

The UPHOLSTERER & INTERIOR DECORATOR

WITH WHICH IS AMALGAMATED THE WALL PAPER NEWS & INTERIOR DECORATION

Est. 1893

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CHANGE IN ADVERTISEMENTS MUST REACH US BY FIRST OF THE MONTH. ENTERED AT THE NEW YORK POST OFFICE AS SECOND-CLASS MATTER.

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FACT & COMMENT

WITH this issue of our publication, we complete our thirty-fifth year of service and we wish to express our hearty appreciation for the generous support accorded us, for without co-operation our efforts to reflect and to assist in the craft development would have been futile.

Especially do we extend to the many who have written us their congratulations our grateful acknowledgment of their good wishes.

We have seen great changes. We have viewed the great popular redivivus of home furnishing with pride and satisfaction, and while in no degree lacking in our appreciation for the work of the specialist decorator, we believe full recognition must be given the commercial man, especially the department store buyers who with their vast audiences in daily contact with them, have been able to create not only an ever increasing business for themselves but by their advertising, their big stocks and their big displays have stimulated a tremendous public interest and enthusiasm which imperceptibly overflowed even to

the doorways of the most conservative and sequestered decorator.

AND while upon the subject, just a word of advice to the decorator. If you are fully satisfied with such returns from your labor as come from your individual efforts and stop when your efforts cease, you are easily pleased. If, on the other hand, you wish to build your life's work upon a more permanent foundation, which will remain a lasting memorial evidence of your influence and usefulness when you are gone, develop a stronger business side to your organization. We all lift our hats to the man of vision and skill who aims always higher and higher but his aspirations are never permanent if he is indifferent to ordinary business methods. I have noticed that the decorator, if a one-man power or a power that is solely artistic, never gets very far. He is usually too conservative to advertise even in the subtle form of magazine illustrations. He leaves all the credit for the work of the interiors to the architect and this same misguided conservatism or indifference applies to his day by day contact with the wholesale trade.

My advice to such a man is to study less the art and more the business of his profession. If

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he is to retain the good will of the wholesaler, he must build his studio upon staunch business bulwarks and let his plant develop through the strength of its business soil.

Reflect upon this: there were plenty of clever artists in the days of Chippendale and Sheraton but we don't know them. The names of Chippendale and Sheraton have lived because they were not only artists but good business men.

IT SEEMS singular as one contemplates the bad taste or rather the lack of taste in the homes of 1888 when this journal was established, to

The Home Furnishings of Early America realize that exactly one hundred years previously, our American upholsterers and cabinet-makers were producing exquisite results and the homes of the people were models of refinement and charm. It was the same condition in England. The Mid-Victorian period in England was a period of bad art and it is difficult to account for it when in the previous century, with less money, less encouragement, no art schools, no museums, no great industrial enterprises, nothing in short to stimulate or foster art, such superb native architecture and delightful craftsmanship was developed.

Today the libraries are full of books on old Colonial homesteads and we are returning with grateful appreciation not only to the architectural but to the furniture models, the wood trims, upholstering and general decoration of Johnson Hall, Morven, the Schuyler House, Bowdoin Home, Wentworth Hall, Langdon, Ridgely, Sherburn, Morris, Willing, Byrd and a hundred more such homes, sumptuously furnished and in perfect taste.

I recall that during the Hudson-Fulton Celebration, Sir Purdon Clarke planned an exhibition of Seventeenth Century furniture and furnishings, and he expressed amazement to find that he could fill his exhibition space with the best of examples, the property of old New Yorkers. He expected to have to go to England for them.

America today has a reputation for being a rich country but, bless you, it had that reputation 150 years ago, and probably 80% of all the old Georgian furniture used in the Colonies during the Georgian period was made here.

We quote from "Social New York Under the Georges":

"Men spent their money lavishly on their homes and persons. They went richly and fashionably dressed and their homes were provided with every comfort, convenience and ornament. Their wives wore dresses of rich material and had costly jewelry. Their walls were adorned with pictures by the Dutch masters. Their tables were bright with massive silver. Their rooms were full of fine furniture. . . . The pictures so often drawn of the American goodwife spinning in the kitchen is therefore misleading when we deal with the wealthier classes. The latter lived in fine houses in town with adjoining gardens, stables and offices, and very often they had country seats."

In the work of Duncan Phyfe and Savery we recognize ability of a high order but there were hundreds of other clever cabinet-makers not only in the large cities but in the small towns. Some of them advertised that they made furniture in the Chippendale fashion, and it is all very pleasant to reflect upon.

C. R. C.



TO the many friends whose support has made the publication of "The Upholsterer and Interior Decorator" a labor of pleasure, we extend holiday greetings, wishing them all a Joyful Christmas and a Happy, Prosperous New Year.

CLIFFORD & LAWTON

THE BUYER AND HIS PROBLEMS

The Returned Goods Problem

MANY of the buyer's problems, it goes without saying, are more or less of his own creation—his methods of ordering his business and his system of management bring about certain complication that grow into problems, but, as we have already pointed out, there are some problems that grow out of circumstances over which he has no control.

One of these may be briefly designated the "returned goods" problem, and in most instances this is a problem without a possibility of solution because it is the result of an absolute pronouncement by the firm who, in the effort to be upright and fair in dealing with customers, accept all manner of returns over the department buyer's head.

The buyer of his own volition may be expected to go to any reasonable length in his effort to please a customer and hold her trade and even this provides many a harassing experience. The average customer deems it an inherent right to demand many unreasonable things; colors that look the same under artificial light as they do in daylight, colors of plush and damask that will absolutely match under all lights, fabrics that will not fade, stretch, shrink or twist and so on through an infinitude of unwarranted expectations that breed trouble for customer, clerk and buyer.

Then there are the customers that consider a charge account a convenience for the purpose of securing quantities of goods on approbation, without the slightest compunction concerning the labor and handling involved, and there is an interminable list of so-called "reasons" given for the return of goods but which in the aggregate merely mean a loss the department suffers in order to maintain milady's good will.

By far the most exasperating condition is that where the buyer, finding no semblance of a reason for accepting the return of merchandise from a customer, is overruled by the firm

for reasons of policy—often mistaken policy.

Where such a condition is encountered fancied expediency arbitrarily overrules business judgment, the customer "must be satisfied," and it makes little difference whether the goods have been cut, made up, used or damaged, "the customer is always right," but Heaven help the buyer who must show profits under such circumstances.

A loss of \$30,000 per year from stock depreciation because of returned goods is, we are told, not an extravagant estimate in departments where the "office" exercises veto over the buyer's better judgment. Moreover, we have heard of cases where buyers have been forced to take back into their stock cut lengths of goods *not their own* and of qualities never carried by them because the customer affirmed that the purchase

had been made in their department. In one case we have in mind it was a clear question of veracity between the customer and the buyer. There was no attempt on the part of the customer to produce a sales check but the firm overruled the buyer and the goods were taken back.

THERE are customers that consider a charge account a convenience for the purpose of securing quantities of goods on approbation without the slightest compunction concerning the labor and handling involved.



So long as the upholstery and drapery departments of a department store are made the medium for placating disgruntled customers whose trade in another department is desirable and profitable, the buyer will find himself with not only the unsolvable problem of returned goods but with a problem that will grow season by season with increasing facility. It will spell failure for him eventually and he might as well face it first as last.

His only salvation would lie in a new understanding by which he would have sole administrative powers covering the return of merchandise about which there should be any question of dispute between customer and store. We do not mean by this that the buyer should cultivate a disposition to oppose a customer nor that he should be unwilling to charge off a certain per-

centage of his business to necessary loss because of the depreciation and rehandling of goods sold and repossessed, but if his record as a buyer and the achievements of his department are to be based on the merchandise profit his business earns he must have the power to regulate controllable losses and to keep them within the designated bounds his ratio of business profits justifies.

So, the problem of returned goods may be great or inconsequential according to the conditions under which the buyer operates. He will never get wholly away from it unless he is willing to sacrifice a certain percentage of good will by absolute arbitrary refusal to accept any return of merchandise but with absolute control of policy with regard to returns in his own hands he may find a happy mean between refusal and unctuous liberality under which he can be both contented and prosperous.

JOHNSON & FAULKNER'S SUNFAST GUARANTEE

ALTHOUGH the Johnson & Faulkner line represents always a high standard, there are certain goods which are now sold by them with a guarantee as "sunfast." Where it is known that the draperies or upholstery stuffs of a job are to be subjected to the rigors of an especially strong light, this line of sunfast stuffs can be safely recommended for their absolute resistance, the severest test having been given to each and every color.

The Toile Epingle shows the characteristic pin-head pattern, but the effect is novel through the use of artificial silk. The Rayure Flamande is another stripe of odd weave construction. All these goods, as well as their casement cloths and Brunswick velvet are in a wide range of colorings.

The Georgian taffeta is a plain silk. The Sheraton brocade is offered in two designs of the typical period and in five colorings.

The Lamballe stripe, named after the unfortunate Princess of the Louis XVI court, is in delicate tones and of soft, dull lustre.

The Roman stripe is of characteristic color combinations.

The Spanish stripe would go admirably into the Spanish form of decoration now becoming quite popular.

The Lampas is shown in Louis XIV pattern, all solid color or possibly with contrasting background—a very charming composition.

THE DECORATIVE VOCABULARY OF THIRTY-FIVE YEARS AGO

AT A time when the celebration of the thirty-fifth anniversary of this magazine brings into prominence a comparison between conditions of today and conditions of thirty-five years ago, it is curious to note the changes of interpretation and the increase that has taken place in our vocabulary of decorative terms. Some words that are extremely common today and which carry a very definite decorative significance were either unknown in 1888 or if known, meant something entirely different.

A reference to the dictionary of 1888 reveals the following definitions:

Decorator—One who decorates, adorns or embellishes.

Draper—The occupation of a draper; cloth making or dealing in cloth.

2. Cloth or woollen stuffs in general.

3. The clothes or garments with which anything is draped or hung; hangings of any kind; dress considered from a poetic or artistic point of view; especially the clothing of the human figure in sculpture and painting.

Upholsterer—One who furnishes houses with furniture, beds, curtains or the like.

Upholstery—Furniture supplied by upholsterer.

Window Blind—A blind to intercept the light of a window.

2. A short screen for a window made of perforated zinc or woven wire; also a screen for a window made of calico or similar material attached to a roller.

Window Shade—A rolling or a projecting blind or sunshade, either opaque or partially transparent.

Block Printing—Not used.

Brocatelle—A kind of coarse brocade or figured fabric commonly made of silk and cotton or sometimes of cotton only. Used chiefly for tapestry linings for carriages, etc. "Bescherelle."

Chenille—Tufted cord of silk or worsted used for ladies' dresses.

Chintz—Cotton cloth printed with flowers and other devices in a number of different colors.

Corduroy—A thick cotton stuff ribbed or corded on the surface.

Cretonne—Not used.

Damask—A kind of stuff with raised figures in various patterns, as flowers, etc. Woven on a loom. It was originally made at Damascus and was composed of rich silk. It is now made of silk intermingled with flax, cotton or wool.

Madras—Not used.

Plush—A textile fabric with a sort of velvet nap or shag on one side.

Rep—(Probably a corruption of rib) Formed with a surface closely corded or of a cord-like appearance applied to a certain kind of dry goods as rep-silk, rep worsted and the like.

Tapestry—Kind of woven hangings of wool and silk often enriched with gold and silver representing various figures.

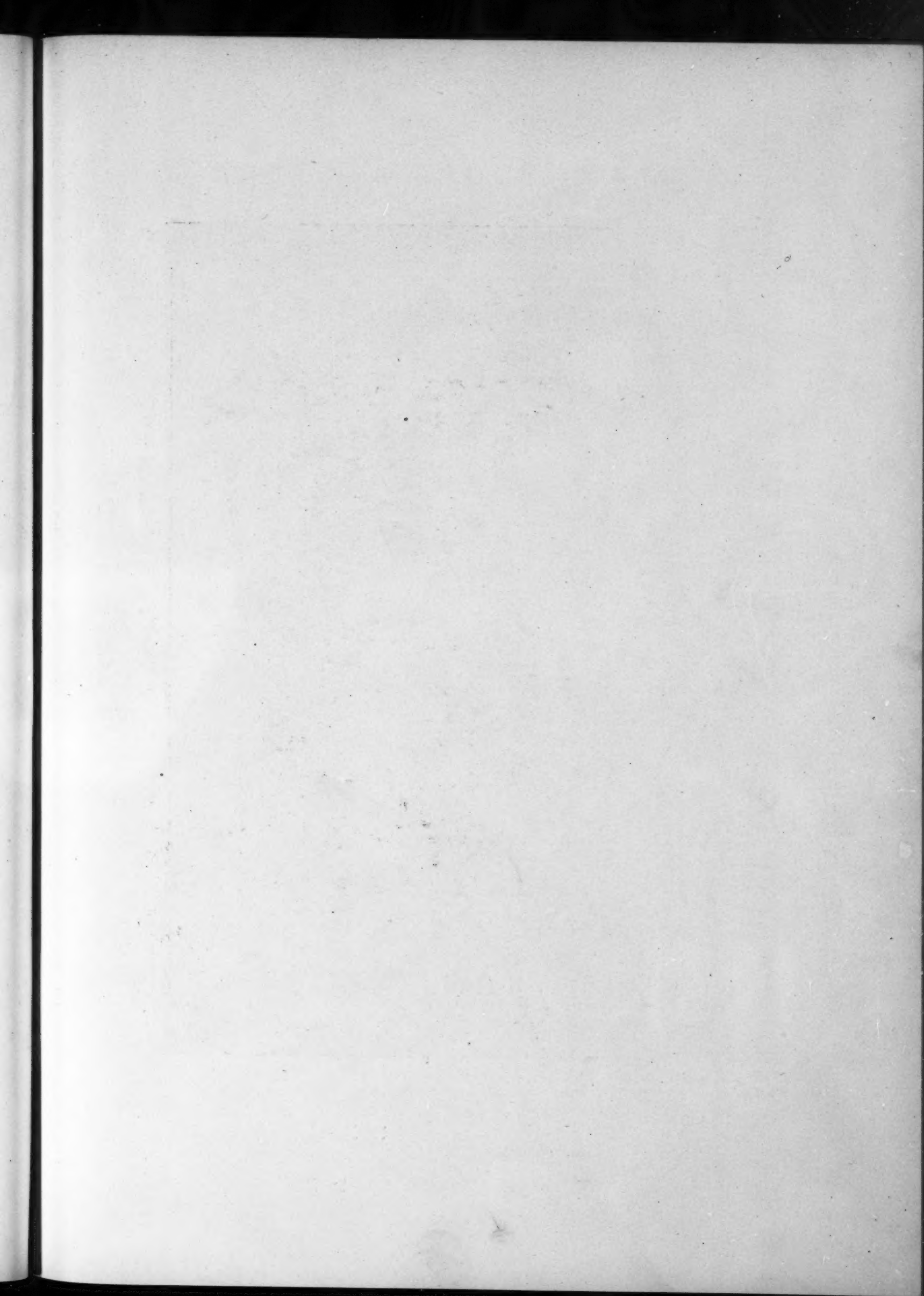
Tapestry Carpet—An elegant and cheap kind of two-ply or ingrain carpet in which the warp or weft is printed before weaving so as to produce the figure in the cloth.

Velours—Not used.



SPANISH PATIO
P. W. FRENCH & CO.

*The Upholsterer and
Interior Decorator*





RENAISSANCE LIVING ROOM
CHAMBERLIN DODDS

THE STORY OF FLOOR COVERINGS

By JOHN W. STEPHENSON

The Rugs and Carpets of Spain

THAT the Greeks were skilled in the art of weaving fine floor and furniture coverings is further attested by references in ancient Greek literature. In the XVI Iliad there is a reference to the contents of a chest presented to Achilles by Thetis wherein there is mention of "piled carpets," and in the XXIV "twelve carpets" were mentioned among the presents in the payment made by Priam to Achilles, for the ransom of the body of Hector.

Aeschylus speaks of the strewing of the path of the returning hero, Agamemnon, with "carpets." Athenaeus in the Third Century A.D. makes mention of the fact that Antiochus Epiphanes placed under the golden couches used at his feast "carpets of sea purple, the same on both sides," on the couches were "embroidered rugs," while "thin Persian rugs" covered all the center space where the guests walked. These references are in Book V of the Deipnosophists or the Banquets of the Learned, while in Book VI he mentions that the young Pamphan spread his couch with a "sardian piled carpet."

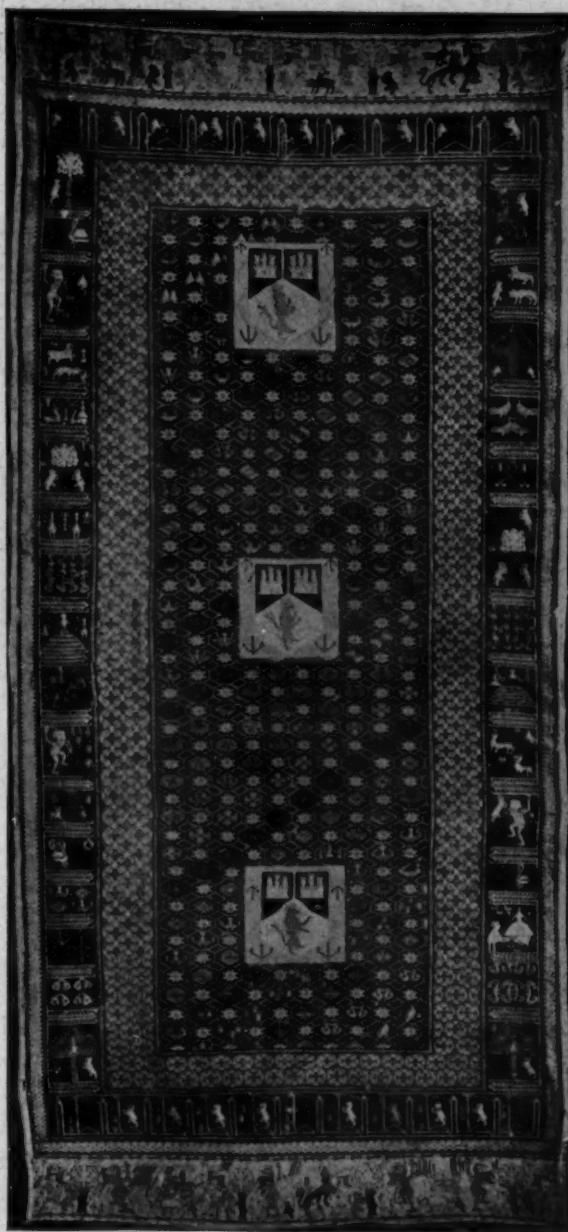
In Stichus, Binacium enumerates among the purchases of Epignomus, "Babylonian coverlets and needleworked carpets." Horace, in his satire at a later date makes use of this exclamation, "What, should

you sweep mosaic pavements with a palm broom, and throw Tyrian carpets over your unwashed couch?" More than a half century later (A. D. 500), Sidonius Apollinaris, Bishop of Auvergne, records that at the Circensian games "silks with patterns and crowns with necklaces were given to the successful competitors, and to the rest carpets."

Sir George Birdwood in summing up his archeological and literary survey decides "that carpets were probably manufactured in Egypt and possibly in Chaldea long anterior to B. C. 2400... that from B. C. 2400 to B. C. 800 Oriental carpets were already well known in Europe."

Throughout the early Christian centuries there is evidence of design changes dictated by religious influences. The symbolic figures of Egypt, Anterior Asia, Assyria and Babylonia gave way to the Helenic tastes during the period of successive supremacies of Athens, Sparta and Thebes, changing again through the domination of the Romans, then of the Barbarians and finally of the Saracens. These stages of development are referred to by Sir George Birdwood as a "gradual degradation in the

manufacture of Oriental carpets, not indeed in their technical characteristics, including their superb coloring, but in their intrinsic qualities."



