

The UPHOLSTERER & INTERIOR DECORATOR

WITH WHICH IS AMALGAMATED THE WALL PAPER NEWS & INTERIOR DECORATION

Est. 1893

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FACT AND COMMENT

ELSIE DE WOLFE (Lady Mendl) was given a warm greeting on the occasion of her lecture under the auspices of the Decorators Club of New York. It was a very delightful occasion, and from time to time in the high spots of "SELF EXPRESSION" the talk, were indications of the IN HOME DECORATION IS NOT ALWAYS ARTISTICALLY SUCCESSFUL secret of her success. Miss de Wolfe evidently never forces her advice upon her clients; but then one must realize that most of her clients consult her willing and eager to accept her advice; so it is not necessary to force it.

She thinks the modernistic has come to stay. She waxed enthusiastic over the development of glass and glass-ware in America, thinking it "marvelous—extraordinary."

She said that her Paris apartment was very big and very bare; the people who came to it gave it its color and charm. She punctuated her remarks with screen pictures, and the audience vigorously applauded the appearance of the circular library and the rooms in the Colony Club, particularly the famous Trellis Room.

"Sincerity," according to Miss de Wolfe, "should be the keynote of the decorations in a home; everything should be suitable." Of course. And then she said: "A house should be the sincere expression of its owner's individuality"; and that is where I take issue with her; because I have in mind the expression of Lillian's individuality, in "Red Headed Woman," by Katherine Brush; and I am quoting from the description of Lillian's house, reprinted by special permission from the Saturday Evening Post, copyrighted 1931 by Curtis Publishing Co.:

The house was large and low . . . there were nine large rooms, two baths, two upstairs sleeping-porches. The interior was Lillian's pride. It was her handiwork. Bill had thought they might have a decorator down from Cleveland, but she had spurned the suggestion. She had even rather resented it. She did not need a decorator, she informed him coldly. She might not know all about Art, but she knew what she liked.

She bought it. She bought a great deal of it. The rooms were crowded to the doors with what Lillian liked. Brocaded satin chairs. Brocaded satin divans. Wrought-iron Spanish benches with red cushions and gold fringe. Fern stands, shoulder high, with English ivy trailing

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from them. Standing lamps with rosy fringed-silk shades.

Lillian liked scenic wall papers, or floral ones, and she liked bric-a-brac and statuettes and portieres. She liked framed reproductions of Maxfield Parrish pictures. She liked taffeta sofa cushions adorned with satin flowers. Her taste in wooden furniture inclined to carved mahogany, but she was also fond of lacquered pieces, red or black, with Chinese scenes and figures embossed on them in dull gold. Her piano, a desk, a smoking-stand and two or three small tables were lacquered.

The piano, to heighten the effect, was draped with two Mandarin skirts—Lillian had felt that one looked skimpy on such a big piano—and the skirts were held in place by an enormous pottery lamp, green and blue, with scarlet dragons on it. Under the lamp there was a bowl of shell flowers, and an incense burner, and a Buddha. There were also photographs of Lillian and a photograph of Bill, in leather frames with bits of jade embedded in the leather. The whole arrangement, as Lillian said, was really awfully Chinese. It was indeed.

She had enjoyed buying things for the house. She enjoyed buying any sort of thing. She had bought so little in her life, and coveted so much.

When the house was done, when nothing more could be crammed into it ("without spoiling it," Bill added hastily, for the remark was his) Lillian forgot about it. Complete, it interested her no longer.

There are many Lillians in the world. They confess to knowing little about Art; but they know, deep down in their vulgarian souls just what they want; and any decorator who passively submits to the expression of their individuality is guilty of *particeps criminis*.

PUBLISHED WITH PARDONABLE PRIDE

Clifford & Lawton, Inc.

Gentlemen: As time moves on apace, it is always interesting to review the past and compare predictions with actual facts; so in reading your article in the November issue, mentioning the 43rd anniversary, it recalled quite vividly to my mind that 39 years ago I came to New York for the purpose of gaining some knowledge of interior decorations. I was prompted in so doing from reading THE UPHOLSTERER, and did myself the honor of calling on you. We had quite a long and interesting talk on the subject. Shortly afterwards I came to Memphis (Tenn.) and have been engaged in the work ever since.

In comparing what we had then with what we have today, you and THE UPHOLSTERER should feel proud in the part you have taken in the work. I have read THE UPHOLSTERER for more than forty years, and I can testify that it has always stood for the truth in all things.

You will kindly pardon my sending you this letter, but your article brings to mind many memories. With all good wishes for the continued success of THE UPHOLSTERER, I am,

Most respectfully,

E. C. DENAUX.

We wish to thank Mr. Denaux for his gracious letter and assure him that his expression of appreciation of our efforts of 43 years gave us a real and lasting pleasure.

AS WE close forty-three years of service filled with memories of pleasant relationships and agreeable amenities with those whose courtesy and support have made our efforts a labor of pleasure, we desire to extend the most cordial holiday greetings wishing them a Joyful Christmas and a Happy, Prosperous New Year.

THE UPHOLSTERER AND INTERIOR DECORATOR



**AN ENGLISH INTERPRETATION
OF THE MODERNISTIC**

Decorated by Waring & Gillow, Ltd., London





**LIVING ROOM IN A
LONDON APARTMENT**

Decorated by Waring & Gillow, Ltd.





THE HOOVER CONFERENCE COMMITTEES MEET IN WASHINGTON

REPORT OF THE HOME FURNISHINGS COMMITTEE—SUGGESTED SUBJECTS FOR GOVERNMENT PAMPHLETS

ON DECEMBER 2nd the Conference Committees appointed by the President met in Washington for a four days' session. There were thirty-two committees in all, covering home and its development, including committees on city planning, types of dwelling equipment, community housing, sub-division layouts, household management, re-modeling, financing, landscape planning—in fact, every phase of home-making, including a Committee on Home Furnishing and Decoration, Miss Ruth Lyle Sparks, president of the Decorators Club, chairman. The conference deals with virtually every phase of building, ownership, and the making of the home. There was an address by President Hoover and an address of welcome by Hon. Robert P. Lamont. Music was by the United States Marine Band.

The movement Mr. Hoover has initiated is based upon the assumption that the majority of homes in the United States are below an acceptable standard of living; and that the newer houses that are being built are in most cases too expensive for two-thirds of the population.

Therefore large scale operations are advised for not only building, but the furnishings of houses within reach of the many who are now occupying old dwellings without comfort-giving conveniences.

It's a movement highly important to trade.

The Committee on Home Furnishings and Decoration is made up of the following people:

Mary Linton Ackerman Past President, Decorators' Club New York City	Blanche Halbert Research Director Better Homes in America
Helen Atwater Editor, Am. Journal of Home Economics	Joanne M. Hansen Applied Art Department University of Iowa
Dexter E. Spalding Furniture	Day Monroe Home Economics College Cornell University
Lita Bane Past President, American Economics Assn.	Amy Morse Dept. of Home Economics University of Tennessee
Adelaide Baylor Federal Board of Vocational Education	Mary F. Patterson Household Arts University of California
Pearl Chase Director, Community Arts Assn. Santa Barbara, California	Alma Scidmore Household Arts Cornell University
C. R. Clifford THE UPHOLSTERER & INTERIOR DECORATOR	Irene Sidley President, Chicago Decorators' Club
Harriet Goldstein Dept. of Home Economics University of Minnesota	Rachel Whittier Massachusetts School of Art Boston, Massachusetts

The report dwells upon the great amount of misinformation that is reaching the public because of the ignorance of those who are employed to write, speak,

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THE HOME FURNISHINGS GUILD

IN September we announced the establishment, in the store of C. Niss & Sons, Milwaukee, of a series of group displays covering six specified period divisions, but unfortunately these plans of the Home Furnishings Guild were found to interfere rather seriously with the plans of manufacturers in the preparation of new lines to be shown at the furniture exhibitions in January.

The postponement of the original Guild plan from a November date until after January 1st brought about a decision to incorporate the Guild display with the general furniture exhibition at the Chicago Mart.

Mrs. Cornelia B. Faraday, who has been associated with Clarence Niss in the Guild scheme, is now in Chicago overseeing the installation of a display in the Chicago Furniture Mart building. This display, while not as pretentious nor as complete as that originally planned in connection with the Niss store, will be nevertheless an important representation of the Guild idea.

It will consist of Georgian ensembles on three price levels. Early American ensembles; also on three price levels, groupings of Early English and a composite group including the various French types. Owing to lack of both time and space, these preliminary groupings will be suggestive rather than representative of complete model store ensembles, but it was felt that the opportunity afforded visiting furniture dealers to see a visible demonstration of these groupings and at the same time to learn more fully the complete outlines of the Guild plan would justify the installation of these preliminary exhibits even though less complete than the ultimate plan provides.



CLARENCE NISS
President of National Retail Furniture Association and of the Home Furnishings Guild.

DECEMBER 15, 1931

One of the principal advantages of the plan of the Home Furnishings Guild is the assembled grouping of related home furnishing accessories — furniture, floor coverings, draperies, lace curtains, pictures, mantels, lighting fixtures, and ornamental bric-a-brac.

We are not in a position to say at this time just how fully the ensemble idea will be carried out, but we are assured from the fact that the sponsors are spending a generous amount of their own individual time in the preparation of these displays that the ultimate accomplishment will be well worth while.

As indicated elsewhere in an account of the Furniture Mart's general display, the exhibition covers the period from January 4 to 16th.



MRS. CORNELIA B. FARADAY
Style Consultant for the Bigelow-Sanford Carpet Co.

LAST MOMENT ITEMS OF PERSONAL INTEREST

KEST:—Henry Kest of the Craftex Mills has been appointed general salesmanager, effective January 1st.

BERMAN:—Nat Berman, formerly in charge of the New York showrooms of the Ellery Products Manufacturing Co., Inc., has been appointed to take care of the New York department stores and chain store organizations for this firm.

DI MAGGIO:—A. J. Di Maggio, formerly assistant salesmanager of Loeb & Wasch Co., Inc., has been appointed to take charge of the New York showrooms of the Ellery Products Manufacturing Co., Inc., at 1 West 34th St.

LEE:—Raymond H. Lee is now connected with Loeb & Wasch Co., Inc., and will cover the New England Territory, Pennsylvania and New York State. Mr. Lee was formerly with Bartmann & Bixer, Inc.

ROMAINE:—Wm. H. Romaine who travels the Pacific Coast for Portage Draperies Co., Inc., was stricken with an attack of appendicitis en route and was taken from the train in Rochester, N. Y., and conveyed to a hospital. He was operated upon and, at last reports, was on the road to recovery.

(Other items of personal interest will be found on page 121).

THE ARCHITECT AND THE DECORATOR

BY PETER RODYENKO, B.Sc., LL.D.
Consulting Decorator

DISCUSSING A RELATIONSHIP WHICH COULD BE IMPROVED



PETER RODYENKO

AS a whole, the relations between the interior decorator and the architect are far from what they should be, which, in view of the ultimate aim of both, is an altogether illogical situation.

Many speeches have been made on this subject and much philosophical generalizing combined with choice verbosity has been done in articles, often written by those who have not given the subject quite all of the attention it deserves.

But very little or no rapprochement has been achieved between the architect and the decorator. The latter, as a rule, seems to be laboring under the misapprehension that the fault rests entirely with the other side. Once in a while some architect, unofficially and not representing the profession but merely expressing his own and personal opinion, will make friendly noises in the shape of a speech at some decorators meeting, while other architects occasionally burst out in vehement, and unfortunately well-founded and justified sarcasm as regards the activities of the decorator.

But so far, the writers and speechmakers have avoided laying a probing finger on the sore spot. They seem to feel, that, as the Chinese say, "The truth may please the gods, but rarely human beings." . . .

The writer, however, is sure that the sincere, capable and efficient decorator refuses to view himself through the proverbial rose-colored glasses—or rather mirror, in this case—or, to put it in plain American, that he does not believe in "kidding himself."

The charges usually made by the decorators

against the architects are, that the latter are conceited individuals, surfeited with their own importance as learned men who regard the decorator as a mere tradesperson, camouflaging as a professional man or woman, who carries on the work in a haphazard manner, relying more on social connections, sales-talk and a certain amount of inborn or acquired good taste, than on actual knowledge based on education, training and experience. Charges are further made that the architects are not only of no assistance to the decorator but more often than not, likely to antagonize their client against the decorator by uncalled for and unjust criticism.

Many a decorator will, when asked to give a reason for such an antagonism, advance the theory that the architect is jealous of the decorator, reluctant or unwilling to concede the latter's share of the credit for a successful job, especially so as the decorator does not belong to the architects own sacred brotherhood of professional colleagues.

How many of us decorators ever have tried to see ourselves, as a whole, as the architects see us. . . ?

I know of many, bona-fide decorators, who get along very well with the architects, whether they are consulting decorators or contractor decorators. I personally do not find it difficult to establish friendly relations with them and can only state that they are quite willing to cooperate with the decorator and not at all averse to let him have his undisputed share of the credit. In many cases I have been recommended by architects to their own clients and I am quite sure that I am not the only decorator who has had this pleasant experience.

Other contractors, of the building trades, deal always with the architect, and prefer to deal with him than with the owner. How does it come that the con-

EDITOR'S NOTE: The author of this article informs us that he has received many of his decorative contracts either directly from architects or through their recommendations. Therefore we believe that he is better fitted than many to discuss the problem which he has taken for his subject. The method he suggests for the improvement of the relations between decorators and architects is perhaps not the only one susceptible to a practical working out. If any of our readers have suggestions to offer, we shall be glad to read and review them.

tracting decorator, alone, seems to have his or her difficulties with the architect?

From numerous conversations with various architects I have gathered the following, which I attempt to set down as a resumé:

Theoretically, the architect is glad to cooperate with the decorator for several reasons, the most important of which is that they realize, that in these days interior decoration is important enough to warrant the engagement of a specialist, and that the majority of architects are not equipped to handle all the multitudinous items the decorator's work entails. Also they favor the decorator, as otherwise the client is apt to expect his architect to do all the work of the decorator often without any extra remuneration, irrespective of the additional work.

But, the architect is often reluctant to work with an individual representing himself or herself as an interior decorator whom they don't know personally, because of the fact that:

- (a) The title "interior decorator," contrary to that of an architect, lawyer or physician, does not give any guarantee as regards the ability and qualification of the person using it.
- (b) Many a decorator resents any interrogation by the architect as regards his or her business or professional record. Unacquainted or forgetful of the fact that the architect is responsible for parties he recommends to his

clients, and also of the fact that they are often to be classified as contractors, they "high-hat" the architect. And as the latter has enough troubles of his own, he is liable to keep away from the decorator.

