

3020
154

154

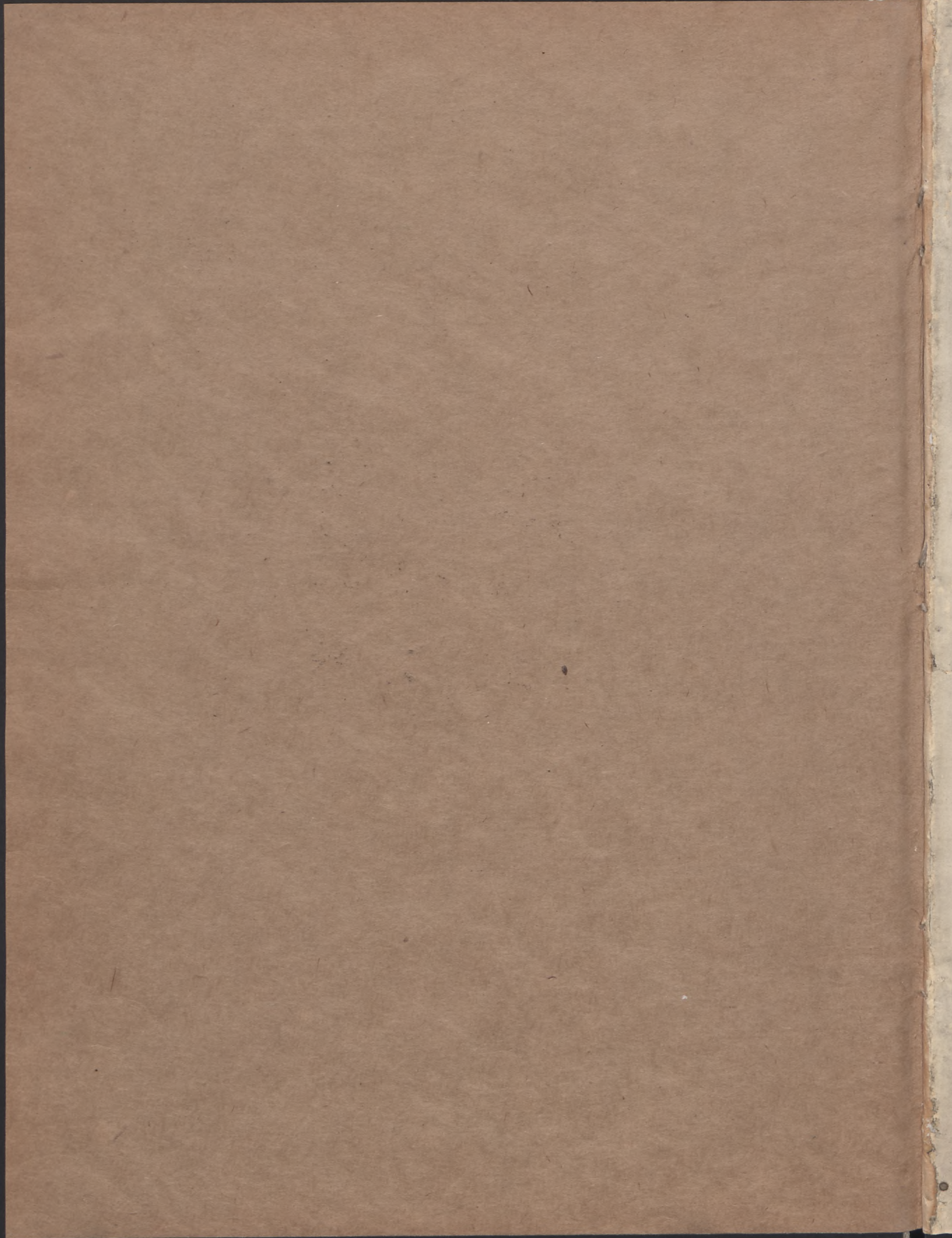
154

154

154

154

154



GOOD
FURNITURE



749(09)(05)=20

3534 /ii

SINGLE COPIES 25 CENTS
PUBLISHED MONTHLY BY
THE DEAN-HICKS COMPANY
GRAND RAPIDS MICHIGAN

A P R I L 1 9 1 5



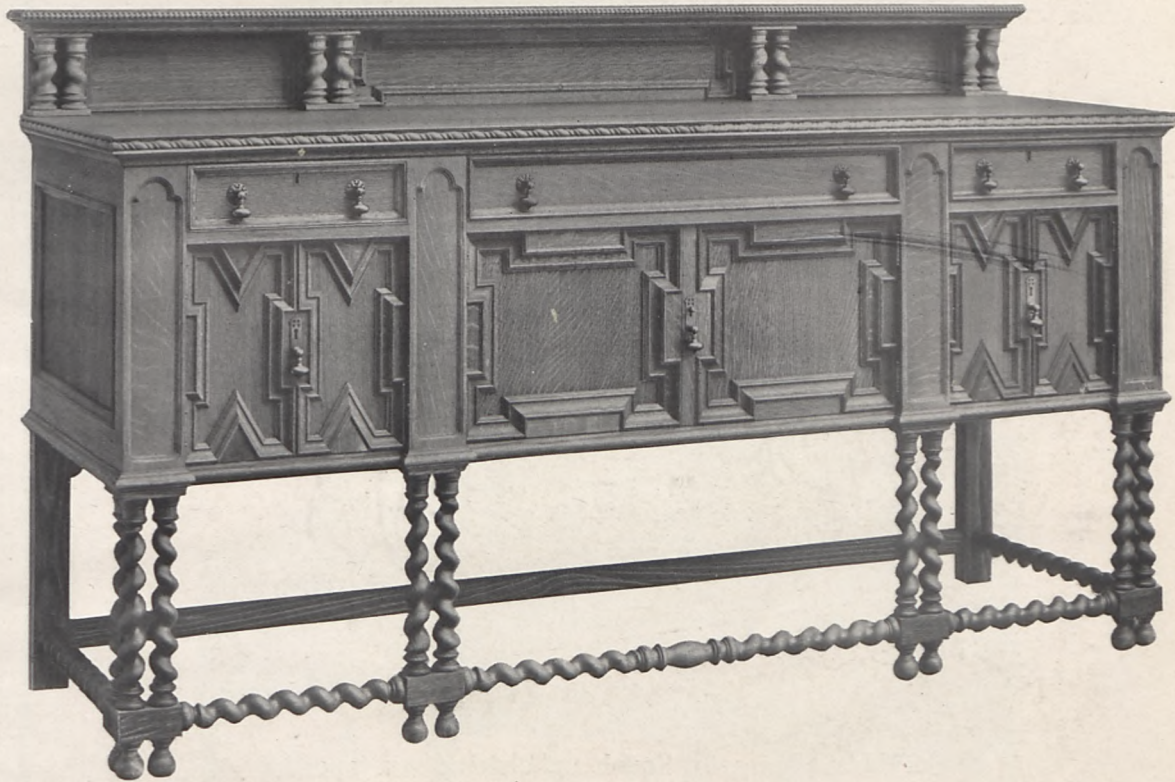
THOSE of your clients who appreciate and understand good furniture will be quickly attracted to such furniture as this. In it they will recognize the true spirit of the antique—the adherence to authentic outline, the thoroughness of master workmanship. The dining room and library suites contained in our assortments are peculiarly fitted to fulfill the exacting desires of those who require correct interpretation and modern utility in their furniture.

GRAND RAPIDS FURNITURE CO.

GRAND RAPIDS, - MICHIGAN

Exceptional Suites in Every Style

for the Dining Room, Living Room, Bed Room and Hall



These suites completely cover the different styles so much in vogue at the present time at prices which will interest you.

*Blue Prints of any part of the line
will gladly be mailed at your request*

Grand Rapids Chair Company
Grand Rapids, Michigan



Jacobean Chair with Squab, upholstered in a tapestry of the period. Price on application.

J.C.E.

PERIOD FURNITURE
for the
BED, DINING &
LIVING ROOM

Phoenix Furniture Co.
GRAND RAPIDS . MICHIGAN

CENTVRY FVRNITVRE COMPANY
GRAND RAPIDS, MICH.

PERIOD FVRNITVRE

FOR THE
DRAWING-ROOM, LIVING-ROOM, LIBRARY & HALL
DINING CHAIRS & BED-ROOM CHAIRS & ROCKERS



No. L-101¾.
COMPOSITION.
ADAM MOTIF.
Height, 37½ in. Length, 68½ in.

CHAIRS, ROCKERS, SOFAS, DAVENPORTS, COVCHES, CHAISES-LONGVES, DESKS,
BENCHES, FOOTSTOOLS, TABLES, STANDS, PEDESTALS, CONSOLE TABLES & MIRRORS

NEW YORK OFFICE & WHOLESALE SALESROOM
25 WEST 45TH STREET

REPRESENTATIVES

Craig McClure

Allan B. Sohus

A. T. Kingsbury

RETTING

Period Furniture

This massive design stands out as an exceptional interpretation of the Colonial style and a masterpiece of craftsmanship.

In every line it expresses the dignity and straightforward honesty of the true Colonial. Too, the details of design are authentically pure.

The remarkable workmanship that helps to distinguish this piece is most apparent in the treatment of the broad, free surfaces. Here the beauties of crotch mahogany are brought out in a most striking manner.

Everything in the Retting line of fine upholstered furniture is given the same thoughtful attention that makes this sofa so worthy.

May we send you our booklet, "How to Know Colonial Furniture?"



No. 916 Sofa Colonial
Length, 84 inches

RETTING FURNITURE COMPANY

914 GODFREY AVENUE

GRAND RAPIDS, MICHIGAN

Quaint Furniture



The Quaint productions inspired by the Period styles are unusual in a number of ways.

This William and Mary piece shows how they are thoroughly modernized—in artistic conception, in utility, in straightforward, unmistakable craftsmanship.

Like the selections in Quaint Manor Style they reflect American home ideals.

Both types are made in a profusion of distinctive designs.

