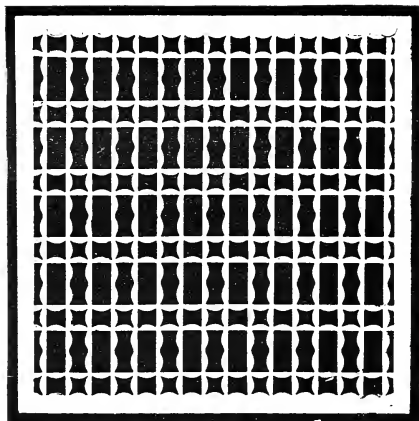


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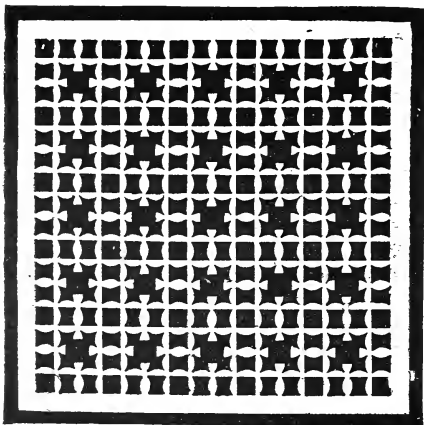
Scale, $1\frac{1}{2}$ in. to the foot.



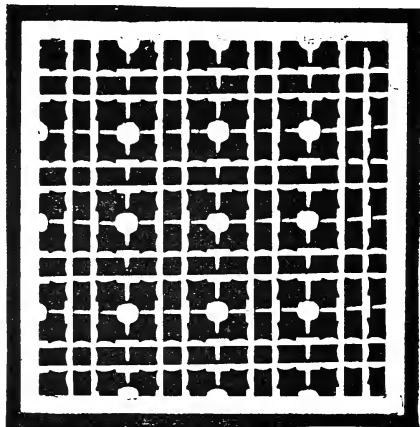
No. 112.



No. 114.

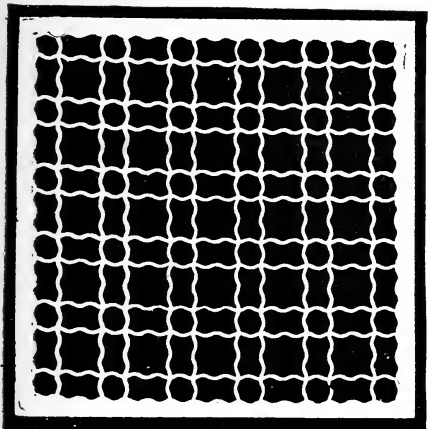


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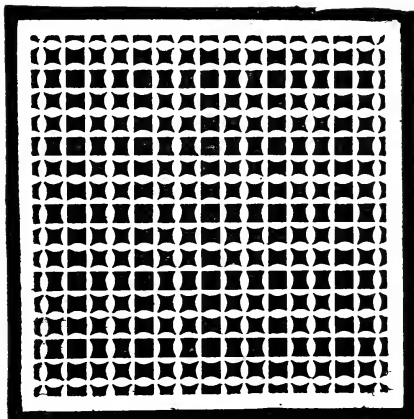


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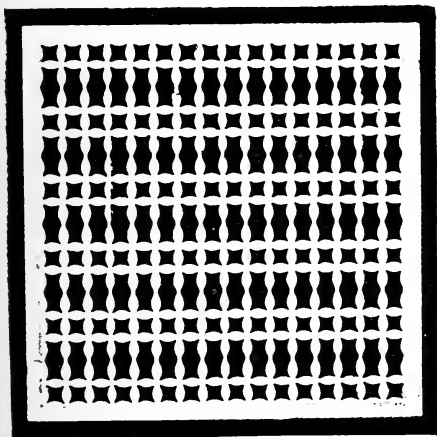
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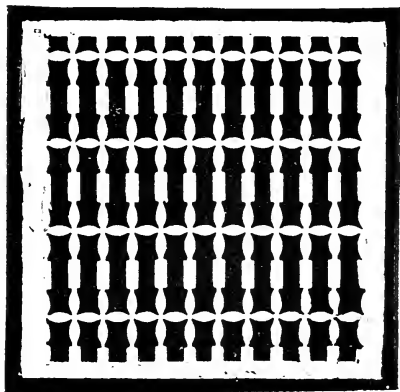
No. 116.



No. 118.

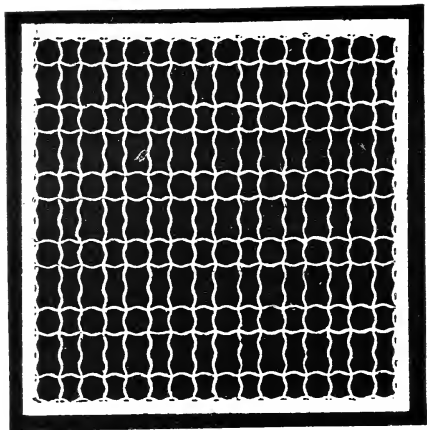


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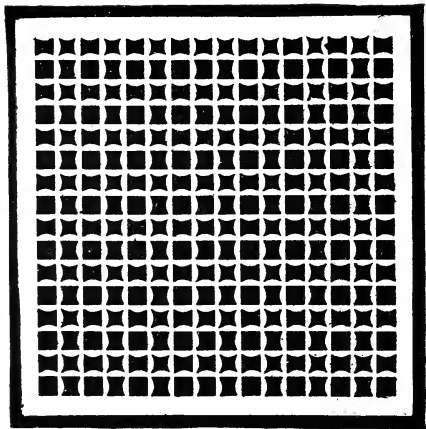


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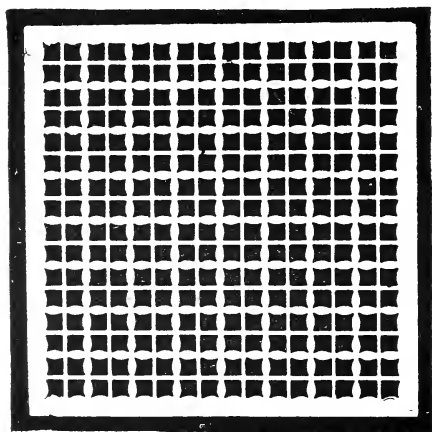
Scale, $1\frac{1}{2}$ in. to the foot



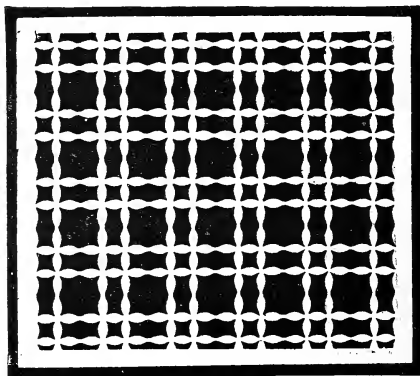
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No. 122.



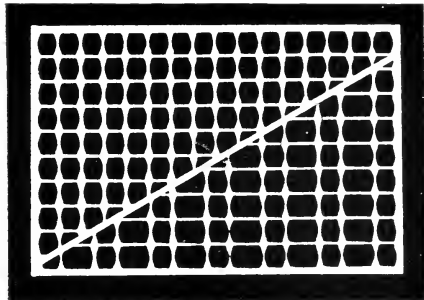
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No. 123.

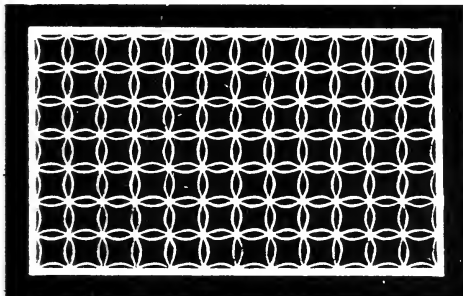
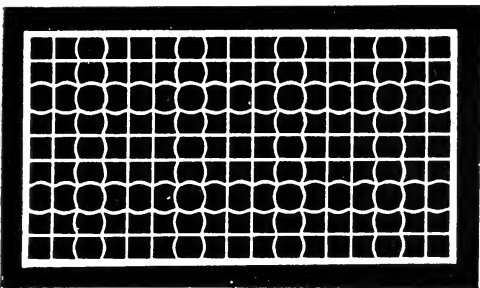
Scale, $1\frac{1}{2}$ in. to the foot.

No. 0127.

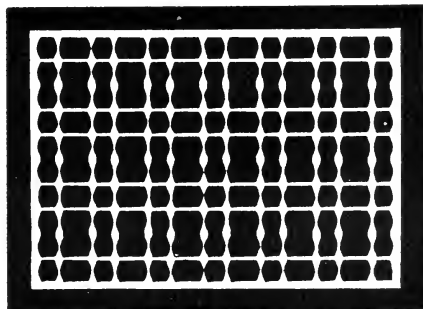


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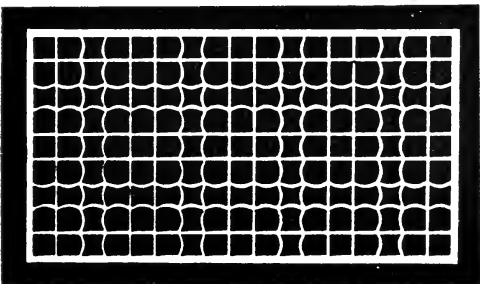
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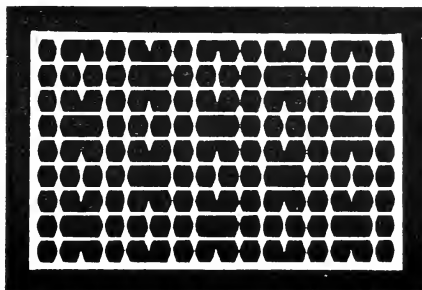
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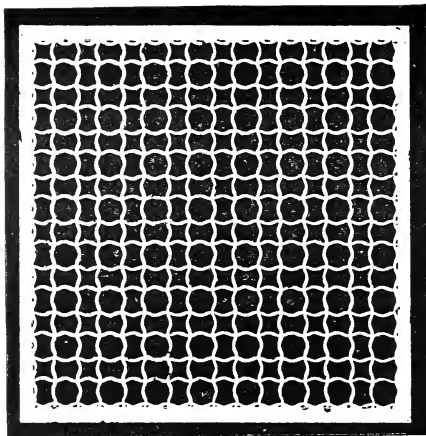


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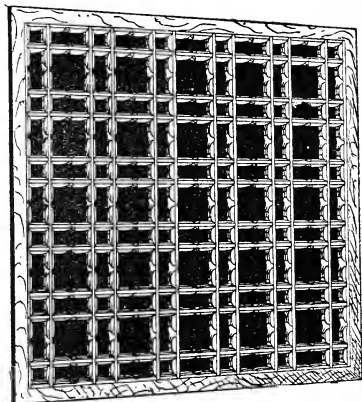


No. 129.

Scale, $1\frac{1}{2}$ in. to the foot.



No. 130.



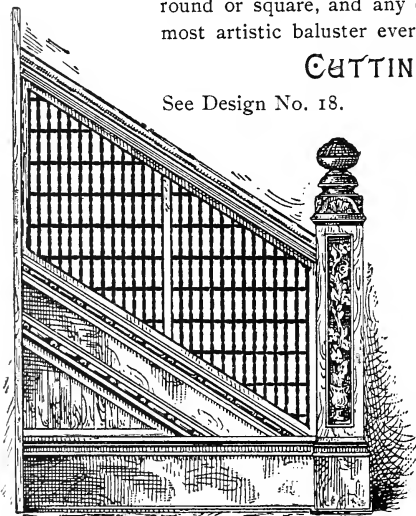
No. 132.

Our serpentine lattice and turning can be made any size in any wood, round or square, and any curve you wish in the spindle. The best and most artistic baluster ever invented. Made only by

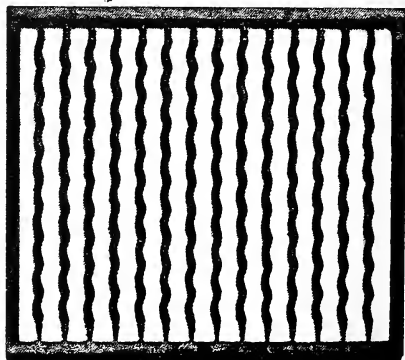
CUTTING & DELANEY, BUFFALO, N. Y.

See Design No. 18.

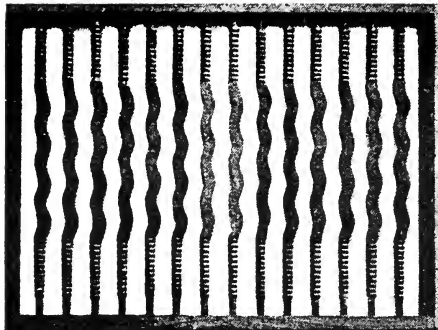
SERPENTINE LATTICE.



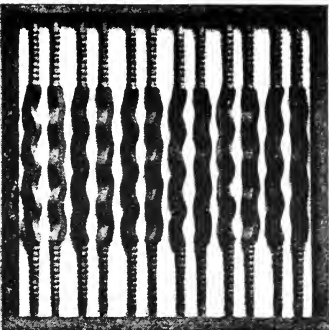
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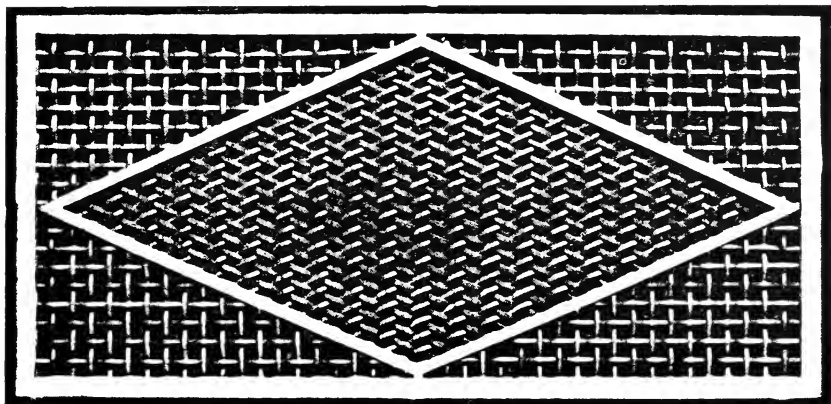
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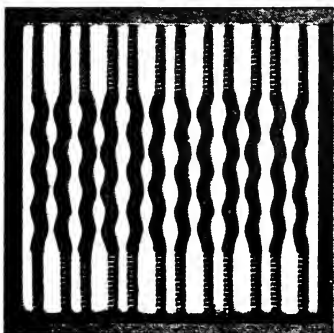
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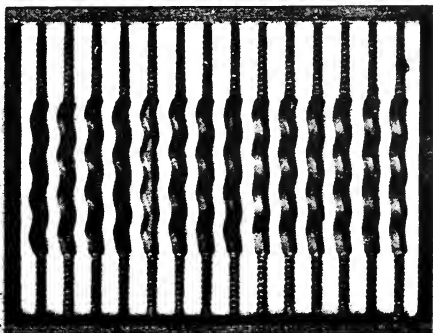
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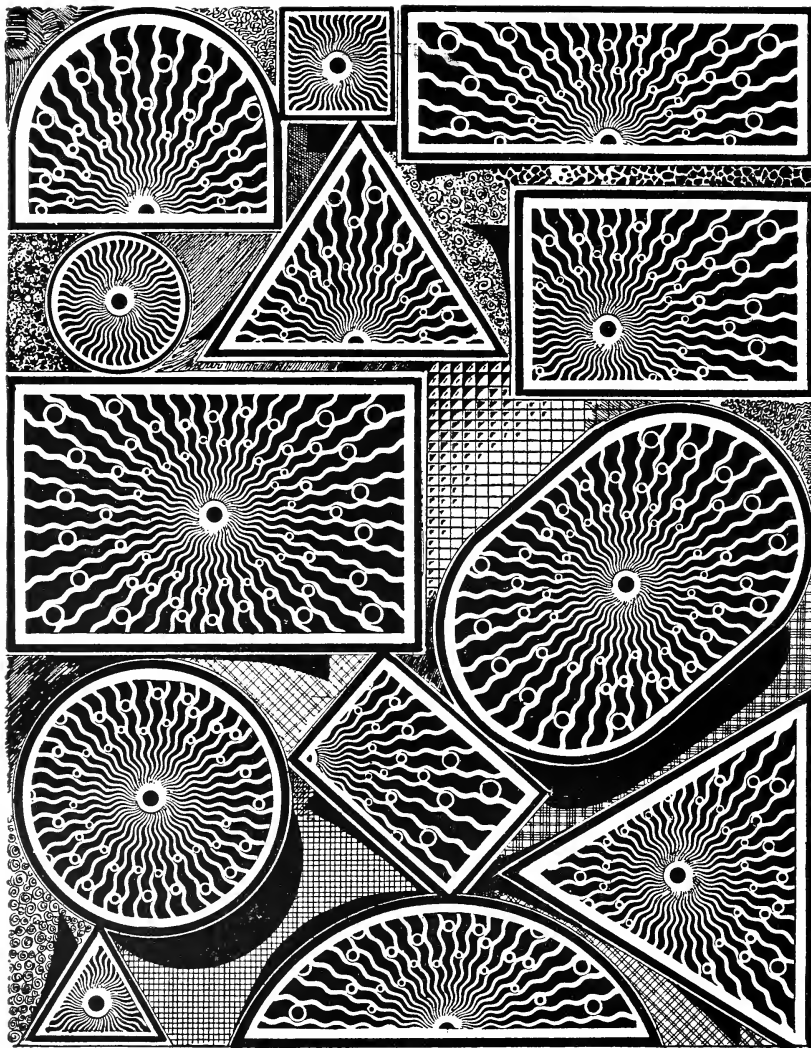
No. 137.



