

The UPHOLSTERER & INTERIOR DECORATOR

WITH WHICH IS AMALGAMATED THE WALL PAPER NEWS & INTERIOR DECORATION

CLIFFORD & LAWTONPUBLISHERS

Est. 1893

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FACT & COMMENT

AFTER many weeks of hearings on the Design Registration Bill, the Patent Committee of the House has reported it out favorably and unanimously recommends its passage without amendments. We quote in part from the chairman's report:

*Patent Committee
Favorably Reports
on Design Bill*

"The Committee on Patents, to which was referred the Bill H. R. 12306, to authorize copyright registration of designs, having had the same under consideration, reports the Bill to the House without amendment and recommends that the same do pass. . . . Several hearings have been held on this Bill and *there does not appear to be any objection to the substance of the Bill at the present time on the part of anyone.* . . . The Bill repeals the existing laws relating to design patents, and transfers the registration of designs of all kinds to the copyright office. It assimilates the protection granted to that secured under the copyright laws now in force and the pro-

cedure for securing registration to that of the present practice of the copyright office. . . . Section 2. of the Bill defines the term 'design' to mean an original conception in relation to a manufactured product as to pattern, shape or form applied to or embodied in such product for the purpose of ornamentation or decoration. There are thus four important elements in a design which is subject to protection by this Bill: (a) Originality, (b) relationship to a manufactured product, (c) application to or embodiment in such product, and (d) a purpose of ornamentation, decoration, etc. To this definition is added 'dies, molds, or devices for adapting the product for use in producing an artistic or ornamental effect,' which extends the definition to cover designs for articles, such as type faces, not in themselves ornamental but used in the production of ornamental results. As a limitation it is provided that the term 'design' shall not include any merely functional shape or form. Such things if new, may be the subject of mechanical patent, but not of copyright.

"Under claim of copyright, registration can be made upon a simple application filed by the author of the design or his assignee claiming that

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the design as applied to the article described in the application is original and otherwise complies with the law. No examination as to novelty or originality is required so that the procedure would be simple and expeditious.

"The application must be filed within four months after the design has been in public use in this country or within four months from the earliest date on which any application for its registration was filed in any foreign country.

"Section 1 of the Bill states what persons are entitled to secure the privileges granted. They are citizens of the United States and citizens or subjects of foreign states or nations which have reciprocal copyright arrangements with the United States under the general copyright act of 1909. Such persons, if authors of designs as defined in the act, or the assignees of such authors, may obtain copyright for their designs upon registration in the Copyright Office.

"The protection secured is the exclusive right to reproduce the copyrighted design and to sell and use reproductions thereof embodied in or applied to the manufactured product described in the application registered or products of similar character. . . .

"It shall be unlawful during the term of the protection for any person other than the owner of the copyright without license from such owner to copy the registered design or any characteristic original feature thereof, or to make any obvious or fraudulent imitation thereof, for the purpose of sale or public distribution or to sell or expose for sale or publicly distribute copies so made.

"But in order to protect reasonably the innocent purchaser of pirated goods it is provided that such sale or distribution by any other than the manufacturer 'shall be unlawful only as to goods sold or publicly distributed after notice or knowledge of the registration of the design.'

"The protection is for a first term of 2 years at a registration fee of \$2, with right of extension for 18 years at a cost of \$20. . . .

"The registrations made are to be included in the Catalogue of Copyright Entries, and this catalogue shall be admitted in any court as *prima facie* evidence of the facts therein stated.

"All articles manufactured to which a copyright design has been applied shall bear a notice including the number of the registration with the mark 'D. Rgd.' or 'Design registered U. S.', and

falsely marking such articles with fraudulent intent to deceive the public incurs a penalty of \$100. . . .

"Fraudulent registration is made punishable by a penalty of \$500 to be charged against the plaintiff in any case where suit is brought on such a registration, which should prove an effective deterrent of dishonest and careless registrations.

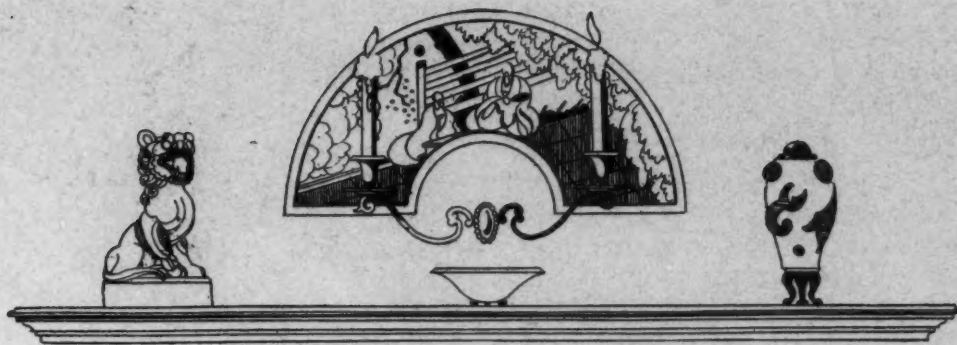
"If the owner of the design or the manufacturer of the article fails during any period of two years to sell or otherwise dispose of articles embodying or containing the registered design the registration shall be held invalid and all injunctions thereunder shall automatically cease."

Unfortunately, the Design Registration Bill, despite the foregoing favorable report from the Committee on Patents, did not, because of the press of business in both Houses, become a law at this session of Congress. The Bill will be reintroduced at the next session of Congress.

FOR the first time in the history of the Department of Commerce, Art in industry is being recognized as an important factor. You can search the records of the Department from the beginning, and never until Herbert Hoover became Secretary, was any interest expressed for industrial art; but today not only are the manufacturers, wholesalers and retailers, checking up on the commercial value of applied design, but the Government has taken cognizance of the subject and is looking into it.

Only recently Herbert Hoover wrote to the National Garment Retailers Association strongly commending American styles and American designs for American fabrics; and only recently he appointed a Commission consisting of Henri Creange, Professor Charles R. Richards, Frank L. Holmes and Edward L. Bernays (associate) to represent the United States at the forthcoming International Exposition at Paris, and report on the exhibits there displayed. Furthermore, when the Design Registration Bill was before the Patent Committee last month, Mr. Hoover's department showed a live interest in its passage; all of which emphasizes the importance of art in industry.

C. R. C.



THE RELATION OF SALARIES TO SALES

The following comparison of the percentage relationships which salaries bear to sales in various kinds of retail business reveals a phase of present day commerce that is rather illuminating.

ACCORDING to an investigation made by the *Retail Ledger* of Philadelphia, salaries paid in the department store range from $4\frac{1}{4}\%$ of the sales in women's clothing to $7\frac{1}{4}\%$ of the sales in the stationery department. Furniture is 4%, rugs and linoleum 4%, draperies $4\frac{3}{4}\%$, the mean average of the entire store is represented by 6%. These are figures for the department store only and must not be generally applied.

In specialty stores the figures average higher, taking as a basis six representative stores. Dry goods is low at $6\frac{1}{2}\%$, jewelry high at 11%, furniture, the only one of our lines that is listed, being 7%, while the average is $7\frac{7}{8}\%$.

Statistics in the abstract are more interesting than informative because there are so many related conditions which modify the findings, and these make it impossible to apply the results to other stores where conditions are dissimilar. But statistics of this kind have a value because they stimulate investigation; for instance, any merchant who, by a comparison of his own sales percentages with those published, discovers that his average is higher or lower than those quoted, is encouraged to find out the reason for the difference, particularly if the difference is a great one. If his selling percentage is high, the reason for the difference should be

discoverable, and unless there are insurmountable circumstances which force a high sales percentages, he may bring about a remedy. If, on the other hand, his selling percentage is noticeably low, there may be faults of accounting that should be corrected.

Therefore, while comparative statistics are not a definite yard stick by which business efficiency may be measured, they do establish an average beside which local statistics may profitably be placed for comparison.

There is a phase of percentage discussions which cannot be too often nor too strongly emphasized, and that is the fact that a sales percentage means the relationship of cost of selling to the sale price, not a percentage that is added to cost.

Sales percentage expense is determined by dividing the salary by the amount of goods sold.

A weeks' total sales of \$10,000 used as a divider against a salary of \$40 per week gives a result of 4%. However, 4% added to cost will never cover a 4% selling expense as the amount to be added to cost to cover selling expense will depend on the relation of cost to selling price. If the cost is half of the selling price at least 8% would have to be included in the mark-up in order that the selling price would cover a 4% relationship to sales.

Department Store Figures showing percentage of gross sales paid out in salaries in the home decorating department:

Furniture 4%
Rugs and Linoleum 4%
Draperies $4\frac{3}{4}\%$

The mean average is 6% covering all departments in the store.

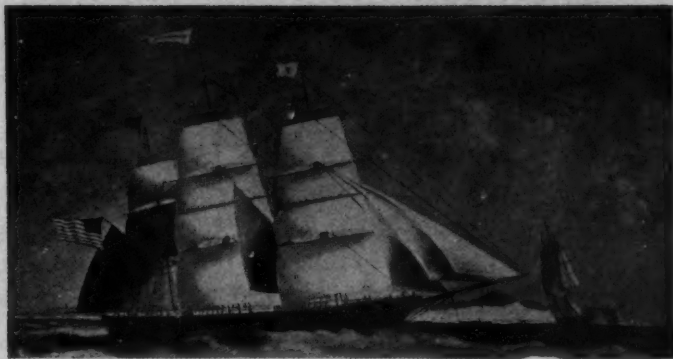


ROOM IN THE OLD SHIP MEETING HOUSE AT HINGHAM, MASS.

Shown in the American Wing of the Metropolitan Museum of Art. See text on opposite page.



*The Upholsterer and
Interior Decorator*



"The Ringleader," an American clipper ship of the early Nineteenth Century.

THE HOMES OF THE SHIP BUILDERS

SOME years ago, the Architectural Club of Boston published in their annual, a number of examples of Colonial architecture in Salem, Marblehead, Peabody, Newburyport and surrounding districts.

There were examples that showed the unmistakable influences of the ship-builder because it was at a period when there were few architects in this country and few house builders, but from late in the Seventeenth Century up to the beginning of the Nineteenth Century, American ship-building was the pride of the nation. The New England ship trade was the envy of the world. The American navy was pre-eminent.

Not only during the early period when ships

were a necessity before the age of the railroad with steam power, but well on beyond the War of 1812 the sailing ship was a powerful factor not only in commerce but in national defense.

Today up at the Anderson Art Galleries or the American Art Galleries, you will pay \$200, \$225, \$250 or \$300 for a Currier & Ives' 22 x 28-inch lithograph of a clipper ship. And the man who knows nothing about shipping, ship-building, yachting or boating must admit the charm and beauty of these pictures because apart from the historic value they show a grace of outline that is distinctly artistic.

In the seaport towns of our North Atlantic Coast, the work of the ship-builder was a most

Kitchen in the William R. Lee House, Marblehead, Mass.





In the John Pickering House built at Salem, 1660.

active industry and the ship-builders were wood-carvers, decorators and cabinet-makers. Naturally their skill and labor was employed in house building as well as ship building and the workmanship in many of our New England homes was comparable to the best to be found in the manor house of the South.

Considerable fortunes were amassed by the settlers of Salem, Gloucester, Marblehead, Plymouth, Newburyport and other New England towns, in ship-building and the overseas trade, and the money was spent in building and furnishing homes for their families.

Wealth cost that generation too much to be frittered away and the habits of thrift which were born of the times continued through generations, a characteristic of the worthy New Englander; but they spent their money in a way that enhanced the pleasant art of living. The heavily freighted ships that came into their harbors brought in rich stores of furnishings from Europe and through the East India trading companies from the Far East. And it all contributed to a higher standard of living, and this standard has gone far to enrich the artistic collections of America.

In the seacoast towns and among the seafar-

ing people—ship owners, captains and shippers all shared in the rich profits and prospered during this period when American shipping was the envy of the world. Naturally the houses of such people reflected their tastes, and the doorways, interior woodwork, mantels, panelings and stairways were charming.

Unquestionably the skill which the carpenters and cabinet-makers required in wood-carving and ornamental work generally was due to their early training in the ship-yards, where ship-building was almost a fine art and the cabins the supreme achievement of skilled joiners and wood-carvers attracted thither by this industry from all sections of the country.

This influence of the ship-building craft may be seen particularly in the stairway of "Oak Hill," an old homestead still standing in Salem, with its panelled box-stairs and beautifully turned and carved balusters and newels which were suggested by the rope mouldings much used in the ship cabins of those days.

In the free atmosphere of a free country, virtually without local tradition and immediately influenced by the fanciful rope mouldings and other flamboyant decorations being made for ship cabins, the wood-carvers succeeded in imparting

to their work a certain charm independent of anything that had yet been attempted in the art of wood-carving and cabinet work.

It was a matter of no small pride among seafaring men in Colonial times to have their ships, barques and similar sailing craft adorned with elaborately carved, painted and gilt figure-heads. Both pains and expense were lavished upon the carving of these pieces and in the old New England seaport towns, we very often come upon these relics of a by-gone day.

Very few of the shipmasters and merchants came of wealthy families. They were a rugged race with little of the polish that marked contemporary society in Boston, Philadelphia or the South. They were self-educated and too often carried the manners of the quarterdeck into their Adam parlors. One wonders where they acquired the taste to erect such dwellings, or if the taste was wholly their architects, to enrich them with the beautiful furniture, porcelain and glass that are to be found in New England homes, many of

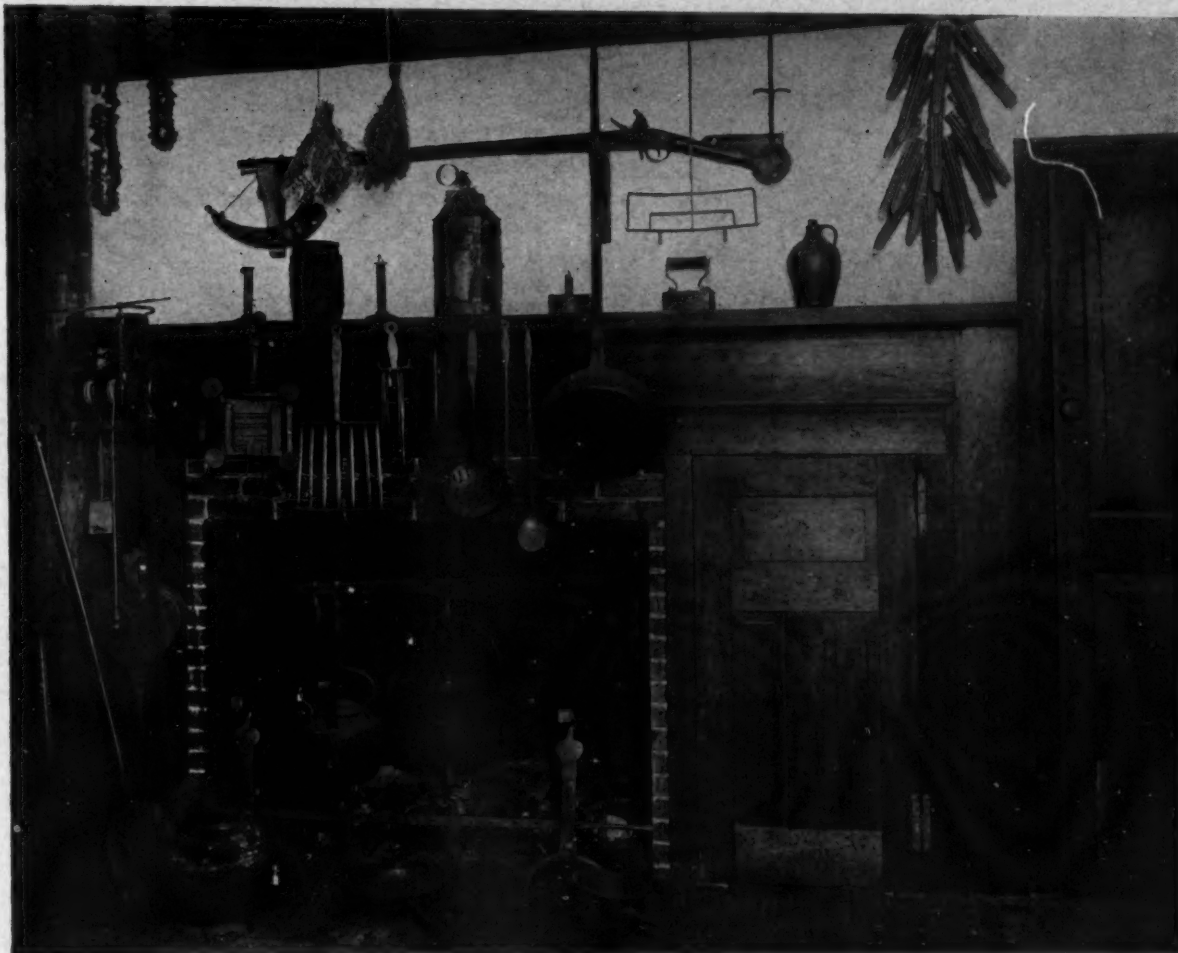
which stand intact today, compelling universal admiration for their substantial beauty.

