

The UPHOLSTERER & INTERIOR DECORATOR

WITH WHICH IS AMALGAMATED THE WALL PAPER NEWS & INTERIOR DECORATION

Est. 1893

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

C. R. CLIFFORD PRESIDENT AND MANAGING EDITOR
WM. M. LAWTON SECRETARY AND TREASURER
WM. J. FISCHER VICE-PRESIDENT AND CASHIER
JOHN W. STEPHENSON EDITOR
JAMES B. HAWLEY ASSOCIATE EDITOR

WM. O. HALL BUSINESS AND ADVERTISING MANAGER
F. D. DAY REPRESENTATIVE
M. A. CLEGG REPRESENTATIVE
H. D. COYNE REPRESENTATIVE

H. B. STREET, 1612 MARKET ST., ROOM 1104 (RITTENHOUSE 2180) PHILA., PA.
H. M. WATERS, 210 LINCOLN ST. BOSTON, MASS.
MAC INTIRE & SIMPSON, 75 E. WACKER DRIVE CHICAGO, ILL.
Copyright, Clifford & Lawton, Inc., 1932

FACT AND COMMENT

IN many of the big colleges there are Senior Councils made up from the student body and this council gets a slant on things that the faculty doesn't observe.

It would be a good thing if some of the retail and wholesale houses inaugurated Senior Councils among their employees. There are things happening and conditions existing that no individual employee would care to bring to the attention of the firm, but the Council could do it, especially if organized for that purpose.

What good does it do to have successful business getters if the customers' goodwill is spoiled by some grouch girl on the telephone, the man on the elevator, or the grouch driver on the delivery wagon? Of what earthly avail that the principal wheels are efficient if the little wheels are not true?

The telegraph companies have what they call a trouble finder who hunts down broken circuits. That's what's needed in most of the department stores and in many of the big wholesale houses—somebody who will look for broken circuits. And the senior council can spot these grouch spots very easily. The malcontent

is always known to his fellows while frequently he isn't known to the firm; he's the man who, with a lift of the eyebrow or a tart word now and then or a meaning smile implies his dissatisfaction with conditions and carries the contagion of his animosities to others. Or possibly his arbitrary disposition is due to a sudden authority because everybody cannot balance authority and courtesy on the same shoulders.

The grouch is a mighty dangerous element in an organization, and the only way he can be reached is through the observations of his associates. Hence the value of a senior council!

WHY haven't we today the \$15,000-\$20,000 upholstery buyers that we had in the past?

Why? Because they can't earn it. They are not allowed to earn it.

"THERE WERE
GIANTS IN
THOSE DAYS"

They are all tied up with systems and hogtied by petty "control" authorities.

There are 2,500 high class department stores in this country that ought to be making good money. They have buyers who are thoroughly capable but they are not allowed to develop to their fullest ability.

Where are the Ed Bells today? Where are the

Dave Thealls? The Ed Gospohls? Where's the successor to Louis Kurr, or Callahan or Chattin, Dick Owen, George Carter, Bosworth or Dave Roney?

About twenty-seven years ago Emil Shauer was paid a salary of \$16,000 a year as buyer for Mandel Bros., and \$16,000 in those days was a lot of money.

Why did he get it?

Because he earned it. He was a merchant. He was given a department and told to run it and he didn't have a lot of hobbles interfering with his stride.

Only a few years ago Edward Barling of Bamberger's was pulling down from \$15,000 to \$20,000 a year because he earned it.

And where are the men in the trade today that have the authority that Callahan had? Callahan would place a \$10,000 order without a blink.

When George Carter was at Stern Bros., he was selling Brussels curtains at \$400 a pair and Italian filet bedspreads at \$2,000 each.

Today the curtain departments are looking for something to sell for 37 cents; and bedspreads at \$1.99.

In the days when the department stores were making good big money—style, quality, character, novelty—those were the essentials. Today it's all price, price, price. They have shoppers out to see if anybody's selling for two cents less. They have comparison tests, analytical tests, and a hard-boiled system with a check rein over all.

A buyer says to a salesman:

"That pattern, 413, was a crackerjack seller."

"Why haven't you reordered?" says the salesman.

And the buyer explained that he wanted to reorder but instructions came to him that he had plenty of stock in other styles; he must sell what he had. So he continues to plug along on a slow turnover when he could just as well make quick money on quick sellers.

All this efficiency system should never have been applied to the upholstery goods.

It may work out all right in notions and boots and shoes and articles of utility but it doesn't work out in matters of art or art application.

Certain it is that there are no big money makers among the buyers of the country today and that's not

their fault. It's the fault of the system.

There is no other answer. It's got to the point where even the advertising department isn't interested in anything but price, and there's no profit for anybody in the "bargain" stuffs.

An upholstery manager said recently to the advertising head of a big firm:

"Why don't you give the upholstery department some consideration occasionally?"

And the reply was: "Why don't you give me some bargains to talk about?"

"Doesn't the character of my department, style and service stand for anything?"

"Oh bunk," said the advertising man. "Money talks. Macy's six per cent saving has more punch in it than all the art and service and quality and color and design ballyhoo combined. What I want to talk about is *price*"—and this attitude of the advertising department was simply absorbed from higher up.

There were no better merchandisers twenty years ago than Dick Owen or Dave Roney, but it was the kind of merchandising that made money. They didn't everlastingly urge the public to look for bargains. They didn't belong to any buying groups. They weren't worried about whether their neighbors were selling something for a nickel a yard less. They didn't have an organization of clerks picking the cloth to pieces, analyzing it and counting the threads, putting everything on a strictly construction basis regardless of color or design.

If this way of running an upholstery department makes for profit why aren't these departments making money? Why aren't the buyers making money?

It's because the initiative and the effort and the experience of the buyer is all lost. The department is put upon the same commercial basis as groceries and the policy isn't consistent because all of the better-class department stores conduct a department of interior decoration recognizing the element of art in industry, and even this department is handicapped by the commonplace atmosphere of the regular merchandise stock through which the client passes before ever he reaches the department of interior decoration.

CLOSING the forty-fourth year of The Upholsterer and Interior Decorator we desire to express our sincere appreciation to the many friends who have made these years both pleasant and profitable. We wish for all a joyful holiday season and increasing prosperity in the years to come.

WE BELIEVE-

"**W**E BELIEVE in the United States of America; in the soundness and permanence of its institutions; in its destiny to lead the family of nations to peace, brotherhood and contentment.

"We believe in the ability of our appointed leaders to overcome the obstacles which obstruct the path of our people to happiness and prosperity.

"We believe that the business men of this country can and will work together for our national welfare; setting aside if need be the powerful influences of self-interest; and will so coordinate their efforts and policies that recovery—material and spiritual—will be hastened.

"We believe it to be the duty of all who have jobs, to try to create jobs for those who have not.

"We believe that we can best show our patriotism and our faith in our country by thrusting aside all distractions, setting our faces forward, and working harder, more thoughtfully than ever before."

Marshall Field & Co., Chicago

PACIFIC COAST NOTES

Much interest is being shown in the Milling Road Shop reproduced at the San Francisco store of W. & J. Sloane. This shop, located on the third floor, directly opposite the elevators, features a splendid collection of Georgian reproductions.

A greatly enlarged Oriental rug section has been opened by Gaines-Walrath, Inc., 366 Post Street, San Francisco, with Joseph Dooman in charge.

L. P. Larson, decorative designer, has moved his studio from 567 Sutter Street, San Francisco, to 1366 Sutter Street, where a large space has been taken over.

John Rex, featuring fine furniture and interior decorations, has taken over ground floor quarters at 508 Sutter Street, San Francisco. He is acting as distributor of Danersk furniture.

Leo Gilbert, well known in the San Francisco furniture trade, and formerly with Klopstock Bros., local furniture manufacturers, passed away November 16. He was a native of San Francisco and prominent in Masonic circles.

Miss Katherine Watson, for several years with William D. McCann, San Francisco, is now associated with the John Breuner Company here.

Announcement has been made of the purchase of the four-story building at 625 Sutter Street, San Francisco, by Gilbert's which occupies the structure in its entirety as a fine furniture and interior decorative shop.

Arthur C. Buckman, Pacific Coast representative of the Bromley Mfg. Co., has returned to his California headquarters from a business conference at Philadelphia. He brings the news that this concern has brought out many new numbers for the coming season.

T. B. Wilson, for some time in charge of the Pacific Coast branch of Powdrell & Alexander, Inc. at Los Angeles, has been transferred to the Eastern headquarters. Herman Kurtzman, formerly with S. Harris & Co., is now with the Los Angeles office of Powdrell & Alexander, Inc.

George DeBonis, recently made buyer of draperies, rugs, furniture and lamps for the City of Paris Dry Goods Company, San Francisco, is recovering from a serious illness which necessitated a stay in the hospital.

Bob Foster, formerly with Wm. D. McCann, San Francisco, has joined the staff of the City of Paris Dry Goods Company as decorator.

Frank J. Barrett has taken over the one-half interest of Robert Jiminez in the Barrett Upholstering Co., 1720 Haight Street, San Francisco.

Lachman Bros., operating a large store in the Mission district, San Francisco, featuring furniture, floor coverings and draperies, have taken over adjoining

space and now have a street frontage of more than five hundred feet.

The plant of the United Lamp and Shade Co., 980 Howard Street, San Francisco, was visited by fire recently, causing a heavy loss, especially to stock on hand.

R. G. Horn, who specializes in antiques, has moved his shop from 3050 Fillmore Street, San Francisco, to 1851 Union Street.

The drapery shop of the White House, San Francisco, recently featured an unusual exhibition of India prints, Numdah rugs and India Crewel embroidery, with Mrs. Kanta Gupta in attendance to demonstrate the actual work on these.

The wholesale and retail rug establishment of Victorien M. Meyer has been moved to the fifth floor of the Joseph Magnin Building, 77 O'Farrell Street, San Francisco.

George E. Perry and Jacob Zimmerman have filed a statement to indicate that they are engaged in business at 1666 Market Street, San Francisco, as the Service Upholstering Company.

In the death of John Breuner, Sr., head of the furniture house of John Breuner Company, San Francisco, which occurred at his home November 23, the Far West lost one of its outstanding figures in the home furnishing field. Mr. Breuner had suffered from heart trouble in recent years, but had returned a short time ago from a trip to Europe in improved health. He was a member of the Breuner family which had engaged in the furniture business in Sacramento in the days of the gold rush and came to San Francisco in 1900, taking over the old California Furniture Company. Three years later the store was moved to Market and Sixth streets and in 1905 to its present location on Geary Street. The store was destroyed by the fire of 1906 but was rebuilt on the old site. Mr. Breuner was prominent in Bohemian and Olympic Club affairs and in Shrine work. He is survived by his widow, Mrs. California Cluff Breuner; a son, John Breuner, Jr., vice-president of the furniture firm; three daughters, a brother, Louis F. Breuner, also in the furniture business, and two sisters. He was sixty-four years of age.

The Peck & Hills Furniture Co., a national wholesale organization, which has been doing a retail business at its fifteen branches for some time, has opened an exclusive retail store at 124 Grand Avenue, Oakland, in the heart of the downtown district. The new branch, which features furniture, floor coverings and draperies, is in charge of Dwight L. Thomas.

The L. H. Schrader Furniture Company, Richmond, Calif., will move shortly to a new store at Seventh and Macdonald streets.

The Bedford Furniture Company has discontinued
(Continued on page 46)



**A VIEW IN THE 20TH CENTURY
CLUB, PITTSBURGH, DECORATED
BY THE LATE MARIAN GHEEN**

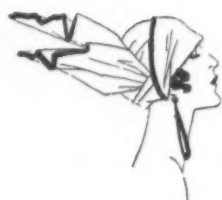
See text on page 37. Note specially made chromium leaf
valance decorations.





**A DINING ROOM DEMONSTRATING
THE DECORATIVE SKILL OF
THE LATE MARIAN GHEEN**

See text on page 37



PLANTS STILL NEED SALESMEN

A STATEMENT recently made in a hotel magazine claimed that there were not less than 100,000 idle traveling salesmen in greater New York. Whether this statement is true as to approximate numbers or whether it is merely a figure of speech it is sufficiently indicative of the real facts to cause one to wonder whether or not the underlying cause of unemployment is entirely the depression.

It goes without saying that the depression has tremendously curtailed employment in many directions. It has reduced production, circumscribed consumption and discounted incomes to such an extent that the wheels of merchandising distribution have been seriously slowed if not in some instances entirely stopped.

Lack of production and retarded buying might easily and glibly be given as a reason for reducing the number of traveling salesmen in the field. But it is a fair question to ask if the decreasing number of traveling salesmen might not as easily be the cause of the slowing up of manufacture as its result?

For lack of sales the factory is forced to reduce its momentum and this decreasing momentum of production leads to a curtailment in traveling representation. In most cases the mills have not reduced production in order to avoid the expense of traveling salesmen but for the lack of traveling salesmen have been compelled to cease the manufacture of goods which in the absence of an aggressive sales division no longer find a market.

A few decades ago the manufacturing and wholesale distribution of many important commodities were two separate and distinct parts of a single business. It was the task of the selling division to produce orders. It had nothing to do with the manufacture, styling, pricing or the shipping of the commodities it sold. Even credits belonged to the province of the manufacturer. On the other hand, it was the task of the plant to manufacture goods with which to fill the orders secured by the selling division.

This process has almost disappeared. Selling, as well as manufacturing, have become plant functions with naturally a predominant emphasis on the manufacturing end of the process. The wheels of the mill must run. Volume must be routed through the machines for the sake of the economies of mass operation. In this way the cart continually drove the horse substituting the theory of pushing the product of a plant out of the mill into the trade as a substitute for the

pull of an organized and promoted demand through the display of the merchandise and the education of the consumer.

The creation of a selling set-up has thus been assumed in many cases by plant owners more familiar with production than with the intricacies of distribution. Not all, but many manufacturing concerns or individual plant owners have in effect minimized the importance of the selling end of the business; have cut the sales staff both in number and cost and then have complained of the falling off of orders.

One can no more run a manufacturing plant without orders than one can turn the wheels of a plant without power, and in cutting off or seriously decreasing the order-producing function of a sales force, plants have starved for lack of work.

At the present time we stand at the opening of another calendar year. Which way business will turn,—upward or the reverse,—will very largely depend on the plans we make and the methods we employ to put those plans into effect.

In every line of business there are factories that have maintained a certain degree of momentum throughout the last three trying years. They have not been the largest nor the finest, nor have they had a monopoly of some exclusive feature that separated them from their competitors and gave them the call in a period of reduced consumption.

They are in all respects comparable to those whose plants have experienced a diminishing necessity for operation. But, somehow the selling function has been maintained and the market for their product has been continued.

We would not attempt to differentiate between the value of the manufacturing function and the value of the selling function. Each needs the other and the crippling of either will bring disaster to both. We feel, however, that an unfair discrimination has been exercised upon the sales half of many enterprises and a certain amount of managerial shortsightedness has ignored the fact that a non-existent sales force will eventually produce a superfluity of manufacturing mechanism. Unless some other than the present means of selling contact can be provided as a satisfactory substitute, to cut off the agencies through which alone orders may be received is equivalent in time to discharging the mill hands and drawing the furnace fires.