Hispano-Moresque carpet of the first half of the XV Century.

In the Seventh and Eighth Centuries A. D. the Saracens overran the Sassanian Persian Empire, and the Syrian and African provinces of the Eastern Roman Empire, enforcing wherever they settled the peremptory interdiction of the use of animal forms and even floral forms unless conventionalized to an almost bare geometrical delineation. Thus, the pictorial scenic types of Oriental carpets of the Sassanian Persian Empire and lower Roman Empire were superseded largely by the new type of Saracenic florals.

Spain, which became a Roman province in 206 B. C., was probably the first of the European countries to undertake the making of carpets after the manner of those which had been the prized trophies of the Greek and Roman conquerors, because for at least three centuries in the early Christian era, it was the richest province of the entire Roman Empire. From this period forward Spain was for many centuries a constant battleground between the occupants of the country and devastating hordes from without. In 409 A. D. it was swept by the Vandals, in 412 by the Visigoths; in 711 the Moors had obtained mastery of nearly the whole of Spain, holding it for the first few years as a dependency

of the province of North Africa. Between the years 700 and 933, the country became divided into five independent Christian kingdoms, namely Asturias, Cordova, Navarre, Castile and Aragon.

There are today many remains of Roman civilization in Spain, principally of an architectural character, but there are practically no remains of a textile character older than the Fifteenth Century. The art of the Moors, who controlled the country for practically seven hundred years, was of the Saracenic type, which reached its highest development in the Alhambra Palace at Grenada.

Grenada, capitol of the last Moorish kingdom in the peninsula was conquered by the com-

bined kingdoms of Aragon and Castile, which had been united by the marriage of Ferdinand and Isabella.

Although the Moors were cunning artificers and skilled weavers and embroiderers, practically the first testimony to be found as to the excellence of their weaving is the "Chronicle of Rassis the Moor," written about the end of the Tenth Century to the effect that within the walls of Almeria were many cunning weavers of silk and cloth interwoven with gold. Baeza was renowned for excellent cloths called tapetes. Alicante was another center for the production of woven fabrics.

In the Twelfth Century, Edrizi, the geographer, mentions that carpets were made at Chin-chilla in the province of Nueva "that could not be imitated in any place dependent on air and water."

A kind of carpet called Tantali, probably woven at Tantara, was exported in the Thirteenth Century. Murcia was famous for brightly colored native rugs used for wall coverings and the textile industries of Malaga and Almeria were also famous.

In the inventory of the goods of Don Gonzalo Palomeque, Bishop of Cuenca in 1273, mention is made of Murcian *tapetes carpi-*

tas viadas from Tlemcen. The earliest specimen of Spanish carpets which can be illustrated is a Hispano-Moresque fragment in the Kaiser Frederick Museum in Berlin and is claimed to be of the Thirteenth-Fourteenth Centuries. A peculiar type of design of Hispano-Moresque character, doubtfully attributed to the first half of the Fifteenth Century, is in private possession and is illustrated here because of the multiplicity of motifs it contains. It bears the coat-of-arms of the family of Henriquez.

The Hispano-Moresque carpets of this period contained many grotesque representations not only of the human figure, animals and birds, but also of purely mythological creatures, winged



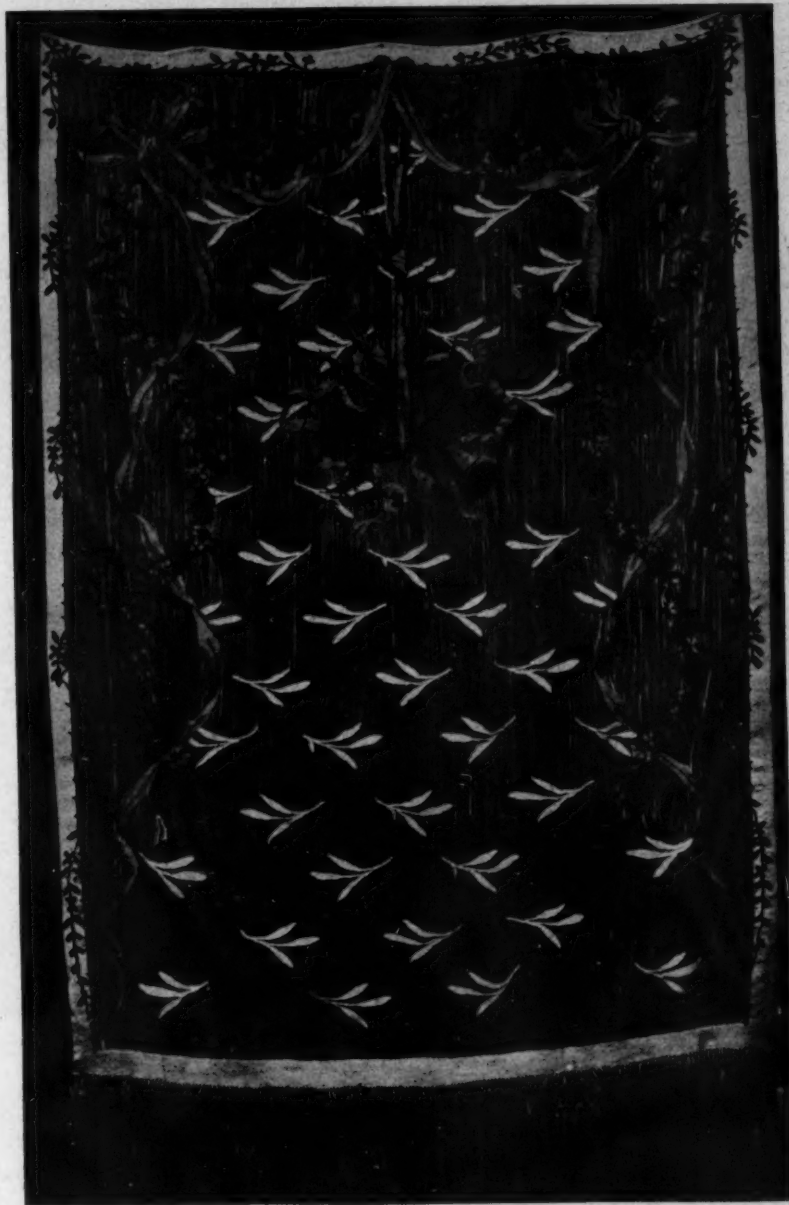
Another XV Century Hispano-Moresque carpet, said to be the oldest carpet of this type in existence.

dragons with elongated necks, plant scrolls with dragons' head and floral forms on which animal or bird figures were super-imposed. These are of a knotted character and are probably of the type referred to in the effects belonging to Emperor Charles V, like those produced at the Alcaraz factory in Murcia, which existed until the middle of the Sixteenth Century.

Carpets of Hispano-Moresque character are made both of a pile character and in flat weave like a tapestry, the latter being probably the predominating type.

(To be continued)

Panel from J. R. Herter & Co., showing the patented weave in which this firm specializes. See text in opposite column.



NOVELTY TAPESTRY PANELS

A SERIES of panels being shown by J. R. Herter & Co. represent a distinct novelty in the decorative field. These panels of linen and wool and cotton and wool are of a patented tapestry weave, alike on both sides and, according to the possibilities of the pattern, transparent. By the patented weave certain sections of the weft are omitted, leaving the warp threads free to admit light and air when it is desirable to use the panels as curtains at doors and windows. At present these panels are made up in modern designs, but the manufacturers plan to bring out others in tapestry patterns of the periods. This firm is also showing some excellent Aubusson tapetries in large sizes, and in sizes suitable for chair backs and seats.

THE STORY OF A BUSINESS

THE H. D. Taylor Company, of Buffalo, are bringing out a folder which deals with the history of this concern, which dates back to but a little time after the historic days when De Witt Clinton prospected and accomplished the construction of the Erie Canal, and one year after the city of Buffalo was incorporated. The founder of the firm was Dennis Taylor.

The H. D. Taylor Co. has kept pace with the growth of the city of Buffalo, and is today one of the largest houses in the country, carrying practically everything necessary in the upholstery and decorative trades.

SHOWING TAPESTRY MIRRORS

THE La France Art Co., a separate Pennsylvania corporation run by its parent company, the La France Textile Co., started in the manufacture of tapestry pictures, and has since branched out into the manufacture of what is known as "tapestry mirrors," such as triplicate mirrors, with tapestry in each end; and console mirrors, with tapestry-woven flowers on the top.

THE BUTLER MANSION REDECORATED

THE home built early in the nineteenth century by General Benjamin F. Butler, at Lowell, Mass., and now occupied by one of his grandsons, has recently been redecorated under the direction of Thomas Matto, of the Bon Marché of that city. Below is illustrated a view of the reception room, in which hangs an exceedingly beautiful crystal chandelier. The furniture coverings in this room are silk warp prints in orange and gray.

In the lounging room Mr. Matto has executed a clever color scheme in rose, gold and black, and he accomplished several profitable changes in the trophy room, where hang Gen. Butler's many relics of the Civil War.

DINNER OF THE PHILA. WALL PAPER WHOLESALERS

ON WEDNESDAY, November fourteenth, the members of the Retail Wall Paper Association, master mechanics and wall paper artisans

were the guests of the Philadelphia Wall Paper Wholesalers Association at the Adelpia Hotel in Philadelphia for the purpose of discussing particularly the question of apprentices.

John H. Whitwell, of the Robert Graves Co., as chairman of the committee dealing directly with this question, opened the discussion, which followed immediately after a quartette had rendered a number of the popular songs.

Mr. Whitwell told of what his committee had accomplished in the placing and training of a number of apprentices and said that he hoped for the widest and freest discussion of the question of an established policy in regard to the future placing and training of these boys.

Mr. Whitwell then turned the meeting over to J. P. Allman, of Kayser & Allman, president of the wholesalers' association, who made a forceful speech. The main points in the discussion were referred back to the committee for further consideration.

C. W. Cousens, director of publicity of the Manufacturers Association, also spoke.

Reception room in the Butler Mansion, Lowell, Mass. See text above.





The Rose Room in the Executive Mansion, Albany.

THE EXECUTIVE MANSION RE-DECORATED

FOR several months past most of the rooms in the Executive Mansion at Albany have been in the hands of the decorators. Interesting changes have been made, the work being carried out by B. Altman & Co., and the results, in the several rooms re-decorated, are fine examples of simplicity of treatment combined with good taste in detail.

The Reception Room, formerly showing French influence, has been transformed into an old Georgian Room, the architecture of that period making a fitting background for the hand-carved furniture, lamps, curtains, draperies and ornaments, which are in dignified accord with the Old English atmosphere.

In the Library the paneled wainscoting and built-in book-cases have taken on a new dress to be in harmony with the tapestry wall covering. In this room are many modern upholstered pieces. In the Dining-room the walls have been stencilled and painted in a charming damask pattern, to harmonize with the colorings in rug and draperies; and in the private suite of the Governor and

his wife have been installed the newest attractive creations in curtains, draperies, lamps, pillows, and other decorative accessories.

Other changes of interest were made in the rooms occupied by the Governor's children, the halls, music-room, rose-room, breakfast-room and study.

MR. POTTER BECOMES SALES MANAGER

FRANK L. POTTER, who has been for twenty years with the Berbecker & Rowland Mfg. Co., and has for a considerable part of that time been covering the New York and nearby territory in the interests of the firm, has been appointed sales manager, succeeding the late W. N. Spring.

Mr. Potter's well deserved promotion and new position demands a close contact with the production end and necessitates his removal to Waterville, the factory headquarters of the firm. He will, however, keep in touch with all territories, making occasional visits to New York, Chicago, and such other points as may require his presence from time to time.

CHICAGO NOTES

WEIFURT & Co., manufacturers of curtains and draperies, have leased the entire floor at 515 South Franklin Street, aggregating 11,000 square feet for a term of years beginning Jan. 1, 1924.

On May 1, work will start on Chicago's first "department store of home furnishings," to be erected by the Hartman Furniture and Carpet Co. at the northwest corner of Wabash and Adams Sts. The company plans to occupy the entire 12-story building, costing over \$1,000,000.

According to Martin L. Straus, vice-president of the company, this will be the most elaborate and comprehensive furniture and house furnishing department in the world. More than 100 model rooms have been planned, and these will all be completely furnished and decorated to suit any pocket-book requirement. The present scope of the Hartman Co. will be increased to include everything in the way of home furnishings as well as furniture. It will be the largest store of its kind in this city, if not in the country.

The Novelty Curtain Mfg. Co., which has been located at 525 S. Franklin Street, has leased a floor 100 x 150 at 2232-40 Ogden Avenue. In addition to having the factory at this location the salesrooms will also be maintained here.

JEAN MOWAT.

BOSTON FURNITURE MEN AND DECORATORS MEET

ON NOVEMBER 15TH, at the Hotel Somerset, Boston, the Boston Furniture and Interior Decorators' Association held their quarterly meeting, about thirty members attending. Among the invited guests were Royal B. Farnum, Principal of the Normal Art School, who gave an interesting talk on the work the schools are doing in artistic and decorative lines; E. A. McCarthy, representing the Wall Paper Union, who spoke on the need of apprentices and decorative salesmen in the wall paper field; and E. J. Featherson, secretary of the Wholesale Wall Paper Association of Boston, who also gave an interesting address.

Alfred Smith, Jr.'s bedroom in the Executive Mansion, Albany. See text on preceding page.





QUESTIONS THE CUSTOMERS ASK

This is a department established at the request of some of our readers. While we make no claim to infallibility, we do strive to answer the questions asked us in an exact and comprehensive manner.

HERE are the answers to last month's questions. New questions in the center of the page will be answered in January.

1. What is silk mohair?

The term "silk mohair" is obviously an anachronism because the material cannot be at the same time the product of the silk worm and wool from the fleece of an angora goat. The term probably arose from a wrong form of description of Turkish mohair, the finest mohair grown and comparable to silk in texture.

2. Is frisé made only in wool?

No. While frisé fabrics, so-called, are largely of wool or mohair there are mixtures of mohair and linen and linen and jute materials of frisé character.

3. Are imported damasks and tapestries considered superior to American made fabrics?

This is a question which cannot be answered except in the comparison of examples supposedly of equal grade and character. There is no question concerning the fact that America can produce damasks and tapestries of as fine a character as anything made abroad. The question of quality production is largely one of expediency. Goods are made to suit the demand and one of the reasons why many very fine grades come to us from abroad rather than being produced here is the fact that

these fine grades are produced abroad in quantities and exported to all countries. They could be made with equal facility in this country if the demand would justify it.

4. Can pure silk fabrics be absolutely guaranteed sunfast?

Only in so far as they are guaranteed by the manufacturer.

1. What is meant by beetling and in what connection is it used in the upholstery trade?

2. Is baize a woven fabric?

3. Define African fibre, palmetto fibre and coir fibre.

4. What is the difference between aniline and alizarine?

5. We used to hear a great deal about Battenburg curtains. Are they still used?

6. Are Irish point curtains made in Ireland?

5. What is uncut velours?

Another name for frisé; velours in which the pile has been woven over wires and not cut, after the manner of a Brussels carpet.

6. Is there any technical difference between velours and velvet?

Technically speaking no. Velours is the French term for the fabric referred to in English as velvet. Commercially speaking however, there is a more or less common distinction which differentiates between plush, velours and velvet according to the length of the pile, velvet pile being the shortest, velours pile slightly longer and plush pile

longer still. This distinction is general throughout the trade.

We again urge our subscribers to make use of this department. Since its establishment in September, 1922 we have been able to assist a great many in the trade and we hope to be of help to others desiring authoritative information of a like character.



THOMAS HANNIBAL

THE UPHOLSTERER'S "OLDEST SUBSCRIBER"

It is difficult always for publishing enterprises to identify in after years, original first subscribers. We have not made any definite investigation of the subject in our own case, but a phrase contained in a letter from Thomas Hannibal last June encourages us to believe that he is one of the oldest, if not the oldest, living, continuous subscriber to this magazine.

"As a reader of No. 1, Vol. 1, published December 15th, 1888," Mr. Hannibal says, "I always can recall the pleasure of reading the first issue of your journal, as I arrived on the *S. S. Aurania* the very month it was published and have looked forward to your issue every month since."

Mr. Hannibal, as above noted, came to this country from England, having been engaged with Jas. Lamb, Manchester, and his first engagement in this country was with the carpet department of W. & J. Sloane, New York City. In the intervening thirty-five years he has been employed in a great many parts of the country, notably Cedar Rapids, Iowa, where he opened a drapery department for the Spokane Furniture Co. Later he was manager of the drapery department for the Armstrong Furniture Co., Memphis, Tenn. Twenty-eight years ago he opened the carpet and drapery department for French & Bassett, Duluth, Minn. and subsequently he was consulting decorator for Mannheimer Bros., St. Paul, and still later consulting decorator for Keith & O'Brien, Salt Lake City.

Ten years ago he went to Los Angeles and started in business for himself, his total manufacturing equipment at this time being a single \$5

sewing machine. Prior to his recent removal into his own two-story fireproof building, his sewing machine equipment included eleven power machines. In addition to manufacturing draperies under the title of the Washington Drapery Shop and acting as consulting decorator, the Hannibal Mfg. Co., of which he is the head, does a big business in Venetian blinds which are shipped over a territory covering from Michigan in the east to the Pacific Coast, making the same type of blind which was established in England in 1840 by James Hannibal.

Mr. Hannibal's recent work in the decorative field covers the furnishing of draperies and blinds for the Los Angeles Public Libraries, who have just completed a half dozen new buildings, also the new San Pedro Library, the Harbor Board Building and others.

With a record of fifty-five years in business and still actively heading his own successful enterprises, Mr. Hannibal is entitled to the congratulations of the trade.

"RETRAC," A NEW DRAPERY SILK

Silk drapery taffeta and "Retrac," a new artificial silk drapery fabric, are now being produced by E. C. Carter & Son in conjunction with their decorative lace work. The taffeta is 50" wide, in a full color range in old English finish. This taffeta which is extra heavy in weight and carries the maker's guarantee against cracking and fading, has exceptional worth as a drapery silk.

"Retrac," which the reader will readily recognize as the name of Carter spelled backwards, also carrying the maker's color guarantee, is peculiarly soft in texture and is made in plain and jacquard patterns in a very large line of colors. "Retrac" is made in 45" and 50" widths. The new lines are now being shown for the first time at the New York salesrooms and at the Carter offices at Philadelphia, Boston, Chicago and Los Angeles.