These homes were furnished partly with things brought from abroad and partly with things made here after imported patterns, and not a little variety is to be discovered when the various Colonies are considered. Despite political differences, continuous exportation was carried on from England and Chippendale, Adam, Hepplewhite and Sheraton styles became prevalent.

American furniture styles followed those of the mother country so closely that there is no separate process of development to be noted with the exceptions perhaps of the Windsor chair, butterfly table, the furniture of Duncan Phyfe and pieces embellished with historical motifs which were distinctly American types.

Very often, however, Colonial makers, when copying English styles, omitted the ornate carvings, replacing them with simpler forms. Some of their work was very crude and badly made, an example of this being the Moll Pitcher table, in-

A typical kitchen of the period when New England shipbuilders reigned.



teresting only on account of its association. The original piece may be seen in the Essex Institute in Salem.

In cabinet-work, the Colonial carpenters usually restricted themselves to pine, with imitations in paint or stain, of the ebony, cedar or other woods used in English-made furniture. But about 1820 mahogany was plentiful and used extensively. At this time, the demand was for an abundance of carving—carved columns and claw-feet were featured. Chests, cupboards, high-boys, chairs, and mirror-frames were elaborately carved.

Little is to be found, however, regarding the history of these master workmen with the exception of two or three who stand out pre-eminently—Samuel McIntire, Charles Bulfinch and William Rush.

Samuel McIntire, acknowledged master of them all, was born in Salem in 1757 and during his boyhood worked side by side with his father at woodcarving and cabinet-making. The elder McIntire was not a master craftsman and could only educate his son in the rudiments of the profession. McIntire, however, developed rapidly an almost uncanny artistic talent and he was probably the highest skilled American wood-carver of his time. Much of his work may be seen in the old Colonial houses still standing in Salem and the vicinity. He exercised his talents not only on houses, but figure-heads and cabin mouldings for ships, and cabinet-work as well.

His cabinet-work was of the finest. One interesting chest-on-chest of his creation is now in the possession of Francis P. Garvan and loaned to the Metropolitan Museum of Art. In the Bolles collection at the Museum, there is a secretary ornamented with figures carved by McIntire, which was originally the property of Oliver Putnam of Newburyport, Mass.

McIntire is often referred to as "the artistic descendant of Inigo Jones, Sir Christopher Wren and Grinling Gibbons; and while more chaste and severe than Wren and Gibbons, he was more fanciful than Adam."

Charles Bulfinch, unlike McIntire, was well-educated and trained in the arts. He graduated from Harvard University and traveled extensively in Europe. He was the most popular artisan in Boston and he was in great demand by the foremost merchants for the erection and decoration of their mansions.

Although not quite as well known as Bulfinch

and McIntire, William Rush of Philadelphia did some remarkable work in figure-heads and cabin work for the ships, and many of his pieces may be seen in the art museums of Philadelphia.

THE NEW ASSOCIATION OF RETAILERS

ANNOUNCEMENT was made last month that a new organization of department stores had been formed under the title of the Associated Retailers of America.

It is the plan of the organization to exchange information for the purpose of reducing the cost of retail distribution and to develop merchandising plans that will result in savings to the purchasing public.

The research efforts of the association will be directed toward the collection of comprehensive information on market conditions, merchandise resources, store methods and sales promotion, while the central organization, with headquarters in New York, will investigate new developments in retail distribution.

The nine stores which form the initial membership have an aggregate purchasing power of \$100,000,000 annually, and this power will be utilized for the purpose of making advantageous purchases in cooperative group commitments.

The present membership is composed of: Bloomingdale Brothers, New York; Gilchrist Company, Boston; The Outlet, Providence, R. I.; The Boston Store, Milwaukee, Wis; The Golden Rule, St. Paul, Minn.; Lansburgh & Brother, Washington, D. C.; Bernheimer-Leader, Baltimore, Md.; Howland Dry Goods Co., Bridgeport, Conn.; England Brothers, Pittsfield, Mass.

The officers of the group are: President, Felix Vorenberg, the Gilchrist Company, Boston; Vice-President and Treasurer, Samuel Bloomingdale, Bloomingdale Brothers, New York; Secretary, Andrew M. Cooper, Howland Dry Goods Co., Bridgeport. The officers also constitute the Executive Committee.

It is not the purpose of the organization to supplant any existing relationships, and in the outset the activities of the organization are limited to a membership of fifteen stores.

The General Manager, who will be in charge of the New York organization, is Harold B. Wess, formerly Director of Planning with R. H. Macy & Co., and also at one time Chairman of the Retail Delivery Association of the National Dry Goods Association.



A PLEASING DRAWING ROOM ARRANGEMENT

Decorated by the Chicago establishment of Miss Gheen, Inc.

*The Upholsterer and
Interior Decorator*





LIVING ROOM IN THE HOME OF MRS. LAWRENCE ARMOUR

The walls are of a pale Adam green; the rug is grey. Two lamps of green marbled wood with shades of black on which are classic figures in white and grey are interesting features of the decorations. Decorated by Miss Gheen, Inc., New York.



*The Upholsterer and
Interior Decorator*



WHAT PRICE REDUCTIONS COST

WE SOMETIMES wonder when we note some of the price reductions advertised from time to time, whether the very definite price reductions are the results of ignorance or whether they represent an extraordinary good fortune in the matter of purchasing.

At the present time certain windows on some of New York's prominent streets are placards "20% reductions," " $\frac{1}{3}$ off regular price," indicating to the general public that if genuine, these reductions represent an incomprehensible saving. Taking for granted that these price references are sincere, let us make a little analysis. Every store has to have a certain mark-up on all goods in order to cover fixed expenses, the cost of stock and profit. This mark-up may be anything from $33\frac{1}{3}\%$ to 100%, but its necessity is an absolute part of the science of business. Competition, except in lines of business where everybody profiteers, keeps mark-ups to a minimum so that it is a reasonable assumption that the first prices placed on stocks

for sale represent a fair but necessary mark-up. Every real reduction of price from a fair mark-up means a reduction of profit because the other items covered by mark-up are a definite element over which the merchant has practically no control. Such elements of expense as light, heat, power, insurance, rent, delivery, sales salaries, buying and management are expenses which vary only in insignificant fractions, and must be included in the marginal mark-up of every sale.

Profit, on the other hand, is a fluctuating element which may be reduced to the vanishing

point and because it is the only variable element it must bear the brunt of all price slashing.

Let us see how this works out with an item of upholstery stock:

A buyer buys 100 units of stock—they may be cedar chests, lace curtains, portieres, or any one of a number of other stock items.

He buys at \$10 per unit, his required mark-up is 50%; therefore each unit carries a price of \$15, the gross profit percentage is $33\frac{1}{3}\%$. If these sell without reduction of price, he has a \$500 gross profit from the transaction, but if they

don't sell at all or only in part they become the subject of a price cut.

A cut of 20% on the entire lot means the wiping out of \$300 of gross profit, the reduction of the price to \$12 and the necessity of selling $2\frac{1}{2}$ times the amount of material at that price to make a \$500 gross profit.

If a 40% mark-up is reduced by 20% only \$120 gross profit remains from a required \$400 profit. To achieve a gross profit of \$400, $3\frac{1}{3}$

times as much must be sold at the reduced price.

A 50% mark-up is a profit of $33\frac{1}{3}\%$; a 40% mark-up is a profit of 28% and in view of the fact that the price slash, in its entirety, must come from mark-up it might be well to view the entire subject of price slashing from the angle of gross profit shrinkage. It is important also to determine whether or not the price cut will increase the possibilities of sale by $2\frac{1}{2}$ times or $3\frac{1}{3}$ times, as is required to make up the same volume of gross profits on typical mark-ups of 40 and 50% when subjected to a 20% reduction.

Few realize the folly or falsity of so called price reductions. Competition in most lines of business makes a first price usually a fair price and reductions such as one third off, etc. can be actual only if the retailer has been particularly fortunate in buying or if his first mark-up has been too high or if he is willing to suffer an actual loss of profits.



COMING "OWN YOUR OWN HOME" EXHIBITS

THIS Spring there will be the usual "Own Your Own Home" expositions held in Chicago, New York City, Philadelphia and Baltimore. In all of these expositions furniture and the products of the allied industries will be displayed in an effort to show visitors that good taste can be combined with economy. A complete house is one of the features of these exhibits, and the following firms are cooperating in the management, to make the displays successful: The National Wall Paper Manufacturers Association; W. & J. Sloane; Orinoka Mills; Welte-Mignon Studios, Quaker Lace Co., and many others.

Lionel Robertson, art director of the Tobey Furniture Co., is chairman of the interior decorating committee of the Chicago show, held in the Coliseum March 21-28. The New York show is to be held at the Sixty-ninth Regiment Armory April 18-25, C. W. Cousens, executive manager of the Wall Paper Manufacturers Association, is chairman. Justin P. Allman, of Kayser & Allman, will officiate at the Philadelphia show, held in the Commercial Museum May 9-16. The appointment of the Buffalo chairman will be announced at a later date. The Buffalo exhibit will be staged in the Broadway Auditorium, from May 30 to June 6.

NEW IDEAS ON INDUSTRIAL WELFARE

A VERY interesting book was recently published by Sir Isaac Pitman & Sons, Ltd., entitled "The Principles of Industrial Welfare," dealing with the philosophy which lies behind the various welfare systems in industry. The author, John Lee, C.B.E., has given much thought and study to underlying conditions and is familiar to many executives through his previous writings.

The book takes up the various methods and systems of industrial welfare and attempts to

discover the underlying principles and to analyze the various efforts which can be grouped under the heading of welfare methods. It refers to the lack of personal touch between the employer and the employed and explains in a clear, concise way the progress made in the many different systems in welfare work.

"The Principles of Industrial Welfare" is the first publication to explain this interesting subject as the many other industrial welfare books do not deal with the underlying principles. Copies of the book may be obtained through the publishers of this journal for \$1.75 postpaid.

RAYON PRODUCTION IN THE UNITED STATES

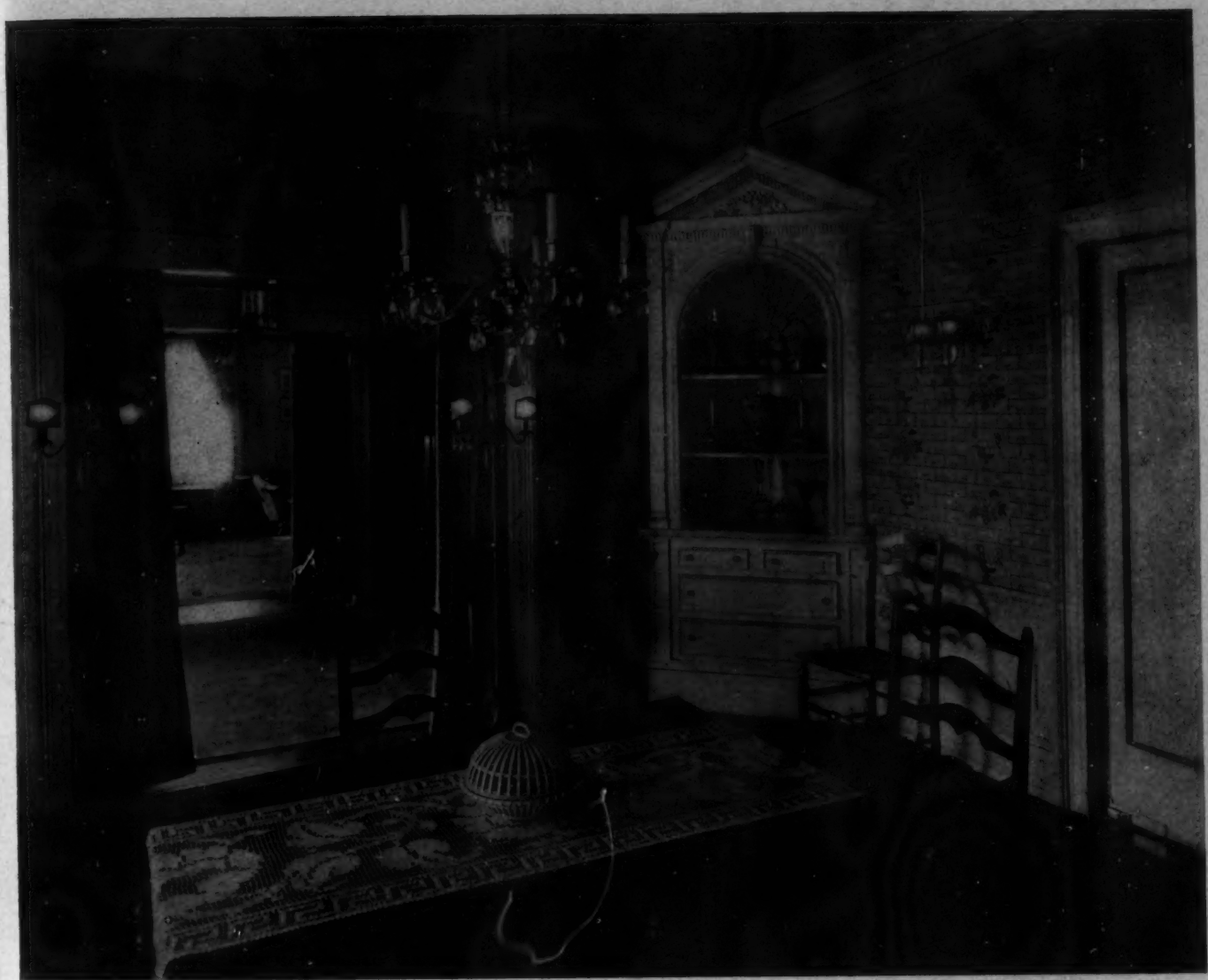
THERE has never been a time in the whole history of the production of artificial silk that such widespread interest has been created by published figures of the production of rayon in the United States and in other countries as has been the case during the last few years and particularly during the last twelve months. The figures show how the industry in the United States has grown by leaps and bounds beyond anything ever dreamed of by the most optimistic mind. According to recently published estimates rayon in 1924 exceeded in volume of production and consumption in this country all of the other leading textile fibers. The figures are as follows:

RAYON U. S. Production

	Pounds
1924	36,500,000
1923	35,400,000
1922	24,406,400
1921	15,000,000
1920	8,000,000
1919	8,000,000
1918	5,828,000
1917	6,687,000
1916	4,744,000
1915	4,111,000
1914	2,445,000
1913	1,566,000

1925 Production (Estimated)

	Pounds
United States	50,000,000
Italy	28,000,000
Germany	20,000,000
England	14,000,000
France	14,000,000
Belgium	9,000,000
Holland	7,000,000
Switzerland	6,000,000
Austria	2,200,000
Czecho-Slovakia	1,600,000
Poland	1,200,000
Hungary	1,000,000
Spain	300,000
Total	154,300,000

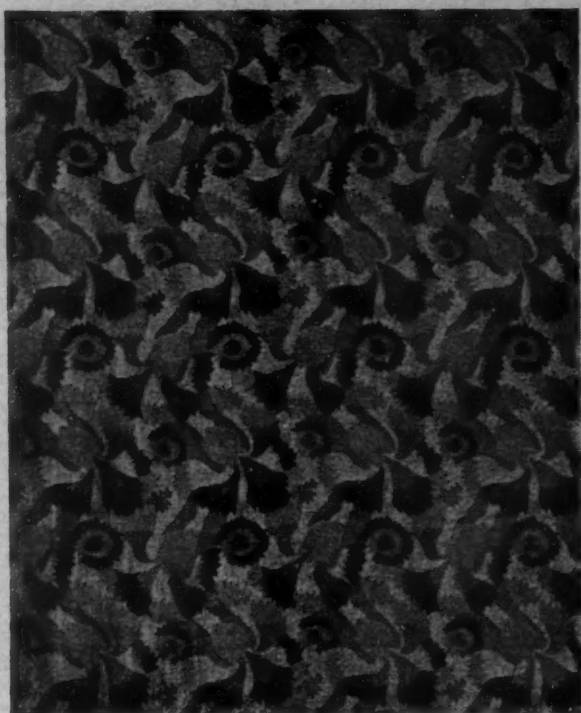


A DINING ROOM TREATMENT UTILIZING A QUAIN WALL PAPER

The work of G. H. Gray, Atlanta, Ga.