These thoughts are inspired by the intimation we have received that not a few manufacturers in the seasonal revamping of personnel that the end of the calendar year brings in its train are contemplating the strengthening of their selling practice.

Even if there shall be no immediate quickening of the buying impulse on the part of retailers, an aggressive sales policy bids fair to be the only answer to the problem of manufacturing prosperity.

FURNITURE TYPES TO BE SHOWN AT CHICAGO JANUARY SHOW

MODERNISTIC STYLES TO BE GIVEN PROMINENCE

THE style forecast furnished by the American Furniture Mart, through the courtesy of their exhibitors, gives interesting information concerning the style changes to be evident at the January Exposition. It is said that these changes will be more sweeping in character than in any market since the summer exhibition of four years ago at which time Art Moderne attained the peak of its sudden popularity, and in 1933, as in 1928, Modern accounts for much of the change in design trend.

It exerts a strong influence in the displays devoted to bedroom furnishings, dining-room, living-room, porch, garden, or other furniture, and although subdued in design as compared with the early Modernistic creations, strikingly modern effects will hold the center of the stage.

Many reasons are given for the ascendancy of Modern in next month's display. Amongst others is the impression that by featuring Modern patterns the public will be influenced to buy complete rooms or at least complete suites; second, a belief that the Chicago World's Fair in the summer of 1933 will so focus attention on modern designs in all fields that there will be a greater interest in modern furniture; third, a belief that the general public is ready for "contemporary" furniture whereas four years ago the style was too advanced and the products at that time were immature and indigestible from a style standpoint. Finally, the thought that when things are not going so well a radical change is in order in the hope, if nothing else, that an improvement will result.

As to what the new presentation of the modern in furniture will reveal it is said that the designs will be more conservative and distinctly removed from the bizarre Art Moderne of the past. They will contain no useless decoration, no additions not structurally necessary, no frills.

DECEMBER 15, 1932



American Federal will be represented, but not as widely as last year.

Beauty will depend on two things—the lines of the finished furniture and the wood itself.

A greater use of rare imported woods will be made and the finish will be kept very largely to the natural color of the woods themselves with little stain employed.

Many pieces will be lower in construction than corresponding traditional pieces, and random-grain wood will be preferred to fixed uniform balancing of opposed grains in geometrical effects.

In the case goods field there will be more French Empire and Directoire suites, while the Provincial patterns, including Early American, will be less emphasized. This does not indicate a lack of interest in Colonial which season after season has held its popularity among those whose taste for reproductions has been influenced by their liking for the styles of their forebears.

Georgian, it is said, will doubtless remain the "gold standard" of traditionally designed furnishings, with the usual sprinkling of Queen Anne, Biedermeier, Early English in oak, and all the rest. Federal American, after a brief popularity in connection with the Washington Bicentennial, seems to be fading.

Of the woods, walnut, maple, mahogany, and oak appear to be maintaining approximately the same ratio as last season except that they have all yielded to the invasion of the rarer woods such as Italian olive, Circassian walnut, Carpathian elm burl, straw-colored Honduras rosewood, Acacia, Myrtle, English hare-

wood, Indian white laurel, and a host of other varieties including Golden Padouk, Imbuay, Perona, etc.

Upholstery fabrics are also in line with the trend in unusual patterns and unusual fabrics will cut into the volume of the more staple textures, while fabric and design are being carefully selected to harmonize with woods and with the general lines of construction.

In the cedar chest field, there is the attempt to make this useful article of furnishment appear as some other form of living-room, bedroom, or dining-room furniture. One chest is made to match a console table. The two, when put together, produce a high-boy, while another piece placed on the top of the same chest provides a cupboard.

The novelty furniture field will be well represented. Bridge tables, in addition to being offered in a wide variety of fabrikoid tops, will also be seen with the regulation highly-polished wood tops, just like dining-table tops, the theory being that they will thus serve a double purpose and be easily protected by a pad.

Odd living room chairs are becoming more prominent as the old three-piece suite continues to vanish; in bedroom suites, especially in the medium and lower priced lines, the Hollywood vanity with one mirror instead of three is featured—and a host of other things will make the January market, from the style standpoint, an outstanding presentation of the latest and best developments in the manufacturing furniture field.

REORGANIZATION OF RETAIL FIRM

ANNOUNCEMENT is made of a reorganization of the Robertson Brothers Company, 209 South Michigan St., South Bend, Ind., with the following officers:

Sig Welber, president; J. Feiner, treasurer; N. L. Foreman, secretary; Earle C. Howells, vice-president.

Mr. Welber was recently merchandise manager with Quackenbush, Paterson, N. J., and previously managing director of the Welber Co., Columbus, Ohio.

Mr. Feiner was formerly resident manager for the Hahn Purchasing Corp. of New York, and Mr. Foreman was vice-president of the Samler Store, Lebanon, Pa.

Mr. Howells in the new organization will occupy substantially the same position as during the past eight years, divisional merchandise manager of home furnishings, embracing furniture, floor coverings, draperies, art and needle work, gifts, lamps, china, glassware, luggage and general house furnishings. Mr. Howells is well-known to our readers having recently been merchandise manager for the Edward Wren store, Springfield, Ohio, prior to that with H. Kobacker & Sons Co., Gary, Ind., and previously divisional merchandise manager for the Welber Co., Columbus, Ohio. His experience goes back over twenty years in various positions from stock boy to buyer and then merchandise manager.



Georgian remains the most popular of the traditional styles and Georgian Furniture will be displayed in abundance at the American Furniture Mart.

SCHIFFLI EMBROIDERS FORM ASSOCIATION

BECAUSE of practices that have been prevalent throughout the Schiffli embroidery trade, the Embroidery Manufacturers Protective Association has recently been organized to put the industry on a profitable basis. The association began operations May 7th, with offices at 988 Bergen Line Ave., Jersey City, and already 97 per cent of the manufacturers are members. Negotiations are on foot to soon realize 100 per cent membership.

Geographically speaking, it has been fairly simple to form this organization as 95 per cent of the Schiffli embroidery firms in the United States are in the hands of approximately 450 individual owners located in Hudson County, N. J. There are about 1,000 automatic machines in this county, representing an outlay of upwards of \$20,000,000, and it is only through mutual understanding and fair business methods that a reasonable profit can be realized on such a huge investment.

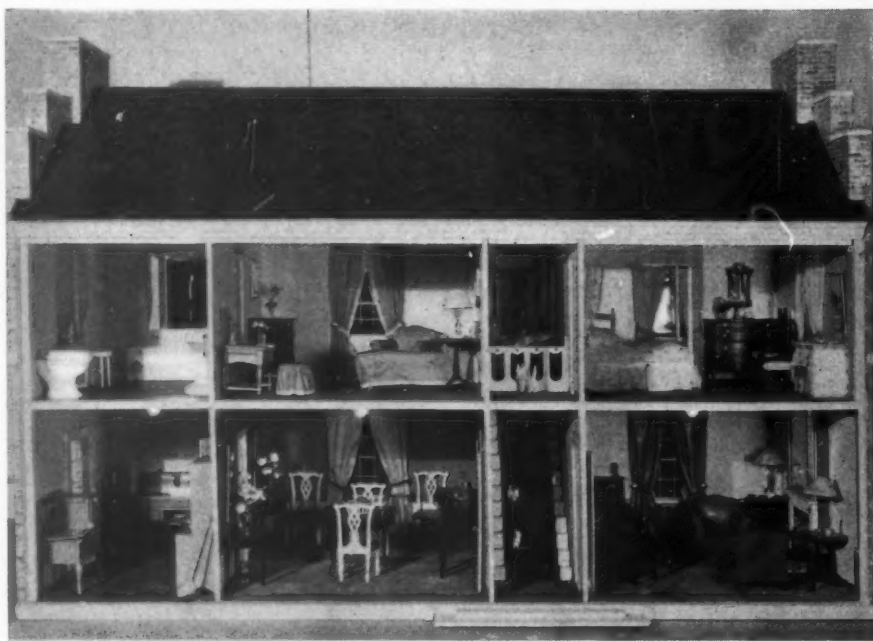
The general policy of the association is to promote a better understanding between the manufactur-

er and consumer of machine embroidery and to improve and stabilize working conditions within the industry. More specifically, they hope to adopt a uniform working day of nine hours and a fifty hour week.

Furthermore, they are interested in a system of design registration among themselves, thus preventing the piracy of design between competitors that has caused a lowering of the standards of the trade. The probability of stringent enforcement of this policy seems to be favorable as it has been heartily endorsed by the majority of the members.

It might be added, as the Embroidery Manufacturers Protective Association is registering designs within their own industry they will naturally wholeheartedly back any federal legislation pending to protect designs in general.

It is believed that with these ideals, the manufacture of Schiffli embroidery will again be raised to a high standard and receive deserved recognition from manufacturers of curtains, draperies, scarfs, etc., as well as the retailers of these goods.



One of the Doll's Houses designed by Delano & Aldrich, architects, and constructed by unemployed draughtsmen now on exhibit at the National Alliance of Art and Industry, New York. Interior furnishings designed and executed by McMillen, Inc.

THE INTERIOR DECORATOR NEEDS A WIDER MARKET

**HIS SERVICES SHOULD BE TAKEN
OUT OF THE LUXURY CLASS AND
SOLD ON A BASIS OF VALUE**

THE period through which we are passing seems to show that the more limited the appeal of a business or a profession, the more strongly felt are adverse business conditions. While all branches in the home furnishings trade have suffered a lack of profitable business which is lamentable, none has been a greater victim of the depression than has been the interior decorator group. The reason for this is plain. Interior decorators either by choice or by accident have been popularly classified as luxuries and have made their principal appeal to the monied class. This class, by reason of a real or fancied need of economy, has been going very light on luxuries and the decorators have had no other market to turn to.

Now when the tide seems slightly on the turn and there are vague hopes of improved economic conditions, interior decorators are starting again practically at scratch. It would seem to us a good time for the profession to take stock of itself and decide if its future security and prosperity might not be assured more positively if it were to organize its efforts along broader lines and reach out into a wider market.

Decorative contracts running into five and six figures are delightful things. They promise and sometimes fulfill their promise of large profits to the firm or individual who secures them. Such contracts, however, unfortunately are few and far between but there are other contracts which are much more plentiful and could be obtained by the decorators if they went after them. These are the contracts of the three or possibly four figure variety which are now carried out either by the home makers themselves or with the semi-assistance of the so-called decorative departments of our large stores.

Call the lady Mrs. Smythe. Her husband earns a fair salary. She has culture, social ambition and

as strong a desire to have her home artistic as has her wealthy neighbor whose husband's income runs to a much larger amount. She wants her home refurnished and she finally persuades her husband to authorize the expenditure of a certain amount. She sets out to do the best she can, exercising such good taste and judgment as she possesses. Eventually the redecoration job is completed. Sometimes the results are good, more often—we might say, most often—they are not so good.

"But why, Mrs. Smythe," we ask when she has voiced a vague disappointment in her work, "why didn't you employ a decorator?" And the answer will almost invariably be: "Oh, I couldn't afford one."

There you have it. Mrs. Smythe regards decorators as luxuries—desirable luxuries maybe—but luxuries none the less. And there are thousands and even tens of thousands of Mrs. Smythes here and there throughout the country from whose business the decorators profit nothing because these women have not been educated to the sensible viewpoint towards decorators.

The fault lies with the decorators.

The Mrs. Smythes are willing enough to be educated to the fact that the employment of a competent decorator is more often an economy than a luxury. But the decorators have adopted a lah-de-lah, supercilious attitude towards the general public, placing themselves on a super-aesthetic plane and it is no wonder that the public has responded by classifying decorators among the luxuries or often, it is regrettable to state, among the fakers and racketeers.

Decorators and certain educated groups know that artistic, economical and satisfying home decoration or redecoration can be achieved best by the professional practitioner—the man or woman of genuine taste backed up by knowledge not alone of the periods but of practical values. And they know that in the long run for a home owner to employ a decorator at any reasonable fee is an economy.

These things being true why do the decorators not broadcast them to the world? Why do the decorators not cease to talk about art with a capital A and talk more about what they can do for their clients in helping them to acquire quality and satisfaction? We believe that if the decorators through their societies would do this—conduct an educational campaign of wide practical and economical appeal—the results would be amazing and profitable.

BARKER BROS., Los Angeles, have opened a men's shop in which are displayed and sold a great variety of articles for men's use. These are shown in conjunction with the firm's selection from their furniture stock of such items as make a special appeal to their male clientele.

WHERE HAVE DEPARTMENTS

CONTINUED FROM THE NOVEMBER U PHO

IN the preceding discussion of the subject of department store merchandise profits we took as a basis for our discussion the reports of the National Retail Dry Goods Association for the years 1930 and 1931.

We have been quite prepared to have the figures of this report, as reproduced by us, viewed with some skepticism on the part of our readers. Although the article has already been warmly commended we are reasonably sure to have some buyer take issue with us as to the correctness of the figures under the category of operating expense. It must however be borne in mind that these figures are not ours. They are quoted by us from reliable statistics and are based upon averages so typical that they may be accepted as facts. As we have said in the former discussion, it is inevitable that in some few cases average figures will differ from those of individual stores, but it is apparent that these individual stores have not altered the published average which must be a true picture of conditions.

To continue the discussion, we refer to the figures of Table III which appears on this page. These figures, showing the average gross margin and the average operating expense for the year 1931, in five different grades of department stores, reveal a condition of general loss averages that varies only in degree between the higher and lower brackets.

With the condition of profitless business in the upholstery and drapery departments of the average

department store, as shown by the table here presented, there is no disputing the fact that there is something seriously wrong with the merchandising theories of these departments.

As we see it, the loss figures of the modern upholstery department are due to three specific faults—too low initial mark-up; too high overhead; emphasis on volume at the expense of profit. The first two are bad enough in all conscience, but in addition, prices are pared to promote volume sales, and even when volume is attained the sum total represents a loss.

After all the only purpose of conducting a merchandise business is to make a profit.

There has been far too much complacency about this matter of profits. When the five home-furnishing divisions in the average store show a uniform condition of profitless operation for three successive years the answer must be contributory negligence. When the drapery, curtain,

and upholstery departments of the United States average a loss of 4.7%, to sales (see Table IV) there is a condition about which we have a right to be concerned.

If this is good merchandising, we stand convicted of wasting our time. But, on the contrary, *if a record of nearly 5 per cent loss is the best that American retail merchandisers can do in the handling of draperies, curtains, and upholstery, then they are not only drifting toward actual bankruptcy, but they are deficient in the qualities necessary to store-keeping success.*

Table III

Draperies, Curtains, Upholstery

Annual Business	\$500,000 \$1,000,000	\$1,000,000 \$2,000,000	\$2,000,000 \$5,000,000	\$5,000,000 \$10,000,000	\$10,000,000 and over
Initial markup %	41.7	41.4	35.2	40.4	42.2
Markdowns %	9.7	8.3	7.7	8.2	10.4
Stock shortage %	1.8	1.2	2.7	2.0	3.1
Gross margin %	35.3	35.3	34.2	34.9	34.2
Operating expense %	43.6	37.8	39.1	37.	39.
Loss %	8.3	2.5	4.9	2.1	4.8

NT STORE PROFITS GONE?