STICKLEY BROTHERS COMPANY
GRAND RAPIDS, MICHIGAN

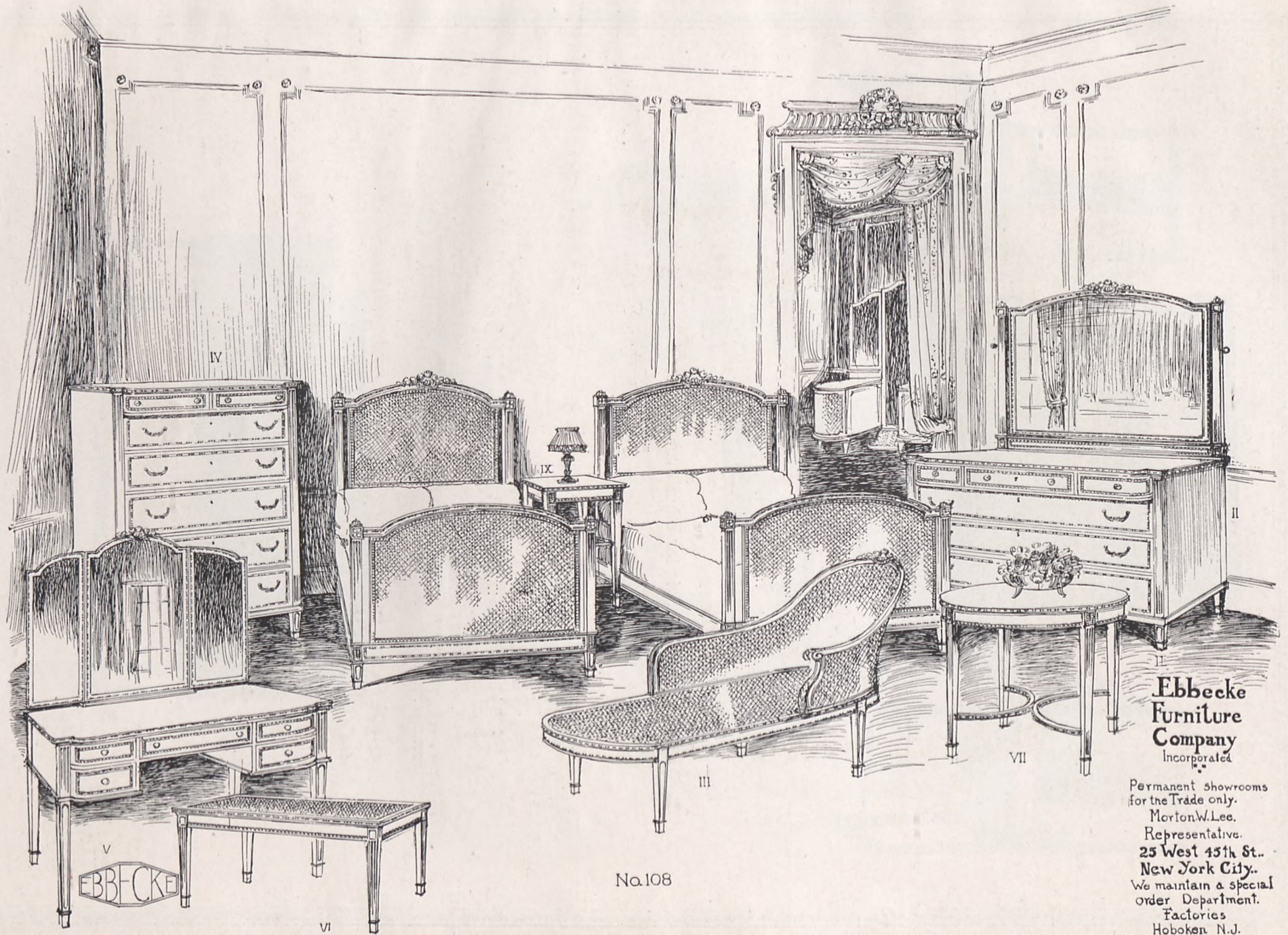


THE William and Mary dining suite of which this serving table is a part, has been remarkably well received—and appreciated. This can only be attributed to its excellent qualities—truthful interpretations, authentic detail, worthy construction.

The entire Reischmann assortment of period furniture for the dining room is of the same character.

M. Reischmann & Sons, Inc.
NEW YORK





No. 108

**Ebbecke
Furniture
Company**
Incorporated

Permanent showrooms
for the Trade only.
Morton W. Lee,
Representative.
25 West 45th St.,
New York City.
We maintain a special
order Department.
Factories
Hoboken N.J.



"Lifetime Furniture" is far more than a name—it is a description. It describes furniture in good taste—style that is lasting. Further, it describes furniture that is impervious to ordinary use—built of choice materials in an exceptional manner.

Lifetime Furniture is made in complete settings for the living room, dining room, library, den and hall.

GRAND RAPIDS BOOKCASE AND CHAIR CO.
HASTINGS, MICHIGAN

A. A. BARBER CO., Selling Agents,
Grand Rapids, Michigan

New York Office, GEO. C. DYER,
815-817 Marbridge Bldg.

GEORGE C. DYER

H. A. WINTER

GEO. J. HEINZELMAN

F. C. PARCHERT



F I N E · P E R I O D · F U R N I T U R E



Hepplewhite

It will be our pleasure and privilege to submit photographs of the entire suite of 14 pieces, including wine cooler, fern stand, and cutlery, or silver, cabinet, to retailers and decorators who may be interested.

NOT from any appeal to transient taste does furniture of the Hepplewhite period derive its present vogue. Its source is deeper and more abiding than that. It inheres in the character of the furniture itself.

The purity, elegance and delicacy of the style, which won for it a place in the presidential mansion of George Washington, and the homes of other prominent Americans of the eighteenth century, still causes it to be chosen for the first American homes of today.

Aside from the enduring nature of

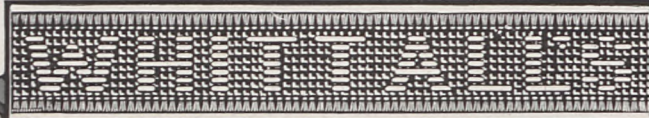
his work, Hepplewhite's title to recognition rests in no small degree upon his invention and perfection of the dining room sideboard as we know it today, of which we present herewith an especially notable example.

Our interpretation of this Hepplewhite board is faithful to the forms and traditions of the great designer.

Indeed, it owes not a little of its charm to the manner in which our designers and cabinet-makers, with fine sympathetic feeling and intelligent care, have succeeded in retaining the beautiful proportions, chaste lines, exquisite decoration and warm, luminous finish that make the original so delightful.

TORONTO FURNITURE CO., LIMITED
 SHOWROOMS & CABINET SHOPS: 163-187 DUFFERIN ST., TORONTO, CANADA
 ALSO IN THE KEELER BUILDING, GRAND RAPIDS





THE MARK OF QUALITY

REG. U.S. PAT. OFF.
Look for this trade mark
Woven into the back of every rug

THE STANDARD OF ARTISTIC EXCELLENCE

of today appreciates in Whittall Rugs that refinement of colors and beauty of designs as first suggested in the magnificent fabrics of the far East.

The Feasts of the Gods could find no place among the wholesome environments of the present time. No part of them remains except the reflection of the beautiful rugs and hangings for which even the mighty Roman had to look to his lowly Oriental slave.

WHITTALL RUGS

reproduce masterpieces of Oriental weaving with true regard for the beauty of their designs and colorings but always with due deference to that practical worth which the requirements of the present day home demand

Whittall Rugs are just as durable as they are beautiful and none the less desirable because they are inexpensive

There is a Whittall Rug for Every Room in Every Home

THE FEAST OF THE GODS



Made in Worcester, Mass. by
M. J. WHITTALL
Sold by dealers everywhere

Write for our illustrated book
"ORIENTAL ART IN WHITTALL RUGS"
ADDRESS
130 Brussels St. Worcester, Mass.





STROHEIM & ROMANN

Drapery Fabrics

Wall Decorations

and

Upholstery Goods

SALESROOMS

242 to 250 FOURTH AVE.

**NEW
YORK**

“IMPERIAL CONSTRUCTION LONG WITHSTANDS DESTRUCTION”



That is one of the many reasons why Imperial Tables sell so readily, and give such perfect satisfaction. Our new Table Booklet (just issued) gives ten other reasons why this line merits your attention.

Before you again buy tables you owe it to yourself to investigate. Let us send booklet, at once.

IMPERIAL FURNITURE COMPANY
GRAND RAPIDS MICHIGAN



COPYRIGHT, 1915, BY THE DEAN-HICKS COMPANY, PUBLISHERS, GRAND RAPIDS, MICHIGAN. ALL RIGHTS RESERVED.

VOL. IV.

APRIL, 1915

NO. 7.

TITLE	PAGE
FRONTISPIECE	
JACQUARD TAPESTRY PANEL Reproduced in its Natural Colors from the Fabric.	
TAPESTRIES.....	395
The First of a Series of Articles on Rugs, Tapestries and Other Coverings for Floors, Walls and Furniture. <i>By George Leland Hunter.</i>	
FABRIC REPRODUCTIONS AND PERIOD FURNITURE.....	403
<i>By Harold Donaldson Eberlein and Abbot McClure.</i>	
MUSICAL INSTRUMENTS AS AN INDICATION OF REFINEMENT AND CULTURE.....	412
II. Cristofori and His Time. <i>Illustrated by antique instruments of the Crosby-Brown Collection.</i> <i>By William Laurel Harris.</i>	
THE ELECTRIC LIGHT AND THE MODERN INTERIOR.....	420
<i>By Augustus Farnsworth.</i>	
FURNITURE DESIGN.....	424
The American Viewpoint and English Traditions. <i>By Charles D. Thomson.</i> <i>With illustrations by the author.</i>	
THE WOODS IN FURNITURE HISTORY.....	429
IV. Teak. <i>By Mary H. Northend.</i>	
ON THE NATURE OF GOOD TASTE.....	433
A Discussion of the Most Important Element in Interior Decoration. <i>By C. Matlack Price.</i>	
ART IN THE HOME.....	443
A Portfolio of Current Comment on the Details of Home Furnishing. <i>Illustrated by selected interiors.</i>	
EDITORIAL.....	453
CURRENT NEWS AND COMMENT.....	455
Seen in New York—The Art in Trades Club—A National Exhibition of Industrial Art.	

PUBLISHED MONTHLY BY
THE DEAN-HICKS COMPANY
GRAND RAPIDS MICHIGAN

NOTE:—Volume IV. of Good Furniture will consist of the nine issues from October 1914 to June 1915, inclusive. In this latter issue the alphabetical cross index of the volume will appear and thereafter semi-annual indices of each volume of six numbers in the issues of June and December—*Editor.*

THE DEMAND FOR
BERKEY & GAY FURNITURE
IS STEADILY INCREASING

This is accounted for in several ways. Nearly sixty years of the manufacture of high grade furniture has resulted in thousands of satisfied customers all over North America. These customers constitute the good will attaching to the Berkey & Gay name.

