

The UPHOLSTERER & INTERIOR DECORATOR

WITH WHICH IS AMALGAMATED THE WALL PAPER NEWS & INTERIOR DECORATION

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

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H. B. STREET, 1612 MARKET ST., ROOM 708 (RITTENHOUSE 2180) PHILA., PA.

H. M. WATERS, 210 LINCOLN ST. BOSTON, MASS.

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FACT AND COMMENT

NO question about it, business has improved. We recently asked twenty manufacturing and wholesale firms to give us an analysis of the situation from their standpoint. One Philadelphia factory writes as follows:

"From a business that manufactured a high class commodity that was more or less of a luxury we have all deteriorated into a trade in priced merchandise, each manufacturer trying to go his fellow manufacturer one better to make lower prices, and this has consequently forced a number out of business and the rest of us have been getting poorer day by day.

Now, however, there is a decided change. There is a demand for better class draperies and furniture coverings. The change has come so rapidly that I am afraid a great many stores are going to be caught short of merchandise. On many of our patterns we are from four to five weeks behind on orders, due partly to the shortening of the working week of the factory, which doesn't leave us much chance to catch up.

Just as soon as a great many of the people who are unemployed secure work, this country is going to see a wonderful era of prosperity."

I wish I could publish the name of the writer, one of the most highly respected and successful manufacturers in the upholstery business.

But apart from expressions of opinion, we have a statement of Mr. Kelly, president of Anaconda Copper Co., that for the first time in

many many years the demand for copper is far greater than the supply.

We have the statement issued by the American Federation of Labor that 2,033,000 men were recently put to work.

This means that big money is put into circulation, paying back bills, and so on through these channels into other channels.

Sales in the retail stores during August were up 16 per cent. against August of 1932. The much despised railroad securities and the bonds that conservative people were getting rid of a year ago are today regarded as among sound investments because carloadings, an obvious barometer of business activity, are up 18 per cent. above this period last year.

Indeed, the New York Central Railroad showed a profit for July of \$1,300,000 where the July of 1932 showed a depressing deficit. The fire insurance men are all happy because their telephones are busy asking them to readjust the policies of stocks wholesale and retail to take care of increased inventories.

And with recovery we will have a better condition of trade. The cut-throat hysterical methods of the past have been in the new codes materially lessened. Wholesalers, generally have seen their opportunity for cleaning house and they are doing it, and the unnecessary cost of doing business is being reduced.

The code of the Upholstery and Decorative Fabrics Association provides that all lost samples must be paid for by the borrower and that all sample lengths other than swatches and those bound in books shall be billed at the reg-



ular price; that nothing should be sent out on consignment or memorandum; and that no importer or jobber shall practice design piracy.

The department stores will be accorded special terms on purchases for stock, and furthermore special prices will be quoted on contract sales to hotels, clubs, steamships, theatres, public works.

However, the code isn't approved yet by Washington and there may be some changes. But it's going to have a good constructive effect upon the business of the future and it's going to kill off a lot of the expensive systems which inaugurated by the few have been abused by the many.

All the importers report better business. One says:

"Our business in August was greater than July and August of last year."

It's been small business and small orders. The decorators are doing little and that little is in replenishments, patch jobs, but a manufacturer selling the decorative trade writes as follows:

"Business this fall is going to be much larger than in the past two or three years. We already see signs of this. Moreover, trade is going to be in better class materials. Of course, high price stuffs are going a little slower, but the wheel at least is moving forward. Orders are small but they are many."

When it comes to the bigger decorator contracts we must realize that the architects have been doing nothing. They all say they have clients who want to go ahead but until they can see their investments paying dividends and their own business going ahead, they will not spend money, and business therefore is confined among the decorators to replacements. But these replacements are running into considerable money.

A manufacturer doing a large business with the furniture trade dwells also upon this replacement business.

"I am of the firm opinion that we will have good business this fall for some time to come because of the extensive replacements necessary not only in the home, but in every field where upholstery fabrics are used. For three years we have cut our expenses to the bone and have allowed things in the home to wear out. The period of price emphasis is a thing of the past; quality and style are now primary factors, and replacements are not always trivial."

With three years of inactivity in home furnishings, it must be obvious that there is a great deal of replacement work that is necessary. How much of it will be taken up through the retail stores and how much through the decorator remains to be seen, but it's a fact that the retail stores are either well stocked or are rapidly stocking up in preparation for a generous public demand, and what is termed "contract business" is already showing decided improvement.

We know of hotel contracts that have been placed, one for 3,000 yards of material, another for 2,500 yards, and while our friends may excuse the appearance of our homes, the public will not patronize a shabby hotel or rest room.

And one point that must be strongly stressed is the note of optimism in the air. No matter how much the distress has been, the trade at large is convinced of the turn in the tide.

IT'S a trite aphorism that "A Prophet is not without fame save in his own country."

I doubt if many people in the upholstery business have any idea of the extraordinary faculty which is indulged by the men who sort goat hair in the mohair mills. We wonder at the super-sensitive taste of the tea tasters, but there are men in the mohair mills who can distinguish by touch between thirteen different thicknesses of hair ranging from 1-600th to 1-800th of an inch, and their work checked up by micrometers of the Bureau of Standards is found correct. As Andre Blumenthal puts it, they seem to have a sixth sense. They are supposed to be born, not made.

All these kinds of specialists seem uncanny, and they've built up around their work a sort of halo.

For centuries spinners, dyers, and many of the hand weavers have guarded closely their secrets, but little by little their methods have been analyzed and commercialized.

While I don't believe any mechanical method can today supplant the mohair sorter, it's only a question of time when some machine will do the trick.

We used to wonder at the skill of the men who unerringly divided cigars into various classifications but now it's accomplished by photo-electric, spectrophotometer, and at least fifty different grades are automatically separated. C. R. C.

A QUICK REFERENCE RULE FOR COLOR HARMONY

THE BASIC PRINCIPLES OF CORRECT COMBINATIONS BRIEFLY SET FORTH

THERE'S always confusion in the mind of the decorator or designer as to the correct combinations of color.

They understand that Harmony of Analogy or Relationship is easily formed by combining related colors like orange, red, and yellow, or green, blue, and yellow, but when the elements of contrast are to be considered they may know that green contrasts with red; orange with blue, and violet with yellow because these are colors not related, green having no red in it, orange having no blue, and violet having no yellow.

If given time to study out the problem most people can get the right results; but frequently one has only a moment to reflect, especially when showing fabrics, and a quick analysis is needed.

We have evolved what we believe to be a simple chart with six combinations of the primary and secondary colors, all indicated by a perfect six-point star.

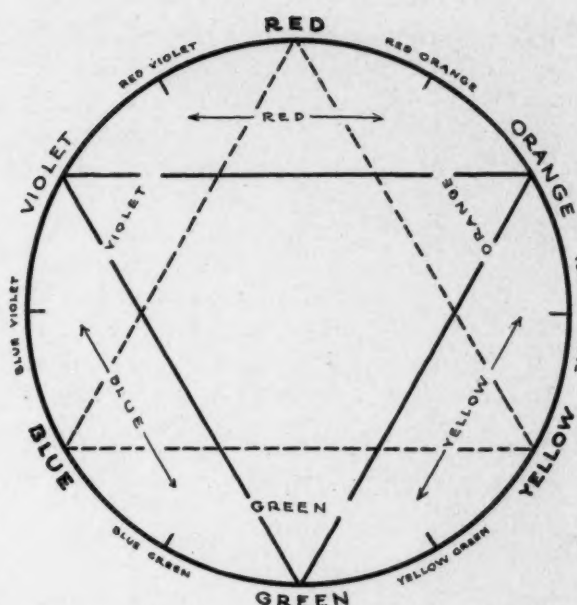
The primaries are indicated by the three arcs, black lines; the secondaries by the three arcs in broken lines.

One must, of course, have a definite idea of what a red is and not confuse it with crimson or scarlet, or what a blue or yellow is—the other primaries.

Red is in direct contrast to green and this is shown by the opposite of the circle. Here we have red in its purity contrasting with pure green, made up of equal parts of blue and yellow. In finding contrasts that are not of pure primitives the method is simple. A red may be nearer to crimson, red altered by the adding of a little blue; or it may be of a scarlet character through addition of yellow.

Simply fix the mind on the point in the circle where such a color would theoretically appear, and immediately opposite is the proper contrast.

If green is the complementary of red, then



red with a little orange in it should contrast with green altered by the addition of the contrast of orange, which is blue.

You get this result by drawing a straight line through the circle from the point, for instance, marked orange-red to the point marked bluish-green.

It's only a question of memorizing the three combinations.

Supposing you have a blue that is slightly warm by added red, something on the violet tone. The direct contrast of blue would be orange but if bluish-violet the contrast color is between orange and yellow, or yellow orange.

Always colors opposite on the diagram constitute the contrasts.

All the contrasts are of the same scale or tone.

MARSHALL FIELD & CO. ISSUE "THE STORE BOOK"

AN INTERESTING souvenir to Chicago visitors and in particular to those who have made their visit to Chicago an opportunity to become acquainted with the tremendous enterprise of Marshall Field & Co. has been provided in the form of a deluxe book entitled "The Store Book". Pictorially and descriptively this "visitor's edition" carries the observer through floor after floor of the Field building and gives also facts and figures concerning the firm's wholesale and manufacturing enterprises in connection with interests not as readily visited as are the retail buildings.

PACIFIC COAST NOTES

ONE of the most successful market weeks in the history of the West was held at San Francisco in August when furniture and dry goods interests joined hands in staging a co-operative event. Included in the events of the week were the semi-annual market week of the Western Furniture Exchange, the semi-annual market week of the Manufacturers and Wholesalers' Association of San Francisco, the Fifth Western Furniture Institute, the Western Retailers' Conference and the Western Furniture Conference. The attendance was the largest since 1929, with merchants on hand from twelve Western States.

The Western Furniture Conference featured its meeting by the adoption of a code of fair competition under the NRA as a supplement to the code for retailers. Louis F. Breuner, president of the conference, reported the results of the meeting of the National Retail Furniture Association which he attended in Chicago. The conference also had the benefit of the presence of Dr. Alfred P. Haake, managing director of the National Association of Furniture Manufacturers, who spoke on "The New Deal in the Self-Regulation of Trade". L. J. Breuner, of Oakland, a director of the Retail Furniture Association of Oakland, and J. King Bryon, managing director of the Retail Furniture Dealers of Oregon, Inc., were appointed delegates to the code hearing at Washington.

An outstanding feature of Market Week was the open meeting addressed by Henry I. Harri-man, of Boston, president of the United States Chamber of Commerce, who came to San Francisco as official representative of President Roosevelt and General Hugh Johnson.

On August 1 a retail sales tax of two and a half per cent went into effect in California, less than twelve hours after the legislative measure had been signed by the Governor. The tax is on gross sales and gasoline is practically the only article on which no collection will be made. Collection of the tax is in the hands of the State Board of Equalization, which has appointed an administrator for each county. Every retailer in the State has been called upon to take out a license for each individual place of business at a cost of one dollar for each license. The tax is to remain at two and a half per cent until June 30, 1935, after which it will be reduced to two per cent. Retailers are expected to collect

the tax from the consumer and are barred from stating or advertising they will absorb or refund the tax. Utah has placed a sales tax of two per cent into effect, but voters of Oregon declined to adopt a similar measure.