*The Upholsterer and
Interior Decorator*





EXAMPLES OF NEW FRENCH UPHOLSTERY FABRICS

From the designs of Michel Dubost and Llano Flores. At the top left is a metal brocade; beside it is a brocaded satin damask with gold and silver threads against an antique red background. At the bottom left is a handsome printed velvet and to the right another silk and gold brocaded damask.



THE TRUTH ABOUT ADVERTISING

A companion article to the one entitled "What Is Advertising," published last month.

IF THERE is one topic of common discussion in the merchandise field today that more than any other is subject to differences of opinion both as to value, policy and style, it is, perhaps, the topic of advertising.

We believe that the adequate definition of advertising is yet to be penned.

It is a subject of such breadth and scope that volumes have been written, college courses have been organized and experts in advertising procedure have held conventions, both local and national, in order that an understanding might be had of *what advertising really is*.

The Advertising Club of the City of New York, which perhaps more than any other aggregation of men could be expected to set up limits which would enclose and include the legitimate branches of advertising practice, has had to spread the field of its operations over some twenty-seven or thirty points of advertising contact which constitute membership eligibility.

For the purpose of discussing some of the changes that have recently come about, let us presume that advertising may be defined as "any form of favorable publicity."

There is nothing mysterious about advertising, although certain exponents of the subject have been pleased to surround advertising practice with certain high-sounding and obscure definitions. It has been credited with many things which it did not do and damned for many others of which it is equally innocent. It has been saddled with "nths and pluses" of pretentious portent, and the dictionary has been ransacked in the search for alliterative or tongue-twisting sentences, epigrams and slogans, but in the plain unvarnished language of that part of the population normally referred to as "folks," it is a plain plea for that good-will which will engender commercial confidence in buying and selling.

Emerson is credited with having written, "If

a man preach a better sermon, write a better book or build a better mouse-trap than his neighbor, though he make his home in the wilderness, the world will make a beaten path to his door," but this phrase was used recently by an advertiser with a rider to the effect that "unless the preacher, writer or mouse-trap builder had the business sense to advertise his wares, his front door would be overgrown with cobwebs, because the world would never know of his existence."

It is somewhat of a shock to have this old quotation flippantly treated or contradicted, but there is considerable truth in the flippant criticism as there is in the original quotation.

The value of the Emersonian statement lies in the qualifying word "better," which is thrice repeated, while the point of the criticism lies in the necessity for making known the fact of an article's superiority.

To quote another oft-repeated truism, "You can fool all the people some of the time, some of the people all the time, but you cannot fool all the people all of the time," we get a concise expression of the futility of attempting to put over a fraud upon the public.

No amount of boosting can ever create permanent favor for a faulty or fraudulent enterprise just as no amount of purely selfish propaganda can win permanent confidence.

Merit in advertising may not win the success envisioned by Emerson, but merit made known through advertising has the added opportunities which come from a wider acquaintance and a favorable introduction.

"News in advertising," as we discussed last month, is a primary factor of interest in obtaining an audience. Truth in advertising, backed by merit of product, carries interest to the point of purchase, thus opening the way for continuous business relationship in proportion to the lasting satisfaction the purchaser obtains.

THE WORK OF THE AMERICAN ASSOCIATION OF MUSEUMS

A WORK that should be heartily supported by manufacturers, wholesalers, retailers and decorators is the work of the American Association of Museums because apart from the educational facilities offered to designers and craftsmen, the museums are all doing a wonderful service in stimulating an interest in things beautiful. If for no other reason than purely business reasons, the association should be aided because by its activities all the museums throughout the country are reached.

There has always been a rather loosely knit affiliation between museums, but not until the Association was organized was any concrete work undertaken, and not until the appointment of Professor C. R. Richards as director was any particular interest aroused among the trades and industries.

Museums by the very nature of their existence discriminate very strictly in the presentation of their exhibits, but in years past they discriminated so rigidly that only the so-called "fine arts" were admissible. It had become a tradition that "fine art" was necessarily sculpture, engravings or paintings. To be sure, the work of the architect was sometimes exhibited, preferably ruins. The work of the potter was also exhibited providing it was pre-historic and broken and marred. Armor and arms and implements of war were frequently displayed, but things industrial, up to the coming of Sir Purdon Clark, were things tabooed by American museums.

When Henry R. Towne of the firm of Yale & Towne died, he left a trust fund of \$50,000, the income from which is to be used to bring to public notice the essential facts regarding the great industrial museums of Europe and the need in

America of a similar museum. The work of Mr. Towne's firm was always artistic. The catalogue that they published was a valuable contribution to the literature of decorative art. Mr. Towne also made another proviso in his will involving a residuary bequest estimated at \$2,000,000 for the purpose of establishing museums of the "peaceful arts," and he enumerated woodworking, architecture, textiles, industrial chemistry and building as what he meant by "peaceful arts." Here was a manufacturer who backed his views and his opinion of the importance of such museums, by leaving a monumental fortune to them.

There are museums and museums, and it is gratifying to know that the number devoted to the peaceful arts or the arts of industry are rapidly increasing.

It is for the purpose of giving to those who are interested some direct knowledge of the subject that the American Association of Museums was established, and a new era in museum work inaugurated. This era involves organized co-operation.

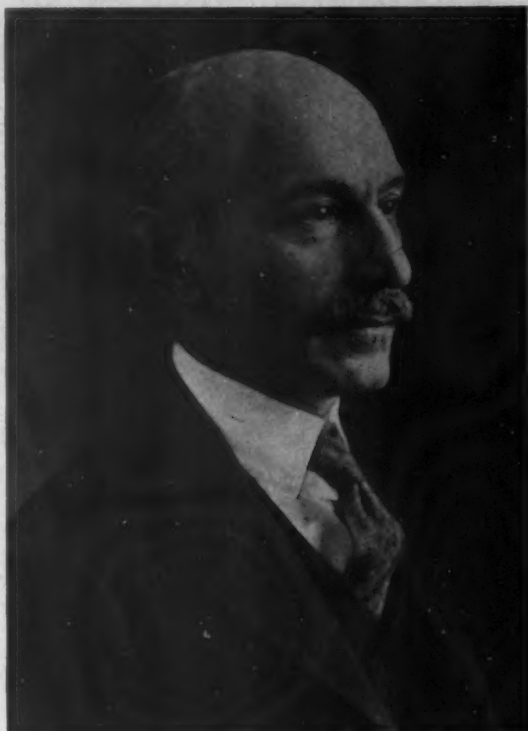
First: It proposes a propaganda service to acquaint the American public with the work and aims of the museums, involving press publicity, screen publicity and platform

publicity, and enlisting the support of organizations and committees to emphasize the value of the museum to the public and to the manufacturing trades.

Second: It involves publication service. They propose to get out publications for museum workers, a class periodical giving the news of museums, as well as popular publications and special pamphlets for the public.

Third: It proposes local service—personal surveys by field secretaries, membership campaigns, lecture talks, organization plans.

Fourth: It proposes headquarters service—



C. R. RICHARDS
Director of the American Museum Association

research work in all fields, personal training.

During the first year emphasis will be placed upon four undertakings. First, the bi-monthly publication, "Museum Work," will be developed in order that the joined forces of museums may have a voice. Second, researches into museum principles and practices will be undertaken by the staff or will be set afoot through the good offices of other agencies concerned with museum problems. Third, an information bureau and service center will be established at the Washington headquarters. Fourth, an effort will be made to modify in some degree the present misconception and inadequate understanding of museums which exists in the public mind. Beyond these four projects, the trend of work will be influenced by expediency and the evolution of plans as time elapses.

Anyone can become a member of the Association. There must be thousands of men who can perceive, if not with so clear a vision as that of the late Henry R. Towne, at least vaguely, the great benefits of museum work.

We quote a paragraph from Mr. Towne's will: "The United States is the greatest industrial nation in the world, and we have many magnificent museums of ancient and modern art but we

do not possess any permanent exposition of American achievement in the peaceful arts."

By arts, he means industries because the term is becoming more broadly applied than in days of yore when a man was regarded as an artist only if he did something which could be framed and hung on the wall. If he did something which was interpreted by the weaver on the loom, it was beyond the pale of museum consideration.

Indeed the United States Government took that view of the subject when they passed a law protecting by copyright the work of the artist and author but made it necessary for that same artist whose work was incorporated in an industrial article, to go to the Patent Office for protection.

Today, to our mind, there is no such thing as "fine art" excepting as an adjective term differentiating between the good and the bad in art. A poorly done painting is certainly not entitled to greater consideration than a well done brocade or tapestry.

In the time of Michael Angelo, Da Vinci and Raphael, all contemporaries, there certainly was no discrimination between the work that was done on a fabric, canvas or wall. The man who

(Continued on page 124)

An effective dining room by Kayser & Allman, Philadelphia.



PACIFIC COAST NOTES

THE eighteenth convention and market week of the San Francisco Furniture Exchange, held the first week of February, was the most successful event of the kind in the history of the organization from the standpoints of attendance, business booked and educational program offered. More than seventeen hundred buyers registered and their purchases were on an extensive scale.

The Bernhard Mattress Co., a pioneer San Francisco concern, making a wide variety of overstuffed furniture, has purchased the three-story building at 739 Mission Street, occupied in part by it for the past seventeen years.

The Peck & Hills Furniture Co., formerly located on New Montgomery Street, San Francisco, is now well settled in new quarters at 532 Mission Street.

William H. Cusick, for many years with the City of Paris Dry Goods Co., San Francisco, and during recent years general manager of the firm, is now associated with the John Breuner Co. of this city.

Edwyn A. Hunt, formerly with W. & J. Sloane, San Francisco, has joined the sales staff of the Better Homes Co., 137 New Montgomery Street.

The Consumers Furniture Factory, which makes a specialty of overstuffed furniture, has opened a factory and retail salesroom at 767-769 Mission Street, San Francisco.

Miss Dorothy Simpson, who has been connected with the Ray Coyle Co. since the inception of this concern, is now with Lee Eleanor Graham of San Francisco and Santa Barbara, and will divide her time between the decorative studios maintained in these cities.

Owing to ill health, Carl Martin has withdrawn from the Martin-MacKinnon Co., which recently launched a drapery jobbing business at 770 Mission Street, San Francisco, and this business is being continued by Thomas MacKinnon under the original name. Two outside salesmen have been added to the force.

Lois Martin has opened an up-stairs shop at 127 Grant Avenue, San Francisco, featuring hand-made textiles.

An upholstery shop has been opened at 440 Stanyan Street, San Francisco, by A. A. Morgan.

The Oriental Art Co. has opened a store at 1440 Fillmore Street, San Francisco.

The Art Lamp Shade Studio has opened for business at 760 Market Street, San Francisco.

The Parisian Lamp Shade Co. has secured space in the Furniture Exchange Bldg., San Francisco.

Lee Schlesinger, formerly managing director of the City of Paris Dry Goods Co., San Francisco; his father, B. F. Schlesinger, formerly manager of The Emporium, and now in charge of the Pacific Coast interests of the May Co., and his brother, Richard Schlesinger, have taken over the old-established firm of Olds, Wortman & King, Portland, Ore. Lee Schlesinger will have the active management of this and associated with him will be his brother.

The furniture department of Hale Bros., Sacramento, Cal., is being enlarged and practically an entire floor is now given over to it.

The Richmond Furniture Co., of Richmond, Cal., of which H. R. Carter is manager, recently moved into a new building.

The new home of the Levinson Furniture Co. at Stockton, Cal. is attracting much attention in that city, the store being one of the finest in the upper San Joaquin Valley. A drapery department and large shop have been opened on the mezzanine floor, and a rug department is located on the third floor.

A chintz shop has been opened at Los Angeles, Cal. by Mrs. William Gibbs McAdoo, Jr. and Mrs. Emmot Buel, interior decorator of New York. The business is being conducted from the McAdoo home, but it is planned to open a shop later in the shopping district.

Edward L. Ides, formerly secretary of the Wholesale Credit Men's Association, Los Angeles, has been made secretary of the Wholesale Dry Goods Association of that city.

William B. Kerr has been made secretary-treasurer of the Spokane Dry Goods Co., owners of the Crescent Department Store, Spokane, Wash. He succeeds C. F. Roadknight, who passed away recently.

A drapery and interior decorating department is to be added by the Nettleton Furniture Store, Tacoma, Wash.

A large contract for overstuffed furniture for installation in the new Winthrop Hotel, Tacoma, Wash., has been awarded the Price McDonald Furniture Co. of that city.

An exclusive furniture shop has been opened in the corridor of the new Olympic Hotel, Seattle, Wash., by the Renfro-Wadenstein Co. This is being used largely as an advertisement for its large store.

T. A. CHURCH.



BEDROOM IN A SAN FRANCISCO HOME

The large rug is a rare Chinese specimen with blue dragons on a white ground. The hangings are of Empire blue and a Cluny bedspread covers the bed. Decorated by K. Hope Hamilton.

*The Upholsterer and
Interior Decorator*





A LIVING ROOM IN THE GEORGIAN SPIRIT

Decorated by Miss Gheen, Inc., New York City.



*The Upholsterer and
Interior Decorator*



THE MAGIC OF COLOR

Address Delivered by Dr. Stewart Culin, of the Brooklyn Museum, Before the Annual Meeting of the Textile Color Card Association of the United States at the Hotel Astor.

I SPEAK to you on the Magic of Color and I address you as magicians. With great respect for your art I do not presume to instruct or inform you. I am not a practitioner. I am only a student of magic and a recorder of its mysteries. I appreciated the modesty with which you declare your purpose. I know you all know you have much greater responsibilities and duties. That imponderable, supremely precious thing which, through the agency of science, you control is the concrete expression of nature's most vital forces, a quality that has a decisive influence on man's happiness and a determinant of the value of most of the material things he prizes.

In the profusion that characterizes our age we have lost something of the appreciation of those qualities in things which man discovered and cherished in earlier and less favored ages. It was when belief in magic was widespread and universal the significance of color was established with those fundamental associations that have come down to our day. It was then that color was attributed to intangible things: to the five directions, to the seasons, to elements, to planets and the notes of the musical scale. Echoes of these assignments survive. I have an old Korean book with color indications of the musical notes. The Chinese flags of the Manchu bannermen, the troops of the Five Directions, green, red, white, black, and yellow, correspond with the East, South, West, North, and Middle, their colors uniting to form the five-striped emblem of the existing republic.

You all know something of the use of red as the preponderating color on the garments of European peasants. This employment of red is not an expression of crude taste or childish fancy, but the outcome of a widespread belief in its

magic power. Red is the color for expelling demons. Red is the color the Slavs brought from their Asian homes and use in those magic rites they still perform in many parts of Eastern and Central Europe.