R U PHOLSTERER & INTERIOR DECORATOR

In our previous discussion of the subject of profits we outlined the method of figuring in order to determine the proper selling price, making the point that gross margin to produce a profit must include a profit percentage *in addition to* mark-down and stock shortage percentages and any other percentages that are known to affect the proportion of profit in the ultimate selling price.

In the first discussion we illustrated our points with a fictitious curtain transaction involving 312 pairs of curtains at 30 cents per pair.

In this instalment we apply the discussion to a real transaction.

We recently had related to us the true story of an example of ready-made curtain merchandising that ran into volume sales.

The store putting over the sale is in the over \$10,000,000 class, so we can take the average figures of that class as applying to the transaction. The wholesale price of the ready-made curtains featured in the sale was \$5.75 per pair; the retail sale price was \$9.85,—on the face of it a satisfactory profit. Maybe so.

Stores of this class, according to Table III, have the following percentages to take care of:—

Operating expense	39.0
Mark-downs	10.4
Stock shortages	3.1

A total of 52.5

which must be charged against the selling price before a profit can be determined. 52.5% of 9.85 is 5.17, and this subtracted from 9.85 leaves 4.68 or 1.07 less than the original cost.

But you might say: This is an individual transaction: there are no mark-downs, no stock shortages, and no work-room charges—it's a clean sale with no grief. If this

If the best that department stores can average is a 4.7% loss, then it is time for a new kind of merchandising.

could be true (and it must be borne in mind that mark-downs, etc., are based on the year's business and not on individual transactions) then the only expense to be taken care of would be the operating expense which in the N. R. D. G. A. report averaged 39% for the "Curtains, Drapery, Upholstery" departments of the stores doing over \$10,000,000 in 1931.

Take then the selling price, \$9.85, and charge against that 39% operating expense, which totals \$3.84. Subtract \$3.84 from \$9.85, leaving \$6.01, or exactly 26 cents per pair more than the original cost: \$2.60 on

10 pairs, or \$26.00 on a hundred pairs.

It must be conceded that in our analysis of these figures we have had no personal bias, nor are we responsible for the percentages quoted by the N. R. D. G. A.—we simply have taken their figures and applied them to the transaction represented by the curtain event.

For the sake of argument we have just lifted this curtain sale transaction from other portions of the year's business and charged against it only the "average" operating expenses—but *we are as essentially wrong in considering this transaction on an individual basis as we would be if we considered that the various divisions of a department stock had no relation to the stock as a whole.*

Percentages are inexorable in their application to business as a whole, and if the store in question is an "average" store in its own class, this transaction will represent a "red-ink" record of alarming proportions.

Referring again to the method of determining a selling price when the various divisional percentages of over-head are known, and using this curtain transaction as an example, we take the typical factors of overhead as

Table IV

How All Classes of Department Stores in the United States average up according to figures of the National Retail Dry Goods Association.

Initial mark-up %	averages	41.2
Mark-downs % to sales	"	8.8
Stock shortage % to sales	"	2.1
Gross margin % to sales	"	34.7
Number of stock turns	"	2.0
Total operating expense % to sales	"	39.1
Loss	"	4.7

represented in Table III, for a store doing over \$10,000,000, namely:

Operating Cost	39.0
Mark-downs	10.4
Stock Shortages	3.1

A total of 52.5

And to this we add a desired net profit of 2 per cent, making the total 54.5. 54.5 subtracted from 100 per cent leaves 45.5 as that proportion of the selling price represented by merchandise cost.

The selling price, which represents 100 per cent, is obtained by dividing the merchandise cost (5.75) by the merchandise percentage

$$5.75 \div 45.5 = 12.63 \text{ per pair.}$$

12.63 per pair is thus the selling price necessary to product a 52.5 overhead, a 2 per cent profit, and the original cost of the merchandise.

Now, to prove this take the selling price 12.63 or 12.65, as a less complicated figure, and deduct from that the various percentages of overhead and profit as follows:

Selling Price	\$1265.00
Operating Expense .39%	493.35
	771.65
Mark-Downs 10.4%	131.56
	640.09
Stock Shortage 3.1%	39.21
	600.88
Net Profit 2.0%	25.30
	575.58

which leaves the balance originally expended for the curtains, plus a fraction, \$5.75.58.

To prove this in a more simple way, take the two percentages, entire overhead, plus profit, 54.5 and the merchandise percentage 45.5 and determine what these percentages as applied to the selling price of 12.65 will represent in proportions of the selling price.

$$45.5 \times \$12.65 = \$5.75.575$$

$$54.5 \times \$12.65 = \$6.89.425$$

and the total of these is the selling price, \$12.65.

The selling price advertised in connection with the curtains which form the subject of this discussion was \$9.85, and if this sum is taken from the selling price of \$12.65, indicated by our calculations as being necessary to return a 2 per cent profit, we find that there is a loss of \$2.80 per pair. Not a fictitious loss but an actual loss based on the typical figures of the N. R. D. G. A. report—figures that are conceivably the figures of the store putting on this curtain sale.

There is nothing more definite than the conviction that you cannot take profit, overhead, and merchandise

percentages out of a figure that is less than their sum total, and any merchant who knows his various overhead percentages can very readily, by the method we have suggested, determine what his selling price ought to be for any given merchandise cost.

Edward Filene of Filene's, Boston, in a recent statement declared: "Turnover at a loss is less than useless."

This statement from a merchant who has for years been quoted as an authority on merchandising economics is certainly at variance with the practice of many merchandise concerns during recent years. Sooner or later, however, all merchants must come to a realization of the fact that profits can only accrue from a complete understanding of the necessity of an adequate gross margin and the courage to apply it.

We do not mean to imply that there are no opportunities for promotion through a price drive, but we do mean to express the thought that there is a limit to price promotion and that limit is taken care of by including a specific markdown figure in the overhead and profit percentage. This still leaves room for such occasions as stock clearances; promotions to attract new customers; promotions to increase consumption; or to introduce a new commodity; but it is well even after letting the bars down under these conditions to figure whether or not such transactions really benefit the store, the customer, or the producer.

Next month in the promotion of special January sales one store that we know of will mark a considerable amount of merchandise at an average of not over 10 to 15 per cent above cost. This is purely a promotional transaction. They knowingly sacrifice the possibilities of even getting their own money back in these sales in the effort to stimulate an increased volume in regular merchandise.

"Does it pay?" we asked the merchandise manager of the store in question.

"Unquestionably, yes," he replied, "but you must remember we have no such operating expenses as those obtaining in the New York area." Profit percentages cannot be dis-associated from a store's fiscal year. Profits sacrificed in January or in any other month for promotion purposes must be compensated for in the long run or else the year's ultimate profit is jeopardized.

This brings us back to the original proposition which is that a condition in the retail Curtain, Drapery, Upholstery departments that produces an average annual loss for all classes of department stores of 4.7% makes it imperative that buyers and merchants adopt a higher gross margin, while, at the same time, they endeavor to bring about a reduction in the expense figures that, with present gross margins, make serious losses inevitable.

THE WORK OF MARIAN GHEEN

ELSEWHERE in this issue we illustrate two interiors which are representative of the work of Miss Marian H. Gheen, the decorator, whose death, recorded briefly in the last issue of this publication, was a distinct loss to the trade. Miss Gheen's personality made her many friends and her skill gave her a recognized preeminence in the craft that she adorned.

Miss Gheen was born in West Chester, Pa., and received her early education at a Quaker school in that locality. Later she studied music in Leipzig and sub-

sequently taught this subject in Canandaigua, New York, and in Portland, Oregon. During a number of European trips, Miss Gheen became interested in art as applied to home decoration and finally adopted the practice of it as a



Miss Marian Gheen

profession in place of the teaching of music.

Fifteen years ago, Miss Gheen became the first president of the Women's Decorators Association of Chicago and she was also one of the charter members of the American Institute of Interior Decorators for which society she served as vice-president and chairman of the Trades Relations Committee.

Miss Gheen's work as a decorator was admirable. It had simplicity and richness. There was never anything fussy about it and the rooms for which she was responsible were always practical and livable as well as consistently artistic.

CAN YOU USE THESE MEN?

THE files of this magazine contain the records and present addresses of a large number of high-grade men formerly engaged in buying, selling, or otherwise handling upholstery, draperies, lace curtains, and floor coverings in an industrial way. Many of these men are at present unemployed through no fault of their own. Their misfortune is the direct result of the letting down of business generally, and their services could be of material value to any firm who could employ their acquaintanceship and could offer the opportunity of employment.

With the opening up of an increased activity in wholesale and retail lines and with the resumption of local and traveling representation there ought to be an opportunity to give some of these worthy men a chance to restore themselves and their families to conditions of comfort and security. It is not so much a question of employers waiting until a vacancy occurs as it is a question of rehabilitating the upholstery and drapery industry. The brains, the energies, the ambition and the zeal of these individuals comprise a force that if placed back in harness will give a new impetus to business just as it will be a regrettable disaster individually and industrially if the re-employment of these men is much longer delayed.

AN EXHIBITION OF THE NEW

A NOVEL display exhibition entitled "New Materials, New Products, and New Uses" is to be staged by the National Alliance of Art and Industry in the galleries of the Art Center Building, New York, during the month of January. Products of all types placed on the market within the past two years as well as those not yet commercially available are eligible for exhibition. New uses for familiar products or new processes which favorably affect the design quality of material will also be shown.

The range of exhibits will be a wide one including new materials in the building industry, household equipment, new developments in lighting, heating and ventilating, and new uses for glass, metal alloys, rubber, etc.

Announcements giving the conditions of entry may be obtained by writing to the Exhibition Secretary, National Alliance of Art and Industry, Inc., 65 East 56th St., New York City.

DECORATOR'S CLUB CONDUCT SHOP

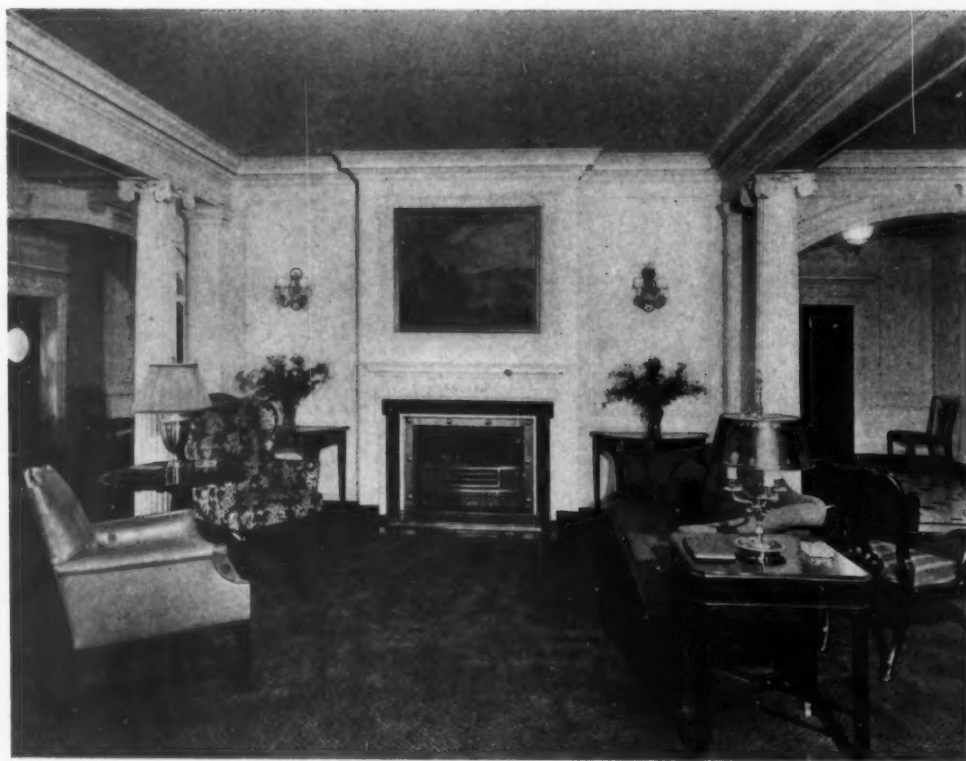
IN ORDER to do their share in assisting the Emergency Unemployment Relief Movement the members of the Decorators Club are conducting a Holiday Shop at 19 E. 57th St., N. Y., with an exhibition and sale of unusual gifts, decorative accessories and furniture, the profits of which will go to the Emergency Unemployment Relief Committee.

The committee in charge of the shop is Gertrude Brooks, chairman, Helen F. Billau, Jeannette Jukes, Mrs. William H. Gardiner, Mrs. Florence G. Law, Mrs. Forbes McCreery, Ethel A. Reeve, Kerstin Taube, Mrs. Kenneth Torrance, and Miss Ruth Lyle Sparks, ex officio.

A SPLENDID collection of tapestries is now on view in the Pennsylvania Museum of Art. These were loaned by Edward T. Stotesbury.



A View of the Library



A Grouping in the Livingroom

ABOARD THE S. S. SANTA ROSA

DECEMBER 15, 1932

SHIP INTERIORS IN THE HOMELIKE MANNER

A BRIEF DESCRIPTION OF SOME OF THE PUBLIC ROOMS ABOARD THE S.S. SANTA ROSA

THE interior decoration of the S.S. Santa Rosa, one of the four new ships in the Grace Line, is sensational in that it is not sensational at all. We have grown so used to interiors on modern liners decorated in the grand or grandiose manner that when we see a group of ship interiors which do not resemble the public rooms in the modern moving picture palace, we find them startling. Elsie Cobb Wilson, Inc., responsible for the decorative work on the Santa Rosa, evidently believed that it would be a change and a relief to the ocean traveling public to sail the high seas surrounded, not by splendor, but by comfort and simple dignity. This decorative organization utilized throughout the Santa Rosa the quieter phases of the Georgian style of decoration and as a result executed a series of rooms the like



In the Livingroom

of which might be found in a well ordered, well furnished country home.

One of the most interesting rooms aboard the Santa Rosa is the Georgian living room illustrated at the top of this page and at the bottom of the opposite page. This is a magnificent chamber with beautifully carved moulding and fluted white columns. The furniture is of mahogany and walnut. The curtains and upholstery are in soft shades of blue, white and green.

At the top of page 38 we show a part of the library. This room is paneled from floor to ceiling in natural pine. The central decorative feature is a fireplace around which are grouped comfortable Geor-
(Continued on page 46)



A view in the main Diningroom



INSIDE THE R K O THEATRE IN RADIO CITY

Top left, Women's Lounge; top right, Men's Lounge; bottom left, Main Lounge; bottom right, Powder Room. See text on following pages for description.

DECEMBER 15, 1932

THE DECORATIONS IN THE R K O THEATRE

DESCRIBING THE ROOMS AND UNUSUAL EFFECTS ACHIEVED BY EUGENE SCHOEN IN RADIO CITY

IN the unusual modern interiors designed by Eugene Schoen & Sons for the new RKO sound motion picture theatre of the Radio City section of Rockefeller Center, the cinema has acquired an entirely new type of setting. It constitutes a radical departure from the customary ornate embellishment of the picture palace. Working in full cooperation with the architects in charge of the huge project, Eugene Schoen, himself an architect and professor of architecture at New York University, has created interiors which are rich and colorful and, at the same time, subdued and restful.