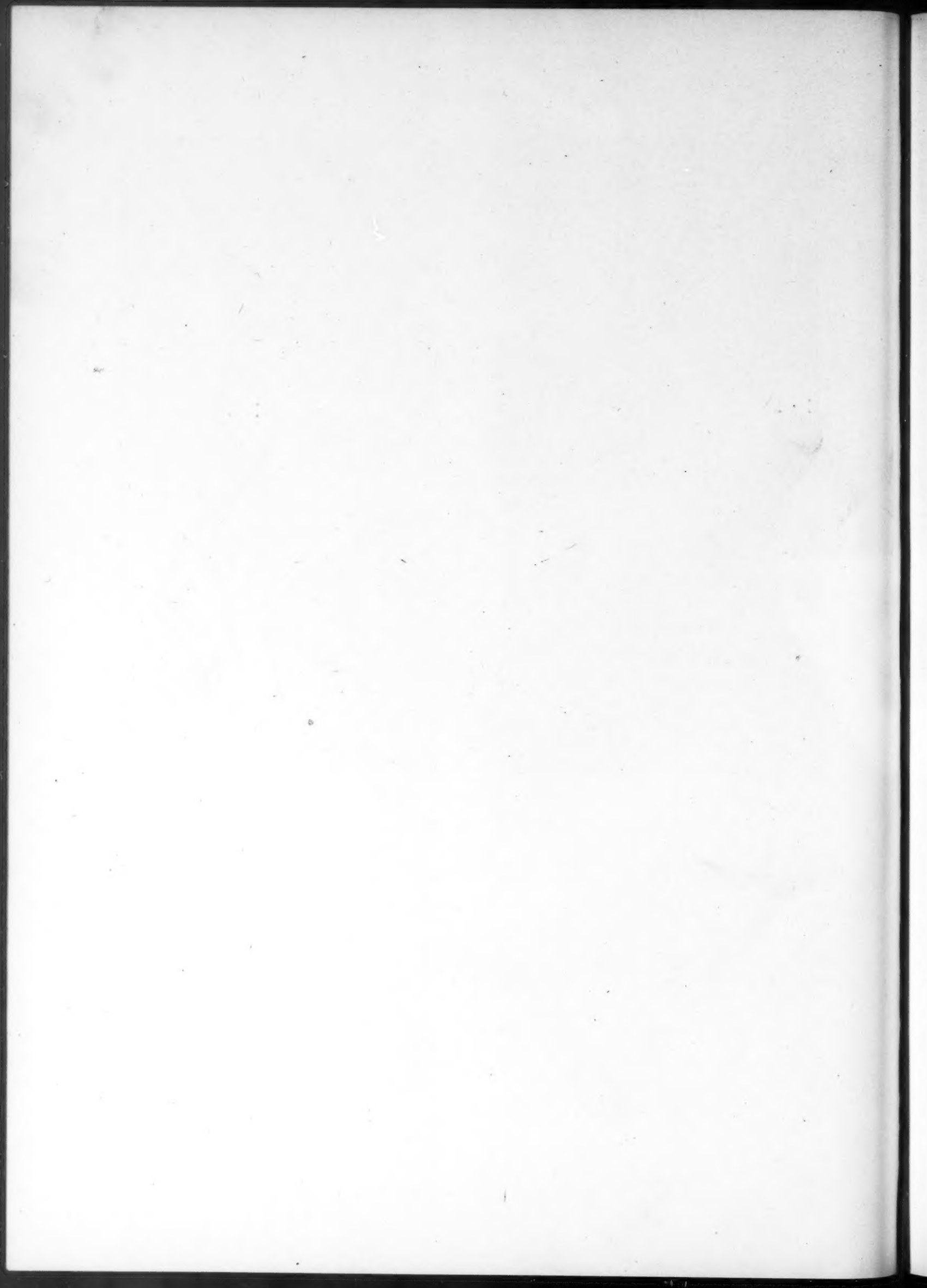
ABOUT "QUADRUPLIX" DRAPERY FABRICS

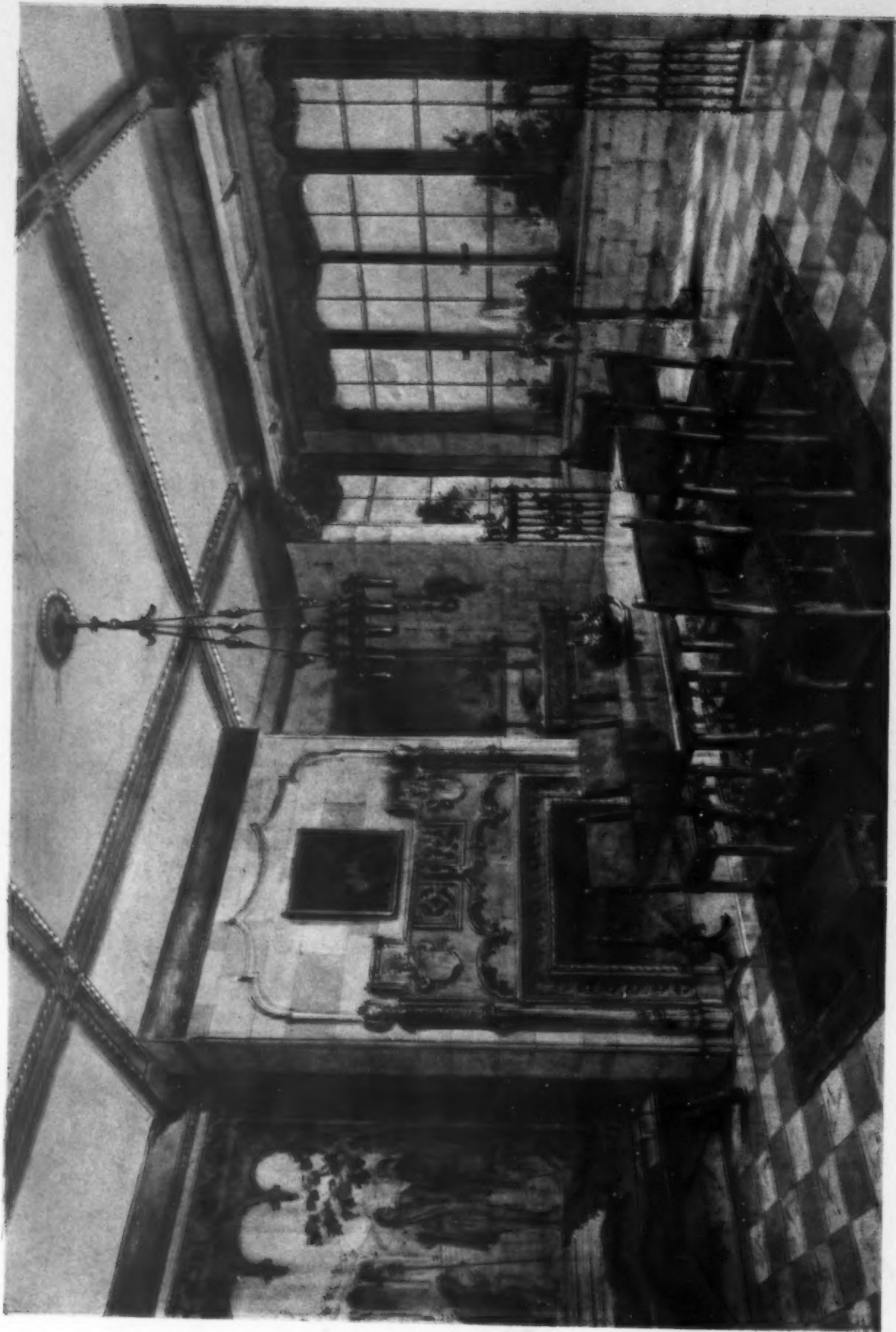
IN LAST month's issue of this magazine we spoke of "Quadruplex," the new drapery fabric recently brought out by The Pharaoh Drapery Fabric Co., Inc. Through a printer's error this fabric was described as being a "new" transparent cloth. Our original manuscript read "non-transparent," which is one of the distinctive features of "Quadruplex."



LIBRARY, ENGLISH XVII CENTURY
W. & J. SLOANE

*The Upholsterer and
Interior Decorator*





RENAISSANCE DINING ROOM
WM. BAUMGARTEN & CO.

*The Upholsterer and
Interior Decorator*



Domestic scene showing Greek chairs and seats from the period which antedated the Christian era.

FURNITURE AND FURNITURE WOODS

THE excavations at Pompeii and Herculaneum have assisted materially in enabling the student to form an idea of the types of furniture in use just prior to the Christian era, and we are indeed fortunate in being able to examine at the Metropolitan Museum of Art, splendidly preserved fragments of mural paintings which formed a part of the decoration of the villa Boscoreale, a village on the southern slope of Vesuvius, not far from Pompeii. In Boscoreale everything was found just as it was left when the pumice hail began to fall on that memorable day of the year 79 A. D.

The owners of the homes were buried with their possessions and consequently could not, as was the case in Pompeii, return to their houses and

extract their most valuable household belongings.

It is possible, therefore, to determine by picture as well as by example, the types of furniture

that were in use when the village was submerged. One of the paintings at the Metropolitan Museum of Art shows a form of arm chair with turned legs and shaped, slatted back. It has a loose cushion and from comparison with the size of its occupant must have been of generous proportions. There is, of course, no means of determining whether or not the artist made a faithful representation of existing furniture, but from the appear-



Boscoreale. Section of frieze at the Metropolitan Museum of Art.

ance of the picture the indication would be that the chair shown is largely of metal, probably bronze. It is somewhat similar in type to

Marriage procession and adorning of the bride. Reproduction from an Attic vase, 500 B. C.



the furniture shown in the reproduction of an Attic vase in the last quarter of the Fifth Century B. C. which illustrates the marriage procession and adornment of a bride. The furniture represented here is entirely different to the domestic scene shown in another vase painting.

Reconstructed fragments of furniture and interiors together with vase paintings give us a very

comprehensive idea of the types of furniture extending from the Fifth Century B. C. to about the end of the Fifth Century A. D. Throughout this entire period of a thousand years furniture was much ornamented and metal was lavishly used. Ivory inlays, inlays of precious stones, glass, carvings and modelled ornaments of metal all show an effort to produce furnishings suggestive of wealth and culture.

(To be continued)

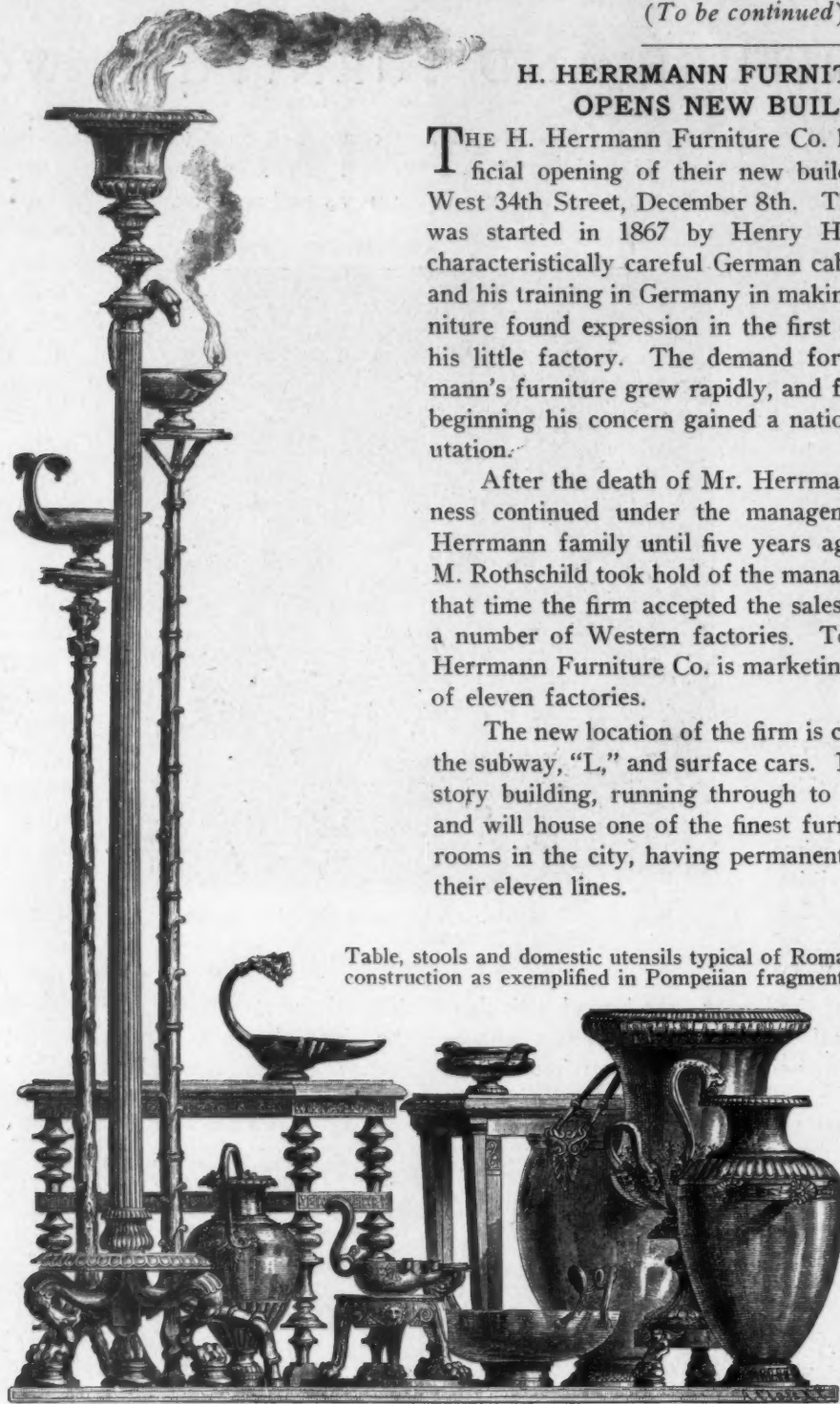
H. HERRMANN FURNITURE CO. OPENS NEW BUILDING

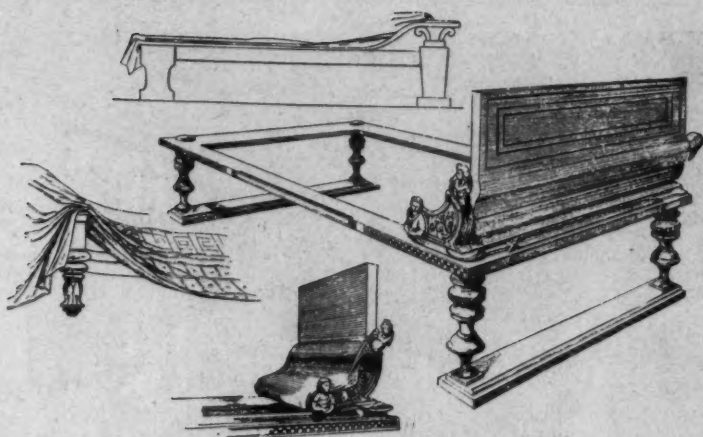
THE H. Herrmann Furniture Co. held the official opening of their new building at 527 West 34th Street, December 8th. This business was started in 1867 by Henry Herrmann, a characteristically careful German cabinet-maker, and his training in Germany in making good furniture found expression in the first products of his little factory. The demand for Mr. Herrmann's furniture grew rapidly, and from a small beginning his concern gained a nation-wide reputation.

After the death of Mr. Herrmann the business continued under the management of the Herrmann family until five years ago, when H. M. Rothschild took hold of the management. At that time the firm accepted the sales agencies to a number of Western factories. Today the H. Herrmann Furniture Co. is marketing the output of eleven factories.

The new location of the firm is convenient to the subway, "L," and surface cars. It is a seven-story building, running through to 35th Street, and will house one of the finest furniture show-rooms in the city, having permanent displays of their eleven lines.

Table, stools and domestic utensils typical of Roman construction as exemplified in Pompeiian fragments.





Fragments of Greek couches, showing arrangement of metal and inlaid rails and turned and carved legs. See text on page 93.

THE NEW AND REVISED MODERN FURNITURE UPHOLSTERING

Most technical trade books are of such a character that they are of little practical use to the layman and it is a happy faculty possessed by few to be able to clothe technical information in language that the layman can understand. Of this character is the language and illustrations in the new edition of John W. Stephenson's text book on the upholstering of furniture.

The new volume, which is a revised and enlarged edition, is entitled "Modern Furniture Upholstering" and it covers the entire theory of upholstering from the most simple to the most elaborate types of modern upholstered furniture, with a brief chapter applying the same principles to automobile upholstering.

Mr. Stephenson, who has been for seventeen years editor of THE UPHOLSTERER & INTERIOR DECORATOR, is a well known authority on interior decoration, a lecturer and the author of several technical text books, and is a member of the Advisory Council of the Apprenticeship Commission of the New York Building Congress. Correctness of technical detail is guaranteed by his experience in the upholstering industry as apprentice, journeyman, foreman and superintendent.

Much of the clarity of explanation in the book here described is due to the author's ability as a technical draftsman, the illustrations, of which there are over one thousand, having been first sketched by him to insure correctness of technique. The book contains 244 pages, 9¼ x 12¼", and

is durably cloth bound, with the title stamped in gold. The book is divided into forty-two comprehensive chapters. Introductory price, prior to February first, \$5.00 postpaid.

WILSON HUNGATE JOINS SCHMIEG & CO.

WILSON HUNGATE, for many years past, manager of the department of interior decoration at W. & J. Sloane's, has joined Schmieg & Co., and will have charge of the sales distribution, heretofore confined to but a few houses.

Mr. Schmieg and Mr. Kotzian will continue to supervise production.

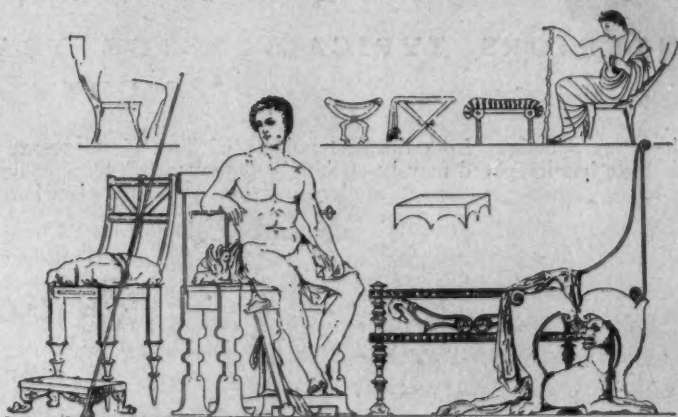
About the first of the year, the company will probably be incorporated and already are planning an extensive showroom for the convenience of decorators and the general trade.

THE AMERICAN PILE FABRIC CO. REMOVES

A NEED for increased space has compelled the American Pile Fabric Co. to relinquish their old quarters in New York at 268 Fourth Avenue. On December 10th they entered their new offices at 65 Madison Avenue. This firm reports a demand for their Suntested Velours which has forced them to increase their machinery at their plant at Frankford, Philadelphia.

A WEISER, INC., will move about February 15 to 37-39 East Twenty-first Street, which will afford them larger quarters than at their present address, 209 Canal Street.

A Greek vase painting showing the type of chair typical of the century immediately antedating the Christian era. Text on p. 93.





INTERIORS TYPICAL OF THE YEAR EIGHTEEN EIGHTY-EIGHT

These reproductions from the first volume of *THE UPHOLSTERER* show clearly the taste of the period. How this taste has improved may be strikingly demonstrated by a comparison of these pictures with the views of modern interiors published elsewhere in this issue.

*The Upholsterer and
Interior Decorator*



Broadway and 23rd Street in the days of the horse car and hansom cab.

AFTER THIRTY - FIVE YEARS

By C. R. CLIFFORD

Reminiscences of the Men and Events Instrumental in the Development and Growth of the Upholstery and Decorative Trades

I.

IN LOOKING back thirty-five years, so much crowds in upon me that it is difficult to know where to begin. Obviously, I can only touch upon the high spots—the things that stand out conspicuously although there are many minor happenings I would like to record and many personalities I would like to recall.

In 1888, when THE UPHOLSTERER was founded in Philadelphia, we were just emerging from the period of Aestheticism, the yellowy-greenery period of Oscar Wilde and the sunflower and the Japanese craze, when walls were plastered with fans and banners, and parasols hung from the ceilings. We were in the full tide of the draped scarf orgy and the plush covered fireplace mantels. The easel in the corner was draped. The piano was draped. Every picture

was draped. It was the period of the rubber plant, Eastlake furniture, red walls and metal beds, a disorderly, meaningless accumulation. Leaders in the trade thirty-five years ago were usually practical upholsterers or cabinet-makers

like Wallraven, Vollmer, DeZouche and Karcher & Rhen. They stubbornly stuck to the German, French or Italian styles according to their training.

By 1900, however, a distinctly new school developed as "decorators" and studied the broad subject independent of the upholsterer and cabinet-maker and their traditions and conventions.

They aimed to coordinate all elements into a harmonious whole, and so with this particular class in mind, I wrote, in 1901, "Period Decoration," the first book that ever appeared on this general subject and was surprised at the demand for it.



The first home of the Metropolitan Museum.