A belief in the potency of color survived unimpaired in China and all its tributary states and determined the manner of its employment. The red placards, the Chinese paste on their shop doors at the New Year have the very practical object of excluding demons. Color was the means of co-ordinating clothes and their wearers in accordance with their correct assignment in the theoretically perfect state. The Empire of Japan was once such a state, and think you that in a court where the Master of Tying Knots and the Master of Folding Paper Wrappings hold hereditary place that color was neglected? The Color Card idea is no new idea, but goes back to the dawn of historic times. It was fortified both by popular belief and Imperial decree. The colors of clothes were regulated by the State. Yellow, the color of the Middle, of the element Earth, of the planet Saturn, of the metal gold, and of the grain Rice was the color of the Emperor himself. His officials were robed in colors prescribed in accordance with their rank and position. Never was the use and employment of color left to chance or caprice. Red, with its magic potency of life, explains the "vermilion pencil" with which the Emperor signed his decrees. A vermilion seal gave validity to all Imperial documents. Very early in prehistoric times, the relative values of things, the intrinsic value of different substances was established, and many of the values then assigned have come down to our own day. Color, as I have said, was the determinant of most of these values, even of gold itself. It set them



upon certain stones, prized first for the magic properties associated with their colors. The old lapidary, the old jeweller was a dealer in charms. Turquoise and jade were valued because their color was the color associated with life, with Spring, with verdure, with regeneration and immortality. Thus may be explained all the green glazed images and amulets the Egyptians buried with their dead. Red coral beads and coral ornaments are accepted even now as charms for children against childish ills. It was its peculiar susceptibility to color that led man to prize silk preeminently as a textile, thus inciting a commerce that became one of the motive forces in the ancient world. It was color that stirred and influenced man in his appreciation and regard for animated nature, for plants and birds and animals, this selective appreciation ever being bound up with notions of color potencies; magic notions which played a very definite part in the creation of the selective instinct we esteem as taste. The canons of Christian art, an inheritance from heathendom are not purely aesthetic. It was natural with these attributions and with an unspoiled and unsated color sense there should be a craving for color, a hunger for color, not only among savages whose resources were limited, but among highly cultivated and artistic people like the Japanese, whose color sense and color resources we have always considered preeminent. It was natural for the African Negroes to crave red flannel and bandanas and for our Indians to alienate their territories in return for colored beads, but I am sure you will be surprised to hear, the Japanese desire for red English broadcloth, the material of which the English made clothes for their soldiers, along with Indian printed calicoes was their chief cause for permitting the highly restricted intercourse of the Dutch traders.

The employment of color in Japan was not universal as with us. Even today it is limited. In the old days it flourished chiefly in Buddhistic ceremonial and in the Imperial Court. The ac-

cessories of Shinto, the state religion are without color. The Imperial Court retained a Chinese tradition dating from the Tang Dynasty and red predominated. The traditions of color were perpetuated even in the paper on which on notable occasions the Emperor wrote to the gods, very special fine paper, different colors being used for the letters which the Emperor sent to the Imperial shrines. There exists in the Library of the Vatican in Rome a letter addressed to His Holiness by a Japanese Empress written upon purple paper in characters of gold.

China is colorful with that vigorous color that is ever indicative of a physically and mentally vigorous people. The Japanese of today dislike Chinese color and those who affect it are considered abnormal. Cultivated Japanese dislike roses and foreign flowers such as are grown in Japan by the less refined country people. Apart from young girls and children their present-day

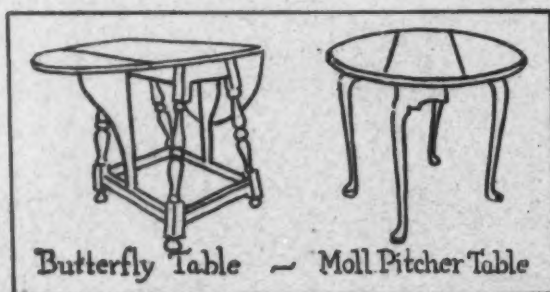
(Continued on page 124)

TWO AMERICAN TABLE TYPES

INTEREST in Colonial and Early American furniture has brought us several requests for definitions of the Moll Pitcher table and the Butterfly table. To the left are illustrations of these two types, and following is a description of their principal characteristics:

The Moll Pitcher table is a roughly put-together table with falling leaves, cabriole legs and hoof feet. It belonged originally to Moll Pitcher, of Lynn, Mass. She was born in 1738 in Marblehead. Rich and poor alike consulted her in serious earnest, and few vessels sailed from New England ports without obtaining her favorable augury. Her method was divination by tea. In 1760 she was married to Robert Pitcher and died in 1813, being buried in Lynn, where she had lived for many years. This particular table is of historic interest because it is claimed to be the one at which she sat when receiving her clients. The original is now in the Essex Institute in Salem.

The Butterfly table was evolved from the square, oval or round table, board or top used early in the XVII Century. The falling leaves were supported by swinging bracers of wood, shaped much like the wing of a butterfly or the rudder of a ship. It is a distinctive American Colonial type of table. One example is in the Wayside Inn at Sudbury, Mass. It is made of many kinds of wood, and the pegs that hold it together are also wooden.



PHILA. BOARD OF EDUCATION TO OPEN TEXTILE CLASSES

PLANS for opening classes in elemental textile education in Philadelphia public schools, under the direction of the Board of Education, were approved during a conference of textile manufacturers and educators in the home of Herman Blum of the Craftex Mills, Inc. on February 26, Mrs. Herman Blum presiding.

The conference was attended by representatives of the Philadelphia Textile Manufacturers' Association, the Upholstery Manufacturers' Association of America, the Carpet and Upholstery Club of Philadelphia, the Master Dyers' Association, the Republican Women of Pennsylvania and the Philadelphia Board of Education.

The plan is intended to discover aptitudes in boys and girls attending the public schools as well as latent abilities and preference for work in the textile industry, and the development of their ability along those lines. The possibility of creating scholarships to aid in the training of

those of marked ability was also discussed.

The probabilities are that the classes will be opened next September. Representatives of the Board of Education said class rooms and facilities for training in chemistry and several other subjects are already available in the two high schools in the northeastern part of the city.

Many of the details are yet to be adjusted, and it was said that conferences will probably be held with teachers at the Philadelphia Textile School for the purpose of mapping out the character of instruction to be given.

The idea of the meeting was that much of this preliminary work shall be handled by the Board of Education, and a beginning made in a modest way and then developed to meet the needs of the various branches of the industry.

There is undoubtedly a great number of the students in the ordinary schools who have ability which can be trained for use in the textile field and special schools of the above character should be generously supported.

An interesting old English chintz used as a lining for a patch-work quilt now exhibited at the United States National Museum, Washington, D. C.





East Indian Rosewood



Thuya



Brazilian Rosewood



Zebra Wood

We have been able so satisfactorily to illustrate the different furniture woods mainly through the courtesy of the Wm. Marshall Co., Ltd.

TYPES OF FURNITURE WOODS

See text on opposite page.



FURNITURE AND FURNITURE WOODS

PURPLEWOOD, a wood found in South America and the West Indies, is used for inlay purposes because of its pleasing purple color. It has a grain somewhat similar to that of mahogany.

Sabicu, or Savicu, is a dark, rich brown wood, hard, heavy and close in the grain somewhat resembling mahogany.

Padouk or Andaman is a red wood from Burma and the Andaman Islands, a brilliant red wood heavier than mahogany, hard, close-grained with a waved or striped figure.

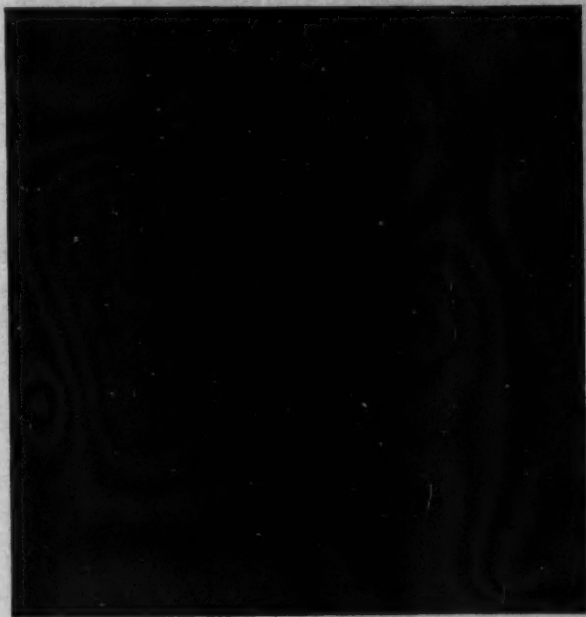
With the advent of what, for want of a more comprehensive single term, is designated the Late Georgian era in furniture, a new theory of identification comes into use. It is the custom of connoisseurs to refer to furniture of the prior periods by their connection with royalty, such terms as Tudor, Stuart, Jacobean, William and Mary, Queen Anne and Georgian all relating to monarchical identities, but beginning with Chippendale, furniture begins to be classified with its

relation to the individual by whom it was produced.

Thomas Chippendale, the first of these great personalities to be associated inseparably with the results of his craftsmanship, was a man of divergent tastes, with a genius for producing in pleasing form any particular style that might at the moment be favored with popular acceptance. He has been termed a "jobbing carpenter," meaning no disrespect to his skill, but implying that he would produce for his customers any particular thing that they desired.

Thus, we find his skill exemplified in the French style of the Louis', with equal facility as it was in the more definite English styles, or those of the Chinese type which followed the designs of Sir William Chambers, but on all of these, none of which was definitely his own, there was the stamp of Chippendale personality and the surety of Chippendale interpretation and skill. Perhaps no style more surely carried the touch and taste of Chippendale than his ribbon

To the left is an example of sabicu; to the right is a piece of blister poplar.





Figured ash, rotary cut.

back chairs. In these, he united the airy grace of a delicate design with a stability of structure that no other cabinet maker seems to have approached.

In addition to being a workman of remarkable skill, Chippendale was a pioneer publisher of helpful literature for the benefit of other craftsmen. His published sketches were utilized throughout England and Ireland, and probably also found their way to the continent, as we know they did to America, carrying with them, an inspiration which did much to develop native carving craftsmanship.

For fifty years, from 1730 to 1780, Chippendale was a leading figure in English furniture production, being followed by Hepplewhite, whose period of popularity overlapped Chippendale's for five years, 1775 to 1795, just as Sheraton's period overlapped his, 1790 to 1805.

The outstanding genius of Hepplewhite found its expression in the employment of marquetry or inlay, a craft practiced by Chippendale as an embellishment and as a means of enriching form.

Hepplewhite, however, restrained his use of color contrasts, employing them as a paneling and decoration of the structural features of his design. His carvings were more delicate than those of Chippendale, and followed, to a great extent, the classic motifs which were favored by the Brothers Adam.

Hepplewhite's table-tops are marvels of geo-

metrical execution in vari-colored veneers of which satinwood was often the predominating background.

Sheraton made free use of applied color in the form of cameo paintings, thus adding to the delicate character of his structural forms, modified color harmonies and graceful painted decorations, which had the effect of still further reducing the flat areas of panel and plaque.

The practice of intarsia, a term which comes from the Latin "interserere," to insert, was developed to a high state by the "ebonistes" of France under Louis XVI and Marie Antoinette and also by Chippendale, Hepplewhite and Sheraton and their compeers in England.

It was a revival of an art that had been famous centuries before. In Bohn's translation of Pliny's "Natural History," chapter 84, there is a very extensive reference to veneering and to the employment of colored woods, bone, ivory and tortoise shell for inserted decoration. "The wood, too, of the beech is easily worked, although it is brittle and soft. Cut into thin layers of veneer it is very flexible but is only used for the construction of boxes and desks. The wood, too, of the holm oak is cut into veneers of remarkable thinness, the color of which is far from unsightly; but it is more particularly where it is exposed to friction that this wood is valued, as being one to be depended upon; in the axle trees of wheels, for instance, for which the ash is also employed, on account of its pliancy, the holm oak for its

(Continued on page 125)

Plain ash, rotary cut.





QUESTIONS THE CUSTOMERS ASK

FOLLOWING are the answers to the questions asked in last month's issue:

1. *How can one distinguish between a hand-weave and a machine-woven tapestry?*

A definite difference which even a layman can distinguish is always apparent between the back on a machine-woven tapestry compared with that of a hand-weave. In the hand-weave tapestry the color of the wefts, that is to say, the threads that go horizontally across the pattern, produce the design on the back, almost as complete in detail as on the front of the fabric. The reason for this is that all of the weft threads are employed in the production of the pattern and the warp threads are entirely covered. In a machine-woven tapestry the warp threads are interwoven with the weft threads so that both show at times on the face of the fabric, and wherever the warp threads appear in the pattern some of the weft threads drop to the back unused. This produces a quantity of dormant weft threads on the back of the tapestry which obliterates the design details.

2. *What is the best way to clean rag rugs?*

Rag rugs, woven of cotton rags with a cotton warp, can usually be washed by immersion. When too large to be handled in this way they are sometimes washed flat on the floor as oriental rugs are washed, but the practice is not to be recommended. The beating of rag rugs is not usually necessary because their open texture permits most of the dust to be removed by shaking while stains require the washing as above advised.

3. *What is the difference between "cretonne" and "chintz"?*

Technically there is no difference between cretonne and chintz, although a distinction has grown up in the trade through usage. It is therefore customary to refer to the smaller floral designs of printed fabrics as chintz patterns while glazed fabrics are invariably designated chintz.

4. *What is meant by a "sleigh-bed"?*

Sleigh-bed is a term used to describe a type of bed with scroll-curved tops on head and foot board simulating the curve of an old-fashioned sleigh front.

5. *What difference is there between a sofa, a couch, a lounge, a davenport and a settee?*

To define the difference between the articles of furniture mentioned in this question is difficult because there is practically no rule that would be acceptable to all ages and to all localities. The editor's interpretation of the terms based on the common uses of the terms in vogue during his apprenticeship in the upholstering trade is as follows: Lounge, a long upholstered seat having a raised head-rest at one

end. The lounge is finished alike on both sides. When a back is added to one side the lounge becomes a couch. A long seat with back and two arms or with back continuing around the ends constitutes a sofa. A davenport is an over-grown sofa. A settee is virtually a sofa in shape, but is usually not upholstered.

6. *What is a "love-seat"?*

Literally a double-width armchair of the Queen Anne period, sometimes made with a single back. Technically, there is no particular reason why the term could not have been applied with equal propriety to other forms of seats.

At the suggestion of a subscriber, we shall hereafter publish the answers at the same time as the questions first appear.

RETAILERS ASSOCIATION TO STUDY FUNDAMENTALS OF RETAIL ORGANIZATION

A THOROUGH study of the fundamentals of retail organization, which is expected to become a powerful factor in the growth and development of the retail business, has been inaugurated by the National Retail Dry Goods Association. The results of this investigation will be incorporated in a special publication and distributed to merchants throughout the country.

A main committee and several sub-committees have been appointed by the Association and have started the tremendous task of surveying the entire store field for the data necessary to the final report. When this report is completed it will present the principles of organization and the various methods of organizing which have proved successful.

Lew Hahn, managing director of the National Retail Dry Goods Association, in announcing this undertaking states that the committee on the fundamentals of retail organization will not try to set up any one best plan of organization. Such an attempt, he pointed out, would be foredoomed to failure because of vital differences in personnel and store policies.

The Committee comprises the following: Chairman, Louis E. Kirstein, William Filene's Sons Co., Boston; Percy S. Straus, R. H. Macy & Co., Inc., New York; Oscar Webber, J. L. Hudson Co., Detroit.

The following executive committee has been appointed to look after the general details of the investigation: Louis E. Kirstein, William Filene's Sons Co., Boston; Percy S. Straus, R. H. Macy & Co., Inc., New York; Lew Hahn, Managing Director, National Retail Dry Goods Association; Paul M. Mazur, Lehmann Bros., New York, advisor.