The serious and bona-fide decorator will find food for thought in this.

In many cases the decorator acts as a contractor. When dealing with architects, the contractor who is anxious to obtain a job, should supply the former with full information and proof as regards his ability to handle the work in question, past record and financial responsibility. The consulting decorator should convince the architect of his knowledge, his executive and administrative ability and prove it with irrefutable evidence of successfully executed jobs.

But how many decorators of the less serious type are willing to do this? How many so-called decorators could give their history, even if they wanted to, without realizing that it would disqualify them for the job, knowing that the architect can see through the bluff and camouflage of sex-appeal, sales-talk and motion picture "King's English?"

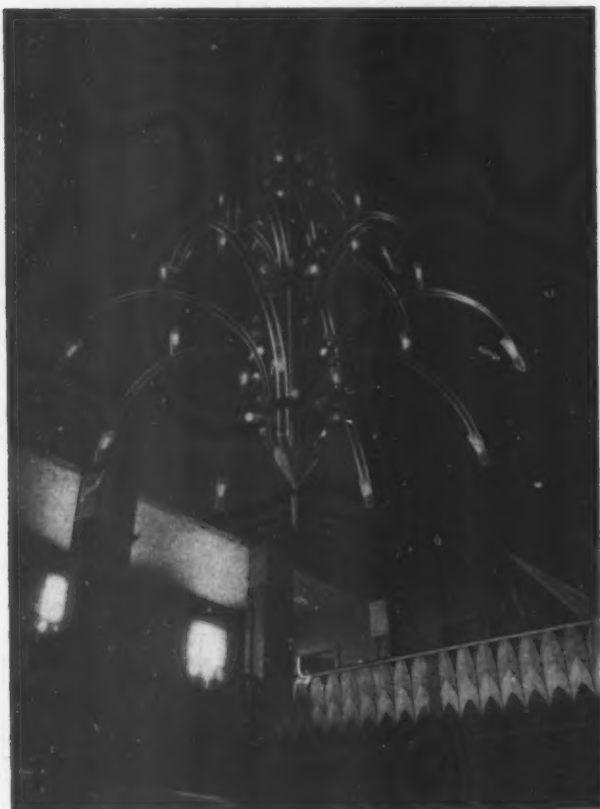
The bona-fide decorator who knows what he can do, will not find it difficult to convince the architect that he is on the level. But, for every bona-fide decorator there is a host of people who are just the opposite.

A cross-sectional view of certain strata in the profession or whatever you choose to call it of the interior decorators could be obtained by carefully reading some of the interviews given by "decorators" during a recent convention. Many of them were ludicrous to a high degree, but altogether it gave a rather sad picture of the type of man and woman that passes as decorators. Hardly anything was said about the planning of the jobs, or about any of the work in which basic knowledge of their calling was involved, but many "decorators" emphasized the hard physical work of "pushing furniture about," while "concentrating" and "rushing floor lamps and draperies in taxicabs from one end of the town to the other. . . ."

Can we blame the architects if they are cautious towards the members of a trade, profession or business that so far is full of individuals who rightfully should be called racketeers? To be sure, not every architect is a master of his art, but at least he has some training. What, do we decorators as a whole, offer as a proof of our ability?

The remedy for all this?

(Continued on page 135)



DECEMBER 15, 1931

A huge chandelier designed for the Sea Breeze Beach Club by Peter Rodyenko. This fixture is 35 ft. in circumference and 26 ft. high. It was made and hung in three sections. The material used was iron in the form of bands sprayed with silver, black, gold and copper. On pages 107 and 108 are illustrated other examples of Mr. Rodyenko's decorative work.

WHAT PARIS DECORATORS ARE DOING

WITH REFERENCE TO COLOR AND DESIGN IN FLOOR COVERINGS

THE Paris decorators are all experimenting with a new scheme of interior decoration which is not only of the utmost importance to the carpet and rug trade, but is diametrically opposed to the popular thought that the floor should be the neutral feature of the room. The best Paris decorators are centralizing the color interest in the room on the floor, from which point they fade to the ceiling, which is usually of a gray-toned plaster, and not whitened.

This is all in opposition to the plain-toned floor—the taupes, and browns. It is a reversal of practice that is quite radical. Starting with the prevailing color in the carpet, the decorator repeats it in small details in the lampshades, the ornaments, scarves, draperies and furniture coverings, always, however, in subservient qualities.

The side-walls are two-toned, and the ceilings pale gray or ecru with no stuccoing, but in the older houses, where the ceiling is already beamed, it is not changed.

If we go back to the XVII and XVIII Century, we frequently find the ceilings, especially in France, elaborately painted.

But all this disappears today, and the nearest approach to decoration in the ceiling appears to be cloud effects, or a hand treatment of the grey plaster and then elimination of the white or putty coat.

There is one eccentricity which is quite conspicuous, and that is the little sharp black line which arrests the eye, and serves as a frame to the floor treatment.

This glint of black is frequently repeated, and used in a lamp-stand, electric side fixtures, or as accentuating details of the cornices.

There is no rule regarding the floor covering. Sometimes it covers the entire room flush to the base-board. Sometimes it leaves a wood border.

The only one rule that they start with is to make it colorful.

The popularity of the neutral carpet was the re-



Courtesy Bigelow-Sanford Carpet Co.

In certain groups of decorators, neutral floor coverings are no longer considered desirable. Definite colors and strong patterns as shown above are the vogue.

sult of adverse reaction by people of taste to the florid, cabbage-rose patterns and the like which used to be prominent in every floor-covering line. Now, however, with a thousand delightful and sane patterns to choose from, the decorator can plan interiors in which the floor presents as much to interest as other parts of the room.

A BROCHURE ON CHIPPENDALE FURNITURE ISSUED BY THE PENNSYLVANIA MUSEUM OF ART

ONE of the interesting small booklets issued by the the Pennsylvania Museum of Art is a twenty-four page contribution to the lore of Chippendale furniture. It is entitled "A Picture Book of Philadelphia Chippendale Furniture" and contains nineteen fine half-tone illustrations of authenticated types of Chippendale furniture. The introduction to the illustrations is brief but interesting.

Many of the pieces illustrated are in the permanent collection of the Pennsylvania Museum of Art, while others have been loaned for illustrative purposes.



From "Period Furnishings," Clifford & Lawton, Publishers

A GROUPING OF EARLY XIX CENTURY PIECES, MOST OF WHICH MAY BE LABELED "FEDERAL"

See text on opposite page

THE FEDERAL STYLE IN FURNITURE

OF late years the trade both in furniture and in decoration has adopted the term "Federal" as applying to about everything down to the Victorian era. In our opinion it's a term that is a misnomer; but so long as it seems to be generally used, we have no quarrel with it. It covers the sort of thing which in "Period Furnishings" is referred to as "Early Nineteenth Century." Cornelius in his admirable book on English and American furniture makes no mention of the Federal style, nor does Cescinsky.

As a matter of fact, the word "Federal" is defined in the dictionaries as "Of or pertaining to or founded upon and organized by a compact or an act of union between sovereign States."

Webster's Dictionary defines Federal architecture as the architecture of a period immediately following the adoption of the United States Constitution in 1787. Hence it is our belief that the term "Federal" should not apply to everything prior to mid-Victorian, including Duncan Phyfe.

"Federal" has been always a term miserably abused. In the beginnings of our history there was a Federal party, which lasted until 1816, and elected two presidents—Washington and Adams. Then the word dropped out of sight until the Union forces became generally known as the Federal forces. Furthermore, at all times, even today, we refer to "Federal" as applying to our form of national government.

There was a period that might have been called more properly the "Federal" period, and that was the period of Federal architecture. Thomas Jefferson was probably the first President of the United States to actually live in the White House. The Adams' had enjoyed a very brief period of occupancy; but to Jefferson must be given all the credit for the furnishings, some of which had been brought from Philadelphia, from President Washington's house, and some contributed by John and Abigail Adams; but Jefferson threw himself into the work of making the Executive Mansion a dignified, livable home. While supposed to have been very democratic, he was a man of extremely aristocratic tastes, and a dilettante in the arts. He had been our ambassador to France, and was saturated with French art, and brought back from Paris, in 1790, eighty-six cases of French furniture.

France was very popular during the Federal days. From the advertisements in the American papers of the day we note constant references to the French manner. William Palmer advertised "black and gold fancy chairs" and "old chairs will be re-gilded"; that "ornamental painting will be done." Patterson and Dennis, in 1802, advertised: "Elegant white, coquilicot, green and gilt drawing-room chairs." We read of "burnished gold chairs"; and Jefferson's White House

inventory carried column after column of French style furniture.

This early period was logically the Federal period.

A REMARKABLE FABRIC COLLECTION

NOTHING quite so comprehensive in any period of design has ever been shown as the exhibition opened last week at the Metropolitan Museum of Art, displaying for the first time the collection of Chinese fabrics which for eighteen years occupied the leisure hours of William Christian Paul.

Mr. Paul was merely a clerk in the employ of a life insurance company, but his hobby was collecting. He was a bachelor, and he made very little money; but his tastes were simple, and he had no recreation beyond collecting, and when he died he left to the Metropolitan Museum textile treasures that were appraised at over \$200,000, and are regarded by the Museum authorities as the finest in the world, with the possible exception of the Imperial Palace collection at Peking. Moreover, Mr. Paul never was in the Orient, and all of his exquisite pieces were found right here in New York. In our next issue we will illustrate several pieces from the collection.

UNUSUAL SHADE TREATMENT

IN THE McGraw-Hill building on 42nd St., New York, Raymond Hood, the architect, has carried out an unusual scheme in connection with the window shades. The building itself is of modern art type in greenish-blue and terra cotta tile. The window shades, which are a du Pont fabric, have an exterior surface in two colors, greenish-blue and tan, the blue constituting a vertical stripe down the center of the shade approximately 80 per cent of its width. The two stripes of tan, one on each side of the blue, make up the balance, while the inside of the shade is a solid tan, the same color as the edge stripes on the front.

A BOOK ON ORIENTAL RUGS

ONE of the most comprehensive books that has yet come to hand is just issued by Charles Scribner's Sons, "Oriental Rugs and Carpets," by Arthur Urbane Dilley, a man well qualified to treat of the subject, as he has spent years in its study.

It is profusely illustrated, many of the higher grade rugs being illustrated in color. It is well fortified by historic data and maps, as well as illustrations showing the technique of weaving, with rare patience following the details of the recognized types of construction. There are nearly 200 illustrations in the book, in black and white or in color, and seven maps. The whole book is prepared systematically for easy research, and the various symbolical designs are classified. It is listed at \$15.50.

PACIFIC COAST NOTES

THE Bennett Mills Company, of Grand Rapids, Mich., has taken over the ground floor, mezzanine and basement of the building at 171 Second Street, San Francisco, as headquarters for a Pacific Coast distributing branch. This concern recently merged with the A. F. Burch Company, its former selling agent in this territory, and moved the office and warerooms from Oakland.

Gus Lachman, of the furniture and decorating firm of Lachman Bros., is a member of Shrine Convention, Inc., an organization formed to bring Shriners to San Francisco in July, 1932, when the Shrine convention will be held here. Mr. Lachman is also treasurer of Islam Temple.

The engagement of Miss Marcia McCann, daughter of Warner McCann, of the interior decorating firm of William D. McCann, San Francisco, to Northcutt Ely, assistant to Secretary of the Interior Ray Lyman Wilbur, has been announced. Miss McCann is a graduate of the department of interior decorating at the Pratt Institute of Art in New York.

A San Francisco Chapter of the American Institute of Interior Decorators was organized at a meeting held at the Arthur Baken Shop, 522 Sutter street, November 25. Talks were made by William R. Moore, of Chicago, president of the national organization, and Harry Gutterson, president of the Northern California Chapter of the American Institute of Architects. The officers chosen were: President, Arthur Baken; vice-presidents, Neal Parker and Mrs. Lee Eleanor Graham; secretary, Harold Wallace, and treasurer, Miss Nora Kenyon.

Ray Dietrich has arranged to open a studio for interior decoration at 132 Jones Street, San Francisco.

The interior decorating studio of G. Lyle Crandall, on the second floor of the St. Francis Hotel, San Francisco, has been taken over by Katherine Smith.

Ephram Denoit Courvoisier, veteran art dealer of San Francisco, and who worked in close co-operation with many interior decorators, passed away in November at the age of seventy-five years. The business of the Courvoisier Art Gallery will be carried on by his son, Guthrie.

The Redlick-Newman Co. of San Francisco and the Redlick Furniture Company of Oakland have consolidated and the name has been changed to that of the Redlick-Newman Co., San Francisco and Oakland. Stores will be maintained in both cities.

Mrs. Kennedy Owen has moved her interior decorating studio from the Shreve Building to 1224 Washington Street, San Francisco. The change is from the downtown business district to the heart of a fine residence district.

Franklin E. Walker, for several years with The Emporium, San Francisco, as decorator, has joined the

staff of Breuner's, Stockton, Cal., in a similar capacity.

Harry Hood, formerly with the H. & S. Pogue Co., Cincinnati, Ohio, has joined the staff of The Emporium, San Francisco, as buyer of draperies and affiliated lines. He is not a stranger to San Francisco, but has not been located here in years.

R. F. Rose, formerly buyer of drapery lines for The Emporium, San Francisco is now with the City of Paris Dry Goods Company as buyer of domestics.

Capt. John Quinn, who conducts an interior decorating studio at 482 Sutter Street, San Francisco, has arranged to close this and will go to Europe in February to select furnishings for two fine homes he is to decorate. A studio will be opened again on his return.

David H. Upright, of the firm of Caro & Upright, San Francisco and Los Angeles, has returned from an Eastern buying trip.

Harold B. Kemp, Commercial Building, San Francisco, who has lines on his own account and who also assists his father, John H. Kemp, is making an Eastern business trip.

George H. Benedict, 565 Sutter Street, San Francisco, has announced that he will sell his upholstered furniture lines direct to the public, instead of confining business exclusively to decorators. A change to a new location is to be made shortly.

The Artco Mfg. Co., headed by Gene Hall and Sanky Oren, has opened for business at 416 Webster Street, Oakland, Cal. The firm handles ornamental iron and drapery hardware.

Ivan L. Hamm, who conducts a furniture store at Bakersfield, Cal., has opened a branch at 107 E. Kern Street, Tulare, Cal.

Jackson's, home furnishers of Oakland, have installed a new department of interior decoration with N. MacLennan, a decorator of wide experience, in charge. Assisting him are W. Schwerer, well known artist; D. A. Holland, for fourteen years with the firm; C. Willadsen, who has been with the firm twelve years; E. M. Pierce and R. Iverson.