Late in August three measures designed to stop unfair competition between stores in California became effective. One of these makes it a misdemeanor to sell goods at less than they cost the vendor for the purpose of destroying competition. A second one amends the fair trade act to brand as unfair competition the advertising or selling of goods at less than the contract price. The third bill prohibits rebates or the giving of gifts or special privileges to purchasers to destroy competition.

E. W. Gesell, for some time with the S. M. Hexter Co., has been placed in charge of the San Francisco office at 251 Post Street, succeeding R. Wm. Riccard. In connection with the change the territory served by this office has been enlarged.

Arthur C. Buchman, who formerly represented the Bromley Manufacturing Company in this territory, has taken on the lines of David Shiff & Co., the Stern Fabrics Corp. and Staheli, Rietmann & Co., lace curtains, all of New York. He is sharing office facilities at 830 Market Street, San Francisco, with Vernon Perry.

S. Harris & Co. have given up the carrying of stock at San Francisco and are again showing sample lines only. Offices have been opened at 830 Market Street, with Sol Harris in charge.

Vernon Perry, representing Powderell & Alexander, Inc., has moved into new quarters in the Anglo Bank Building, San Francisco.

A. & M. Karagheusian, Inc., wholesale rugs, have moved from the Commercial Building, San Francisco, to the Furniture Exchange, 180 New Montgomery Street, in connection with a movement to bring furniture and floor covering interests closer together.

C. E. Campbell, formerly buyer of draperies and affiliated lines for the basement of The Emporium, San Francisco, has been made buyer of similar lines for the City of Paris Dry Goods Company.

W. H. Blake, in charge of the San Francisco office of Fred Butterfield & Co., Inc., 833 Market Street, has returned from the convention of salesmen held in New York, this having been his first trip.—T. A. Church.



LIVING ROOM IN A REMODELED BARN

A scene designed and decorated by Cedric
Gibbons for a recent motion picture,
"When Ladies Meet."





**ANOTHER VIEW OF
THE LIVING ROOM IN
A REMODELED BARN**



THE RETAIL SITUATION IN READY TO HANG DRAPERIES FOR FALL

AS the Fall season squares away for retail business it is important to study the status of ready-to-hang curtains in the plans of important buyers. In order that it might be possible to compare price ranges in various localities together with color preferences as determined by sales, we have again had recourse to the questionnaire system of gathering information. Following our usual plan we quote the geographical locations to which the figures apply, making the information much more valuable from the standpoint of comparison with the buyer's own price ranges. While we do not attach the names of the stores, they represent the leaders in the geographical localities indicated, and the questionnaires represented have all been received within the last two weeks thus the information is both reliable and strictly up-to-date with reference to Fall planning.

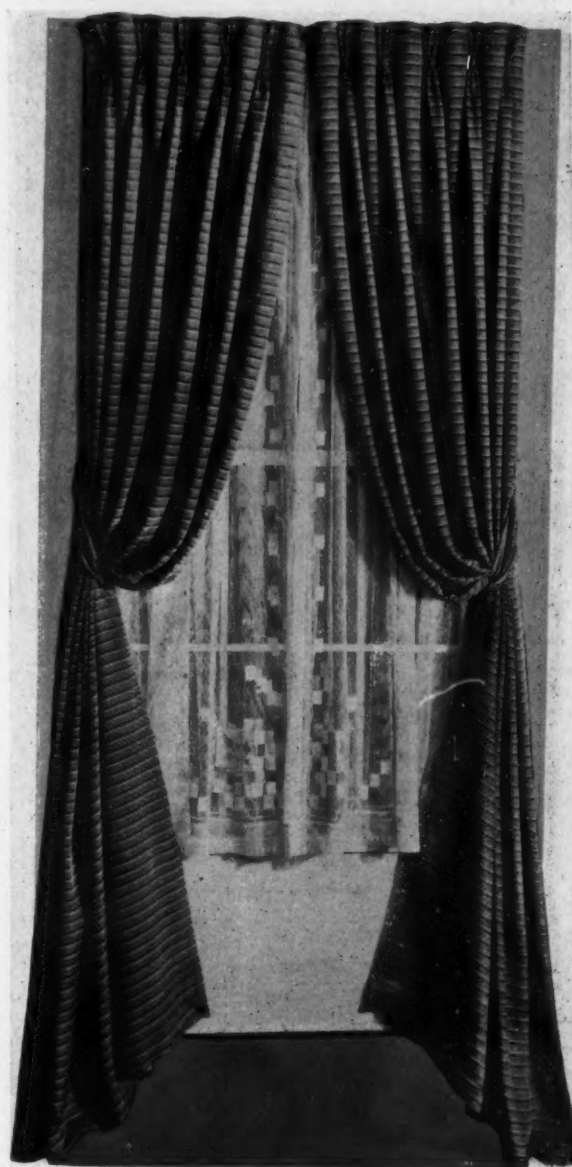
The comparative price ranges which appear in the chart on the following page are indicative in some cases of an increase in price on the same types of materials as carried last year, while in other cases they represent a very definite trading up in the class of merchandise handled. For instance, a Worcester store writes that whereas their best selling unit in ready-to-hang draperies was priced at \$2.49 last year in August of this year, which, of course, is prior to the real season, the large volume has been at a price of \$5.98, literally a 100 per cent increase of unit price.

A correspondent from Springfield, Mass., a geographical neighbor to the one already quoted, quotes an increase of about 40 per cent on damask ready-to-hang curtains. The others range between 10 per cent and 30, with the majority being about 20 per cent.

Replying to the question: "Do you anticipate increasing sales of ready-to-hang materials with a corresponding decrease in yard goods?", 56 per cent of our correspondents expect increasing sales of ready-to-hang materials and a decrease in the sale of yard goods, while 43 per cent do not. One correspondent in par-

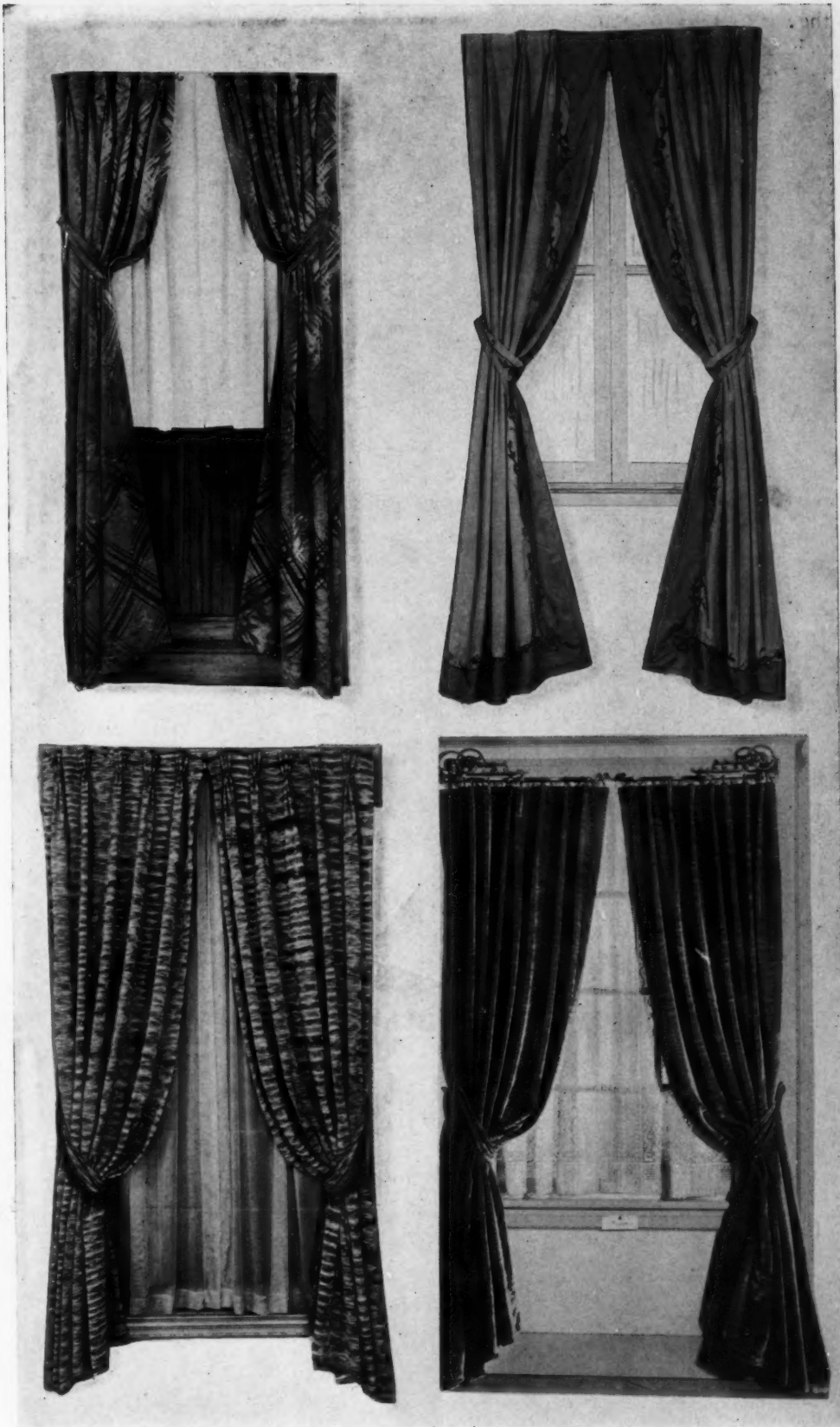
ticular registers his opinion that his department will experience an increase in yard goods sales. In answer to the question: "Are yard goods values quality for quality cheaper or more ex-

*(Chart referred to on following page
Text continues on page 24)*



From Cohn Hall Marx Co.