The committee will study the job of retailing with particular emphasis on those forms of organization which have been outstandingly successful. The four main activities characteristic of every retail business of any size—merchandising, publicity, service and controlling—will be used to mark out the lines of the investigation.

Able men in each of these four divisions have been selected to study their jobs and the proper forms of organization for the efficient execution of the functions involved. The committee hopes to work out the relationships of these four divisions so that the best concerted

action can be obtained. Both large and small stores will be included in the study in the effort to make the results useful to all merchants.

The advisory committees selected to conduct the work of job analysis and relationship are the following: Merchandising—Harry Hatry, L. Bamberger & Co., Newark; Victor W. Sincere, The Bailey Co., Cleveland.

Sales Promotion (Publicity)—Miss Julia C. Coburn, La Salle & Koch Co., Toledo; Sheldon Coons, Gimbel Bros., New York; W. T. White, Rike-Kumler Co., Dayton.

Store Management (Service)—John Brown, Rorabaugh-Brown Dry Goods Co., Oklahoma City; W. A. Hawkins, Jordan Marsh Co., Boston.

Control (Records)—C. B. Clark, J. L. Hudson Co., Detroit; Gordon Creighton, E. T. Slatery Co., Boston; W. J. Hunter, Mabley & Carew Co., Cincinnati; Jay Iglauer, Halle Bros. Co., Cleveland; D. E. Moeser, Conrad & Co., Boston.

There also will be an advisory committee to study the general principles of organization in order to give the study the benefit of an outside point of view.

"It is recognized," said Lew Hahn, in commenting upon the study, "that retail stores have grown more about the personalities and abilities of strong men than in conscious conformity with a knowledge of organization essentials. Human beings are important in all industry. In retailing, the human equation is the entire asset. Machinery does not play an important part.

"Service to the consumer is the foundation of the good will and success of a retail business and service depends upon the well-directed efforts of the human beings within the business.

"Coordination of the duties of the individuals of a retail store in a way which will increase the effectiveness of the business is the purpose of organization."

ART-IN-TRADES CLUB VISITS

DURING April and May the Art-in-Trades Club will visit two factories and a showroom, as guests of the proprietors. On April 30 the visit will be to the Lenox Pottery Works, at Trenton, N. J. Early in May the members will go to the showroom of Palmer & Embury, and later in the same months to the silk mill of Cheney Brothers.



IN THE STUDIO OF K. HOPE HAMILTON, SAN FRANCISCO

*The Upholsterer and
Interior Decorator*





AN INTERIOR BY A PHILADELPHIA DECORATING FIRM

The work of Kayser & Allman.

*The Upholsterer and
Interior Decorator*



THE NEW FEDERAL ARBITRATION LAW

By ELTON J. BUCKLEY

I HAVE had something to say in these articles from time to time about arbitration as a means of settling business disputes. Settling them without litigation, speedily, satisfactorily and minus most of the expense. As I have explained, arbitration has always been in a most unsatisfactory condition in this country for the reason that an agreement to arbitrate could almost never be enforced. Thousands of sales and construction agreements are made every day with provisions in them that if any dispute arises under them the parties shall submit it to arbitration, and National Associations of various lines of business have appointed committees of arbitration to take care of these cases as they arose. Some such disputes are arbitrated, probably a great many in the course of a year, but probably not half of one per cent. of the total number. The others ignore their agreement to arbitrate, as they are permitted to do under the law. Subject to some modifications the general law is that the parties to an arbitration agreement can ignore it at any time before the case is actually submitted to arbitrators. That means that either party can ignore it and take the case to court, whereupon the other of course must follow.

I am glad to say to the readers of these articles that the President has just signed a bill, thereby making it a law, which will remove most of the difficulties that have heretofore surrounded the arbitration of business disputes, and will make it comparatively easy for either party to an arbitration agreement to enforce it, i. e., compel the other party to arbitrate whether he wants to or not.

Bear in mind, however, that the law is a Federal law and applies only to sales contracts

made between people of different States and which are therefore interstate commerce. It becomes effective January 1, 1926. I have before me a summary of this new act. It provides that if you make a contract with an arbitration clause in it you can avoid it only on some legal ground such as would permit you to avoid any contract. No longer can you simply ignore it and go to court, as you have been able to do hitherto. If you do go to court, the court, after being shown the arbitration clause which you have ignored, may refuse to try your case until you have arbitrated it. That would effectively compel you to arbitrate. And if you don't go to court, but simply lie down and refuse to do anything—arbitrate or anything else—the other party can petition the court to make you arbitrate under your contract.

There is also a provision that if arbitration is held and an award made, judgment can be entered upon at once.

The act also contains provisions establishing the practice in arbitration cases, which I shall not go into here. I regard it as one of the most valuable laws ever given to the business world. It cures what has been a great evil, i. e., permitting a man to ignore his solemn agreement to arbitrate his disputes, always an unhealthy thing to do. The reason was that the law holds that arbitration agreements oust the jurisdiction of the courts, which is theoretically considered a bad and unenforceable thing to do, since the courts are the palladium of justice. Therefore they have always held that simple agreements to arbitrate could always be ignored up to a certain point. Laws, however, which *call in the courts to aid arbitration agreements* as this new Federal act does, have usually been upheld.



FROM A RECENT EXHIBITION OF FRENCH CHAIRS
IN THE MODERN STYLE

The chair in the upper left hand corner received a first award among the prizes offered by David Weill, the inspirer of an exhibit recently held in Paris. The prize winner was designed by Letessier, the others by Groult, Pouchol and Brochard. See text on opposite page.

A RECENT EXHIBIT OF FRENCH CHAIRS

RECENTLY there was displayed at the Musée des Arts Décoratif, Paris, under the patronage of David Weill, a collection of chairs representing the ideas of the modern French designers and cabinet-makers. This collection was part of an exhibition of chairs dating back to 1815, and for the modern chairs prizes to a considerable amount were awarded from a sum donated by Mr. Weill. On this and on the opposite page we illustrate the prize-winning creations.

It is not to be supposed that chairs of the type illustrated here are manufactured in any great number for Parisian use. The Frenchman of today is conservative in his choice of furniture, and sticks rather closely to the accepted periods, those of the Empire and Louis Philippe being the most generally popular. Chairs and other pieces of furniture like them in design are manufactured primarily for export. There is a

large demand for French furniture of the modern type in Brazil and the Argentine, and it is to these countries that most of the furniture of the bizarre type goes.

Of the chairs we illustrate, there are none which we believe to be strikingly original. In the main their designers have followed the nature forms popular in the *art nouveau* style, or the geometrical form, which is taking up so much attention in Parisian designing fields. The chair which won the first prize is illustrated on the opposite page, and was designed by Letessier. It is we think, quite the best in the collection. In the two chairs winning the second prize—one illustrated in the center and one at the bottom of this page—we cannot see any especially attractive features,

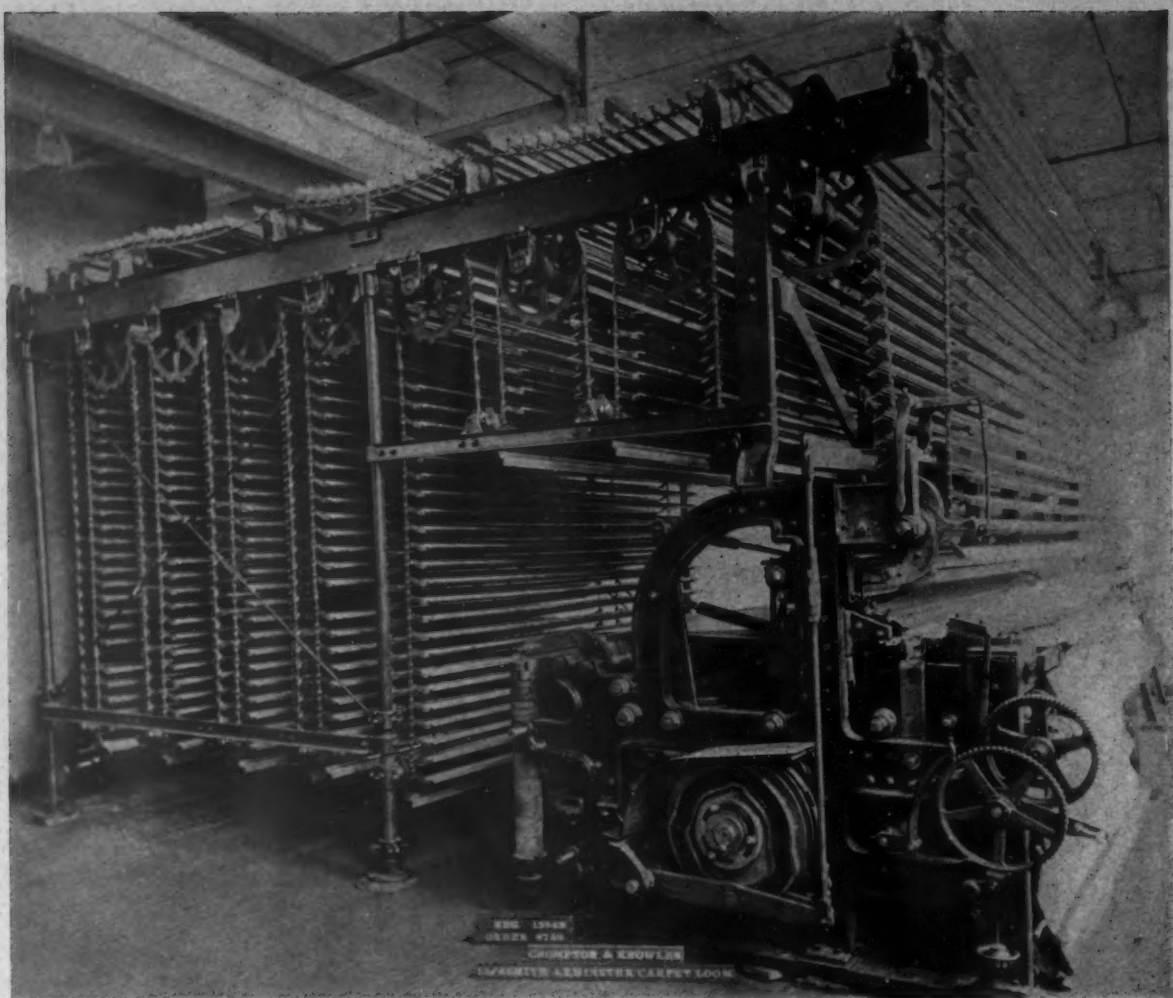
although from the illustration we presume that the marking of the wood of the chair in the center of the page is quite beautiful.



One of the second prize winners. Designed by Pierre Lucas.



At the left is the other second prize winner; to the right is the winner of the third prize. The designers are Pouchol and Jacques Klein, respectively.



THE SMITH TYPE AXMINSTER LOOM

Fig. 15—Side view showing position of spools in endless chain.

*The Upholsterer and
Interior Decorator*

THE STORY OF FLOOR COVERINGS

By JOHN W. STEPHENSON

AXMINSTERS (Continued)

THERE are several variations of loom operation in the weaving of Axminster carpets other than the one we have described in the previous instalment of this series. One of these is very well illustrated in the reproduction of the wide loom of Fig. 10. The wide spools in this instance are caused to descend in the endless chain to the point of weaving where the spool and carrier trails the protruding ends of wool, which form the nap, down against the upstanding pile of the last pick woven. When the yarn ends reach the proper position the tube points have passed through the shed of chain warps and the carrier mechanism stops while a bar-like needle carrying the filler weft is shot between the shed of of chain warps and above the row of trailing ends of pile yarn. At the far side of the weaving the weft carried by the needle loops around a shuttled thread, just like the action of a gigantic sewing machine, then

the needle returns thus laying two threads within the loops of pile yarn, while the latter are held in a bent position with their ends against the fell already woven. Two wefts are also shot across immediately below the loops which enclose the filler weft and the warp sheds change thus binding the upper and lower shots of weft together

with the loops of pile yarn securely held between them. While these loops are thus securely held the yarn carrier and spool rises a little drawing out the threads from the tubes, and two more weft threads are laid in back of the rising threads where they are securely gripped by another change of the chain warp threads.

The operations thus described are executed in an instant and the pause of the machinery is of such brief duration that the needle carrying the weft across and back seems to travel continuously.

As soon as the binder weft has been gripped in place by the chain warps, a pair of knives exercises a shearing motion against the pile warp threads leaving a sufficient length protruding from the tubes to lay against the woven fell in the next return of that particular spool to the point of weaving.

As the threads are severed, the spool and carrier goes on its way on the endless chain to make a circuit

of the chain and to be returned in its own place in the repeat of the pattern.

Another type of loom, shown in Figures 13 and 14, employs the same type of spools and tube carriers but the contact of the free warp ends with the fell of the carpet already woven is accomplished in another way. It will be noticed by



Detail of Axminster design on squared paper.

examination of the illustrations mentioned that there is a space between the point of weaving and the lowest spool carried in the carrier as the chain is descending, this open space being equivalent to that occupied by three spools in the chain.

The loom when so arranged makes use of an independent operation to bring the spools in contact with the weaving. When the spools reach the lowest point in their descent they come into contact with a pair of levers, which working together, take the spool from the chain and carry it down to the point of weaving. The free yarn ends meet the pile of the already woven carpet with a diagonal trailing motion. By means of cams and tappets the levers which now carry the spool are made to pause, after completing the trailing downward motion, until the weft needle has made the necessary number of passages across after which they resume their motion upwards, the knife severs the warp and the carrier

and spool are restored to the proper position in the chain.

During the time that the levers remove, operate and restore the spool to position in the chain, the endless chain is practically stationary.

This type of loom is known as the Smith method while the other method is referred to as the "nipper" type.

ART ALLIANCE TEXTILE DESIGNS

TEXTILE designs submitted for the Ninth Annual Textile Design Competition of the Art Alliance of America are on display in the gallery of the Art Alliance at the Art Center. The exhibition began on March 14 and continues to March 31. These are all designs which have never before been shown in public. Eight prizes varying in amount from \$200 to \$50 have been awarded by the following firms: The United Piece Dye Works, \$200; Schwarzenbach, Huber & Co., \$100; Collins & Aikman Co., \$100; Marshall Field & Co., \$100; F. Schumacher & Co., \$100; H. R. Mallinson & Co., \$50; Witcombe-McGeachin & Co., \$50; and the Silk Travelers' Association, \$50.

These yearly exhibits are growing more and more popular in the trade as they seem to supply a needed market of American designers' ability and they should be generously supported by the manufacturing trades.