Little by little, the trade and national magazines became interested and gave considerable space to the subject. Museums and art schools followed, and a deluge of books on furniture and furnishings soon educated the public and led the way to a broad development.

Back in 1888, the old Continental Hotel, Philadelphia, was a great trade rendezvous and The Bellevue, the de luxe hotel, and it was here that William Waldorf Astor met Mr. Boldt, took him to New York and in 1890 started to break ground for the erection of a great hotel that was to establish a new standard in hotel furnishings—the Waldorf-Astoria.

In November of 1889 Philadelphia was visited by the Pan-American delegation, which included representatives from all the South

American countries. THE UPHOLSTERER was given the main parlors of the Continental Hotel in which to arrange an exhibition of the combined products of the upholstery mills, and it is interesting to note the character of those exhibits. Chenille curtains by Barnes & Beyer; Hyndeman & Moore; Edward Ridgeway; Bottomley & Co., and B. L. Solomon's Sons. Fringes were on display by Schrack & Sherwood; Oehrle Bros., and Maurer & Sons; satin faced tapestry by George Brooks; furniture coverings by Stead & Miller; madras by Robert Lewis & Co., and mohair plush by Baker, Holt & Co., and William Hunter. A Smyrna rug by John Bromley & Sons.

The upholstery industry of that day was a mere nucleus. In fact, Theodore F. Miller, in 1901, stated before the Reciprocity Committee in Washington that only half of the upholstery goods used in America were made in America; and this was largely due to the fact that we had to pay our weavers in Philadelphia as much as \$15 to \$18 a week, while France paid hers \$7 or \$8, and Germany as little as \$5 and \$6.

At about this time, Joseph Bromley, Theodore F. Miller, myself and a small committee of Philadelphia mill men, went on to Washington to bring this condition of labor costs before Major McKinley. At that time he was a member of the Senate and was formulating a Tariff Bill. Mr. Miller was spokesman for the party.

This was the first time I met Major McKinley, and I recall his great kindness and graciousness. We left with his assurance that the upholstery trade would be properly protected.

When we reached the lobby of the hotel, the old Ebbitt House, I noticed a photograph of McKinley in a show-case, along with photographs of other notables, and I bought one and hustled upstairs.

"Major," I said, "will you put your name on the back of this photograph as a memento of this meeting?"

He acquiesced cheerfully, but protested that his name didn't mean much.

"I don't know about that," I replied. "One of these days it may be a big name in the United States." And sure enough, four years later he was President of the United States. I

still have that photograph as a souvenir.

Another souvenir of the early days which I have retained is a half yard of old Nottingham lace, the first scrap of Nottingham ever made in America. It was produced by Charles Willoughby, who came over in 1885 and started a loom at Kingsbridge. It was not much of a success; indeed, up to the time of the McKinley Tariff Bill, which raised the duty from 35% to 60%, there were only two manufacturing firms on lace curtains in all America—The Wilkes-Barre Co. and the American Lace Mfg. Co., succeeded in 1894 by the Patchogue Mfg. Co. On the other hand, there were fourteen importers in New York alone.

Then the Bromley Co. established a plant, and the Scranton Co. Horner Bros. also broke



A fashionable music room.

ground. James Dobson thought some of going into the business, but after looking into the matter, came to the conclusion that there were enough lace machines already being set up to fill with curtains every window in every house in the United States and decided to leave that end of the business alone.

Disputing his views on this subject, I wrote the following, which appeared in the *UPHOLSTERER* of July, 1891:

"We believe that the history of this lace curtain industry will be a repetition of the chenille curtain history. American manufacturers will employ special salesmen, and the sales of their goods will naturally be greater under such pressure than they were when the goods were shown by a jobber, mixed in with other lines. It is fair to suppose that the use of American lace curtains will greatly increase the impetus of home manufacture."

And this prediction has been more than verified!

I was never able to fix in my mind conclusively whether Isaac Stead or George Brooks established the first upholstery mill in Philadelphia. They seem to have developed contemporaneously, but from the date of the McKinley Tariff Bill, there are two men who contributed no small measure to the development that followed. Clarke of the Orinoka Mills and Zimmerman of the Philadelphia Tapestry Mills. Mr. Clarke, who is still active in the business, came over here in 1883 to go into partnership with George Ennis, who had been with John Bromley & Sons. They started in on madras and novelty stuffs but inside of two years, Clarke withdrew and joined the organization of the Orinoka Mills and has been with that organization ever since, managing the factory while Mr. Gurry handled and still handles the selling.

Now a little earlier than this development, back in 1877, there was an insignificant plant of about 1,500 square feet out on Ella Street, Phila-

delphia. It was run by a Scotchman named Cameron, now dead, and John Zimmerman. The firm of Cameron & Zimmerman made turkey-red table covers and derby satins. In time they moved up to Cambria and Orme Streets where they went into damasks, tapestry curtains and couch covers.

The Wassermans were selling agents and I believe importers in a limited way, and they took over the selling of the C. & Z. goods. When Mr. Cameron died in 1895, the Philadelphia Tapestry Mills were organized by Benjamin Wasserman, John Zimmerman and Joseph Wasserman. Zimmerman, like Clarke, was a technical man of extraordinary ability and has contributed very much to the great success of his firm.

I wish I had the space to analyze reminiscently the expansion of the various lines. I think of the failures with regret and of the successes (and many of them were phenomenal successes) with bewilderment when I recall their meagre beginnings.

It was in 1888 that Thomas Halton, the elder, became practically the pioneer Jacquard builder in this country. Jacquards up this time were single lifts, that is, the full shed would lift and close every pick of the loom; six hundred and twelve hooks was the extent of its ability, and continued so until what is called the fine index was

introduced by Mr. Halton in about 1888. This machine had thirteen hundred hooks, allowing the making of much larger patterns.

Robert Lewis always believed that Mr. Halton was entitled to as much credit as any other one man in this country for the development of the upholstery industry.

In '88 about the only trimming firms in the business were Horstmann, Schmidt, Perks (now McGuire), Weinberg, Dreyfus, Green, O'Brien, Graham, Hansell, Maurer, Oehrle, and Schrack & Sherwood.

E. L. Mansure was just starting in business. He was one of the most popular men that ever



The sort of room in vogue in 1888.

went on the road, travelling for Horstmann and as capable as he was popular.

Oehrle had a little bit of a place up on New Street, starting in business in 1883. The elder Abbott represented him on the road and it is significant that both the Oehrle and the Abbott organizations have become famous.

S. Selig and Morris Kaufmann were in the button business. J. Elias was making linens in Holland. But about 1891 he, Selig and Kaufmann started what has since become known as the Moss Rose Mfg. Co.

II.

IN 1888, the entire population of New York, Brooklyn, Jersey City, and all towns on New York harbor aggregated only 2,500,000 population. The directories listed only 35 hotels, and the swaggerest of them was the Hoffman House—and the only well furnished room in the Hoffman House was the bar-room. Fourth Avenue, now an active business thoroughfare, was all private houses.

It was the year of the great strike of horse-car drivers, that "promised serious hardships to the residents of New York City." There were no taxicabs, nor automobiles.

It was sixteen years before the subway was opened. It was eight years before they took the gas lamps off the streets.

The big public library had not been built. Conditions were primitive as compared with today, and naturally trade conditions were primitive. It was the year of the great blizzard; the year in which Conkling died.

Electric lighting was in the experimental stage, and the wonderful decorative results now achieved through

Modern chest painted to simulate old chest of painted pine. By the firm of Beed, New York.



the portable lamp were not even dreamed of.

In the early '90's the trade was swept by a great demand for Turkish "Cozy Corners," and most of the fabrics that went into them were East Indian. But who cared? Why worry about anachronisms at a time when Phyfe and Savery were unknown, and blessed few had ever heard of Chippendale.

When George Bosworth came on to New York to open up the upholstery department of Wanamaker's new store and later on when he went to Sloane's, he came out strong for English furniture and people began to learn very largely through the education of the department store what English furniture was. It was about that time, 1903 or '04, that P. W. French crossed the water and joined the Sloane organization.

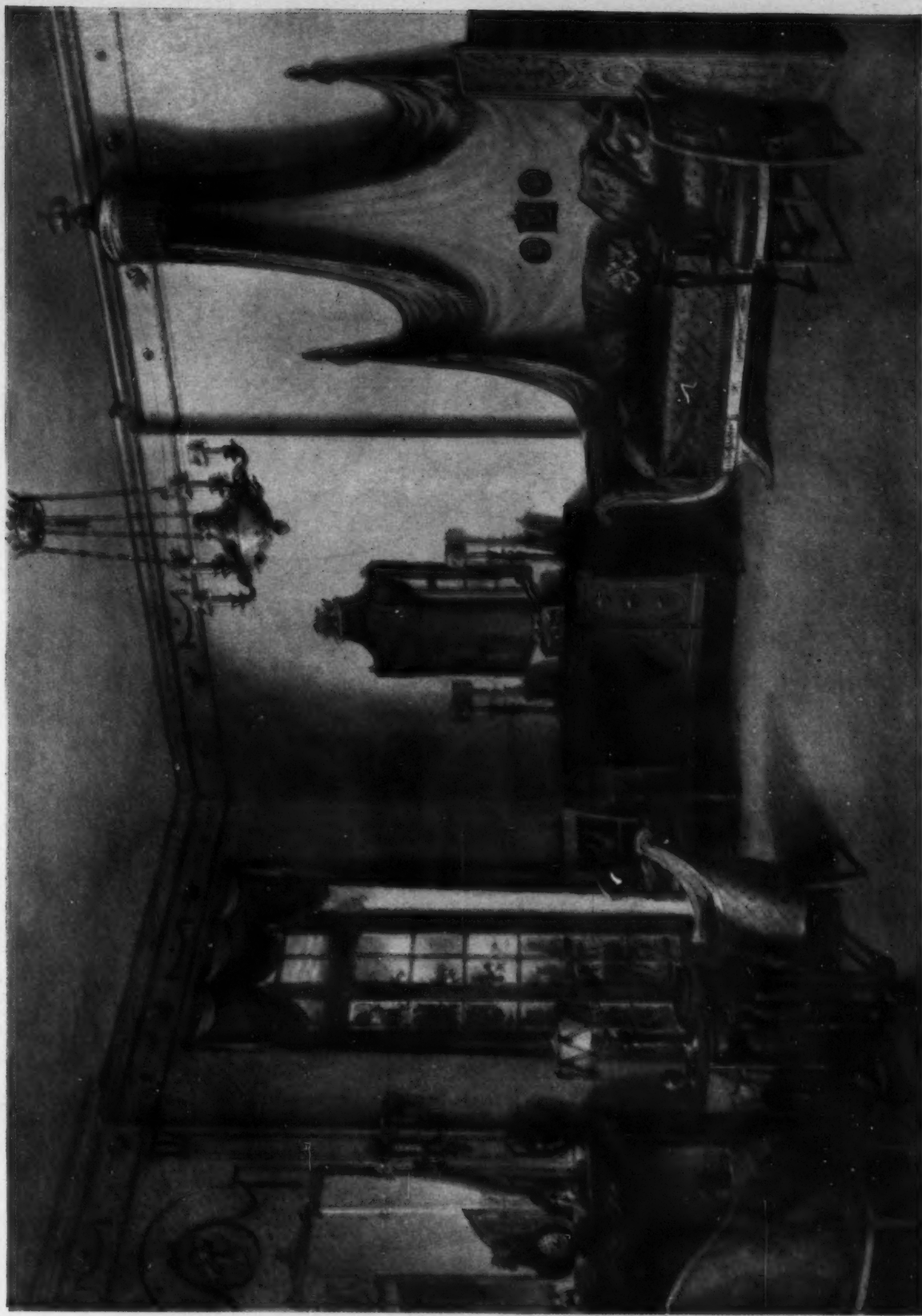
Up to the time of the appointment of Sir Purdon Clarke as director in 1905, the Metropolitan Museum under Di Cesnola was a repository only for paintings and prehistoric pots and pans.

One of the first things that Sir Purdon attempted was to arouse the interest of the furniture and upholstery manufacturers and he asked for their co-operation in making the museum a great practical repository for industrial examples.

Sir Purdon was himself a maker of mosaics and stained glass windows and believed that the art of the home—the art that we live with, in our furniture, carpets, draperies and laces—was the art that should be developed. The results of his help and enthusiasms are obvious today.

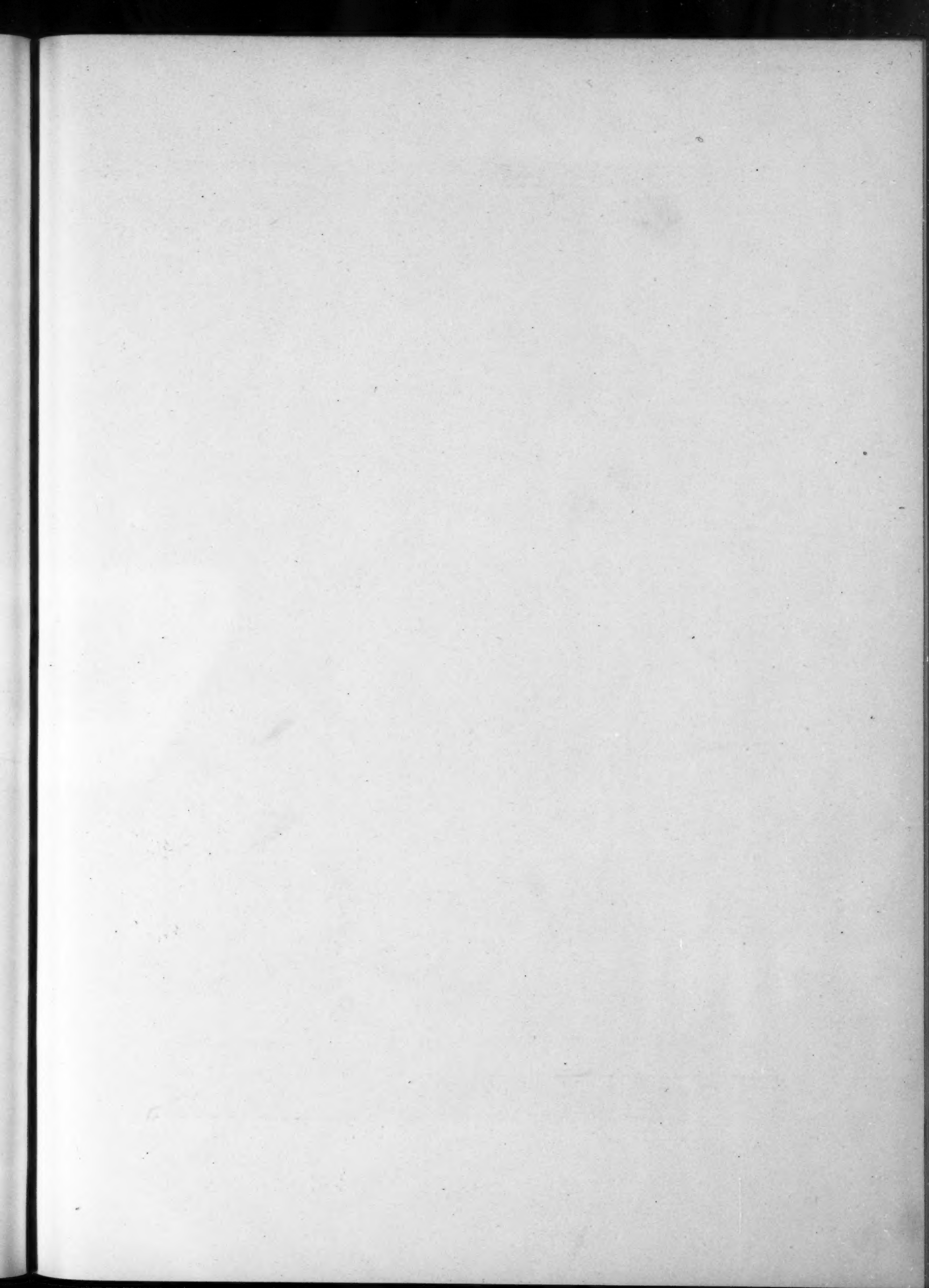
Already this urge for a better understanding was manifested in the organization in 1902, by William Sloane Coffin, of a study class in interior decoration at the West Side Y. M. C. A. The classes were under the direction of Frank Alvah Parsons and the first year there were 35 students. It was not a school of design. The Women's School of Fine and Applied Art, Cooper Union and Pratt Institute covered this side of the subject; the new class was for the study of interior decoration, appealing to the younger men in the industry. At the end of the third or fourth year, the alumni concluded to perpetuate these classes by the formation of an association, and the Art-in-Trades Club was the result. George Bourquard, the decorator, outlined the plan because he was familiar with a similar organization in Paris. In fact, he suggested the name of the club. William Sloane Coffin was its first president and Mr. H. V. Mooney of J. H. Thorp &

(Continued on page 119)



DIRECTOIRE BEDROOM
THEO. HOFSTATTER & CO.

*The Upholsterer and
Interior Decorator*





LOUIS XVI BEDROOM
L. ALAVOINE & CO.



A PERSISTENT OBSESSION

IT IS inconceivable how some people, women usually, still cling to the obsession that wall paper is no longer the correct thing for a house—that the walls should be painted.

This idea was initiated and fostered by the paint manufacturers and for several years they carried on a persistent propaganda, advertising in the home magazines, laying great stress upon the fact that wall paper, especially patterned wall paper, was no longer in good taste. They recommended painted walls. Plain wall paper would not do because, according to the paint men, paper of any kind, plain or patterned, was unsanitary. It would seem as though this propaganda was obviously commercial because if wall paper is unsanitary and harbors germs in its crevices and should be abolished, why not abolish for the same reason carpets and furniture, the wood flooring, the fabrics at the window, the wood panels—in fact, wood generally in the house.

Thirty years ago the makers of brass bedsteads talked the same way about wooden beds

and gradually the women of the country substituted brass beds and brass beds had a tremendous vogue on account of this sanitary bugaboo.

Practical decorators are in no degree in sympathy with this prejudice against papered walls, and are very much less impressed by the sanitary pre-eminence of paint. On the other hand when you consider the subject logically, the painted wall is undesirable from every viewpoint. In the first place, it is expensive. In the next place, it shows every little blemish and crack. It is cold, unsympathetic. It's all right for the bathroom and kitchen, and for that matter, for offices, jails and the poorhouse. But elsewhere, unless it is done in a very artistic manner and relieved by fabric panels, paintings, rugs or tapestries, it is repelent.

We have no quarrel with the paint men. A plain wall is all right, but it would be better to have a plain wall paper than plain paint. There is a surface warmth to wall paper that paint does not possess.

THE WALL PAPER INDUSTRY THIRTY-FIVE YEARS AGO

AMONG the wall paper manufacturers in business today, there are, according to the recollection of a man prominent in the trade for many years, eight firms who were established in 1888, when THE UPHOLSTERER was founded in Philadelphia. Among the present-day jobbers, about thirteen were doing business then, and of these thirteen all but two were situated in the eastern part of the country. In Canada the three most prominent manufacturers were making wall paper then.

The list of concerns who were firmly established thirty-five years ago, and who are still manufacturing the finest of all wall coverings, follows:

Bailey Wall Paper Co., Cleveland, O.
M. H. Birge & Sons Co., Buffalo, N. Y.
William Campbell Wall Paper Co.
The Robert Graves Co., Brooklyn, N. Y.
R. S. Hobbs & Co., Hackensack, N. J.
(Now Hobbs W. P. Co.)
Janeway & Carpender, New Brunswick, N. J.

Henry Gledhill & Co., New York City.

(Now Jas. E. Gledhill & Son, Cohoes, N. Y.)

Thomas Strahan Co., Chelsea, Mass.

In Canada:

Colin McArthur & Co., Montreal.

Stauntons, Ltd., Toronto.

Watson Foster Co., Montreal.

JOBBERs:

Henry Bosch Co., New York and Chicago.