	Contemplated price ranges for Fall.				Percentage of increase in price over last season	Do you buy factory made or make your own?	Which of quoted prices leads sales in your dept.?		
	Ready to hang Damask Curtains		Ready to hang Cretannes, etc.				1	2	3
Asbury Park, N. J.	3.50 4.95 5.95	8.95 11.50 16.50	1.95 2.95 3.95	4.75	Increase	Factory made	4.95	3.50	5.95
Bridgeport, Conn.	3.95 4.95 6.95	10.50 14.50	2.95 3.95 4.95		20%	Factory made	4.95	6.95	3.95
Detroit, Mich.	10.95 15.00	18.50	1.95 2.95	4.50	20%	Factory made 10% Own make 90%	10.95	18.50	15.00
Fort Wayne, Ind.	4.50 6.50	8.50	2.50 4.50	6.50	30%	Factory made	4.50	6.50	8.50
Hagerstown, Md.	1.95 3.95	6.50	2.25		10%	Factory made 25% Own make 75%	2.25		
Newark, N. J.	5.00 6.50 7.50 9.95	10.95 12.50 13.75 14.75 17.45	2.00 2.45 3.00		20%	Both	6.50	7.50	9.95
New Haven Conn. No. 1	5.95 8.95 12.50		1.95 2.95		20%	Half and half			
New Haven Conn. No. 2	2.50 3.50 3.95	4.95 6.95	2.50		10% to 20%	Factory made	3.95	4.95	6.95
New York City.	10.95 12.95	14.95 15.95	2.95 3.95	5.95 7.95	10% to 20%	Half and half	10.95	15.95	12.95
Norwich, Conn.	2.98 3.95				10%	Factory made	2.98	3.98	
Portland, Me.	3.95 5.95	10.00	1.95 2.50	3.50 5.00	slight increase	Factory made on prices quoted Own make above 10.00	3.95 2.50	Damask 5.95 Chintz 1.95	10.50 5.00
St. Louis, Mo.	6.98 8.98 10.98	12.98 14.98	4.98 6.98		20%	Both	6.98	10.98	12.98
Sioux City, Iowa.	3.95 5.95 7.95	12.50 15.00	3.95 6.95		20%	Factory made	7.95	5.95	3.95
South Bend, Ind.	10.95		1.98		increase very little	Factory made as quoted Our own to order			
Springfield, Mass.	4.95 8.95	15.50	1.98 2.98	4.25	on damask about 40%	Factory made 90% Our own 10%	4.95	8.95	15.50
Washington, D. C. No. 1	½ width 2.49 50 inch 4.95 to	40 in. 3.50 to 4.95 14.95			10% to 20%	Factory made	4.95		
Washington, D. C. No. 2	4.95 5.95 7.95	10.95 12.95	1.95 2.95 3.95		10% to 15%	Factory made 75% Own make 25%	5.95	4.95	10.95
Worcester, Mass.	3.49 4.98 5.98	6.98 7.98		advanced about 1/3	about 25%	Factory made 80% Own Make 20%	5.98	4.98	7.98



Examples of Ready to Hang Draperies for Autumn Showing

Top left, Shendell Drapery Corp.; top right, Robert Le Fort & Co.;
Bottom left, Ryer & Cashel; bottom right, Sidney Blumenthal & Co.

pensive to the customer than factory made ready-to-hang merchandise?", 60 per cent of our correspondents find that yard goods values are more expensive than factory made ready-to-hang merchandise; 38 per cent register the opinion that yard goods are cheaper quality for quality, while 2 per cent believe that there is practically no difference as they are sold on much the same value basis.

One correspondent, while stating that yard goods are more expensive, qualifies it by the clause "but more satisfactory."

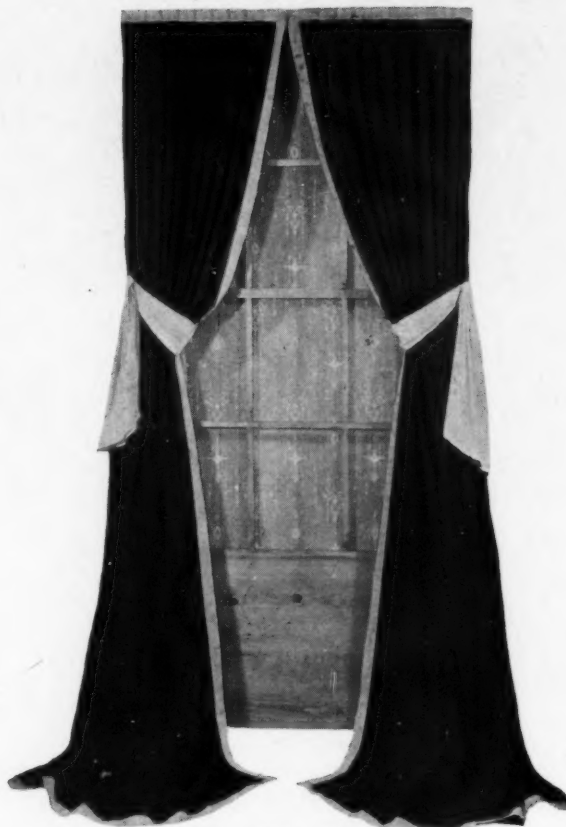
There are not as many reports concerning the price ranges on cretonne ready-to-hang curtains for Fall because in some cases and in some localities the cretonne numbers are not considered as much for Fall. Where price ranges are given, however, the indications are that as to class and values there is a fair relative markup on cretonnes as compared with damask items.

Concerning the question as to whether the



From Paroma Draperies, Inc

SEPTEMBER 15, 1933



From Desley Fabrics

merchandise sold is factory made or the product of the store's own workroom the chart shows a variation of conditions. In the majority of cases where the price range runs into high figures, a considerable proportion of the merchandise is constructed in the firm's own workrooms. In one instance where the range is bottomed at \$10.95, 90 per cent of the merchandise is the product of the store workroom. In another case where the price range begins at \$1.95 and goes no higher than \$6.50, 75 per cent of the merchandise is made in the store.

A fair proportion of our correspondents apparently employ their own workrooms on merchandise made to special order, while others signify that they are 100 per cent purchasers of factory-made merchandise, and in these cases, as will be seen by the chart, the price range runs well up into the upper brackets. Without going into the comparative statistics, the record seems to indicate that factory-made merchandise can, if preferred, be depended upon in the better grades and is no longer confined to the popular priced ranges which in the first few years of their popularity gave them an "edge" on the store workroom.

(Continued on page 48)



TODAY'S "MOVIE" INTERIORS

**THE INTERIORS NOW SHOWN IN A
LARGE NUMBER OF PICTURES ARE
WORTHY OF PRAISE**

IT was not a great many years ago that the influence of the director, Cecil de Mille and his followers, was felt everywhere throughout the moving picture industry. One of Mr. de Mille's specialties was the portraying on the silver screen of luxurious interiors. And were they luxurious! Unfortunately, however, for their effect on the public taste, they bore about as much relation to the rooms actually in use by people of means and culture as did the lords and earls and dukes and princes in fiction by such writers as the "Dutchess" resemble in manners and speech the real members of the aristocracy. They were in bad taste.

The day of such "movie" decoration is past, however, and interiors for our modern moving pictures are built up no longer by showmen seeking to be sensational but by interior decorators of taste and discrimination. On the modern screen, the scenes depicting a home on Fifth Ave., or Park Ave., or in Mayfair shows rooms which might have been lifted bodily from these localities. They are beautiful as the real rooms are beautiful, not sensational, not over crowded, not merely extraordinary props to the actions of the drama.

Consider two recent pictures—"Reunion in Vienna," and "When Ladies Meet." In the for-

mer we have a number of interiors in the Vienna home of a successful psychoanalyst with a wife who wanted nothing about her to remind her of the old days of the Dual Empire. The result is that everything is modern, with metal taking, in many cases, the place of wood, and figured fabrics giving way to plain and dainty shades of velours. The furniture is of shapes never used under the Hapsburg regime, but is sturdy and comfortable and good looking. Here, to our way of thinking, is modern decoration which deserves study. Much of it, we believe, could be improved, but the general effect is good enough so that look-

(Continued on page 41)





**INTERIORS IN THE "GOOD
HOUSEKEEPING"-STRAN
STEEL HOUSE AT A CEN-
TURY OF PROGRESS**

Illustrations courtesy "Good Housekeeping"

ANOTHER OF THE "CENTURY OF PROGRESS" MODEL HOMES

THE "GOOD HOUSEKEEPING" STRAN-STEEL HOUSE

ALTHOUGH strictly modern in all that the term implies with reference to new methods of construction, new uses of materials, and new forms of architecture, the *Good Housekeeping* Stran-Steel House, one of the important members of the group of eleven modern homes, at the Century of Progress Exposition, contains enough of "traditional" feeling to offer a friendly gesture to the more conservative type of home owners and home furnishers.

As would be expected, steel is the keynote of the structure and the complete frame is composed of this material, flexible as lumber framing, while the balance of the structure is provided by a combination of steel and other substances which incorporate an entirely new method of construction.

The exterior is composed of slabs $1\frac{3}{4}$ inches thick, 2 feet wide, and from 2 to 8 feet long, of a composite substance covered with a thin-gauge steel with a baked dull enamel surface having the appearance of stone. These slabs are bordered by small bands of stainless steel. Double insulation throughout the house makes possible the use of a flat roof without having overheated rooms in summer and tending to keep down fuel costs in winter.

Although the house itself is not over-sized, it provides two unusually spacious rooms—the living room on the ground floor which is 27 feet from the stair wall to the dining alcove, and $28\frac{1}{2}$ feet from the bay window to the hall wall, and the recreation room, which occupies the whole of the second floor, being 22 feet, 6 inches, by 28 feet.

The living room is decorated in a blend of the traditional and modern feeling, now generally



Looking into the bath room

recognized under the term "contemporary." The floor is of marbled black linoleum with a double band border of creamy white. The mass of plain area between the furniture units is partially covered by a large oval rug in two shades of tan.

Entering from the entrance hall, one of the conspicuous features of the room is a black marble mantel in a setting of grouped furniture which dominates the distant end of the room, and is surmounted by a mirror set flat against the chimney breast without frame. To the right is a large bay window with low sill and equipped with white Venetian blinds strapped in yellow. Contrasting with the black floor, the walls are white, the ceiling blue, the side curtains and over-drapery yellow linen, the sofa deep marine blue edged with yellow moss fringe.

The comfortable looking easy chair in the corner is covered in a conventional pattern of clear blue and yellow linen, while another arm-chair is upholstered in a striped blue and yellow antique satin, the only silk fabric to be found in the room, all of the others being composed of linen, cotton or wool with the characteristic smartness of the various weave effects.

The room is arranged so that the dining



room may be shut off by Venetian blind screens. The furniture of the dining room, which was specially designed for this house, is new and different in many ways. The wood pieces recall the traditional lines of the Directoire and the Empire but the smart polished bronze bands, the gold mirror tops to the small tables and the modern indirect light and the treatment of wall and ceiling provide a new interpretation that retains the good qualities of the Empire style of 1815, the Moderne of 1924, with a re-interpretation to conform with living standards in the spirit of the present day.

The furniture is composed of rosewood finished in a light walnut tone while the polished bronze bands have the color of brass.

Other outstanding features of the room are the modern mantel, the iron railing of the stairway; the stepback, flat moldings and color in the ceiling, and the window treatment.

The double bedroom on the first floor, though not large, is not only comfortable but luxurious, and this without great expense. The modern furniture—twin beds, chest of drawers, small cabinet, and two small tables, are of burl olive wood in a golden chestnut color with chromium ball handles. The double twin beds, so shaped that they may be either separated or pushed together, have rounded corners on the outside only, and the lines throughout are exceedingly simple depending upon beauty of grain for ornamentation and interest.

The dressing table is made entirely of rose colored mirror and is set against a large plate mirror, unframed, which reflects the decoration

of the sidewalls and ceiling of the room.

The walls are a soft green, the moire lambréquins and the rugs a darker shade. A yellow and green chintz is used for the chaise lounge and the easy chair; the balance of the upholsterings are in moire. The glass curtains are of white nainsook with green and yellow ball fringe.

Communicating with this bedroom by means of a three-in-one bathroom (a bathroom having three different sections—toilet, bathtub, and toilet and washbasin so arranged that it may be used by three people at once) is the front bedroom. This has been furnished as a single bedroom and is suitable either for a young girl or as a guest room.