Our regular and consistent magazine advertising campaign, with such illustrations as that used with this advertisement, appearing in a large list of the best mediums, is reaching new customers every day.

Dealers who are selling Berkey & Gay furniture are, in increasing numbers, wisely taking advantage of our dealers' helps in acquainting the people of their locality that they have our furniture for sale. These dealers' helps are free.

OUR NEW LINE SHOWN FOR THE FIRST TIME IN JANUARY BRINGS BERKEY &
GAY FURNITURE WITHIN THE REACH OF THOUSANDS OF NEW CUSTOMERS.

Berkey & Gay Furniture Company

Factory, Executive Offices and Show Rooms
167 Monroe Avenue, Grand Rapids, Michigan

Eastern Offices and Show Rooms
113-119 West 40th Street, New York

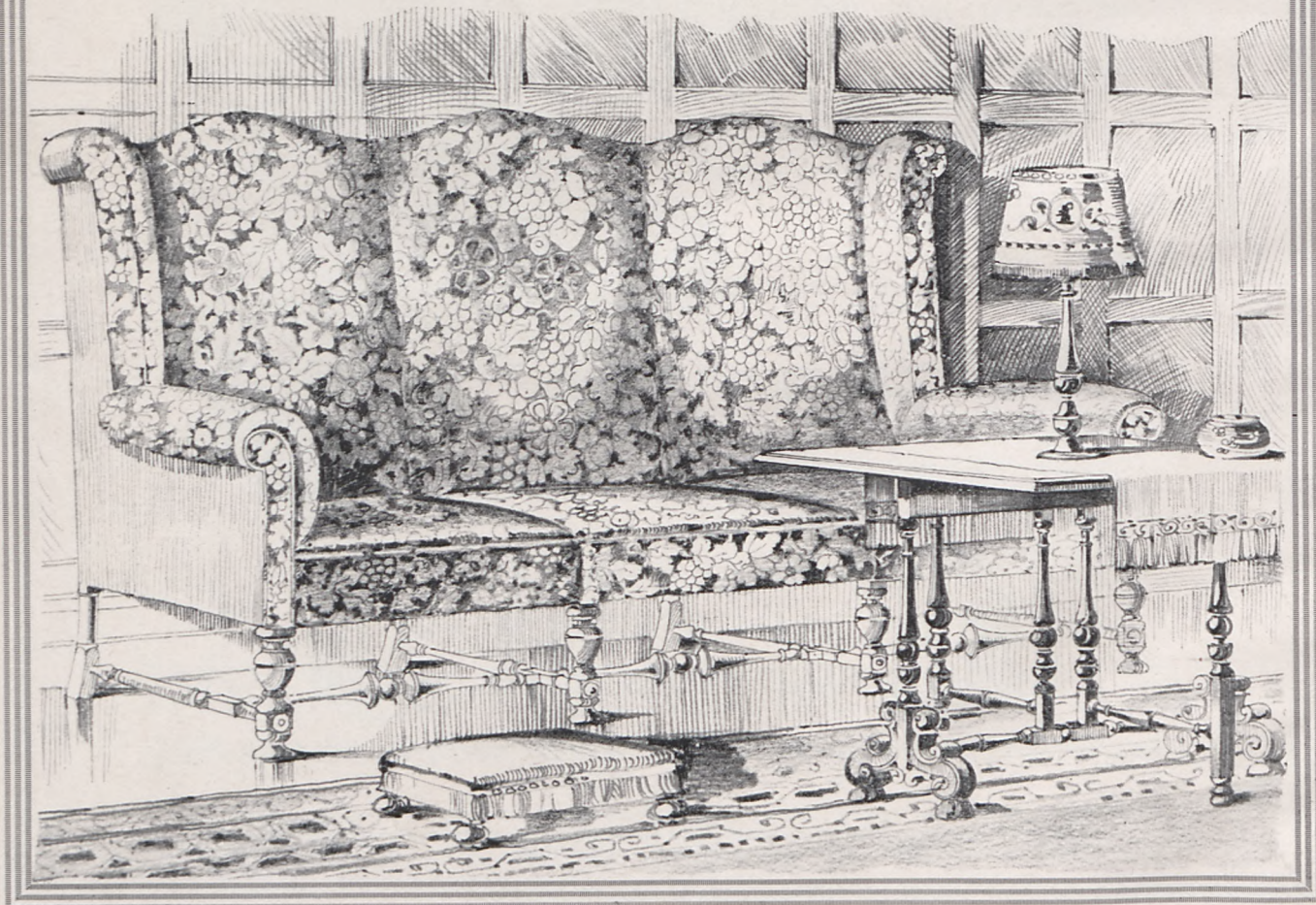
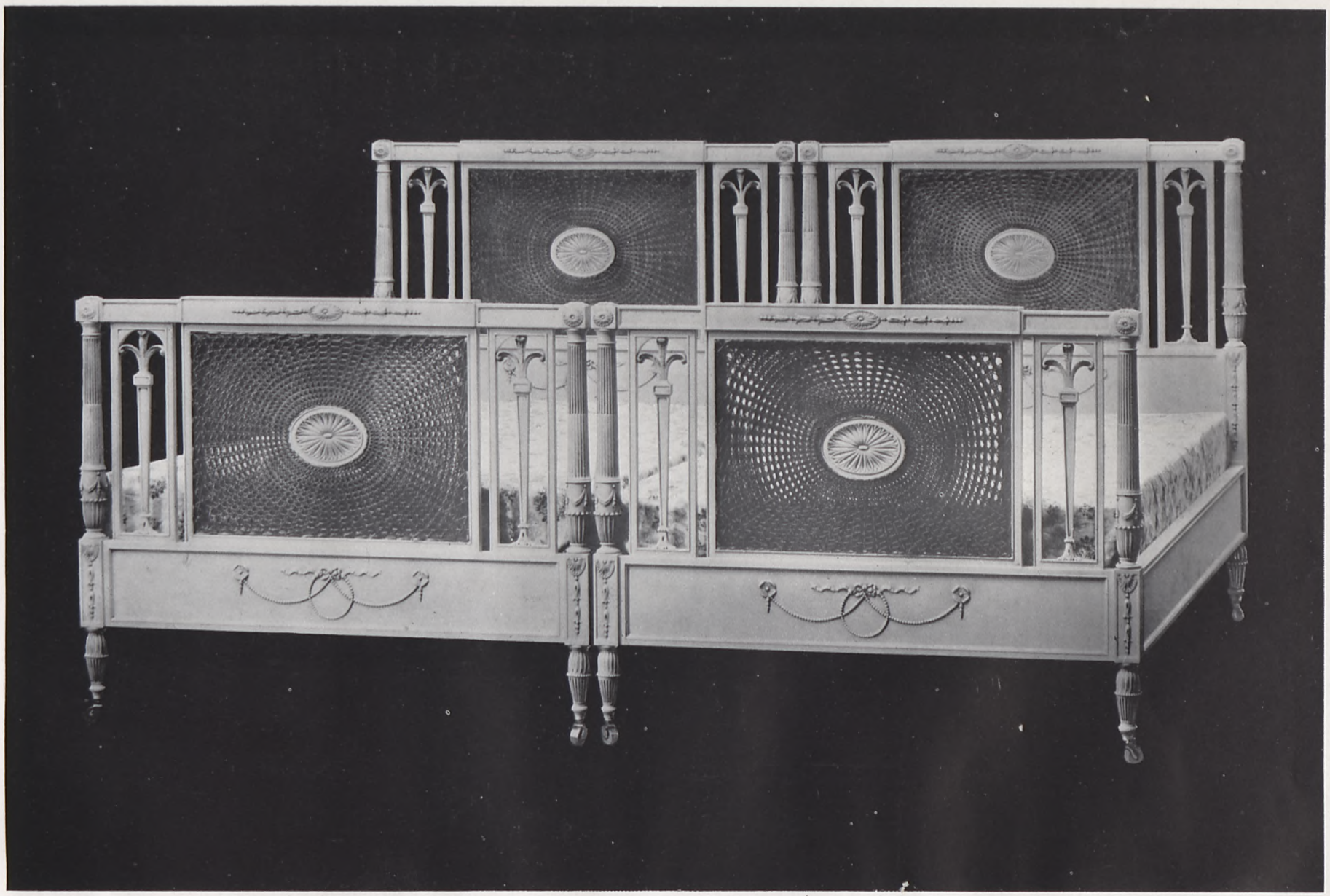




Figure VII.

JACQUARD TAPESTRY PANEL



Made by Royal Furniture Company, Grand Rapids, Michigan

GOOD FURNITURE



A P R I L 1 9 1 5

T A P E S T R I E S

This is the first of a series of articles on Rugs, Tapestries & other coverings for floors, walls & furniture, written for Good Furniture by George Leland Hunter, author of "Tapestries, their Origin History & Renaissance," "Home Furnishing," etc.

GOOD FURNITURE EXPRESSLY RESERVES ALL RIGHTS OF REPRODUCTION WHETHER IN WHOLE OR IN PART.

TAPESTRY is a fascinating form of art. It excels among the decorative arts and also among the representative arts. It vies not only with Oriental rugs and damasks and embroideries in texture interest, but also with photographs and paintings in picture interest, and with novels and romances in story interest. In it were made vivid to the ancient Greeks the marvelous events of the Iliad and the Odyssey; to the ancient Romans, the Æneid and the Metamorphoses; to Europeans of the fourteenth, fifteenth, sixteenth, seventeenth and eighteenth centuries, not only Greek and Roman history and mythology, but also the stories of the Bible and the Saints, as well as of Mediæval romance and chivalry, and of contemporary life.

Of all textures, tapestry is the most durable. The complete interlocking of warp and weft produces a web that will not ravel, and that violence and dust and moths destroy with difficulty. While no large picture tapestries survive to us from Greek and Roman times, we have a wealth of them from the fifteenth and succeeding centuries, and some from the fourteenth. Of small

decorative and primitive tapestries, *without* elaborate picture effects, and *without* a highly developed system of hatchings (*hâchures*), we have many ancient Peruvian and Coptic, and some ancient Greek and Egyptian and Chinese examples, the last in silk.