The interior decorating department of the May Company, Los Angeles, is now in charge of Roy Cheesebro, formerly buyer of furniture for Walker's and also at one time associated with Bullock's.

J. D. Johnson, formerly manager of the drapery department of Interiors, Inc., Pittsburgh, and at one time with the interior decorating department of Kaufmann's, of that city, is now in the drapery department of Barker Bros., Los Angeles, as is also Edgar Stoddard, formerly with the Broadway Department Store, Los Angeles. Paul Lupo, who has conducted a decorating studio on his own account in Hollywood, has joined the staff of Barker Bros. as interior decorator.

(Continued on page 116)



**NEW ART IN PUBLIC ROOM
DECORATION---SIMPLE AND
COLORFUL**

The lounge in the Sea Breeze Beach Club, Long Island. Decorated by Peter Rodyenko who also designed the furniture and lighting fixtures.



**A DOCTOR'S RECEPTION
ROOM MODERNISTICALLY
TREATED**

Decorated by Peter Rodyenko. A pleasing effect is achieved by the manipulation of color beginning in moderate tones in the floor coverings and ascending gradually to pastel shades at the ceiling.



TODAY'S ADVANTAGES

**WITH THE MACHINERY OF
BUSINESS SO SPEEDY, SO
EFFICIENT, WE SHOULD
RECOVER FROM THE CUR-
RENT DEPRESSION FASTER
THAN DID OUR LESS FOR-
TUNATE FOREBEARS**

THE editorial reproduced on this page might conceivably be reprinted from today's newspaper discussion of worldwide business conditions. In almost every particular the sentiments fit the conditions described in current news, but, as a matter of fact, the extract herewith reproduced, is from an editorial in Harper's Weekly, October 10, 1857. Our purpose in reproducing it, in addition to showing that history repeats itself, is to give emphasis to the developments of successful commercial enterprise within the succeeding seventy-four years and to point out some of the reasons why we are vastly more fortunate in these depressed days than were those whose recovery from the depression of 1857 laid the foundation for ultimate years of extraordinary prosperity.

While the conditions recited in this ancient editorial are duplicated in many respects at the present time, even if this generation starts from "scratch," our recovery ought not only to be much more rapid but it ought to be considerably easier to accomplish.

In the first place, at the time when the quoted editorial was written, there were no such things as telephones, the radio, air mail, automobiles, or the aeroplane. Railroads were in their infancy, and the telegraphic use of the Morse code had only attained its twenty-first year.

The facilities by which an ordinary business man of today is surrounded are incomprehensibly greater than those of periods much less remote than the time when this editorial was written. It is therefore reasonable to suppose that as business facilities are so vastly better, business improvement succeeding this depression will benefit by an acceleration hitherto impossible.

Should a business man living in Chicago find it necessary to make a trip abroad in the Fifties of this century, he would have no eighteen-hour train to use to catch his boat in New York, nor would he have

HARPER'S WEEKLY.

SATURDAY, OCTOBER 10, 1857.

THE LESSON OF THE DAY.

IT is a gloomy moment in history. Not for many years—not in the lifetime of most men who read this paper—has there been so much grave and deep apprehension; never has the future seemed so incalculable as at this time. In our own country there is a universal commercial prostration and panic, and thousands of our poorest fellow-citizens are turned out against the approaching winter without employment, and without the prospect of it. In France the political caldron seethes and bubbles with uncertainty; Russia hangs as usual, like a cloud, dark and silent upon the horizon of Europe; while all the energies, resources, and influences of the British Empire are sorely tried, and are yet to be tried more sorely, in coping with the vast and deadly Indian insurrection, and with its disturbed relations in China.

It is a solemn moment, and no man can feel an indifference—which, happily, no man pretends to feel—in the issue of events.

Of our own troubles no man can see the end. They are, fortunately, as yet mainly commercial; and if we are only to lose money, and by painful poverty to be taught wisdom—the wisdom of honor, of faith, of sympathy, and of charity—no man need seriously to despair. And yet the very haste to be rich, which is the occasion of this wide-spread calamity, has also tended to destroy the moral forces with which we are to resist and subdue the calamity.

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Only the date to show that the above editorial was not written yesterday instead of nearly seventy-five years ago

available the air-mail system which could place in his hands before sailing the results of transactions occurring after his departure from his place of business, nor could he keep in continuous communication with his place of business during his entire voyage—all of which are today the common tools and facilities of business enterprise, while land transportation from coast to coast, then a matter of weeks, has, by airplane, been cut to a span of thirty-one and a half hours.

It is true that so far as the purely human element is concerned we may not have made commensurate advances. Those who attempt to forecast the future can go just as far wrong in 1931 as their progenitors did in 1857. The ethics of business may be no better for all our advancement in science and education, but the machinery of business can start quicker, can go farther, and with greater speed, and in that respect, at least, we are justified in expecting a more speedy if not a more permanent recovery from conditions which make this gloomy, old-time editorial appropriate to the present.

It would be misleading to conclude that because we have not been able to avoid the world-wide confu-

sion that has come upon us that this generation of business men, the men who are in our grocery stores, our dry goods stores, our brokerage agents, our bankers and professional men, our editors and publishers, are of exactly the same level of intelligence as their predecessors of seventy odd years ago. They must be better. We must have profited by the experiences of the past even if history does not show that we have taken full advantage of their lessons.

Ever since January, 1930, such highly-reputed business oracles as Arthur Brisbane, Dr. Irving Fisher, Roger Babson, Charles M. Schwab and countless others have been just as far wrong in their prophesies as to the duration of the depression as the man in the street. According to their repeated assertions, the resumption of prosperity has been "just around the corner" all of the time during the last twenty months, but it is still only dimly discernible, and the corner around which it is eventually to appear is as yet undetermined.

But if prophets err, statisticians are more reliable and the following list of national assets recently quoted by Frederick M. Feiker, Director of the Bureau of Foreign and Domestic Commerce, represent a very encouraging condition. Our national economic assets as quoted by him are as follows:

- "1. A national wealth of \$350,000,000,000.
2. A population of 120,000,000 people, with 40,000,000 of them gainfully employed despite our unemployment problem, making up the greatest consuming market the world has ever known.
3. A manufacturing industry doing an annual business of \$70,000,000,000.
4. A wholesale establishment handling merchandise transactions to the amount of nearly \$70,000,000,000 a year.
5. Retail merchandising activities which represent \$53,000,000,000 a year.
6. A rainy day provision made by our people for themselves representing \$27,000,000,000 deposited in savings banks.
7. More than \$100,000,000,000 in life insurance to which our people added \$1,250,000,000 in the first six months of the current year.
8. A stable currency system backed by an unprecedented gold reserve.
9. A productive capacity for mass output unrivalled in the past or present and a diversity of resources that enables us to satisfy a vast range of customers.
10. American investments abroad valued at more than \$15,000,000,000."

Surely, notwithstanding the shadowed side of the picture of our economic condition, we may still count ourselves one of the world's most favored nations with the possibilities of a comeback even greater than that which has followed any previous era of slackened economic impetus.

DESIGN PIRACY OF TEXTILES UNPOPULAR WITH FURNITURE MANUFACTURERS

A SIGNIFICANT trend toward the support of the movement to suppress design piracy was discovered in the recent trip to the furniture manufacturing centers by Max Schneider of the Kornella

Mills. Mr. Schneider found that his furniture customers are very strongly set against the appropriation of manufacturers' textile designs by an unscrupulous competitor.

The Kornella Mills have suffered, as have a great many others, through the depredation of the copyist, and, in the absence of any form of protection, has had to bear a serious depreciation in the benefits that should accrue from their cleverness in styling and in producing, a depreciation not always sympathized with by the furniture manufacturing trade in general. The loss from these depredations, however, has not always fallen exclusively upon the textile producer, but an increasing share has had to be born by the furniture manufacturer who finds his own product reduced in value by competition from manufacturers who, wittingly or unwittingly, have utilized fabrics carrying pirated designs.

A CHALLENGE TO INDUSTRY

THE appeal in the interests of the unemployed in our industry, which appeared on page 101 of the November *UPHOLSTERER*, was, perhaps, startling in its revelation of conditions amongst men of our own calling who are forced to be included in the ranks of the unemployed.

Information coming to us concerning conditions of employment are a clear indication of the fact that most wholesale firms in the upholstery and drapery field are making commendable efforts to avoid a further restriction of the numbers employed in their own establishments. Our suggestion is that such firms could make a very definite contribution to the unemployment relief campaign by devoting such sums as they would feel disposed to give to the general fund by themselves giving employment, part-time or otherwise, to men whose training confines their source of livelihood to this particular industry. Even if they retain at work some of those not really necessary under present conditions they are making a worthy contribution to the relief of general as well as specific distress.

It will be a long pull for scores of families to get by this winter season. An industry which in the past has grown to opulence through the faithful service of its associated workers has some moral obligation when these and similar workers face the hardships of an unemployed condition at a time when there is no work to be had.

New York is facing the necessity of calling upon neighborhoods to help support the needy families within their own areas. The behavior of neighbors, themselves none too affluent, is a *challenge to industry* in its individual parts to help at least some men to find wages that will see them through the next four months.

STYLE TENDENCIES IN FURNITURE

**AS REVEALED IN ADVANCE
INFORMATION CONCERNING
WHAT IS TO BE SHOWN AT THE
JANUARY CHICAGO SHOW**

THERE are always two elements of influence around which centers the interest of each successive display of new furniture lines at the American Furniture Mart in Chicago in January. These influences are price and style. As to the former, there is a very definite indication that prices are showing an upward tendency. It is well known that many of the prices quoted during the past year were lower than manufacturing conditions could justify, and it has been assumed that with the showing of new lines, unprofitable numbers would either be dropped or repriced, and that the new lines would exhibit the result of a closer observance of the necessity for a higher markup.

In the opinion of many manufacturers and retail furniture merchants, the opening of the new year will initiate a new era in the furniture industry. The painful experiences of 1930 and 1931 have pointed the way to a reconstruction of theories of furniture merchandising, while the disastrous financial upheavals have to a considerable extent placed the destinies of the furniture industry in new and stronger hands.

In the words of V. L. Alward, president of the Furniture Mart, summing up the situation: "No one expects a startling right-about-face in January. However, the trend of prices (as indicated in the Mart's survey in October when 93 per cent. of the manufacturers replying to our questionnaire said that prices were not likely to go lower) promises to be upward. And that, in my opinion, promises to change the entire complexion of the market. On a falling market, it is wise to be cautious; on a rising market, it is time to buy."

Turning from the discussion of price to that of style, we note that there is a distinct tendency to place less emphasis upon the price angle and to place more emphasis upon correct styling, construction, and finish.

The style forecast, published by the American Furniture Mart News Bureau, compiled through the courtesy of Furniture Mart exhibitors, and relating



Brocatelles, damasks and tapestries are favorite furniture coverings.

only to the Chicago exhibits, indicates that there will be no sweeping revisions in the popularity standings of the leading styles. Most manufacturers have seemingly been content to confine their enterprise to improvements on designs in the various periods for which a definite market has been established rather than to extend their lines by branching into new fields.

One of the new notes is a marked increase in interest in Federal reproductions and adaptations together with the introduction of Biedermeier designs by manufacturers who have previously shunned the German style.

On the whole, the absence of particularly new types for stylistic exploitation has increased the interest in standard Georgian designs based on the work of Sheraton and Hepplewhite, and Early American, both of which will be shown in volume.

The flair for Colonial creations in maple and mahogany still continues and gives promise of a protracted run in popular favor, while its contemporary Georgian shows no falling off in its well-deserved interest.

Briefly summarized, the result of the Mart's investigation through questionnaires indicates the standing of the various types as follows:

"Georgian: Possibly less attention to the Chippendale designs, but otherwise as popular as ever.

Early American: It promises to go on forever—not in the volume of a year or so ago, perhaps, but still among the leaders. The trend is toward more authentic copies and fewer cheap patterns.

Early English: Still in evidence, but not so conspicuously as in June.

French Provincial: Most of the Provincials seem to have lost ground, French peasant furniture included. Swedish Provincial, however, got started later and is still coming to the front.

Federal: Very much on the upgrade. Perhaps the fact that 1932 is to witness the nation-wide George

Washington fete—which will help call attention to this type of furniture—has something to do with it. Smart merchandisers will use the tie-up in promoting Federal designs.

Contemporary: The few manufacturers selling the new modern creations on a large scale are satisfied with its acceptance, which they claim is growing in the smaller cities. Others concede to Contemporary a place in the interior decoration field, but not (at least for some time yet) in the commercial furniture division. Reason: the public is afraid to be 'different.'

Biedermeier: Stronger than in June, although still far behind the volume periods. It is reported to be selling well in some sections and to appeal to nearly all Americans of German descent. . . . and therefore to be valuable to round out the stock.

French Empire: Strong, as usual, in the higher priced lines, but too sophisticated for the mass appeal.

Queen Anne: About the same as in June.

All Others: Still present (practically every known period . . . Italian . . . Russian . . . Spanish . . . etc. . . is represented somewhere in the Furniture Mart) but not in appreciable volume."

Of the various woods employed, walnut has held its popularity and will be used even with some typical mahogany or maple designs. Mahogany also is in-

creasing in favor, being used for many of the Federal pieces and identified with much of the best that the XVIII Century produced. Maple remains about the same as in June, while oak, which gave some promise of witnessing a revival, may be less in evidence than during the mid-summer display, although it is still the leader in certain periods. Ash, chestnut, beech, pine, cherry, and others are used in smaller quantities, while satin wood, and other exotic veneers are used, as formerly, for decoration.

In the upholstered lines, tapestry is quoted as the leading fabric throughout this division of the industry. Brocatelle is popular in the higher levels, while mohair, damask, chintz and others have their following, particularly in the period or special purpose types for which they are most suitable. There is a notable absence of flashy patterns in fabric effects, distinction being gained through texture rather than design, either in solid colors, in simple designs or in two-tone effects.

The large upholstered pieces, such as davenports and chesterfields, seem to run more toward formal types as contrasted with the club or lounge types so prevalent at the last market.

Finishes continue to run to the antique rather than to the glossy, although the period in most cases

(Continued on page 116)



The ever popular Colonial styles are still prominent.



Above, back of Georgian Period Store. Reproduced from drawing room in Hertford, England.



Above, one of the private showrooms.



At left, set-in display racks in sixth floor showroom.