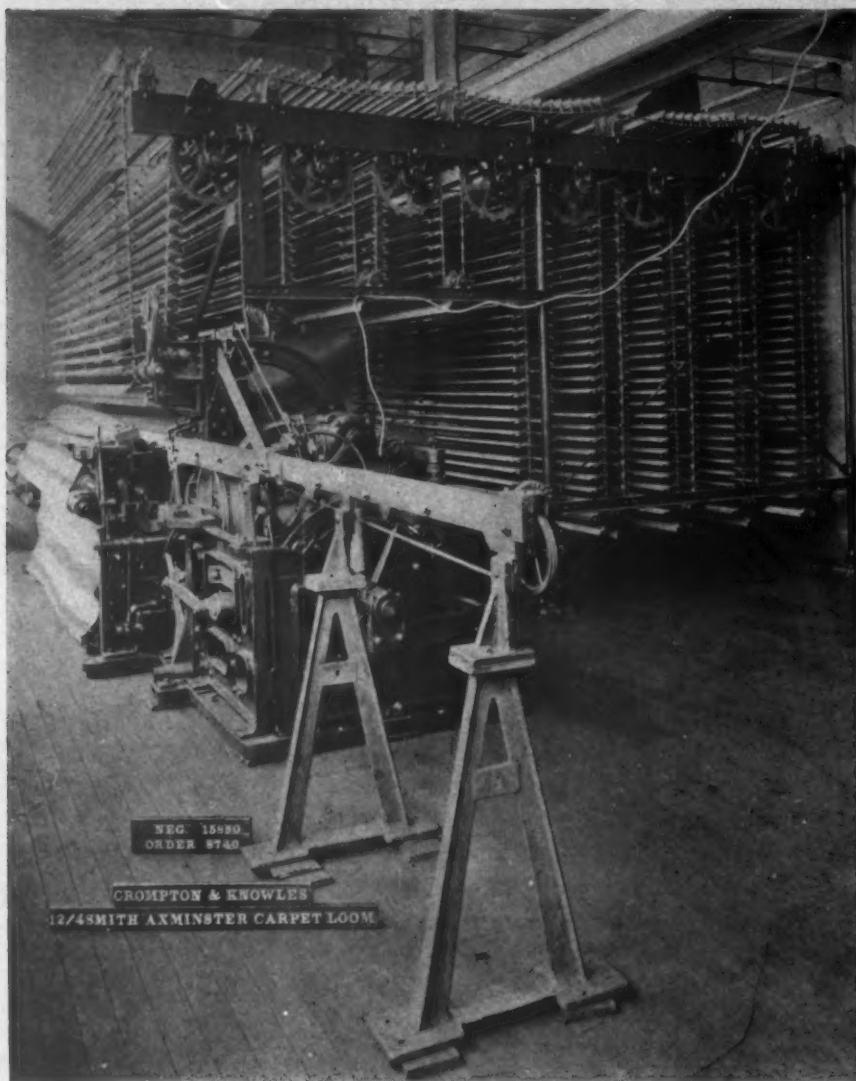


Fig. 16—Another view of the Smith Axminster loom is shown in Fig. 15. This view, taken from the opposite side of the loom shows the long track on which the weft needle runs. The weft thread is threaded through the needle from a large cop which is carried on an upright spindle supported by the second leg of the needle track. In this way the needle uses the weft from the cop without the winding of any spindles.



HOW TO SELL WALL PAPER

IT WOULD seem that there are still a great many retailers of wall paper who, in advertising it, lay stress upon its low cost, rather than its beauty. For years this magazine and those members of the industry who have had the good of the industry at heart, have been strongly against such practices. Wall paper is cheap in comparison with other wall coverings; but that is not the reason for its purchase by people of discriminating taste. The logical reason why it should be used by the home-maker to cover her walls is that paper brings beauty and atmosphere into the background of her other decorations. And this is the point which should be stressed by retailers in all of their selling programs.

Any industry or branch thereof can be ruined (and we know of instances in which this has happened) when retailers offer no other inducement than low prices to their customers. We know of instances in which a product in the beginning selling chiefly because of its low price was taken hold of by some man who knew enough to preach quality and beauty, and thus achieved for that product a popularity and general use which mere price talk would never have brought to it.

There was a time when in the wall paper trade it was not an unusual occurrence for the retailer to give away wall paper for the sake of selling the labor necessary to put it on his customer's walls. And it was retailers of this character who did more to hurt the wall paper industry than anything else; because naturally that which they were forced to give away they obtained as cheaply, regardless of quality, as they possibly could. And it is a peculiarity of human nature that what costs nothing in money or effort is little valued no matter what value in beauty it may possess. Thus, for a time, wall paper was

regarded as an inferior wall covering.

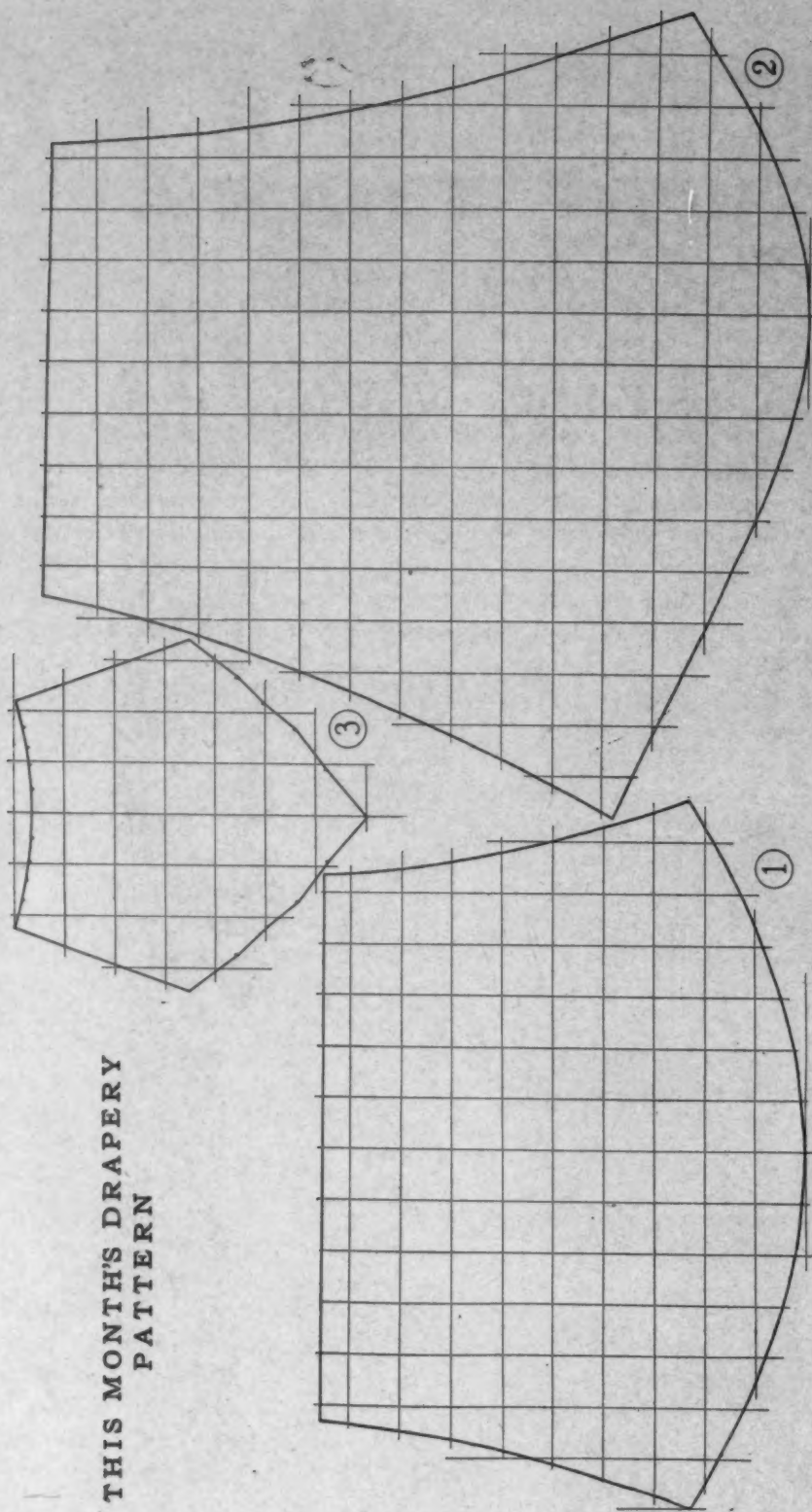
Today, the first grade retailers in their advertising, either in the newspapers or direct-by-mail, seldom mention price. They talk beauty and appropriateness; and the trend of their entire message is that they have for sale something which will help to make the home a place of refinement and good taste. Such retailers boom the wall paper business. They give satisfaction to their customers; and every satisfied customer becomes an unpaid advocate for wall paper.

If there is one thing that the wall paper manufacturers and jobbers must keep continually pounding at, it is the teaching of all dealers to adopt the policy of selling, in wall paper, beauty and appropriateness, rather than low price. And in this regard the Wall Paper Manufacturers Association, through their magazine, their lectures, etc., are doing a great work.

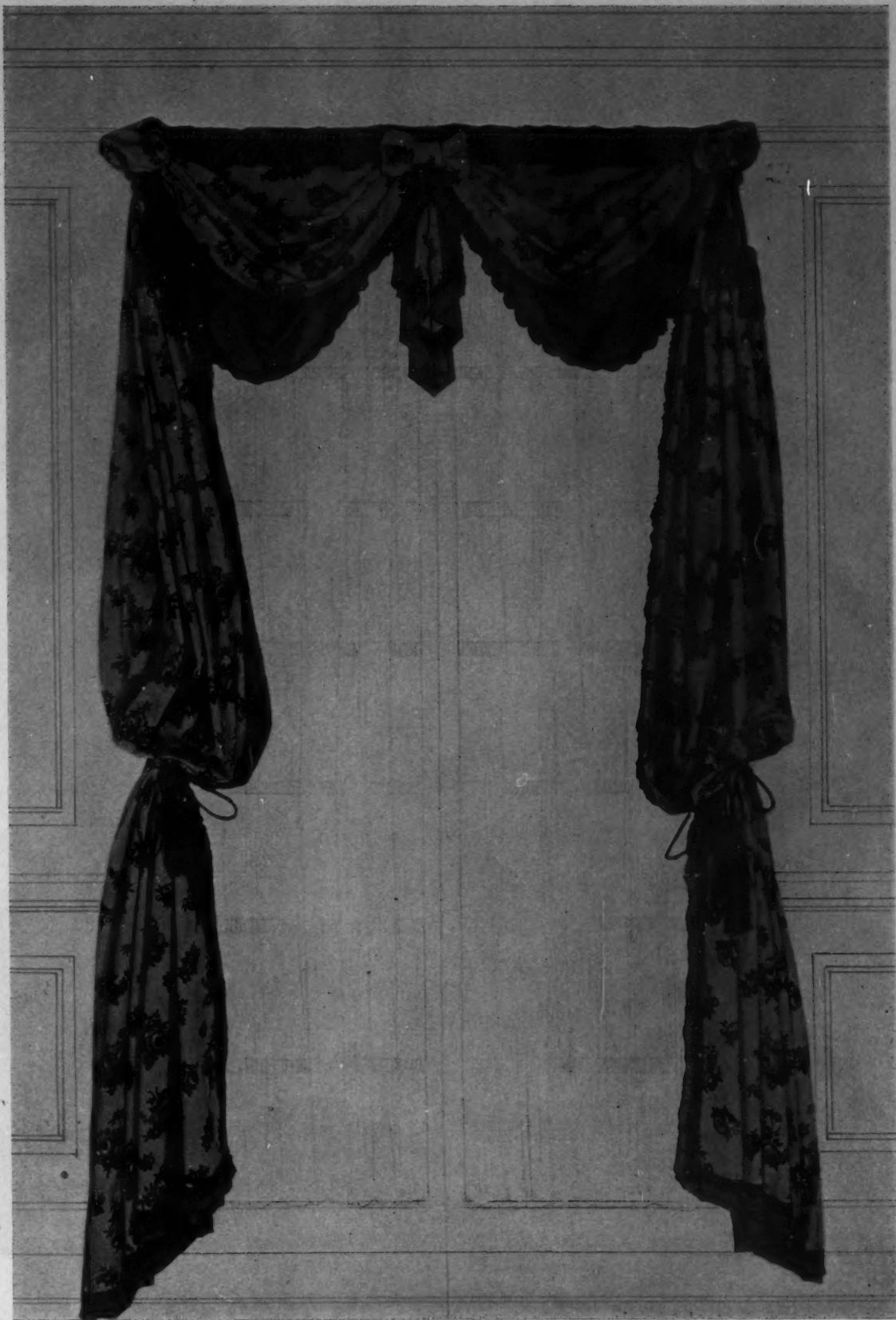
As we have suggested in previous articles, three elements of society need to be pounded at educationally. First, the retailer, as outlined above, must be made to realize that the product he has for sale is, regardless of the price he sells it at, a beautiful product. Secondly, the buying public must be taught, through general advertising and general publicity, to value wall paper on the scales of beauty, rather than on the scales of dollars and cents. And lastly, the decorators and the students of interior decorating (because they, in a measure, set the styles) must have the wall paper idea sold to them, as they were once unfortunately sold by the paint people. To do this, it will be necessary, as we mentioned before, to produce more and more papers which are not only lovely from an artistic point of view, but which are suitable for use with the period styles; and to keep the fact that these papers are being produced constantly before the decorators.



THIS MONTH'S DRAPERY PATTERN



The drapery shown in the illustration on page 119, which is number nine of our drapery pattern series, is very much more simple than it appears. Two different fabrics are employed consisting of a cretonne and a plain satin lining. The curtains are made full width, gathered at the top and the raking edge of the bottom is produced entirely by the way the curtains are draped. A rather novel effect is secured by allowing the satin lining to come below the fringe as a skirt. The diagrams necessary for the cutting of the pattern are shown on this page. Fig. 1 represents the upper festoons, which are both alike. Fig. 3 is the double cascade in the center. Fig. 2 is the right hand festoon which must be turned over for the left festoon. By enlarging the quarter-inch squares of the diagrams to three and one-eighth inches each, the patterns will fit a window 5 ft. wide by 8 ft. high.



ILLUSTRATING THIS MONTH'S DRAPERY PATTERN

Pattern will be found on opposite page.

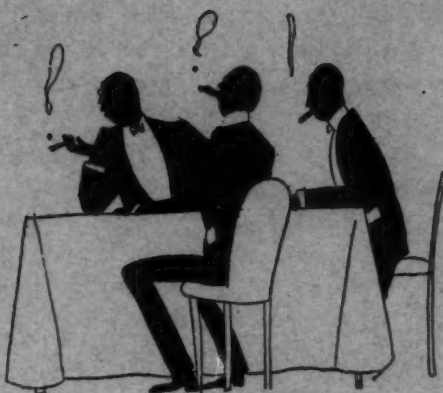
*The Upholsterer and
Interior Decorator*



LOUIS SIXTEENTH FIREPLACE ARRANGEMENT

A Boule mirror, clock and candlesticks are the overmantel decorations. The work of K. Hope Hamilton, San Francisco.

*The Upholsterer and
Interior Decorator*



WITH THE BUYERS AND SELLERS

SNOWDEN—John W. Snowden, of the Stead & Miller Co., who last month spent several weeks in Bermuda, is just completing his thirtieth year with the firm, comprising seven years as salesman, seven years as manager of New York office, and the balance of the time at the mill where, in addition to being vice president, he is general manager as well as a styler.

LOEB—The announcement that Arthur M. Loeb was recently appointed special assistant to the Attorney General and had moved to Washington, led many to believe that it was A. M. Loeb, president of the National Council of Traveling Salesmen's Associations. Arthur M. Loeb is the son of the National Council president, a young man of marked ability.

POWDRELL-SCRIPTURE—J. W. Powdrell and Mrs. Powdrell, Harry E. Scripture and Mrs. Scripture compose a party which sailed March 7, on the steamship *Baltic*, for a recreational and pleasure trip abroad covering Great Britain, France and certain points in Belgium.

ROSENFELT—M. J. Rosenfelt, formerly representing The Weston Co. in the Pennsylvania territory, is now covering the same territory for the Reliance Upholstery Supply Co., New York.

GUILLEMET—George H. Guillemet is now representing the Ottawa Cushion Co. in the Southwestern territory, with offices at 2914 Reagan Street, Dallas, Texas.

COSTELLO—William F. Costello, vice-president of the Ottawa Cushion Co., is now covering the mid-eastern territory, with their line.

FRIEDSAM—Colonel Michael Friedsam, president of B. Altman & Co., was recently elected president of the Fifth Avenue Association.

HIRSCH—Morton Hirsch, of G. Hirsch

Sons, Inc., New York, sailed on March 14 for a three month's business trip to the principal buying and manufacturing centers of Europe.

NELLIGAN—J. R. Nelligan, for some time with the traveling forces of Marshall Field & Co., has joined the sales force of Montague & Co., Inc., covering the territory from Denver west. In addition to the lines of Montague & Co., he also carries the line of the Gobelin Textile Co., Inc.

ALDRICH—Frank R. Aldrich, well known from former connections with John Wanamaker and Gimbel Bros., New York, and Kaufmann's, Pittsburgh, has been appointed manager of the new upholstery department of Frank & Sedar, Philadelphia.

MULQUEEN—S. Mulqueen returned from Europe February 24, on the steamer *Cedric* having covered Germany, Switzerland, Paris, Italy and Belgium.