Tapestry is a broad word. In its narrowest and most exclusive sense, it means woven pictures with horizontal ribs and vertical hatchings, of the type developed in the Netherlands and northern France during the fourteenth, fifteenth and sixteenth centuries. In its broadest sense it includes all coverings for floors, walls and furniture—even pile rugs, and wall paper, and leather—and in this sense might have been correctly used as the title of this series of articles.

Its meaning varies according to the place where you find it. It ranges in New York from ten thousand dollars a yard on Fifth Avenue, to ten cents a roll on Sixth Avenue. A Van Orley "Last Supper," or a Beauvais-Boucher like the one illustrated in color as the frontispiece of my book on Tapestries, is much better value at

The author is indebted for illustrations, Figs. 1, 2, 3, to P. W. French & Co.; for Fig. 4 to Morris & Co.; for Fig. 5 to Wm. Baumgarten & Co.; for Figs. 6 and 8 to J. H. Thorp & Co.



Figure I.

THE BIRTH OF BACCHUS
An Aubusson tapestry of the eighteenth century.



Figure II.

THE STRIFE OF AGAMEMNON AND ACHILLES
An Aubusson tapestry of the eighteenth century.

the former price than bad wall paper badly printed with a bad design is at the latter price.

If you ask for a tapestry in a wall paper shop, the salesman will show you a paper called tapestry or verdure, because modeled after *jacquard* verdure tapestries. The jacquards themselves you can see in the upholstery section of any large department store. These are the goods ordinarily called tapestries in the merchandise upholstery trade. The all-cotton ones are *very inexpensive*, even those with landscape and figures in addition to verdure, like the one illustrated in Figure VII, which is twenty-seven inches wide. In greater width and finished with an appliqué border or woven gilt frame come larger and more elaborate copies of real tapestries and paintings, particularly those of peasant scenes designed by the famous seventeenth century painter, Teniers. Sometimes these jacquard tapestry panels are sold as real tapestries at a price as ridiculously low for what they are implied to be, as it is high for what they are. I have several times been asked to pass on such tapestries, once by a purchasing agent whose client was willing to part with ten thousand dollars on account of the CH. LE BRUN PINXIT woven into the fabric.

Other imitation tapestries are those block-printed by hand, like "hand-blocked" chintzes and wall papers, but on a coarse horizontal rep in simulation of real tapestry texture. The general effect is much more tapestry-like than that of the jacquards, all but the simplest of which resemble *petit point* needlework, having a square point with lines running both ways instead of

strongly marked ribs. These printed tapestries come in sets of sixty-inch widths that hang vertically like wall paper, and are so planned that widths can be omitted or repeated to accord with the wall space without spoiling the continuity or apparent completeness of the picture. The effect of these printed tapestries on a large scale, seen at a little distance, is far more agreeable than that of the jacquard tapestry panels described above. They also are very inexpensive. One set of the prints is based on the ancient Gothic fifteenth century Trojan war series of tapestries; another shows the Foundation of Rome.

On the simplest form of primitive tapestry loom, the weaver's left hand pulls the leashes (*lisses*) that form the new shed of the warp, while his right hand passes the bobbin that carries the weft, and passes it only as far as the color that it carries is to show on the face of the finished cloth. On the way out (to the left) the weft covers the even warps; on the way back, the odd warps, thus forming a complete *pass*. The warp threads being hard-spun and comparatively coarse, and the weft threads fine and soft, the latter when pressed home with the point of the bobbin or with the comb, cover and completely hide the warp threads that make their presence manifest as ribs. In other words *real tapestries* are ribbed or rep fabrics with surface consisting entirely of weft threads. They are also *exactly alike on both sides* (except for the loose irregular loops of thread on the back). In this they are unique.

Between the real tapestry loom as still used

at the Gobelins and Beauvais, Aubusson and Merton, New York, Rome, Madrid, Berlin and elsewhere, and the ordinary type of hand loom, the difference is fundamental. In the latter the bobbin is not passed with the hand, but thrown or knocked the full width of the warp in a shuttle. Real tapestry is a *bobbin fabric*; the woven imitations are *shuttle fabrics*.

Of these shuttle imitations, the cleverest and best are like the one illustrated in Figure VI. They are made on a special kind of hand loom, with a *double warp*, which is why I call them for convenience of identification, *double warp tapestries*. Each warp consists of two threads, one coarse and one fine, which are sometimes treated as one in the process of weaving, and sometimes separately, in the latter case a double cloth being formed and the surface showing a delightful irregularity and a texture resembling, or rather suggesting the qualities of, ancient Gothic pieces that have been softened by the roughness of the hand of Father Time. Shuttle

tapestries of the double-warp type can be made only in comparatively simple verdure and landscape designs, and in no way compete with real-tapestry picture panels. But they are decoratively superior to *new* real-tapestry verdures of the same grade.

Another imitation of real tapestry is *needlework* tapestry, so much used to upholster furniture in the English styles of the seventeenth and eighteenth centuries. It is in cross stitch, and does not have strongly marked ribs running in one direction, but a square point and lines running in both directions. When part of the surface is in fine stitch (*petit point*), these needlework tapestries are properly called *petit points*.

Still another kind of imitation tapestry is made by painting on canvas, usually ribbed to give the suggestion of tapestry texture. These painted imitations range from half-size copies of the famous Lady with the Unicorn set of Late Gothic tapestries at the Cluny Museum in Paris, to the detestable "Gobelin panels," the manu-



Figure III.

THE TRANSFORMATION OF JUPITER
An Aubusson tapestry of the eighteenth century.

facture and sale of which brought prosperity for a number of years to a New York shop now extinct, whose proprietor used to repeat with great gusto a certain quotation from P. T. Barnum about humbugging the public. It is a favorite diversion with the editors of Sunday newspapers to print long stories about the success of some young lady in making with the brush, reproductions of ancient Gobelin and

weaving for the trade and the open market, has been the little mountain town of Aubusson in France, two hundred miles south of Paris. At the Paris Exposition of 1900, the exhibits of three Aubusson tapestry manufacturers were of such excellence as to be awarded grand prizes—the same award as given to the government works at the Gobelins and at Beauvais, the product of which is reserved for government buildings. Of the Aubusson reproductions of the Château de Blois and the Château de St. Germain from the Louis XIV series of Royal Residence, after Lebrun; of the panels Venus and Jupiter from Claude Audran's Portières of the Gods; and of one of the Hunts of Louis XV, after Oudry, the jury said: "They are so like the originals as to be mistaken for them."

According to local tradition, the tapestry industry was established at Aubusson in the year of our Lord 732, by stragglers from the Saracen army that Charlemagne's grandfather, Charles Martel, defeated near Tours, thus saving Europe from Mohammedanism and for Christianity. In 1664 the tapestry makers and merchants of Aubusson spoke of the industry as "established from time immemorial, no person knowing the institution of it." There is, however, little probability that picture tapestry weaving at Aubusson antedated the fourteenth century development of the art in Flanders, or that any tapestries of great importance were made in Aubusson and the neighboring town of Felletin before the eighteenth century.

In 1664, according to a report made to Colbert, the manufacture of tapestries at Aubusson appeared to be in a bad way. The number of weavers had decreased, there was a lack of good cartoons, the wool was coarse and the dyes were bad. So it was ordered that "a good painter chosen by the Sieur Colbert, should be maintained at the expense of the King to make designs for the tapestries manufactured in the said town; and there should also be established in it a master dyer to color the goods employed in said manufactory." But the order never appears to have been executed, and a few years later in 1685, on the Revocation of the Edict of Nantes, two hundred of the best weavers of Aubusson had to leave France because they were Protestants. Not until 1731 in the reign of Louis XV was a serious attempt made to revive the industry. Then a painter and a dyer were actually sent, the painter being Jean Joseph Dumons, who had acquired fame at Beauvais during the Régence as one of the designers of a Chinese set of tapestries in six pieces, and who later cartooned Boucher's Chinese set. More important even than the painter and splendidly supple-



Figure IV. TWO ANGELS WITH HARPS
A modern English tapestry woven at Merton.

Flemish tapestries that cannot be told from the original, *even by an expert*. In the fifteenth century when every gentleman had his house hung with tapestries, and when tapestries were called *arras* from the name of the French-Flemish city that had been most famous in the creation of them, the painted imitations went by the very appropriate name of *counterfeit arras*.

In a carpet and rug store, tapestry is an imitation of brussels, made by printing the warp before weaving; or the imitation of that imitation, made by printing after weaving.

For over a century the world center of commercial real-tapestry weaving, that is of tapestry

menting his work, were the designs and cartoons sent from Beauvais to Aubusson during the next twenty years. From these were woven, in the eighteenth century, Aubusson tapestries of the



Figure V.
BOUCHER MEDALLION ON DAMASSE GROUND
A modern American tapestry woven at Williamsbridge.

splendid type illustrated in Figures I, II, III, loose in texture and with luminous grounds, possessing an excellence peculiar to themselves, but none the less admirable because unlike the product of Gobelin, Beauvais and Flemish looms. The Aubusson makers had been authorized in 1665 to use the title "Royal Manufactory," and an ordinance of 1732 provided that their tapestries should be distinguished by weaving the name of the town and the name or initials of the weaver into the border. Consequently we need not be surprised to find many eighteenth century Aubusson tapestries signed in the bottom selvage

in the same manner as the two Chinese tapestries after Boucher in the Le Roy collection: M. R. D'AUBUSSON, PICON (Royal Manufactory of Aubusson, Picon). Nor need we be surprised to often find the signature wanting, as the bottom selvage of a tapestry is the part that is apt to wear out or disappear first.

The Aubusson tapestry illustrated in Figure II, entitled the Strife of Agamemnon and Achilles, bears the signature of Babouneix. It is one of a set of five tapestries, complete with tapestry rug and furniture coverings, made in the last half of the eighteenth century to decorate the room in Greece where they hung for over a century until recently brought to New York. On account of the draperies in the style



Figure VI.
VERDURE WITH BORDER
A "double warp" imitation tapestry woven on a hand loom.

of Louis XVI that frame the top and sides of the different pieces, the set is commonly called the "Grecian drapery" set. Two other tapestries of this set, the Reception of Paris by Helen, and the Death of Phaeton, were exhibited at the Buffalo Tapestry Exhibition, and illustrated on page 253 of the February number of *Good Furniture*. The composition of all the panels is excellent, particularly of the Agamemnon and Achilles, in which the priest on the left of the altar exhorts the two disputants to make up their quarrel. That the altar is that of Jupiter is shown by his image behind, and by his eagle with thunderbolts in front.