THREE VIEWS IN THE NEW SHOWROOMS OF STROHEIM & ROMANN

A BUDGET SYSTEM OF CALCULATING FURNISHINGS

FROM THE REPORT OF THE COMMITTEE ON HOME FURNISH- ING AND DECORATION OF THE PRESIDENT'S CONFERENCE COMMITTEE

ON ANOTHER page in this magazine we give a resumé of the report made by the Committee on Home Furnishings and Decorations of the President's Conference on Home Building and Home Ownership. The resumé there given covers the fundamentals of the report over which the committee personnel have been conferring for a number of months.

One of the most important features of the report is based upon the theory of Leon R. Pescheret with reference to "balancing" furnishings for a specified dwelling on a basis of unit values.

During the deliberations of the Committee, the fundamental basis on which to calculate the reasonable cost of a home and the lot upon which it stands was determined to be that of income, and from income other definite proportions of expenditure were calculated.

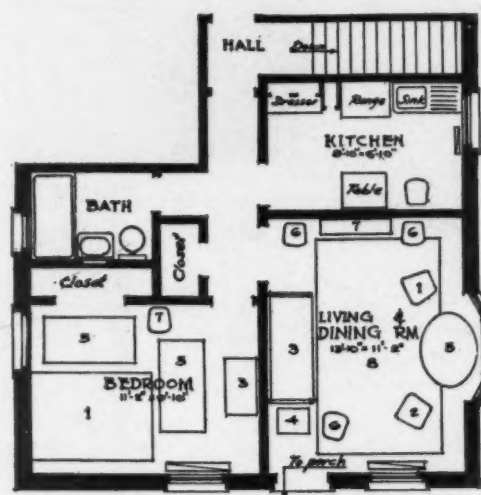
For instance, a house and lot, it was said, should cost not more than two and a half times the annual income of the purchaser; the lot should cost not more than a quarter of the cost of the house and the furnishing equipment should cost not more than twenty-five per cent of the cost of the house, or the equivalent of the cost of the lot.

With this as a background, the system of figuring furnishings on the basis of a given number of units and to fit a stipulated gross expenditure takes on added interest.

In the system advocated by the Committee, the necessary furnishings for a given home and a given expenditure are divided into a certain number of price units, each unit and its cost bearing a definite relationship to all other units in the scheme. In the case of a three-roomed apartment, the furnishings of which are to cost not more than \$250, the purchasing total is divided into twenty-five units of \$10 each. In the

accompanying diagram, which shows both the number and disposition of the various major furnishings, the relative unit values of each piece is stated although it doesn't necessarily follow that in each and every case the quoted proportion of unit cost should be strictly adhered to.

For instance, in the living and dining room of the three-roomed apartment, provision is made for two large chairs, each designated as being of the value of a single unit, \$10 apiece, while the sofa is apportioned the value of three units, five units in all for the three pieces. The reason that these approximations are



BUDGET for 3 ROOM APARTMENT

	Relative Unit Value	No. per Average Apartment
LIVING & DINING ROOM		
No. 1 Easy Chair	1	1
No. 2 Easy Chair	1	1
No. 3 Sofa	3	3
No. 4 Small Table	$\frac{1}{4}$	$\frac{1}{4}$
No. 5 Large Table	2	2
No. 6 Side Chairs (3)	$\frac{1}{2}$	$1\frac{1}{2}$
No. 7 Bookcase	$1\frac{1}{2}$	$1\frac{1}{2}$
No. 8 Rug	1	1
No. 9 Curtains (2 windows) ..	$\frac{1}{2}$	1
		$12\frac{3}{4}$
BEDROOM		
No. 1 Double Bed	1	1
No. 2 Spring, Mattress, & Pillows	$1\frac{1}{2}$	$1\frac{1}{2}$
No. 3 Chest of Drawers	$1\frac{1}{2}$	$1\frac{1}{2}$
No. 4 Curtains (2 Windows) ..	$\frac{1}{2}$	1
No. 5 Rugs	$\frac{3}{4}$	$\frac{3}{4}$
No. 6 Mirror	$\frac{3}{4}$	$\frac{3}{4}$
No. 7 Side Chair	$\frac{1}{4}$	$\frac{1}{4}$
		$6\frac{3}{4}$
KITCHEN		
Kitchen Equipment ..	1	1
Glass & China	1	1
Linen (Complete Apt.)	1	1
		3
ACCESSORIES		
Lamps (2)	$\frac{1}{2}$	$\frac{1}{2}$
Pillows	$\frac{1}{2}$	$\frac{1}{2}$
Vases & Pictures	1	1
Blankets	1	1
		3
		Total 25
25 UNITS AT \$10.00 EACH = \$250.00		

specified in this way, is, as we have already indicated, for the purpose of "balanced" expenditure. With \$50 to spend on two armchairs and a sofa, the proportions of 1-1-3 \$10 units are suggested. If, however, an extra amount is expended on any one of these items a corresponding economy must be made in some other section of the budget.

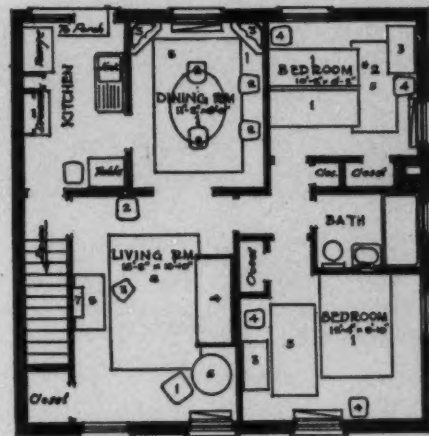
The whole point of the system is its definite establishment of ratios within a given sum.

For a larger home comprising a five-roomed apartment totaling forty-five units, the unit ratios remain about the same, the increased appropriation being spent for a larger number of pieces.

Before deciding upon the presentation of these budgets as a part of the report of the Committee, an expert decorator shopped leading New York stores having in mind not only the specified cost of the articles but also the question of style and stability, both of which were considerations that in the livable home might well be more worthy of consideration than abstract price. In the case of the budget of the three-roomed apartment, satisfactory items were readily purchasable from current stock (at regular price) for a total of \$229. The figures here given, therefore, are not random approximations of what present-day furnishings of the suggested character would cost, but they are the actual selections of a trained and qualified decorative expert who personally examined each item before setting down its current price. The fact that she discovered china and glass acceptable as component parts of the scheme within the precincts of a "Five-and-Ten" in no sense detracts from the value of the estimate because it is well appreciated that to furnish a three-roomed apartment in the manner suggested, and with the quantity of material specified, recourse must be had to a system of purchasing economy that will take advantage of every possible benefit in the way of price.

While considerable latitude might be indulged with reference to the approximated unit prices as set forth in the Committee's report, it seems hardly necessary to admonish the reader that any liberties which would throw the scheme out of balance would destroy its value. Even if in the working out of a project in duplication of either or both of these schemes if advantage were taken of a "bargain" by means of which a very much more expensive piece could be acquired within the price limits of the budget the saving would be unwise if the introduction of the finer piece had the effect of throwing the remainder into embarrassed contrast.

In shopping on the budget for the five-roomed apartment, it was found that the same ratio of saving could be made, and that comfortable, substantial furnishings were procurable at current New York prices at considerably less than the \$450 shown in the report.



BUDGET for 5 ROOM APARTMENT

	Relative Unit Value	No. per Average Apartment	
LIVING ROOM			
No. 1 Easy Chair	1	1	
No. 2 Small Arm Chair.....	1	1	
No. 3 Small Side Chair.....	$\frac{1}{2}$	$\frac{1}{2}$	
No. 4 Sofa	3	3	
No. 5 Small Table	$\frac{3}{4}$	$\frac{3}{4}$	
No. 6 Writing Table	$\frac{3}{4}$	$\frac{3}{4}$	
No. 7 Hanging Book Shelves..	$\frac{3}{4}$	$\frac{3}{4}$	
No. 8 Rug 6' x 9'.....	1	1	
No. 9 Curtains (2 Windows)..	$\frac{1}{2}$	$\frac{1}{2}$	9 $\frac{3}{4}$
DINING ROOM			
No. 1 Table (Oval)	2	2	
No. 2 Side Chairs (4).....	$\frac{1}{2}$	2	
No. 3 Small Corner Cupboard (2)	$1\frac{1}{2}$	3	
No. 4 Curtains (1 Window)..	$\frac{1}{2}$	$\frac{1}{2}$	
No. 5 Rug 6' x 9'.....	1	1	8 $\frac{1}{2}$
FAMILY BEDROOM			
No. 1 Double Bed	1	1	
No. 2 Spring, Mattress, & Pillows	$1\frac{1}{2}$	$1\frac{1}{2}$	
No. 3 Bureau	$1\frac{1}{2}$	$1\frac{1}{2}$	
No. 4 Side Chairs (2).....	$\frac{1}{2}$	1	
No. 5 Rug 3' x 6'.....	$\frac{1}{2}$	$\frac{1}{2}$	
No. 6 Curtains	$\frac{1}{2}$	$\frac{1}{2}$	
No. 7 Mirror	$\frac{1}{2}$	$\frac{1}{2}$	6 $\frac{1}{2}$
BEDROOM No. 2			
No. 1 Single Bed (2).....	$\frac{1}{2}$	1	
No. 2 2 Springs, Mattresses & Pillows	$1\frac{1}{2}$	3	
No. 3 Bureau	$1\frac{1}{2}$	$1\frac{1}{2}$	
No. 4 Side Chairs (2).....	$\frac{1}{2}$	1	
No. 5 Rug 3' x 6'.....	$\frac{1}{2}$	$\frac{1}{2}$	
No. 6 Curtains (2 Windows)..	$\frac{1}{2}$	1	
No. 7 Mirror	$\frac{1}{2}$	$\frac{1}{2}$	8 $\frac{1}{2}$
KITCHEN			
Table & Chair	$\frac{3}{4}$	$\frac{3}{4}$	
Equipment Data to be furnished by Committee on Kitchens			$\frac{3}{4}$
ACCESSORIES			
Glass & China.....	2	2	
Linen	3	3	
Blankets	4	4	
Lamps (2)	$\frac{3}{4}$	$\frac{3}{4}$	
Pillows for Sofa.....	$\frac{1}{2}$	$\frac{1}{2}$	
Vases & Pictures.....	$1\frac{1}{2}$	$1\frac{1}{2}$	11 $\frac{3}{4}$
Total			45$\frac{3}{4}$
45 UNITS AT \$10.00 EACH = \$450.00			

PACIFIC COAST NOTES

(Continued from page 106)

The interior decorating studio of Chilton & Lee, Pasadena, Cal., has been moved into a fine new home at 1060 E. Queen Street.

A well appointed studio has been opened at 8208 Santa Monica Boulevard, Los Angeles, by Margaret Miller.

The sales office of the Cohn-Hall-Marx Co., Los Angeles, in charge of E. R. Hornaday, has been moved from 718 South Los Angeles Street to Eighth and South Los Angeles Streets.

A. Prodis, formerly of A. Prodis & Co., Pasadena, Cal., a concern specializing in Oriental rugs, has joined the Oriental rug department of Barker Bros., Los Angeles.

The Acme Furniture Company has opened for business at 441 Emerson Street, Palo Alto, Cal., with Fred Basso and E. Charlup as owners.

The garden furniture and decorating business of Frances M. Breeze, who operated at 1137 Douglas Avenue, Burlingame, Cal. as the Terrace and Garden Shop, has been taken over by Miriam M. Pringle. The stock and fixtures have been moved to 2418 Webster Street, San Francisco.

A drapery shop has been opened at 4427 Wallingford Avenue, Seattle, by J. Durham.

A furniture and upholstering shop has been opened at Burlington, Wash. by E. A. Hanvey and Harry Templeton.

The Shonto Wigwam, devoted largely to Indian blankets and curios, has been opened at 512 S. Fifth Street, Las Vegas, Nev., by Mrs. C. D. Breeze. The location is near the Boulder Dam project.

John S. Mark has been placed in charge of the Marguerite Boschke Shop of Interior Decoration, Portland, Ore.

The drapery department of the new store of the J. A. Rockwood Corp. at Salt Lake City, is in charge of L. H. George.

The Reno Furniture Company, of Reno, Nev., has opened a branch store at Fallon, with R. T. Walker as manager.

Tull & Gibbs, who have occupied quarters at First and Wall streets, Spokane, Wash. for thirty years, have renewed their lease for a period of ten years. Charles Hebbard, president of this pioneer furniture house, returned recently from a business trip to New York.

Margett's have taken over the building at 268 O'Farrell Street, San Francisco, and have opened with stocks of rugs, carpets, draperies and Chesterfield sets. This concern at one time conducted an upstairs store on Market Street.

Walter R. Douglas, who for twenty-four years

represented the Philadelphia Tapestry Mills and the Artloom Rug Mills on the Pacific Coast, but who retired from active business a year ago, passed away at his home in San Francisco, November 24. While he had not been robust for several years, death came unexpectedly, following an acute illness of but a few days. Before taking on lines on his own account in 1906, Mr. Douglas was buyer of curtains and draperies for D. N. & E. Walter & Co. He is survived by his widow, Mrs. May I. Douglas, a granddaughter, and two sisters. He was a prominent Mason, a Knights Templar and a member of the Masonic Club. He was a native of St. Joseph, Mo.

Following an illness of several months, Henry K. Jackson, founder and president of the Jackson Furniture Company, Oakland, passed away at his home in that city November 24, at the age of seventy-five years. A native of Maine, he came to California fifty years ago and after a residence of eight years engaged in the retail furniture business, which grew to large proportions. He is survived by a brother, L. W. Jackson, and two sons, Frank K. Jackson and Henry E. Jackson, both of whom are in the furniture company.

T. A. CHURCH

STYLE TENDENCIES IN FURNITURE

(Continued from page 112)

determines the character of finish.

Novelty pieces, including outdoor furniture, bridge, and coffee tables, bookcases, and lamps will be shown in their usual quantity and will present their habitual divergence of styles and types. The use of white for table lamps is a new note to be observed this season, while the jointed types of lamps, which permit the light to be thrown in almost any direction, increases the field of usefulness to which bedroom and living room lamps can be applied.

There will be no merchandising clinics in the same form as those sponsored by the Club in June and directed by Ross Crane and Bernard Jakway, but a program is contemplated that will be of general interest, while reduced railroad fares from all parts of the United States and Canada have been authorized by the railroads for members of the Club and dependent members of their families. The Furniture Club of America, to which this refers, is located on the top floor of the Furniture Mart and it also is making special arrangements for the entertainment of its visitors.

IT IS certainly encouraging in these times to read of an industry in which some of the manufacturers are running their plants full time and overtime. According to reports this is a condition now existent in the wall paper industry. Wall paper, despite the most adverse conditions, grows daily in popularity especially in the better grades.



**DINING ROOM EXPRESSING
ENGLAND'S "NEW" ART**

Decorated by Waring & Gillow, Ltd.