(Now manufacturers)

S. A. Maxwell & Co., Chicago.

Loring, Short & Harmon, Portland, Me.

E. G. Higgins Co., Worcester, Mass.

Kayer & Co., Minneapolis, Minn.

Kayser & Allman, Philadelphia and New York.

Newcomb Bros. Wall Paper Co., St. Louis, Mo.

Roehrig & Jacoby Wall Paper and Decorating Co., St. Louis.

Richard E. Thibaut, Inc., New York.

Wolf Bros., Brooklyn, N. Y.

John Lutz, Buffalo, N. Y.

F. P. Van Hoesen Co., Rochester, N. Y.

The G. P. Marvin Co., Troy, N. Y.

(Continued on page 124)

THE TREND AND DEVELOPMENT OF PUBLIC TASTE

PUBLIC taste in interior furnishings has been always developed by a process of accumulation plus elimination. The things familiar to us are the things which suit our taste and the "new," however good, is always strange. Illustrations shown elsewhere in this magazine picturing typical interiors of the period of 1888 show the type of furnishings which interested the professional student of decoration at that time but in current magazines of general circulation there was an entirely different conception of what furnished rooms in fine homes looked like.



From the
magazines
of '88



American Magazine
May 1882



Public magazines of that day with the illustrations they carried in the embellishment of fiction undoubtedly did as much to form public taste in matters of furnishing as they did in matters of dress.

The illustration on the bottom of this page is from a copy of the *American Magazine*, May 1882, and is from the pen of Du Maurier, the celebrated cartoonist and author of "Trilby." It shows a close study of figure and costume but a rather careless conception of furniture and carving. Strange to say, however, it shows very definitely a draped shade at the window, a type of window decoration which could not have been by any means common at that time because it did not attain popularity until several years later.

The other two illustrations are from the pages of *The Home Maker* of 1888 and 1889 and these also indicate that draftsmanship in furniture was subordinated to the idea of illustrating a story though they may have carried a free hand representation of the types of furniture then in use. This was the type of interior illustration spread before the public in the pages of its favorite magazines.

As a comparison with these types we have selected a few examples from current magazines, advertising and fiction illustrations, which really show the type of furniture now in use in stylish homes.

There is the luxurious man's chair with its deep spring seat and loose cushion; the effeminate type of Louis XV *chaise longue* piled with ruffled sofa pillows; the sturdy rush-bottomed chair of Shaker-Colonial type; types so faithfully delineated by the artist that one could find their duplicates on the floor of any furniture department.

This comparison between the types of 1888 and the types of today indicates that the reading public of today has a distinct

advantage over its progenitors of thirty-five years ago. Even without the educational influence of "the movies," of the furnished rooms in department stores or of the example furnishings in display windows, pictorial presentations of furnished interiors in the pages of public magazines serve as an educational force in the molding of furnishing taste and in the creation of a liking for furnishings as they ought to be in the home.

INCREASES FLOOR SPACE

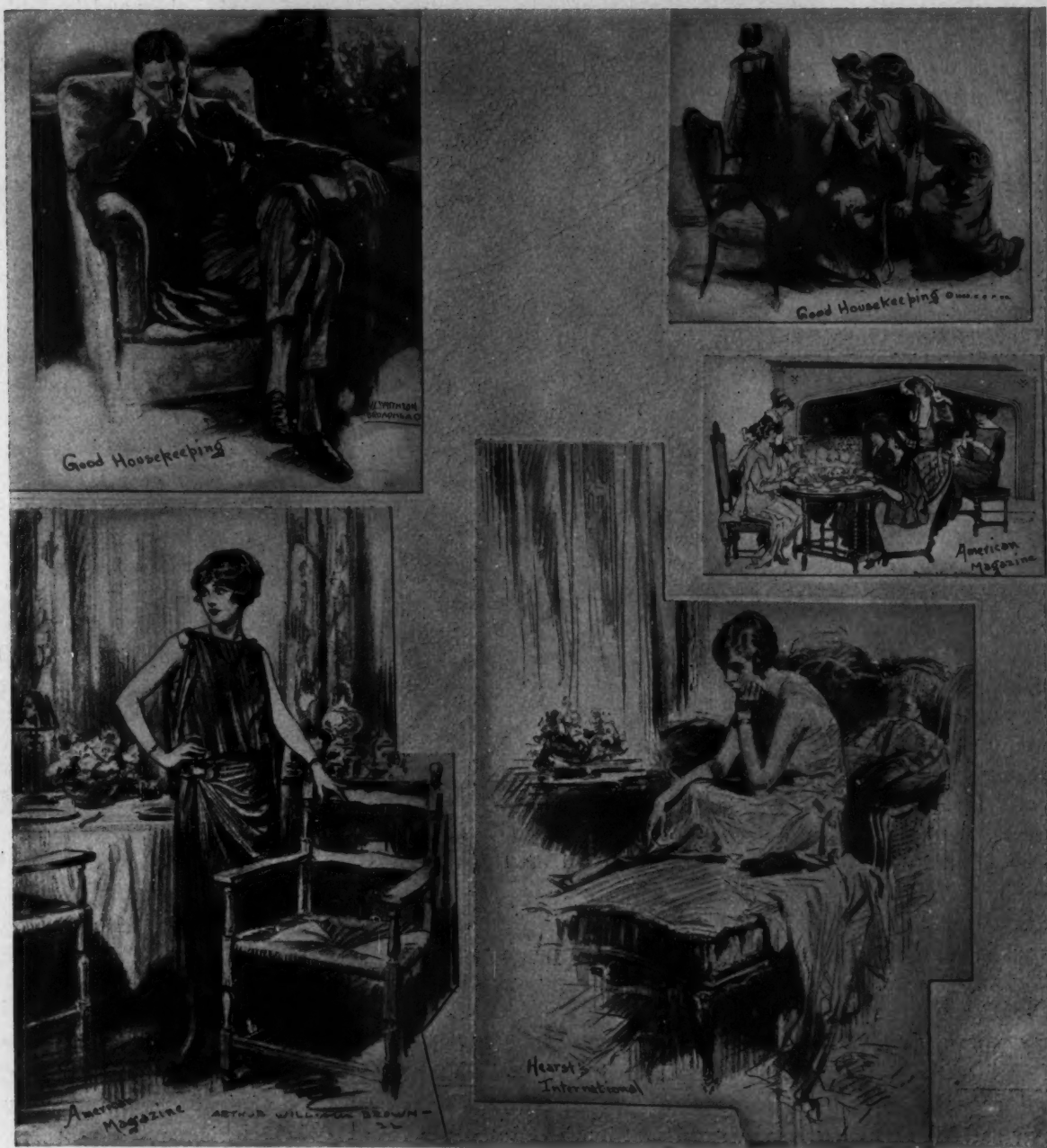
THE Shendell Mfg. Co., who manufacture the U. S. Draperies and Portieres, have taken

over the entire fourth floor at 656 Broadway, New York, their present address. Miss Lillian Shendell is in charge of the designing and manufacturing end of the business, while David B. Shendell supervises the selling force.

THE BROCKMAN CO.'S LINE

THERE are a number of frames for chairs, settees, and couches, in the line manufactured by the Brockman Co., Chicago, that show classic carvings in the arms and back as well as the legs. Many of these are in period style, lending the correct artistic effect in over-stuffed furniture.

Home furnishings as delineated by the modern illustrators.



DOMINO PAPERS, THE FIRST WALL PAPERS

A Description of the French Papers of the XVI Century, Which Were the First Papers Designed for Permanent Application to Walls.

THE Chinese are popularly supposed to have been the originators of wall papers; and it is undoubtedly a fact that their productions in wall decorations strongly influenced the early manufacture of wall paper in the Occident. But there is no evidence to prove that these Chinese wall decorations were designed for permanent application to the walls of Chinese houses. On the contrary, it is more than probable that they were used merely as temporary decorations, much as the Japanese used their kakemonos. Therefore a search for the originators of wall papers will take us to a part of the world other than the Flowery Kingdom.

In Italy, some time in the Fifteenth Century, workmen were creating marbled paper to be used as fly-leaves in books, and as coverings for the inside of book-covers. These marbled papers became very popular in France, and in the following century the French developed their manufacture, first for the same purpose given them in Italy and later as wall coverings. They were called "domino" papers, and to their makers we may reasonably give the title of "the originators of wall paper." These early manufacturers of wall paper were called "Dominotiers," and as early as 1586 they were given permission by the

king to combine and form a corporation or guild which was called the Guild of the Dominotiers, Tapissiers, Imagiers—a title descriptive of the type of work they were supposed to do, which at that time included, besides the marbleizing of papers, the printing on papers of the designs of upholstered stuffs, and the printing from wood blocks of portraits or scenes (images), from

mythological fables and the Bible. The Dominotiers who practiced their art in the very earliest days confined it, however, to production of marbled papers; and it is believed that the seat of this industry was in Normandy, where the peasants purchased the papers for fireplace decorations. Unfortunately, history does not record the names of any of the workmen who labored before 1600 and in fact it is not until the beginning of the eighteenth century that we find any names especially associated with the industry.

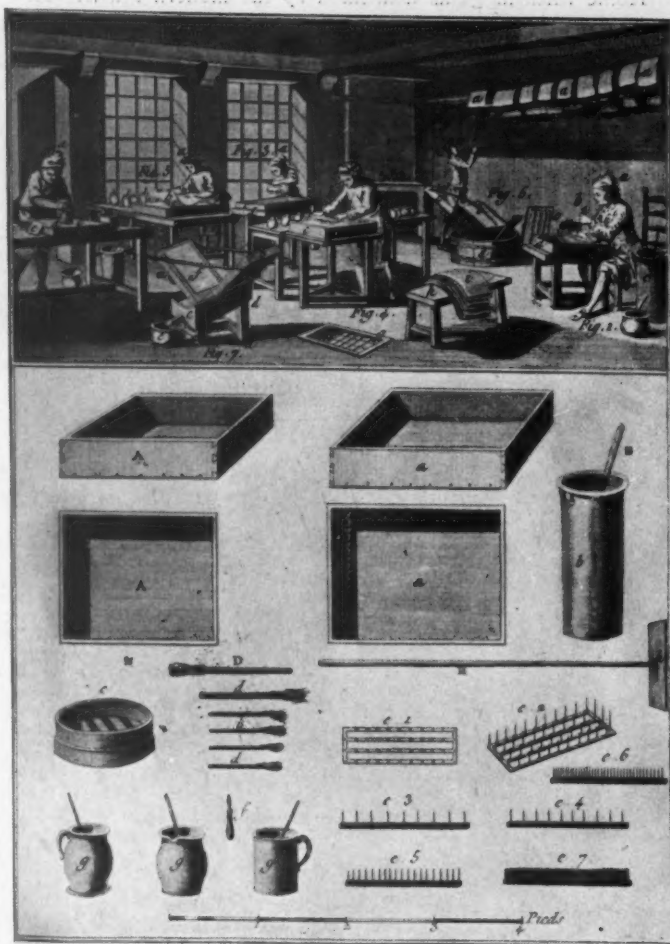


Plate I

The first to be especially noted for the making of marbled papers was the firm of Le Breton, father and son, who are mentioned by Papillon, who declares that he had seen sheets of marbled paper by Le Breton that merited his admission to the Royal Academy of Fine Arts.

The manufacture of domino papers was an interesting process. The tools required were few

and simple and it is probable that speed, to one of these early workmen, was a greater asset than skill. Briefly, the process by which these papers were produced was as follows:

A square tub or bucket of oak, about six inches deep, and an inch larger all around than the paper to be marbled, was filled with water in which a certain amount of gum tragacanth had been dissolved. The ground color was then taken up on brushes and permitted to drip from them on to the surface of the water, blue being used first to form a sort of carpet covering the whole surface. Then red and yellow were thrown on to this carpet of blue; the white was put on last, sometimes a little thinned out by water and with ox-gall added, to prevent it taking up too much space on the carpet.

The colors now being disposed of on the top of the water, combs, such as those illustrated in the lower right-hand corner of Plate I, were used to swirl the carpet about, thus forming sweeping circles, or "shivers."

These combs were held so that the teeth barely touched the water, the iron points dragging the colors, streaking and blending them.

The next process was to lay a sheet of paper on the surface of the water, and the paper, being somewhat porous, immediately absorbed the pattern in the color carpet. The sheets were then put in racks to dry, and when dry were polished on a marble slab with white and yellow wax. The number of sheets from a single bath was usually about 25.

In the little scenes at the top of the illustrations may be seen practically the entire process. Fig. 1 shows a workman mixing the water and gum tragacanth; Fig. 2 a workman grinding color; Fig. 3 the preparation of the color carpet; Fig. 4 the use of the combs; Fig. 5 the dipping of the paper; in Figs. 6 and 7 the wet papers are being dried in frames; and in Fig. 8 they are being hung on lines for further drying. In the illustration in Plate II, in the left hand corner,

a workman may be seen marbleizing the edge of a book; and at the right is a workman engaged in polishing marbled papers. Below in both plates are drawings of the tools required for the whole process of marbleization. We are enabled to publish the illustrations through the courtesy of Miss Nancy McClelland.

In 1586 the Dominotiers joined with some wood engravers, and one of the innovations growing out of this combination was the printing of papers from wood blocks. The most popular product of this new style

of printing was the paper covered with "images" of scenes from the Bible, mythological tales, or even purely comic pictures, or those dealing with some local event or condition.

"Upholstery papers" were also produced by the Dominotiers. These were reproductions on paper of the designs being printed on contemporaneous upholstery textiles.

No endeavor was made to have sheets done in a design that would fit together, a feature developed in the latter part of the XVII Century.

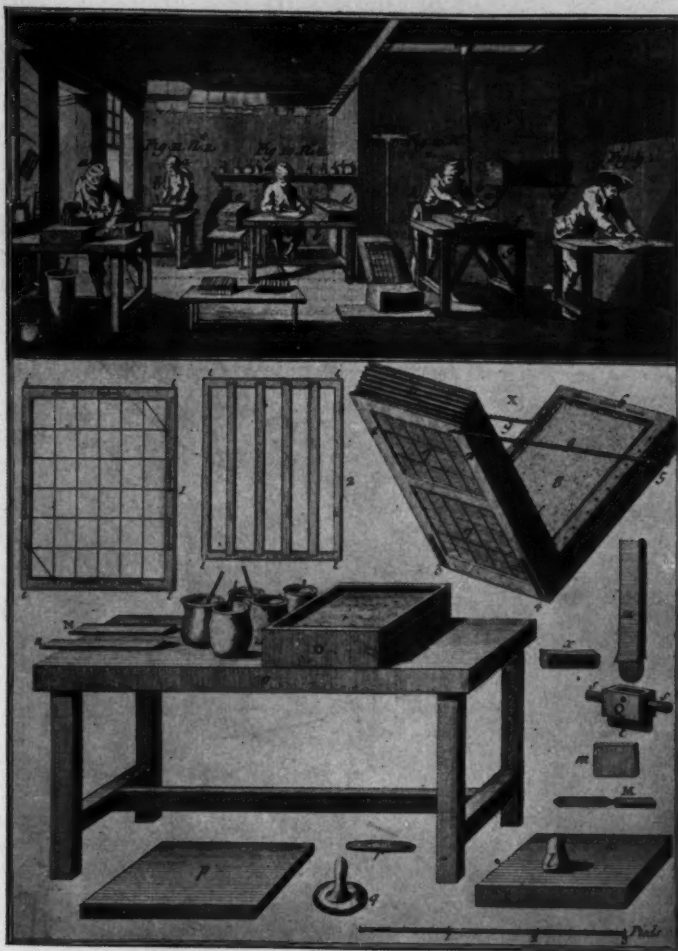


Plate II.



LUXURIOUS YACHT DECORATION

AMONG the finest yacht interiors are those aboard Edward F. Hutton's auxiliary schooner, "The Hussar." They are the work of William Baumgarten & Co. The room illustrated below is the owner's dining room, decorated in the Georgian spirit, with woodwork of French walnut and English burl furniture. The furniture coverings are of blue striped silk velvet, which harmonizes with the hand-woven carpet.





IN THE Georgian living room aboard "The Hussar" the woodwork is old green, the mantel of Sienna and statuary marble; the furniture coverings of handsome needlework, and the carpet an old, soft-toned Oriental. In both this room and the one illustrated on the opposite page a cheery effect is obtained by the electric fireplace in which are artificial coals successfully simulating real live coals.



PACIFIC COAST NOTES

THE annual meeting of the Retail Dry Goods Association of San Francisco was held recently and M. Savannah, one of the founders of the Paragon, was chosen president, succeeding William Cusick, general manager of the City of Paris Dry Goods Co., and formerly in charge of the decorative department of this concern. The other officers chosen were: S. S. Rau, vice-president; David Livingston, treasurer; Ben Armer, secretary; directors, William Marks, William Cusick, D. G. Davis and E. J. Garbey.

Carl Miller, interior decorator, with a studio at 924 Presidio Avenue, San Francisco, made a fine display at the California Industries Show held in the Exposition Auditorium November 17 to December 2. A fine room was fitted up, with walls covered with antique French brocatelle and window draperies of Italian velvet embroidered in gold and embossed with the royal coat of arms. Mr. Miller was formerly with William Baumgarten, of New York, and Edgar DeWolfe, of this city, and makes a specialty of fine fabrics.

George D. Davis, president and general manager of The White House, San Francisco, recently celebrated the thirty-eighth anniversary of his affiliation with this concern. He began his career with the house at the age of sixteen, beginning as a clerk and working up to the head of the rug and drapery goods department. Later he was transferred to New York and returned in 1906 as superintendent and general manager. Ten years ago he became first vice-president, and following the death of Raphael Weill in 1920, succeeded to the presidency of the White House.

R. Stein & Co., 636 Mission Street, San Francisco, are closing out their drapery lines and will confine their attention in the future to upholstery fabrics.

George Nichols, formerly with the Hulse-Bradford Co., San Francisco, has severed his connections with this firm and has arranged to take over drapery lines on his own account.

Charles Smith, who covers this territory for Witcombe, McGeachin & Co., recently had the misfortune to suffer a broken leg in an automobile accident in the vicinity of Los Angeles.

The California Importing and Exporting Jobbing Co. has been incorporated at San Francisco with a capital stock of \$250,000 by M. Spiegelman, Louis Spiegelman, Zara Spiegelman and Helen Spiegelman. This concern maintains wholesale display rooms at 656 Howard Street, where it carries a large stock of velours,

tapestries, mohairs and upholstering materials in general, catering to manufacturers, custom shops, decorators and furniture stores in general.

The Spring Market Week of the San Francisco Furniture Exchange will be held February 4 to 9. This will be the only Spring furniture market to be held on the Pacific Coast.

Miss Helen Lee has joined the interior decorative staff of the Penn Furniture Shops, Burlingame, Cal. This concern recently completed the decorative work in the California Jockey clubhouse at Tanforan.

The Fred Werner line of floor coverings is now being shown in the San Francisco Furniture Exchange, with Leon Furst in charge.

The Pacific Furniture Co. has secured a lease on the five-story building at San Francisco, adjoining the Furniture Exchange Building, and will devote this to display and sales purposes.

Gilchrist's, whose store at Oakland was badly damaged by fire four months ago, has rebuilt and reopened with fresh stocks. Rugs and floor lamps are carried in addition to furniture.

A home exposition was held recently at Berkeley, Cal., in which eight new homes, furnished by local dealers, were thrown open to the public. The furniture was installed by C. C. Reidy, Inc., Paul T. Swedberg and the Ashby Furniture Co., while the draperies were supplied by Hink's.

The Southern California Furniture Manufacturing Co., Inc., recently held the formal opening of its new plant for the manufacture of upholstered furniture. This firm is headed by M. Spiegelman, of San Francisco.

The City of Paris Dry Goods Co., San Francisco, recently opened a Moorish and Moroccan department, with stocks of rugs, lamps, lanterns, cushions, embroideries, etc. Rex Landry, who is in charge claims that this is the only store in this country with such a department.