No. 138.



No. 139.





No. 169.

TERRA COTTA PANEL, BY MR. GEORGE TINWORTH.
Executed for Walsham-Le-Willow's Church, near Bury St. Edmunds.
Showing screen of Egyptian lattice in background.

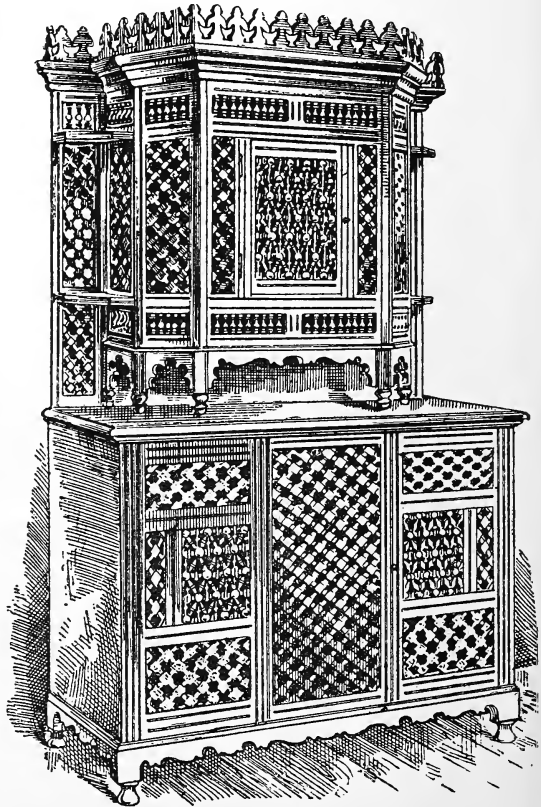
We are the only manufacturers in America of the true Moorish and Egyptian lattice, copied from old examples, and made up in the same manner as the best of the old work.
Our lattice is not a CHEAP IMITATION made of turned sticks nailed together and called MOORISH LATTICE.

A RARE ORIENTAL CABINET AT REIGATE.

IT is not often that one comes across a thoroughly unique specimen of the ancient craftsmen's skill. But in the Surrey town of Reigate, Mr. Mitchell, a cabinet maker of repute there, has a piece of furniture, which apart from its merit as a work of art, has a history curiously uniting the present with the past ages. It is a cabinet, the body of which is simply the unchanged projecting bay-window of a lady's apartment in the inner court of a palace at Rosetta.

As the palace itself was constructed at least *nine hundred years ago*, and as all the wood used in its building was cedar, brought, according to tradition, from the forests of the Lebanon, it is nearly certain that the centuries named give the age of this remarkable cabinet.

This window has been bodily removed, without any change whatever save the reversal of its upper and lower portions, and has been reset in a frame resembling exactly in shape the original surrounding. The lattice-work, which is the chief beauty of the cabinet, has been re-turned and re-varnished, but retains, in every respect, its original quaint formations. The total result is artistic in the extreme.—*From The Cabinet Maker and Art Furnisher, London, March, 1889.*



WILL IT LAST? THE MORESQUE STYLE.

WHAT W. TIMS SAYS ABOUT IT IN "THE CABINET MAKER AND ART FURNISHER," LONDON, SEPT., 1888.

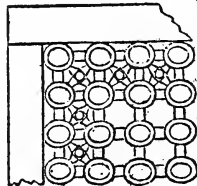
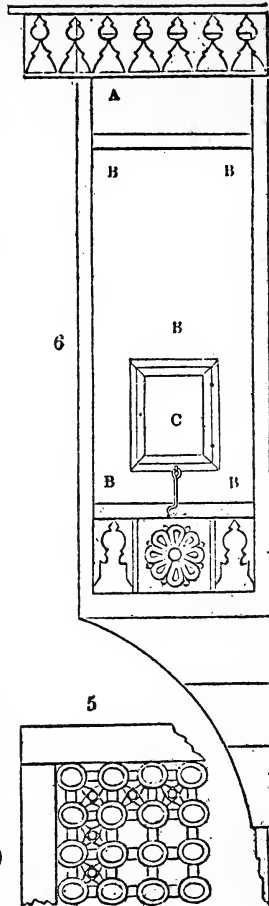
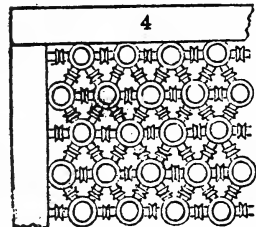
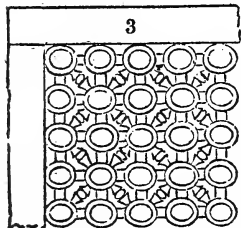
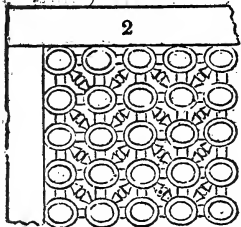
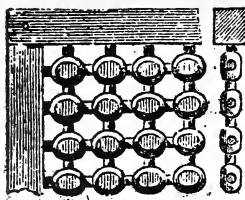
THE Moresque style, of all others, is eminently suitable for the furnishing and decorating of the smoking-room. The rich colorings employed by the ancient Moors, and the peculiar and varied forms of their once-scanty furniture, afford us ample and numerous specimens of excellent ornament which, with but the slightest modification, can be re-adapted to our more modern requirements.

Of late years there has been much popular favor bestowed upon this effective style, but the almost numberless patterns of cheap brackets and tables portending to be invested with the charm of Anglo-Moorish feeling, only evince the lowest ebb of such popular favor. These spurts of fashion—for they are nothing else—certainly come and go with somewhat perplexing frequency; but if we look beyond these smaller evidences of popularity we can certainly detect a more substantial and lasting appreciation of Moorish art among the more cultured class of people. That it will remain with us as a standard style there is no doubt, and that its charming and luxurious character is best suited to the smoking-room or snugery is equally certain.

The Countess of Aberdeen has had erected in connection with her beautiful house in Grosvenor Square a Moresque music-room of palatial dimensions, richly decorated with carvings and lattice-work in strict keeping with Eastern traditions.



PEDESTAL AND COUCH IN THE MOORISH STYLE.



THE windows of Cairo, in Egypt, consist mostly of very close turned lattice-work. It generally consists of globular or egg shaped bead connected by crossbars; the distance from center to center of beads being about an inch and one-half. This is so close that much of the sunlight is excluded, a view of the interior from without is prevented, while fresh air can be admitted. On page 3 the interior of one of these windows is shown and on this page another cut represents the side of such a window of which the part A is usually occupied by lattice of the kind marked 1, the part B by lattice of the kind 2 or 3, while C is a small lattice capable of opening on hinges, and of the kind 4 or 5.

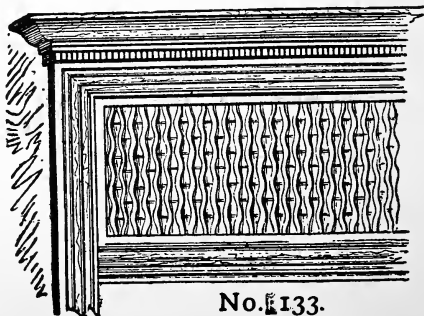
In the better houses the lattice windows have glass frames within them, to be used according to the weather. In other houses the windows are on a line with the exterior wall, the upper part is of wooden lattice-work; while the lower part is closed by shutters.

No. 41.

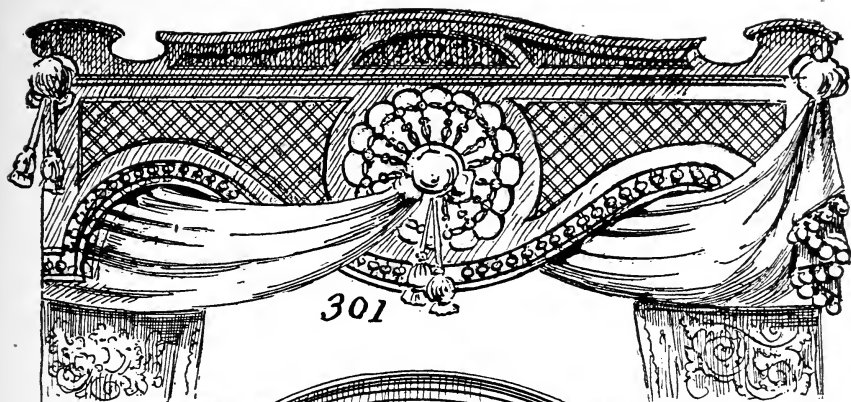
CAIRO OR EGYPTIAN LATTICE TO ORDER IN ANY WOOD, AND EVERY STYLE OF FINISH.

Special designs for arches. Send height of arch in center, height at sides, and width of opening.

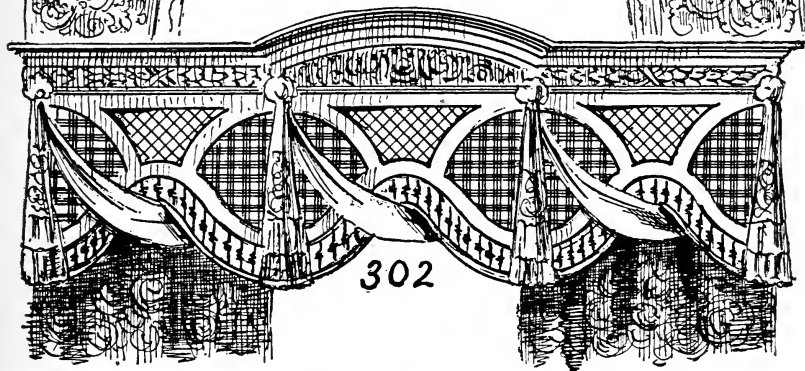
We will send design and estimate.



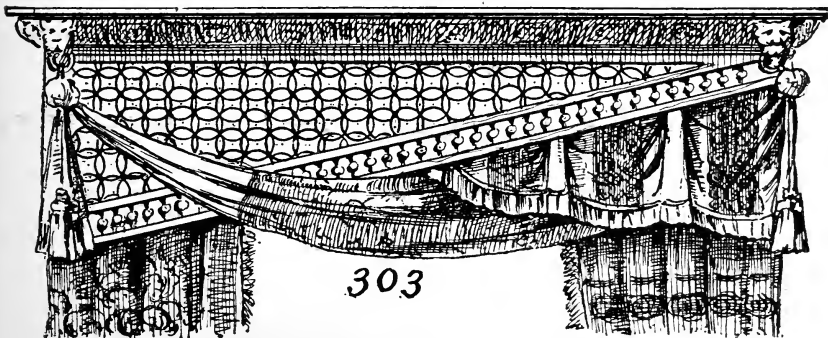
No. 133.



301

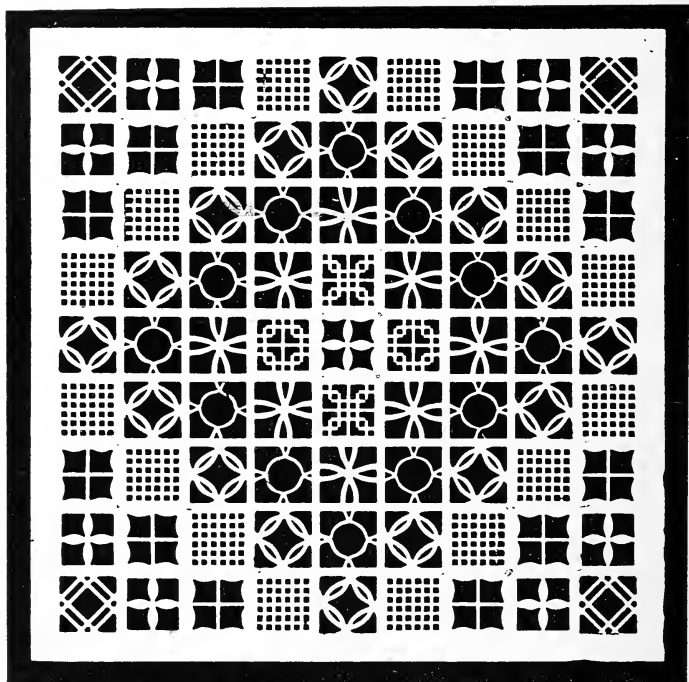


302



303

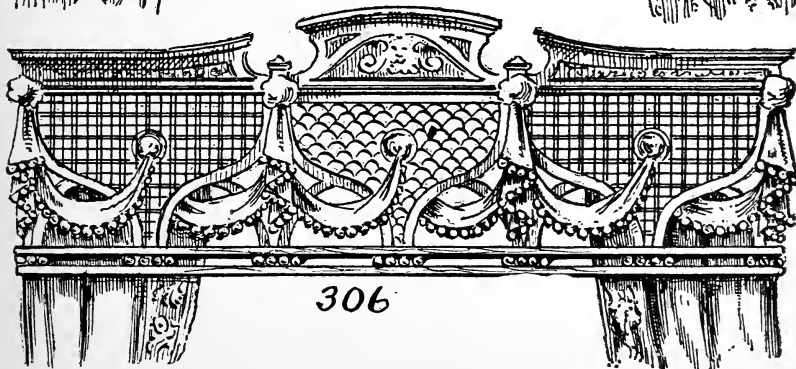
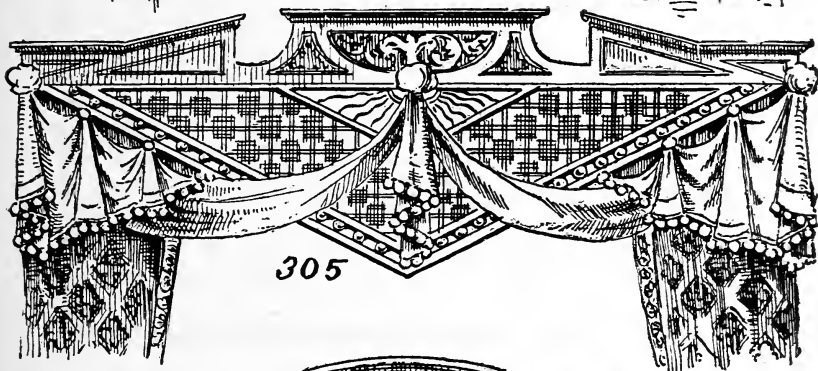
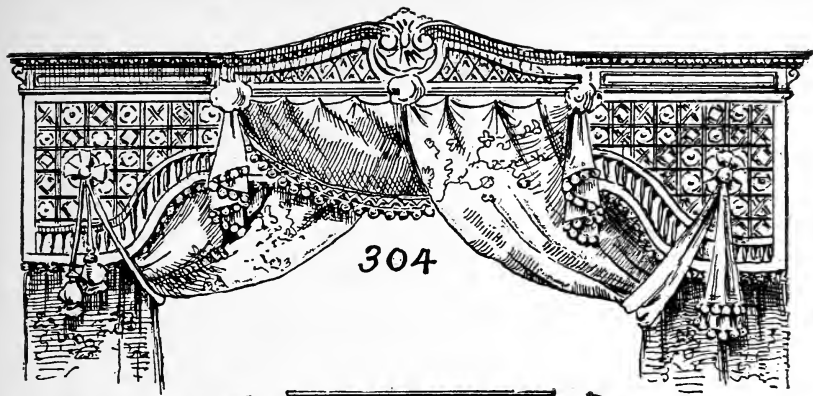
SPECIAL DESIGNS FOR ARCHES.