**A VIEW OF THE LADIES'
LOUNGE IN THE PANTAGES
NEW HOLLYWOOD THEATRE,
LOS ANGELES**

The furniture and draperies furnished
by the B. F. Shearer Co.





The modernistic style finds favor with many of the socially elect.

MODERNISTIC ART AND THE SMART SET

WHILE THE NEW ART IS NOT STRONG IN THE COMMERCIAL FIELD, IT IS ATTRACTING PATRONAGE IN SOCIETY CIRCLES

IT IS interesting to hark to the views of some of America's leading architects who are becoming more and more interested in Art Moderne. We have had for many years many people in many countries presenting their views of "new" art; few of them have been in accord, but they have all been given a fair hearing especially in commercial establishments. Some of the department stores went strong on the subject.

The movement may be said to be now emerging from a baptism of fire—the fire of enthusiasm plus ignorance.

We think we know the modernistic; we think we recognize it when we see something that we cannot classify. Perhaps after all the good and the bad may be differentiated not so much by the thought behind them as by the manner of expressing the thought.

There is no architect in America more highly respected than William Laurence Bottomley. He has been very successful. He is a Beaux Arts graduate, and is an authority on French, Colonial and Spanish art. His portfolio of Spanish interiors is a standard. But notwithstanding his background of conservatism, he is very much interested in Art Moderne and the River House, that extraordinary new apartment house structure with which he is associated, will present in

its club room furnishings a great deal in that spirit. People of means are adopting it.

Otto Kahn's Palm Beach house, with its forty rooms, is all in the modernistic style. Mr. and Mrs. Marshall Field have taken it up. So has William Rhinelander Stewart; and Mrs. Walton Maynard.

If you wish to see the highest presentation of the style, whether of furniture or of furnishings, of fabrics or lighting fixtures, you will find it at the Park Avenue Galleries.

Art Moderne is still a style that is not standardized.

We see at Les Artistes Modernes tables that are reminiscent of Sheraton; chairs that are reminiscent of Empire—inspired doubtless by the older types, just as Edgar Brandt's work, the conspicuously best work in the Paris Exposition of 1925, was obviously inspired by the Persian and Assyrian.

It is worthy of note at this time, when commercial houses are fighting shy of the modernistic, that the socially smart set, and the decorators who cater to them, have taken up the movement; and it is also significant that the Decorators Club room is intensely modernistic—very charming perhaps because conservatively handled by the women decorators.

SELLING

THE SALESMAN'S RELATIONSHIP TO THE WORKROOM IS AN IMPORTANT FACTOR

XII.—When Team-Work Counts

IN THIS discussion of the practice of retail salesmanship, we have, up to now, considered the subject largely as if each transaction had to do with the sale of "finished" items sold "as is" and ready for delivery. We know that most transactions are of that character and we can quite appreciate the preference of most retail institutions for that sort of "over the counter" sales, but, in the home furnishings field, many of the materials sold to a customer require subsequent manipulation to arrive at the completed state.



When the customer has a just cause of complaint, remember that the workroom "belongs to the family."

Not infrequently the sale of the materials actually hinges upon the possibility of obtaining the subsequent manufacturing service, and so, out of the necessity of insuring this possibility, there has developed the installation and operation of various work-

room services—draperies, upholstering, lamp shades, sofa cushions, table covers, bedspreads, lace curtains, and a host of other things in the production of which the customer's taste exerts a preponderating influence.

To arrive at a fair approximation of the inter-relationship between a workroom service and the operations of a salesforce, it is necessary that the functions of both shall be fairly evaluated.

Far from sharing the more or less general view that a workroom is a "necessary evil" we hold to the opinion that "workroom service is essential to the sale of certain types of material and to the satisfaction of certain customers." Viewed in this light, the operation of a workroom is a very definite contribution to the ability of the salesforce to make sales, for without it as an ally, some specific sales could not be made.

The workroom adds to the functioning of a salesforce in the creation of saleable stock from remnants; in the conversion of laggard merchandise into attractive saleable units, and in the repair and alteration of

customers' own material, all of which increases the salesperson's potential volume of sales.

We choose to consider the workroom as an ally to the work of a salesforce, and this consideration applies in the case of a friendly outside institution working in cooperation with store or customer as well as in the case of the store-maintained workroom. In either case the operation of the workroom is an adjunct to the work of the salesforce and is a distinct asset to the store.

"One of the first things I want you to become thoroughly acquainted with," said a buyer to an incoming assistant, "is the workroom. It is one of our most important vehicles for the distribution of our finer merchandise and it is responsible for the completion of many of our most profitable sales. It will be one of your functions to straighten out differences between the salesforce and the workroom executive. This I believe you can best do by a complete understanding of the purpose the workroom serves in the carrying on of our business and in securing that measure of cooperation on the part of the salesforce that will enable the workroom to conserve its time and energy."

One of the first things this assistant found in his investigation was a disposition on the part of some of the salesforce to adopt a superior attitude with reference to the workroom—a patronizing air. This he brought to an end by a frank discussion of the service the workroom rendered. To one salesman that he took to task for lack of cooperation, he pointed out the interdependence of the functions of selling and making—"If you play fair with the workroom," said he, "it will play fair with you, but you must observe its rules and its limitations. You cannot expect it to perform miracles just for you—you should consult its management before you make any promises of delivery, or promises for measuring. The workroom is a humanistic element of this business and it is subject to human shortcomings. Whatever you do, I hope you will never be guilty of criticising the workroom before a customer. You may or may not know of faults with which it has been blamed, but loyalty demands that you refrain from wilfully injuring its reputation."

Thoughtless salespersons sometimes "pass the buck" to the workroom when a customer complains with the feeling that they are placing the blame where it belongs—and it may be that the blame does belong there—but how can they expect to rehabilitate the reputation of the workroom when that same customer, on a future occasion, has need of its services?

Teamwork between salesforce and workroom will straighten out many a difficult situation: For instance, when a mistake has been made; when a rush order interferes with schedule; when the workroom is unavoidably short-handed and falls down on delivery—;

WORK ORDERED TO-DAY
MAY BE PROMISED IN
10 DAYS



The salesman must observe the workroom's rules and limitations.

when competitors beat its prices. Teamwork of a helpful sort will ease the situation while the adoption of a critical attitude will only make matters worse—

"But what if a customer's complaint is justified? Shouldn't I take the customer's side of the controversy?"

No real fault can be found with the attitude of mind that seeks to obtain a service that will satisfy your customer, but there need be no question of "taking sides." Your duty to your store demands the protection of your customer's interests, but the same obligation rests upon the workroom, and it has been my experience that "the workroom" is sufficiently concerned about its own reputation to be most anxious to correct any mistakes without controversy.

One of the chief points of contention between salesforce and workroom is the matter of price for workroom operations. "Why can't we do our manufacturing as cheaply as so-and-so?" is apt to be asked by the salesperson who has just lost a sale to a competitor who quoted a lower price. To such a question there is seldom a satisfactory answer—and, in fact, the premise is usually incorrect. In almost any given case competitive workrooms charge exactly the same price for the performance of identical operations.

The workroom is as vitally interested in the sale that brings work to its tables as the salesforce that contacts the customer, but there is no more reason for the workroom to cut its legitimate charges than for the salesman to sacrifice a part of his salary. Both are entitled to their regular compensation and neither should be discriminated against in favor of the other.

But how meet competition? That's the question—and sometimes it is just as reasonable to ask *why* meet it if it spells a loss?

The proper cooperative spirit will endeavor to find a way of meeting all fair competitive prices in the interest of both salesforce and workroom, but beyond

taking advantage of every economy and improvement in manufacturing practice, there is no solution from the workroom side—and fair play shouldn't expect it.

When a customer finds your workroom price on some made-to-order item "too high" don't argue—but don't give up the sale. There are several elements of customer satisfaction besides the element of price—and these are the things upon which your customer may still be sold.

Get your customer's thought away from the price difference by your emphasis on the things that will contribute to her satisfaction in possession.

First, Material; the chances are that the competitor whose lower price she compares with yours is substituting a different material that is not satisfactory to her. The fact that she comes back to you after receiving a lower quotation may indicate this.

Second, Color; if you know your color is the exact thing she likes emphasize that consideration.

Third, Reputation; where the history of your firm's relationship with its customers or where its prestige is something that is respected, emphasis upon that element may swing the sale. Lots of customers, in coming to your store, pass by many places where both qualities and prices are lower than yours, but they lack the exclusiveness of your label. You know you can buy the silver in a silver dollar for considerably less, but *it isn't a dollar* and it's what a thing is that creates its value.



To adopt a patronizing air towards the workroom is to shut one's self off from virtually necessary cooperation.

Fourth, Price; It is never wise to utterly ignore the customer's complaint concerning price, and when all other elements of appeal fail to make the sale, the question of price has still to be met. You may, on occasion, be disposed to meet a slight difference in price by giving away

a part of your profit, but it is best to avoid letting that decision be known to your customer. By preference, switch the conversation to some cheaper material or to some cheaper method of workroom operation, or the substitution of having the customer perform part of the work—measuring—hanging—or some part of the actual making where customer time may be traded for a slight concession in price.

Workroom interests are inseparable from salesforce interests—both are dependent upon a satisfied public, and each should do all that can reasonably be expected to create and retain customer good will.

(Continued on page 126)

WITH THE BUYERS AND SELLERS

BOCKWINKEL—George H. Bockwinkel, formerly with Miller Bros., has joined the selling force of S. W. Heim & Co., covering the Middlewest territory.

BLANKEMEYER—Joseph A. Blankemeyer, who has been connected with the Philadelphia Tapestry Mills and their successors the Philadelphia Tapestry & Pile Fabric Mills for a period of 40 years, is withdrawing from this connection at the end of the year. Mr. Blankemeyer, who was trained in the mill and subsequently entered the sales division and became manager at the New York office, has had very valuable technical experience coupled with a wide acquaintance with retailers. His future plans are not announced.

GUTHRIE—Grant Guthrie, who assumed the buyership of the drapery and floor-covering department with P. A. Bergner & Co., Peoria, Illinois, in September, has been coming to the New York market for twenty-one years. Prior to Mr. Guthrie's change to the Bergner concern he was for twenty-nine years with the Day Carpet and Furniture Co. of the same city, having started with them in 1902 as stock boy, and at the end of a year took charge of the floor covering department, being then nineteen years old and the youngest floor covering buyer in Illinois.

BOYCE—George R. Boyce, formerly with J. H. Thorp & Co., has become associated with Charles R. Yandell & Co., at their new quarters, 378 Park Ave.

HORNADAY—Eugene R. Hornaday, for a number of years associated with the Celanese Corp. of America in a promotional sales capacity on the Pacific Coast, has joined the Los Angeles sales force of Fred Butterfield & Co., Inc., and will sell drapery fabrics of the latter firm exclusively in California making his headquarters with special drapery showroom and stock at the Los Angeles office, 744 South Los Angeles St. He will also work out of the San Francisco office.

ZUST—Walter Zust, well-known in the Chicago territory where he has represented various upholstery fabric lines for a number of years, has, since December 1, been representing Cohn-Hall-Marx in Chicago and nearby territory.

BATES—Dick Bates, one of the best known traveling representatives in the Chicago territory, recently joined the selling force of Whiteley & Collier, whose representative he now is in the Chicago field.

MONTGOMERY—Robert T. Montgomery, for twenty-five years or more floor-covering buyer for the May Co., Cleveland, and until a few years ago also in charge of the upholstery and drapery department of the same concern, has been appointed domestic floor-covering buyer for the R. H. White Co., Boston.



KARL SCHMIEG
Newly elected President of the Furniture Manufacturers Association of New York

POWDRELL—F. A. Powdrell, well known in the curtain manufacturing industry as a member of the firm of Powdrell & Alexander, Inc., has resigned as treasurer of Montgomery Ward & Co. to devote himself more actively to the business of Powdrell & Alexander. Mr. Powdrell was the founder of the Powdrell Manufacturing Co. which succeeded William Byers in Boston. He subsequently went into other

lines and was for a time an executive of W. T. Grant & Co. prior to his connection with Montgomery Ward.

MILLET—Arthur W. Miller, who recently severed his connection as American agent for Alexander Jamieson & Co., Ltd., has joined the sales force of Atkinson, Fenlon Co. Inc., New York.

OBITUARY

JOSEPH H. BROMLEY

The death of Joseph H. Bromley on November 28th, age 79, removes the last of seven sons of John Bromley who founded the carpet business in 1845. The seven all became prominent in the carpet and curtain trades.

James and George D. Bromley made ingrain carpets. Thomas and William, as Bromley Bros., made Brussels carpets. John H. and Edward H. operated the John Bromley & Sons, and Bromley Mfg. Co., plants.

In 1886 when John Bromley and Sons closed out their 110 Brussels looms, Joseph H. Bromley, then a member of the firm went to England and purchased lace-curtain machinery, and started the concern in that line under the title of Bromley Mfg. Co.

In 1897 he retired from the firm and purchased the lace curtain plant, recently installed by Horner Bros., at 4th & Lehigh Ave., operating under the name of the Lehigh Mfg. Co. Subsequently, he added another section of the plant under the name of Joseph H. Bromley. Later he built an extensive mill at 8th & Glenwood Ave., where he operated the North American Lace Co., and the Glenwood Lace Co., selling the productions of both to the jobbing trade. Some years ago, the Lehigh Co., and the Joseph H. Bromley plant

were consolidated and known as the Quaker Lace Co.

The Quaker Lace Co., was the first to revolutionize the machine-made lace curtain industry by the reproduction of the various hand-made lace curtains—Renaissance, Brussels, Arabian, Cluny, Irish Point, etc., none of which had heretofore been produced by machinery. This was a revelation even to the builders of the machines.

After graduating from high school and business college, he entered his father's factory, and was subsequently sent to Europe for ideas. He returned with samples of curtains and Smyrna rugs which afterwards became successful products of the mill.

Mr. Bromley afterwards became largely interested in the manufacture of hosiery which operated under the management of one of his sons.

Besides his large manufacturing interests, he was always interested in civic affairs. He was active in the Medico-Chirurgical College, at one time a director. He was also a director of the Industrial Trust Company resigning on account of his health. He was a delegate to the Republican National Conventions of 1920 to 1924, and was a member of the Union League, Manufacturers, Germantown Cricket Club and Philadelphia Country Clubs. He leaves four sons: John Bromley, president of the Quaker Lace Co.; Charles S. Bromley, treasurer of the Quaker Hosiery Co.; Henry S. Bromley, president of the North American Lace Co.; Joseph H. Bromley, Jr., and twelve grandchildren. His wife died in 1928.