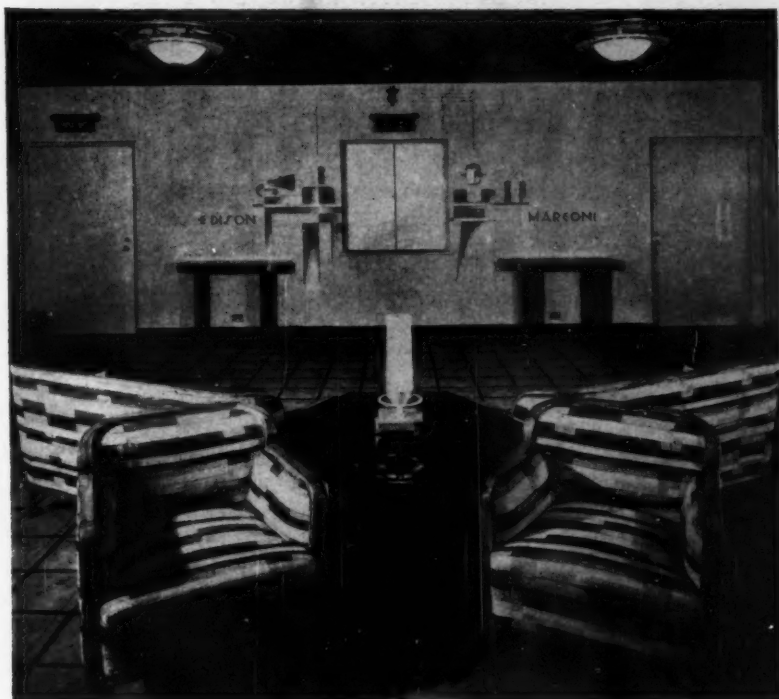
New uses for new materials are to be found in these decorative treatments. With glass and metal, rare woods, leathers, specially designed fabrics and carpeting, and unusual murals, Prof. Schoen has achieved his effects. Among the innovations he has introduced are the use of colored glass strips between metal bands, the combination of rare tropical woods for color effects, metal furniture showing strips of

metal bent and interwoven to attract the play of lights, the use of leather for wall covering as well as for upholstery, and comfortable, attractive furniture which incorporates the highly utilitarian feature of built-in ash receivers with concealed removable trays.

Passing from room to room of this theatre, the visitor is certain to realize that although the various interiors have been treated individually, there is a definite relation between them. This feeling of continuity is one for which Prof. Schoen strives; one on which he places much importance. He achieves this effect in various ways; sometimes through the use of the same carpeting or of carpeting in which the same design is carried out in different colors, at other times, through the treatment of walls, through the use of upholstery fabrics of like color or design or both, and, in other instances, through the introduction, in a minor capacity, in one room of a color predominant in an adjoining room. This relationship between rooms is also carried out by the use of wood veneers for the wall surfaces. Woods, selected for the richness of their color and grain, as used for the furniture for various rooms were carefully combined to carry out the decorative scheme. Among other rare



Interesting window treatment



A view in the third floor lounge showing a novel and convenient furniture grouping.

woods used are South American Marnut (a light wood) combined with East Indian Rosewood, which is dark; Sucupira (a South American oak) used with Padouk or Vermilion Mahogany (sometimes called Bloodwood); Australian Blackwood and Cocabola; Kingwood from India with Gonzal Alves inlays.

Following are brief descriptions of the interiors which we illustrate on page 40. At the top left is a section of the women's lounge. A panel designed by Maurice Heaton, commemorating Amelia Earhart's solo Atlantic flight is the chief decorative feature.

By means of various colored glazes, the design has been blocked in, the narrow strips of natural glass between the colored blocks contributing to the pattern. The panel is brilliantly illuminated from behind as are also the unique narrow panels which flank it. These panels, consisting of 19 clear glass rods used vertically, through which the irregular curves painted on sheets of glass back of the rods are seen in the form of intricate patterns, lend a plastic feeling to the decoration. To balance this mural, the major portion of the opposite wall is panelled with light and dark mirrors, the remainder of the walls and the ceiling being painted a chartreuse-lemon color. Attractive, comfortable desks, lacquered a plum-color with blue-green trims, provide writing facilities. The black and white striped horse-hair fabric, with which the chairs are upholstered, shows an interesting gold caste by reason of its being woven with a gold-colored warp. Black-topped metal tables and smoking stands show colored glass inlays in the silver-toned metal. There are also stools, upholstered in the same material as that used for the window-seat.

At the top right is a view of the men's lounge where aviation has provided the theme for a startling decorative scheme in black and white. This room represents the first instance where photographs were especially taken to carry out a specific decorative scheme in photomurals. In determining the composition of the photographs, Edward Steichen, the photographer, and Prof. Eugene Schoen, endeavored to combat the effect of the three large black marble pillars in this room. By a carefully worked out and balanced decorative treatment, they overcame the danger of having the pillars detract from the effect. The murals are made from photographs of actual aviation scenes taken by Mr. Steichen for this specific purpose. One wall is devoted to scenes of commercial aviation, various types of transport planes, pilots and groups of passengers ready to embark being included. The opposite wall is devoted to military aviation showing powerful bombing planes, mail planes with a post office truck unloading mail sacks, and aerial maps. Planes in fly-Orville and Wilbur Wright made their first flight at ing formation are shown on one end wall, the other presenting an interesting contrast with the powerful

modern planes by showing the flying machine in which Kittyhawk, N. C.

For a touch of brilliant color, the room depends on woods used for the furniture. Padouk or Vermilion Mahogany combined with Sucupira (a South American oak) was used for the chairs and sofas which are upholstered with a greenish-blue leather. Silver-toned metal and black bakelite are used for smoking stands and tables, the table bases consisting of metal bands bent and interwoven.

At the bottom left is a view of the Main Lounge where a rich color effect has been obtained. The walls are covered with parchment leather laid out in three-foot squares with red leather welting. Furniture, upholstered with vermilion leather, is made of South American Marnut, a light wood, combined with dark East Indian Rosewood. Equipped with built-in ash receivers and grouped about tables especially designed to permit such grouping for purposes of conversation, the furniture gives the large lounge an atmosphere of intimacy. There are also tables and smoking stands of silver-toned metal and black bakelite, some of which show colored glass strips inlaid into the metal. The carpeting, the same as that used for the grand foyer and for the corridors and stairways, requiring a total yardage of 3000 yards, has a purplish-brown background which shows dark red circles, dark purple zigzag stripes and vermilion diamond-shaped spots.

The decorative feature of this room is the sports panel by Arthur Crisp.

At the bottom right is the Powder Room, where practically two entire walls are mirror-covered, the remainder of the wall space being hung with a metallic cloth which shows silver woven into a tete de negre background. The carpeting, the same as that of the lounge, shows tete de negre, light brown, vermilion, wine-red and gray figures on a rich blue background. Chairs and stools are upholstered in a dark burnt-orange shade of corded silk. Tables, smoking stands and waste baskets are made of silver-toned metal, with colored glass inlays, and black bakelite.

The effective arrangement of mirrors to provide a series of two triplex dressing tables, with glass tops, on either side of a broad pier glass, is a feature of this room.

In our last issue we listed the names of the manufacturers and wholesalers responsible for the materials used in this theatre. Unfortunately we were misinformed in two instances and firms deserving credit were ignored. We hasten to rectify this oversight by stating that the especially designed linen used in the auditorium was woven by the Robert McBratney Co., and the blue green hand woven fabric used in the women's lounge was produced by the Willich-Franke Studio.



**IN THE DECORATION
OF THIS ROOM CRE-
TONNES WERE USED
TO GIVE COLOR AND
ATMOSPHERE**



**A GROUPING IN ONE OF THE
R. H. MACY & CO'S MODEL
ROOMS**

Particularly effective because through the window one sees a view of the distant garden that is sunshiny and gay in color, made possible by concealed lighting



TELEPHONE COURTESY

THERE is a great deal of unnecessary annoyance in the attitude of certain types of executives toward the use of the telephone. We can appreciate the fact that this important means of business communication can be a source of extreme annoyance when men find their business day all too short for the things they must necessarily undertake in the day's schedule, but even then we doubt if they would knowingly permit some of the discourtesy that meets an incoming call.

"Who's this?", "Who's calling?", or "What's the name?" is all too commonly an unnecessary query when the person for whom the call is intended is within reach and unoccupied.

Should the person be engaged it is much more polite to reply: "Mr. X is engaged just now. If you wish to give your name I will try and get in touch with him, or if you wish I will have him call you when he is at liberty."

The average man who puts through a business call resents the necessity of detailing who he is, what he wants and having some obviously clerical individual pass on the importance of his call.

At the present time there are very few executives, no matter how busy, who need to hedge themselves about with secretaries and assistant secretaries and other supernumeraries to impede the free interchange of business communications between himself and the outside world. It is possible that a good deal of today's telephone annoyance is a carry-over from times when people were really so busy it was necessary to conserve their time by precluding extraneous interruptions.

It has been our experience that except for conditions which required the individual to be located in some other portion of the office, it is easier to get a direct telephone communication with "big" men than it is with some individual of considerably less importance.

We would not presume to dictate the policies of any man's business office, but we seriously doubt the value of some of the safeguards against direct and immediate communication by telephone, which have been erected as a part of the "front" of a business office.

It is perfectly justifiable for an executive who wants to conserve his time to take steps to make it possible for him to do so. But in the large proportion of ordinary incoming telephone calls, business would be healthier for the removal of some of the restraints which arise from indifference to the convenience of the man at the other end of the incoming call.



Telephoning is as accepted a form of communication as any other and it should not be discouraged by discourtesy or by none too busy executives hedging themselves about with unnecessary precautions against the man on the other end of the wire.

VERDIER INTERESTS CONTROL CITY OF PARIS

THE San Francisco papers a few days ago carried the information that Paul Verdier, formerly president of the City of Paris Dry Goods Co., was returning to this country from Paris to assume the presidency and management of the store which for the last six years has been a part of the Schlesinger interests.

With the announcement of Mr. Verdier's return, it was implied that the City of Paris Dry Goods Co., formerly one of the "style" stores of San Francisco and in the last few years largely devoted to popular-priced merchandise, would again give its attention to the promotion of quality materials. While it is not definitely stated that this would mean its return to the high-priced field, there is a strong inference that this store will seek to occupy the place it formerly filled as a store which catered to the best class of San Francisco's trade.

A number of former employees of the City of Paris have been returned to their positions including George De Bonis, who has been made head of the department of interior decoration under the new regime. Mr. De Bonis was connected with the store from 1920 to 1926.

DECORATORS CLUB CONTRIBUTE TO UNEMPLOYMENT FUND

AT 19 E. 57th St., under the name of the Holiday Shop, the Decorators Club are conducting an enterprise, the profits of which go to the Unemployment Relief. In this Shop are offered for sale decorative accessories of all types. The Shop is opened every day and is managed by volunteers from the Decorators Club. Those comprising the committee in charge are Gertrude Brooks, chairman, Helen F. Billau, Jeannette Jukes, Mrs. William H. Gardiner, Mrs. Florence G. Law, Mrs. Forbes McCreery, Ethel A. Reeve, Kerstin Taube, Mrs. Kenneth Torrance, and Miss Ruth Lyle Sparks, *ex officio*.

This Club has recently completed a series of lectures on French subjects arranged by Miss Suzanne Graves. These lectures were given on Tuesday evenings at the Club's headquarters in the Squibb Building, New York and were well attended. The lecturer was Mme. de Mare.

DRY CLEANING IN AMERICA

WE wonder how many who have seen the advertisement of Jules Doux in *THE UPHOLSTERER* over a period of many years or have availed themselves of this firm's services, realize that it was Jules Doux who introduced the process known as French dry cleaning to America.

Apparently the first method of dry cleaning was known in France as early as 1848, but it did not receive the impetus necessary for establishing a new industry until further discoveries were made by M. Judlin eighteen years later.

During the early days of experimentation a spirit was used called camphene not made from petroleum oil but a distillation from turpentine specially prepared for burning in lamps. It was not until 1856 that M. Judlin introduced the use of benzine or benzole probably for the first time.

The term "dry cleaning" is a misnomer as the materials are actually immersed. Up to this time all immersion for cleansing had been in water; frequently at a great risk as either the dye, finish or yarn itself was often affected. Now the use of spirits free from water brought about the introduction of the popular phrase "dry cleaning." This proved a great boon to the upholstery and drapery trade as it reduced cleaning risks to a minimum.

A certain Jules Doux of Le Chataigneraie, Vendee, France, apprenticed to a dyer when a lad in his home province, later gathered wide experience in Paris both in the dyeing industry and the newly established French cleaning trade. In 1849 he came to this country and settled in Utica and became the founder of the French dry cleaning industry in America. In a small frame building with a tiny office, he began his business on a very modest scale, his wife waiting on customers and he supervising the work in the plant.

Jules Doux did not limit himself to cleaning but dyed and finished fabrics as well, using the old-fashioned process of kettle boiling with individual fires underneath each container. Those were the old days when dyewoods were the only coloring known and the unscientific method of tasting or smelling each mixture for the proper content and proportion was considered sufficient.

As aniline and other chemical dyes came into general use and scientific mixing was adopted Jules Doux adapted his plant to the newer methods.

Jules Doux died in 1887 and his work was carried on by his son, Jules Doux, Jr.

The youthful owner, receiving his technical training at Hamilton College, did much to improve the standards of the business. In 1889 he attended the Paris Exposition and won a medal as an award for his contribution to the industry. His sudden death

in 1911 terminated his very capable management and the organization then came under the supervision of the third in line, Jules Goodwin Doux. The business was later incorporated with his two sisters as members. In 1917 he sold his interests to his brother-in-law, George Young Allen, who has since been president, treasurer, and general manager of Jules Doux, Inc.

Indeed, it was fitting that Mr. Allen should become interested in the establishment, as he was brought up in one of the largest and oldest dyeing and cleaning establishments in the Dominion of Canada. He not only received his practical knowledge of the business from his father, who was the head of this Canadian firm, but received his technical training at Bishop's College in Montreal. In 1896 at Leeds University, England, he won the coveted first prize and silver medal awarded by the City of Guilds of London Institute.

It is under Mr. Allen's personal management that this eighty year old firm continues its successful operations.

Two granddaughters of the original Mr. Doux, Mrs. George Y. Allen and Mary Ford Doux are equal shareholders with Mr. Allen in the present company and are personally interested in perpetuating the achievements of the original Jules Doux.

FAIR CO. ADDS INTERIOR DECORATION

The Fair Inc., in Chicago, Ill., have just opened a new department of interior decoration to stimulate the sale of better types of home furnishings. This shop, which is under the management of a competent decorator, recently featured a collection of antiques which were the property of Irene Sidley, a decorator of some prominence in Chicago.

"THE CENTURY OF PROGRESS GALLERY"

At the January Furniture Show in Chicago, one of the novelties will be a display of paintings showing the newest ideas in the ensemble merchandising of home furnishings. The Institute of Store Decorations of America will be responsible for this display and will call it the "Century of Progress Gallery of Home Interiors."