The Birth of Bacchus, illustrated in Figure I, is not surpassed by any Aubusson tapestry that I have ever seen. It has the characteristic Aubusson texture of the period, and surpasses contemporary Beauvais and Brussels tapestries of finer point and more delicate effect. Like many eighteenth century tapestries it was woven without a border, probably to be paneled in the wall with wooden moulding around.

The Transformation of Jupiter, illustrated in Figure III, shows the Royal eagle with thunderbolts in the upper left corner, while the Celestial King himself occupies the foreground in the form of a beautiful white bull, into which, it will be remembered, he transformed himself for the purpose of beguiling the maiden Europa, with whom upon his back he swam across the Hellespont, now called the Dardanelles, where the battleships of the Allies are destroying the Turkish forts on the way to Constantinople, and which Lord Byron, in emulation of Jupiter, and of Leander, the story of whose love for Hero is pictured in a set of Mortlake tapestries in the Royal Swedish collection, swam at the beginning of the nineteenth century. The Transformation

of Jupiter is one of five tapestries designed for Beauvais by Jean Baptiste Oudry, the famous art director of Beauvais and later of the Gobelins, to whose efficiency was due the extraordinary prosperity of the Beauvais works in the second quarter of the eighteenth century, and consequently of the Aubusson works that copied Beauvais models. The largest of the five tapestries pictures the Palace of Circe, and all illustrate transformations of men into beasts, from Ovid's *Metamorphoses*. The designs are vivid with life and executed with the greatest skill.

Still active at Merton, a village near London, in England, are the tapestry works established in 1881 by William Morris. Only recently was completed the Arming of the King, a large historical tapestry adapted from Bernard Partridge's painting, but started long before the breaking out of the war with Germany. The Merton tapestry, illustrated in Figure IV, Two Angels with Harps, is one of a pair designed and made for Eton College Chapel. It is interesting to note in the top selvage the signature of the superintendent, *J. H. Dearle*, and of the three weavers, *W. Taylor, R. Ellis, J. Martin*, who



Figure VIII.

VERDURE WITH LANDSCAPE AND BIRDS
A modern Aubusson tapestry.

express the pious wish: *Nobis nostrisque omnibus propitietur deus* (God have mercy upon us and all of ours).

The significance of the Merton tapestry works in the artistic development of tapestry, or rather in the revival of tapestry, has been much greater than would be expected from the size of the plant. This was due partly to the genius of Burne-Jones who designed the personages for most of the important tapestries, and of Morris who designed the decorative backgrounds and borders, and put in the color, and *superintended the execution on the loom*, after having trained first himself and then his apprentices. All other tapestry revivals imported workmen from the center of tapestry production: The Gobelins and Mortlake from Flanders in the seventeenth century; Madrid, Antwerp and St. Petersburg from Beauvais in the eighteenth century; Windsor and Williamsbridge from Aubusson in the nineteenth century. But Morris did it with his own hands. He had a loom set up in his bedroom at Kelmscott House in Hammersmith, and in the early mornings of four months of the year 1879 spent no less than 516 hours at it. The method he studied out from an old French official handbook published prior to the Revolution. Perhaps the best evidence of the success of the co-operation of Morris and Burne-Jones is that the Holy Grail set of four (illustrated in my book on Tapestries) was awarded a grand prize at the French Exposition of 1900, the only non-French tapestries ever so honored.

In 1893 the industry was established in America by the late William Baumgarten, and still flourishes at the splendidly equipped plant in Williamsbridge in New York City, under the management of M. Foussadier, who had been superintendent of the Royal Windsor Tapestry Works in England, that were shut down in 1887 after existing from 1876 with the aid of royal patronage. The first piece of tapestry woven in America (excluding the primitive ones made by Indians, Mexicans and Peruvians) was a chair seat, the exhibition of which at the recent Buffalo Tapestry Exhibition excited great interest. There are Williamsbridge tapestries in many American residences, and of one New York palace they are the most important part of the furnishing, being used on floors, walls and furniture.

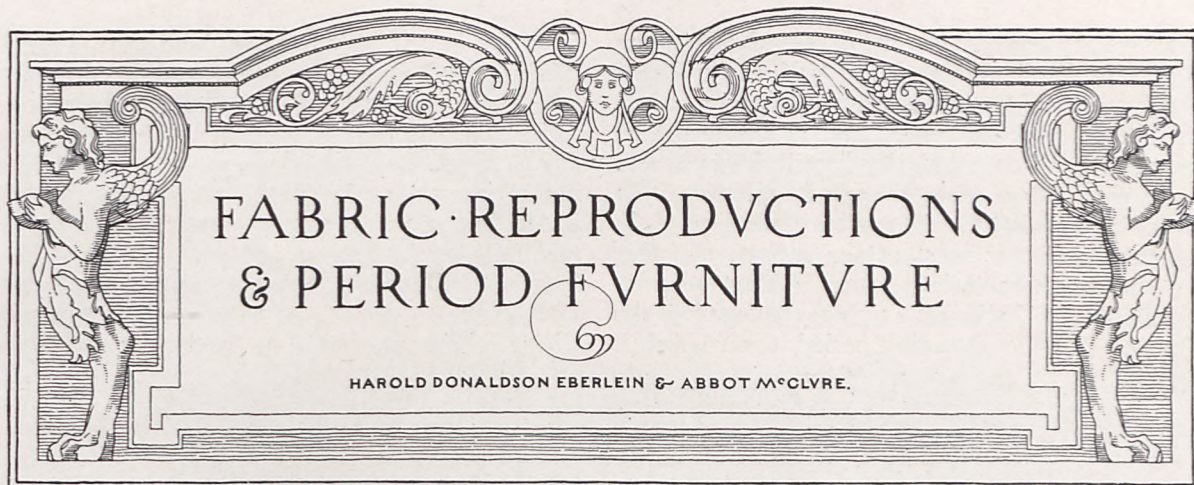
During the past seven years other tapestry plants that are still in operation have been established in New York City by Albert Herter, W. F. Stymus and L. Kleiser. Especially inter-

esting is the set picturing the Story of New York, woven by the Herter looms for the McAlpin Hotel, and hanging on the walls of the mezzanine corridors over the office. But perhaps the best idea commercially is that of the maker whose tapestry reproductions of Old English needlework are found useful and appropriate for the upholstery of chairs and sofas. Technically the most perfect tapestries woven in America are the two Boucher portières that received a grand prize at the St. Louis Exposition. One of them is illustrated in Figure V. But this is of course in Gobelin texture of the last half of the eighteenth century, and the greatest tapestries of the future, as of the past, will be those woven in the texture of the first quarter of the sixteenth century, which William Morris tried, with partial success, to imitate. It is a texture that can be perfectly reproduced today by those who understand it.

The output of the tapestry looms in operation in Berlin, Rome and Madrid is unimportant as regards both quantity and quality, although the San Michele plant at Rome is a survival of the one established in 1710 by Pope Clement XI, and the Santa Barbara plant at Madrid of the one established in 1720 by Jacques Vandergoten under the protection of King Philip V. The first art director of San Michele was Andrea Procaccini, who afterwards went to Spain where he designed for the Santa Barbara looms a set picturing the Story of Don Quixote, one of which belongs to Mrs. Frank H. Goodyear of Buffalo, and was No. 52 in the catalogue of the recent Buffalo Tapestry Exhibition.

The Russian Imperial Tapestry works, established by Peter the Great in 1716, were discontinued in the middle of the nineteenth century. The primitive and peasant tapestries, and developments from them, woven in the Scandinavian countries, and elsewhere by individual workers, have little merit. Most of these are flat without ribs, and many have vertical warps. None of them show any comprehension of the value of hatchings, and of what line structure means in tapestry composition and tapestry execution.

Fortunately we Americans are not ashamed to be inspired by the greatness of past centuries, and are quite as willing to learn from other peoples' ancestors as from our own. I believe the time has come for a rebirth of tapestry and the other decorative arts in America, on a scale equal to that of the Renaissance, provided only that we shun passionately the errors due to ignorance and inexperience.



FABRIC REPRODUCTIONS

& PERIOD FURNITURE

 HAROLD DONALDSON EBERLEIN & ABBOT McCLVRE.

FABRIC reproductions for upholstery and hangings offer a wealth of opportunities which those to whose interest it is most to study and embrace them all too frequently disregard. These rich opportunities concern, on the one hand, the furniture maker and dealer and, on the other, the individual purchaser and the professional decorator. Fortunately, there is noticeable a growing tendency in some quarters to pay more and more heed to the varied possibilities in color, pattern and texture afforded by these reproduced fabrics, but there is still a long distance to go before the majority of furniture makers, dealers and purchasers can reach a full and intelligent appreciation of the manifold excellences offered. It is the purpose of the present paper to direct attention to several aspects of fabric reproduction and the desirability of making a wider use of the resources thus open to us.

While a good deal of very com-

mendable interest is being shown in the restoration of old furniture and the accurate and honest reproduction of furniture in the several period styles, especially the English and French styles of the seventeenth and eighteenth centuries, it is also undeniably true that a commensurate interest is not generally manifested in the fabrics used for upholstering that furniture or employed

for hangings or other decorative accessories in the original furnishing schemes that constituted appropriate and consistent backgrounds against which the mobiliary units of the several periods appeared to best advantage and which, at the same time, were representative of contemporary manners.

Concrete examples are always more to the point than generalizations, and just such an apposite instance occurs to illustrate the case and emphasize the necessity for a closer study and more sympathetic appreciation of con-



DECORATED QUEEN ANNE ARMCHAIR

Needlework in gros point and petit point. Figures and foliage in background.

temporary textiles. Furniture reproduced in the styles of William and Mary and early Queen Anne periods has been widely winning favor within the past few years, and its vogue is still increasing. This popularity is well deserved and does credit to a taste that finds pleasure in a graceful simplicity. The reader need scarcely be reminded that most of the furniture of this epoch was characterized by smooth surfaces interrupted by little carving in contrast to the furniture of the preceding period, upon which a

however, is equally important and that is that this new and radically different mode of furniture expression had its own appropriate accessories and background without which, in its own day, it would have been either sombre and lacking in interest or incongruous and deprived of which, in our day, it cannot appear to advantage and fails of the true charm which of right belongs to it. And that background was almost wholly due to the varied fabrics of the period. Those fabrics are being successfully reproduced



EARLY XVIII CENTURY SEAT IN GROS POINT
Tawny ground.

profusion of carved ornament was lavished. While some of the more elaborate chairs showed intricately carved backs, the mode of expression was different, the fashion was transitional and we find the prevailing trend was toward more skillful and better balanced turning of legs in both chair and cabinet work, carefully proportioned mouldings, simplicity of surface and contour in chairs, tables and carcass work and a new degree of reliance upon the quality and color of the wood to contribute charm.