The decorative scheme is reminiscent of the Empire Period of 1815-1830, but is handled in a contemporary way. The furniture is of rosewood in the color of walnut, with bands and hardware of polished bronze, and was specially designed for this room. The scale is small so that the furniture can be used attractively in moderate-sized rooms, yet in detail and finish it follows its prototype.

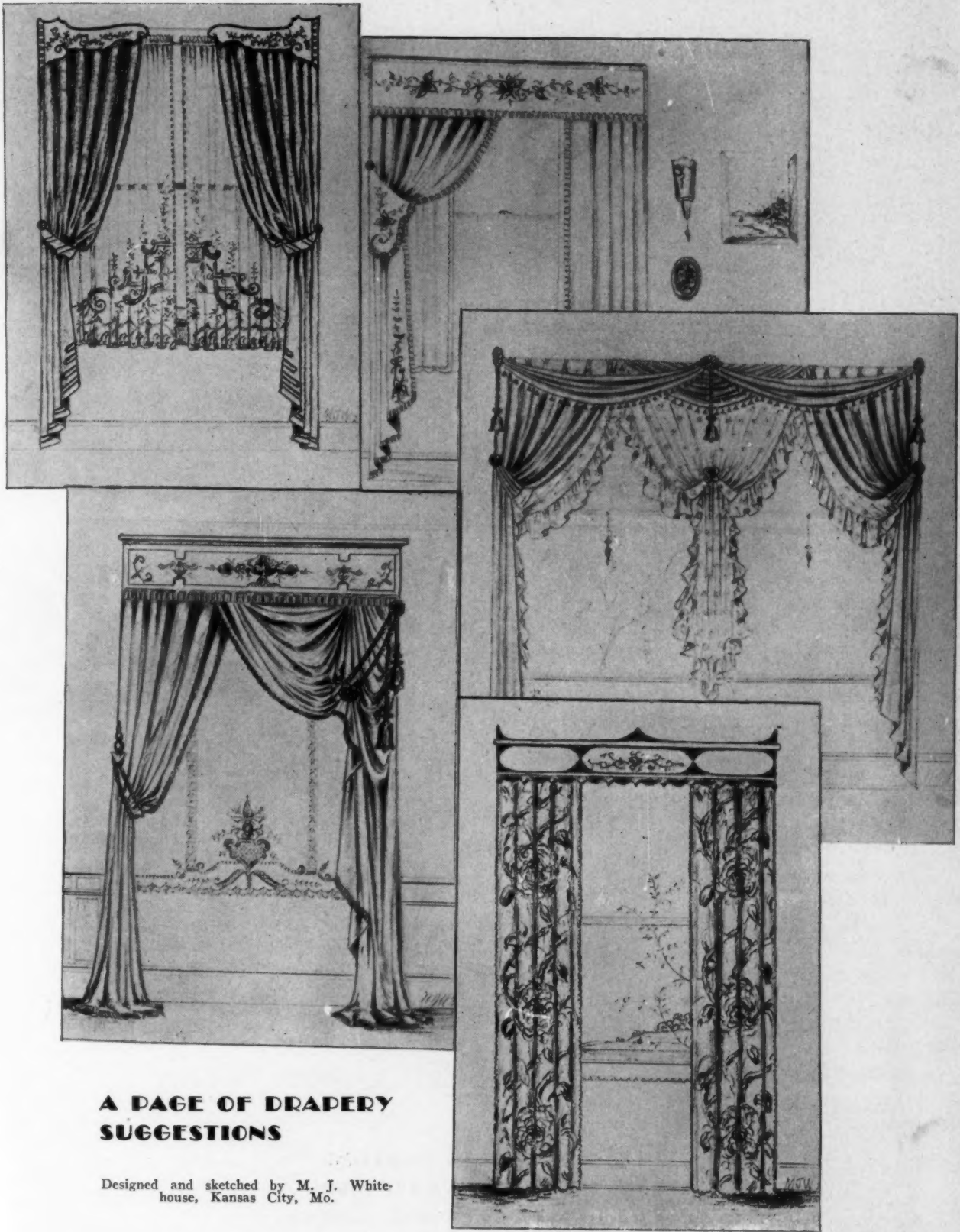
The wall paper is a soft gray with a fine silver and coral stripe. The floor has a chenille rug of gray with a band of color matching the wall.

The drapery arrangement, in combination with the dressing table, treats the two windows of the room as one. The dressing table is placed between the windows, with a mirror above it reaching to the ceiling. This permits the treatment of the windows with a single pair of rose-colored, unlined taffeta curtains and a single pair of organdie curtains. A draped valance ties the two windows and mirror together and conceals the reflector, which gives indirect light to the dressing table mirror. Venetian blinds of white, harmonizing with the white strip in the paper, are on the windows, both shielding the light and giving the measure of privacy with ventilation, desirable in a bedroom on the ground floor.

The dressing table is made up of two slightly curved pedestals with a curved mirror top laid across them. The bed, with its bronze balls on the four low posts, and the bureau, are especially beautiful pieces of furniture.

Although the ornaments in this room have a classical tradition, they show the modern interpretation. Two tall, blue-glass vases reflect the color of delphiniums in the mirror topped dress-

(Continued on page 36)



A PAGE OF DRAPERY SUGGESTIONS

Designed and sketched by M. J. White-
house, Kansas City, Mo.



Top left. A view of the hand-engraving department in a roller engraving plant. The men shown here are engraving the flat zinc plates and pointing up engraved rollers.



Top right. General view of the pantograph machines on which the copper rollers are engraved.



Lower left. Close view of one of the pantograph machines showing the operator following the engraved line on the zinc plate while diamond etching points cut through the resisting varnish on the roller, following in each case the movement of the operator's hand on the zinc plate.



Lower right. Grinding copper rollers in the finishing process of obtaining a satin smooth surface prior to the operation of the pantograph machine.



Lower center. Etching a roller in the acid bath. The action of the acid in eating the exposed copper is very closely watched and when the required depth has been etched the action of the acid is stopped by plunging into the water bath which adjoins the acid section.

TECHNICAL OPERATIONS IN THE PREPARATION OF A COPPER ROLLER FOR CLOTH PRINTING

See text on opposite page.



On the left the designer at work; on the right the design partially completed. The first step in the production of a printed cretonne is the preparation of the sketch which must be executed in the exact colors and forms that are finally to be reproduced by the engraved rollers.

CRETONNE MANUFACTURE

THE SECOND OF THREE ARTICLES DESCRIBING HOW THIS POPULAR FABRIC IS PRODUCED

IN THE production of cretonne there are three separate groups of functions which operate in the creation of the finished article. These separate groups of functions are each carried out in different types of plants and seldom are more than two of these groups contained within the buildings of a single plant. The first group, that of the preparation of the cotton and the weaving of the cloth, has already been described.

The second group, which has to do with the preparation of the design and its transfer to plates or rollers for the purpose of printing the cloth, will be described and illustrated in this present article.

While it is true that the cloth is the foundation and material without which no printed cloth could be produced, it is equally true that the inspiration for the production of a printed cloth occurs in the designing studio, for without the idea and its development into a design, no printed cloth would be possible. In the studio, therefore, the first steps which lead to the final application of the printed pattern to the fabric take place.

Whatever may be the inspiration of the design, whether it is the reproduction of the flowers of the field, whether it be a transcription of the glories of architecture or of nature in landscape and forest, whether of animate objects, animals or birds, or inanimate things, the idea must first be conceived in the mind of the artist before it can be transferred through the medium of pigments to canvas or artist's board in an arrangement of related parts, repeats, and colors that constitute a design.

This design is worked out in size, proportion, and color as nearly as possible to the way the pattern is to appear on the printed cloth. It is then transferred to detailed sketch paper containing ruled squares, and on this every color or shape is drawn in fine line. Subsequently each sketch is enlarged separately by means of a camera, the enlargements varying from three to nine times the size of the original as may be considered desirable.

After the enlargement each part of the design is redrawn with an outline of its own of soft black color which will transfer readily under pressure to the zinc plates, which are the

next step in the process of printing preparation. Each part of the enlarged sketch is colored like the colors in the original design and the several sketches when completed form practically an enlarged facsimile of the original.

Next, a smooth zinc plate ruled in squares to correspond exactly with the squares of the enlarged design is treated with a coat of varnish, and when that is sufficiently dried, the sketch

is placed face downward on the plate and the back of the paper rubbed with a hand burnisher which transfers the soft black outlines from the paper to the plate.

An engraver then takes a graver's tool and cuts out by hand the lines thus transferred to the zinc.

In addition, however, to the lines drawn on the sketch and transferred to the zinc, he must cut an extra line for the adjoining colors. For instance, where a figure may show a single black outline on the sketch, this line is drawn on the sketch but the color on each side of the figure outlined must have an outline of its own far enough away from the first black outline so that on the finished work it will just meet, neither overlapping nor leaving a space between lines.

After the cutting is finished, the zinc plates are scoured off and the different parts colored to correspond with the colors in the original design to enable the operator of the pantagraph machine to distinguish between the different shapes of each color to be traced for reproduction on the copper roller. This, of course, does not mean that the pattern is painted in full on the zinc plate, but merely a sufficient amount of color to identify the particular parts of the pattern for use in the subsequent operations. This engraving of the flat zinc plate must be done with extreme care, although this zinc plate is not a part of the printing process but merely an intermediate operation between sketch and engraved roller.

On completion of the various zinc plates which compose the pattern, each plate is placed on the bed of the pantagraph machine where its various engraved lines are followed by the control needle in the hand of the operator of the pantagraph. At the same time that the needle follows the engraved lines, diamond etching points at the top of the pantagraph machine are brought into contact with the copper roller so that every move of the pantagraph needle is duplicated in scale and at as many places on the copper roller as there are repeats of the pattern. These diamond etching points do not engrave the pattern on the roller but they cut through the coat of protective varnish with which the roller has been prepared.

The roller, so called, is really a cylinder of cop-

(Continued on page 45)



Reading from top to bottom: the four successive master zinc plates which guide the operation of the pantagraph machine in the engraving of copper rollers for a cretonne pattern. Each area of color is indicated by either stripes of the actual color or by solid color according to the character of the desired printing and these plates also carry the ground ruling which determines the amount or density of the color the rollers are to print.

WHAT IS NEW IN THE MARKET

SOME ITEMS OFFERED TO BUYERS INTERESTED IN NOVELTIES

AN IMPROVED WATER-PROOF PROCESS for bath curtains is incorporated, to order, on chintzes and other light-weight fabrics by the Waverly Division of F. Schumacher & Co. It combines the faculty of water-proofing with a minimum of odor.

A SILK AND WOOLEN DIAGONAL WEAVE cloth somewhat heavier than a casement texture but gracefully light and soft has been used by the Carrillo Fabrics Corporation on the windows of their new showroom. It is one of the numbers in their line and is typical of the new light-weight wool textures that are being adopted by the decorative trade from the dress and coat-wear fields.

BOW KNOTS AND RIBBONS in a graceful airy arrangement form the pattern for a new print in the line of Johnson & Faulkner. Offered in many color combinations and suitable for both drapery and upholstery purposes.

AN EXTRAORDINARY EXAMPLE OF WEAVING is shown in one of the new curtain fabrics of Cohn-Hall-Marx. The material is fully reversible, but shows a variegated horizontal stripe on one face while the reverse side is a completely finished single-color effect in one of the major colors shown on the other surface.