EMPLOYEES TAKE OVER WESTERN RETAIL BUSINESS

The retail business of the Ira F. Powers Furniture Co., of Portland, Oregon, which has been in existence for over sixty years was recently taken over by the employees who will continue to conduct it under the policies now in force. Homer Goehler, formerly secretary of the company is the new president and general manager. Edward P. Casey is first vice-president and Joseph H. Anderson is the second vice-president. George Walker serves as secretary. Neal Agan who has been assistant furniture buyer during the last decade, is in charge of the buying.



The Sales Counsellor will advise his pupils that in these days buying resistance is strong and can be counteracted only by a stronger determination to sell.

THEY WON'T BUY

BUT THEY CAN BE SOLD BY UNUSUAL METHODS OF SALES APPROACH

THE story is told of a salesman, who, after calling upon certain of his trade with a new item developed by his firm, returned and disgustedly threw the sample on the boss's desk with the remark:

"What are you trying to do, make a fool of me? They never heard of double curtain rods and never did their customers. They won't buy them."

Such episodes are practically duplicated in the history of every innovation that is offered for sale. In many instances the minds of possible buyers are closed to any suggestion with respect to something not already familiar to them.

We remember a man who invented a new curtain pole socket. He was not in the drapery accessory business or remotely connected with it. His business was the manufacture of coffee grinders and he had developed a curtain pole socket for his own household use. In attempting to put it on the market it was his practice in interviewing a buyer to introduce himself, and, by "playing" with the device in his fingers, curiosity was aroused, and invariably the question was asked: "What's that you've got?" giving him the opportunity of bringing his wares directly into the conversation.

The inventor of a special type of curtain hook, a woman, made a practice of demonstrating it by hooking it through a cape that she wore.

These were two unusual methods of sales approach and demonstration, that, apart from the ability of the individual, succeeded in securing attention to the product. Customers wouldn't "buy" these devices, and in the ordinary course of business would never be inclined to buy them, but they were "sold" to them by the cleverness of their representation.

Buyers of departmental commodities for retail

sale in some instances seek out and "buy" novel developments for the sake of exclusive opportunities of sale, but, in the majority of cases, it is distinctly up to the producer and the distributor to "sell" the retail merchant on the qualities and character of any given product.

The condition known as a "buyer's market" with all that it implies concerning buying indifference, is an unfortunate condition for all concerned. Not alone does it increase the difficulties of obtaining manufacturer distribution, but it frequently is the means of denying to the retail merchant specific opportunities of sale development.

But under all circumstances, it is well for those occupying selling positions of any sort to make a clear distinction between sales which result from a "buying" impulse and those which are built up and completed from a determination to "sell."

Whatever it is that is offered, whether it is merchandise, service, ability, or brains the receiving of an adequate return for the offering results from the ability to "sell."

This theory is rather strikingly exemplified in the practice of one of our large Metropolitan department stores. While every power of advertising, of display, and of presentation is employed to attract and convince customers of the desirability of this firm's wares, instead of being simply satisfied with sales people to wait upon the buying public, there are, in addition to those behind the counter, roving sales persons who circulate amongst the customers and ask if they can "render a service." In other words, they are making an intensive effort to further the purchasing of this pre-holiday season by more than the customary solicitation of opportunities to "sell."

PACIFIC COAST NOTES (Continued from page 28)

tinued its branch at Fairfield, Calif., and has moved the stock to Vallejo.

Sunset Stores, Inc., 2800 J Street, Sacramento, featuring a general line of dry goods and home furnishings, will open a branch at Ninth and J streets.

Alta Hohanshelt has taken over the business of the Acme Upholstery, 115 W. Kilpatrick Street, Portland, Ore.

PICTURE TAPESTRIES PLEASINGLY AGED IN STORE

AN INTERESTING discovery by Harry H. Williams, buyer for John Wanamaker's New York upholstery department, enables him to greatly enhance some of the imported picture tapestries of his stock. By hanging one of these tapestries on the wall of his office, where it is exposed to rather strong daylight, a good deal of the day, the strong colorings of the tapestry are reduced in a couple of months to an exceedingly soft and harmonious effect. By this simple expedient they take on much of the charm of an antique tapestry, making an almost unbelievable difference in the furnishing value and artistic effect.

THIS MONTH'S DRAPERY SUGGESTION

ON THE opposite page is a dignified treatment of a double mullioned window with a low enclosed radiator occupying the floor space immediately in front of the window. In order to permit of this or a similar

treatment of a radiator or to clear an uncovered radiator, the center over-curtain is stopped at the bottom of the apron.

The flounced glass curtains for each window are composed of two pieces, one hanging full and straight, the other draped back in a symmetrical balanced arrangement.

The whole is surmounted with a five piece cornice which is assembled from stock units.

SHIP INTERIORS IN THE HOMELIKE MANNER

(Continued from page 39)

gian chairs upholstered in blue leather. At the windows are curtains of bright chintz and an American note is given to the room by the use of framed Currier and Ives prints hanging above some of the desks.

Our fourth illustration is a view of the main dining room. This room which is over two decks high has a rolled back dome and tall casement windows. The effect is that of a breezed swept outdoor cafe. The color scheme in this room is a soft Adam green in the upholstery and curtains harmonizing with a deeper shade in the pillars and floor covering. At one end is a large mural painting by Charles R. Pater-son representing an old square rigged ship.

The furnishing contract was in the hands of Schmieg Hungate & Kotzian; M. Singer did a large part of the drapery work and trimmings used were produced by Edward Maag, Inc. John Russell Pope was the interior architect.

THE SITUATION REGARDING DESIGN PROTECTION

DESIGN protection is to the fore again.

A bill has been introduced in the Senate by Senator Hastings. Another bill has been introduced in the House of Representatives by Rep. Sirovich who will soon call a hearing but who has expressed himself as feeling that design piracy is lessening and is no longer a menace.

There have been several meetings by several associations but there has been no concentration on any particular measure. The bill that ought to be pushed is the Vestal Bill which was unanimously endorsed by the Patent Committees of both the House and the Senate, was passed by the House and only lost out in the Senate due to filibustering tactics used to obstruct other legislation during the last days of the session. Only by concentration of effort will anything be accomplished. If every association and a number of legislators each back a separate measure, Congress will become confused on the issues at stake and nothing will be done.

An extraordinary advertisement featuring a remarkable fabric reproduction without any mention of price. A corner window display served to draw further attention to the fabric and, in the department, the price was quoted at \$15 00 per window.

WANAMAKER'S

IN THE DRAPERY SHOP

The People of Lyons, France, sent the original of this

Hand-Blocked Drapery Satin

as a wedding gift to Marie Antoinette

IT is one of the finest things in the collection of magnificent drapery fabrics which has just arrived . . . rare silks and velvets from the age-old looms of France and Italy.

All the beauty and romance of the tragic queen seem caught and held captive in the glorious lengths of this gleaming satin. Garlands of delicately tinted field and garden flowers catch

up the sheaves of slender water leaves, of sea-like blue green, within which are set enchanting scenes suggestive of the pleasure loving spirit of the young queen. The temple of love, symbols of the Muses, bright birds escaping their open cages and a pheasant rising from her grassy nest, of such engaging delicacy against the limpid light and shadow of the radiant antique-ivory satin.

The Pattern is an Eighteen-foot Repeat

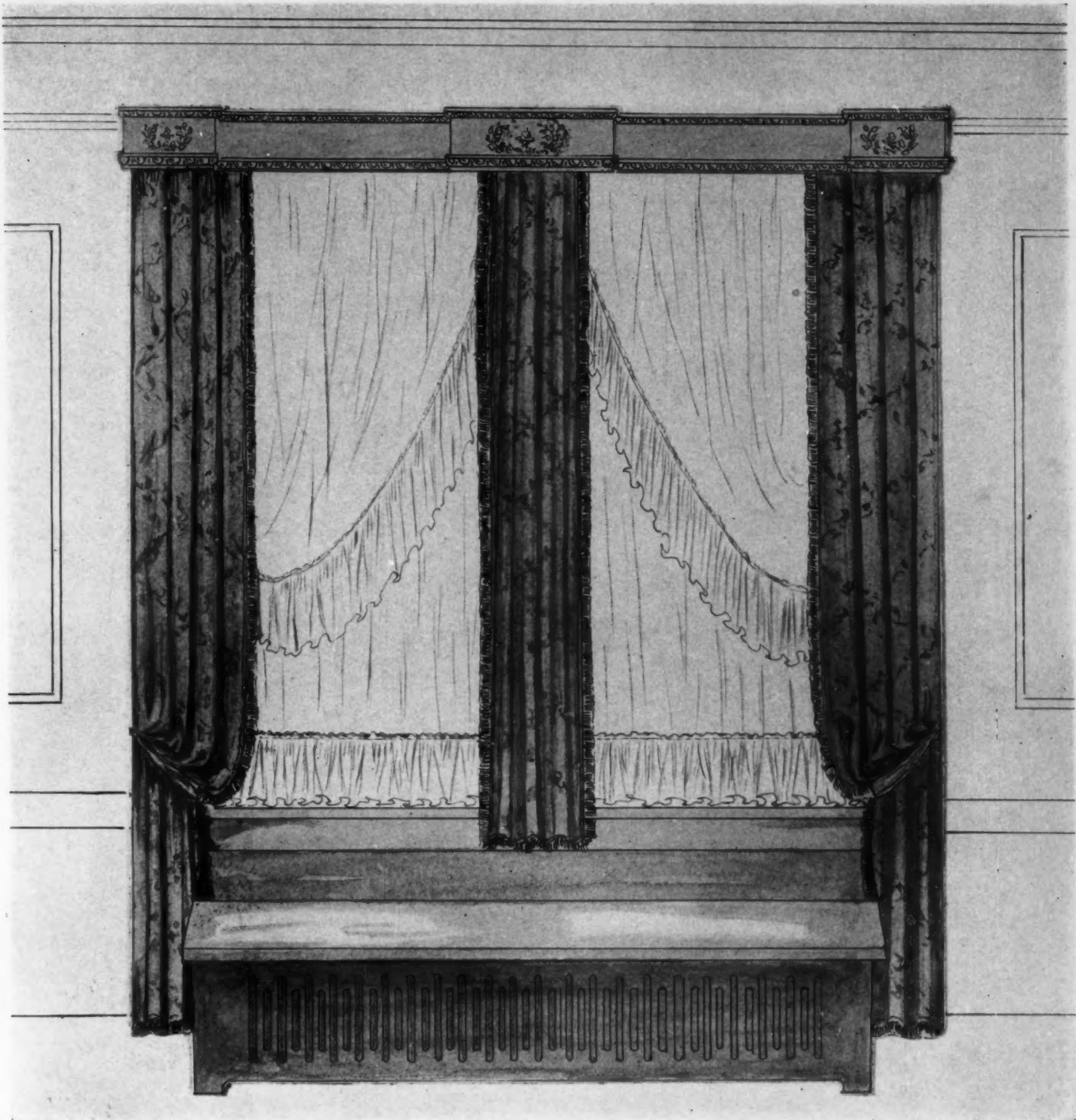
It was destined to adorn the great windows of the queen's apartments at Fontainebleau. The first reproduction was made for the Paris Exposition in 1889. After that the wooden blocks from which this was hand-blocked, so faithfully carrying the secret of the superb beauty of the original hangings, were tucked away and forgotten. They came to light after the War. Some of the blocks had been sadly damaged by a Big Bertha shell. These fine old blocks were restored especially for Wanamaker's, who now enjoy the world rights to this rare Louis XVI design. But having the blocks and the color secret for our own it was still necessary to find a fabric wide enough to carry the design. We ordered the all-silk satin, 66 inches wide from Lyons where the first fabric had its origin . . . a texture of unspeakable richness, a perfect background for the exquisite pattern.

It took eight months to loom and hand-block the 120 yards which are now available in the Drapery Shop and which offer such a wealth of feeling to any interior of Louis XVI inspiration.



WANAMAKER'S—THIRD FLOOR, SOUTH BUILDING

JOHN WANAMAKER NEW YORK
WANAMAKER PLACE—NINTH STREET AT BROADWAY



ILLUSTRATING THIS MONTH'S DRAPERY SUGGESTION

For description, see text on opposite page.



Spanish Hallway.

SOME INTERIORS IN MINIATURE

A MOST fascinating display of miniature period rooms was held at the Ackerman Galleries, 50 East 57th St., N. Y., during the month of November under the auspices of the Architects' Emergency Committee. The rooms were the work of Mrs. James Ward Thorne, an influential society leader of Chicago, and president of the Woman's Exchange.

At the age of fourteen Mrs. Thorne began making and furnishing card-board doll houses and she devel-

oped the hobby to such a high degree that she has now made a valuable collection of miniature furniture and decorative accessories. Ten or twelve years ago while traveling in Europe she came across two beautiful miniature Florentine wrought-iron candelabra set with semi-precious stones. Immediately she conceived the idea of assembling the Florentine room shown on page 49 with these candelabra as a starting point. Ever since in her extensive travels she has

added to this modest beginning until now she has completed an exhibit of eleven period rooms which will be given to the Chicago Art Institute as part of their permanent display.

As many of the objects were bought at random it was impossible to adhere to a minutely exact sale. However, the approximate scale of all the rooms is from an inch to an inch and one-half to the foot.

Throughout the entire exhibit there are many priceless antiques set with precious or semi-precious stones. Where it was

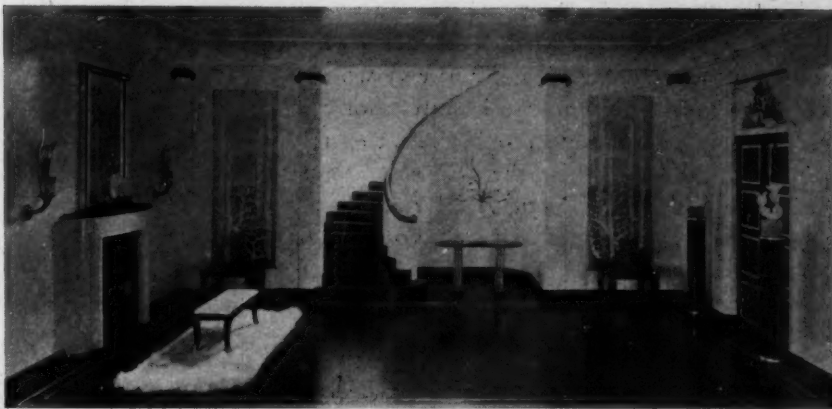


The French boudoir.

impossible to acquire old miniature furnishings she made pieces to complete the interiors. Never using a rule for measurement, her finely practiced eyes seemed almost infallible in creating miniatures to the proper scale. These settings were artistically displayed at the Ackerman Galleries in indirectly lighted niches in a darkened room.

The Venetian living room, on page 49, her first attempt, contains many antiques aside from the jeweled candelabra. The polychrome busts on marble pedestals and the wax medallion in the gilt frame are the actual work of many decades ago. This room, true to its era, has a highly decorated coffered ceiling united to plain stucco walls by a charming moulded and painted cornice. The severely designed chairs are covered in old blue and antique gold velvet. Two heavily gilded metal console tables with gilt mirrors and a built-in hooded fireplace add to the period feeling.