All these things the reader who is at all familiar with furniture history knows and fully realizes. What he almost always fails to realize,

now and it is a serious mistake not to avail ourselves fully of the decorative resources they present.

The most gorgeously chromatic period in the history of English furniture and interior decoration comprised the later years of the seventeenth and the early years of the eighteenth century.

In addition to the magnificent and gaily colored fabrics for upholstery and hangings extensively imported into England during the seventeenth century, but particularly after the Restoration, there were textiles of equally brilliant hue and graceful design produced by the

GOOD FURNITURE

Huguenot weavers who, dissatisfied with conditions at home, had migrated to England and set up their looms at Spitalfields. As early as 1638 a proclamation had been issued enjoining the purchase of English made silk goods in preference to the imported stuffs and the weaving of mixed silk and cotton fabrics was prohibited. As the century advanced, the weaving industry grew rapidly and between 1670 and 1690 it is said that eighty thousand persons, connected in

work covers which fill so important a place in furniture history. At this time skill in stitchery was a polite accomplishment in which ladies generally were proficient. This needlework was of two closely related varieties, *gros point* and *petit point*, the peculiar qualities of which will be considered in a later paragraph. As a diversion and polite accomplishment of English gentlewomen, decorative needlework had always been popular, but during the reign of William and Mary it



REPRODUCTION OF LATE XVII OR EARLY XVIII CENTURY SEAT
Mixed gros point and petit point black ground. Design in brilliant colors.

one way or another with the textile industry, were living in England. In 1681 letters of naturalization were granted the refugee Huguenots and by 1689 the textile industries had so prospered that it is said there were forty thousand families living by silk weaving. Materials for furniture coverings and hangings available at this time were velvets, plain or figured, silk, satin, printed linen, damask, mohair, gro-grain, plush, "Tuftafeties" and sundry gold and silver tissues.

In addition to the exquisite and gorgeous textiles produced by the English looms or imported from France and Italy, there were the needle-

received another fresh impetus from the example of the Queen, whose fingers seem to have been perpetually busy. Indeed the making of furniture covering at this time was not only a fashion, it was a positive "furor." The native taste for vigorous colors was still fresh, lusty and unblunted and was given full play in the execution of this polite fireside craft. The subjects chosen were biblical, historical and allegorical or, sometimes, *motifs* were introduced from contemporary life. The general method or treatment in these embroideries, the selection of subjects and the *motifs* of decorative design were doubtless influenced by the tapestry industry which had been



LINEN REPRODUCTION RECENTLY PRINTED FROM ORIGINAL XVII CENTURY HAND BLOCKS
Birds, flowers and foliage in full natural colors.



REPRODUCTION OF LATE XVII CENTURY ENGLISH BROCADE
Silver ground and parti-colored leaves and flowers.



LINEN REPRODUCTION RECENTLY PRINTED FROM ORIGINAL XVII CENTURY HAND BLOCKS
Design in blues and browns with a little yellow.



REPRODUCTION OF LATE XVII CENTURY FIGURED VELVET
White ground, crimson and green figures.

established at Mortlake in 1623. Indeed, some of the needlework of that time is spoken of as tapestry embroidery or embroidery of tapestry pictures and a little study makes the source of inspiration plain. A full discussion of the establishment of tapestry weaving in England may be found in George Leland Hunter's admirable book, "Tapestries, Their Origin, History and Renaissance," and a perusal of his pages, followed by an examination of some of the contemporary handwrought furniture covers will render the close connection perfectly obvious.

With such a variety of stuffs to choose from, wrought or printed in brilliant hues and strikingly decorative patterns, it is small wonder that the last quarter of the seventeenth century and the first years of the eighteenth constituted the most chromatically varied and interesting in English mobiliary history. Chair, settee, stool and couch covers, cushions, door curtains, bed curtains, and oftentimes wall draperies, invited a lavish display of this polychrome wealth and formed a rich background against which the furniture appeared to advantage.

Without such a setting or without a setting that, at least, approximates original conditions, the furniture of the epoch misses a great measure of its rightful inherent charm. It is not always possible or desirable to follow out exactly the usual decorative methods of the period merely because one happens to have furniture of the same date, but it is unfair to the furniture if the covers that belong to it are not used. There is period style in upholstery fabrics and colors just as much as there is period style in the framework, contour and decorative detail of the wood used in cabinet and chair making and, if we are to be thoroughly consistent with our principles, we should exercise the same punctilious solicitude in fabric reproduction as we do with regard to reproductions of cabinet work, tables or chair frames.

The correspondence and relationship between furniture and upholstery fabrics is not a matter merely of caprice and chance, but is based on fundamental principles. The simplicity of the contour and surface of furniture in the last years of the seventeenth century and the first decade or two of the eighteenth, required contrast to produce the best effect and that contrast was supplied by the fabric employed. Indeed, the fabrics were so gorgeous and took such hold on popular fancy that at the time of their chief magnificence, during the last fifteen years of the seventeenth century, framework underwent modifications in size and shape to admit of a better and fuller display of upholstery stuffs. Thus we find fully upholstered chairs and settees, of both

the low-back and high-back variety, some with wooden arms and some with arms designed to be upholstered. Also at this time the ample wing chair, covered with fabric, seat, arms, back and wings, became popular and was made in considerable numbers.

In addition to the simple contour of chairs and settees and its apparent subservience to the requirements of upholstery, as just noted, we may discern another phase of the mutual interaction of the woodwork and upholstery stuffs in the care lavished on marquetry and lacquer. The more elegant pieces of cabinet-work, as well as chair and settee frames, were made to correspond to and echo the splendor of the textiles by the intricate polychrome devices of the marquetry cutter and Japan painter. "The early importation of Oriental lacquer had not only brought about its imitation and extensive manufacture in England, but had also stimulated a strong Eastern taste that had led to the introduction and eventually the domestic manufacture of wall paper in bold Oriental patterns of landscapes, birds and flowers," and in the printed linens and chintzes of this period—the art of block printing on linen was introduced into England in 1676—the same Oriental influence is plainly traceable in design and coloring. The striking designs for the figured velvets, damasks and brocades came chiefly from Italy and France.

"All these things combined to give the furnishings of the latter part of the seventeenth century and early part of the eighteenth a varied wealth of color quite unparalleled before or since. Other periods, perhaps, have seen greater magnificence within certain restricted limits," but at this time the well-to-do, through much of the country, shared at least some of this sumptuous rainbow brilliancy. How striking were the bold-figured velvets and brocades—the other fabrics were quite as striking, too, in pattern and rich depth of color—may easily be imagined when one reads of dark cream grounds with raised figures of crimson, green and cinnamon; cream ground and cherry figures; gold ground and scarlet figures and a dozen other combinations of a chromatic warmth to which we are not now accustomed. A part of this tendency to exuberant color and vivid pattern was, no doubt, due to the strong Dutch influence paramount at the time.

The color interest possessed by nearly all the fabrics of this date is one of their strongest characteristics. Some may object that much of the old coloring was crude and garish, but it will be found that, however pronounced and vigorous the colors were, they were usually so absolutely right and true in tone that their juxtaposition did not offend and that they entered agreeably into



PORTION OF XVII CENTURY NEEDLEWORK EMBROIDERY
FURNITURE COVERING
Mixed gros point and petit point. The faces and hands of the
brilliant figures on a black ground are in petit point.



PORTION OF ORIGINAL LATE XVII OR EARLY XVIII
CENTURY NEEDLEWORK EMBROIDERY
Mixed gros point and petit point. Biblical subject influenced
by tapestry weaving.



OLD ENGLISH CHAIR SEAT IN LIGHT BLUE
Petit point.



PORTION OF LATE XVII OR EARLY XVIII CENTURY
NEEDLEWORK EMBROIDERY PANEL FOR
POLE FIRESCREEN
Gros point and petit point. Border in gros point.

combinations that most of us nowadays are too timid to try, perhaps not altogether without reason, for our color sense and power of discrimination have been partially atrophied through a long subservience to the conservative fear of strong color bequeathed to us from the Victorian period. Consequently we hesitate to adopt it for our upholstery and thereby impart an added note of interest to our furniture. This lesson of color interest is one of the most important things for us to learn from a historical survey of the fabrics and the way in which they were used and from a study, also, of their reproductions.

While it is perhaps true, from a decorative point of view, that adaptations not altogether warranted by historical precedent are perfectly permissible, it must nevertheless be recognized, at the same time, that the old furniture makers were in most cases guided by a sense of the fitness of things in the choice they made of fabrics for covers and hangings and in the manner in which they used them. Therefore, in our choice of fabric reproductions or of colors and designs to be reproduced, although we may not be guided purely by motives of historic and archaeological exactitude, we shall find, nevertheless, a marvelous adaptability and readiness with which the old fabrics fit into our modern schemes and requirements. There is no reason, to be sure, why departures from the old methods should not be made for decorative purposes, but it will generally be found that the tastes and preferences of the contemporary makers were true and based on reason and we may feel safe in following them without slavishly copying what we conceive to be historical precedent in the execution of the minutiae of detail.

The closer we stick to the old principles of covering contemporary furniture, the greater decorative success in the long run shall we achieve. As a case in point, the writers may mention a fine old William and Mary chair, of which they know, upholstered in a salmon-colored French brocade of the eighteenth century. The chair is beautiful, the brocade is beautiful, but somehow they do not go together and the general impression conveyed is offensive. Were it covered with *petit point* or *gros point* needlework or with a sumptuous figured velvet, appropriate to the period, the effect would be infinitely finer.

There is an old Scottish proverb which says, "Mony a mickle makes a muckle," that is to say, it is the little things taken in the aggregate that produce the results and it is just the observance of such little niceties and appropriate touches that produces a satisfying total result. To put a

cover of tufted leather or black haircloth upon a Louis Seize chair or a William and Mary settee would be an incongruous anachronism and quite as much out of keeping as the costume of a man arrayed in tan shoes and a top hat.