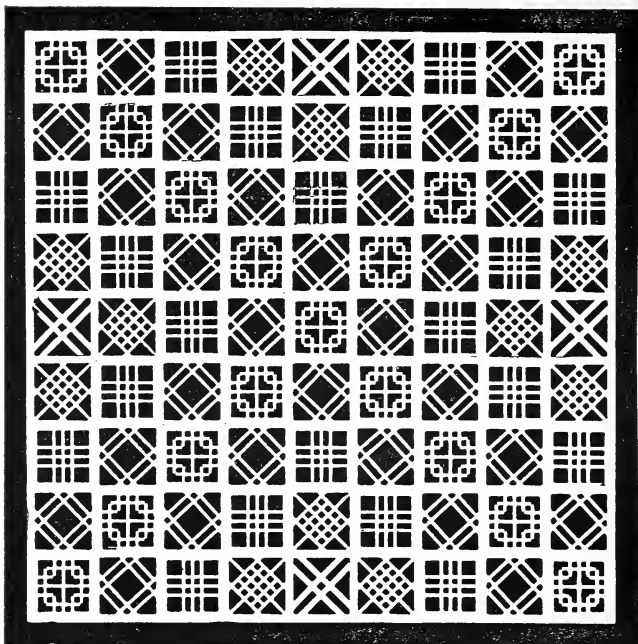
No. 201.

FROM "THE CABINET MAKER AND ART FURNISHER,"
LONDON, ENG.

OUR American brother Jonathan has made such strides in art during the last few years that his opinion on matters of furnishing is beginning to be worthy of careful attention. The illustrations in the high-class American magazines speak for themselves, and the same striving after excellence is, happily, observable in most of the architecture and art of the country. Some of the American architects, being, perhaps, less fettered by academical rules than those of this country, have produced buildings which for originality and beauty are certainly not excelled by any contemporary work.



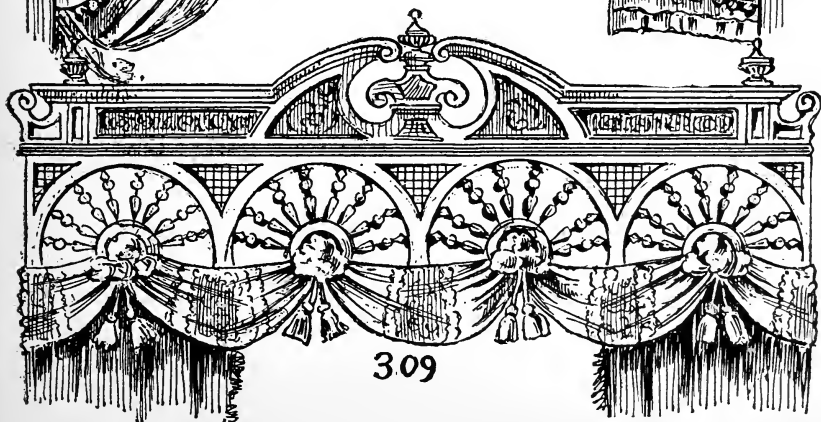
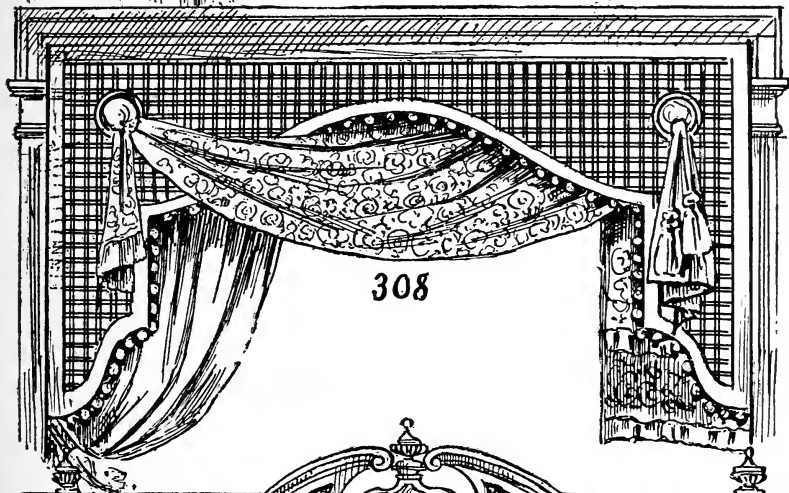
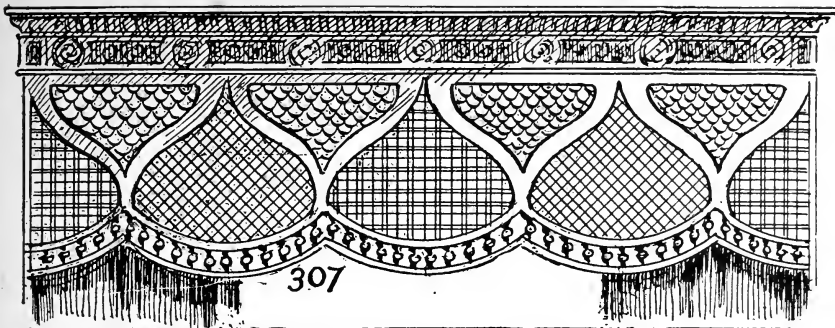
SPECIAL DESIGNS FOR ARCHES.



No. 202.

FROM "THE CENTURY," JULY, 1889.

BUT perhaps the most wholly satisfactory piece of decoration that has yet been set afloat is found in the *Bergen*. Being a screw instead of a side-wheel steamer, the cabins run through from end to end; and the purely utilitarian reasons which prescribed her external lines have resulted in an imposing perspective of singularly graceful curvature. There would have been some monotony, however, had the whole length been left unbroken; so the artist skillfully divided it by the projecting screens shown in our picture, which cut the walls into three compartments without at all interfering with convenience or the freedom of the eye. The central compartment is much shorter than the others, and its decoration is emphasized by a large mirror against the inner wall and a more elaborate window than those on either side. All the windows are grouped in threes—a vast improvement upon the old uniform rows. The walls in the women's cabin are wainscoted with oak and then painted a neutral grayish green with a band of simple Renaissance decoration in white and a little gold.



SPECIAL DESIGNS FOR ARCHES.

TWO BEAUTIFUL ROOMS:

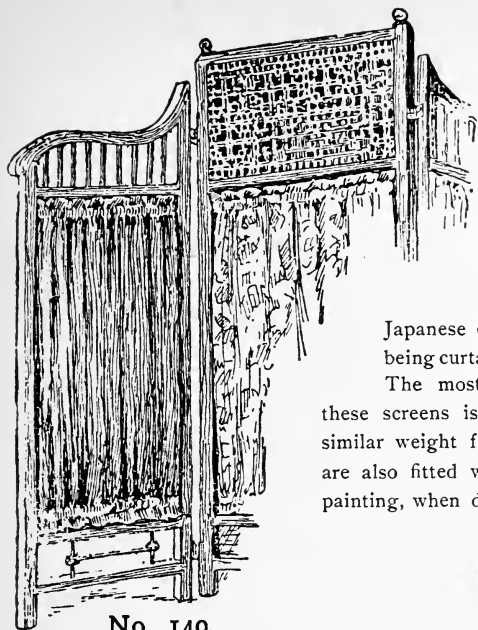
MRS. William B. Astor's reception-room is a snug, small, sumptuous apartment that looks out on Fifth Avenue through a *single window* cased in ebony wood and smothered in hangings of *turquoise blue silk and indigo tinted lace*. The walls are hung in turquoise silk, with a decorative dado and a canvas-painted ceiling, and the ebony finish of the wood-work is as beautifully polished as a piece of onyx. In the center of the parquetry floor is an odd design of small Persian rugs, inlaid as it were in a field of garnet terry. Precious rugs drape the small divans, and superb specimens of needle painting are shown in the chair coverings. The most attractive article of furniture is a small upright piano of light mahogany, beautifully embellished with panels of carved silver, symbolic of music and song. Figures of Cupids and busts of children fill the corners of the room with beauty, and as the visitor enters she passes under the glossy, green branches of a small palm tree that stands on a pedestal of polished green marble. All the ornaments are of Dresden china, and the fantastic beauty and grace of the figures, the variety of design and brilliancy of color, produce an effect that is both novel and agreeable. All the hangings about the room are made of rich blue silk canvas handsomely worked in silver threads. The family crest, done on a field of scarlet and white in silk, silver and gold, and mounted in banner form, is the glory of an east corner.

Mrs. W. W. Astor's callers are directed to a little Pompeian room finished in black wood richly hung with crimson, the *silk twill covering not only the walls and windows but paneling the doors* and draping furniture, table and mantel-shelf. The color is that warm, blood-red that makes a plain face pretty and a pretty face glorious. By means of a large and beautiful lattice screen, the room is provided with a snuggery; and it is here that the lovely young mistress sees an intimate friend who has only a moment to stop and a word to say. The fireplace has a delightful profusion of brasses, and among the furniture is a little *tete-a-tete* table spread with a dainty china service where the refreshing cup of vanilla, cocoa or sweet chocolate is brewed.—*Buffalo Sunday Express*.

CARVED LATTICE.

For ventilation over cabin doors in steam-boats and yachts.

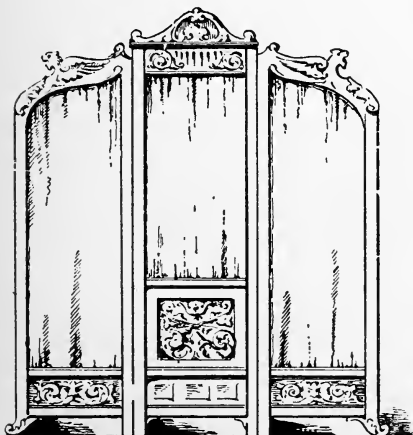




No. 140.

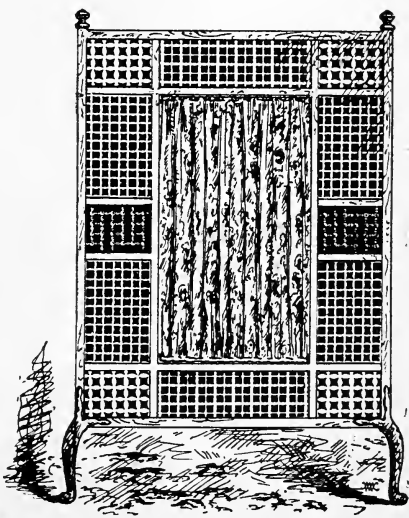
JUST at present there is a big run on screens. The time was when Japanese and Chinese screens were about all that were procurable, but now screens may be ordered from the leading drapery and upholstery dealers, with frames fashioned after the Moorish or

Japanese order of cabinet work, the filling being curtains suspended from a metallic rod. The most popular styles of curtains for these screens is a delicate filmy Indian silk or similar weight fabric in Morris colorings. They are also fitted with stretchers for embroidery or painting, when desired.



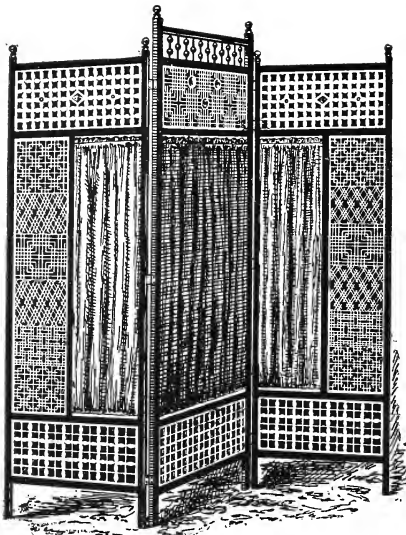
No. 141.

DINING ROOM OR LIBRARY SCREEN.

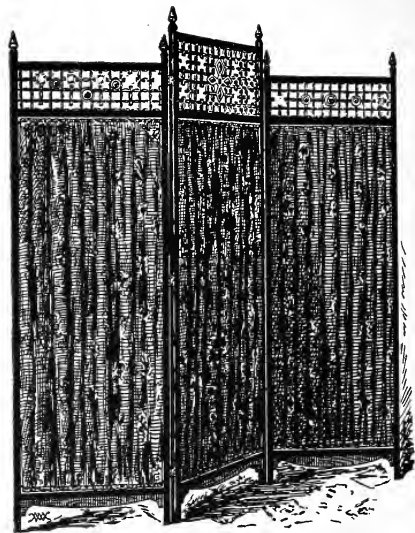


No. 142.

FIRE SCREEN.

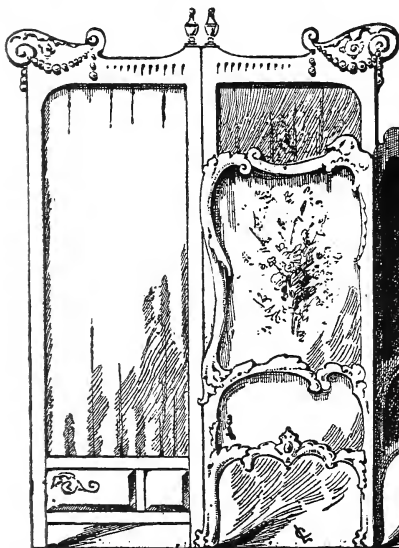


No. 143.

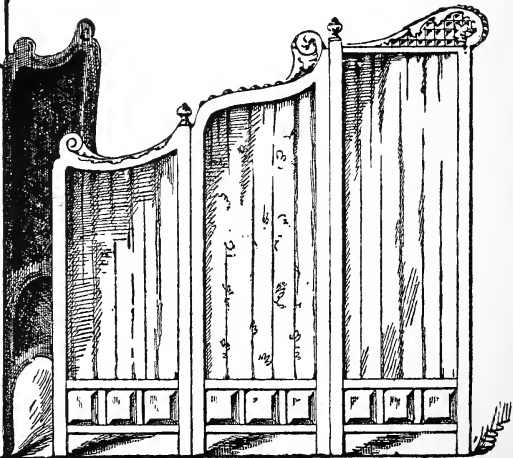


No. 144.

SPECIAL DESIGNS TO ORDER.



No. 145.



No. 146.

No. 147.

THE PURPOSES OF MODERN ARCHITECTURE.



No. 148.

Men sent to any part of America to set up work.

DR. Little, of Syracuse University, in a speech before the Western New York Association of Architects, said of modern architecture:

Our modern architecture is not to build, in my judgment, churches; it is not to build temples for the gods, but it is to build homes. This is an age characterized by two very remarkable features. In the first place, it is an age in which there is a home life that has never been known in the past, whatever else may be said of the past. The great days of architecture in the past were not days of the homes that we know. Pericles had no such home as any modern statesman would have; such as Gladstone has. Sophocles had no such home as Mr. Tennyson has. Their public buildings were magnificent, but their homes were very poor places. In our modern life, our home is our glory, and our public buildings has ceased to be our glory; and it seems to me that the architect of the future will have to remember that his glory will consist in the splendor and beauty and adoption of the home that he makes.

If you want an artistic home, send to

Cutting & DeLaney,

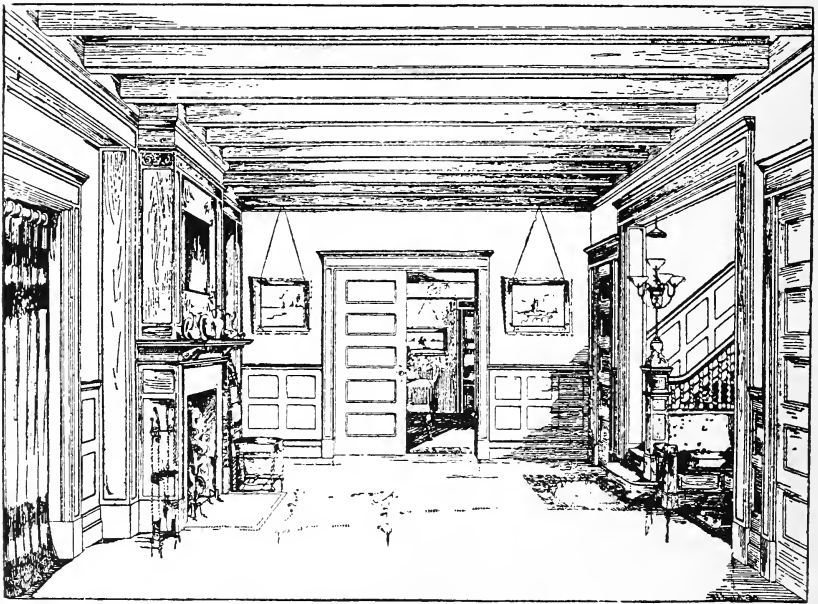
194-193 Washington St.

Buffalo, N. Y.