Another unusual model is the Spanish bedroom shown on page 50. This red and gold beamed room radiates the heavy formalism of Spanish decorative arts that prevailed while Spain was in her glory. One of the outstanding features is the gold damask that covers the walls. This charming fabric is designed to scale and was taken from a very old doll's house. The canopied bed hung with red velvet and gold trimmed, is Mrs. Thorne's handiwork. The ivory ornament of the headpiece comes from an



Top, Modernistic hallway; below, the Florentine room.

old Spanish comb. The miniature altar with a triptych and figure is an antique. All the furnishings are charmingly realistic in their minute exactness of detail, including a small designed parquet floor which is of real wood more than an inch thick.

The setting that occupies the center of the exhibit is an old Spanish hall with a grilled doorway looking into a patio with a running fountain. The architectural detail harks back to the Spanish Gothic period very much in keeping with the lovely tapestries, lighting fixtures, furniture, and hooded fireplace.

The English Tudor room which we do not illustrate is a replica of Levens Hall, Westmoreland, England. The oak paneled walls, the moulded plaster ceiling, the stately leaded glass window and the large elaborately carved fireplace enhanced with picturesque furniture of the period are like a lovely old



The Venetian living room.

hand-colored print of a hundred years ago.

The model of the French boudoir shown on page 48 is a reproduction of Mrs. Thorne's own room. It is furnished in the exquisitely delicate color scheme of cream, turquoise blue, and peach. A bit of the architectural detail bespeaks of the Chinese influence that was prevalent during the reign of Louis XV although most of the furniture and furnishings are of the Louis XVI period. One small lowboy is so complete that it has lock and key which actually work. This no doubt was a cabinetmaker's scale model as were many other old pieces in the exhibit. The other furnishings of this boudoir are equally as charming including a reproduction of a fine Aubusson rug.

One room that will be of special interest to decorators at this time is the Victorian prototype shown on page 50 in ecru, Copenhagen blue, old rose, and gold. The furnishings are tastefully chosen and well arranged reflecting Victorianism at its best and not the burlesque decade of its later over-ornamented style. Mrs. Thorne's ingenuity is displayed in the replica of the round oil lamp made from a pearl. A real miniature Bible with printed pages not more than an inch square is included in this room. The draperies are unusual, being Copenhagen blue over drapes

with a deep gold fringe hanging loosely with a gold braid on the valence. The vista through these windows is painted scenes of a Mid-Victorian countryside which adds great charm to the ensemble.

And, of course, the Modernistic is not forgotten. It is represented by a hall in black and white and silver shown on page 49, where fine proportion, simplicity, and character reign. A graceful winding enclosed staircase at one side is flanked by panels of sub-marine life in the modern treatment. One end of the room has a beautifully proportioned fireplace and overmantel mirror in black and white, over against a pair of black and white paneled doors guarded by tall pedestals holding cactus plants. On a real ermine fur rug that lies before the fireplace is a black and white bench.

Space does not permit a detailed description of either the Louis XVI dining room or the Majorcan kitchen, both of which are charmingly furnished.

We understand that Mrs. Thorne is now completing a Colonial and a Georgian room which no doubt will be equally as attractive and interesting.

We can imagine that this exhibit in its final installation will be very popular. In a small space the beholder will be able to examine a number of historical styles and learn much.



The Mid-Victorian Room.



The Spanish bedroom.

WITH THE BUYERS AND SELLERS

WOLFF: Edward Wolff, for the last ten years with Stroheim & Romann going with them in an executive capacity and later being appointed sales manager, has tendered his resignation to be effective December 31.

Mr. Wolff has served but two firms during his business career having been connected for several years with the styling and sales division of Cheney Bros. prior to his joining the staff of Stroheim & Romann. During his engagement with the latter firm Mr. Wolff has acquired a wide acquaintance-ship and has made frequent trips with the various salesmen of different territories.

Although no announcement has been made of his future plans, he intends to remain in the upholstery fabric industry where his knowledge of styling, selling, and personnel direction will be of value.

FORD: Alex Ford, formerly buyer of wash goods at L. Bamberger & Co., Newark, N. J., has been made assistant buyer in the upholstery department of Hahne & Co., in the same city.

MCCUTCHEON: W. C. McCutcheon, president of McCutcheon's, has taken over the management of the home furnishings department of that store in place of Wm. C. Bartlett who recently resigned.

Mr. Bartlett inaugurated the upholstery department in the new store and has made a successful record in its management, which was terminated by his resignation a little over a month ago.

HAMMACKER: Roger E. Hammacker, formerly assistant furniture buyer for Edward Schuster & Co., Milwaukee, has been appointed in charge of the furniture department with the Wm. Hengerer Co., Buffalo.

HUMBLE: Lyle Humble, formerly buyer of rugs and draperies at the Golden Rule, St. Paul, has joined the home furnishings division of the Herpolsheimer Co., Grand Rapids.

MORROW: W. H. Morrow, formerly assistant in the upholstery department of Barker Bros., Los Angeles, has resigned to again become buyer of the upholstery department in the Daniels & Fisher Stores Co., Denver, Colo., succeeding Frank Wells whose resignation was announced last month.

COENE: Emil Coene, recently with the American Pile Fabric Co., Luth & Powers, in the styling division, has resigned, effective January 1. Mr. Coene will

spend part of his time with his son, Charles Coene, who recently secured the representation of Lorthiois Leurent & Co., manufacturers of drapery and furniture covering fabrics. During the last few weeks this line has been on display in the salesrooms of Kent-Straus Co., 373 Fourth Avenue. Arrangements have been made, however, to occupy space at 40 East Thirty-fourth Street, where the line will shortly be on display.

WILLIAMS: Ralph Dwight Williams, accompanied by his wife, starts January 7th for a tour around the world, a well-earned rest after many years of service. He expects to be back in New York by next August and in the meantime has no business plans in sight. Mr. Williams has been with Proctor & Co. for many years. With the exception of Boston and Philadelphia, where the firm had agents, he was the only representative on the road. With the fine trade he is recognized as an authority on style and color and his return to business only awaits the restoration of normal conditions.

GARDNER-HUBERT: On December 5, George H. Gardner, for many years head of the curtain and drapery division of Mills & Gibb, and George Hubert, formerly of Hubert, Moulton Co., join the force of Atkinson Wade & Co.

MAHONY: Thos. F. Mahony will represent the Philben Novelty Mfg. Corp., at 222 West Adams St., Chicago.

WALSH: Thomas J. Walsh, recently in charge of the Chicago office of Clarence Whitman & Sons, Inc., and prior to that for ten years with the Rousmaniere, Williams Co. at their Chicago office, has joined the sales force of the Quaker Lace Co. to cover the Chicago territory.

Mr. Walsh has a wide acquaintance in the trade and the firm has opened an office and showroom in the North American Building, State and Munroe Sts., where the entire line is adequately displayed.

Mr. Walsh has recently been made a member of the Order of the Purple Heart and also was appointed Deputy Chief of Staff of the Legion of Valor, for the State of Illinois. As a lieutenant of Company D, 131st Infantry, Mr. Walsh was severely injured during the war and has received the following awards: The American Distinguished Service Cross, the Croix de Guerre, and the British Military medal.

HOFFMAN: Frank E. Hoffman is now manager of the upholstery department operated by the S. P. Brown Co. in the store of Goerke & Sons, Newark, N. J.

BENSON: Harry E. Benson who has been with the Shendell Drapery Corp. recently resigned.

PRESCOTT: Charles W. Prescott, president of Trask, Prescott & Richardson Co., died last month, aged 79. He was born in Summerworth, N. H., and

(Continued on page 60)

OBITUARY



HARRY V. MOONEY

HARRY V. MOONEY, fifty-seven years old, died November 27th at his home in Mt. Vernon. While in poor health for some time his death was unexpected and sudden, the result of complete collapse and heart failure.

Deceased was one of the best known men in the trade. For years he had been with Johnson & Faulkner handling the city trade, and for twenty-two years with J. H. Thorp & Co., at the time of his death being the manager of the main floor showroom.

He knew everybody and everybody knew him and respected him.

It was due to his untiring efforts that the early classes in the study of interior decoration were organized by Mr. Coffin at the Y. M. C. A. in 1903. These classes initiated the Frank Alvah Parsons school and later led to the organization of the Art-In-Trades Club founded by the students of the Y. M. C. A. classes.

Burial services were held at the Riverside Church on Tuesday, November 29. Dr. Fosdick made a feeling address referring to many years association with deceased and expressing admiration for his sterling qualities.

Harry Mooney will be mourned by a host of friends both in and out of the trade in whose behalf he has done so much. His widow, Rhoda Rawlins, survives him.

ROBERT J. CUNNINGHAM

THE sudden death on Saturday, November 26th, of Robert J. Cunningham of the sales staff of the Orinoka Mills was a great shock to his many friends in the upholstery field.

Mr. Cunningham began his career in the uphol-

stery goods business with the old firm of B. L. Solomon's Sons who established and incorporated the Orinoka Mills in 1885. With the exception of just one year Mr. Cunningham covered continuously the same territory comprising New York State, part of New England, Ohio, and Michigan, successfully, and had a wide circle of acquaintances and friends throughout the entire trade.

Funeral services were held Tuesday, October 29th; interment in Calvary Cemetery.

He is survived by his widow, a son, George L. Cunningham, and a grandson.

The funeral services were attended by a large number of men prominent in the New York upholstery trade.

THE COMING GIFT SHOW

THE New York Gift Show at the Hotel Pennsylvania and the New York Lamp Show at the New Yorker Hotel will be held this winter January 9th to 14th, inclusive, being the week previous to the Spring Curtain and Drapery Style Show at the New Yorker Hotel. This will enable buyers interested in all three shows to visit them in one trip within a period of ten days to two weeks.

The Gift Show will open in Philadelphia, February 20th for one week and will be in Boston February 27th to March 3rd.

All gift shows in the East are now under the management of George F. Little and sponsored by the National Gift and Art Association. Through the cooperation of Mr. Little, the officers and directors of this association have consummated a merger that will eliminate confusion in having two gift shows in one city exhibiting at one time.

Many advantages accrue from the combination of these exhibitions both for the buyer and the exhibitor.

Obviously enough it will eliminate the natural conflict of two competing shows and bring together a greater number of manufacturers and importers who may be visited at one hotel. In addition the feeling of competition will be changed to that of cooperation whereby many exhibitors who would not exhibit in either show in past years will feel necessitated to be present as this will probably be the largest commercial wholesale exhibition of art goods ever displayed.

For the exhibitors it will insure a larger registration as many buyers who favored one or the other show will be brought together this season. At the same time the financial resources of the two exhibiting organizations will be sufficient to increase both the service to the exhibitor and the publicity for the exposition.

MARKET OFFERINGS

NEWS OF THE INDUSTRY

THE NEW QUARTERS of E. L. Mansure Co. in Los Angeles, Calif., are located at 819 Santee St., Maxfield Bldg., Room 1104.

SOME very interesting bedspreads are on the market in Colonial cross-stitch and primitive embroidery effects; they can be cut in half to serve as curtains also. Very fine. The Scranton Lace Co.

CONSIDERABLE of a display of the Dovercraft cranes and similar hardware is shown now on racks in department stores. It makes a very impressive showing of the products of this firm.

HOLLIS C. BAKER formerly with Mico Textile Corp., has started the manufacture of curtains which will consist chiefly of the hand-made grade.

His line is being shown in New York and New Jersey by W. E. Le Peton. The home plant is in Taunton, Mass.

THE NEW YORK sales rooms of the Modern Curtain Co. Inc., producers of outstanding curtain novelties including the "Modern Crown" have just been moved to more adequate and luxurious quarters at 220-5th Ave., at 26th St.

Complete lines are now on display there, in charge of J. J. Farley.

IMPORTED FURNITURE FRAMES ON DISPLAY

RECENT IMPORTATIONS from their factory in Italy by the Italian Furniture Frame Corp., New York, include a wide variety of the more popular period types of frames at very moderate prices. This concern states that they have received advice that early shipments will contain a number of examples of both Biedermeier and Moderne types, the latter with appropriate carving.

NEW FIRM OF SELLING AGENTS

A NEW FIRM of selling agents, Browne & Kuster, recently opened showrooms at 245 Fifth Ave. They act as selling representatives for the United Mills. The firm is composed of Jos. G. Browne, formerly New York manager for the Ionic Mills, Philadelphia,



One of the photographs prepared by the advertising department of the Quaker Lace Co. to emphasize the ease with which the unfinished bottoms of their Country House curtains can be finished to the required size.

and William J. Kuster, formerly with Calhoun & Robbins and Mills & Gibb.

IN SYRACUSE ORNAMENTAL CO. LINE

HOLDBACKS, large rosettes, 3½ inches in diameter are shown by the Syracuse Ornamental Co. in pressed wood replicas of carving in the period styles—Adam, Sheraton and Renaissance—in brass and bronze finish, also novelties for bedrooms showing queer dogs or cats or chintz details in dainty colors. The same firm are offering shelf moulding, strips for closets and pantry shelves and carved designs in wood colors or in chintz colors.

DOVERCRAFT TAKES OVER ANOTHER LINE

WE ARE ADVISED by the Dovercraft Co. Inc., that they have taken over the machinery equipment and patents relating to all curtain rods of Eagan & Smith Mfg. Co., of Providence, R. I.

This is the second manufacturer of curtain rods that have been bought out by the Dovercraft organization during the past eighteen months. These purchases round out their well-known Dovercraft and Indestructo lines with grades of curtain rods to meet the requirements of all classes of trade. The Eagan & Smith rods will be immediately marketed with the Dovercraft lines.

CONTINENTAL LACE CURTAIN MILLS REMOVE

THE Continental Lace Curtain Mills have removed from 367 to 315 W. Adams St., Chicago, where they occupy the first floor with display space, of 12,000 square feet.

In the new location they are showing every number ever produced by this organization which is indeed a wide range of hangings, and it is interesting to note the great prominence of "Corval" headings indicating the general acceptance of this innovation by the wholesale trade.

NEW KIRSCH BOOKLET

AN UNUSUAL piece of publicity literature has recently been mailed us by the Kirsch Co., Sturgis, Mich., in the form of a deluxe booklet entitled "Achievement: The Story of a Great Faith and Enterprise." It is a remarkable recital of the vicissitudes and successes encountered by C. W. Kirsch in his creation and development of curtain hardware and accessories.

GLASS BEAD TRIMMINGS AT CONSOLIDATED

WE NOTICE that the Consolidated Trimming Co. have an inexhaustible range of trimmings including glass bead trimmings and a very comprehensive display of glazed chintz edgings. They are also showing accessories, tie-backs, glass and metal holdbacks, rosette knobs as well as suggestions for overhead festoons and cords and tassels.

NEW SURE-FIT PRODUCTS

A NEW product of the Sure-Fit Products Co., is the Sure-Fit Rest-Ful pillow which is having a considerable success in all of the leading department

stores throughout the country. This pillow is in the medium price range and is made of such fabrics as Fruit-of-the-Loom cretonne, percales, figured and plain sateen, rayons and novelty checked fabrics. Another addition to the Sure-Fit line in a slightly higher price range, is the pillow known as Shaiki, which is obtainable in three colors, rust, green and maroon.

NEW DANERSK DEVELOPMENT

A NEW development in the decorative supply field to be known as Danersk, Inc., will sell at wholesale only to retail outlets operating in the field of all quality furnishings—draperies, furniture, fabrics, and floor coverings. The new company will promote the sale of this related merchandise.