While it would be disastrous to throttle all initiative or attempts at originality by sticking rigidly to precedent, there are certain bounds of common sense within which the wise decorative designer will prudently keep. If new work is done upon inspiration supplied by the old, or if adaptations are made—and there is no valid reason why they should not be—they should not be attempted until the designer or craftsman is thoroughly imbued with the spirit of the old makers, looks at things from their point of view and, therefore, necessarily does things in their way as they would have done them. Then, and then only, should adaptations be attempted. Otherwise, if the designers are not sufficiently learned, let them follow their own independent bent. Their work will be more original, if they have any originality in them, and if not, it will fail of its own banality and insufficiency.

Enough has been said regarding the furniture covers of the William and Mary and Queen Anne periods and of the latitude of choice which they permit, to show how a detailed application might likewise be made to the furniture of all other periods and to point the road to lessons which we may profitably derive from historical knowledge of contemporary resources. It is necessary now to pass on to other considerations.

The following brief conspectus of the resources in furniture and hanging fabrics, appropriate to the several mobiliary periods, will serve as a reminder and index to the textile wealth to which we are lawful heirs. During the Stuart period, with the exception of the sorry years of the Commonwealth, when sad colors were in fashion, fabrics for hangings and such upholstery as there was were brilliant in hue and vigorous in pattern. Even in the later years of the Commonwealth, bright tones began to assert their claim again and, with the Restoration, began a riot of chromatic textile splendor that lasted into the eighteenth century.

In Tudor times we hear of embroidered velvet strained on leather, bed hangings of linen with patterns of foliage, flowers and birds wrought in crewel, while, in more pretentiously appointed chambers, they were of silk or tapestry. In the days of the first James, some of the finer chairs were handsomely upholstered in damasks and velvets. Mr. Macquoid tells us of examples covered with silver damask, aquamarine velvet embroidered in silver thread and other equally sumptuous stuffs, while the richest materials were

lavished on bed hangings. One of the more important historical pieces had coral taffeta curtains, embroidered in floral designs with gold and silks, while the valance of the tester was of cloth of gold. Vivid colors almost invariably accompanied the rich fabrics.

In the reign of Charles I we hear much of crimson velvet or purple velvet embroidered in silver thread, while, as an instance of reaction against the vogue of sombre hues, affected during most of the Commonwealth era, we read of the new appointments of the Countess of Warwick's drawing room, just before the Restoration, and find that she had:

"Two complete suites, one of blew wrought velvet, fringed with blew, another in Crimson figured satten, with silk fringe and gilt nailes. Four crimson wrought window curtains lined with crimson wrought satten and one greate crimson velvett Cabinett. Each suite has chaires, stooles and carpet to match. A crimson figured satten bed trimmed with imbroidered buttons and loopes with carpets, chaires and stooles suteable, two little china carpets with coloured silks and gold, one scarlet cloth bed lined with satin and counterpane of satten trimmed with gold and silver fringe, and a rich gold and silver fringe about the valans."

During the later Queen Anne-Early Georgian period, although there was no sharp departure from the standards of furniture covering in vogue at an earlier date, nevertheless the vigor and interest that marked the fabrics of the former type gradually declined. Some of the coverings used during the Chippendale period were both beautiful and elegant but as a rule, more subdued in tone and even the needlework, which continued more or less in fashion during the eighteenth century, was quieter in color and design than that which the ladies of Queen Mary's or Queen Anne's day had worked. Leather and haircloth for fine furniture also gained greater popularity and Hepplewhite, in his book published in 1788 says: "Mahogany chairs should have seats of horsehair, plain, striped, chequered, etc., at pleasure." There was indeed considerable variety in color and pattern to be had in the haircloth coverings of this date.

With the advent of the styles of which the Brothers Adam were the chief exponents, we find greater delicacy of coloring in the upholstering fabrics. While many of them were light in hue, there was a lack of insistent vigor, and the patterns were exquisitely wrought and generally inclined to *motifs* of classic inspiration. As is well known, the brothers Adam most carefully designed many of the fabrics used for covering their furniture and, from this fact, it may be seen what importance they attached to having their chairs, stools and settees covered with stuffs appropriate to their general scheme of design. From this time onward we also find a

decided French influence expressed in Louis Seize design in the upholstery fabrics. Likewise Aubusson tapestry came into fashion for coverings of the more expensive furniture. During all the latter part of the eighteenth century, all the modes of furniture covering hitherto alluded to were used, the general characteristics, however, being less vigorous color and more punctilious refinement of design.

With the advent of the Empire period, the heavy, pronounced, and sometimes brutally crude coloring in fabrics, whose frequently gross tones required surroundings of a certain kind in order to balance them and make them tolerable, unless carefully managed, was apt to be oppressive. After the Empire period there was a deplorable decadence in both the color and design of upholstery fabrics, and we are still unfortunately much under the thrall of the Victorian tradition of dullness. Victorian fabrics might be handsome, expensive, substantial or elegant, but they were almost invariably uninteresting and usually ugly, until William Morris rebelled against the tyranny of their pompous banality and began his crusade for better designs and livelier hues.

With regard to the mutations of fashions in colors and color combinations, previously alluded to, we may say that it was for a long time the fashion to look at everything through a brown or drab medium. A majority of the nineteenth century pictures lack freshness of color and appear to be permeated with a brown tinge in their pigments and enshrouded in a brown atmosphere. Wall papers, carpets and upholstery fabrics all converged in their general tone to the same monotonous sobriety of hue. Later on, it became fashionable to see purple, and we trained our eyes, or pretended that we did, to discern purple everywhere. Now, in due time, cubists, futurists, post-impressionists and other ultra-moderns, whatever else they have or have not done well or ill, have at least waked us to a keener perception if not to a keener appreciation of color and the power of color combination—witness the trend in women's dress fabrics in the last few years—and pointed the way to manifold decorative possibilities which ought not to be conceded solely to the followers of the Vienna school for purpose of exploitation.

When we come to sum up the lessons to be learned from the survey of the fabrics proper to the period styles, we cannot fail to realize that we shall be immeasurably richer by adapting to our own uses, in the form of accurate and honest reproductions, the textile resources within our reach. A great number of printed linens obtainable are printed from the original wooden

GOOD FURNITURE

hand blocks made and used in England in the latter part of the seventeenth century and their fresh aspect needs no commendation. Likewise, the brocades, figured velvets and satins are accurately reproduced, in color and pattern, from products of the Spitalfields looms and are easily to be obtained. Furthermore, the needlework embroideries in *petit point* and *gros point* are reproduced with such painstaking accuracy that it is hard to tell, at times, which is the original fabric and which the modern. The old embroideries and appliques also should prove a wholesome stimulus to us to employ and develop them again in a suitable and effective manner, not in the grotesque styles into which our grandparents of the mid-nineteenth century unfortunately degenerated.

A close study of period furniture in all its modes must convince the student that color has an important function in imparting a share of

mobilier charm, and as upholstery fabrics are the chief means by which we may combine color with the furniture, it is obviously essential that we closely study the fabrics in order to make them suit the genus of the pieces they are employed to embellish. It is only proper that we should regard furniture as a combination and harmony of color and form. One element deprived of the other loses a large measure of effectiveness.

In conclusion it may be said that the present paper resolves itself into a plea for a fuller appreciation of color and design in furniture fabrics, a more solicitous heed to exact color and pattern production in upholstery textures, and an assertion of the just right due all period furniture that it should be seen with its proper accompaniments, of which upholstery fabrics constitute a highly important part.





MUSICAL INSTRUMENTS AS AN INDICATION OF REFINEMENT AND CULTURE

WILLIAM LAVREL HARRIS

II. CHRISTOFORI AND HIS TIME

IN MY last article were noted some of the most beautiful of existing ancient spinets, virginals and harpsichords. Many of these instruments are to be seen and admired in the Metropolitan Museum of Art in New York, recording the achievements of famous Italian, French and Flemish furniture makers of the sixteenth and seventeenth centuries.

The golden age, so to speak, of musical instruments terminated with the death of the great French eighteenth and early nineteenth century furniture makers whose names and achievements are known to us all.

Even while Boule was yet alive influences were at work tending to undermine artistic taste and aesthetic judgment. Therefore, to understand the modern piano from an artistic point of view it is necessary to familiarize oneself with the time that gave it birth and with the intellectual and spiritual circumstances that stamped it with its visible characteristics of form and color.

Musicians have classified musical instruments into groups, the names of which are determined by the interior mechanisms of the pieces; this classification is often complicated and generally difficult to understand.

Books on the subject divide it according as the motive power may be wind or water, as the method of operating may be by plucking, striking or blowing, or as the resonant qualities may be produced by sonorous substances, as in glassichords and *glockenspiel*.

The decorative artist and the furniture maker, however, have quite another point of view; they are interested in musical instruments as works of art and as articles of household furniture. It is, therefore, the exterior of the spinet, harpsichord or piano that is for us of present interest. And yet, while we interest ourselves only with the exteriors of pianos, from a human point of view, we go deeper than does the musician with

his supporting jacks, hopper checks, dampers and other complicated mechanism.

From a machinist's standpoint, the modern piano is far superior to any of its predecessors. But modern pianos as artistic furniture have, as a rule, fallen far short of the old harpsichords and spinets. Pianos fill such a large place in the furnishing of the modern house that intelligent people are beginning to demand, more and more, something besides good stops, strings and keys. They wish pianos that can compare favorably with the rest of the furniture in the home. If period furniture is the essence of the furnisher's scheme, the musical instruments in it, as far as form and color go, should correspond in design to the general style of the interior decorative treatment. Therefore, careful study must be given to the general character of interior architecture, and in such a study the artistic history of pianos finds its true application.

During the early part of the eighteenth century, Bartolommeo di Francesco Christofori, a Paduan harpsichord maker, invented and perfected the principal attachments of the modern piano. He is supposed to have invented the system of piano action as early as 1709, but at that time he still used the old harpsichord hammer and the sound must have been like that of other instruments of similar make so popular during the seventeenth century.

During the next eleven years Christofori seems to have experimented with and perfected his invention. In 1720 he produced the regular piano hammer, an "escapement," a "check," a "shake," all so skilfully contrived that piano manufacturers, I understand, continue to use his ideas at the present day.