His funeral, which was held December 1st at his late residence in Germantown, was attended by a large number of representative business men, as well as those associated with him in business and the selling force from the New York salesrooms.

His remains were interred in Laurel Hill Cemetery.

Mr. Bromley, with all his great success, was ever the modest, courteous and generous individual, and always approachable to those who wished to see him.

ROBERT GRAVES

The death of Robert Graves, retired wall paper manufacturer, which occurred on Friday, November 28th, in his apartment at 67 Park Ave., New York, will be universally regretted by his many friends and former associates in the trade.

The deceased, who was sixty-five years of age,

had succeeded his father in the management of one of the oldest wall paper manufacturing concerns in this country, but he had inherited considerable wealth, and although treasurer of the Robert Graves Co., had not been particularly active of late in its affairs. Five years ago Henry Burn, president of the Robert Graves Co., purchased the deceased's interest in the firm, and since that time he had led a retired life neither concerning himself about business nor social affairs in which he had formerly been quite active.

Mr. Graves had been married three times and twice divorced. He was an ardent yacht enthusiast and during recent years his only clubs were the New York Yacht Club, the Union League Club, and the Automobile Club. He is survived by two sons, Robert Jr., of Hollywood, and Richard Barbey, of Paris, a daughter, Lorraine, of Paris, two brothers and three sisters.

WILLIAM D. FRASER

The death of William D. Fraser following an accident when boarding a moving train at Graver's Lane Station on the Reading Railway on Tuesday, December 1st, came as a great shock to the deceased's many friends in the upholstery trade.

Mr. Fraser, who usually boarded the 8:17 train at this station as a regular commuter, dashed down the steps as the train pulled out and slipped in attempting to catch the last coach. His arm caught and he was dragged for a hundred feet before the engineer was notified and could bring the train to a stop. He was hurried to the Chestnut Hill Hospital and died fifteen minutes

later from a heart ailment.

Mr. Fraser, who was sixty-two years of age, had been upholstery buyer for Strawbridge & Clothier since February 1920 and was connected with the store for forty years, he having been assistant to the late Joseph Cross prior to his elevation to the buyership. Deceased had made many trips abroad during the past twelve years in the interests of his department, and has a host of warm friends to whom his genial disposition and thorough business courtesy had endeared him.

At the time of his death and for several years previously he headed the Strawbridge & Clothier Pension Fund Organization, and prior to his connection with his present firm he had been engaged with John Wanamaker when the Wanamaker store occupied the old Grand Depot Building.

(Continued on page 135)



THE LATE JOSEPH H. BROMLEY



A Duncan Phyfe table which brought \$2600 at the Clifford Carlisle Kaufmann Sale in October last.

THE INFLUENCE OF THE AUCTION ROOM

SALES OF FINE FURNISHINGS HAVE DONE MUCH OF EDUCATIONAL VALUE

WE LIFT our hats to Mr. Bach and to Fiske Kimball and the host of museum curators and lecturers for the great benefits accruing from their activities. And we do not overlook the influence of the Parkes and the Bernets for the way they have pushed good furniture and furnishings at auction.

Years ago the American Art Galleries was specifically a picture gallery; but today they are more than that; they are a distributing centre for fine furniture, tapestries, rugs, brocades, ceramics, silver—in most instances antiques of the highest calibre.

From year to year they have preached quality to big audiences; and we know of no literature more informative, both as to style and as to value, than the illustrated catalogues which they issue. Moreover, all these catalogues may be marked for price at a trivial sum, a dollar a copy.

If you stop to think for a second of the extent of their public relations, the influence upon trade, especially the better class trade, will be apparent.

DECEMBER 15, 1931

From four to six hundred people gather at each of these sales. The Thomas B. Clarke sale of Chinese Rugs brought \$144,000.

The Benguiats held two sales which aggregated for decorative textiles alone over \$1,000,000.

Italy was amazed to find that American householders paid \$1,000,000 for the Volpi collection, largely furniture. The Tolentino collection brought \$800,000; the Bordini \$443,000; the Leverhulme \$1,248,000.

And there was the Lawrence collection, and the Morgan collection, and the George Hearn collection, bringing respectively \$500,000; \$2,000,000; and \$763,000.

And what does it all mean to the trade?

It means that the public is spending more for fine fabrics, fine furniture, and rugs, and are spending less in paintings and sculptures and bronzes. It means that the public is being educated through these important sales of important people to a greater appreciation of quality and artistic furnishings.

THE 1933 WORLD'S FAIR

THAT the 1933 Chicago World's Fair, which carries the title, "A Century of Progress—International Exposition," will devote a great deal of attention to the development of textiles in the last hundred years is one of the definite promises of the exposition authorities. A special pavilion in which the story of textiles can be told is being planned, and an opportunity will be offered exhibitors to plan a wide variety of displays illustrating the several phases of textile fabrication from the first raw material to finished products of all sorts.

The financing of the Exposition has been assured by the successful floating of a \$10,000,000 bond issue, and already seven buildings are either standing or in the course of erection. The completed structures include the Administration building; the replica of old Fort Dearborn, and the Travel and Transport building. Those under construction include the Hall of Science, and three buildings in the Electrical Group. This progress, a year and a half in advance of the scheduled opening day of the Exposition, augurs well for the completion of the enterprise by the scheduled opening date.

COLOR DEFINITIONS

A FIFTH AVENUE store recently advertised merchandise in such colors as Siam beige, pigeon blue, Lyonnaise, and French Guinea. Our curiosity as to just what these colors were like encouraged us to discover that they may be explained as follows: Siam beige, a medium flesh foundation with a decidedly tan cast; pigeon blue, a slate blue, rather light, with gray tones; Lyonnaise, a deeper eggshell, almost beige, with a pink caste or a light rose beige; French Guinea, a combination of green and yellow, resulting in a light olive green or dark chartreuse.

"IT PAYS TO ADVERTISE"

MR. EINSTEIN reports business improving in Plymouth rugs and Patchogue lace curtains, especially in mail orders. He received the following only recently:

"Patchogue Plymouth Mills Corporation, New York. Dear Sirs: I am in the mercantile business also grower of very fine paper shell pecan nuts. I will trade you our pecan nuts for rugs one dozen of 9 by 12 size at six dollars and 54 cts., and 5 doz. 27 x 54 inches in size at one dollar and 25 cts. in exch. for my pecan schley nuts @ forty cents per pound, Stuarts and that variety at thirty cts. and "money-makers" at 20 cts. per pound. I can submit samples so let me hear

from you at once. I seen your advertisement in the Southern ———. Yours ———

THE NEW HEARN POLICY

WITH the return of James A. Hearn & Son, New York, to a strictly cash basis of business operation after but a few years experiment with deferred payment plans, it is also announced that the major emphasis in their advertising and in their promotional work will be devoted to the exploitation of profitable merchandise. This, we understand, is particularly true in connection with their home furnishing departments in which volume is not to be encouraged at the expense of profit.



Hipplewhite Inlaid Secretary; New England; 1790; tambour shutters. Sold for \$2100 at American Art Association—Anderson Galleries Sale.

THE HOOVER CONFERENCE COMMITTEES MEET IN WASHINGTON

(Continued from page 99)

or sell, with more enthusiasm than knowledge. The report makes wide allowance for differences in taste; but dwells upon the fact that there are fundamental laws that cannot be violated with success.

Along certain lines the committee believes that the trade affected should have Government recognition of the principles of art and the principles of sound manufacture. This does not mean standardizing merchandise, as in groceries or plumbing supplies. The committee particularly recommends that trade trouble should be left to trade associations.

The committee deprecates the effort to introduce the fashion element into the home furnishing field, thus producing an artificial stimulation of interest. It deprecates upsetting the normal satisfaction in the possession of substantial furniture and furnishings. Any object, says the report, that is once good in design is always good in design; and they criticize the high pressure salesmanship which tries to disturb the satisfied customer by ridiculing an old style.

"Home furnishings," says the report, "cannot be treated like wearing apparel."

Another danger-mark in relation to this whole question of style exists in the stylist. They recommend the value of the stylist who possesses the necessary knowledge and experience; but they condemn the employment of a lot of untried, untrained advisers.

Specifically, the committee recommends that a professional school of interior decorators be organized, where pupils can be admitted on a selective basis, in much the same fashion as at the Curtis Music School.

It recommends a four-year course, to correspond with such institutions as the Beaux Arts in Paris, or our own technological, medical, law and architectural institutes, and which should cover not only study, but research and laboratory work, designing, drawing, draughting, and all that is necessary in practical upholstery and furnishing and cover mill methods as well as studio methods.

It recommends that if the public are to be educated they should be educated through service bureaus, radio talks, exhibitions and lectures, as well as by pamphlets and illustrated material, all of which should be available for a nominal sum, like the literature already issued by the Government; and they suggest that this literature should cover the following topics:

1. Planning the Home as a Unit.
2. Room Character and Composition.
3. The Theory of Color and Color Schemes.
4. Designing the Room with Upholstery Fabrics.
5. Walls and Wall Finishes.
6. Wallpaper.
7. Floor and Floor Finishes.
8. Rugs and Carpets.
9. Furniture Selection.
10. Window Treatment.

11. Furniture Finishes.
 12. Renovation of Old Furniture.
 13. Re-upholstering and Slip Covers.
 14. Making the Most of What You Have.
 15. Home Built Furniture and Knock Down Furniture.
 16. Upholstery Fabrics, kinds and use.
 17. Lamps and Shades.
 18. Pottery, Silver, Glass and Porcelain.
 19. Pictures.
 20. The Use of Flowers in Interior Decoration.
- Correlative with these would be the portfolios of illustrations covering the points discussed in the text.
- (2)—The Suggestion Group would comprise such topics as the following:
1. First investments in furnishings for the one room and the two room dwelling in sums under \$200.
 2. First investment in furnishing for the three room dwelling in sums under \$300.
 3. First investment in furnishing for the five room dwelling in sums below \$500.
 4. Additions to your furnishing—from \$5 to \$100.
 5. Planning the furnishing budget from the standpoint of attraction, value and wear.
 6. First investment in five and six room dwellings for sums from \$500 to \$1000.
 7. Adding to the \$1000 furnishing investment.
 8. Planning the house with \$2000 to spend.
 9. Planning the house with \$2500 to \$3000 to spend.
 10. Planning the house with \$3000—\$5000 to spend.
 11. Planning the house with \$5000—\$10,000 to spend.

Although the committee was by no means a commercial committee, it nevertheless well represented the commercial interests, and stressed with great emphasis the need for quality even in the humblest materials.

SELLING

(Continued from page 121)

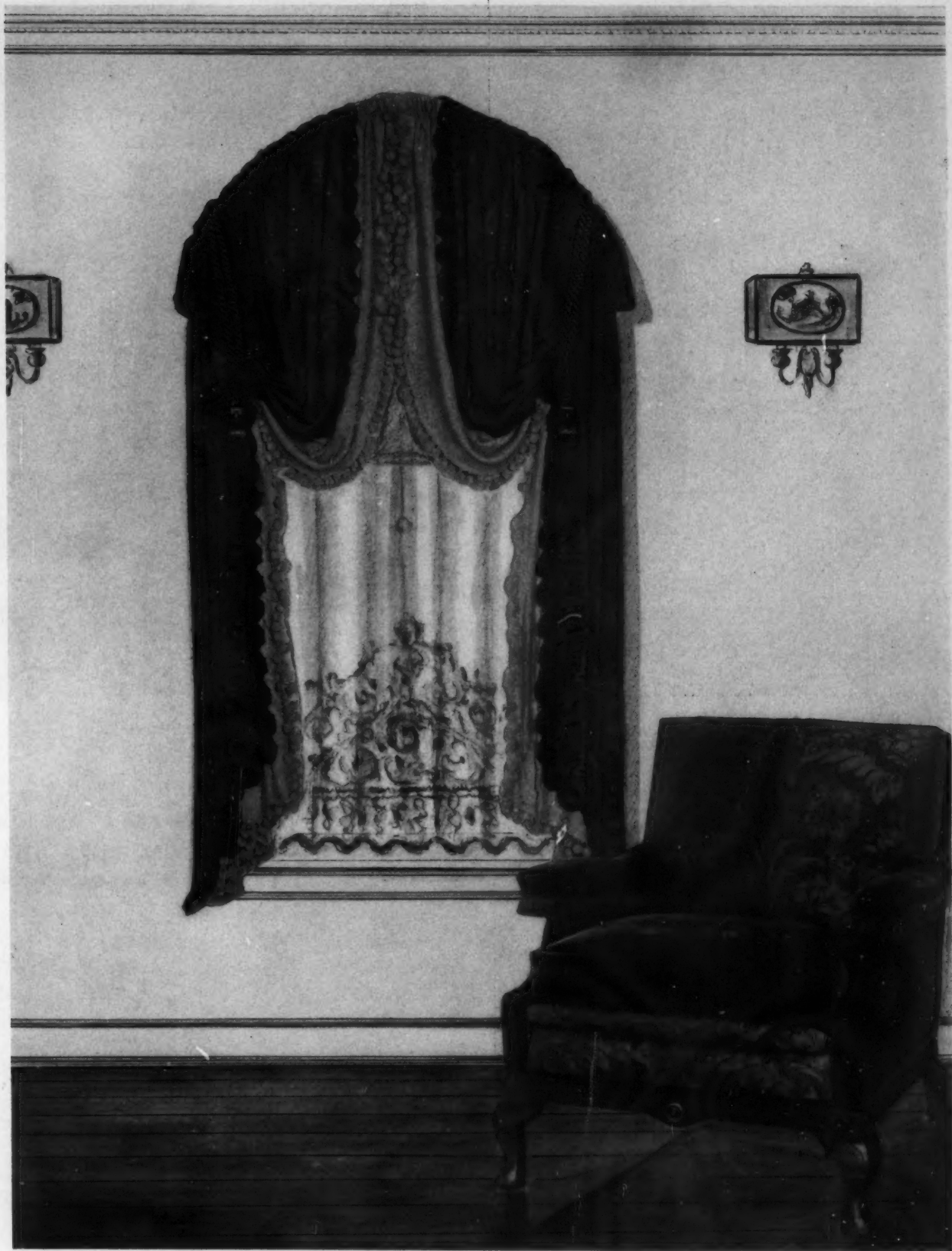
The salesperson is the person who usually is first to learn of a customer complaint concerning completed work. Whatever the rules of the house may or may not permit him to do, he should at least listen courteously, act promptly in his endeavor to remedy the cause of complaint, and do everything within his power to restore the customer's confidence in his house, the workroom, and himself by bringing about a thorough correction of all causes of complaint.