Although this company has the right to use the name of Danersk, long and favorably known throughout the country in connection with quality furniture and furnishings, the company has no connection whatsoever with any retail outlets now using the name Danersk, or that may hereafter be given permission to use this name in connection with their retail operations in various communities.

SHOWN BY QUAKER LACE CO.

THE QUAKER LACE Co. are showing very interesting dinner cloths and luncheon cloths with napkins to match, and it is surprising to see what their machines are accomplishing in unusual textiles. Their homespun cloths, both dinner size and luncheon size are quite in harmony with Early American furnishings and their Sicilians are in a style for more formal occasions.

They are offering also a line of heavy file curtains with little detached ornaments in gay colors—just the thing for country houses large and small, cottages or bungalows—very fetching.

"It's a funny thing," said a woman the other day, "I've all my life been climbing step ladders and risking my neck adjusting lengths of short curtains at odd windows always at the top. I'd never thought of doing it at the bottom with the wide hem 'til the Quaker Lace people showed me how." The curtains referred to are all French headed and ready-to-hang. You simply turn up the hem at the bottom.

MILLS & GIBB TO RETIRE

THE announcement is made that the Mills & Gibb Corp. for some time past in draperies only will liquidate February 1st. George R. Fogarty, the president, expects to continue in the textile business but his plans are not as yet matured.

The passing of the old house of M & G, by which they were called by many in the trade, recalls the former importance of the concern in the curtain business. For many years they were by far the largest importer and jobber in the line. They had the largest



A new model in the line of Adrian Masi, importer, upholsterer and decorator of French, English and Italian furniture. This firm has just changed its name and is now known as The French & English Furniture Co.

force of travelers. It was well known that more men graduated from the concern to enter business on their own account or to become selling agents for manufacturers. Wm. H. Fletcher, E. C. Carter, George McGahan, John W. Snowden, E. W. Knapp and others who became prominent in the trade graduated from the house.

Mr. Mills and Mr. Gibb together were a strong team but for many years in their later life could not get along together. Mr. Mills made his residence in Nottingham while Mr. Gibb lived here. John Gibb was a big eat-'em-alive Scotchman and was a terror to his employees. Many would say "the old man was a driver" but he was always just with his men.

About 1886 when the late Robert Horner resigned as buyer for the curtain department he announced that he intended sailing on the Saturday following and go to Nottingham to secure the selling agency over here of T. I. Birkin & Co.'s Nottingham curtains. A. B. Dick, their city salesman who was an

Englishman, overheard him and sailed on Wednesday. When Horner arrived he was told that they had just signed up with Dick not knowing that he was coming after it. However as he had been a good customer they would like to do something for him. Horner then said he thought there would be a good opportunity to establish a store for the sale of fine furniture. It is understood that they backed him to the extent of \$200,000 in establishing the store on 23rd Street. Dick afterwards embezzled their funds and served a term in the penitentiary.

Thomas H. Watson for many years successfully conducted M. & G.'s curtain department up to the time that financial involvement caused their downfall.

KENT, STRAUS CO. INC., manufacturers of drapery fabrics, with offices at 373—4th Ave., are removing at the end of this month to new quarters at 381—4th Ave., within the same block and about two doors north on the avenue.

RECENT MERCHANDISE INQUIRIES

a department of information concerning stock items that can be profitably handled by up-to-date stores.

- | | |
|--|--|
| <p>117. Woven plaid fabrics, coarse weave, simulating Swedish and German hand-loom technic. Suitable for furniture covering.</p> <p>118. Lace table cloths in color.</p> <p>119. Bar for home use, in shape of a barrel split in half and hinged in the center.</p> <p>120. Automatic electric bridge table which shuffles and deals the cards.</p> <p>121. A printed fabric featuring the Four Seasons, somewhat after the original Jouy design.</p> <p>122. Corduroy 50 inches wide, striped in various shades of the season's popular colors.</p> <p>123. A windowshade which gathers vertically in horizontal pleats, sunfast and washable.</p> <p>124. Portable mantels and fireplaces for electric equipment. Can be installed in any room as a complete unit.</p> <p>125. Silk bedspreads and comfortables for the better class trade. Sometimes used as gift merchandise and featured during the periods of seasonable refurnishing.</p> | <p>126. Crinoline. Used as a workroom accessory for the stiffening of certain types of headings and as foundations for various decorative articles.</p> <p>127. Marbleized wall covering of linoleum character, cleanable, easily applied, and very substantial.</p> <p>128. Plush bath mats in various colors. Plain and in conventional patterns.</p> <p>129. Crewel embroidery on satin foundation. Suitable for a variety of decorative purposes including curtains, panels and furniture coverings.</p> <p>130. Suede cloth. A substantial fabric in several plain decorative colors, for use for furniture upholstery, table mats, and draperies.</p> <p>131. Copper-top coffee tables—a form of occasional furniture that is applicable to many environments.</p> <p>132. Wrought iron tables with glass tops—a substantial type of furnishing equipment that is both novel and useful.</p> |
|--|--|

Sources of supply for the above items will be given on request. If you have a need for any item of merchandise, the source of which is unknown to you we will gladly try to supply the information.

NUMEROUS new fabrics are now on display at George Royle & Co.'s Chicago office, 1809 Merchandise Mart. These comprise many new designs in "Angora" mohair tapestries, also novelty frieze fabrics.

IT is announced by the Derk Mfg. Co. that they have resumed operations in their plant at Doylestown, Pa., having replaced all equipment which was previously destroyed by fire. They are showing completely new lines. Their New York office is located at 40 East 34th Street.

THE American Curtain Mills has moved to much larger quarters, at 609 Mission Street, San Francisco, California, and have a floor space of 9000 sq. feet and a showroom which is one of the finest west of Chicago.

FOR the coming furniture markets, the Reliance Co., New York, importers and converters of upholstery fabrics, have brought out an interesting line containing a number of novelty patterns and weaves in tapestries, rayon and cotton friezettes and damasks. This concern is also showing a complete range of imported friezes for furniture purposes.

TAKE NEW MID-TOWN QUARTERS

THE Desley Fabrics department, a division of J. H. Thorp & Co., heretofore occupying considerable space on the second floor of the Thorp premises, will be removed to new quarters at 8 East Thirty-fourth Street, around the first of the year.

This new department has been astonishingly successful since its inauguration some months ago, and its removal to a location in the mid-town center of the wholesale upholstery field will provide room for expansion necessary to keep pace with its growth.

PETER SCHNEIDER SONS & CO. SELLING PART OF LEE BEHRENS STOCK

AN ANNOUNCEMENT to the trade by Peter Schneider's Sons & Co., New York, states that they have recently taken over a very large part of the stock of Lee Behrens & Co., Inc., and that same is now on display both at their New York showroom and their various branch offices throughout the country. The announcement further states that a new and complete list of available numbers will shortly be mailed to the trade.

The New York address of Peter Schneider's Sons & Co. is 509 Madison Avenue.

KORNELLA MILLS TO SHOW IN CHICAGO FURNITURE MART

AN ANNOUNCEMENT by Kornella Mills, Inc., New York, states that the entire new line of upholstery fabrics for the coming season, manufactured by

the National Tapestry Co., and for which the Kornella Mills are sole selling agents, will be shown at Room 1901 at the Chicago Furniture Mart in January. The lines of other manufacturers which Kornella Mills represents will also be displayed at the same time.

THORP INAUGURATES TRIMMING DEPARTMENT

BEGINNING with the first of the year, J. H. Thorp & Co. will carry in stock a complete line of drapery fringes to match all their decorative fabrics.

This department will occupy a position on the ground floor at the corner of Vanderbilt Avenue and Forty-seventh Street. In addition to a comprehensive stock, they will also have complete facilities for the handling of special-order and contract work in all types of trimmings.

DEMONSTRATING MAKING OF INDIA PRINTS

DEMONSTRATIONS of how India prints are made are being held in the stores of various towns and cities by the East India Trading Corp. Rajan of that corporation has the various color blocks and the inks, and actually does the work in the regular East Indian fashion. This adds greatly to the intrinsic value of the India prints in the eyes of the laymen when they realize that each color has a separate process involving considerable hand work.

ROBERT ALDER CO. REMOVE

ON JANUARY 1, Robert Alder Co., Inc., manufacturers and importers of drapery and curtain materials will occupy the entire sixth floor of the premises at 180 Madison Avenue, corner Thirty-fourth Street. These new quarters in the center of New York's curtain and drapery wholesale district will provide the firm with the means of making an attractive display of their various lines, and their initial showing in the new quarters will incorporate the new Spring line which contains a series of designs and patterns entirely new to the curtain business.

AARON NEUMANN'S NEW CONNECTIONS

BEGINNING with this month, Aaron Neumann, who has, for several years, represented in this country the Societa Anonima Schmid has relinquished this line and will in future represent a number of foreign lines including those of the Etablissements Descheermaeker with factories at Tourcoing and Charlieu and offices at 65 Rue de Richelieu, Paris. Mr. Neumann also retains the agency of Cammann & Co. and has added several other factories which give him a complete group of European mills making drapery and decorative fabrics of all types and in all ranges of value.

His salesroom remains at 475 Fifth Avenue where he has been established for some time

For Special Notices, see page 62

AT
ONE
PARK
AVENUE



America's Finest Showing of Quality Furniture

JOHN WIDDICOMB CO., Grand Rapids, Mich.
KETCHAM & ROTHSCHILD, Inc., Chicago, Ill.

Permanent Exhibit

H. Herrmann Furniture Co.

Selling Agents

ONE PARK AVENUE

(Mezzanine Floor)

NEW YORK CITY



FRENCH & ENGLISH FURNITURE

Decorated and Upholstered

FRENCH & ENGLISH FURNITURE CO.

(ADRIAN MASI)

307 East 53rd Street, New York City
Telephone—PLaza 3-1158

Offering exceptional and prompt service as wholesale
distributors of

RUGS, CARPETS & LINOLEUM



KENT-COSTIKYAN

FOUNDED 1886

485 FIFTH AVENUE—SECOND FLOOR
Opposite Public Library

NEW YORK

ORIENTAL RUGS, FINE CHINESE RUGS
SEAMLESS PLAIN CARPETS
SPANISH AND EUROPEAN HANDTUFTED RUGS
AUBUSSON & SAVONNERIE RUGS
ANTIQUED HOOKED RUGS
Stock List "U" SENT ON REQUEST

• GLANZ • BEHM & HERRING

625 CHESTNUT ST.
PHILADELPHIA, PA.

We specialize in BIGELOW BROADLOOM CARPETS

BIGELOW WEAVERS
ARMSTRONG LINOLEUM
PATCHOGUE PLYMOUTH
OZITE RUG CUSHIONS

We cut carpets and linoleum for
the trade.

SPECIAL SAMPLES for
furnishing lodge rooms,
churches, etc.



RUGS MADE TO ORDER

CHENILLE
in
United States

HANDTUFT
in
Europe

PERSIAN RUG MANUFACTORY

3511 W. 6th ST.
Los Angeles, Calif.

2 WEST 45th STREET
New York City

WITH THE BUYERS & SELLERS

(Continued from page 51)

after a term with Jordan Marsh & Co., Boston, joined Mr. Trask in Erie, Pa. in 1877.

STUERM: Frank J. Stuermer, of the Robert Alder Co., lace curtain manufacturers and importers, returned recently from an extended trip abroad. Mr. Stuermer spent some time at the firm's factory in St. Gall, Switzerland, preparing the new spring line, which, together with the firm's complete collection, shortly will be on display at the New York showrooms and with the firm's representatives on the road.

ROCHE: John M. Roche who covers the West for the North American Lace Co. is now making his residence in Chicago. It was in Chicago that he had his first experience in handling curtains.

TEAGUE: The friends of Ed Teague will be delighted to learn that his son, Donald, whose illustrations are well known, has just been awarded highest honors for the best landscape in the Annual Exhibition by artists under forty years old.

BENNER: Albert Benner is now in charge of the Philadelphia office of Peter Schneider's Sons & Co., located at 1616 Walnut Street.

COINTE: G. Cointe, formerly assistant to George De Bonis, in the drapery department of the John Bruener Co., San Francisco, has succeeded to the buyership following the resignation of Mr. De Bonis, who returns to the City of Paris Dry Goods Co.

THE COMING CURTAIN SHOW

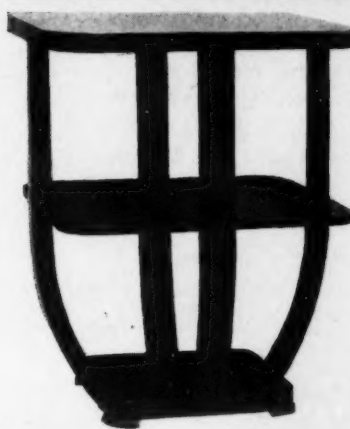
UP TO DATE of going to press the following concerns are registered as Exhibitors in the Spring Curtain & Drapery Style Show being conducted by Mr. H. M. Waters at the Hotel New Yorker, January 16th to 20th: Belgrade Curtain Company, Bluebird Slip Covers, Boott Mills, C. B. Chase Corp., Chessler Company, Comfy Mfg. Company, John W. Conquest, Consolidated Trimming Corp., Arnold B. Cox, Craftwoven Fabrics, Inc., Desley Fabrics, Dovercraft Company, Drapeframe Mfg. Company, Gold Bond Curtain Company, Max Hand & Son, Hochberg, Hofer-A. Hofer, Hub Curtain Co., H. L. Judd Company Inc., McCreedy & Cawley, Andrew McLean Company, Manhattan Curtain Company, E. L. Mansure Company, Marvella Curtain Company, Mico Textile Corp., Modern Curtain Company, Inc. New England Curtain Company, Norwalk Curtain Company, Oehrle Brothers Company, Powdrell & Alexander, Inc., Puritan Mfg. Company, Samuel Rich Company, Inc., Royal Curtain Mfg. Company, Royal Textile Company, Roley Poley Mfg. Company, David Schiff & Company, Shapiro & Son Curtain Corp., Shredwood Curtain Co. (porch-shades), Stead & Miller, Stone Cline Curtain Company, Sure-Fit Products, Vatco Mfg. Co., N. Waldman & Company.

Mr. Waters has prepared stickers for letterheads and envelope sealers for the Exhibitors who are interested, which may be had on request to him at the Hotel New Yorker. A greater variety of products will be shown this year than has been shown previously.

Leopold Colombo & Bro.
Importers and Makers of Fine Furniture

FRENCH, ITALIAN and ENGLISH
FURNITURE FRAMES carried in stock

304 EAST 45th ST., NEW YORK



**Modernistic
Furniture**

- COFFEE TABLES
- END TABLES
- STANDS
- BOOK ENDS
- ETC.

**A. MARTIN
FURNITURE CO.**

6688 - 60th Pl., Bklyn, N. Y.