Who make a specialty of remodeling old homes, and put in wood ceilings. Panel wainscoting, wood mantels, bookcases, carving and fine furniture to order from special designs.

—*The Builder.*

FROM "SHOPPELL'S MODERN HOUSES," AN ILLUSTRATED
ARCHITECTURAL QUARTERLY.



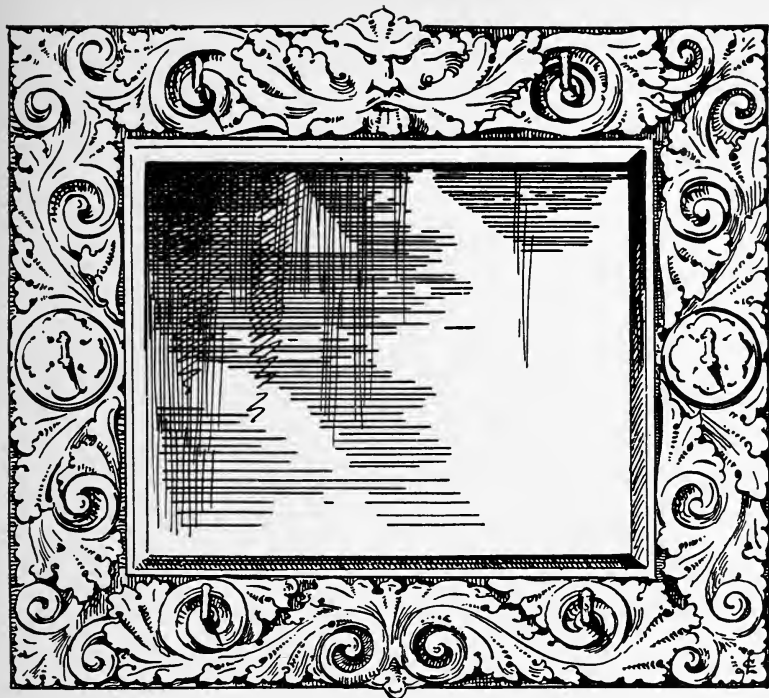
VIEW OF AN ATTRACTIVE HALL.

No. 149.

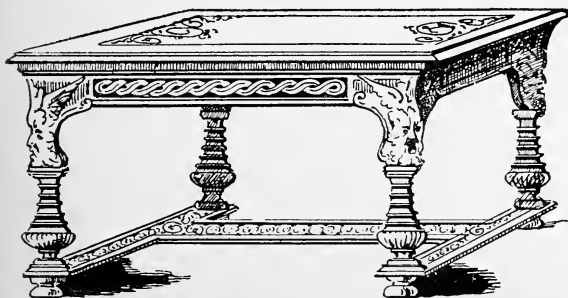
IT is advisable to finish the main hall and vestibule with an open timber ceiling, as the richness of effect thus obtained more than justifies the extra outlay.

The beams are false beams boxed with $\frac{7}{8}$ inch stuff, with a moulding run at the intersection of the beams with the ceiling. The spaces between the beams may be plastered, but the best effect is obtained by filling them in with narrow tongued and grooved ceiling stuff.

The style of trim may be varied according to the owner's taste. In the principal rooms the trim of the windows should run to the floor and finish on a base block the same as the door trim; the *windows should have panel backs* to correspond with the doors. Portiere openings may be trimmed the same as doors, and, if desired, can be elaborated by a turned or serpentine *wooden transom grille*. The portiere poles should be of the same material as the finish of the rooms in which they are placed and should be supported on suitable wooden or brass brackets.



No. 155. HALL FRAME. BEVEL MIRROR 26 x 34 IN.; BRASS HOOKS.



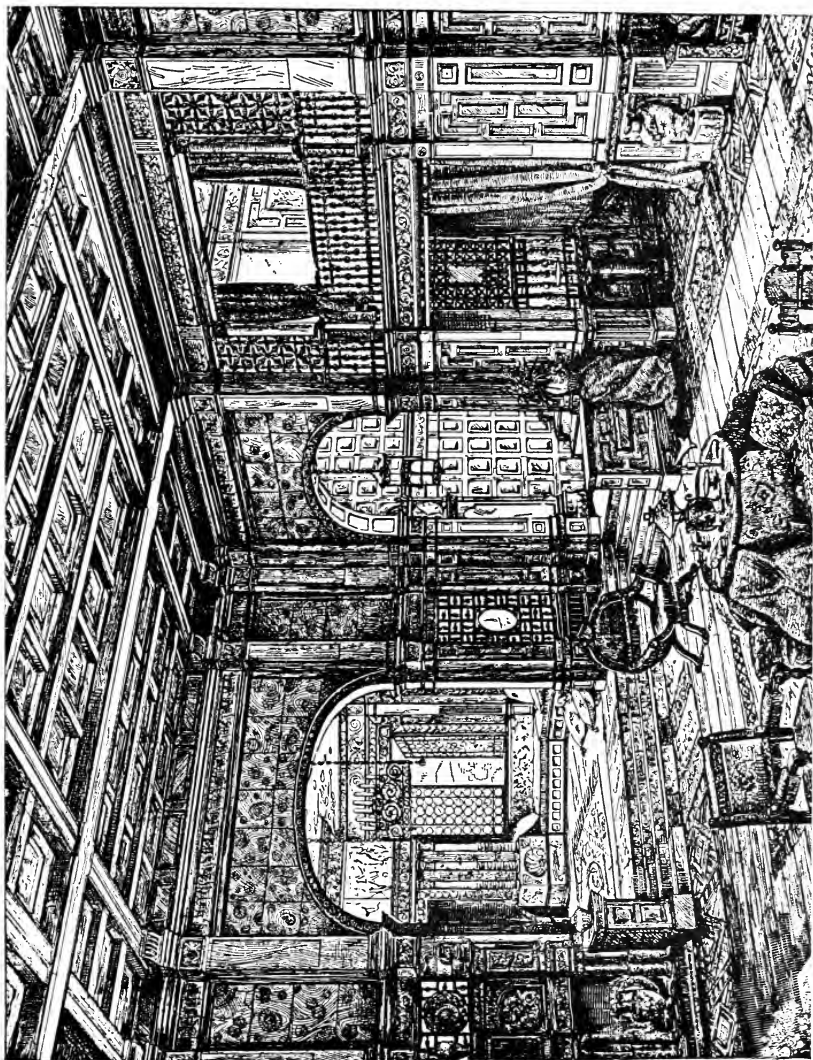
Carved Hall and Library
Tables to order from special
designs.

No. 156.

THE HALL.

BY RALPH A. CRAM, IN THE "DECORATOR AND FURNISHER."

THE accompanying plate represents the hall, or sitting room, of a large country mansion. The guest enters at once the little vestibule, shown in the center of the drawing, through a wide, generous door. This link between nature and art is finished in dark bronze-green oak wainscoting. The floor is of dark-green tiles, and a tawny lion skin lies in front of the entrance door. A little stairway runs up and connects with the main flight, thus enabling one to enter and go up stairs without being observed by the people who may be in the great hall. From the oak ceiling hangs a lamp of wrought iron. A portiere of dull red Japanese stuff, embroidered with gold thread, hangs in the door which opens into the sitting room. The hall is large and lofty; dark-green oak wainscoting reaches to the top of the doors; the wall is covered with Japanese leather paper, subdued by illumined red, stamped with wheels and peacock's eyes in dark gold and peacock-blue, this last is used in but very small quantities; over all is scattered a powdering of greenish-gold. The frieze is green oak richly carved; the ceiling is the same oak, quite plain; the floor is oak and mahogany, covered with Oriental rugs, principally dull red and golden green in tone. In the center of the room is a large table covered with a Persian cloth of rich, yet quiet color. Luxurious cushions, covered with soft Turkish stuffs, are heaped round the table and serve in place of ordinary chairs. At the end of the room, raised several steps, is an octagonal alcove, which contains the fireplace; the ceiling is much lower than the rest of the hall, and is lighted from four sides. The mantel is of yellowish white marble, quite plain, with the exception of a band of bas reliefs near the top. The walls are golden-red, stenciled with arabesques of green, gold and peacock-blue. The broad divan is heaped high with soft cushions covered with Japanese material, subdued red and sea-green in color; the casement windows are filled with golden and sea-green antique glass; the curtains and draperies are dull red embroidered with golden-green. Artificial light is given by the old wrought brass chandelier suspended in the archway. There the alcoves forms a snug retreat in winter, and as the fireplace would have no attraction for one in summer, a tiny sitting room is reached from the stairs landing. Down the stairway pours a flood of soft, opalescent light from the great windows on the landing, which is very large, and also from the sitting room before mentioned. This work, although actually a part of the stairway, is quite isolated from it by *Arabian screen-work* and a forest of tropical plants. Thus the tone of the stairway is cool and green. Further up the stairway is the little balcony shown in the drawing over the vestibule entrance. This gallery is partly hidden from the hall by draperies, and the *Arabian screen-work*, which in the day shows dark against the window filled with golden and green glass, which is behind it, and which opens on a little exterior balcony.

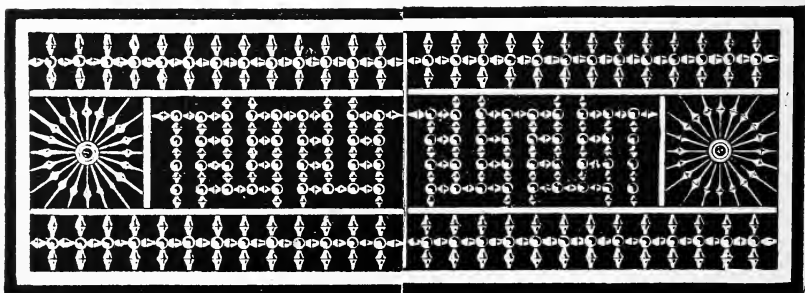


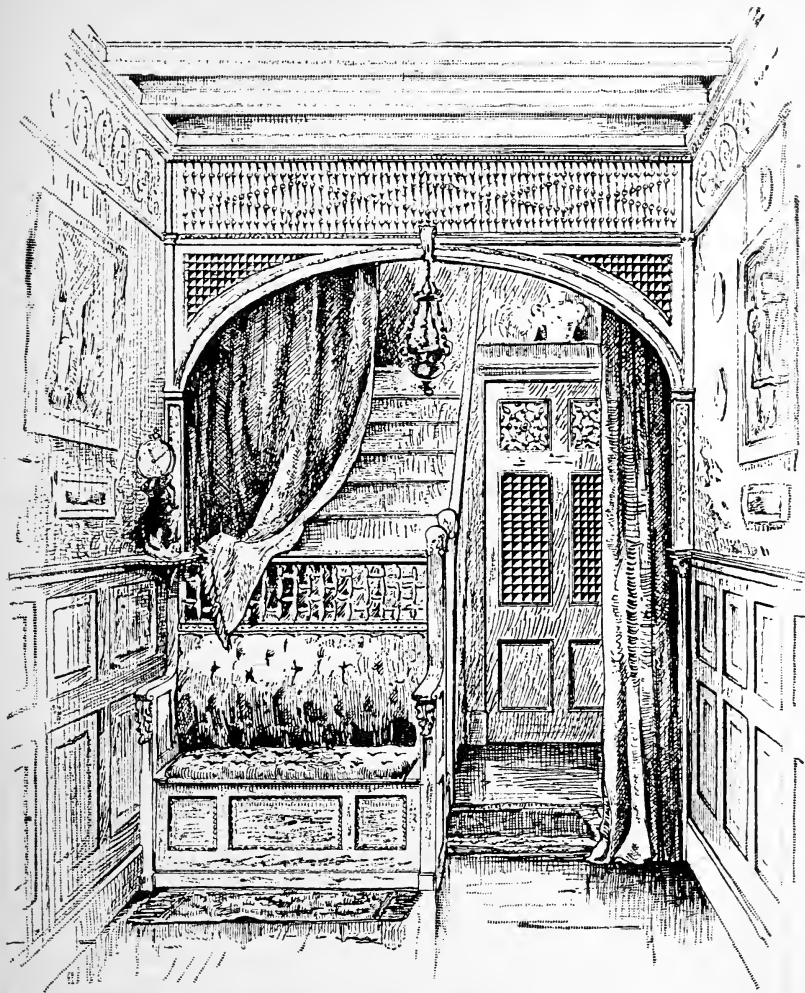
No. 150.

ENTRANCE HALL TREATMENT.

THIS illustration of an entrance hall shows what may be done with an unpretentious and somewhat narrow hallway, to convert it into a spot of inviting picturesqueness and beauty. The hall here shown has a grille thrown across the ceiling from wall to wall, three or four feet beyond the foot of the stairway line. Under this grille has been set an arch of decorative lattice rising from pilaster supports on either side. In front of the stairway stands a hall settle, its high back ornamented by spindle work serving as a screen. The walls are wainscoted to about a height of four feet. An over-door decoration of spindle-work gives a touch of picturesqueness to the rear of the hall. In this particular hall a sense of lightness was given by cutting the panels out of rear door and putting lattice in the openings. The walls are a creamy-green in tone, the ceiling pale salmon-pink, with beams of white pine. The frieze of cream ground shows an arabesque in salmon-pinks, sage-greens and terra cotta shades, enclosed by a cornice tinted in sage-greens, and a picture moulding to match the wood-work, which is white pine warmed by staining to a satin-wood tone. The hall settle is paneled like the wainscot, and is in same finish and color. The settle is upholstered in warm old-rose plush. The portieres are of Cordova brown. Where wood-work has once been painted, it may be finished in ivory-white or any delicate color desired.

A hall in cherry, oak, walnut or mahogany is very effective treated with the grille and settle arrangement when the colors of wall, ceiling and drapery are chosen to match.

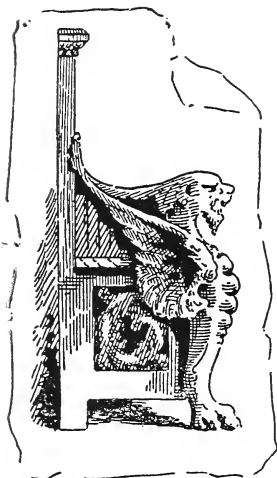




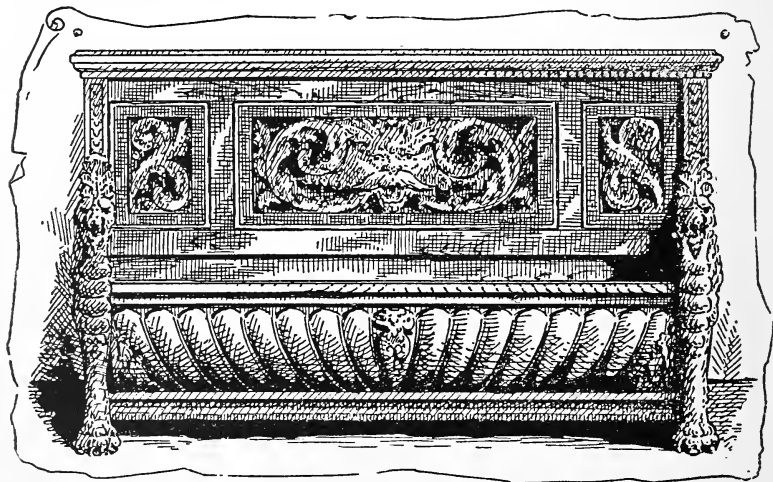
No. 152.

ENTRANCE HALL.