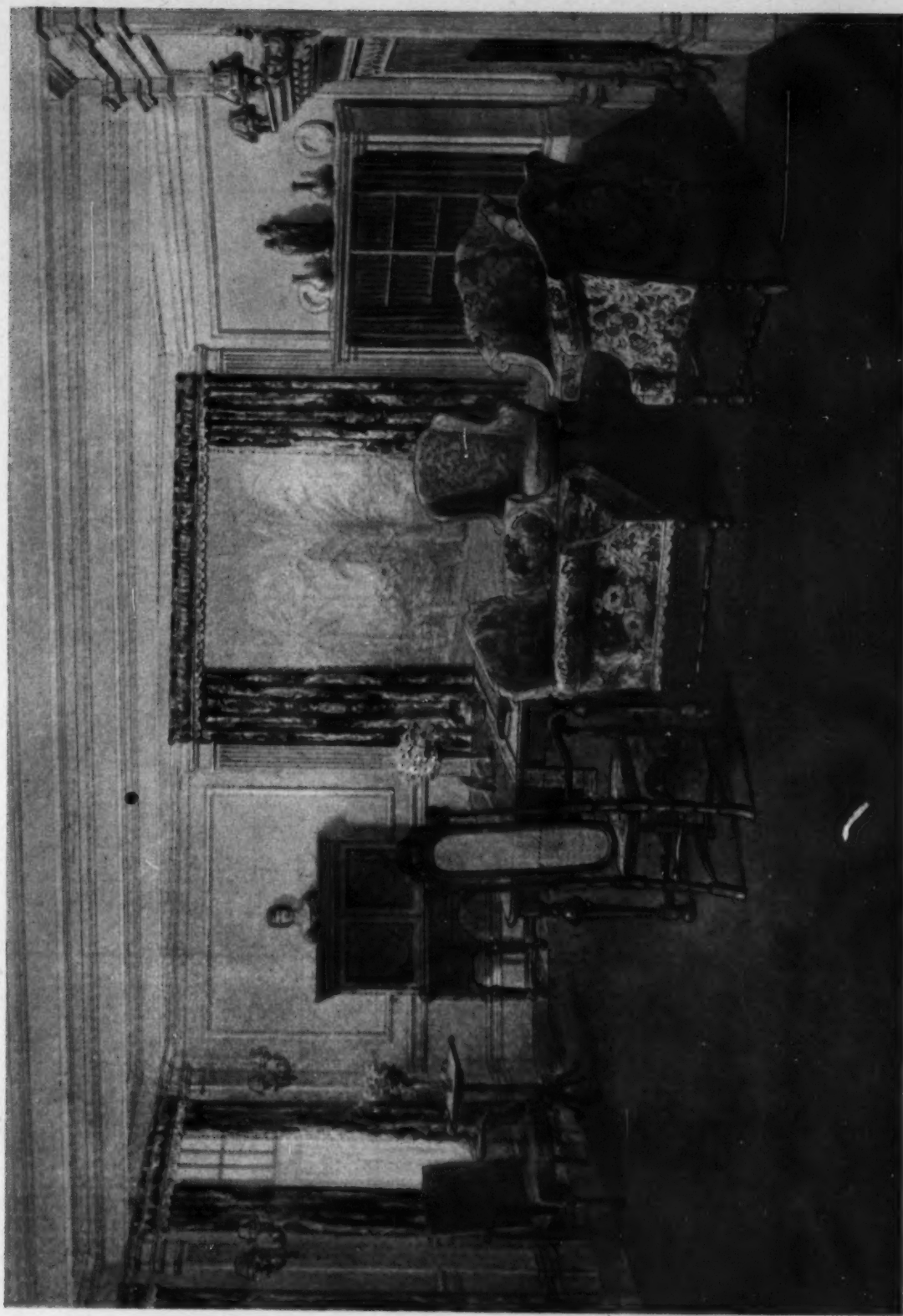
The decorative establishment of Mrs. M. A. Fields has been moved from 2600 Sutter Street to 2414 Mission Street, San Francisco.

J. V. L. Grunbaum has returned to Seattle, Wash. and has purchased an interest in Grunbaum Bros. Co., becoming sales manager of this home furnishing house.

The Crescent Department Store of Spokane, Wash. recently celebrated its thirty-fourth anniversary. This store was opened in 1889, following a fire which destroyed much of the business section of the city.

An upholstery shop has been opened at Olympia, Wash., by Charles Meinicke.

(Continued on page 122)



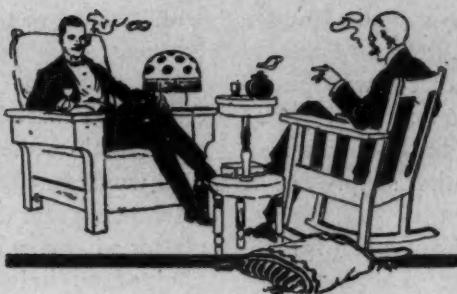
LIVING ROOM, MODERNIZED ENGLISH XVII CENTURY
DUNCAN FRASER, INC.

*The Upholsterer and
Interior Decorator*



SOLARIUM IN MODERN SPIRIT
MISS SWIFT, INC.

*The Upholsterer and
Interior Decorator*



FROM A BUYER'S EXPERIENCE

A Frank Consideration of Certain Factors Which May Contribute to a Good Man's Failure

I READ from time to time the experiences which make for success in business, especially success in buying and managing; but I seldom read of the failure and the cause of failure.

In the last analysis, a man's failure is due to his inability to make money for his firm.

I know of buyers who are employed by easy going firms who would not last a month with some more exacting firms. Frequently a buyer creates distrust because of his attitude. If he sees a member of his firm coming down the aisle he will dodge him. He never voluntarily consults them. He seems always afraid of conferences. Naturally this diffidence leaves a bad impression.

On the other hand I know men who stand well with their organization because they have cultivated a close personal relationship, and with a close personal relationship they are better able to carry out their own policies, to correct weaknesses and make success.

I have been buying for eighteen years and yet I am not permanently fixed. I am still drifting and it is not entirely my fault; it's the fault of conditions. This trade of ours is not exactly a business, neither is it a profession and yet we are expected to possess all the qualifications of sound business men and all the qualifications of the artist.

The field of endeavor, moreover, is obscured by unsympathetic interests. It is the most difficult field that I know of because usually dominated, in the merchandise houses, especially in

the department stores, by men who are wedded to conventional business methods.

You hear of some other fellow making big money and big success; and naturally you want to do the same. But frequently this success of the man you envy is due to a knowledge of local conditions which you, as a stranger in the town, do not possess. He has grown up with his firm and knows everybody. A stranger is frequently regarded as an interloper, and he doesn't get co-operation from his people.

"This trade of ours is not exactly a business, neither is it a profession and yet we are expected to possess all the qualifications of a sound business man and all the qualifications of the artist. It is the most difficult field I know of."

If I have learned anything from my experience, I have learned that in large communities it is a good policy to divorce the commercial and decorative lines. If you are going to do a commercial business, do it on a commercial basis; if you want to do also a decorative business, conduct that as a separate department; do not merge the two unless your commercial department is on a very high plane. I think that Altman's have the right idea, for as fine

as their upholstery department is, their decorative department is quite a separate organization. In the smaller communities, however, independence of interests is not practical. You have got to combine the commercial and the decorative.

When I was younger, I had a position in one of the smaller cities. I did a good business and as our store was the leading store in the town, I did most of the decorating business also and was regarded as an authority. We didn't have much competition from decorators and my showing at

the end of the year was always creditable; but like most small town buyers, the lure of the big city got me and I soon found that it was quite a different proposition. I was no longer a big toad in a small puddle. I was up against big merchandise competition and in decorating simply out of the running.

Furthermore, I didn't find myself in sympathetic touch with the firm the same as in the smaller city, where I had been buyer, manager, decorator and salesman as well; and where I had a wide personal acquaintance with customers and townspeople—qualifications and personal relations that made me of value in the small town, but lost on the new job where I was simply a cog in a big wheel. I soon realized all this and naturally it affected my disposition. I was disappointed and it was not long before I was looking for another job. I had little difficulty in getting one because a certain firm doing a large dry goods business realized that they were not handling the finer trade. They wanted some man

with decorative taste, to develop this better class business.

I took that position and within a week I discovered that the better class trade would not come to the store, especially the class of people who would buy good furnishings. The firm had a following that didn't occupy nice homes and no matter what sort of a stock was carried, or what kind of an inducement they offered, the right people would not patronize them.

So here I made a second failure and I would like to go on quoting my experiences and advising the second-man and the salesman, who have their lines out for buyerships, to do some deep thinking before making a change.

Remember you have got to make money for your firm or you have no value. You have got to know your own qualifications and your public. There are many firms obsessed with the idea that they ought to do a fine decorative business and they seem to hypnotize the prospective buyer.

I have misplaced myself on two occasions by

A view in the studios of the Suydam Decorating Co., Kansas City.





Another view in the studios of the Suydam Decorating Co., Kansas City.

not appreciating fully the character of the firm's clientele. It would have been very easy to discover it, if I had taken the trouble to interview confidentially the dress silk buyer or the millinery buyer; they would have told me very frankly what kind of a public they dealt with; but we are too optimistic; we like to assume that we have extraordinary ability and are able to do the extraordinary thing. And that's when we fall down.

The cause of most failures is not in the lack of ability in the man but in his failure to analyze fully the character of his public.

With all the departments in the store doing a bargain store business, a price-quoting business, you have got to get into line and do that same line of business yourself. And the minute you do that, you have got to abandon all hope of a high class decorative trade. On the other hand, you can be in a store ever so exclusive and put in the best stock, and still be in a hole because you can't get the right assistance. The firm will say: "Advertise; write to some New York jobbers; write to THE UPHOLSTERER." They don't

seem to realize that good decorative salesmen in New York, Chicago or Boston don't have to go out to some of the smaller cities.

Furthermore, a decorative salesman, especially a contract man, is successful only in measure with the extent of his acquaintance. He may be a success in Cincinnati where he knows everybody and a failure in Milwaukee where he knows nobody. And the average firm will not give that man a drawing account for a year, while he is building up an acquaintance.

So in this branch of the business—the getting of the men to sell the goods—I fell down completely. I found it difficult to build up a decorative business because I could not get good decorative salesmen and in struggling to take care of this branch of the business myself, I was compelled to neglect other phases of it.

Doing a decorative business requires personality, plus experience and skill. In the merchandise end, personality also means a great deal, but from a different angle. Perhaps a man in the towel department could sell counter goods as well as anyone else, but he could not encourage the

customer to expand her purchases to other lines.

I am now fifty-three years old and looking for a buyership. I could easily succeed in a store where I was simply the buyer with a merchandise business but if I had to take care of a workroom, my mind would be distracted. And if I had to take care of a decorative business, I would be further worried. In the big stores, a merchandising job is comparatively simple because all departments under you assume their own responsibilities. If I were to crystallize my experiences, I would give this advice to all buyers. Try and analyze and visualize the shortcomings that are obvious in a great number of buyers, and which retard their progress and success. A man is never any bigger than he thinks he is. One of his outstanding weaknesses is the disposition to cultivate only the relationship of those on a level with himself with minds of his own calibre. He unconsciously sets his own standards because a slave to environment.

If this same man would get more in contact, socially and in business, with the bigger men, it

would at least give him an incentive to aim for the greater goal.

Another weakness is the disposition to devote too much thought to petty and unnecessary details, and too little to the bigger and worthwhile things.

I know some men who are failures because of the tendency to sacrifice or limit their buying judgment for the sake of friendship instead of keeping in touch with every representative line offered.

I know some men who belittle their firm and the conditions under which they are laboring. They air their grievances and it has a boomerang effect. My advice is that if you are working for a firm, believe in that firm, and work not only *for* them but *with* them. Otherwise you will lose the respect of the wholesaler. You can go to the other extreme, however, and be so obsessed by the importance of your firm that you are indifferent to competition. This leads to apathy and there is nothing apathetic about the successful buyer.

The original quarters of Oehrle Brothers Co. at 3rd and New Streets, Philadelphia. See text of article "After Thirty-five Years" on page 97.



NEW ORLEANS NOTES

THE Maison Blanche of New Orleans, B. Lowenstein & Bros., Inc., of Memphis, and Loverman, Joseph & Loeb, of Birmingham, have been merged and from November 5th, 1923, have been known as the City Stores Co., with a combined resident office in New York to be established there January 1st, 1924. R. J. McMahon, formerly of Abraham & Straus, Brooklyn, one of the vice-presidents of the new concern, will direct the merchandise activities of the three stores, but will not assume his new duties until the first of the year. The stores will continue to maintain their individual identity.

The following are the new officers: J. K. Newman, president City Stores Co.; S. J. Swartz of New Orleans, M. V. Joseph, of Birmingham, H. J. McMahon, of Brooklyn, vice-presidents; Madge McGrath, secretary and treasurer.

Gallup & Co., Inc., have finally succeeded in establishing themselves in their new home in Royal Street, after many vexatious delays. The historic site they occupy, thanks to well directed work, presents an attractive appearance. Their lines of distinctive stock have been arranged in an artistic manner, enabling the visitor to obtain, at a single glance, a pleasant perspective of the contents of their spacious display rooms, rich in everything that adds to the comforts of life.

(Continued on page 122)

THE NEW WALLISER PLANTS

THE H. F. Walliser Co. expect to occupy some time in December their new Chicago plant at Greenview and Wrightwood Avenues. The new building comprises some 45,000 square feet and is the only one of its kind in the country today, being a combination of saw tooth and truss construction, resulting in perfect lighting of every corner of the building, at the same time having only three rows of six-inch columns to obstruct the floor space.

There will be every facility for the comfort of employes, consisting of locker rooms, rest rooms and lunch room. There remains yet available 43,000 square feet of vacant ground adjoining the new plant, which will take care of expansion.

They are already in their new plant at 23rd

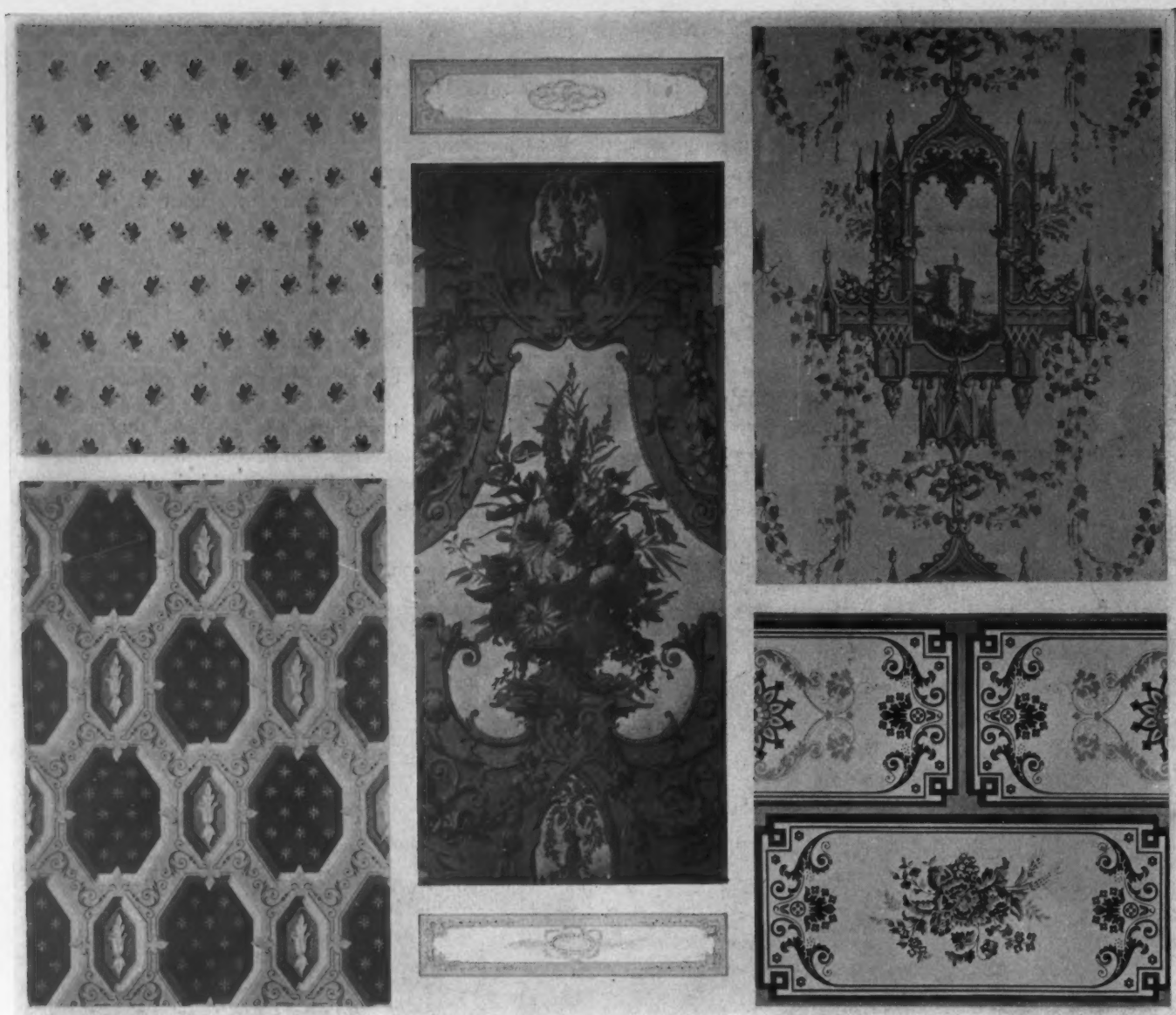
and Allegheny Streets, Philadelphia. This is a two-story building, but for the character of the work turned out by the Philadelphia branch, it serves to better purpose than the single floor construction, and practically doubles the floor space.

The Walliser Chicago company was founded in January, 1915, occupying one floor at 434 South Wabash Avenue. In 1917 an additional floor was taken on, and in 1921 the fifth floor of the same building was added to serve as offices and stock rooms. The new quarters will enable them to double their capacity and with better facilities greater production per square foot will be possible.

The Philadelphia branch was opened during the Fall of 1920, at 1015 Bodine Street and in the Spring of 1922 another floor was added. Present plans provide for their needs for several years.

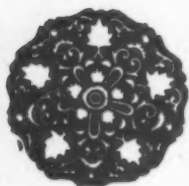
A corner of Governor and Mrs. Smith's bedroom in the Executive Mansion, Albany, recently redecorated by B. Altman & Co. See text on page 89.





THE WALL PAPERS IN ROOSEVELT HOUSE

M. H. Birge & Sons Co. supplied all of the hangings for Roosevelt House. Reproduced above are five of the most interesting patterns. At the top and to the left is a bedroom paper which was reproduced specially for this purpose. The colorings are two shades of blue and sage green, against a background of white and deep cream. Another specially reproduced paper is that hanging in the library, reproduced in the lower left-hand corner. The colorings of this paper are green, red, black, two shades of brown, and a light green. In the center is the living room paper, a striking pattern in pastel tints of rose, green and gray. In the upper right-hand corner is the dining-room paper, and below it that which is used in the hall. Both of these papers were made in special colorings to meet the requirements of the Women's Roosevelt Memorial Association. The Association requested M. H. Birge & Sons Co.'s participation because of this firm's facilities for reproducing old papers in the exact patterns and colorings of the period.



*The Upholsterer and
Interior Decorator*

AFTER THIRTY-FIVE YEARS

(Continued from page 100)

Company, Inc. headed the executive committee.

As near as I can recall, George Snyder of Flint's was first vice-president; Rutledge Smith of Altman's was treasurer and Edward Hammitt of J. H. Thorp's, secretary.