Phone—Hegeman 3-2460

*Credit Reports
and
Collections*



**LYON
FURNITURE
MERCANTILE
AGENCY**

ESTABLISHED 1876
PUBLISHERS OF
LYON-RED BOOK

ARTHUR S. LYON, GENERAL MANAGER

The Special Credit and Collection Bureau of the
Furniture, Carpet, Upholstery, Undertaking, Lamps and Lamp Shades,
Refrigerator, Stove and Housefurnishing Trades

REFERENCE BOOKS, CREDIT REPORTS, COLLECTIONS

Executive Offices: New York, 258 Broadway
Boston, N. Station Industrial Bldg.
Philadelphia...1015 Chestnut St.
Jamestown, N. Y...Fenton Bldg.
Los Angeles...12th St. & Bway.
Chicago...201 N. Wells St.
San Francisco, 149 New Montgomery St.

M. HALPERN & SONS Inc.

Manufacturers of

UPHOLSTERING FRAMES

Write for revised catalog



Duncan Phyfe Sofa
No. 438

2229-31-33 N. AMERICAN ST., PHILADELPHIA, PA.



**OWEN
SILENT-SPRING
UNITS**

HERE are seven reasons why Owen
Silent Spring Cushion Units are
superior to ordinary spring fillers--

1. A unique silent "lock and hinge" clip which will never break or make any noise.
2. Cross brace wires which hold the unit permanently in shape yet allow full freedom to the springs.
3. Tempered spring steel edge wires which prevent breaking down of edges of cushion.
4. Burlap covered with substantial cotton filler between springs and burlap.
5. Saves time and money because less cotton packing is needed.
6. Springs are made 6" high to take care of shrinkage of cotton.
7. Large gauge wire is used to insure strength and long life.

Let us send you a sample unit and
you will convince yourself of its
merits.



OWEN SILENT SPRING COMPANY

Incorporated

An Associate Company of American Chain Company, Inc.
BRIDGEPORT CONNECTICUT
MATTRESS UNITS—PILLOW BACKS—SPECIAL
SEAT, BACK AND BOAT CONSTRUCTIONS—
MILNER SPRINGS—DAY BED and STUDIO
COUCH UNITS.

SPECIAL NOTICES

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

POSITION WANTED—American woman, college graduate, thorough knowledge decorative trade; can supervise and design; fluent French, German. Free to travel. Only salaried job considered. Address "American," care The Upholsterer.

IMPORTER OF DRAPERY AND UPHOLSTERY FABRICS (piece goods) desires representation in Chicago, San Francisco, and New Orleans, including adjoining territories. Correspondence strictly confidential. Address "Confidential," care The Upholsterer.

CHICAGO AGENT WANTS heavy goods line to complete 1933 set up. Drapery damask, figured denim and homespun, upholstery fabrics will be considered. Must be direct mill lines. Address "Chicago," care The Upholsterer.

SALESMAN WANTED to handle on a commission basis an important line of printed linens and cottons. Territories open, South, Southwest, Chicago district. Give particulars of lines carried. Address "Important Line," care The Upholsterer.

A FACTORY PRODUCING THE BETTER CLASS OF UPHOLSTERY GOODS, long established, successful and in running order with best clientele, can be purchased at a low figure and easy terms. Address "Factory," care The Upholsterer.

TRAVELING MAN with wide acquaintance in Metropolitan district, New Jersey, and Pennsylvania, desires lines on commission for the purpose of covering this territory thoroughly by car. Address "Dependable," care The Upholsterer.

FIFTEEN YEARS BUYING AND SELLING draperies, floor coverings, furniture. Ready for new connection January first. Western states preferred. Address "Western," care the Upholsterer.

ENERGETIC BUYER with Washington, Southern, and Middle West experience buying furniture, rugs, draperies, blankets, lamps, will be open for position January first.

Opportunity more important than immediate financial improvement. Address "Buyer," care The Upholsterer.

SALESMAN WITH FOLLOWING in curtain trade to sell bullion fringes and cords. Large commissions paid. Address "Trimmings," care The Upholsterer.

SALESMAN—Importers of drapery fabrics require the services of an energetic young man with pleasing personality to call on New York decorators. Small salary with liberal commission. Give full details. Address "Personality," care The Upholsterer.

CONVERTER'S LINE of cretonne and drapery fabrics wanted for Metropolitan district by thoroughly experienced salesman capable of handling all trades. Christian. Best references. Address "Capable," care The Upholsterer.

SALESMAN WANTED having a high class clientele to solicit drapery trade. Commission basis. Address "Drapery," care The Upholsterer.

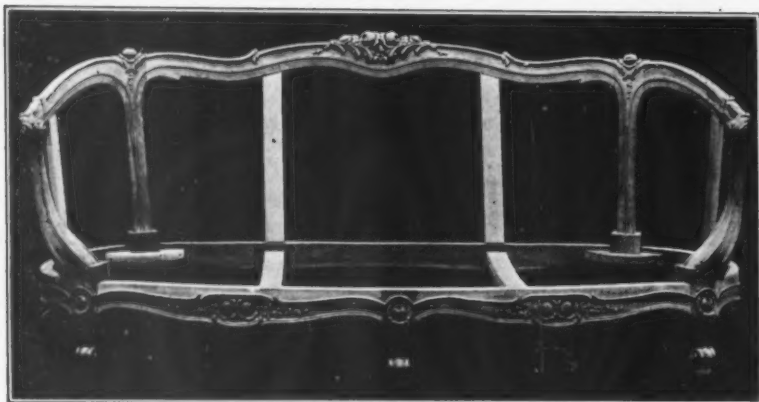
SALESMAN—Curtains, bedspreads, ten years' experience, large following among jobbers, retail stores, Metropolitan district, seeks connection with reliable manufacturer. Address "Metropolitan," care The Upholsterer.

ESTIMATOR AND PRACTICAL DRAPERY and slip cover man desires work. Fifteen years' experience. I. B. Holly, Factoryville, Pennsylvania.

SALESMEN TO SELL DRAPERY TRIMMINGS to department stores in Illinois, Wisconsin, Minnesota, Michigan, Ohio, Indiana. Experienced trimming man preferred. Address "Department Stores," care The Upholsterer.

BANKRUPT JOBBERS PAY CLAIMS IN FULL

GRETH & GRETH, INC., the Los Angeles jobbers who went into voluntary bankruptcy sometime ago, have paid up their claims in full. Great credit is due the trustee who turns the business back to the concern with considerable capital left over. As all the old stock has been sold, E. F. Greth is now in the market buying goods. All throughout the proceedings the creditors showed their confidence in the debtors by cooperating with them in their settlement.



We have a complete display of ALL PERIOD IMPORTED FURNITURE FRAMES

suitable for all decorative purposes.

Catalog sent upon request.

ITALIAN FURNITURE FRAME CORPORATION

22 West 19th St.

New York City

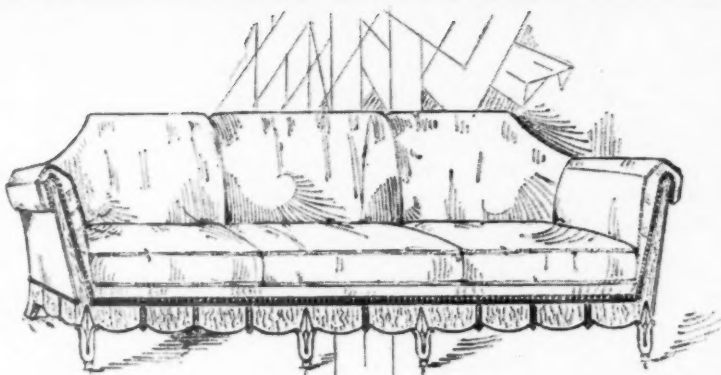
Telephone—WAtkins 9-4196

THE MODERN

- In Zebra wood with Ebony bead outlining base and stumps, and Ebony panel strips.
- A striking modern suite to meet the renewed interest in this distinctive period.
- Many other interesting Klise pieces to select from—carved base rails, stumps and carved top rail if desired.

KLISE MANUFACTURING CO. Inc.

Grand Rapids, Michigan



21502 L. 64". D. 27" H. 31"

Indanthrene Work by Specialists

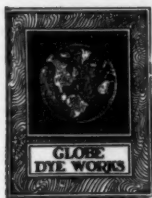
INDANTHRENE

•
SUNFAST

•
SULPHUR

•
DIRECT

•
DEVELOPED
COLORS



WITH the swing back to quality—Indanthrenes are again coming into their own. Globe has long specialized in this class of work. A personnel thoroughly experienced in the handling of these colors is ready to cooperate with you.

In keeping with today's varied needs, Globe's color repertoire also includes shades for a wide range of yarn processing requirements. Fastness, uniformity, depth, are *known* factors when Globe does the processing. Color matching is consistently accurate.

You can profitably use such a service. Let us prove it.

GLOBE DYE WORKS Co.

KINSEY & WORTH STS. FRANKFORD, PA.

*Dyers, Bleachers and
Mercerizers of Cotton
Skein Yarn and Warps*

*Dyers of Rayon,
Spun Rayon, Linen,
Ramie and Jute Yarns*

MODERN



FURNITURE

UPHOLSTERING

By JOHN W. STEPHENSON
Author of Drapery Cutting and Making—
Modern Drapery Sketches, etc.

THE only practical workroom book on the subject of Upholstering. Written and illustrated by a practical man, who has "worked at the bench" from apprentice to shop foreman during a period of years covering experiences both in factory and retail shop.

Every illustration of the 1000 or more, has been especially drawn to explain some feature of modern upholstering practice, and the accompanying text is written as an *explanation* not a description.

Used by the Apprenticeship Commission in the Apprenticeship classes of the New York Building Trades Congress.

243 pages, substantially bound in Art Buckram, stamped in gold.

Price—\$6.00 postpaid

CLIFFORD & LAWTON, Inc. 373 FOURTH AVENUE, NEW YORK

MERROW

TRADE MARK REG. U. S. PAT. OFF.

**HIGH SPEED TRIMMING AND OVERSEAMING,
OVEREDGING AND SHELL STITCH MACHINES**

*of special interest to Manufacturers
of Interior Furnishings*



Class 60 Machine

Write for details regarding

STYLES 60 W, 60 U and 60 Q

For plain and ornamental edge finishes on Ruffled Curtains, Valances and Draperies of all kinds.

STYLE 60 RD

For a strong three thread edge, straight or scalloped, on Rayon Bedspreads and loosely woven fabrics.

STYLES 60 ABB and 60 D3B

For joining upholstery fabrics in a flat butted seam for subsequent processing.

*Let us demonstrate the work of these machines
on your own product.*

THE MERROW MACHINE CO.
24 LAUREL ST. HARTFORD, CONN.

A MERRY CHRISTMAS from MEYER THREADS

Threads for
your Work-
room.

A Thread for
Every Purpose.



Sew your
Draperies,
Carpets,
Shades and
Upholstery
with Meyer
Threads.

You will be
pleased.

JOHN C. MEYER THREAD CO.
LOWELL, MASS., U. S. A.

"Mail Orders Shipped Promptly"

L E A T H E R

For fine upholstery SOLD by the YARD. Hide joined to hide in rolls 25 yards long and 36" or 27" wide without visible joint. Write for information and prices.

DUAL LEATHERS CORPORATION

ELIZABETH, N. J.

F.C.HUYCK & SONS



KENWOOD MILLS, Albany, N. Y.

Manufacturers of

KENWOOD SIEVE CLOTHS

A NEW UPHOLSTERY ORGANIZATION

CONSIDERABLE interest attaches to the announcement recently of the organization of the Upholstery Textile & Supply Association of Greater New York. On the board of officers are: president, S. Michaelson, Metropolitan representative of Bender Bros., Philadelphia; secretary, M. Weingarten of the Wilhelm Moss Co.; treasurer, Wolf Alper of the Standard Parlor Frame Co. The board of directors include: Paul Wiener of the Chicago Curled Hair Co., H. Abraham, Comfort Spring Co., Baltimore; M. Hoffer, Acme Feather & Down Co., and Dave Weingard of the Warp & Webbing Co.

The membership, which at present includes some seventy-five members, is growing, and it is the intention to bring into membership practically every individual concern in the Metropolitan district dealing in upholsterers' supplies and related lines. Among those already enrolled are:

Ben Slomowitz, Lorraine Fibre Mills, Inc.; Charles Brave- man and Phil Baker, Decorative Fabrics; Ben Friedman, Reliance Company; William Sherr, M. H. Rogers, Inc.; Cassal Ronkin, Kay Manufacturing Company; William Samson, Burton-Dixie Corporation; Charles Campagnoli, Armour Curled Hair Company; Arthur Roland, Quaker Plush Com- pany; L. Cohen, Gossett Company; M. Herman, Henrose Company; William Wolf, Bertelaine, Inc.; Arthur Siegle, Eliot-Mills, Inc.; Eddy Gould, La France Textile Industries; Sam Gottlieb, Standard Parlor Frame Company; M. Harris, Textile Supply; Jesse Eisen, Eisen Bros. Parlor Frame Com- pany; J. M. Spiro, Cleveland Tanning Company; Julius Preiser, Weiser & Company; Murray Weingarten, Arthur Gilman, James Ettenson, Wilhelm Moss Company; M. Mos- kowitz, Model Built Furniture Co., Inc.; M. J. Rymland, Comfort Spring Corporation; H. Goodman, Kaufman Parlor Frame, Inc.; M. Kane, Burton Webbing Company; Al Oppen- heim, New Idea Parlor Frame, Inc.; Harry Tashman, Stand- ard Trimming Company; M. Tuchman, York Feather & Down Company; M. Schwartzberg, Bronx Parlor Frame Company; Gerson Greenberg, Craftex Mills, Inc.; M. Gordon, Consoli- dated Trimming Corporation; George Hurley, Brooks Bros.; M. Hoffer, Acme Feather & Down Company; Kenneth Kirby, Standard Tapestry Company; George B. Holiner, Spring Products Corporation; R. Abraham, Comfort Spring Corpo- ration; S. Michaelson, Bender Bros.; Sam Moskowitz, Mount Holly Textiles; Harold Burton, Moss Rose Manufacturing Company; M. Tynan, Stead & Miller; Paul Wiener, Chicago Curled Hair Company; Wolf Alper, Standard Parlor Frame Company; Sol Shipper, United Feather & Down Company; S. Marcus, Joseph Gossett; M. H. Glick, Sanitary Feather & Down Company; A. Greenhut, A. Gaunt & Company; David Axem, National Feather & Down Company; Sidney Rich, R. M. Levey Company; Harry Kloeck, Cold Blast Feather Company; E. McGinnes, L. Buchman Company; Julius Press- man, R. Canille & Company, Inc.; L. C. Galves, Kay Mfg. Co.; Irving Geo. Harz, Consolidated Trimming Corporation; Benjamin Tucker, American Feather Company; and Edward Newman, Dave Weingard, Harry Aronson, H. Lesser, M. Messenger, A. S. Matthews, Fred Naumann, L. Berfold, M. Toorock, John A. Ryan, Ben S. Harrison, Chester Harrison, A. Berger, M. Abrahamson, Carl Kinnaman, S. Montford and James E. Howlett.

The members meet weekly to discuss trade con- ditions and are considering the matter of a central clearing house concerning credits and other informa- tion for the benefit of manufacturers.

ELECTION OF VICE-PRESIDENTS OF JOHNSON & FAULKNER

AT A meeting of the Board of Directors of John- son & Faulkner held Tuesday, December 13th, John C. Milne and Edgar R. Patterson, were elected vice-presidents.