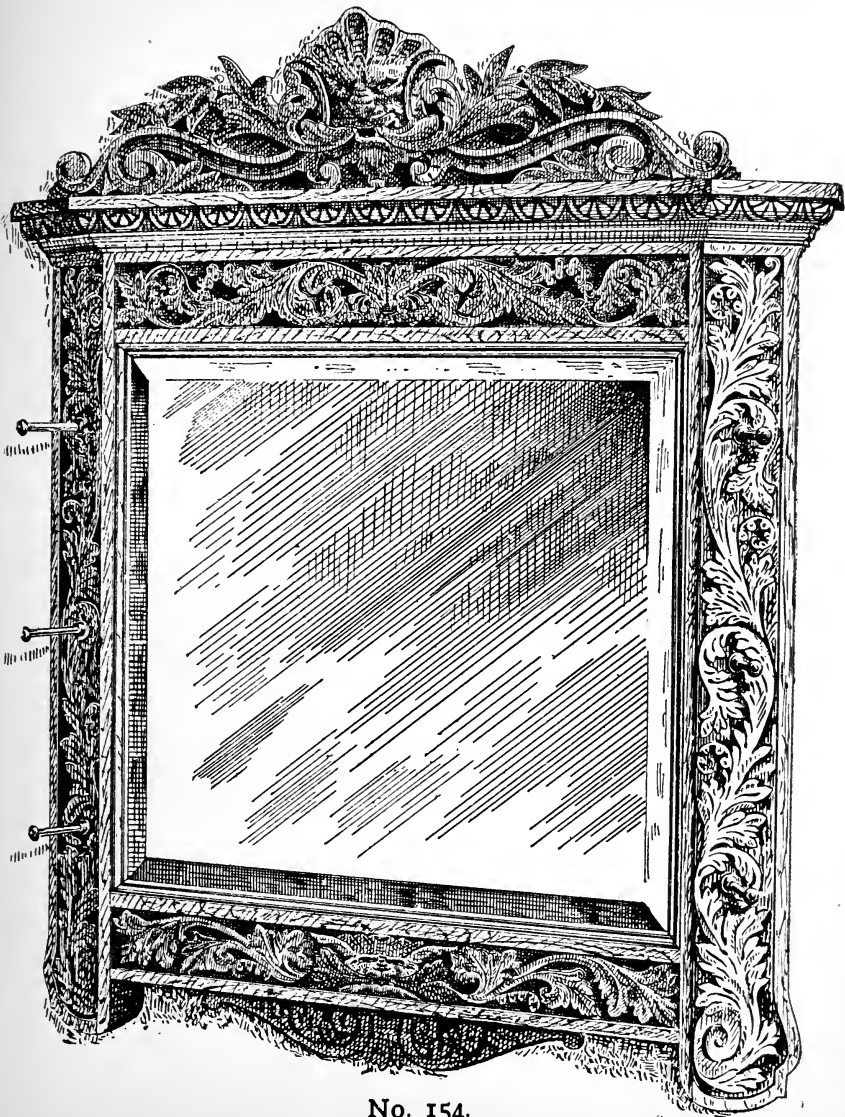
See No. 18 and No. 45.



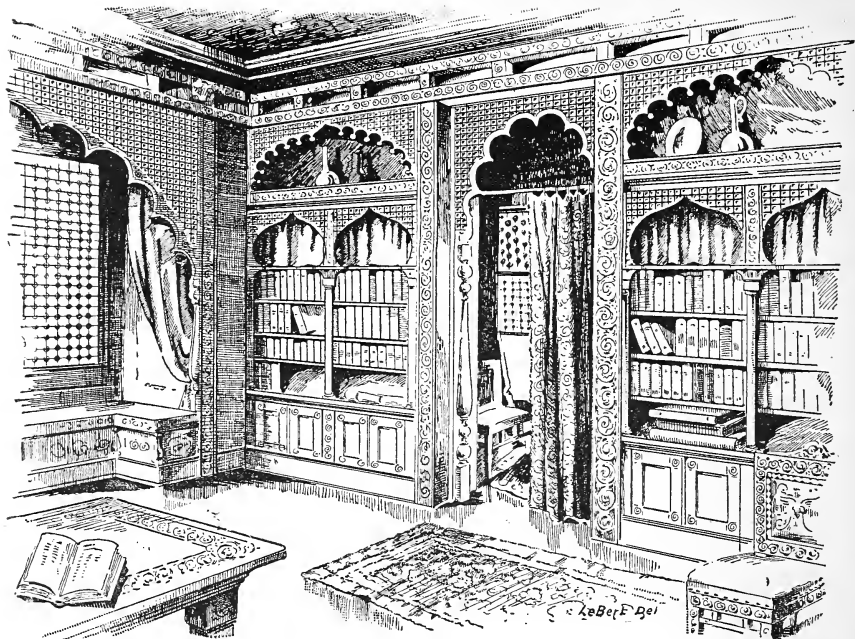
HEREWITH we give illustrations of two excellent pieces of furniture designed and manufactured by CUTTING & DELANEY, of Buffalo, N. Y., who are fast winning a national reputation for original designs and good workmanship. The hat rack is especially noticeable. It was made for a gentleman in New York, and was designed for one of the narrow hallways so common in a city where land is scarce and costly. The sides of the frame are set obliquely to the mirror plate, and the hooks thus stand at an angle of 45° with the wall, against which the whole is hung, thus producing a marked saving of space. It is made in carved mahogany. The hall seat, which was made for a prominent citizen of Buffalo, N. Y., is of dark oak, heavily carved.—*Decorator and Furnisher, New York.*



HALL FURNITURE TO ORDER FROM SPECIAL DESIGNS.



No. 154.

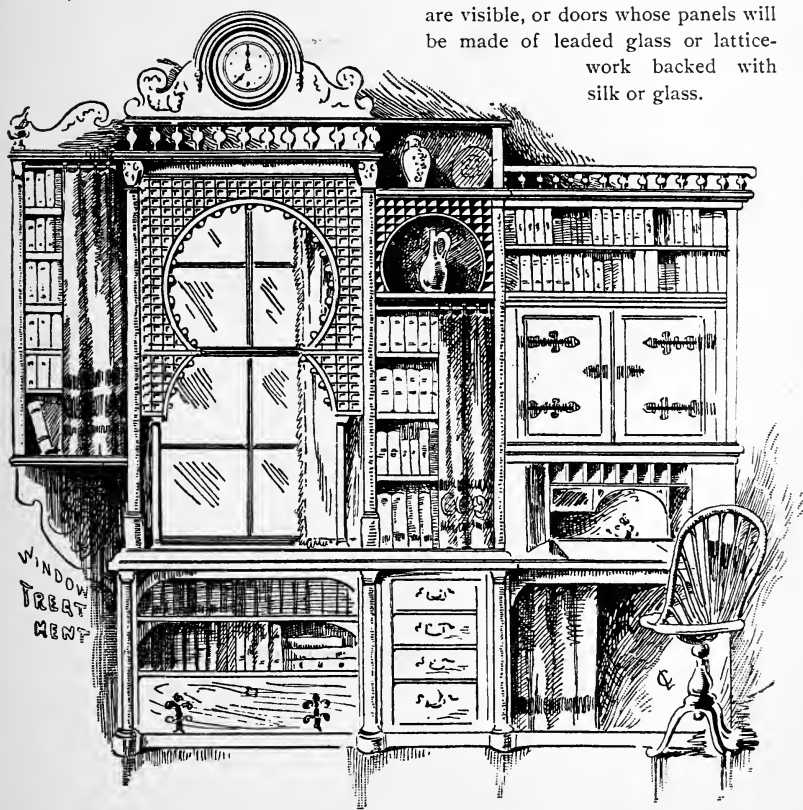


No. 162.

ORIENTAL LIBRARY.

NEARLY every one who reads this book has a more or less valuable collection of etchings, engravings, or photographs, which he desires shall be properly cared for. A place for these should be found in the bookcase or cabinet. Prints should never be left unprotected. It is even a mistake to lay them flat upon shelves, because it is inconvenient to handle them in that position, and, even with the best of care, the edges will become damaged in putting them out or in. Prints that are to be referred to should stand on end and be enclosed behind a solid door, or at least a door with a glass panel. Let this door be so braced that when it is opened it may serve as a rest upon which to turn over the pictures. A shelf above will be convenient if it is not wider than the depth of the case when closed, as it will serve for a rest, if one wishes to take out any particular print. A point often overlooked by the collector is the protection of such a collection from dampness and the ravages of mice. Both can be guarded against by lining the cases with thin sheets of metal. This may be done easily and without in any way showing or soiling the prints, if the interior is fitted with thin veneer covering the metal beneath. We do not wish to be understood as saying that all cases to hold prints must, of necessity be metal lined; but for a valuable collection it is certainly worth while taking such a precaution.

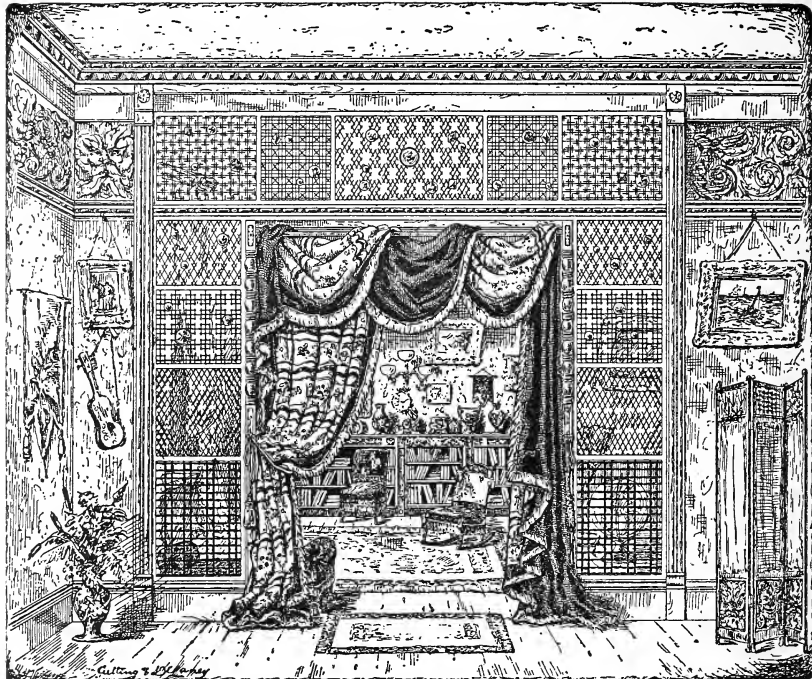
Bookcases are a fruitful source of decoration, and when one has only a groundwork of shelving to work upon, the fitting up becomes the all-important part. Soft tinted India silk curtains, embroidered or plain, can be made to cover the major part of the shelves; or an occasional piece of Chinese embroidery upon silk or cotton cloth, or a Turkish linen cloth with the exquisite embroidery on its ends, may be made to serve as a slight protection from the dust. These curtains, pretty as they are, do not act as a protection for books of any great value; for such volumes one must have either glass doors through which the books are visible, or doors whose panels will be made of leaded glass or lattice-work backed with silk or glass.



No. 163.

WINDOW TREATMENT.

Send size of window outside of frame and distance from bottom of frame to floor.

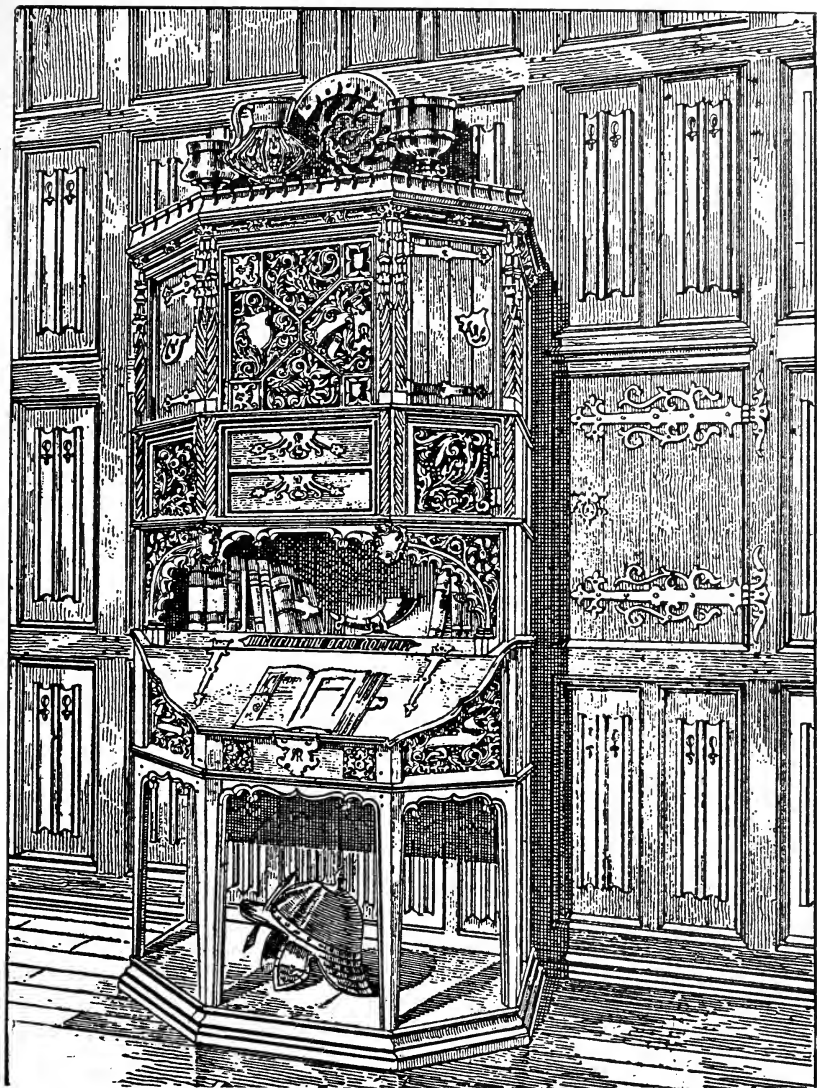


No. 164.

A WESTERN NEW YORK HOME.

MR. E. H. Butler, who through his extraordinary success as editor and proprietor of the Buffalo *Evening and Sunday News*, has become one of the best known and most popular newspaper men in the circle of Eastern journalists. He is a gentleman of rare taste and with the assistance and co-operation of CUTTING & DELANEY, now has at Leroy, N. Y., one of the finest country residences in the Western part of the State.

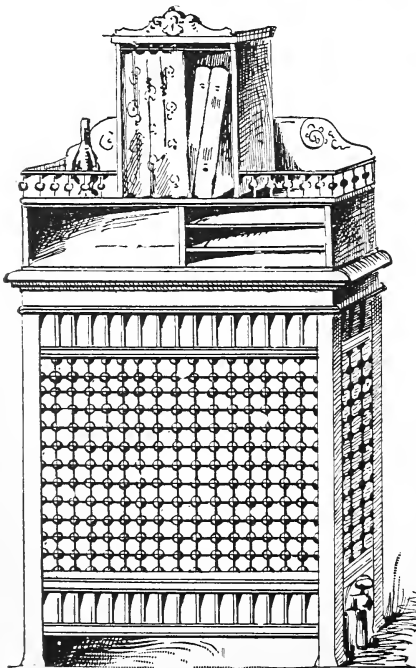
The accompanying sketch shows a view of the parlor looking through to the library, or Mr. Butler's "den." The wood-work of the room is of white porcelain finish, the carving and moulding touched with gold, the walls are hung with Birge Velours, which produces the decorative effects of figured plush or colored stucco. The feature of the sketch is a screen partition between the parlor and library, made of decorative lattice treated in white and gold ornamented with a few fine cut jewels or roundels. The drapery is of Rajah silk handsomely fringed and looped, producing a most pleasing and graceful effect. The view into the library, shows the dwarf bookcases which run entirely around the room and being low give an abundance of wall room above for the display of paintings and bric-a-brac. In his "den," with the society of his rare books and works of art, Mr. Butler can enjoy a day's respite from the pressure of his busy life and by touching a button on his library table can put himself in immediate telephonic communication with any department in the *News* office at Buffalo, nearly fifty miles away.—*Decorator and Furnisher.*



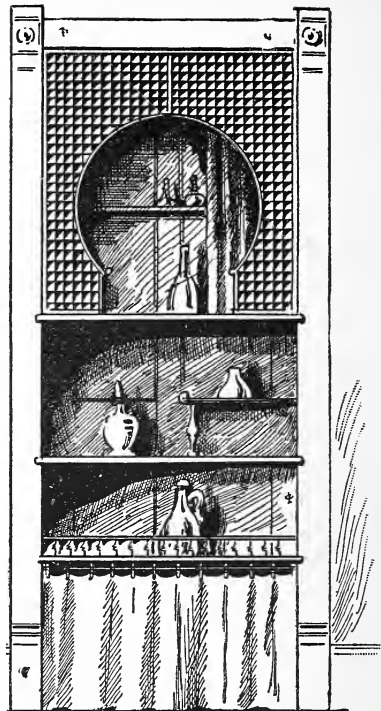
No. 165. CORNER OF AN OLD ENGLISH LIBRARY.

DOOR CABINET.

If you have a door that is not in use you can make a very pretty cabinet for a very small outlay that could be taken out and put away in five minutes if the door had to be opened. Such a cabinet is shown in this sketch, and is very simple and cheap. The top part is a grille about three feet long and as wide as the door. It is held in place by four small screws. The shelves should be one-quarter inch shorter than opening. They can be one inch wider than depth of casings, and are supported by small screw-eyes turned into the casing. One at each corner of shelves. The curtains can be light and soft in coloring, put up on small brass rods same as sash curtains.