The development of the fine goods trade had its inception in the work of Cheney Brothers back in 1882, in the sporadic efforts associated with Oscar Wilde, later finding expression in the art of Mrs. Candace Wheeler of the Associated Artists. At that early date, Cheney Brothers made silk warp prints for this firm. Then came the work of the Oldham Mills (W. & J. Sloane) and W. G. Hitchcock & Co., and the Lyons Silk and Tapestry Co., and active in the distribution of some of these goods as selling agents was the firm of Barber, Brooke & Gardner, the Brooke being Charles Brooke now with J. H. Thorp & Co., Inc., and the Gardner being Percy Gardner, brother of Herbert Gardner of A. Theo. Abbott & Co.

The mere fact that these firms were able to sell critical men like Whitney, at that time a great power with Arnold Constable & Co., and to Nicol, Colishaw, indicated the character of their goods, but the most of these pioneers failed against the competition of Europe.

The only manufacturers who could succeed in those days were the manufacturers who would reproduce European stuffs a little cheaper, always a little cheaper. The Hitchcock, Oldham and Lyons plants were ahead of the times.

I look back with bewilderment at the many and great changes that have taken place in thirty-five years.

Marcotte, Pottier & Stymus, Herter Bros., Chatain, D. S. Hess & Co., Herts Bros., Cottier, Neumann & Co., Hayden Furniture Co., Roux & Co., George, Sypher, A. H. Davenport, Bertine, Hofstatter, A. Kimbel & Son, and Huber were all "upholsterers and cabinet makers." There were precious few assemblers in those days.

W. & J. Sloane were on Broadway and 19th Street. Fifth Avenue was all private houses.

Mr. Callahan was buying for Hearn's and he is buying yet. He has been with the firm for thirty-eight years—a wonderful record.

Charles Weinberg was at that time up on 23rd Street in New York. He was about the furthest North of any in the New York whole-

sale trade, occupying the same premises that his successors, the Consolidated Trimming Co., occupy today.

In fact, when in 1893 THE UPHOLSTERER moved its New York office to 160 Fifth Avenue, about 18th Street, we were so far uptown that people wondered why we didn't go to Harlem and be done with it.

To be sure, B. L. Solomon & Sons were on Union Square and so were Johnson & Faulkner, but Fechtman, Stroheim and Schneider were all down on Canal Street. Turner & Seymour were on Chambers Street, Berbecker on Duane Street, Thorp on Broome Street and Weiden, Jaeger and Timme on the Bowery.

F. Schumacher, pronounced Schumaché, was selling goods for Passavant, never dreaming of the great success that was to follow his pioneer efforts.

Notwithstanding the growth of the domestic industry, the importers also have expanded to an extraordinary degree. Nothing finer or more conscientious in fabric or design can be found than is found in the warerooms of our great import houses today.

But I can recall but one man in '88 who really had the nerve to assert his independence of commercialism and that was Edward Faulkner. The firm had the fundamental business qualities which make for success, but they also possessed to an extraordinary degree, considering the times, a spirit of disregard for things purely commercial. As an example: when art nouveau was having its greatest vogue in pottery, chinaware, upholstery goods and everything else, you could not find a yard of art nouveau fabric in Johnson & Faulkner's stock, and notwithstanding the commercial demand, Mr. Faulkner never did put art nouveau into his line because it didn't measure up to his standards.

The Aimone Company was down on West Broadway making turned-wood furniture. The firm of Nahon & Co. was Nahon & Gianini. I recall the work of Reischmann, John Barnutz, Bodenstein & Kuemmerle, Zucchi & Lavezzo, but they were all working in independent lines—Italian, French, Dutch. Periods were not understood by the public, and in little demand. Palmer & Embury, who started in business in 1867, were then, as now, in the forefront of conscientious

work. Stickley & Simonds were just developing their arts and crafts furniture. Ferguson Bros. were making turned wood towel racks and cheap screens. As a rule all these firms were catering to a strictly commercial class.

Baumgarten was unknown, except in limited trade circles. He was employed by Herter Bros., and didn't start for himself until 1891.

I recall very well, as early as 1893, an old-fashioned house surrounded by drooping willow trees, that had stood for a century. In the rear of the house some stone steps ran down to the East bank of the Bronx River, just a few minute's walk from the railroad station. Some time in 1892 this house, which long had been untenanted, was taken over by a New Yorker and filled with crude looms and weaving appliances. Five men worked there. The neighbors didn't know what they were doing. They might have been counterfeiting. After a while the results of their labor were completed, and a few examples of the first hand-made tapestries ever made in America were ready for exhibition. The credit for this enterprise belonged to William Baumgarten.

In 1905, while I was a member of the St. Louis Exposition Jury, Defosse and Cornille, practical manufacturers, and Remon, the Paris decorator, were also members. We had viewed the Gobelin tapestry exhibit, and had given it the grand prize. We then turned to the Baumgarten exhibit, and the French members of the committee were incensed at what appeared to them a fraud and imposition because the tapestries shown as Baumgarten tapestries had every appearance of being Gobelin tapestries—and why not? They were made by French weavers under the superintendence of Foussadier, the same man who was employed by the Princess Beatrice in the development of the Windsor Tapestry Works. Naturally, they produced the same results they would have produced in France. But the French members of the jury had to have all this explained to them, and when they were convinced that the tapestries were actually made here, what else could they do but give Mr. Baumgarten the same honors we had given the French Government?

III.

TO ME the expansion of the cretonne industry is very interesting. Early in the Nineties there was a tremendous vogue for cretonne, but the demand was almost always for India prints for "Turkish" corners and divans. Fine prints that came under the category of cretonne or

chintz and followed the traditions of decorative art were all foreign.

American cretonnes followed the calico arts. You could find American cretonnes in the department stores but you found them in the basement. A number of American manufacturers who were making calicoes and printed dress cottons made side lines of cretonne but the goods had no special decorative value and realizing this fact, in May, 1890, we published the following:

"Cretonne is a time-honored weave, more familiar to the general housekeeper than any other article used for drapery or furniture coverings, still the American manufacturer has never asserted or defined his relations to the goods. We have the facilities for making artistic cretonne and the time may come, perhaps, when American jobbers and importers will have special designs made for them."

In 1888, F. A. Foster was making dress goods and Mr. Elms of the later firm of Elms & Sellon was employed by him. In 1887, Mr. Elms brought back from Europe a hundred or more samples of printed stuffs to try out on silk-olines. They tried them also on cottons and, as a result of the experiment, in 1888, the manufacture of cretonnes in America was especially adapted to interior furnishing, and competition with the European article was fairly launched.

About a year later Seth Collins developed work along the same line of thought, and, of course, other firms were making printed goods. A lot of the New England mills were making them, but they were more calicoes than cretonnes. Some of them were making printed tickings for mattresses.

THE UPHOLSTERER commented on one occasion upon the fact that it seemed absurd that all mattresses were covered invariably with a blue and white ticking. We can all look back in our memory and our earliest recollections will reveal the fact that mattresses were always covered with a blue and white ticking. At the time I commented upon this absurdity; why blue and white for tickings, instead of colors? Mr. Collins came in to see me and asked my ideas on colorings. I took him over to W. & J. Sloane's and introduced him to Mr. Smith, then the head of the wholesale upholstery department, and Mr. Smith gave him a lot of swatches. With these swatches Mr. Collins laid out a line of patterns that were soon put on the market as Gobelin art draperies, and applicable not only as tickings but as draperies.

Up to that time their "cretonnes" had been printed on sheeting. Now the "cretonnes" were printed on ticking.

We are living in a fast age, an age of great progress. Industrial art, long held in contempt, has been recognized by the universities and the Federation of Arts has welcomed it to the fold.

It seems incredible today to hark back to the time about thirty years ago when household art was so primitive and so little appreciated that the great Chicago house of Marshall Field & Co. hesitated about putting a carpet on the floor of Mr. Clarke's upholstery department for fear that the public might regard it as an unnecessary evidence of extravagance.

Thirty years ago the wholesale and retail houses expressed none of that charm of environment which is now a common characteristic. In the wholesale trade one had to lift his feet if he walked across the floor of a showroom for fear of getting splinters in his shoes.

Today home furnishings are not an expression of luxury. They are an expression of comfort and the great universities and the great museums have changed front completely in the

realization that no art, call it industrial art or fine art, gives more happiness to all people of all stations in life, than the art of home furnishing.

And today all over the United States there are schools, associations, civic bodies and women's clubs accepting the psychology of better homes for better citizenship and yielding a place of honor and distinction to the work of our industry.

KAUFMAN PLUSH CO. REMOVES

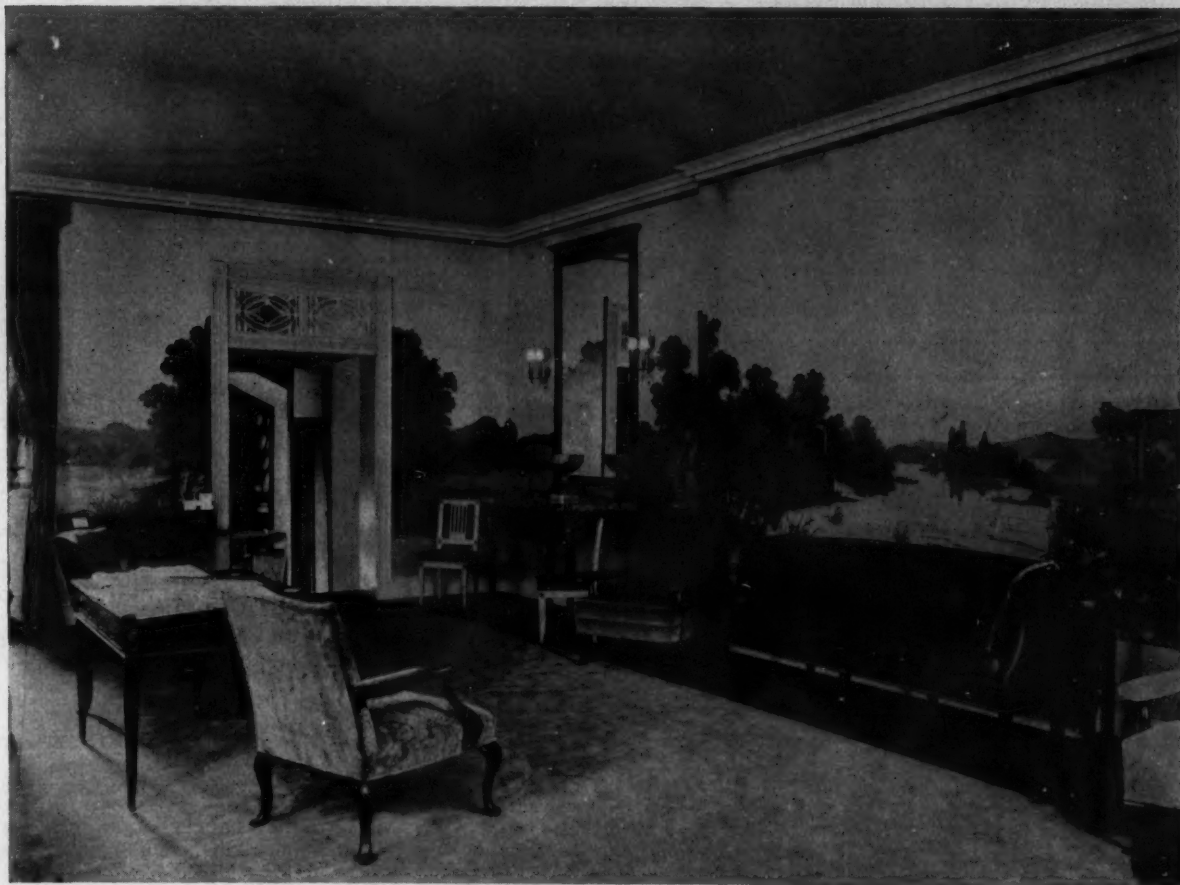
THE Kaufman Plush Co. are now located in their new mill at Pensdale and Mitchell Streets, Manayunk, Philadelphia.

The mill is of buff tapestry brick, five stories in height, containing dye and power house. All the machinery is electrically driven and represents the last word in up-to-date equipment.

OUR PHILADELPHIA OFFICE IN NEW QUARTERS

THE Philadelphia office of Clifford & Lawton, in charge of H. B. Street, will be moved on January 1st to Room 603, 1211 Chestnut Street. The new telephone number is Walnut 0898.

The lounge of the Attic Club, Chicago, newly redecorated.



PACIFIC COAST NOTES

(Continued from page 110)

The Acme Furniture Store at Ballard, Wash., has added a number of new departments and is now known as the Ballard Department Store.

The Longview Furniture Co. has been organized at Longview, Wash., a new town being built along model lines by a large lumber company and which will spring into being with a population of at least five thousand. H. W. Sanders, who has offices in the Burke Building, Seattle, is interested in the new furniture company.

The Niemann Furniture Co. has moved to a new store at 1521 Second Avenue, Seattle.

The Fiber Reed Products Co. has been organized at Seattle to engage in the manufacture of reed furniture. J. T. Merryman is interested in the concern.

The Globe Outfitting Co., which conducts a furniture business at San Diego, Cal., is preparing to move into a new store.

The Oregon Better Homes Bureau has been organized at Portland, Ore. in the interests of better homes and a wider recognition of home furnishers in the community. The officers of the new organization are Ira F. Powers, president; H. A. Green and W. H. Beharrell, vice-presidents; Harry Carman, treasurer, and T. H. Edwards, secretary.

The drapery work in the new Biltmore Hotel at Los Angeles is coming in for much attention and is considered of an especially high order. The Baker-Bowles Co. installed twelve thousand yards of side hangings and nine thousand

and yards of curtains, while a total of forty-nine thousand yards of trimmings were used. The drapery material was supplied by the Orinoka Mills, and the marquissette curtaining was furnished by Mills & Gibb Corp. The W. J. Rosenberg Co., Los Angeles, made the trimmings.

T. A. CHURCH.

NEW ORLEANS NOTES

(Continued from page 116)

Their recent contract work includes furnishing and decorating Wm. F. Cody's magnificent new houseboat at Lake Charles, La., constructed at a cost of \$75,000.

The Maison Blanche department store, featuring a \$150 Anglo-Persian rug, of a well known make, to show its endurance under all kinds of conditions, placed it on the sidewalk in front of their store, where it was kicked and trampled upon for one week, in rainy or shiny weather, by the everflowing crowds of pedestrians. At the expiration of that time, it was sent back to the factory to be cleaned and returned to them, and is now on display in their show windows, being offered for sale to the highest bidder. Sealed bids are being called for.

The C. C. Lewis Furniture Co., Inc. of Birmingham, Ala., has been incorporated with a \$10,000 capitalization. C. C. Lewis, incorporator.

G. A. Barnum, assistant general manager and merchandise manager of D. H. Holmes Co., Ltd., has been elected to the Board of Directors of that company and of the Chas. A. Kaufman Co., Ltd., recently acquired by the D. H. Holmes Co., Ltd. The friends of Mr. Barnum in this city and elsewhere, both in and out of the trade,

feel that his elevation to the directorate of two of the leading department stores of New Orleans is deserved recognition of the services of a man who started as a salesman in the rug department of D. H. Holmes Co., in 1910, subsequently made buyer for the rug, drapery, furniture and picture departments, and then assistant general manager in 1917.

FRANK MICHINARD.



One of the Harbour Furniture Co.'s exhibits at the Oklahoma Free State Fair at Muskogee, Okla.



**WALL PAPERS REPRODUCED FROM A CHINESE
EMBROIDERY PATTERN APPROXIMATELY TWO
THOUSAND YEARS OLD**

These papers from the Schmitz-Horning Co. took two and a half years to produce in their factory. In coloring and clean cut definition of line they represent perfection in the manufacture of modern wall papers.

*The Upholsterer and
Interior Decorator*

THE WALL PAPER INDUSTRY THIRTY-FIVE YEARS AGO

(Continued from page 103)

We quote from a letter recently received from Henry Burn, President of the Robert Graves Co., and also President of the Wall Paper Manufacturers' Association:

"I would say that to me the outstanding feature of the last thirty-five years lies in the fact that at that time the lines were very sharply defined as between the manufacturers making the higher grades of goods and those making the lower grades of goods; and as it appears to me now, the manufacturers making the cheaper class of goods seemed to feel that they must adhere to their particular product, and not attempt to break in on the manufacturers making the higher grades of wall paper; and while there is still a definite line as between the manufacturers of the cheaper class of goods and those making the higher grades, yet the manufacture of the better

grades has become more general, and in that way has unquestionably created an uplift to the industry.

"I cannot but feel that this effect has been produced largely by a closer affiliation of the manufacturers and a degree of cooperation which was not dreamt of in the olden days; and the mere fact that at the present time nearly every manufacturer has joined in a Nation-wide Publicity Campaign is the best example I can submit of such co-operation.

"Let it be noted, however, that a more general effort having been made to cater to the requirements of the better class of trade has necessarily stimulated those firms who have made fine goods a specialty at all times to increased efforts with a view to maintaining their lead, so that this more general application to the manufacture of fine goods has unquestionably tended to uplift the entire industry, and has rendered it independent of European products, and is also gradually enabling the wall paper manufacturers of the United States to successfully compete in foreign fields.

"There have been some grand characters in the wall paper industry during these thirty-five years; men that it has been a great pleasure to associate with; and possibly their personalities were reflected to a greater or less extent in the product of their firms than it is at present, when the manufacturing units have become so large that personality is not as noticeable at it was in the olden days."

NEW OFFICERS ELECTED

ON DECEMBER 17TH, at the annual business meeting of The Upholstery Association of America, the following nominees were elected officers of the organization: President, Harry H. Wallace; Vice President, E. J. Follis; Secretary, Joseph A. Blankemeyer; Treasurer, Martin B. Fowler.

Elected to Board of Governors: W. J. Dinan, Harry E. Scripture, Joseph L. Swope, and L. S. Fox.

Membership Committee: Chairman, Sam Ward; Geo. B. Douglas, Spencer Johnson, Robert Wilson, P. J. Cremins, James Kurnicki, Henry Jung, Edgar Patterson, Harold W. Burton, and R. T. Montague.

A handsome mantel arrangement by a leading New York decorator.





WITH THE BUYERS AND SELLERS

COFFIN—William Sloane Coffin has taken charge of the department of interior decoration at W. & J. Sloane's, having full supervision over the furniture and furnishings.

MILLET—Arthur Millet is now representing Rosenthal, Findlay & McDonald, Inc., the New York selling agents. He covers Ohio, Indiana, Illinois and Michigan, carrying their complete lines of silk and art silk fabrics, velours, etc.

RINGGOLD—E. H. Ringgold is now in charge of the office of the Consolidated Trimming Co., Room 629 Real Estate Trust Bldg., Philadelphia, Pa. Mr. Ringgold was formerly with Oehrle Brothers.

PLUMMER—Frank Plummer has become associated as interior decorator with Bare Brothers, San Francisco, Cal.

ROBERTS—A. Roberts, of the Glaenzer Trading Corp., sailed for Paris on the "*Berengaria*," November 27th, to remain abroad until early in the coming year.

WEBER—Joseph P. Weber has been appointed buyer and manager of the floor-covering department at Stern Brothers, to take the place of Alfred Morse, who recently resigned.

MARCIN—Julius Marcin one of the partners of the firm of Frankl & Marcin, who have liquidated their window shade business at 42 East 20th Street, New York, is now associated with T. M. James & Co., 20 West 22nd Street, New York.

NEILSON—To J. Craig Neilson, who, as announced last month, is occupying the position with Barker Bros. recently held by the late Robert E. Doughty, we offer our apologies for the incorrect spelling of his name, which was given as "Nieson" in our announcement of his appointment.

MACMANUS—G. Earle MacManus, who has been appointed manager of the interior decorating and furniture department at Guiry Bros., Denver, Colo.

HALE—Herbert Hale, formerly assistant to

H. I. Ward, of the Boston office of J. H. Thorp & Co., Inc., is now covering the New England territory for E. C. Carter & Son.