Teamwork between salesforce and workroom can never be successful as a one-sided contribution. Both must put "full-weight" into the collar.

THE DRAPERY OF THE MONTH

THE illustration, shown on page 127, of a round-top window drapery, shows a principle of drapery manipulation not frequently employed. The appearance of this drapery is indicative of two separate pairs of curtains, a light-weight casement cloth drapery next to the glass and an overdrapery of nub-yarn damask. In reality, there is but a single pair of curtains made up of two pieces of fabric so cut and joined together that the appearance of two pairs of curtains is imitated.

In addition to the economy of material that this scheme provides, there is the convenience of employing but a single rod and the assurance of a fixed permanent relationship in the appearance of the two draped fabrics.

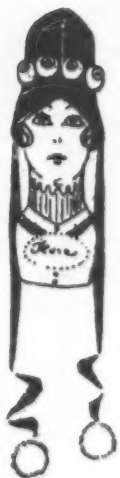


THE DRAPERY OF THE MONTH

See text on opposite page.



**A VIEW IN THE MEN'S
CLUB ROOM IN THE
FOX THEATRE, SAN
FRANCISCO**



MARKET OFFERINGS

AND NEWS OF THE INDUSTRY

ANNOUNCEMENT is made of the establishment of a manufacturing unit in Kansas City for the Powdrell, Hunt Co., a subsidiary of Powdrell & Alexander, Inc.

AT THE coming January furniture market the Textile Supply Co., N. Y., will occupy space 1902 in the Chicago Furniture Mart Bldg., and display their complete line of furniture covering fabrics.

ON or about January 1st, the Modern Curtain Co. of Boston will remove to their new curtain factory on the sixth floor at 77 Washington St., North, where they have larger quarters and excellent showroom space.

ONE of the exhibits at the recent Boston Antiques Exposition, held at the Statler Hotel, which attracted a great deal of attention was the display of hooked rugs by Yacobian Bros.

NEW MOSTERTZ FABRICS

A NEW line of furniture coverings, Rayford Friezes, are now being shown by Ferdinand W. Mostertz of Philadelphia. These are described as worsted spun rayon on a gold brocaded background. The face colors are rust, green, gold and amethyst. Seven new patterns are shown.

FOSTER'S LINE ENLARGED

THE interest in F. A. Foster & Company's enormous line is already materially enhanced, a little ahead of their season, by Repford fabrics, strae reps. In the Fenway line three new elaborate floral types in the Georgian spirit are particularly interesting.

JUDD CO. ISSUES CATALOG

A NEW catalog, Number 81, and supplementary to catalog Number 80, has been issued by the H. L. Judd Company, Inc. It contains 36 pages of drapery and curtain hardware, and copies are obtainable by the trade on request.

CHARAK REMOVAL JANUARY 2nd

ON JANUARY 2nd the Charak Furniture Co. will have removed their New York office and showrooms from 1 Park Ave., to much larger quarters on the fifth floor of 444 Madison Ave. In our next issue we hope to have illustrations of the firm's new showroom.

FRINGES SHOWN ON PAGE 127

THE fringes shown on the "Drapery of the Month" on page 127 are furnished through the cooperation of the Consolidated Trimming Co. The ball fringe on the casement section of the drapery is one of their standard numbers, while the scalloped edging which edges the rayon damask is one of their newer designs.



A new tapestry in Empire design shown by the Robert Lewis Co.

QUEEN VALLEY DISPLAYS MOIRE POPLINS

QUEEN Valley Fabrics, Inc., is showing a 50" Moire Poplin of rayon warp with cotton filling which is selling unusually well with manufacturers of overdrapes and bedspreads. Known as "Lucerne," it comes in eight pastel shades: peach, gold, blue, orchid, rose, green and turquoise and should sell for around \$1.95 per yard retail.

SCHUMACHER & CO. IN READY-MADE DRAPERY FIELD

AN ANNOUNCEMENT of importance was released recently by F. Schumacher & Co. to the effect that they are now making available to decorators a line of ready-made draperies comprising patterns chosen from their Waverly Fabrics line. These curtains are French pleated, headed and lined and are offered at a variety of prices within the range featured by the better stores.

FRISES ENJOY POPULARITY

THE American Pile Fabrics Co. have been signally successful of late with their frisés, in a two-toned fabric effects, as well as pronounced designs. They are a nice quality fabric, highly decorative, and usable not only for draperies but for furniture coverings. No. 2417 is a notable number. The line is shown complete by Luth & Powers.

IN THE WHITELEY & COLLIER LINE

MANY new numbers in silk tapestry effects and suitable for all period furniture styles, have been recently added to the line of Whiteley & Collier, Inc., of Philadelphia.

This concern announce that they have arranged with Richard H. Bates to handle their line of furniture coverings exclusively in the Mid-West territory with headquarters in the Republic Bldg., Chicago.

Mr. Bates is well known to the upholstery trade in which he has had years of experience as a salesman.

NEW YORK CURTAIN SHOW IN FEBRUARY

A GROUP of New York lace curtain manufacturers, under the leadership of Irving Corman of Brand & Corman, has decided to sponsor a curtain show to be held at the Hotel New Yorker, February 1, 2, 3, and 4. It is expected that a show held at this time and under these auspices will be fully as successful as the shows which for a number of years have been held in the City of Boston.

SCRIPTURE PARTNER IN CURTAIN FIRM

A HAPPENING of importance in the lace-curtain trade is the withdrawal of Harry E. Scripture from the



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interests of Powdrell & Alexander to assume a partnership in the Greenville Curtain Co. of Greenville, N. H. Mr. Scripture will establish headquarters on the eighth floor of 230 Fifth Ave., and will devote his principal attention to the sales made from this showroom.

PERSIAN RUG MANUFACTORY CHENILLES TO BE MADE ABROAD

AN IMPORTANT announcement concerning the lines of the Persian Rug Manufactory informs the trade that hereafter the chenille rugs, formerly made in the New York factory will now be manufactured by James Templeton & Co. of Glasgow, Scotland. Customers of the firm will not be inconvenienced by this change as the same qualities which have been made in New York will be continued at the Templeton factory in Glasgow. A new price list will shortly be available.

A LINE OF NOVEL SHOWER CURTAINS

AN ATTRACTIVE type of shower-bath curtain is being shown by Henry A. Ewald & Co. The curtains are made of light-weight materials in plain and moire effects chemically treated to make them waterproof. Since they are in no sense rubberized, they are not stiff and fall in graceful folds. They are also washable. They come in a wide range of colors selected to match the popular shades of tilings used in modern bathrooms. A particularly pleasing number is of crepe.

NEW L. C. CHASE CARPET SHOWN

L. C. CHASE & Co., have announced the introduction of a form of carpet which permits of a cemented seam in conjunction with a special processed back, on which they have been at work for some time. The new carpet has been introduced with the descriptive title of Seam Loc carpet. The carpet, which is a product of the Sanford Mills, comes in both six and four quarter widths in five grades and in eighteen colors. It is on display at the company's showroom, 295 Fifth Ave.

A SUCCESSFUL CURTAIN WEEK

ENCOURAGING news comes from Boston in the form of a letter which states that Henry Nieland, drapery buyer for the Gilchrist Co., discovered at the close of his annual curtain week that the income in dollars and cents was considerably larger than last year. One of the best sellers was a net curtain in seven different designs called a "Colonial Antique" and patented under this name by the Gilchrist Co.

One of four new patterns recently added to their frisé line by Ferdinand W. Mostertz

NEW JASPE CLOTH PATTERNS

THE large color line of the popular N & D Jaspé Cloth handled by William J. Stuebe, 170 Madison Avenue, N. Y., has been increased by several new shades. One of them is a black with fine white pencil stripes. This shade, used with a white or yellow colored piping and buttons made of a weather or soilproof material, will be very practical and at the same time exceedingly smart for summer furniture, fancy cushions, or for any other purpose where guaranteed sun and boil proof colors are essential. The other pattern "Acadian Stripes" is also a late addition to the line. This pattern will soon be available in a large range of colors.

GOULD-MERSEREAU CO.'S NOVELTY HEADING HOOK

AMONG other exclusive novelties in the way of drape hardware, French heading hooks under Sarkisian patent made by the Gould-Mersereau Co., Inc., are deservedly very popular. The latest development in this line, Sarkisian patent No. 1812903, has a Kant-Slip feature which serves as the name for this latest hook. This feature provides a pronged eye at the top of the upright which, in conjunction with crossed sewing, makes slipping of the goods impossible. Thus, even a very light material is supported by the upper prong without any additional stiffening.

SAMUEL RICH TO SELL MANCHESTER PRINTS

ANNOUNCEMENT is made by the Samuel Rich Co., Inc., New York that effective January 1st they will become sole selling agents for Manchester Prints, Inc., New York. The latter concern is well known to the trade for its hand-blocked and printed linens. Many new numbers will be added to the line and in addition a large variety of ready-made drapes will also be shown.

R. H. Lee will handle the New England territory, and C. J. Boewer will handle the Middle West with his headquarters at St. Louis for the Rich Company, in addition to their present sales force.

PERSONNEL CHANGES AT ATKINSON, WADE & CO.

WITH the absence of Harry Williams of Atkinson, Wade & Co., Inc., for a year's vacation beginning December 1, a number of other important changes occur in the line-up of this firm's personnel.

Effective January 1, Dolph Jarrett assumes the position of salesman, and at the same time Wendell Battenfeld, well known in the print goods field, joins the staff as assistant to Howard Wade.

The firm have been especially successful these last few months in the marketing of their ready-to-hang curtains. The combined output of the factories, operating for them under the supervision of Max Herman, formerly of the Curtain Corp. of America, is around 2,500 to 3,000 pairs a day.



"The Pearl Diver," one of the new patterns in Howard & Schafer's line of decorative fabrics. This pattern is shown in four color combinations.

LATEST OFFERING OF DUAL LEATHER CORP.

A FLEXIBLE light-weight leather backed by a fabric is now being offered by Dual Leather Corp. This new product, called "CORDOVER" has a genuine machine buff leather surface with its richness and durability at the same time being very economical and easy to work. It is the least expensive upholstering leather product being little more than the better grade substitutes. "Cordover" may be had in the usual range of leather colors and finishes, and comes in rolls 36" wide.

The Dual Leather Corp., is issuing a folder containing samples of their "CORDOVER" as well as the



A black and white jaspé cloth shown by Wm. J. Stuebe.

full weight leathers, both of which come in rolls. This folder may be had upon request.

DECORATORS AND PICTURES

FOR many years decorators frowned upon pictures for the walls, possibly for the reason that most of the pictures available were of mid-Victorian calibre, and did not enter into the spirit of modern furnishings.

But they are using pictures now—and plenty of them, if we are to judge by the work of Alavoine and the Bodart Company in the Waldorf-Astoria suites.

Rudolf Lesch shows hundreds of pictures that are essentially decorative—floral pieces; architectural pieces; decorative reproductions of old examples; or colored etchings. It is a decidedly decorative line, and practical because in the right proportions for over-mantels or for panels.

P. R. MITCHELL CO. OPENS NEW SHOWROOM

THE P. R. Mitchell Co., manufacturers of decorative pillows and cushions have opened a showroom in the Victoria Building, 230 Fifth Avenue, N. Y. City. Mr. F. H. Pillsbury, Vice-President of the concern announces that the line has been well received through the traveling forces and that this new showroom will enable buyers in New York to see the whole line without the inconveniences heretofore attached to visiting their factory. He further points out that with their plant in Cincinnati, Western clients buying on an f.o.b. basis at point of shipment will effect a considerable saving in freight rates and time in delivery. The same

line of goods is manufactured there as in the New York factory. Mr. Leonard Schur formerly with the U. S. Pillow Co. is now styling this line of pillows and cushions.

PALMER & EMBURY OUTLINES POLICIES

A STATEMENT recently mailed to the trade by the Palmer & Embury Mfg. Co., clearly sets forth the position of this firm with reference to a rumor that they were contemplating selling at retail. The statement is as follows:

"So that you may have no doubt as to the policy of this house, we reiterate it and shall abide by it.

"We do *not* sell, nor do we *contemplate* selling at retail.

"We do *not* give the trade discount to anyone that we do not consider entitled thereto. Those to whom we allow the discount are:

"Decorators,

"Furniture Stores,

"Furniture and Decorative Departments of Department Stores,

"Architects who are engaged in the decoration of interiors.

"We mark our goods in plain figures, which are subject to the traditional discount.

"We do give a special discount to furniture dealers and decorators who buy samples for stock.

"We do make special prices for quantities and large contracts, for hotels, clubs, etc.

"We deliver free of charge in the New York Metropolitan District, not beyond it, except in rare instances where the order is of sufficient size to warrant it."

A SANE CHRISTMAS LETTER

AN INTERESTING Christmas communication sent to the business friends of the H. Herrmann Furniture Co., is reproduced below:

"The joy of giving was ours every year at Christmas time. This difficult year, however, we are denying ourselves this pleasure. We are sure our many dear friends in the business and outside it, will understand and approve.

"With so much distress in the community, we do not feel that we can rightfully spend one cent on gifts that are often useless or superfluous to the recipients. In ordinary times, money may be spent freely, with a light heart. In times like these, money must be used where it will do the most good.

"We are keeping on our payroll employees that we do not need. We are contributing to Community Chests and other relief agencies.

"We believe that it is important to keep the Christmas gift money in circulation through those who need



A chair frame in the line of the Klise Manufacturing Co., popular because of its adaptability for use with needlepoint seats and backs.

it most. We are asking our friends to do what we are doing and please, please, *not* to send us Christmas presents this year.

"Will you accept from us the same good thoughts and wishes that we customarily send you with a gift at this time? May it be a Merry Christmas for you and may the New Year be full of better things for all of us."

NEW STRAHAN WALL PAPERS

To their line of what might well be called Decorator Wall Papers, which is as greatly diversified as any in the industry, Thomas Strahan & Co. have added a number of patterns reproduced from historical originals. One pattern is the Parmalee pattern, a brightly colored small scenic depicting the first English steam train, and an old-fashioned stage coach. This paper was taken from a remnant in a house in California owned by one of the members of the family and the paper is said to have been brought from Eng-

land and taken across the Continent during the California gold rush of '49.

From the reproduced mansion of General Henry Knox, Revolutionary soldier and Washington's Secretary of War, at Thomaston, Maine, opened to the public last summer, the Strahan Company has taken four interesting patterns. One of these is called the Talleyrand.

It is a graceful fruit and floral pattern in natural colors against a pastel tinted background. Another is a French-Chinese pattern showing quaint figures in Chinese costume. A third is a medium size rococo design against a deep blue ground. The fourth is a large hand blocked pattern against a light blue ground.