LOGAN—D. O. Logan has been appointed upholstery buyer for the Carl Co., of Schenectady. Mr. Logan was formerly with the J. L. Hudson Co., of Detroit.

CROCKET—Arthur Crocket for twenty-three years with W. & J. Sloane, having worked up from stock-boy through various positions to that of buyer in the retail department, and to an important position in the wholesale end, resigned last month to join the Molloy-Skelly Co.

BROWN—Harry P. Brown has sold out his interest in the E. S. Brown Co., Inc., of Fall River, Mass., the firm which his father started in 1873. The new officers of this concern are: Henry Burrage, president, and Henry Kaufman, treasurer. Ill health was the cause of Mr. Brown's retirement.

COUTARD—Robert P. Coutard, of B. Saubiac & Son, New York, will leave on a business trip on March 23, the first in three years, and will cover the Middle West territory as far as Kansas City. The trip will take about three weeks.

GALLAGHER—J. R. Gallagher, recently with Stoehr & Fister, Scranton, has resigned his position with this firm and has gone into business for himself, conducting a drapery shop at 224 Adams Avenue, in that city.

MCLEOD—Norman S. McLeod, of Louisville, Ky., will hereafter exclusively represent the Bromley Mfg. Co. in Indiana, Illinois, portions of Kentucky, Iowa and Michigan. Mr. McLeod formerly carried four lines in this territory.

HERRICK—Last month we were in error in our personal about R. T. Herrick, saying that he had become drapery and furniture buyer for Pfeifer Brothers, Little Rock, Ark.—a concern from which he has just resigned to become floor-covering, drapery and furniture buyer for Hager & Bro., Lancaster, Pa.

RICHARDSON—C. W. Richardson, for several years assistant to Mr. Riley, of R. H. Macy & Co., has gone to Hutzler Brothers, Baltimore, as upholstery buyer for that firm.

CHENEY—Charles Cheney, for thirty-two years upholstery and drapery buyer for the Vincent Barstow Co., Cleveland, has retired from his position. In the future he will make his home on a Virginia farm which he recently purchased.

SMITH—C. Lawrence Smith is now representing the Ionic Mills in the Pacific Coast territory, making his headquarters in San Francisco.

VAN NOTE—Charles H. Van Note has become associated with A. H. Notman & Co., Inc., New York City, and has opened a studio at 80 State Street, Albany, where he will carry a complete stock of furniture, with every kind of art objects, lamps, antiques, and decorative fabrics.

BAILEY—L. C. Bailey, formerly upholstery and drapery buyer for Lansburgh & Bros., Washington, D. C., has been appointed upholstery buyer for Stoehr & Fister, Scranton.

STEPHENSON—E. H. Stephenson, recently resigned as buyer for the drapery and floor-covering department of the C. H. Otto Meyer Co., Fort Wayne, Ind., and has gone into business for

himself, under the name of the Fort Wayne Window Shade and Crafts Shoppe, at 322 West Jefferson Street, Fort Wayne.

OBITUARY

GEORGE S. SQUIRE

ON SUNDAY, March 1, George S. Squire, who for thirty-five years had been with the Hartford-Bigelow Carpet Co., and was, at the time of his death its secretary, died of heart disease at his home in Mount Vernon. Previous to his connection with the Bigelow-Hartford Co., Mr. Squire was for many years manager of the carpet department of James H. Dunham & Co., New York. Mr. Squire was seventy-five years old, and is survived by his wife and one son.

A. P. LOUNSBERRY

A. P. LOUNSBERRY, formerly an upholstery buyer in Cincinnati, died in Denver, February 25, of heart disease. A week previous he had strained his heart in cranking his motor. The deceased was sixty-three years old.

EMANUEL HECHT

EMANUEL HECHT, secretary and treasurer of the Hecht chain of stores in Baltimore, Washington and New York, died suddenly on February 15. Mr. Hecht was sixty-nine years old.

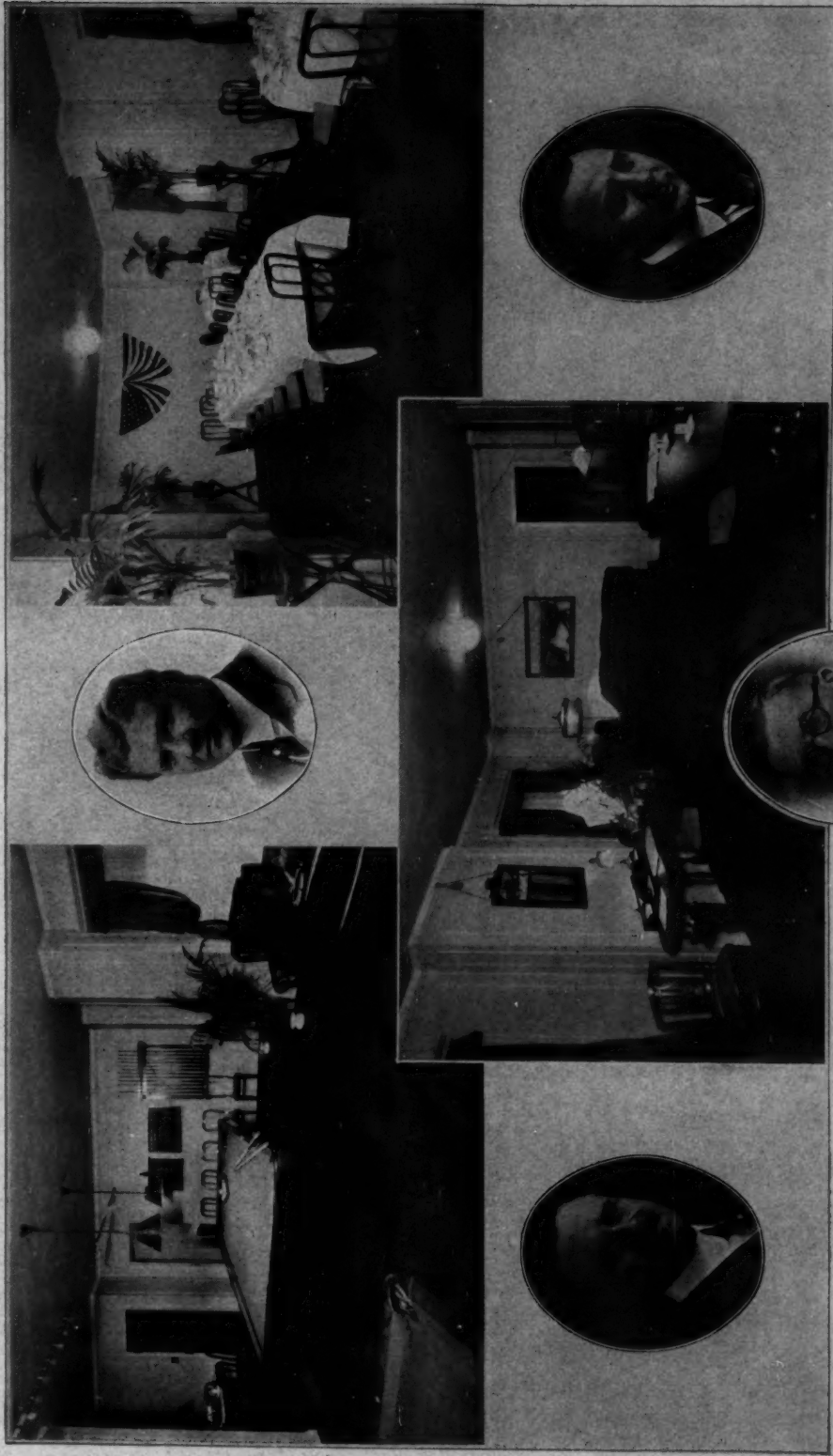
BENJAMIN K. PUGH

ON MARCH 2, Benjamin K. Pugh, who for the past sixteen years has been employed as salesman in the firm of The John Kroder and Henry Reubel Company, died in the Lafayette Hotel, Buffalo. The immediate cause of Mr. Pugh's death was accidental.

He is survived by one brother, two brothers and a sister having died within the last few months. The burial was at the family home in Clinton, North Carolina.

W. A. CRAMPTON

EARLY this year W. A. Crampton, who covered part of the Western territory for the Robert Graves Co., died at his home in Detroit. Mr. Crampton was sixty years old, and had been with the Robert Graves Co. for thirty-five years, prior to which time he was with the old house of Janeway & Co.



INTERIORS OF THE NEW CLUB ROOMS AND PORTRAITS OF THE OFFICERS OF THE
PHILADELPHIA CARPET AND UPHOLSTERY CLUB

Top center, A. P. Koch, President; to the left, Charles L. Glanz, Secretary; to the right, A. M. Foote, Asst. Secretary; bottom,
Wm. H. Gregory, Vice President.

THE WORK OF THE AMERICAN ASSOCIATION OF MUSEUMS

(Continued from page 97)

carved in wood, the altar work or choir stalls, stood equally in the respect of the people with the man who gilded the nave or carved in stone. Nobody was held in greater respect by the people than the craftsmen who did the wonderful mosaic windows, but today in America there is that subtle undercurrent of prejudice which brings all this work into the category of invention merely, not authorship.

The American people today, more than any other people in the world, are able and eager to beautify their homes. The American people per capita spend four or five times as much for their home furnishings as the people in Europe, compared class for class.

We have always maintained that there is no art more deserving of government recognition or public support than the arts which contribute to the betterment of the home because it makes for the betterment of citizenship.

The American Association of Museums is broad in its scope, and its bi-monthly publication covers all fields of museum work whether it relates to the museums of the national parks that specialize on historical and ethnological subjects, or whether it relates to the new Sargent decorations for the Boston Museum or to the million dollar loan to the Baltimore Museum.

Under date of February 15, Secretary of Commerce Hoover announced that he had designated Professor Charles R. Richards, Henri Creange of Cheney Brothers, and Frank G. Holmes as a commission to visit the International Exposition of Modern Decorative and Industrial Art at Paris, and to report features that might interest American manufacturers. The exposition will open in May.

THE MAGIC OF COLOR

(Continued from page 102)

costume is extremely somber. At the same time, while their somber robes have frequently a colored lining and while a vivid red undergarment is worn by women, color has been long out of fashion in Japan and Japanese art, in spite of the wares made in Japan for foreign markets, has exerted a deterrent influence upon the color sense of the world. As I have pointed out Japanese taste for color was derived from China, but

China itself, I am assured, was not always colorful. Many references to color magic exist in the Chinese sacred books yet China, in the time of Confucius, was not as colorful as it is today. Its vivid color was imported, I am sure, with many of its arts from the West.

Open-air life provokes brilliancy of color. Color blossomed, not in the cold North, but in the warm countries. It bloomed in India and in Persia, which have been ever the source and reservoir of the world's color sense and inspiration. As Japan received its color from China, and China in turn was strengthened and enriched by India, so too, Europe and European art was glorified by its contact with the East. Most Northern countries got their color from the South: Russia from Persia and Byzantium; Hungary largely from Turkey.

I have dwelt upon magic of color. I would not have you think that all colors were esteemed magical. I have before me a list of the color names of the Zuni Indians of New Mexico, given me many years ago by my friend, Nick, himself a necromancer of no small fame and power. The sacred magic colors of the Zuni are yellow, blue, red, white, spotted (all colors) and black. Nick knew native names for all the other colors for which I had English names, but none of these colors had religious significance or magic power, the pure colors alone being sacred.

Precisely the same conditions exist in China where purity of color was an Imperial charge. There was a very zealous and very jealous appreciation in ancient China of the importance of preserving color standards, a very keen realization of the danger of their degradation. . . .

I had the child's eagerness and color desire. I sympathize with this craving in children and I regard its satisfaction as one of the contributions we should make to their education. Look at the schoolrooms. Such as are adorned contain white plaster casts and photographs in grey and brown. Even the gay colors of the maps in the old school geographies have been displaced. Yet color understanding, which is not taught, is vastly more important than drawing. Fear of color, even hatred of color, bound up with weakness, is not infrequently characteristic of the academic mind. A vigorous color sense is a no mean index of the quality of a people.

EDITOR'S NOTE: Dr. Culin's address is not given here in full, but the parts omitted because of lack of space were comparatively unimportant in the development of his theme.

FURNITURE AND FURNITURE WOODS

(Continued from page 106)

hardness, and the elm for the union in it of both these qualities. . . The best woods for cutting into layers and employing as a veneer for covering others are the citrus, the terebinth, the different varieties of maple, the box, the palm, the holly, the holm oak, the root of the alder and the poplar. The alder furnishes also a kind of tuberosity, which is cut into layers like those of the citrus and the maple. . . It is the central part of trees that is most variegated and the nearer we approach to the root, the smaller are the spots and the more wavy. It was in this appearance that originated that requirement of luxury which displays itself in covering one tree with another, and bestowing upon the more common woods, a bark (?) of higher price. In order to make a single tree sell many times over, laminæ of veneer have been devised; but that was not thought sufficient—the horns of animals must next be stained of different colors, and their teeth cut into sections, in order to decorate wood with ivory, and, at a later period, to veneer it all over. Then, after all this, man must go and seek his materials in the sea as well! For this purpose, he has learned to cut tortoise shell into sections; and of late, in the reign of Nero, there was a monstrous invention devised of destroying its natural appearance by paint and making it sell at a still higher price by a successful imitation of wood. It is in this way that the value of our couches is so greatly enhanced; it is in this too, that they bid the rich lustre of the terebinth to be outdone, a mock citrus to be made, that shall be more valuable than the real one, and the grain of the maple to be feigned. At one time, luxury was not content with wood; at the present day it sets us on buying tortoise shells in the guise of wood."

COMING ART-IN-TRADES CLUB ACTIVITIES

THE following are the talks and events to take place at the Art-in-Trades Club in the near future: On March 19 William S. Coffin will lead the discussion on "Carpets of Today"; on March 26 Robert Ellis Jones will talk on "The Cathedral." On April 2 "Design" will be the subject of Henry A. Goldsmith; on April 9 Alfred C. Bossom will discuss "The Art of Ancient Mexico"; and "Chinese Wall Paper" will be the topic of T. Atkins Tout's talk on April 23.

On April 15 the Club will hold its annual

dinner at the Astor Gallery of the Waldorf-Astoria Hotel. Tickets for the dinner may be obtained from Harry V. Mooney, of J. H. Thorp & Co., or from Albert Kaupe, of F. Schumacher & Co., who is chairman of the dinner committee. Tickets are priced at \$6 each.

BANQUET OF PHILA. CARPET AND UPHOLSTERY MEN

THE first banquet of the newly organized Philadelphia Carpet and Upholstery Club was held at the Hotel Benjamin Franklin on the evening of February 23, 300 guests and members being present.

The officers of the new organization and the board of directors for the first year are as follows: A. P. Koch, president; Wm. H. Gregory, vice president; Chas. Glanz, treasurer; E. E. W. Cruickshank, secretary; A. Foote, assistant secretary.

Board of governors: O. T. McMaster, J. Z. Muir, Chas. Glanz, Wm. Lavis, Wm. Frazer, E. H. Baldwin, A. P. Koch, A. G. Fromuth, Frank C. Sherf, Davis F. Wolf, Wm. H. Gregory, Max B. Hilbert, Harry Stein, Howard Benner, E. E. W. Cruickshank and T. J. Breslin.

President Koch of A. & M. Karagheusian acted as toastmaster and introduced Joseph Muir of the Robert Lewis Co.

The retail, wholesale and manufacturing trades were well represented, a number coming on from New York to attend.

Harold S. Johnson, president of the Upholstery Association of America, brought to the gathering the felicitation of his association.

It was a decidedly well conducted affair and great credit is due to the little coterie of hard workers who took the initiative and pushed the plan to completion.

On another page we are showing some interiors of the Association's club-house; also portraits of the officers.

AN IRAK AND AN ARAK

THERE is much confusion in the trade in the use of the terms Irak and Arak. Ordinarily an Irak is a rug from the Irak-Ajemi Province, Persia, and an Arak is a rug from Arak, just south of Hamadan, same Province; but the trade applies the name Arak to a certain quality of Mahal, and inasmuch as Arak is located within the province of Irak-Ajemi, an Irak may be an Arak.