SANTOS CLOTH IS A NEW SLUB YARN drapery fabric offered by Ryer & Cashel, Inc. It may be obtained in two colors of random dye or four plain colors—blue, rust, green, and yellow. The fabric is 50 inches wide and gives an unusual daylight effect when hung before the window.

A NEW TYPE OF CURTAIN STRETCHER structurally resembling thin channel steel, that will neither warp, twist, rust, nor bend, has just been placed on the market by Dunbar & Gibson. One of its features is a method of manipulating the pins by means of a little lever at the end of each frame member by which all of the pins are laid back flat against the frame, thus saving fingers and temper.

A NEW IDEA IN ENSEMBLE RELATIONSHIP is incorporated in the Neo-Classic groups of Colonial drapery fabrics in the line of Marshall Field & Co. These groups combine a material for furniture covering with one or more related materials for drapery or slip cover purposes in crash or texture fabrics, and still another material in printed designs in associated style and color effects.

A NEW CURTAIN PLEATING FEATURE by the use of which as a curtain heading curtains suspended upon a simple rod can be given uniformly spaced heading pleats has been produced by the Chicago Trimming Co., Inc. It is called the Gal-Loop drapery plaiter.

A COMPLETE LINE OF MOHAIR FLAT MATERIALS ranging in weight from angora casements to furniture covering weights is incorporated in a new department recently opened at J. H. Thorp & Co.

A NEW PRINCIPLE IN EXTENSION DRAPERY HARDWARE covering a number of styles suitable for varying types of window treatments and to fit openings 18 inches to 120 has been developed by the Kenney Mfg. Co. of patented sag-proof construction, reversible so that cords hang either right or left with interchangeable brackets and in ivory, satin, brass and statuary bronze finishes. This item provides in a single unit numerous selling features that make a strong appeal to both distributor and consumer.

A WASHABLE RAYON TAPESTRY is a new item in the line of light-weight materials in the line of Cohn-Hall-Marx. It is a companion to a satin and a taffeta in their all-silk range.

TIE-CROSS AND QUAD TIE are the names of popular weaves offered by the Bromley Mfg. Co. in two ranges of tailored curtains shown together with other new numbers in the new fall samples.

A NEW CATALOG showing the newest and best selling numbers in the line of drapery hardware made by the H. L. Judd Co. has just reached the editor's desk. It is designated as Catalog Number 85, and is supplementary to Catalog Number 80, which contains the balance of the line of Judd products. These two catalogs with their 32-page book, "Beautiful Windows," constitute a complete exemplification of Judd products.

AN ATTRACTIVE TAPESTRY EXTENSION ROD is new in the line of the Gould-Mersereau Co. Inc. It is obtainable in two extensions, 28 to 40 inches and 40 to 54 inches. The finishes offered are Swedish iron and gold wiped down with black.

A NEW PRINCIPLE IN SHADE ROLLER OPERATION has been developed and is being marketed by the Stay-Put Shade Roller Sales Co. The new device provides a roller that contains no springs, but is solid for its entire length. All mechanism is durably constructed of steel and the operation is completely and easily controlled so as to obviate the possibility of the shade at any time getting out of control.

CORTEZ PLAID, A 50-INCH WOVEN PLAID in a range of predominating color combinations is a new item in the line of F. A. Foster & Co. It is of the coarse homespun type effectively used this season for curtains, draperies, slip covers, cushions and studio couch throws.

A NEW IDEA IN ADJUSTABLE VALANCE TREATMENTS is a redi-made cornice made valance adjustable from 36 to 48 inches, offered exclusively by the Colonial Drapery Dept. of Marshall Field & Co., and incorporating their own Colonial fabric patterns.

RECENT MERCHANDISE INQUIRIES

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

216. A chamois-like fabric of drapery weight having all of the draping qualities of satin, but with a dull lustreless surface that is exceedingly attractive. It is so finely woven of acetate rayon that it is difficult to see the weave.
217. A reproduction of a rush-seated painted and decorated Hitchcock chair. In his studies to obtain the authentic atmosphere of this and other pieces, the designer visited the original factory in the town of Riverton, Connecticut, formerly Hitchcockville. They are offered both in painted black finish and in imitation rosewood with a powdered stencil finish in gold. Also made with a wooden seat.
218. Wine bottles in Spanish glass with animal corks in glass used as bases for lamps. The amusing animal corks serve as finials above the lamp shades.
219. A new reelable cord principle which automatically takes up the surplus lamp cord in the base of a floor lamp, eliminating both unsightly, vexing and tangled lamp cords.
220. Filet net of the quality obtainable fifteen years ago from a former importer now out of business.
221. Fine silk material for the purpose of restoring the ground of Japanese embroidered panels in an expensive imported screen. The silk had deteriorated all around the mounting at the edge of the frame, the embroideries are to be transferred to a type of cloth of the character of bolting cloth, and it is this cloth that is desired.
222. Dressing tables of the modern type composed entirely of chromium and glass.
223. Studio couch frames of the better type for all-over upholstering with separate fancy mouldings to be supplied as an edge trim.
224. Antique laces for use as appliques and trimmings for decorative purposes.
225. Piano bench pads slightly filled and composed of fabrics suitable for use in living room.

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.



Representatives of the Upholstery and Drapery Textile Industries at N. R. A. Code hearing

SEPTEMBER 15, 1933

WITH THE BUYERS AND SELLERS

CAWLEY: Richard P. Cawley, well-known in the Metropolitan wholesale trade through connections with Carrillo & Co., Morton Sundour, and Cheney Bros., has, since July, been connected with the selling force of J. H. Thorp & Co., paying special attention to the Metropolitan contract field.

PER LEE: J. H. Per Lee recently drapery buyer with the John Wanamaker Store, Philadelphia, has resigned to take over the position of buyer of draperies and curtains with Bloomingdale Bros., New York, assuming the duties formerly discharged by John Murphy and Miss A. Connors.

YOUNG: William Young who has been buying upholstery goods for John Wanamaker, Philadelphia, for some time in addition to his duties as furniture buyer, now assumes in addition the buying of drapery goods since Mr. Per Lee's resignation as announced above.

CONNORS: Thomas L. Connors, has been made the buyer for the drapery and floor covering division with McCurdy & Co., Rochester, N. Y., succeeding M. P. Collin, recently resigned. Mr. Connors was formerly with Howe & Rogers Co., of Rochester, where he was head of the drapery and floor covering division in addition to acting as general assistant to his father, John Connors.

COLLIN: Martin P. Collin, who joined McCurdy & Co. Inc. a couple of years ago as drapery buyer and who later became also floor covering buyer, has resigned, to occupy a buying position with the May Co., Baltimore.

WILLIAMS: Phillip Williams, recently upholstery buyer with Adams Flannigan Co. and previously with the Kresge Dept. Store, Newark and the Jordan Marsh Co., Boston, has joined the staff of Frederick Loeser & Co., Brooklyn, to take charge of the basement upholstery department, succeeding John Cronin, whose resignation was announced last month.

HOPE: Herbert Hope, formerly merchandising floor coverings, upholstery, etc., with the

J. L. Hudson Co., Detroit, whose resignation was recently announced, has joined the staff of Lit Bros., Philadelphia, as buyer of floor coverings, upholstery and other home furnishings.

BARTLETT: E. M. Bartlett has been appointed head of the drapery, furniture and houseware department of the N. W. Pugh Co., Roanoke, Va.

WHITING: Lawrence Whiting, president of the American Furniture Mart in Chicago, has been selected to serve as advisor to the industrial board of the NRA in connection with the presentation and hearings of the code of fair competition covering the office, school, store and household furniture industry.

CONNORS: Miss A. Connors, for some time buying lace curtains and light weight goods at Bloomingdale's, New York, resigned recently to join McCutcheons, also of New York, in a similar capacity.

HUSZAGH: Lyman P. Huszagh has been appointed buyer of furniture in the newly-formed home furnishings department of James McCutcheon & Co., N. Y., which is under the jurisdiction of Chandler Cudlipp. Mr. Huszagh will stock a well selected but moderate assortment of living room and bedroom furniture and furniture novelties. He was previously with Marshall Field & Co., B. Altman & Co., and Hathaway's.

ROGERS: Howard Rogers, who was formerly William Bader's assistant in the floor-covering department of the Hens & Kelly Co., Buffalo, has been made acting buyer of the department, the position having been vacant since Mr. Bader left to go into business for himself some months ago.

MARSHALL: Harold Marshall, recently with the advertising department of Bloomingdale's, N. Y., has been appointed in charge of publicity and advertising for Chairs, Inc., according to an announcement recently made by Allan Strauss, president. It is explained that Mr. Marshall will also work with clients of the firm on special promotions.

MASTRANGELO: Luigi T. Mastrangelo, for the last twelve years designing furniture and special order interior fittings for the J. L. Strassel Co., Louisville, Ky., has, since the reorganization of this firm as the Strassel Company, returned to his former home in Philadelphia where he will spend an extended vacation. Mr. Mastrangelo's work has appeared at different times in

(Continued on page 40)

ANOTHER OF THE "CENTURY OF PROGRESS" MODEL HOMES

(Continued from page 28)

ing table, while the white lamps with their white shades are of modern decoration.

The other large room, already mentioned as occupying the whole of the second floor, though called a recreation room, is a room of many potentialities. It is reached by an attractive staircase leading from the dining room and in its furnishings, though not departing from its purpose as a playroom, provides conveniences that on occasion can readily adapt it to some other and more immediate purpose.

It contains two studio couches which pull out to double beds, two chairs, a long library table, a chest of drawers, and a desk by the window as the major furnishing pieces. With its sunny alcove opening on the roof garden, the room is frankly modern. The furniture is contemporary and even the walls are built in a modern way. They are formed of overlapped wallboard set on in vertical strips and panels. Spaces were allowed for the photo murals (photos enlarged to the size desired and printed in one color and white), which again were made to fit the scheme. The wallboard is painted in three shades of clear yellow while the photo-mural tends to blue and white, harmonizing with the deep blue linoleum floor with border and shuffle-board inlay of yellow. These together with accents of black, bright copper and brass form the color scheme of the room.

Comfortable lounge chairs, conveniently located lamps, and small accessory tables lend themselves to intimate groupings which can be easily re-grouped or cleared for a dancing floor, an important feature of this room, which is said to be "big enough for a party yet cozy enough for two."

A large living terrace, the roof of the balance of the house, surrounds the recreation room on three sides and is reached by French doors. This is furnished in all-weather furniture and adds additional living room or recreational space to what, in addition to being a modern home, is a most commodious and livable type of residence for the modern and moderately well-to-do American family.