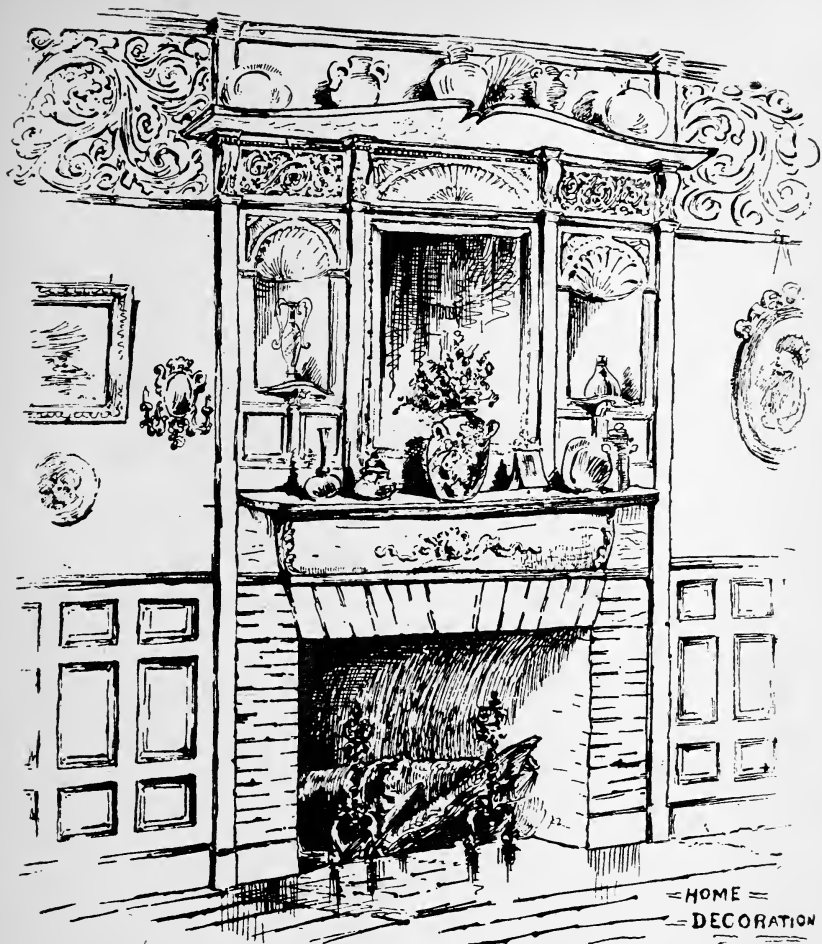
No. 171.



No. 172.

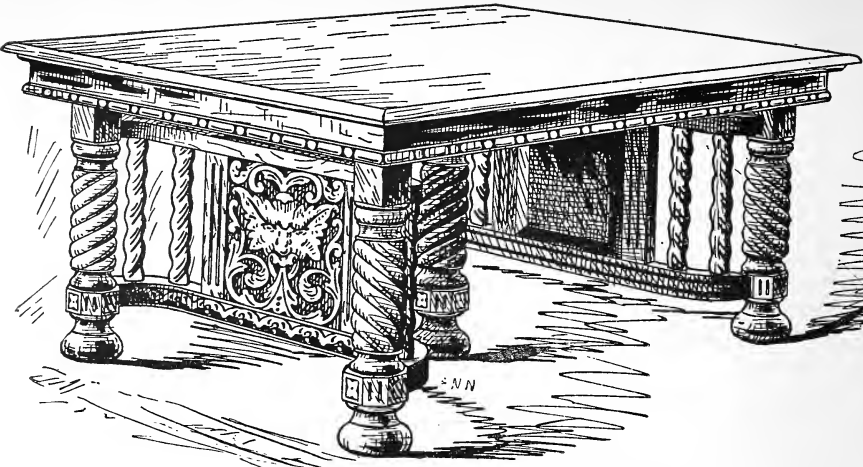
CABINET TO COVER STEAM OR HOT WATER RADIATORS.

SOMETHING entirely new and novel. Made of lattice-work. Will stand the heat; is ornamental and useful. The top can be made as a cabinet, book-case, clock-stand, pedestal or music cabinet. Made to match wood-work of room or furniture. White and gold or bronzes. When you order give height, depth and length of radiator; also, height of steam pipes from floor. If radiator is near the wall the cabinet should be open at back.

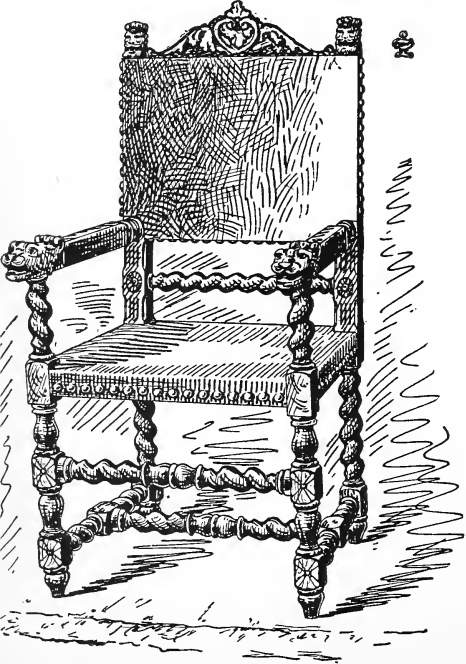


No. 161.

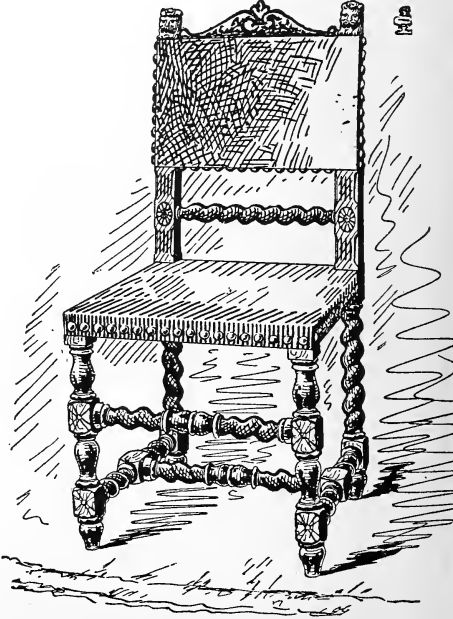
NATURAL wood finishing for the interior wood-work of residences and public buildings is not merely a popular craze with nothing but an ephemeral interest to sustain it, but its many solid advantages, both useful and artistic, exceeding those of any other mode of finishing are now so generally appreciated, that it has become a permanent institution and is continually growing in favor and popularity.



No. 158.

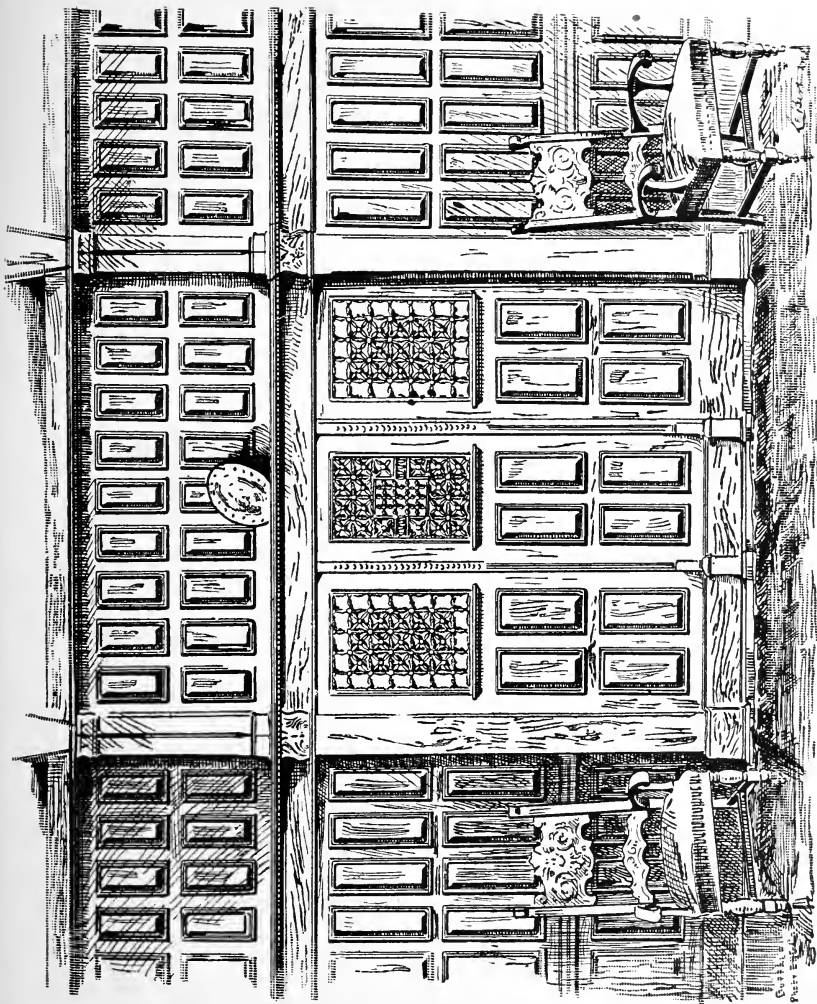


No. 159.



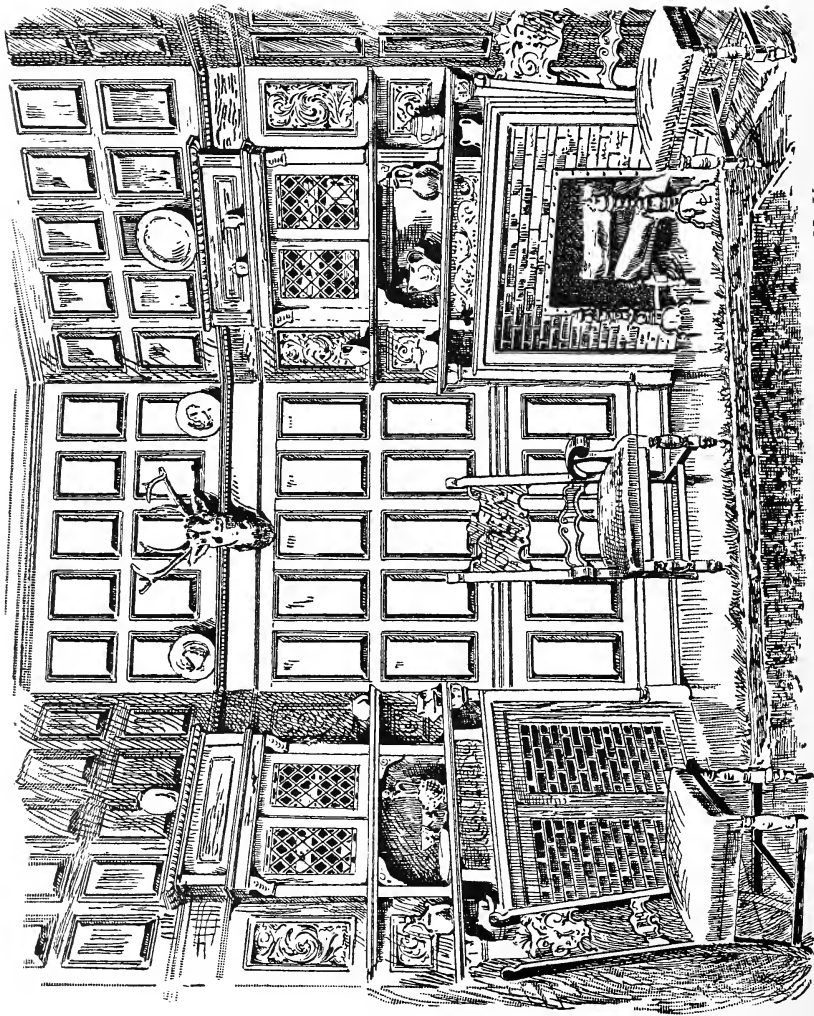
No. 160.

DINING ROOM FURNITURE TO ORDER FROM SPECIAL DESIGNS ONLY. NO CUTS OR PHOTOGRAPHS.

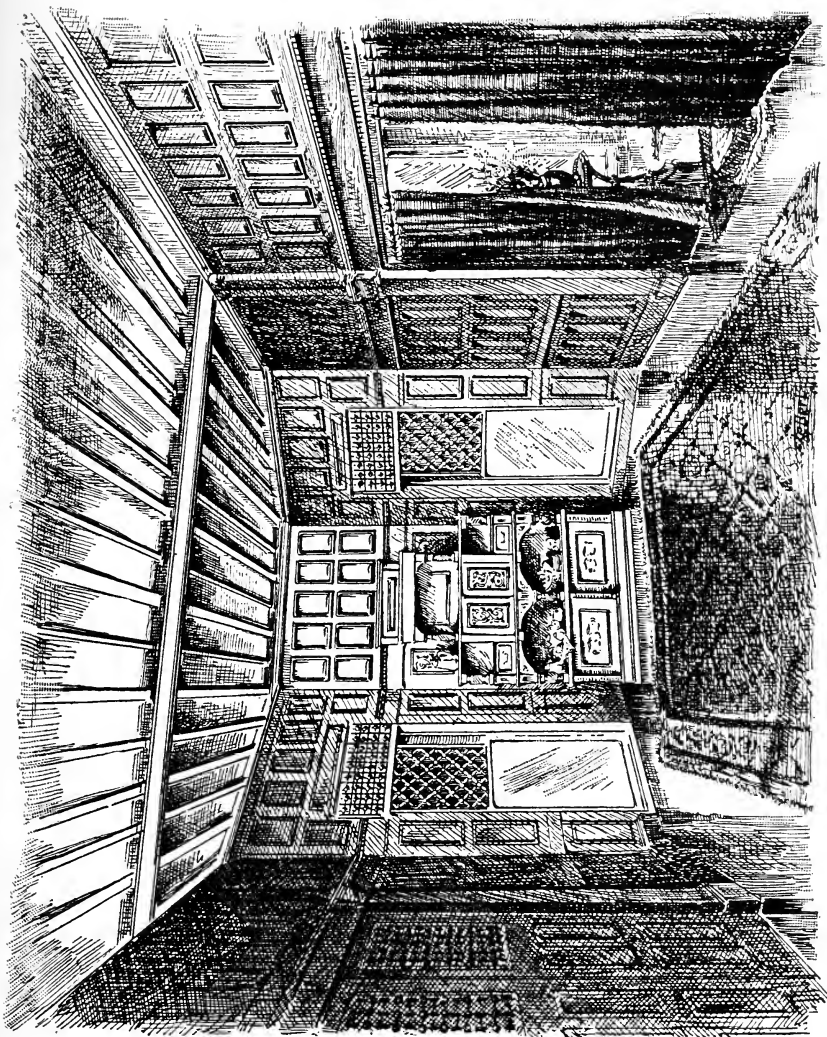


No. 166. SIDE OF DINING ROOM IN A. J. AVERY'S HOME, DUNKIRK, N. Y.

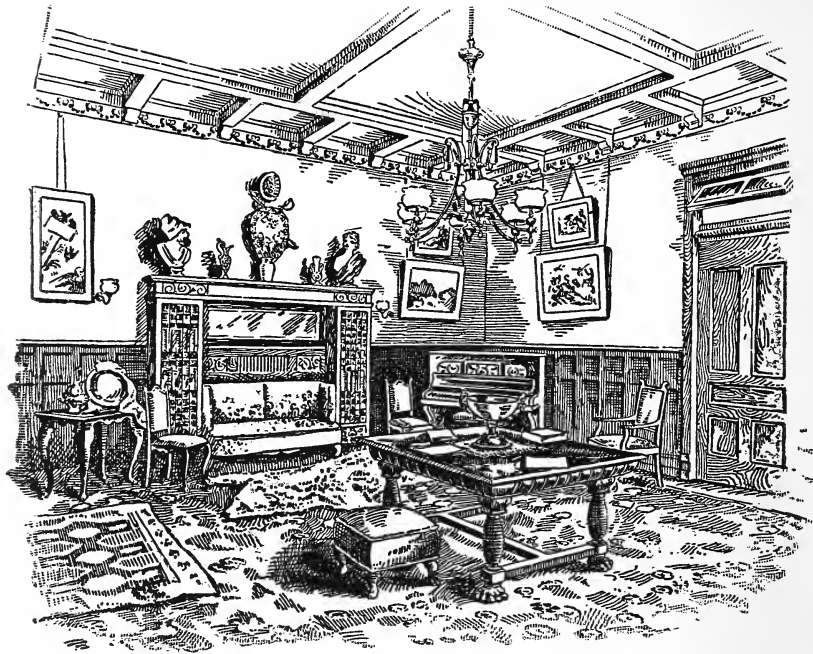
Copyright
1885
P. S. F. Co.



END OF DINING ROOM IN A. J. AVERY'S HOME, DUNKIRK, N. Y.