Besides the colorings above mentioned, which were the colorings of the originals, all of these papers have been produced in other tasteful color combinations.

One of the most interesting patterns in the Strahan line is a ribbon pattern, very plain against a flat ground, and especially suitable for use in boudoirs, powder-rooms, etc.

They are also showing a reproduction of a pre-Revolutionary paper taken from an old home in Bedford, New York.

The design is simple, printed in black against a putty ground. It shows two figures clad in Colonial costumes in a number of graceful poses. Each grouping of the figures is framed in an ornamental border.



A view in the new uptown showroom of the Burlington Mills.

DARLINGTON CORPORATION'S NEW SELLING PLANS

WITH the showing of their new Spring line of Drapery Damasks by the Darlington Fabrics Corp., which takes place beginning December 15th, this firm inaugurates a new and important plan in connection with the distribution of their products. It has been the experience of this firm, that while their sales representatives covered the retail trade in all territories from coast to coast, a considerable portion of their trade preferred to place their orders either through resident local buyers in New York or through direct buying contact when the out-of-town buyer visits the New York market.

With this in mind, the firm have decided to discontinue traveling salesmen in the various territories and to give to their customers a saving in price equivalent to the cost of traveling representation. Their new Spring line, together with continued numbers from current lines, are therefore shown this month at new adjusted prices in keeping with their plan of factory-to-retailer distribution at a minimum of expense. Large buyers for retail sale will, under this new arrangement, obtain the maximum of benefit to which direct buying in New York should entitle them, while, at the same time, the corporation will maintain a very close cooperation with the New York purchasing representatives.

Another feature of the new plan of selling outlined above will be the distribution of sample books made up from their various fabrics which will accompany half width pattern samples which will be sent on application to buyers unable to contact the firm through New York facilities. These sample books will serve the purpose of acquainting such buyers with the new features and the new colorings, and will, at the same time, preserve for them the reduced prices quoted in the New York showrooms.

THE DECORATOR'S CLUB ADOPTS NEW CONTRACT FORM

FOUR years ago, in December, 1927, the UPHOLSTERER AND INTERIOR DECORATOR published an important article headed by a caption, Can The Decorator Stipulate Pre-payments? In this article there were two significant paragraphs as follows:

"We see no reason why any individual decorator, or, in fact, all decorators, could not adopt a form of contract and specification with reference to their work which would afford them the same protection that is given to a builder in the standard form of specification under which they usually operate.

"These specifications include some such clause as that 'the builder shall submit to the architect each month an itemized report of the amount of work accomplished, and on acceptance by the architect of this report, and on his issuance of a voucher covering 80

per cent of the value represented in the work, payment covering this amount will be made to the builder.'"

Following the publication of this article the writer was invited to appear before the Decorators' Club for a discussion in detail of his suggestions, to which he gladly assented, and on a subsequent afternoon he addressed the Club along the lines embodied in the above mentioned editorial.

At that period the Decorators' Club were endeavoring to bring out of the chaotic conditions, under which a great deal of decorative work was undertaken, some specific form of business procedure that would safeguard the interests of the decorator as well as of all other parties to the contract, including the client.

Subsequent to this discussion, in which we were privileged to participate, a great deal of quiet but persistent effort looking toward the eventual establishment of a satisfactory form of contract agreement has been carried out, both under the earnest cooperation of the various presiding officers of the Club and of Miss Gertrude Brooks and her associates on the special committee that has had the work in charge. This effort has now culminated in the adoption and copyrighting of a series of standard specification forms comprising five variations of an agreement by which the interests of both client and decorator are protected. These five forms cover the procedure when:

First, a stipulated price is named for the work and merchandise supplied.

Second, a cost plus fee system where the work is financed by the client, and the fee agreed upon is a percentage of the cost of the work.

A third form covers the condition where the decorator finances the work and is compensated for services on a cost plus fee on a percentage basis.

The fourth form relates to conditions where the customer finances the work and the decorator is compensated on the basis of a fixed sum.

The fifth form covers conditions under which the decorator finances the work and is paid for services on the basis of a fixed sum.

THE IMPROVED STEAMAX

STEAMAX, the small electric steamer manufactured by the Steamax Co., Germantown, Philadelphia, has been improved by the addition of a replaceable fuse, which will prevent the burning through of the boiler, in case the operator lets the boiler run dry, and also the installation of a new ball type safety valve, which in addition to its better functioning, adds considerably to the good appearance of the apparatus. The Steamax Co. are ready to distribute their product on a large scale, and are offering it at attractive discounts to the wholesalers who are equipped to supply it to furniture retailers and upholsterers, and also further its use in the household trade.

THE ARCHITECT AND THE DECORATOR*(Continued from page 102)*

It is up to the decorators themselves to keep out incompetents and undesirables. But, so far, very little along this line has been done. Some of the wholesalers have tried to improve conditions by refusing to grant discounts and the opening of accounts to certain types of men and women whom they do not consider safe. But this is merely a matter of finances and does not cure the professional defects.

The only remedy, which has proved to be effective in other professions, is that of a professional association with rigid requirements for admission, based on an extensive examination. There are already several organizations of a sort, most of which, however, are but little more than mutual admiration societies, or clubs, where members can weep on each others shoulder and relieve their minds by telling harrowing stories of clients who changed their minds and failed to pay their bills.

The only kind of association that really would give standing to the profession of interior decorators, would be one of such a type as to make the questioning of its members as regards their ability unnecessary. The headquarters of such an association should be the source of information for architects and the public who wish to ascertain the standing of a decorator whom they don't know personally.

Such an organization should be guided by a policy of exclusiveness and professional ability. Recently, an attempt has been made, once again, to band the interior decorators together as a profession, but the requirements for admission into this organization are very lenient and still more flexible, vague and open to various interpretations. They also seem more to stress the financial standing of the decorator than professional ability—which gives it an undeniable mercantile stamp.

While such an organization, because of its mild requirements for admission, will, in due course, attract many decorators of various types, it remains, however, to be seen to what extent the public will be impressed, and how seriously the architects will take it.

OBITUARY*(Continued from page 123)*

The funeral services, which were held at the Fraser home, 229 E. Meade St., Chestnut Hill, on December 4th, were largely attended by members of the Philadelphia and New York upholstery trade. Interment was in the Holy Sepulchre Cemetery. He is survived by a widow and a son.

RENE CARRILLO

The friends of Rene Carrillo de Albornoz, head of

the firm of Carrillo & Co., Inc., will regret to learn of his death as a result of a nervous breakdown, which occurred on Thursday, December 10th.

The deceased, who was fifty-five years of age, had been under a doctor's care for some time as a sufferer from high blood pressure, and was found dead by his son Rene with whom he lived at 175 E. 79th St., New York.

The deceased had been president of his concern for more than twenty years, which was formerly Wolf & Carrillo. He is survived by his widow, from whom he has been separated for some time, his son, Rene, Jr., who has been in his father's business since his graduation from Princeton last Spring, and a daughter, Mrs. T. Walter D. Duke, of Woodmere, L. I.

Funeral services were held Saturday, December 12, interment in Greenwood Cemetery.

GEORGE L. DELATOUR, SR.

Newspapers of November 30, 1931, carried the notice of the death of George L. Delatour, Sr., father of George L. Delatour, Jr., New York representative of Arnold B. Cox. Funeral services were held in White Plains. In addition to George Delatour, Jr., a brother and two sisters survive.

SPECIAL NOTICES

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

MANUFACTURING AND SHOWROOM premises to rent.

Two floors each 6,400 square feet, one floor machinery equipped for woodworking plant. Light on four sides; 100 per cent. sprinkler; low insurance; steam heat; two electric elevators; covered loading platform; one block from Brooklyn's leading transit centers, two blocks from freight station. Address "Ownership," care The Upholsterer.

ESTABLISHED SHOP—doing draperies and upholstery for homes and offices, seeks experienced all-around inside man; able supervisor with clientele preferred. Will consider merging with another shop operated by inside man, or buying out established shop. Address "Metropolitan District," care The Upholsterer.

SELLING ORGANIZATION—with two mills, tapestries, plain and jacquard velours, desires representatives, experienced only, with furniture manufacturers and upholstery jobbers. Boston, New York State, Middle West, Southwest and Far West. Low end goods. Address "Selling Representative," care The Upholsterer.

SALESMAN with a large following among the retail drapery trade, furniture manufacturers, decorators, and automobile manufacturers, through the Middle West from Pittsburgh to Denver, will be at liberty January 1, 1932, and would like to connect with a mill line that can fill such a want, and can use the services of an A-1 salesman who can produce results; sixteen years with one of the largest mills in that line. Address "X. Y. Z.," care The Upholsterer.

WANTED—Position as superintendent of drapery workroom; 15 years' experience with leading New York and New England workrooms; thorough knowledge of all phases of the business; best of references. Address "All Phases," care The Upholsterer.

POPULAR LINES WANTED—By a representative in Los Angeles, with permanent showroom in the wholesale district, adjacent to large department stores. Have large following from Denver west, and can furnish best of references. Address "Popular," care The Upholsterer.

MILL LINES WANTED—Salesman who successfully pioneered and covered for past four and a half years the Denver West territory for Waverly Fabrics Division of F. Schumacher & Co. is desirous of securing one or several mill lines. Address J. O. Mills, 1859 Vallejo Street, Apartment 3, San Francisco, Calif.

BUYER OF DRAPERIES and floor coverings seeks connection. Thorough knowledge of workroom, interior decorating, complete furnishings and contract work. Address "Practical," care The Upholsterer.

SALESMAN—INTERIOR DECORATOR, seven years' experience with leading Fifth Avenue establishment, thorough knowledge of furniture fabrics, floor covering, panelling, etc., is desirous of connecting with concern in above or allied lines, wholesale or retail; moderate salary. Address "Thorough," care The Upholsterer.

SELLING AGENTS of upholstery fabrics have desirable office space and separate showroom to rent for drapery fabrics or kindred line; convenient location, excellent facilities. Address "Fifth Avenue," care The Upholsterer.

EXPERIENCED SALESMAN, with established headquarters in Philadelphia, wants high grade lines of drapery and upholstery fabrics on commission basis. Address "Experienced," care The Upholsterer.

SALESMAN—Well acquainted with best of Chicago decorative trade, for the past four years connected with one of the largest manufacturers and jobbers of upholstery and drapery fabrics, wishes to represent a line large enough to maintain a Chicago office. Can furnish best of references. Address "Well Acquainted," care The Upholsterer.

ARTISTIC YOUNG DRAPERY MAN, with fine qualities for executing work, first-class drapery cutter and estimator, all-around man, studio experience, would like to hear from concerns doing artistic work. Address "Artistic," care The Upholsterer.

ESTIMATOR: Thoroughly experienced young man, married, drapery and upholstery executive, now employed, desires permanent change. Prefer Southern decorator or department store, but will go anywhere. Address "Estimator 8," care The Upholsterer.

YOUNG MAN with eighteen years' experience in drapery workrooms, good drapery cutter, desires connection with reliable house. Have acted as foreman and assistant manager of large drapery workroom of well-known department store. Address "Drapery Work," care The Upholsterer.

SALESMAN WANTED—To carry popular price line of garden furniture as side line. Commission basis. Address "Garden Furniture," care The Upholsterer.

CURTAIN SALESMEN WANTED: We have the best known and most popular priced line of ruffled curtains on the market, and are interested in salesmen on strictly commission basis. Advise experience and territory. Address "Alert," care The Upholsterer.

AMERICAN CITIZEN—39, college man speaking German and Spanish fluently, desires position in drapery or carpet trade, where his 20 years of experience in office and sales organization and propaganda will be of service. Address "Citizen," care The Upholsterer.

INTERIOR DECORATOR AND FURNITURE BUYER, accustomed to handling finest clientele, formerly with

William Baumgarten Co., New York, seeks highest type connection. Address "A. B. C.," care The Upholsterer.

FACTORY FOREMAN—A large New York popular priced curtain and spread manufacturer has an opening for a factory manager. He must be thoroughly experienced in taking full charge of a manufacturing plant, and have knowledge of repairing machines. State age, experience, present and previous connections, salary desired. Strictly confidential. Address "Specialist," care The Upholsterer.

UPHOLSTERY FABRIC MILL'S line desired by ambitious young salesman with broad experience and good acquaintance. Wants popular price line of tapestry and pile fabrics for eastern territory. Address "Eastern," care The Upholsterer.

EXPERIENCED INTERIOR DECORATOR desires connection. Thoroughly accustomed to dealing with exclusive clientele. Prefer mid-Western or Western position, where hard work will be appreciated. Excellent references. Address "W. N.," care The Upholsterer.

LIVE WIRE SALESMAN, producing large volume business for jacquard mill in Metropolitan area, desires tapestry and novelty fabric line; commission basis only. Address "Live Wire," care The Upholsterer.

WANTED—MILL LINE or agency of upholstery fabrics by live wire salesman-executive. Selling New York and Middle West manufacturers of upholstered furniture for years. Address "E. H.," care The Upholsterer.

REPRESENTATIVE—Now calling on manufacturers in Metropolitan district. Desires side line of chintz and cretonnes. Fifteen years' successful sales experience. Address "Representative," care The Upholsterer.

SELLING ORGANIZATION OF THREE—Having centrally located office, will sell upholstery and kindred fabrics. Strictly commission; area of Philadelphia and vicinity. Address "Philadelphia Three," care The Upholsterer.

SALESMEN WANTED on commission basis side line drapery and upholstery fabrics direct from mill, for following territories: New York City; New England States; Chicago; St. Louis; Southeast. Full details and references first letter. Experienced men with established trade only considered. Address "Established Trade," care The Upholsterer.

BUYER AND DESIGNER of curtains and spreads desires connection with progressive manufacturer; nine years' successful experience; has reputation for creative ability. Address "Creative," care The Upholsterer.

SALESMAN—Several years calling on decorative trade, open for change. References. Address "Salesman," care The Upholsterer.

YOUNG MAN—Experienced interior decorations, desires connection with progressive firm. Also experienced in draperies, estimating, cutting, installation, etc. Thorough knowledge of business routine. Address "New York," care The Upholsterer.

CONFIDENTIAL

Converters of Drapery Fabrics with Established Trade and Selling Force in U. S. and Canada wishes to represent mill and act as Sole Selling Agents. All inquiries treated confidentially. Address "Well Established," care The Upholsterer.

TO THE JOBBER or IMPORTER of JACQUARD PRODUCTS

such as Tapestries, Damasks, etc.,—an unusual opportunity to acquire, at an EXCEPTIONALLY LOW PRICE, either by outright purchase or lease, a completely equipped plant for manufacturing textile fabrics.

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