The house throughout was furnished and equipped by the Good Housekeeping Studio of Architecture and Furnishing, Helen Koues, di-

rector, and among the firms whose products have been employed in its furnishings are the following:

Armstrong Cork Co.	Linoleum floors in living room, halls, kitchen & laundry; "Linowall" coverings in laundry
Baker Furniture Factories	All living room, dining room, and bedroom furniture
Behr-Manning Corporation	"Kork-O-Tan" rug holder
Bentley Furniture Co.	"The New Deal" card table
T. J. Breslin & Sons Co., Inc.	Terrace furniture and rugs
Cassidy Co.	Lighting fixtures
Celotex Co.	"Celotex," outside sheathing, recreation room walls, insulation in flooring
Chase Brass & Copper Co., Inc.	Accessories in recreation room
L. C. Chase Co.	"Seamloc" rugs
Columbia Mills	All Venetian blinds and organdie curtains
Congoleum-Nairn, Inc.	"Sealex" linoleum and wall covering in bathroom; "Sealex" floor in recreation room
Marshall Field & Co., Wholesale	Fabrics in recreation room, living room, back bedroom
Florentine Craftsmen, Inc.	Garden furniture
The Fox Furnace Co.	Air conditioning system
Grand Rapids Chair Co.	Chest, desk and chair, recreation room
Charles Hall, Inc.	Lamps and ornaments in front bed room, ornaments in living room, urns in dining room
Paul Hanson Co.	Lamps in living room and back bed room
F. C. Huyck & Sons Co.	"Kenwood" blankets
Imperial Furniture Co.	Tables, side chairs, recreation room
Imperial Paper & Color Corporation	"Glencraft" wallpaper front bedroom
Kirsch Co.	All curtain rods
W. E. Lindemann	Accessories in bedrooms, living room
The Lloyd Mfg. Co.	Terrace furniture
The Mersman Bros. Corporation	Two occasional tables, recreation room
Mueller Furniture Co.	Overstuffed chairs, recreation room
The Nurre Companies, Inc.	Mirrors
Anne Orr	Quilted pillow and chaise lounge throws
Pepperell Mfg. Co.	"Pepperell Peeress" bed linen
Pittsburgh Plate Glass Co.	"Wallhide," all paint
F. Schumacher & Co.	Fabrics in living room and both bedrooms
Singer Sewing Machine Co.	Electric sewing machine
Standard Textile Products Co.	"Sanitas" wall covering as lining in living room, halls, kitchen and laundry
Star-Peerless Wall Paper Mills	"Mayflower" wallpaper, front bedroom
Todhunter, Inc.	Mantel and fireplace fittings
Wellington Sears Co.	"Martex" towels
H. C. White Co.	Terrace furniture
Clarence Whitman & Sons, Inc.	"Esmond" blankets, "Stevens" spreads and "Old Bleach" towels



**A DINING ALCOVE IN
WHICH AN EARLY AMERICAN
STYLE IS SEASONED BY A
DASH OF MODERNISM**

From the moving picture "When Ladies Meet"





**A SCENE FROM "REUNION IN
VIENNA", A "MOVIE" IN
WHICH THERE IS EXCELLENT
MODERN DECORATION**



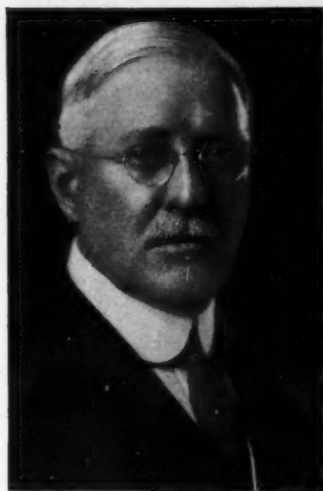
NEWS OF THE INDUSTRY

AND MENTION OF NEW LINES NOW ON DISPLAY

OEHRLE BROS. CO. CELEBRATE FIFTIETH ANNIVERSARY

IN THE celebration this month of their Fiftieth Anniversary Oehrle Brothers Co., Philadelphia, enjoy the rounding out of an honorable and distinctive career.

The Oehrle brothers, Albert C. and Franklin W., two of the original founders, are still active in the business and together with William E.



ALBERT C. OEHRLE
President, Oehrle Bros. Co., Phila.

Oehrle, who died some twenty years ago, they learned the trimming craft in the old Horstmann plant, branching out for themselves in 1883. At the time of Wm. E. Oehrle's death, the business was conducted by Albert C. Oehrle, president, Franklin W. Oehrle, vice-president, and Charles O. Swalm, secretary, the latter dying in

1926.

For the past fifteen years Wm. R. Oehrle and Russell E. Swalm have been active factors in the business.

The history of trimmings has developed in fifty years to an extraordinary degree, and although the old-fashioned hand looms and cord walks are still in use, inventive skill has brought the most complicated trimmings within the reach of all.

It has been a wonderful development and today within a city block of where they started, the Oehrle plant has grown until it now covers nearly an entire square, employing at times as high as 750 people.

It remains to but few firms or organizations to meet the vicissitudes of competition and to

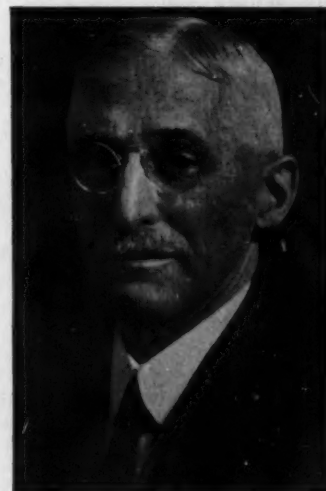
last through the varying tides of fortune: but if we can attribute the Oehrle Bros., success to any one particular factor, we must point to their reputation for honesty and decency. They have been a credit to the industry.

NEW FALL FABRICS OF DISTINCTION

A REMARKABLE new line for fall retail trade has been meeting with the approval of visiting buyers at the New York salesroom of Cohn-Hall-Marx. The line comprises novelty weaves in silk and rayon covering various types of damasks, brocades, and novelty cloths in an extremely wide range of colors, weights, and styles.

Notable amongst the new numbers is a yarn-dyed fifty-inch rep, to which has been given the name Alhambra. This cloth is of peculiar construction, having a horizontal stripe effect produced by the use of contrasting colored yarns, while the back, which shows but a single color, presents a completely finished surface in harmony with the principal color of the face. Seven different color combinations are offered in this fabric, which, in addition to being substantial in weight, has the appearance of being heavier than it really is.

Other new numbers equally noteworthy include a novelty checkered weave of rough homespun character, a diagonal weave, and several other textures of which the names Empir-ette, Elton, Lucia, Lorna, and Hardwick are merely identifications, each indicative of a fabric newly created for this season and embodying a weave characteristic, a style, or a



FRANKLIN W. OEHRLE
Vice-president and Treasurer,
Oehrle Bros. Co., Phila.

quality that must be seen in order to appreciate their wide adaptability to the drapery needs of the present day.

One of the most interesting and dignified creations in the line is an all-silk printed rep, substantial in weight, and developed in broad floral patterns that are particularly suitable to the aristocratic appearance of the material. From our viewpoint it is one of the finest examples of domestic printing that has been brought out this year.

There are other fabrics of dainty brocade character with a French atmosphere and in characteristic French colorings appropriately described as boudoir materials. Organzine damasks are also one of the high spots of the showing and possess a quality and a finish in an ample color range that will compare favorably with the finest materials of their character made either here or abroad.

String type fabrics, cord weaves, and rayon damasks are featured, while in the lighter-weight silk materials there is both a taffeta and a satin, each in a range of exquisite shades adaptable to the more delicate boudoir and bedroom purposes for which these fabrics have become so greatly favored.

THE MODERNIQUE CO. WALL PAPERS

MODERNIQUE style is a term applied to a modified classic, and not, as it might imply, to the Moderne style, and the line of hand-made wall papers shown by the Modernique Co. is of the highest possible type. Not printed either by machinery or hand-block but by a process all their own, these papers are done in a simplified form of the classic using motifs in the modern spirit rather than in the conventional form of the Renaissance or earlier periods.

Some of the papers are detached motifs out of the Georgian period or the French periods; some are Chinese, Indian, but all handled in an original Modernique manner, clever in execution, and particularly good in color.

MARSHALL FIELD & CO. CHANGES

EARLY in the month a number of changes were announced in connection with the wholesale drapery and curtain interests of Marshall Field & Co. Fred Brethauer, one of the senior executives of the force and for thirty years and more in charge of the firm's wholesale lace curtain and manufacturing divisions, assumes general super-

vision over all wholesale upholstery interests. E. A. Raventos, head of the Canterbury Fabrics Department and who also has built up an important wholesale furniture department under the Homecrest trademark, will also devote a part of his time to the Colonial Fabrics Department in conjunction with Mr. Jordan. Mr. Raventos who returned but a few weeks ago from abroad bringing with him the initial shipments of the materials purchased shortly after his arrival in the foreign markets, reports some of the new numbers have taken so well that already two and three cabled repeats have been dispatched.

A. WEISER, INC. IN NEW QUARTERS

A. WEISER, INC., importers and jobbers for many years identified with the downtown jobbing district of 37 E. 21st St., are to take new quarters at 440 Fourth Ave., corner of 30th Street, sometime prior to the end of the year, probably late in December. The street floor which they will occupy at this address will be fitted up in accordance with the needs of the trade, giving them very much larger space and better facilities than were possible at their present address.

CURTAIN EXHIBIT DATE TO BE DECIDED

A SPECIAL meeting of the board of directors of the National Curtain & Drapery Buyers Association, is scheduled at the Hotel New Yorker, Monday, September 18. In addition to other business which will come before the organization at this time, the date of the January Convention and Exhibit is to be decided.

GREEFF CO. OPENS ATLANTA BRANCH

ON AUGUST 1st the Greeff Company, Inc., New York, opened a branch office in Atlanta at 747 Greenwood Ave., in charge of T. G. Allen. The complete line of this Company will be on display at this office, and will also be shown by Mr. Allen throughout the Southern territory. Mr. Allen was formerly with Marshall Field & Co., for twelve years.

BROOKS BROTHERS CO. OPEN NEW OFFICES

BROOKS Brothers Company of Philadelphia announce the opening of two new offices—one in the Dayton Industries Bldg., Dayton, Ohio, in charge of John E. Dennett and another in High Point, N. C., in charge of D. E. Harlee.

S. W. HEIM & CO. HAVE NEW BRANCH SHOW ROOM

ON Sept. 1st., S. W. Heim & Co., opened a new branch showroom at 509 Madison Ave., New York, where their complete line is now on display.

A NEW SYNTHETIC YARN

A NEW development in the form of a synthetic yarn known as Solka has recently come into the upholstery and home furnishing trade, being used for rugs, drapery, and upholstery fabrics. This fiber, which is produced by a secret process, and is of cellulose character, is remarkable in many respects. It is claimed to have great absorptive power with practically no stretch or shrinkage, absorbs lacquers and waterproofing to a high degree, and possesses extraordinary strength. Its versatility makes it adaptable for the construction of towels, as parts of fine shoes including uppers, as a roofing material in the form of shingles, with wool in rugs, and in the production of fine quality printing papers. Those familiar with its characteristics predict its use with increasing favor in the home furnishings field.

THE SHELTON LOOMS BOOKLET

A UNUSUAL publicity feature constituting a portfolio of twenty photographic reproductions of scenes in the plant of the Shelton Looms has recently reached the editorial desk. It is accompanied by a brochure containing a separate description of the establishment, growth, progress, and accomplishments of the Shelton Looms, which, together with the portfolio, has been given the descriptive title "Through the Threads."