No. 168. DINING ROOM IN A. J. AVERY'S HOME, DUNKIRK, N. Y.



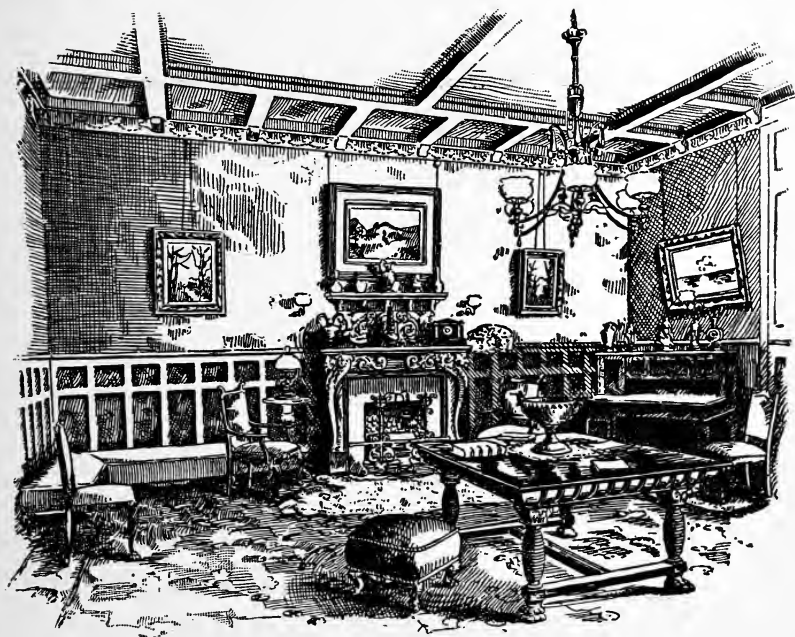
No. 173.

QUARTERS OF COMPANY F, 74TH REGIMENT.

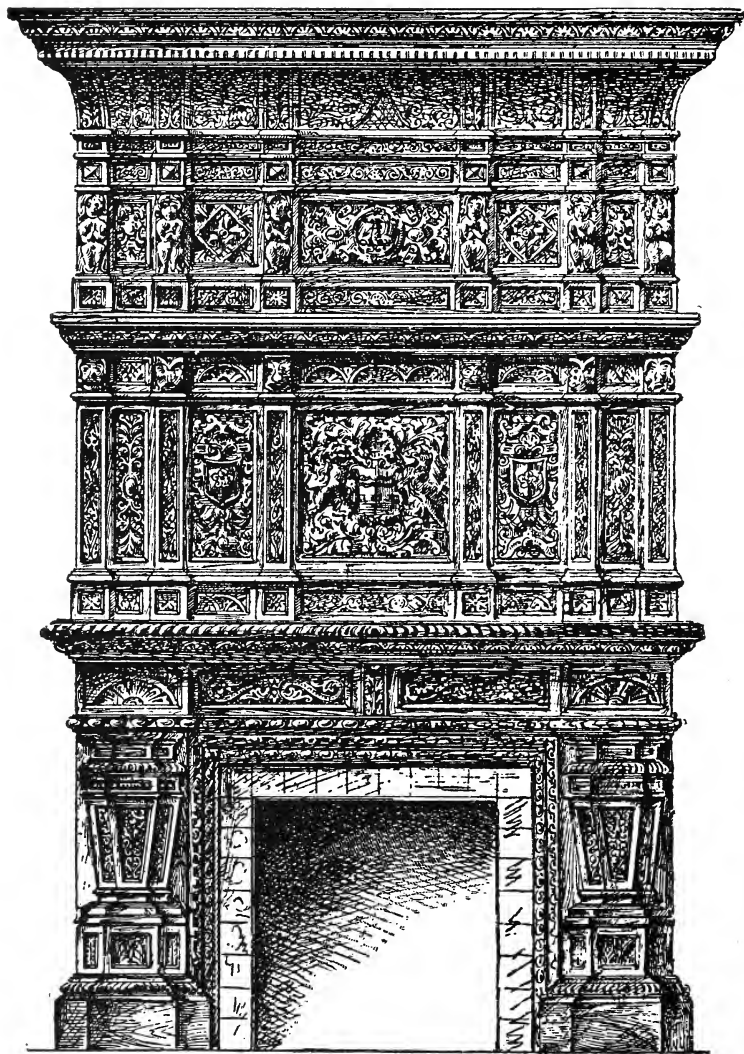
AN unusually interesting event in military circles was the reception given last evening by Company F, 74th Regiment, Scoville Rifles, at the Fremont-place Armory, Buffalo, N. Y. The occasion was the opening of the company's room which has just been refurbished by CUTTING & DELANEY.

Upon entering the room the most noticeable feature is the window seat, situated between the two windows, looking out upon Virginia street. The radiators are upon either side of the seat and are walled in with grilled open work, while from the four corners arise fluted pillars, which support, under the ceiling, a carved entablature. The seat is of oak and is upholstered with terra-cotta corduroy, while steel velours drapings with heavy cords and tassels are festooned from the entablature, producing a beautiful effect. The wood-work throughout is quarter-cut oak with antique finish, and the walls and ceiling are terra cotta, gold and maroon. A carved oak center-piece is the principal feature

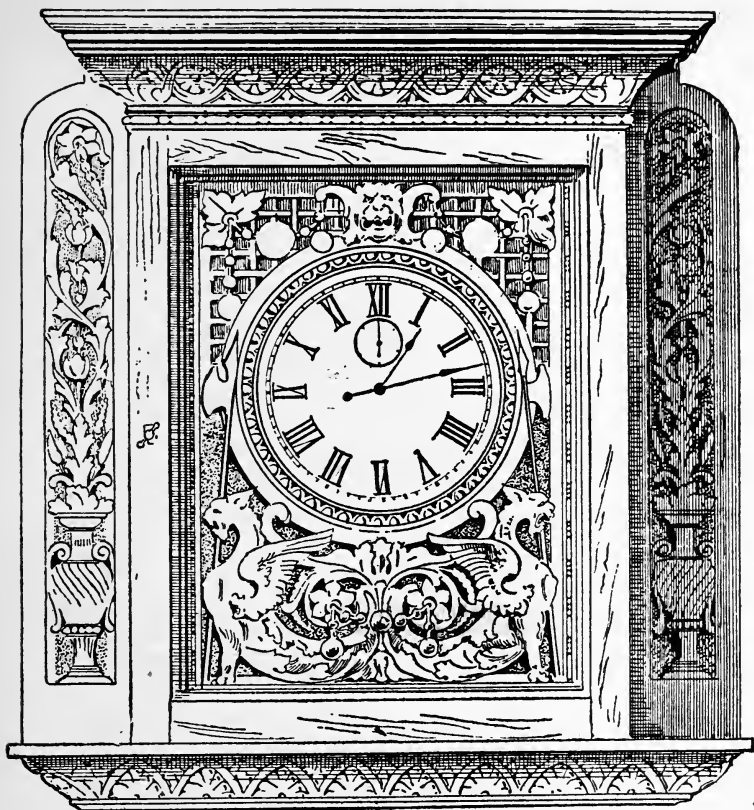
of the ceiling decorations, and from the center four heavy oak beams, at right angles, extend to each wall. Massive oak beams extend around the sides, the squares being filled in with maroon felt. These beams are supported by a frieze of carved oak wainscoting, four feet six inches high, extending around the room. On the right side of the room is the fireplace, of pressed brick, with wrought iron andirons. A natural-gas fire burned in a log. The mantel is beautiful. In the center is a carving of the Company F badge. Carved griffins support the main and overhanging shelves of the mantel, directly over the fireplace are the letters "N. G. S. N. Y." The bookcase, directly opposite the fireplace, is of two parts, each about six feet high, with adjustable shelves and glass. A seat between them is upholstered, and has a carved panel back. A magnificent piece of carved work joins the two parts of the case at the top, and in the front of it is carved, in old English, the words, "Scoville Rifles." All of the furniture is of carved oak, upholstered with silk tapestry, and was designed and made by CUTTING & DELANEY.—*The Builder*.



No. 174.



No. 170. SIXTEENTH CENTURY MANTEL-PIECE.

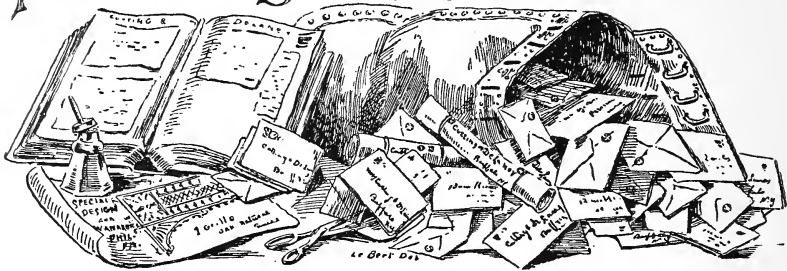


No. 176.

CLOCK-CASE TO GO ON TOP OF HALL MANTEL IN RESIDENCE OF
MR. J. J. McWILLIAMS, LINWOOD AVE., BUFFALO, N. Y.

Designed and made by CUTTING & DELANEY. The clock is self-winding and was furnished by T. V. Dickinson, Buffalo, N. Y. These clocks are in great demand for banks, libraries, offices, depots and all places where a good time-piece is needed.

A FEW LETTERS From Our Scrap-Book



BUFFALO, N. Y., July 10, 1889.

MESSRS. CUTTING & DELANEY, Buffalo, New York :

Gentlemen : I hear you are getting up a little book to send out to your patrons and to many who ought to become patrons. Were it in my power to make everybody see the excellence of your work they would see it. As it is I wish to bear testimony to the pleasant relations that have always existed between your firm and myself, and to the satisfaction you have given me in every undertaking. The beautiful paneling work now admired by so many in our counting room is as strong an endorsement, probably, as you could have. If there is anyone who may need information or who wish to investigate the merits of your work permit me to say that it will afford me great pleasure to have you refer them to me.

Buffalo is growing, and the evidence that it is growing in taste as well as in wealth is shown on every hand. I was surprised when making calls during our collection of funds for the Johnstown sufferers to note the grand transformation in many of our public offices, banks, etc. You have contributed in no small degree to this by submitting designs and showing how handsome a thing can look on paper and not be disappointed when the substantial takes the place of the draft. With best wishes for your future prosperity, I am

Sincerely yours,

E. H. BUTLER.

Editor and Proprietor of *Buffalo News*.

MESSRS. CUTTING & DELANEY :

KALAMAZOO, September 7, 1887.

Gentlemen : Enclosed please find size of missing jewel. In my letter enclosing draft I neglected to express how thoroughly pleased I am with the grille you made for me. It is a better finished piece of work and handsomer than I expected. The admiration of all who have seen it.

Very truly,

F. M. CLARK.

CUTTING & DELANEY .

BUFFALO, N. Y., August, 1887.

Gentlemen : In sending you my check for balance of account, I wish to also thank you for your promptness and courtesy. The work is entirely satisfactory ; you have done more than the contract called for, which is unusual nowadays. I should be pleased to show my store to any person you may send to see it as a sample of your work.

Respectfully,

T. V. DICKINSON,

382 Main St., BUFFALO, N. Y.

DUNKIRK, N. Y., July 1, 1889.

MESSRS. CUTTING & DELANEY, Buffalo, N. Y. :

Gentlemen : Yours with cuts of my dining room is received. I am sorry they do not do justice to the work, or show the beauty of the room, but such is the fact.

I have, and still feel, proud of the artistic skill you displayed both in dining as well as sitting room, and would advise those wishing interior decoration to apply to you for same.

Truly yours,

A. J. AVERY.

NEW YORK, September 28, 1886.

MESSRS. CUTTING & DELANEY :

Dear Sirs : The frame arrived here to-day. When I received your beautiful design for hall mirror frame I had been looking for something out of the old rut for the past eighteen months, and was surprised and pleased when your design came to hand ; but you cannot imagine my surprise when I opened the case and saw the frame. It was much handsomer than I expected. The carving was rich, bold and very artistic, and with your permission I will send photograph to *The Decorator and Furnisher*. I think they would like to publish it.

Enclosed please find my check in full for same.

Yours, etc.,

C. P. BURROUGHS,

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THESE blinds are made to slide up and down in the window (by the use of adjustable springs which are hidden from view) and move the same, and as easily as sash hung on weights, and will stay anywhere you place them. Light and ventilation can be obtained from any part of the window. They are made in from two to six parts or sections in height, which move independent of each other, and in front from two to six panels or divisions in width depending on the width of windows. No hinges, hence no rattling or sagging, or swinging to and fro, and tangling up with curtains, as is the case with the old style of blinds. Do not interfere with plants or flowers on the window sills. They cost less and will wear twice as long as the old style of blind. Can be fitted in the window in one hour, and taken out and replaced in a moment. Can be put on old windows as well as new ones.

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TINTS and tones in stained windows should exhibit one tendency without any particular color predominating. In the best specimens of old windows the positive and strong colors are few; the glass is seen in depths and shades out of the common glare, partaking of much of the reflective power of precious stones.

When stained glass windows are used in private houses it should be remembered that the effect of the colored glass upon the light coming through it is to give to it its own tint, and should this chance to fall upon furniture, carpet or wall, whose color, may be, is affected unpleasantly by that of the window, the result would be perpetually disagreeable. In churches, cathedrals, or public buildings, where colored windows are introduced, it will be noticed that their surroundings are plain, generally the stone or marble of the building.





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Strangers ordering goods, to avoid unnecessary delay will please give city reference, or remit Post Office Money Order or Bank Draft on New York, as in **no** case will goods be shipped on receipt of **strangers'** checks, until their value can be ascertained. All goods F. O. B. at Buffalo.

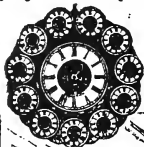
Boxing will be charged at cost when required for the protection of goods.

Where prices are not named in price list the same will be communicated by mail on application and where space to be decorated is stated special designs and estimates of cost will be given. Prices for high order of work necessarily vary, and depend upon the finish, kind and character of the wood. Interiors executed under contract by this firm. See inside of cover for sizes, etc.

On the following pages we call the reader's attention to the business cards of manufacturers and dealers in articles that enter into the construction and furnishing of the house and office. They are the leading houses in their respective departments, and are in every way worthy the confidence of the public.