MAX—Abe Max, who has been representing Rosenthal, Findlay & McDonald, Inc., in the New England and New York State territories, has resigned.

WINTERSON—Frank W. Winterston, for several years representing the Mills & Gibb Corp., on the road, resigned recently and has joined the staff of Rosenthal, Findlay & McDonald, Inc., for whom he will travel the New England territory and part of New York State.

UPHOLSTERY JOBBERS FORM ASS'N.

THROUGH the persistent efforts of J. Rosenfeld, of Fein & Rosenfeld Bros., Inc. and Joseph Gossett, upholstery jobbers of New York City have effected an organization. Temporarily the name is to be the Associated Jobbers of Upholstery Goods, which name will probably be permanently adopted.

The first meeting of the association took place in the form of a dinner at the Hofbrau on the evening of December 11th, at which fifteen jobbers were present. The purpose of the association is for the interchange of credit and for the mutual betterment of the trade.

At this first meeting, a committee was appointed to draw up plans for organization, which plans will be presented at the time of the next meeting which is to be on the evening of January 8th. Notices will be sent to all upholstery jobbers in New York City and it is hoped that there will be a large attendance.

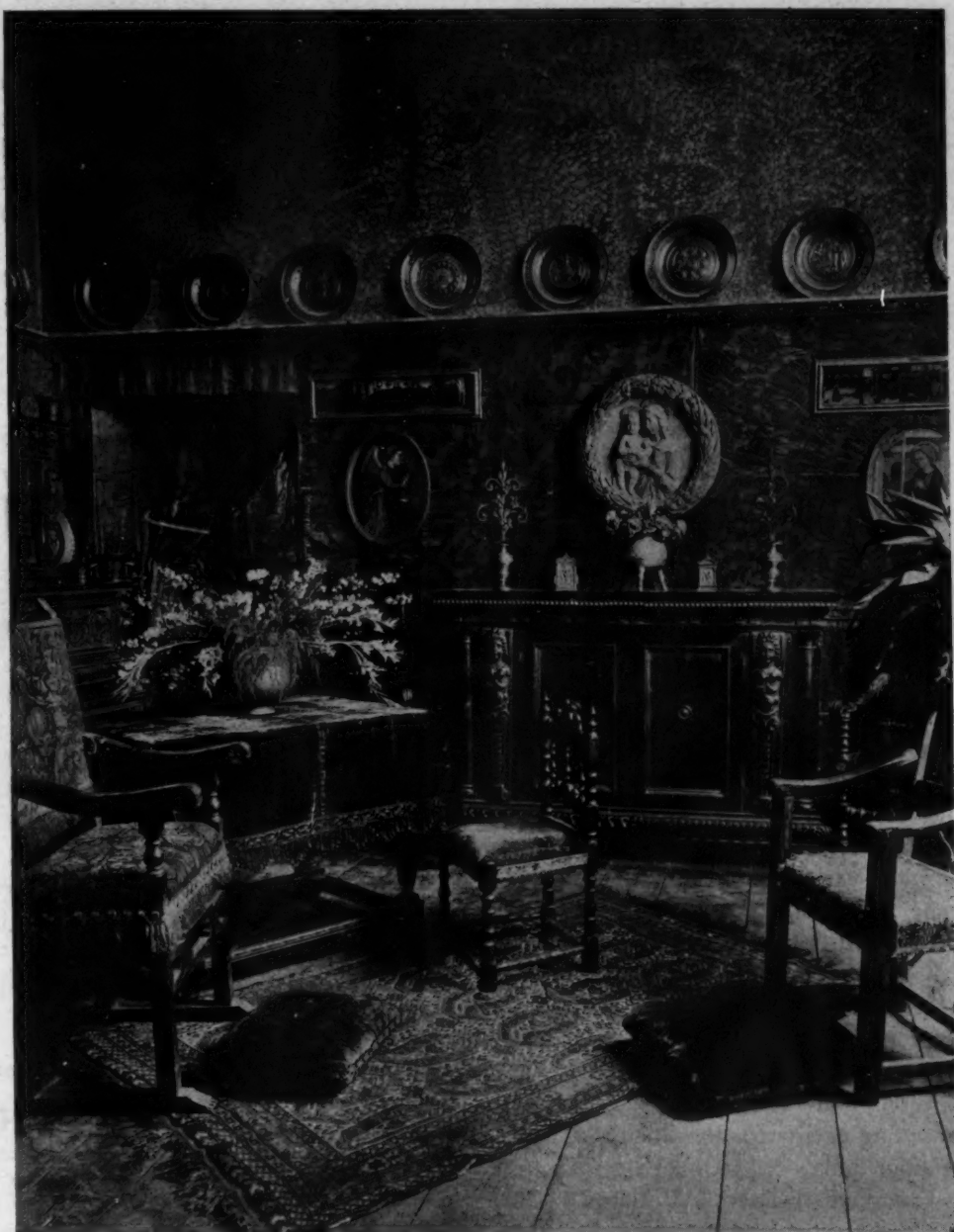
THE Artwood Shops, Rochester, are showing a line of wooden decorative art objects, many of which are produced elsewhere only in metal. The line includes candelabra, candle-sticks, fire screens, radio cabinets, book ends, etc., in addition to their regular line of furniture novelties.



**A CORNER OF CAV. CARLO M. GIRARD'S STUDIO AT
THE VILLA PODERINO, FLORENCE**

Published through the courtesy of the American Art Association, Inc., at whose galleries the art possessions of Cav. Girard were recently sold.

*The Upholsterer and
Interior Decorator*



A CORNER OF CAV. CARLO M. GIRARD'S STUDIO AT
THE VILLA PODERINO, FLORENCE

Illustration courtesy of the American Art Association.

*The Upholsterer and
Interior Decorator*



D. JAMIESON'S SONS CO. REMOVAL

D. JAMIESON'S SONS Co. announce their removal on or about January 1st to their new mill location at Coral and Haggert Streets, Philadelphia. This concern, starting the manufacture only a year ago of drapery and upholstery fabrics, has found the need of larger quarters imperative. William Jamieson is an experienced textile man, and he and his son have entire charge of this business.

NEWS OF THE INDUSTRY

ARTIFICIAL silk gauze curtains have been added to the line of novelty lace draperies made by the International Curtain Co. They are in ecru on plain and Jacquard fabric.

A host of very original and beautiful effects in lamp shades, domes and essentials for artistic home lighting, have been brought out by the Mohawk Co., of Utica, N. Y.

One of the distinctive features of the line of the Crown Novelty Works is a patent weighted tape, serviceable for use with many of the light weight drapery fabrics now being used for windows.

An immense line of tapestries, panels, couch covers, prayer rugs, etc., is being shown by R. Haboush & Bro., who have an extensive organization on the other side, and directly import an almost limitless variety of styles and designs.

Eugene Lucchesi, importer of antique and decorative furniture and art objects, and manufacturer of garden furniture, has about completed the extensive alterations to the building at 859 Lexington Avenue, near 65th Street, which he will occupy after the first of the year.

The Wompinuit Co., Inc. have just been appointed selling agents for the Standard Tapestry Co., Philadelphia.

Sons-Cunningham Reed & Rattan Co., Inc., announce their removal on or about December 23rd to new and more spacious quarters at 383 Madison Avenue.

O B I T U A R Y**CHRIS HEMPEL**

CHRIS HEMPEL, who for the past twenty-one years acted as Chicago representative for the Bassett, McNab Company, died at his home in Chicago Sunday, November 25th, after a three months' illness following an operation. Mr. Hempel was widely known in the upholstery

trade throughout the Middle West and on the Pacific Coast. He was 61 years old and is survived by a widow, a son and a daughter.

ALEXANDER JAMIESON

A BRIEF cable gives us information that on Sunday, November 25th, Alexander Jamieson, head of the firm of Alexander Jamieson & Company, Darvel, Scotland, died at his home in that city. Mr. Jamieson, whose firm is represented in this city by Rosenthal, Findlay & McDonald, Inc., was well known here, and a commanding figure in the municipal and business affairs of his home city.

MRS. JAMES J. FEELEY

THE sympathy of the trade is extended to James J. Feeley, New York selling agent for the Bromley Mfg. Co., in the death of his wife which occurred recently.

EDWARD H. BELL

JUST as our forms close, word is received in New York of the death on Sunday, December 16th, of Edward H. Bell, the veteran upholstery buyer for the Jordan Marsh Co., Boston.

Mr. Bell has long been an outstanding figure in upholstery circles and was practically as well known in New York as in Boston, which has been his home town for about twenty years. Prior to his engagement with the Jordan Marsh Co., the deceased was for many years with the John Wanamaker stores, first in Philadelphia and afterwards in New York, relinquishing his position in the latter place to go to Boston.

SPECIAL NOTICES

Advertisements under this heading, Five Cents a word. Minimum charge, One Dollar. In every case regarded in strict confidence

INTERIOR DECORATOR and successful salesman, with twenty-two years of practical experience and splendid sales record, wishes to make a change. Thoroughly conversant with all types of residence and contract work. Large Southern clientele. Address "H. C. S.," care The Upholsterer.

INTERIOR DECORATOR of proven executive ability in twenty years of practical experience selling the medium as well as the best types of interior furnishings for residences, clubs, hotels, etc., will be open for engagement January 1. Successful and clean sales record. Would consider taking charge of decorating department, or inaugurating one for high-class firm. Address "January," care The Upholsterer.

EXPERIENCED BUYER of draperies and upholstery fabrics, at present employed, is open for position. Qualified to do estimating; best of references furnished. Address "G. O. N.," care The Upholsterer.

WANTED—YOUNG MAN experienced in selling local trade. Can make connection with New York upholstery goods jobber. Address "N. Y. Jobber," care The Upholsterer.

INTERIOR DECORATOR, young woman, three years' practical decorating experience, executive ability, long business training, knowledge typing and office routine, seeks connection in New York or New Jersey. Address "New Jersey," care The Upholsterer.

WANTED FOR 1924, by a well known high class salesman with an extensive following among the large retailers, jobbers, furniture manufacturers and interior decorators through the Middle West and Pacific Coast, a manufacturer's line of domestic or imported drapery and upholstery fabrics; also cretonnes. Best of references. Address "Textiles-West," care The Upholsterer.

BUSINESS OPPORTUNITY—An established upholstery and drapery workroom for sale. Well equipped. Great opportunity for expanding. Fine orders on hand and a good clientele. New York City. Retiring. Address "Great Opportunity," care The Upholsterer.

EXPERIENCED DRAPERY SALESMAN with substantial following among Chicago and surrounding trade would like to hear from mill or selling agents wishing a representative for this territory. No objection to traveling. Highest references. Address "C. D.," care The Upholsterer.

DESIGNER AND ARTIST, interior decoration, high grade work, experienced in all branches pertaining to decorating, would consider position with progressive firm. Partnership, if desirable. Correspondence solicited. Address "X. Y.," care The Upholsterer.

YOUNG MAN, 24, desires position as decorative salesman; architectural draftsman; capable of making free-hand sketches and of handling all details of the correspondence. Knowledge of the history of art and of decoration. At liberty after April, 1924. Address "Seeker," care The Upholsterer.

SALESMAN—A MANUFACTURER of upholstery fabrics needs a representative who is now calling on the furniture manufacturing trade in New York State and Middle West to carry a line of furniture coverings on a commission basis. Address "N. Y. State," care The Upholsterer.

DRAPERY AND RUG BUYER WANTED—The largest and most progressive store in southeastern Iowa has an opening for a rug, linoleum and drapery buyer and department manager. We want a man who has been an assistant buyer and under a live man in a live store. The man we select to receive this position must know how to sell, how to display the merchandise, and how to stage selling events that will build a large, permanent volume. An unusual opening for a hard worker with a vision. Address "Iowa," care The Upholsterer.

NEW YORK REPRESENTATIVE, (established decorator) available, on moderate commission basis, as your personal representative in the selecting of high-class decorative stock. Wide acquaintance in the trade; well balanced judgment, reliable, and thoroughly experienced in buying for decorators, architects, hospitals, institutions, etc. Address "Personal Representative," care The Upholsterer.

A SUCCESSFUL SALESMAN, selling the best trade in Chicago and the Northwest, wishes to handle a first-class line in conjunction with a representative novelty curtain line. Only merchandise that can be sold to large buyers desired. Address "G. L. H.," care The Upholsterer.

SALESMAN WANTED for drapery piece goods. Territory, Michigan, Illinois, Minnesota, Wisconsin; also South. Side line on commission basis. Address "Piece Goods," care The Upholsterer.

SALESMAN calling on the wholesale furniture trade and jobbers would like line of mohair, velours, tapestry and cretonne for Los Angeles, San Francisco, Portland, Tacoma, Seattle, and Spokane. Address "Los Angeles," care The Upholsterer.

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WANTED—ASSISTANT BUYER and manager in drapery department, with the following qualifications: must be able to manage help, assist in buying, and understand thoroughly the furnishing of homes. Address reply to Stone & Thomas, Wheeling, W. Va.

MY SERVICES are available January 1. Nineteen years' experience in all lines of interior decoration, furniture, wall coverings, etc. Have mastered the upholstery as well as drapery and carpet work room trades. Only firms catering to the better trade considered. Address "W. F.," care The Upholsterer.

WANTED—DRAPERY SALESMAN for Southern territory. Must have acquaintance with retail and jobbing trade for well-known and exceptional line of popular priced artificial silk drapery fabrics. Address "Silk Drapery," care The Upholsterer.

UPHOLSTERY and drapery trimming manufacturer to the curtain and lamp-shade manufacturers and the jobbing trades, wishes connection with selling agents and salesmen (as side line) in all territories. All communications confidential. Address "Side Line," care The Upholsterer.

WALL PAPER SALESMAN WANTED—One accustomed to handling high-class clientele, age 35 to 40. Man with drapery experience preferred. Communicate direct with Snively-Joseph Company, 140 S. Whitfield Street, Pittsburgh, Pa., stating age, experience, references, etc.

WANTED—LINES for furniture manufacture and upholstery trades. Two live men are now covering Chicago and Middle West extensively. Address "Lines," care The Upholsterer.

WANTED—HIGH CLASS EXPERIENCED CONTRACT MAN to sell interior furnishings for the home. Must have thorough knowledge of furniture, draperies, and rugs, and willing to travel part of the time. State experience and give reference; also amount of salary required. Address "Ohio," care The Upholsterer.

SALESMAN WANTED on commission basis on the Pacific Coast to carry line of popular priced couch covers and portieres selling in quantities. Apply Penn Tapestry Co., Water Power Mills, Glen Riddle, Pa.

BUYER OR MERCHANDISE EXECUTIVE with successful experience in connection with upholstery goods, carpets and interior decorating, is anxious to locate in prosperous Eastern city where ability will be given full scope. Address "Continuously Employed," care The Upholsterer.

SALESMAN—selling the drapery and upholstery departments for twelve years, also have established trade and office in Chicago, wish to connect with some good line to represent it exclusively on a commission basis. Address "Established," care The Upholsterer.

FOR SALE—General repair shop, established 1880, including property and good-will, and doing an excellent local and parcel post business; completely equipped for chair caning and all kinds of furniture repairs. Machinery is all electrically driven. Shop contains a large stock of rushes for antique rush chairs; strip cane and open and close woven cane. This business is in the best of condition, due to the owners' forty-three years of hard and conscientious work, and is offered for sale only because he wants to retire. He will remain for a short time with the new owner, if desired, and will instruct purchaser in the art of rushing chairs. Call or write George W. Brenn, 1306-8 N. Marshall St., Phila., Pa.

THOROUGHLY EXPERIENCED FURNITURE, floor covering and drapery buyer and manager seeks re-engagement. Address "S. S. T.," care The Upholsterer.

WANTED—TRAVELING SALESMAN to sell high grade dining room furniture. Write, giving full particulars, territory you cover, and trade you are selling. Buffalo Furniture Mfg. Co., Buffalo, N. Y.

WANTED—DECORATIVE FURNITURE SALESMEN having experience in selling the highest grade furniture. Must possess pleasing personality, executive ability, and knowledge of good furniture. Only applications giving fullest particulars as to past experience will be considered. Communications will be treated confidentially. Excellent opportunity. Address "Good Furniture," care The Upholsterer.

WE have several positions for good salesmen and saleswomen who thoroughly understand the drapery business. References required. The Sterling & Welch Co., Cleveland, Ohio.

ESTABLISHED SELLING ORGANIZATION handling import and domestic lines, with the widest possible acquaintance in the upholstery trade of the country, can take entire output of lace or fabric mills of the right character. Address in complete confidence "Selling Organization," care The Upholsterer.

POSITION WANTED AS FOREMAN of drapery workroom; have thorough knowledge of all requirements of high grade and medium decorative work. Address "A. S. C.," care The Upholsterer.

WANTED—SHADE AND DRAPERY MAN with experience in making and installing fine draperies. State experience and salary desired in first letter. Permanent position to the right party. Address "Permanent," care The Upholsterer.

DECORATIVE SALESMAN open for position. Familiar with wall coverings, draperies, furniture and rugs. Can handle detail of sales. Twenty years' experience. Address "Salesman," care The Upholsterer.

ANTIQUE FURNITURE—Would like to hear from anybody having antique furniture or facilities for gathering same and shipping it for consignment to New York market. Have unusual opportunities for disposing of good examples. Address with particulars "C. R. C.," care The Upholsterer.

AN OLD ESTABLISHED DECORATIVE and painting firm wishes to retire. Splendid opportunity for a live, up-to-date decorator. Address "West," care The Upholsterer.

DRAPERY LINE WANTED by sales agent with office and organization. Nation-wide or Middle West representation. Address "Distributor," care The Upholsterer.

AN OLD ESTABLISHED LACE CURTAIN importing concern having the very best connection with large retail trade wishes to add kindred lines that can be sold to retail upholstery departments by a thoroughly organized sales force covering the entire country. Willing to invest capital in manufacturing plant under satisfactory conditions. Address "Kindred Lines," care The Upholsterer.

DRAPERY SALESMAN covering Pacific Coast trade to handle line of window cornices on commission. William Goodrow Moulding Co., 418-430 North Leavitt Street, Chicago, Ill.

WANTED—Second hand pair picker in good condition. Address S. Moore, Homestead, Pa.

LACE CURTAIN SALESMAN WANTED—Young man with road experience to sell lace and novelty curtains in the Middle West for a large manufacturing concern making a popular price line; commission basis. State experience in replying. Address "Confidential," care The Upholsterer.

WANTED—SALESMEN of wide acquaintance with the trade in Ohio, Indiana and Michigan, also New England, to carry a strong and comprehensive line of artificial silk drapery fabrics in connection with other non-conflicting drapery line. Address "Strong," care The Upholsterer.

MILL AGENTS having established office in New York City and Chicago, are anxious to have the representation or the exclusive agency of a silk brocade, velour, or tapestry mill. Address "Mill Agents," care The Upholsterer.

PACIFIC COAST MANUFACTURER'S AGENT—with personal following among large retailers, jobbers, furniture manufacturers, desires representative lines for Coast. Address "Representative," care The Upholsterer.

TWO FIRST CLASS SALESMEN WANTED

One for larger cities in New York State and Canada and one for Middle West, to sell our line of DECO and other SHERWOOD DRAPERIES. Salary and commission basis. Desirable opportunity for men having good sales record and capable of earning good money.

MILLS & GIBB CORPORATION
4th Ave. & 22nd St. New York

SALESMEN WANTED

Prominent Philadelphia upholstery and drapery manufacturer desires one or two live wire salesmen, calling on department stores, jobbers and furniture manufacturers trade. Those with established following preferred, though experience not absolutely essential. A permanent connection with a house in position to back up first class salesmanship with real values in merchandise and service. Various territories open. Write in first letter full details of experience, past earnings, and references. Address "Real Values," care The Upholsterer.