The photographic studies provide the observer with an intimate and personal view and explanation of the various processes through which material passes in the Shelton Looms' plant, taking the original design from operation to operation and from machine to machine until the finished fabric is produced. Appropriately, the final illustration of the series introduces a picture of Sidney Blumenthal, the president, "whose endeavors and objectives," to quote from the caption below his portrait, "intelligently and loyally supported by factory operatives and executive staffs, are directed to the attainment of: The highest form of Creative Effort of which the industry is capable; Responsibility translated into Service and the Transmutation of its power

and growth into the Character and Soul of an Institution."

THE CARRILLO FABRICS CORP. OPENING

THE CARRILLO Fabrics Corporation opened its New York showroom at 515 Madison Avenue on August 15 with a complete decorative fabric line. The showroom has been fitted up for the convenience of the decorative trade, the entire range of samples being displayed on wing fixtures. In addition, there are segregated display sections where complete ensembles can be worked out and the entire arrangement is compact and convenient in every way. Out-of-town offices have also been arranged for within the last few days so that their lines may now be found at any of the following local addresses: 420 Boylston St., Boston, Mass.; 1616 Walnut St., Philadelphia, Pa.; 620 North Michigan Ave., Chicago, Ill.; 816 South Figueroa St., Los Angeles, Calif.; and 545 Sutter St., San Francisco, California.

LA FRANCE OPENS NEW N. Y. SHOWROOMS

A MOST imposing showroom at 135 Madison Avenue has been opened by the La France Industries, Inc., for the display of their great variety of upholstery stuffs. It is on the ground floor with conspicuous window displays, very convenient to the trade, decorators and retailers. It is in charge of L. R. Gould.

IN THE ABBOTT LINE

CHENILLE cloths in plain and fancy weaves play an important part in the Fall line of A. Theo. Abbott & Co. These are obtainable in attractive patterns in a range of soft, usable colors to meet the season's demand. The same wide color range exists also in the plain cloths.

Kapok casements and nets are shown in many new jacquard patterns in lacy effects suitable for use in the semi-moderne vogue. Any of these casement cloths may be obtained with the Aqua-proof finish. All are dyed as they have been for twenty-five years in a manner to give practical color permanence. The colors are many to meet every decorative requirement.

N. R. A. SYMBOL IN WINDOWPHANIE

THE CHARACTERISTIC N. R. A. symbol is now obtainable in a Windowphanie panel, the symbol being enclosed within a conventionalized shield with stars and stripes. This is naturally a great improvement over the stickers that

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WITH THE BUYERS AND SELLERS

(Continued from page 35)

our pages and is notable for its fine technique and pure period renderings. He may be reached by addressing this office.

GRAY-KUHN: P. A. Gray, recently with the F. & R. Lazarus Co., Columbus, Ohio, and formerly also with the Edward Wren Co., Springfield, Ohio, has become assistant merchandise manager of home furnishings in direct charge of the fifth floor at Robertson Bros. Department Store, South Bend, Ind.

The furniture department, which under Ronald F. Kuhn's leadership has more than doubled the business of last year, will continue under Mr. Kuhn as buyer, and in addition thereto he will act as assistant to Mr. Gray.

MCCREADY: Announcement is made that James S. McCready has been appointed resident representative in New York with headquarters at 43 Leonard St., of the general fabric line of Turnbull & Stockdale, Ltd., London, England. The establishment of a resident representative will in no way affect the relationship on special fabrics which has for some time existed between certain American firms and Turnbull & Stockdale, but in the establishment of a New York location, the firm's complete line will be available to a larger clientele.

SCHEINFIEN: J. Schienfein is representing the Bristol Curtain Co., Swansea, Mass., in the Boston territory with headquarters at 99 Chauncy St.

ALDRICH: Wells E. Aldrich, recently in business for himself, and formerly with W. & J. Sloane and Lord & Taylor's, has been appointed head of the decorating bureau of Frederick Loeser's.

DUFFY: John J. Duffy, well known in the New York upholstery field having traveled for several years for a number of lace curtain and fabric houses, recently joined the selling force of the Bromley Mfg. Co. and will cover the territory comprising western Pennsylvania, part of Ohio, West Virginia, and the lower tier of New York State.

HIRSCHEIMER - NEAL - MAAS - FLOBERG: La Verne Neal, previously stylist of home furnishings at Hearn's, N. Y., and before that with Lord & Taylor, has engaged with Gimbel Bros. to act as general assistant to Earl Hirscheimer, buyer and manager of the furniture department.

Carl Maas, formerly editor of "Interior

Architecture" has also joined the furniture department to do special promotion work. Jean Floberg, recently with Leath & Co., will also assist Mr. Hirscheimer, paying special attention to upholstered furniture buying.

WILKES: Nathaniel Wilkes, well known in the New York converting field, formerly of the firm of Wilkes & Hoffman, has been appointed head of the new decorative fabrics division being started by the Pepperell Mfg. Co. The new drapery division includes cretonnes, chintzes and other prints, as well as plain and fancy woven goods, and will have its headquarters at 40 Worth Street. The new line is to be ready for spring season. Mr. Wilkes will be assisted by Henry Bell, well known in the drapery field.

RAVENTOS: E. A. Raventos, who sailed for Europe on the fifth of June in the interests of Marshall Field, & Co.'s Canterbury Fabrics Dept., returned late in August after having visited Italy, France, Germany, Belgium, Holland, England, and Spain. Mr. Raventos had the unique experience of having samples and shipments of practically every material he had purchased dispatched by the same boat on which he returned, thus making it possible to have the new numbers on display immediately following his return.

NEWMAN: F. D. Newman, recently upholstery buyer at Frederick Loeser's and formerly with McCreery & Co., Pittsburgh, Rike Kumler Co., Dayton and others, has been appointed upholstery buyer at the Adams Flanigan Co., succeeding P. M. Williams, whose resignation is announced this month.

BRADLEY: It is announced by Oehrle Brothers Company that Raymond F. Bradley is representing them in New England and New York state with headquarters at 420 Boylston St., Boston, Mass.

HOLLOWAY: Walter A. Holloway, for thirty years on the sales staff of the E. L. Mansure Co., beginning as a boy in the New York office, and who for some ten years has been located at the Philadelphia plant covering local territory and certain sections of the South, has resigned and engaged with the Consolidated Trimming Corporation to take charge of their Philadelphia office and cover local and near-by territory. Mr. Holloway is already on the territory.

MURTAUGH: Thos. Murtaugh has recently been appointed managing director of the New

(Continued on page 49)

TODAY'S "MOVIE" INTERIORS

(Continued from page 21)

ing at it, even those with a predilection for the traditional styles, could imagine themselves living in such a home without their aesthetic tastes being offended.

In "When Ladies Meet" the principal action takes place in a wealthy country home. Here would have been an opportunity for the old-fashioned decorator-director to spread himself. Can't you imagine the interiors he would have revelled in with plenty of overly carved furniture, bear skin rugs, etc., etc.? But in "When Ladies Meet" such rooms are not in evidence. Instead we have an old barn rebuilt into a charming country house. It is decorated with a quaint simplicity utilizing a somewhat modernized Early American style. The rooms are charming, in good taste, and represent exactly the sort of country home that the people portrayed in the drama might inhabit in real life.

On our brown-tone pages of this issue we show interiors taken from the two pictures we have mentioned and the illustrations used with this article are from the latter picture only. The decorator of "Reunion in Vienna" is Cedric Gibbons and he with Edwin Willis is responsible for the rooms shown in "When Ladies Meet."

AN EXPANSION OF THE HOME FURNISHING interests of James McCutcheon & Co. is being carried out on the fifth floor of the firm's building on Fifth Ave., N. Y. The home furnishings section will comprise both the fourth and fifth floors and will include lamps, art goods, novelties, living room furniture, beds and bedding and bathroom accessories as well as curtains, draperies and upholstery.

SPECIAL NOTICES

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

WANTED to hear from manufacturers of good standing who are not now represented on Pacific Coast, or those who are contemplating other arrangements, making tapestry damask and also pile fabric suitable for the furniture manufacturers and retail trade. Advertiser is a responsible house who may add a jobbing department if satisfactory arrangements can be made. Full details in first letter. Address "N.R.C.," care The Upholsterer.

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WANTED FOR PACIFIC COAST—Mill line of medium priced draperies or furniture coverings by salesman of long experience and well known to the furniture manufacturers, jobbers, decorators, and department store buyers. Address "Mill Line," care The Upholsterer.

FIRST CLASS UPHOLSTERER seeks change. Cut slip covers, draperies, etc. Can take charge. English, French, Canadian, American experience. Address "Experienced," care The Upholsterer.

POSITION WANTED—Man desires position with a firm in drapery, curtain, or piece goods line. Address "Open," care The Upholsterer.

DRAPERY MAN with twenty years' experience in drapery department and workrooms, assistant manager, excellent cutter, estimator, desires connection with reliable decorator or department store where his past successful experience will be of service. Middle and West territory preferable. Address "Drapery Man," care The Upholsterer.

WANTED FOR THE PACIFIC COAST—Lines from the manufacturer of tapestry, damask, mohairs and velvets. The advertiser is a man of many years' experience, successfully selling to the furniture manufacturers and large dealers. Have a good following and am in a position to finance myself for the proper lines. Address "Large Following," care The Upholsterer.

TRAVELING SALESMAN—Upholstery fabrics for furniture manufacturers and jobbers. Christian, 15 years' experience, excellent sales record with present line, established following in South and Southwest, open to represent important mill in this territory. Advance not necessary. Address "Traveling," care The Upholsterer.

WANTED: DECORATIVE REPRESENTATIVE—Eastern manufacturer of exclusive antique reproductions will make connections with reliable high class decorator to represent our line on consignment and commission basis covering entire New York market. Address "Eastern," care The Upholsterer.

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NEWS OF THE INDUSTRY

(Continued from page 39)

are being used. Windowphanie is easily applied, and is both transparent and permanent, withstanding the elements.

THE JAPANESE thin wood called Kari which is used in the living room in the Masonite House at the Century of Progress Exposition was furnished by Modernique, Inc. It is one of a variety of their wood veneers.

MAX SICHERMAN is again in business for himself at 225 Fifth Avenue. He is carrying a line of India prints, Javanese prints, Holland prints, together with Persian prints, and a few Egyptian fabrics.

THE HERTER DALTON PERSONNEL

THE FIRM of Herter Dalton, Inc. has as one of its principals, Albert Herter, whose reputation is widely known throughout the country. Seventeen years ago Mr. Herter was awarded a prize at the San Francisco Exposition in recognition of his unusual fabrics.

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The fabric design or coloring may be ordered especially by the decorator for even small yardage.

THE matter of retail display and selling methods was again a prominent feature on the program of the Chicago Curtain and Drapery Show, August 7-12. Taking examples of merchandise from the various exhibitors, E. E. Krogh of Marshall Field & Co., and J. Hagerman, arranged a model drapery department in one of the large ball rooms of the Hotel Sherman showing curtains, curtain materials, drapery hardware, trimmings, shades, cushions, and bedspreads. The various borrowed exhibits were displayed very effectively and created a great deal of interest, so much so, in fact, that this feature bids fair to be a prominent part of all future shows.

At the dinner, presided over by E. F. Mansure, president of the Chicago Manufacturers Association, the subject of retail procedure was also a feature of the discussions, which were listened to with great interest by the 300 odd attendants at the dinner.