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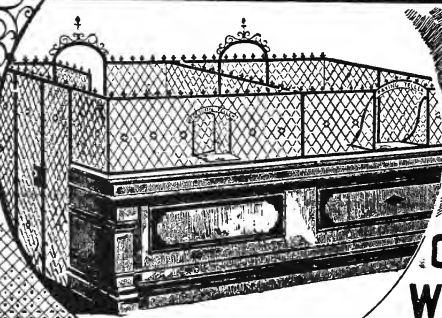
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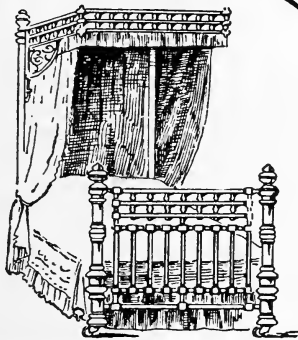


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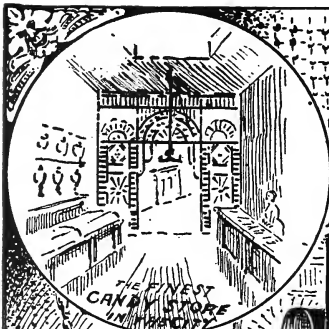
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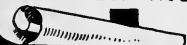
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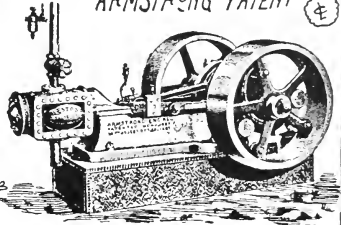
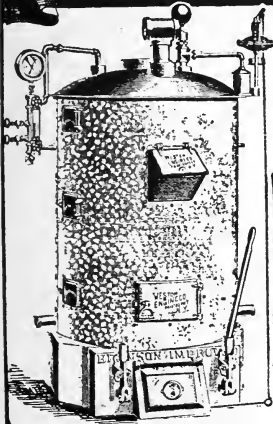
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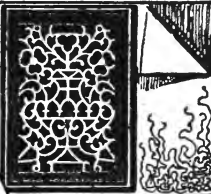


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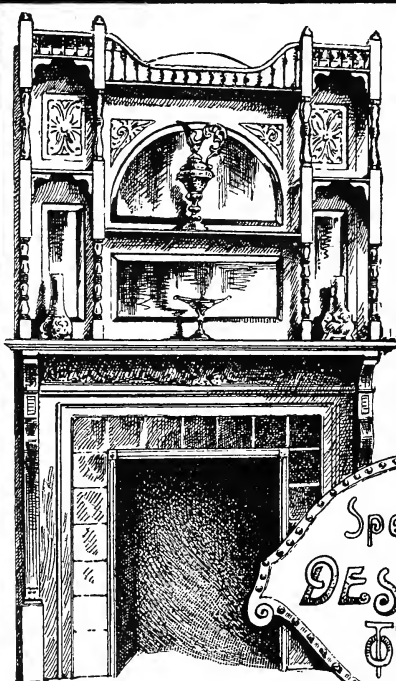
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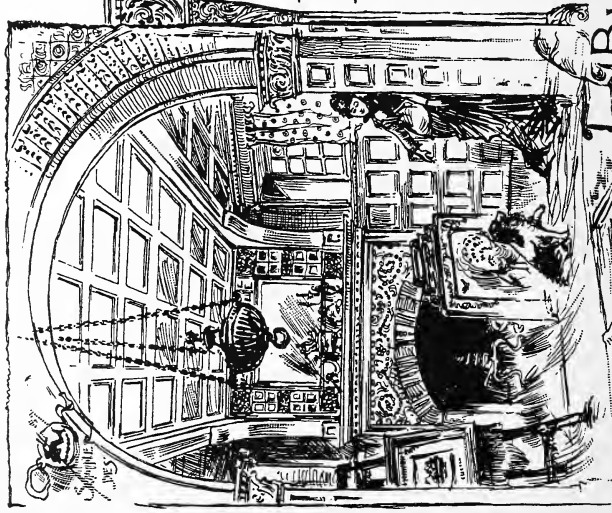
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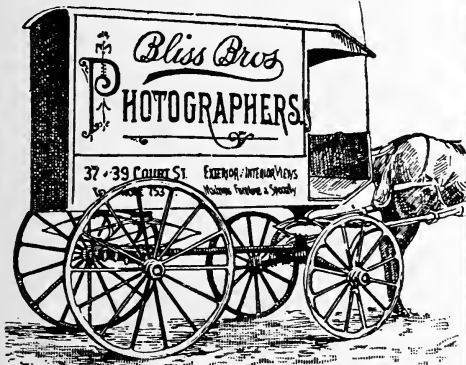
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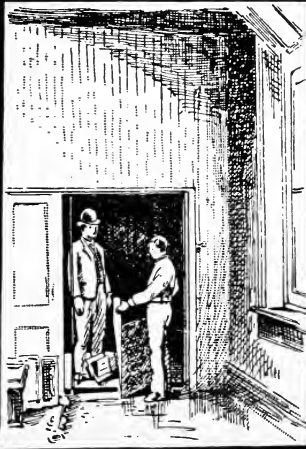
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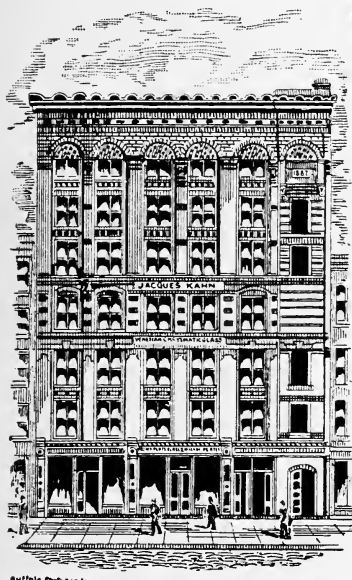
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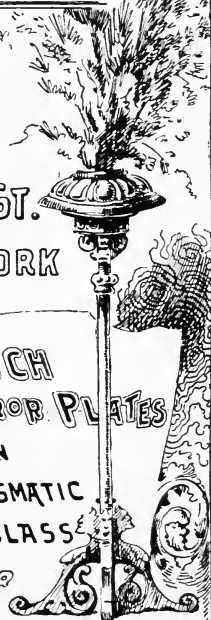


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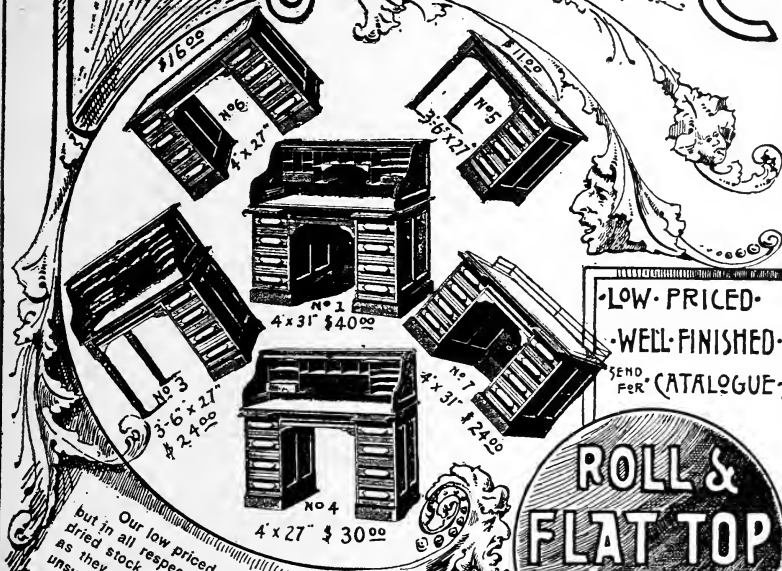
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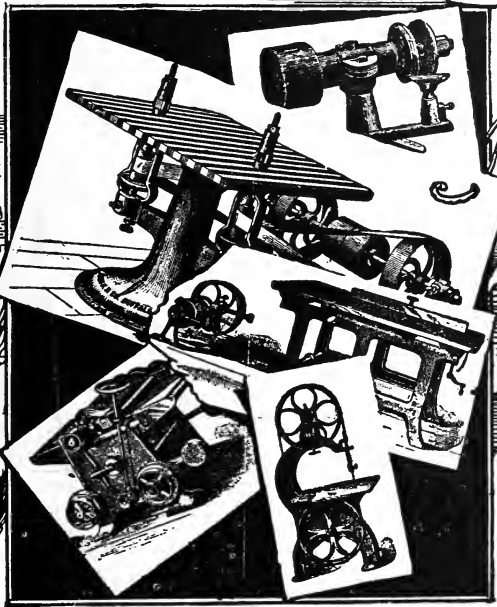
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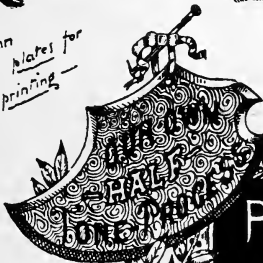
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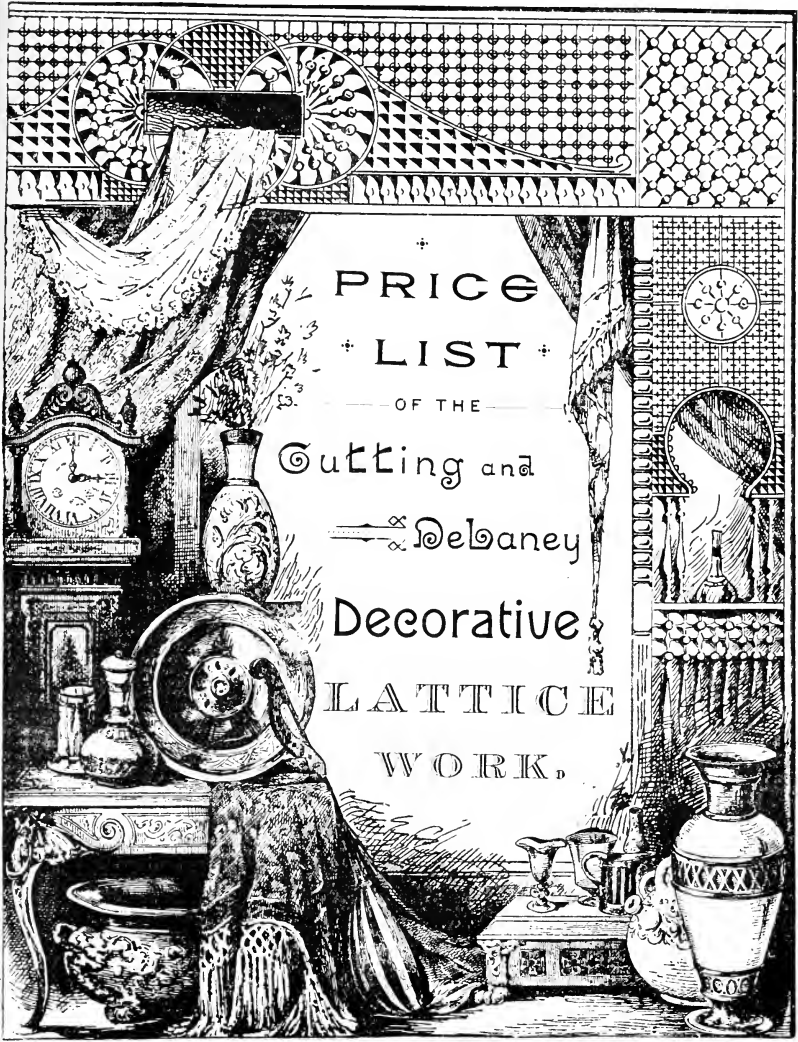


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Grilles in white, no finish, take 15 cents per foot from list.

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10	\$3.00	42	3.00
11	Send sizes for estimate.	43	1.80
12	3.00	45	Send sizes for estimate.
13	1.50	48	1.50 to 3.00
15	\$1.50 to 3.00	49	2.70
16	1.50 to 3.00	50	3.00
17	Send sizes for estimate.	51	1.30
18	Send sizes for estimate.	52	1.80
19	1.50 to 3.00	53	According to spacing, 1.50 to 3.00
20	1.50 to 3.90	54	3.00
21	1.50	55	2.10
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25	1.50	57	3.60
26	1.50	58	With balls, 2.10
27	1.50	58	With jewels, 3.60
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31	3.00	61	3.00
32	2.10	62	1.20 to 3.00
33	1.80	63	1.80 to 3.00
34	2.40	64	3.00
35	1.50	65	3.00
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71	Carved,	3.60	175		1.50
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78		2.40	301		2.70
79-99		1.50	302		3.00
100		2.70	303		2.70
101		3.00	304		2.70
102		1.50	305		2.40
103		1.30	306		3.00
104		1.30	307		2.70
105		3.00	308		1.50
106		3.00	309		3.00
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112		1.20			
113-114		1.50			
115		3.00			
116-125		1.50			
126-129		1.20			
130		1.50			
132		3.00			
133		1.50			
134		2.70			
135		1.80			
136		2.10			
137		3.00			
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143	"	18.00
144	"	9.00
145	"	21.00
146	"	30.00
147	"	15.00

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155	45.00

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CUTTING & DeLANEY are the only manufacturers of the true Moorish fret-work from the best examples of the original Moorish lattice. Do not be deceived by cheap machine-made imitations. Ask your drapery man for Cutting & DeLaney lattice-work.

The spindles are turned in thickness from three-sixteenths to four inches, but three-eighths to seven-eighths is generally used for all door and window transoms, and one and one-eighth inches and one and three-eighths inches for stair and balcony railings. The frame that receives the fret-work must be in thickness equal to the size of the spindles in all patterns that interlace.

The frets are finished in the same manner as other cabinet work, in oils or varnishes, the wood being left natural or stained to imitate mahogany, rosewood, antique, oak, etc. These goods are also finished in colors, bronzes and in white and gold.

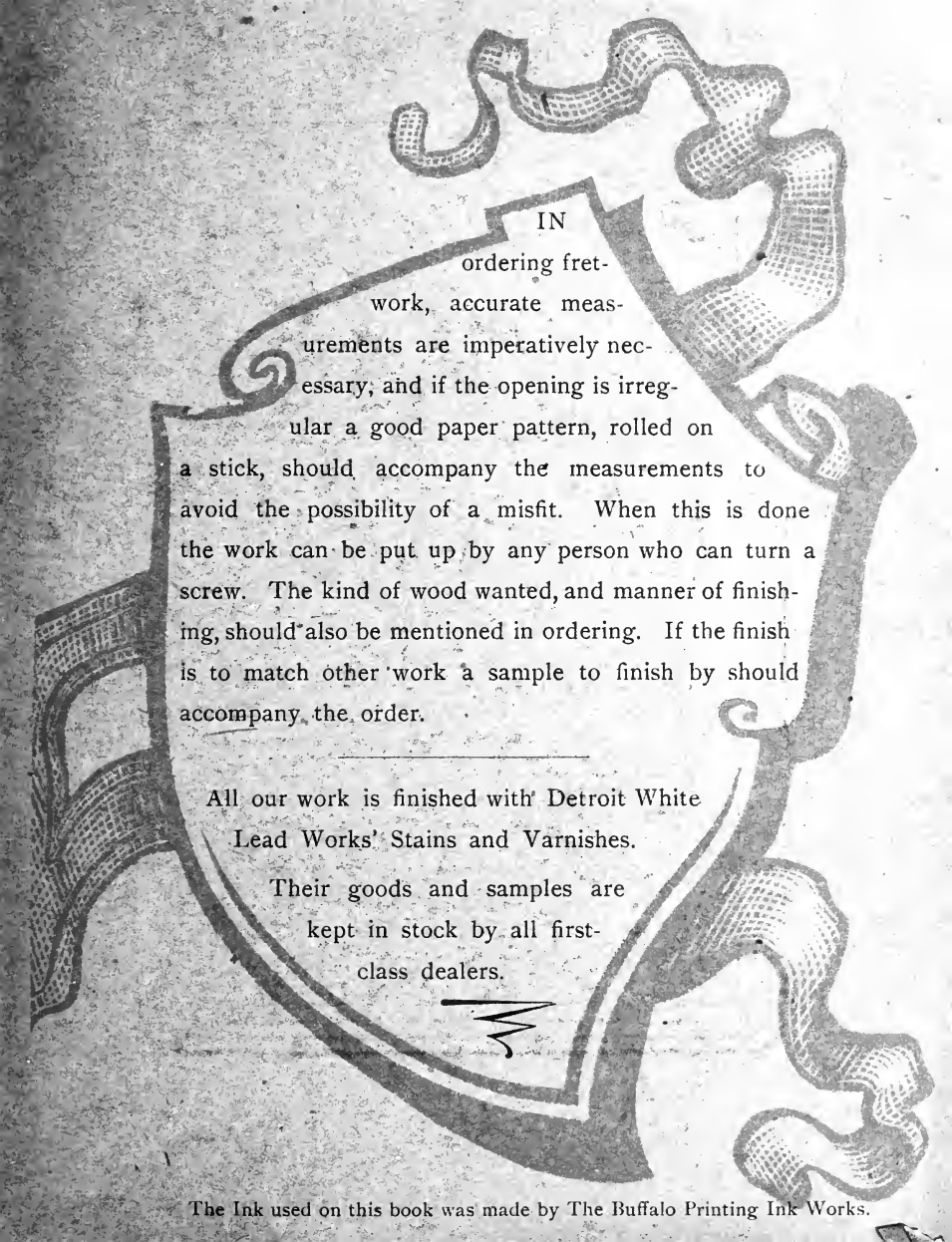
We unite in grilles with the Moorish fret-work, stained glass, jewels, sawed or cast brass-work, wood carving, scrolls, monograms, Japanese lattice, etc.

Frets constructed of five-eighths, seven-eighths, one and one-eighth or one and three-eighths spindles are sold by the square foot and are made from any domestic wood, and finished in any manner desired. Grilles containing less than four square feet or made of imported wood, cost fifty cents per foot additional. Circular, elliptic segmental and irregular-shaped frets are measured as if square.

Send us sizes and we will make you a special design and quote prices on all such openings. We must have paper pattern of shape with order.

Lattice or fret-work is used for many purposes, and there are many kinds of fret-work. We make the Moorish or Arabian, Japanese, Romanesque, East Indian, Cutting & DeLaney's decorative lattice, serpentine lattice, etc.

Where fret-work is used as a grating or trellis in transoms, arches, windows, doors, or other openings, it is called a *grille*.



IN
ordering fret-
work, accurate meas-
urements are imperatively nec-
essary, and if the opening is irreg-
ular a good paper pattern, rolled on
a stick, should accompany the measurements to
avoid the possibility of a misfit. When this is done
the work can be put up by any person who can turn a
screw. The kind of wood wanted, and manner of finish-
ing, should also be mentioned in ordering. If the finish
is to match other work a sample to finish by should
accompany the order.

All our work is finished with Detroit White
Lead Works' Stains and Varnishes.

Their goods and samples are
kept in stock by all first-
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