CHICAGO'S GALA WALL PAPER NIGHT

WHAT is probably the largest wall paper gathering ever staged was held in Chicago on February 27, at the Rainbo Gardens. This affair was Ladies' Night of the Chicago Wall Paper Association. Nine hundred and eighty-seven members and guests, coming from all sections of Chicago and from the suburbs within a radius of fifty miles, sat down to dinner at 7:30. After an address by Frank Emerson, which was broadcast through Station WQJ-Chicago, the guests enjoyed dancing and an excellent cabaret performance. Frank Wellman, vice-president of the Association, was chairman of the dinner committee. He was assisted by E. H. Irwin, Charles Whitmeyer, Frank Charleston, and Harry Freund.

INTERESTING FRENCH FURNITURE DISPLAYED

IN THE recent exposition of the Antiquarian Society of the Art Institute of Chicago, an exhibition of French furniture styles made by the courtesy of Jacques Seligmann & Co. emphasized Simplicity and Practicability and disposed of the criticism so often heard that the French styles were usually gold and over-elaborate and profuse. The majority of the selections came from the famous Rothschild collection, and the Duke de la Rochefoucauld's collection, and included not a piece of gilded furniture.

NEWS OF THE INDUSTRY

IN CONJUNCTION with the *Pictorial Review*, Titus Blatter & Co. are distributing approximately 500,000 copies of "The Home Decorator," a booklet which illustrates more or less simple draperies, such as can be made by the average housewife. The publishers of the booklet have made patterns of the various draperies, and these can be purchased at a reasonable cost. All of the fabrics illustrated are from Titus Blatter & Co.'s Leona Mills and Gobelin Drapery lines.

WE REGRET that in the February number of THE UPHOLSTERER & INTERIOR DECORATOR a statement was made to the effect that the factory of F. Veith & Co. was taken over by the Brooklyn Curtain Works. Mr. Veith informs us that the statement was unjustified by the facts. The factory is occupied by another line of business, while he is still carrying on negotiations for the sales of his plant and stock.

C. H. SCHROTH, successor to Arthur A. Carrell, will continue Mr. Carrell's business as resident manager for out-of-town decorators at 1465 Broadway, under the name of The Carrell Service. The accounts served by this organization are as follows: The Lorimer Brooks Studios, Cleveland; J. L. Strassel Co., Louisville; Dewar Clinton & Jeffcoat Co., Pittsburgh; and Suydam, Inc., Kansas City.

THE NEW jacquard velours, the first of their kind to be made by the Kaufman Plush Co., are now on display at the salesrooms of Rosenthal, Findlay & McDonald. They comprise special designs for furniture developed in combinations of color which harmonize with the firm's guaranteed sunfast plain materials, and their multi-colored stripes.

GOODMAN BROS., New York, have equipped an additional factory occupying 11,000 square feet in a new modern fire-proof building at 108 Seventh Avenue, Long Island City. They will also maintain their New York City plant intact. The office and showroom remain at 49 East 21st Street, New York.

A. THEO. ABBOTT & Co. have established a "Decorative Service Department," designed to give interior decorator service to hotels, clubs, and other like establishments. Charles E. Milgrim, formerly with Strawbridge & Clothier, is in charge of this department.

THE CO-PARTNERSHIP between Philip Rosenzweig and Bernard Katz, trading under the name of The Arkay Company, New York, jobbers of upholstery goods and supplies, has been dissolved. The business is to be continued under Mr. Rosenzweig and the name The Arkay Company, will be retained for a short time until a new name is decided upon.

A CONTRACT to build a three-story and basement mill has just been awarded by the Brooks Brothers Co., Philadelphia. This firm has also purchased recently fifty more looms, making a total of 122 in operation at their mill.

THE SHOWROOM of Carnavalet, formerly maintained at 216 East 41st Street, New York, has been discontinued and the entire collection of pieces is now on display at the new showroom at 503 East 72nd Street.

THE CRESCENT CURTAIN Co. have taken larger manufacturing space in the building they occupy at 35 East 21st Street. Their showrooms, also at this address, have been enlarged, re-decorated and re-furnished.

THE VENEZIAN ART SCREEN Co. have given over all of their quarters at 540 Madison Avenue to showrooms, and have taken space elsewhere for their manufacturing processes.

THE OLD MAHOGANY SHOP at 813 Union Street, Utica, for many years conducted by Schultz & Drury, is now under the sole control of Fred. R. Drury.

ON AND AFTER March 10th, M. Halpern & Son, Philadelphia, will be in their new quarters at 2229 North American Street.

LA FRANCE TEXTILE Co., Frankford, Pa., have taken a showroom in New York City at 41 East 23rd Street.

GEORGE ROYLE & Co. announce the opening of new offices at 215 Fourth Avenue, in the same building in which they had their old offices.

THE SALESROOMS of the Pharaoh Drapery Co., Inc., have been moved to the ninth floor of 44 East 23d Street.

J. S. SCHEINFELD & SONS Co. have taken an entire floor at 162 Portland Street, Boston, as an addition to their factory.

THE OAKHURST MFG. Co. have opened a New York office at 220 Fifth Avenue.

ON FEBRUARY 24TH Arthur H. Lee & Sons, Inc., removed to their new offices at 383 Madison Avenue.

HERE AND THERE IN THE TRADE

William Piper & Sons Co., Sidney, Ohio, the department store firm, has incorporated for \$60,000.

The Bergner Furniture Co., Peoria, Ill., has been incorporated for \$50,000. The company has taken over the partnership which has been conducting the furniture department in P. A. Bergner & Co.'s department store, in that city.

Topper-Overbaugh Co., Hanover, Pa. department store, has incorporated for \$30,000.

Connor-Knight Co., Decorah, Iowa, department store, has incorporated for \$30,000.

Miller Bros. Furniture Co., 4020 West 26th, Chicago, has incorporated for \$100,000.

Ehrd's Department Store, of Greensboro, N. C., has been incorporated for \$100,000.

Liptan's, Inc., Bloomfield, N. J., department store, has incorporated for \$125,000.

Mayfield & Alford, Henderson, Texas, department store, has incorporated for \$80,000.

L. M. Lucy & Co., Ottawa, Ill., department store, has incorporated for \$75,000.

W. E. Miller Co., Winchester, Ind., department store, has incorporated for \$60,000.

Hudson & Davis, Dallas, Texas, department store, has incorporated for \$300,000.

The Bailey Dry Goods Co., of Beloit, Wisconsin, has incorporated for \$75,000.

J. B. Oldach Co., 810 French Street, Erie, Pa., has opened up with a line of draperies, shades and floor coverings.

John Schoonmaker & Son, the Newburgh, N. Y., department store firm, has incorporated for \$1,000,000.

John Curran, Inc., Providence, R. I. dry goods firm, has incorporated for \$200,000.

J. N. Corcoran, the Cambridge, Mass. dry goods dealer, has incorporated for \$50,000.

Crisswell's, Inc., Dallas, Texas, has incorporated for \$100,000 to do a dry goods business. H. B. Crisswell, one of the incorporators, has been conducting a furniture store in that city.

Durnil Dry Goods Co., Muskogee, Okla., has increased their capital stock to \$150,000.

Atlas Window Shade Co., 2639 E. 55th Street, Cleveland, Ohio, has incorporated for \$15,000.

William Rosenberg Co., the Burlington, Wis., dry goods firm, has incorporated for \$100,000.

SPECIAL NOTICES

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

WANTED—3 ELECTRIC SEWING MACHINES—

2 suitable for awning work and one suitable for drapery work. Write, giving full particulars, to John A. Cunningham, Forsyth and Broad Streets, Jacksonville, Fla.

WANTED—TWO RESPONSIBLE HIGH CLASS

SALESMEN with following to sell our cretonne to department stores, furniture stores and manufacturers on commission basis. Must have non-conflicting lines. These cretonnes are particularly choice popular priced. Territories open: Missouri, Kansas, Nebraska, Oklahoma, Arkansas, Texas; also, Michigan, Ohio, Kentucky, Indiana, West Virginia. References exchanged. Graffin & Dolson, 132 Madison Avenue, New York City.

PARTNER WANTED—By an old-established decorative shop in Denver, Colorado, that has enjoyed the trade of the highest class clientele in the city. Will sell all or part. Capital wanted for increasing business, and partner for taking care of it. Advertiser can secure business. Address "Denver," care The Upholsterer.

SPLendid OPPORTUNITY for salesman covering

Middle West territory, to carry high grade line of upholstery fabrics as side line. Give full details in reply. Address "Splendid," care The Upholsterer.

WANTED—SALESMEN covering South and Middle

West to carry a first-class line of popular priced ruffled and hand-drawn curtains on commission. North Shore Curtain Co., 316 Union Street, Lynn, Mass.

WANTED SALESMAN—MANUFACTURER of

very good line of upholstered furniture, established reputation, requires the services of a livewire salesman. Must have acquaintance with first class houses. All letters will be treated strictly confidential. Address

"Reputation," care The Upholsterer.

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DRAPERY BUSINESS FOR SALE—A going business, excellent location and high class patronage. Selling account owner's health. Address "Draperies," care The Upholsterer.

FOR SALE—"Special Order" drapery shop (not a sales room or studio) with very small overhead. All business comes over phone. Yearly sales, \$24,000. Can be increased to \$35,000. Established nine years. Clean active stock of \$3,000. Upholstery and decorative lines can be promoted with small effort. Will sell all or any part to responsible party on easy terms. Middle West City of 425,000. Address "C. B.," care The Upholsterer.

SALESMAN WANTED—Mill manufacturing a complete line of sunfast drapery fabrics desires a representative for Chicago and the Middle West. Must be thoroughly experienced and well known to the trade in this territory. Address "Complete," care The Upholsterer.

WILL SELL or consider practical man as partner. A

fully-equipped drapery and upholstery work-room in Chicago, specializing in high class work for the trade. This is a growing concern, capable of turning out any size order, public as well as residential, but handicapped by lack of sufficient working capital. Last year's business, \$30,000. Business is valued at \$6,000. Address "Will Sell," care The Upholsterer.

PROMINENT FURNITURE AND DECORATIVE

CONCERN in New York City presents an opportunity to one or two men for their sales staff. Must have long experience, qualified to develop complete installations with a thorough knowledge of the classics in furniture and decorative art. Salary and guarantee will be made thoroughly satisfactory to those who can qualify. Write, stating particulars, giving age and expectations, "F. J. M.," P. O. Box 140, Grand Central Station, New York City.

FOR SALE—FURNITURE and upholstery business—

established many years in select section in New York City. Steady income assured. Rare opportunity; owner desires to retire. Address "Retirement," care The Upholsterer.

A THOROUGHLY TRAINED INTERIOR DECORATOR, competent to plan the furnishings and decorations for any type of building, accustomed to selling the most exacting clientele, experienced as buyer and manager of decorative establishment, desires to make a change. Only firms doing a high class business and requiring a man with initiative and executive ability will be considered. Address "Trained Decorator," care The Upholsterer.

INTERIOR DECORATOR WANTED—A competent interior decorator, experienced in furniture, rugs and draperies, and knowledge of decorative requirements. Paine Furniture Co., Boston, Mass. Attention H. B. Watson.

NEW ENGLAND REPRESENTATIVE—Mill manufacturing a complete line of sunfast drapery fabrics is open for a representative to cover the New England States. Must be thoroughly experienced and well known to the trade in this territory. Address "N. E. Representative," care The Upholsterer.

SALESMAN OF INTERIOR DECORATIONS, with an intimate knowledge of draperies, furniture, and floor coverings of quality, obtained by selling experience of many years with firms of high standing, desires to make a change. Capable of soliciting and successfully executing in a business-like manner contracts obtained. Address "Capable," care The Upholsterer.

CHICAGO REPRESENTATIVE wanted by a manufacturer of drapery and upholstery fabrics. One with corresponding lines who calls upon the upholstery buyers and has an office in the business district preferred. Commission basis. Address "Chicago Representative," care The Upholsterer.

WANTED—SALESMAN, young, energetic, experienced, desires permanent position with real future. Well acquainted with drapery buyers in New York State, Pennsylvania, West Virginia, Ohio, and Kentucky. Will only consider a reliable, established concern with a strong line on salary and commission basis. Address "Established," care The Upholsterer.

WANTED—MANUFACTURERS' AGENTS in several communities to sell a complete line of cushion springs, spring centered mattress constructions and upholstering springs to the upholstered furniture and mattress manufacturers. Liberal commissions paid and close factory cooperation. Please advise territory covered and lines now carried. Address "Cushion Springs," care The Upholsterer.

POSITION WANTED—Experienced drapery and upholstery buyer would like to make change. Fourteen years' experience. Well versed in all branches of the business. Best of references furnished. Would also buy gift furniture. Address "E. D. U.," care The Upholsterer.

INTERIOR DECORATOR—Wanted position as interior decorator by a young man 40 years old. Protestant; thoroughly understands the business. Long experience handling exacting clientele. Would also take position managing department and buying exclusive gift novelties. High class references furnished. Address "D. I. M.," care The Upholsterer.

SPLENDID OPPORTUNITY for salesman covering New England territory, to carry high grade line of upholstery fabrics as side line. Give full details in reply. Address "Side Line," care The Upholsterer.

IOWA SALESMEN! If you are selling in Iowa and can produce, here is an opportunity to sell a well established line, one that is highly regarded by the trade in that state. Must be a producer, but to the right salesman we can offer a commission proposition which is sure to prove worth-while. Want salesman in territory immediately. Address "Iowa," care The Upholsterer.

WANTED—COMMISSION SALESMEN—A reliable concern in the feather and pillow business for many years has open territory in the east and west. Men calling on furniture and dry goods trade preferred. Liberal commission. Address "Commission," care The Upholsterer.

SALESMEN WANTED—Manufacturer of extensive line cedar chests, walnut, mahogany and enamel, offers capable salesman worth-while proposition. Commission basis. If you're a producer it will be worth your while to investigate. Address "Cedar Chests," care The Upholsterer.

UPHOLSTERY FABRICS

Wish Additional Line to Upholstery Leather. Cover Southern and Central States Continually; Northern and New England States Three to Four Times a Year. Also Do Extensive Direct-by-Mail Advertising All Over the United States. Have Had Numerous Inquiries for Upholstery Fabrics. Desire to Sell Upholstery Fabrics on Commission Basis. Address "Upholstery Fabrics," care The Upholsterer.

WALL PAPER

An American Manufacturer of High Grade Wall Papers Will Consider Applications for Road Positions. Age of Applicants Preferably from 30 to 40 Years. To Insure Proper Consideration, it is Necessary that All Applicants State Age, Family Relations, Home City Address, Experience in the Business, with Whom Connected and How Long. All Applications Will be Treated as Strictly Confidential. Address "High Grade," care The Upholsterer.

DRAPERY WORK ROOM EXECUTIVE WANTED.

THOROUGHLY EXPERIENCED IN CUTTING ALL KINDS OF DRAPERIES, FIGURING ESTIMATES, SUPERVISING WORKROOM; MUST BE OF GOOD APPEARANCE AND A SALES GETTER, USED TO THE POPULAR AND BETTER TRADE. GIVE US PAST EXPERIENCE, WHERE EMPLOYED AND, HOW LONG; ALSO SALARY DESIRED, AND NATIONALITY.

CROWLEY, MILNER & CO.
DETROIT, MICH.

DECORATIVE BOOKS FOR EVERY PURPOSE



OUR own publications and the publications of others which we have on sale constitute a comprehensive decorative library. Whether you are interested in furniture, fabrics, wall paper, carpets or rugs—we can supply you with authoritative literature. Write us your wants.

THE UPHOLSTERER & INTERIOR
DECORATOR

373 FOURTH AVENUE, N. Y. C.

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Carried in Stock and Made to Order in this Country
IMPORTED WOOL TAPESTRIES IN 50 and 54 inch widths
[PLAIN AND STRIPED WOOL TAPESTRIES]
Silk and Wool Mixtures for Hangings and Furniture Coverings
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