CRETONNE MANUFACTURE

(Continued from page 32)

per of a thickness to correspond with the desired repeat of the pattern, turned true and smooth in a lathe, and then ground with coarse and fine stones so that there is no spot or blemish in its entire surface.

The series of rollers, as many as are necessary to the production of the pattern, must be exactly uniform in size and each in its own turn is subjected to the operation of the pantagraph machine after having been previously coated with the acid resisting protective varnish.

In the illustration showing the operation of the pantagraph machine it will be observed that a roller is in place at the top of the machine and that a number of etching points are engaging its surface under the control of the operator's hand. The machine not only answers to every movement given to the needle as it follows engraved lines on the zinc plate but the machine may be set to reduce the size in any desired proportion and to duplicate the section representing the single figure before the operator by as many times as is desired on the surface of the roller. The forms engraved upon the zinc plates in addition to being in outline, are filled in solid by diagonal lines parallel and far enough apart so that after the rollers are etched to the required depth they will receive just enough color to produce the desired shade.

The ground arrangement on the machine may be set to produce lines varying in density from ten to an inch to two hundred to an inch.

After the protective varnish has been penetrated by the etching points of the pantagraph machine, thus freeing the copper to the action of the acid bath, each roller is carefully inspected and any imperfection in the varnish resist is painted out or restored with a fine sable brush and acid resisting varnish. The engraved lines are exposed in an acid bath in a well lighted room where every part of the etching process can be carefully watched.

As will be seen in the illustration of the etching, each etching table is provided with a stone water-trough immediately adjoining the acid bath, above which is a large revolving fan to carry off the fumes emanating from the bath. The roller, now on a shaft, is placed in a water-trough, and revolved a few times to wash off any particles of dust. It is then lifted over into the acid trough and while an assistant keeps it revolving by means of a crank on the end of a shaft, the overseer watches closely and carefully

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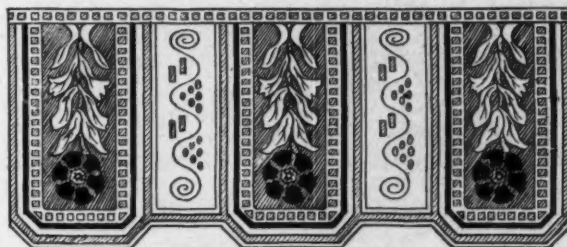


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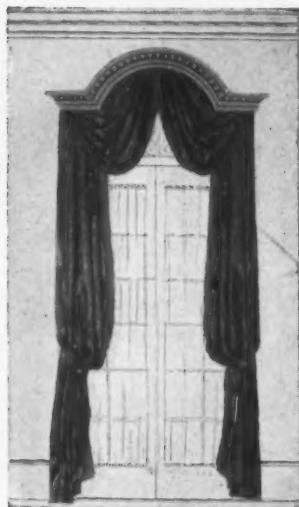
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the action of the acid as it eats away the copper wherever unprotected by the varnish. From time to time the roller is taken out of the acid and placed in the water bath for examination, this operation being continued until the desired depth of etching is obtained. The remaining varnish is then washed off with turpentine and the roller carefully inspected to make sure that every part of the work is satisfactory. Usually some "pointing up" is necessary, and the work on the roller is then practically ended except for a final polishing and facing up to smooth the surface of the roller.

In addition to this type of engraved roller produced by the use of the pantagraph, there are designs and rollers which require more or less hand engraving to produce. With these, the engraver works directly from a sketch, the exact size of the original on which every detail has been carefully drawn. From this the engraver cuts the form of one color on one roller, of another color on a second roller, and so on until the entire series is complete. The printing of cretonnes may require anywhere from six up to twelve rollers, according to the number of colors indicated in the original drawing, while many additional shades and tints can be produced because the nature of the engraving produces variations of shade of a single color without the necessity of a separate roller for each. An extra shade or tint produced by the commingling of two colors is developed by what is technically termed "half tone" etching or "fall ons"—usually associated with white or light tinted grounds.

When the pattern engraved upon a series of rollers is no longer desired, these rollers are not discarded but can be turned down in a lathe and re-engraved. Each re-engraving, of course, reduces the diameter of the roller so that in time it becomes too small for standard pattern repeats.

A copper roller weighs in the neighborhood of 100 pounds, and each roller will represent a minimum engraving investment of \$35 to \$50 for an average pattern.

If you have missed the first article in this series, we can supply you with the August issue containing it, either singly or as part of a new subscription.

OBITUARY

GEORGE E. McLEAN

THE sympathy of the trade is extended to the family and firm of George E. McLean, vice-president and general manager of the Andrew McLean Co., Passaic, N. J., and president of the affiliated firm, T. R. Goodlatte & Sons, Inc., Delawanna, N. J., in his untimely death which occurred at Deauville Beach near Lavalette on September 4th.

The deceased, accompanied by a week-end guest, had been swimming practically all of Labor Day morning, and were badly tired by their sport. Nevertheless, both of them answered a call for help from a distressed swimmer two hundred yards off shore, and although a heavy surf was rolling, both swam to the rescue. Seized with a heart attack, Mr. McLean called for help, but sank to his death before aid could arrive. The friend and the swimmer to whose assistance they had gone were both rescued, and while attempts were made to revive Mr. McLean, it was the opinion of the commanding officer of the Coast Guard Station that the heart attack had occurred before submersion, and that death must have been instantaneous.

Deceased, who was thirty-six years of age, was born in Passaic, N. J., receiving his education first in the Passaic schools and graduating from the Philadelphia Textile School in 1917. In 1926 he was elected secretary and general manager of the Andrew McLean Co., and the following year was elected vice-president and director of Richards-Ronsheim-Vreeland Co., Inc., commission agents, New York. In 1928 he was elected president of T. R. Goodlatte & Sons at the time this firm became affiliated with the McLean Co., and in 1932 he assumed the office of vice-president of the McLean Co.

He had been a director of the Guarantee Mortgage and Title Insurance Co., Passaic, since 1924 and had always been a prominent figure in local business and recreational circles, having been several times men's singles champion of the Passaic Tennis Club.

His father, Andrew McLean, Sr., twice Mayor of Passaic, died in 1931, and his mother passed away some months ago.

He is survived by his widow, two daughters, Sharon, 6, and Cynthia, 3; a brother, Andrew McLean, Jr., president of the Andrew McLean Co., and two married sisters.

Episcopalian funeral services were held on Wednesday, September 6th, at his late residence, 246 Aycrigg Ave., Passaic, and interment was in the family plot at Cedar Lawn Cemetery.

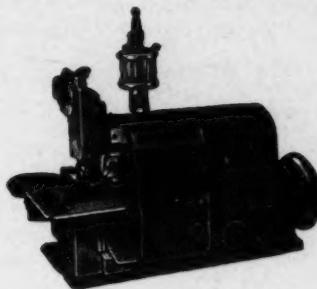
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THE RETAIL SITUATION IN THE READY TO HANG DRAPERIES FOR FALL

(Continued from page 24)

There is a great deal of food for thought in a study of the prices that are said to lead in the sales of ready-to-hang merchandise in the various departments. The quantity leaders are by no means always the low price leaders. In one particular case the ratio is quite reversed; number one place being occupied by sales at \$7.95, second place at \$5.95, and third place at \$3.95. In other instances the low price trails in third place to sales of higher prices, while in several instances the second best seller is quoted at a higher price than that which sells third best.

This season, as in other seasons, the matter of color is a subject on which geographical tastes are very dissimilar. That particular shade which may be the leader in one locality is apt to trail in another. If there is any unanimity of opinion for first place it would seem to favor one of the modified shades rather than any of the more definite stronger colors. In the order of expressed preference as indicated by geographical locations the purchases of damask ready-to-hang stocks have been as follows:

Asbury Park: Green, rust, red, gold, blue.
Bridgeport: Woodrose, rust, red, green, gold, blue.
Detroit: Rust, green, red, gold, blue.
Fort Wayne: Green, rust, woodrose, red, blue, brown.
Hagerstown, Md.: Rust, green, blue, rose.
Newark, N. J.: Gold, rust, brown, green, red, blue, eggshell.
New Haven: No. 1—Rust, green, gold, blue.
New Haven: No. 2—Rust, red, green, rose.
New York City: Gold, eggshell, brown, cedar, green, blue, red, mulberry.
Norwich, Conn.: Rust, gold, green.
Portland, Me.: Woodrose, rust, green.
St. Louis: Rust, red, mulberry, rose, green, gold, blue.
Sioux City: Greens, rust, woodrose, reds, gold, brown.
South Bend: Rose, rust, green.
Springfield, Mass.: Woodrose, blue, red, rust, green, gold.
Worcester: Rust, rosewood, green, red, gold, blue.
Washington, D. C.: Rust, rosewood, gold, red, green, blue, eggshell.

In general the color preference for damasks and for other fabrics including prints seems to run about the same in each locality.

As a final opinion with reference to the statistics shown in the chart on page 22 there seems to have been a broadening of the lines carried to include a more diversified range of values. This is undoubtedly influenced by the presence in the wholesale markets for Fall of a broader range of textures not strictly in the damask class and shown for the first time in made-up ready-to-hang window treatments. Where these materials are not carried in the department by the yard this fact contributes not a little to the flexibility of markup which broadens the range of prices. It goes without saying:

that where similar yard goods are carried price comparison between the yard goods and the made-up merchandise will keep ready-to-hang units at price levels which correspond with the price levels of yard goods.

WITH THE BUYERS AND SELLERS

(Continued from page 40)

York Furniture Exchange succeeding Paul Ricker.

CUDLIPP: Chandler Cudlipp, for a number of years connected with the merchandising of home furnishings of the various departments of Bloomingdale Bros., has recently joined the staff of James McCutcheon & Co., where he will merchandise the various sections having to do with home furnishings.

HAHN: Lew Hahn, one of the prominent personalities in the retail dry goods trade, has resigned his connection with the Hahn Department Stores, Inc., as of August 31. Mr. Hahn, who is the organization's first president and recently Chairman of the Board, was also elected to the presidency of the National Retail Dry Goods Association at the last convention of the Association. In retiring from the Hahn Department Store interests he also tendered his resignation to the National Retail Dry Goods Association. His resignation to the latter was not accepted, and this connection will continue.

Mr. Hahn is one of the best known men in the department store field having been for many years managing director of the National Retail Dry Goods Association and in charge of their affairs at the New York office. He has made no announcement of his future plans.

SLOAN: Robert B. Sloan, well known in the New York drapery merchandising field, formerly connected with Lord & Taylor, has joined the staff of the R. H. White Co., Boston, as assistant general merchandise manager, covering both the main store and basement interests.

BEAM: Raymond C. Beam, at one time buyer and manager of the upholstery department with Kresge's in Newark, has been appointed upholstery buyer for Arnold Constable & Co.

THOMAS: Wm. H. Thomas, for several years upholstery buyer for Arnold Constable & Co., who, as announced in the August *UPHOLSTERER*, is recovering rapidly from a broken leg suffered when run down by an automobile on his way to business, will be freed from the plaster cast within the next few days after eight weeks of close confinement. He expects to be on his feet again in about two weeks.

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