Through the public-spirited enterprise of Mrs. John Crosby-Brown, this first really perfected piano, dated 1720, is now in the Metropolitan Museum of Art in New York. It is given a place of honor, though as a work of art it is inferior

to most musical instruments in this wonderful collection. In spite of its place of honor, most people chancing to walk through that little-frequented part of the museum are inclined to say as they pass by: "What a funny looking old piano." To one interested in artistic history and the development of good furniture this Christofori piano is replete with facts of interest and on its battered woodwork one seems to see written the tragedy of fallen dynasties. The only visible inscription on it is: "*Bartholomaeus de Christophoris Patavinus Inventor Facierat Florentiae, MDCCXX,*" and the written statement of a restorer: "*Restaurato l'Anno 1875, da Cesare Ponsicchi Firenze.*" Bartolommeo di Francesco Christofori lived a long and industrious life under the patronage of the Prince of Tuscany. His first epoch marking invention seems to have been made known to the public when the inventor was fifty-eight years old. He built the instrument now at the Metropolitan Museum when he was sixty-seven years old and continued making pianos till he died, in 1731, at the age of seventy-eight. He had his workshops, it would seem, during the more active period of his life, in rooms connected with the "*Officina*" of the Count of Tuscany.

While Christofori gave us the intricate inventions that have rendered modern music possible, we even now fail to realize to what extent his contrivance may influence the music of the future. And yet, with all his skill, he created for us, artistically, a very dubious piece of furniture.

The period of Christofori's life was, for Italy, a period of political and artistic decay. The history of this period teaches many lessons that may be helpful to our own time and country and that may possibly offer solutions for our economic difficulties. There was a death struggle going on all over Europe between the ancient aristocracy, with its dream of absolute sovereign power, and the people with its clamoring for civic freedom and better economic conditions.

During the years of Christofori's childhood and early youth the aristocracy had everything pretty much its own way, particularly in France where the *Grand Monarque* held sway, and in Russia where Peter the Great was laying the foundations of Russian power. But new ideas were quietly at work; the scientific spirit of study and research was abroad and thoughts of civic and industrial liberty were in the air. The English were preparing their system of modern commercial enterprise and gaining their great supremacy of the seas. They even tried the republican form of government (1649-1660), passed the famous "act of navigation" which made possible the British merchant marine; and

they had the satisfaction at this time of seeing the English Admiral Blake beat the Dutch. This wonderful demonstration of what plain men could accomplish, this development of the fact that farmer boys under Cromwell were more than equal in battle to the dashing cavaliers led by the king himself, tended, more and more, to discredit fine clothes, fine furniture, the gilded splendors of the old regime, and at last, alas! even the fine arts. This modern tendency was supported by the philosophy of Locke and Descartes and doubly reinforced by the financial difficulties of the time. Kings, in their ambition, plunged all the countries of Europe into the most frightful wars and then over-taxed the people to pay their debts. Art was looked upon as a luxury possessed only by people of high position.

Art had ceased to be the property of the people and was the distinguishing badge of a discredited aristocracy. To make clear our impressions, let us again turn to the Crosby-Brown Collection of musical instruments. The objects that might serve to illustrate our point are numerous, but we will single out as an example the seventeenth century harpsichord illustrated on page 414. In it we find expressed, in form and color, the intellectual confusion and the decadent thoughts that had honeycombed the governing class and made them blind not only to the sufferings of the poor and to the prosperity of the state but also to their own personal safety. Just when and where this very interesting harpsichord was designed and decorated it is difficult to determine, but it is, undoubtedly, of the late seventeenth century and from Italy. If Christofori did not see it in the making he, undoubtedly, saw many others of a similar character and his strong and logical mind must have revolted from the form of decoration he saw employed.

The keyboard front is inlaid with ebony and ivory, the small ivory plaques being engraved with scenes from the Passion of Christ. The jack rail is similarly decorated with white and black. Much more conspicuous than the scenes from the life of Our Lord are two mythological figures of considerable vulgarity riding astride two impossible dragons to the right and left of the keyboard. On the inside of the cover an artist of no mean talent painted groups of angels playing on musical instruments somewhat after the manner of Raphael. But the thing that gives the lie to all that is fine in this painted decoration is a large and very vulgar reclining Venus which completes the decoration of the cover. This figure is not only bad in taste, but it is out of scale with the rest of the design and destroys the artistic effect of the more thoughtfully painted figures of angels. In this respect the



Harpsichord of the period of Christofori's childhood, indicating the strong influence exerted at this period by the artists of northern Europe on contemporary Italian art. Note the landscape and the turned legs of the instrument.

Made by Jerome de Zentis at Rome in 1658.

(Crosby-Brown collection, Metropolitan Museum of Art.)

musical instruments made in France and England at this same period show the incontestable superiority of French and English culture and demonstrate the finer artistic taste displayed by the northern furniture makers.

The French were often frivolous and vain, but the figures and ornament employed in decorating the many and various objects of art were always in scale and proportion. Just as superior skill and superior discipline, at this time, made the soldiers of France more successful than the soldiers of other countries, so their furniture makers excelled all other furniture makers by virtue of possessing and employing these very same qualities.

This period was, in Italy, a moment of political and artistic disintegration and confusion. The artists of the time, though still skilful, showed less and less of sound judgment in their designs

as numerous examples in the Crosby-Brown Collection will testify. A remarkable harpsichord is the one numbered 2929 in the catalogue devoted to keyboard instruments. This most elaborate object of art may be taken as an extreme example of the decorative confusion and moral disorder prevailing at the time when pianos were first invented and perfected.

Since the shifting of the greater portion of the Crosby-Brown Collection to the lower floor of the museum this most fantastic instrument of all has been separated from the rest of the collection and is now placed in the wing of the decorative arts on an upper floor. Here one may see a regular riot of mythological figures of carved wood and *gesso* covered with gilt; tritons or some other strange denizens of the deep, rising from the sea accompanied by nymphs and dolphins, while at the stern of the harpsichord, to



A Clavi Organum made by Hermans Brock in 1712 for the Elector of Hanover and presented by him to his regimental chaplain.
(Crosby-Brown collection, Metropolitan Museum of Art.)

use a nautical term, sits a robust infant on a most elaborate oyster shell, borne high in on the tails of the swift swimming dolphins. Originally, it is said, as a part of the composition, there was a large nude man playing the bag pipes and a smaller nude female figure that appeared to sing. The foundation of this composition is the ocean

itself represented by little green waves made of plaster treated in a naturalistic manner. As the ocean is evidently only three inches deep one is disconcerted regarding the "limbs" of the nymphs.

This crowd of figures, all so gay in dashing movements and unlimited in gilt, support the

harpichord proper on which are elaborate bas-reliefs also gilded on a foundation of *gesso*. These bas-reliefs show Venus in a chariot drawn by sea lions and other similar scenes from decadent and more or less misrepresented Greek mythology. We can but stare in wonder at the abundance of bad taste so skilfully expressed in finely wrought wood and elaborate gilding. It would be interesting to know the name and position of the vulgar millionaire whose ribald taste this pretentious and gaudy work of art was designed to please. Unfortunately, on this point, our history is silent. We can but remember the words of Solomon who so wisely said: "The fool walketh by the wayside and declareth to everyone he meeteth that he is a fool." It is always in the selection of furniture and household belongings that the ill-bred man most quickly betrays himself. In this particular case, though the original owner's name and place in the world have been long since forgotten, we know by a single glance at this harpichord that he was a pretentious and unseemly knave.

The sculptor decorator of this singular and most valuable instrument was quite skilful enough to have made a truly beautiful piece of furniture. But he was led astray by his own skill, by the wealth of his patron and by the low ideals of the people who furnished his clever hands with congenial employment. It would seem that by stupid and extravagant patronage, a rich man had spoiled for us a most accomplished artist. This harpichord is, therefore, a forceful warning of the dangers of wealth in unworthy hands and demonstrates anew that there is a patronage of the arts that is more deadly than neglect.

The worldly success suggested by this particular harpichord is much greater than that suggested by the piano of 1720, which is rather rough and summary in its construction. And yet, the two pieces of furniture were probably almost contemporaneous and, no doubt, Christofori was quite familiar with the whole story of this boastful and pretentious bauble with nymphs and tritons. So his simple instrument represents a reaction of thought which was common in his day among seriously minded men. They wished to strip society of its pomp and sham. If frippery and gaud could have been stripped from social life at the beginning of the eighteenth century and the necessary improvements instituted as quickly, as well and as effectively as Christofori reformed the eighteenth century harpichord humanity would have been spared the horror of the French Revolution.

We see now, at a glance, the thoughts in Christofori's mind as we compare the various

musical instruments of the Crosby-Brown Collection. On one hand, we see a profligate aristocracy obsessed by decadent thoughts; their foolish ideas finding a prompt reflection in the furniture of the period, as is shown by the harpichord with nymphs and tritons to which reference has just been made. On the other hand, there were the vast armies of industrial workers whose lives were hard and ugly, who clamored for bread and reasonable happiness and who, in mad rage and desperation, were one day to force upon the world an entirely new regime baptized in fire and blood. The lives of the painters, sculptors, architects, the men of letters and of science, became increasingly difficult as the struggle between the classes became more and more intense. Thinking men saw clearly in the signs of the times the threatening dangers of social disaster rendered imminent by the misery and ugliness that filled the hard lives of the laboring classes. The growing naval supremacy of Great Britain gave to the people of that nation increased prosperity, and long before the needed social reforms could be effected on the continent of Europe the people of Scotland and England enjoyed a fair share of popular liberty. The English furniture, by its composite character, expressed in concrete form the general sentiment of the Anglo-Saxon race that it was well to come to some sort of a compromise or understanding among conflicting interests before a merciless and destructive war became inevitable. They adapted prevailing styles such as the Louis XIV, XV and XVI to the more moderate and conservative tastes of the English people—just as they adapted their form of government, little by little, to modern requirements and modern thoughts. The sources from which they derived their inspiration were often curious and unpromising, indeed.

Undoubtedly, the most powerful influence of all came directly across the Channel; even while at war with France, England copied her fashions. Addison and Steel wrote against this habit on the part of their countrymen, but it would seem, without effect. In the words of Frederick the Great of Prussia: "Europe, filled with enthusiasm for the characteristics of grandeur stamped by Louis XIV on all his actions, admiring the politeness that prevailed in his court and the great men that rendered illustrious his reign, wished to imitate that splendid France so much admired." But with all his admiration for the grandeur of the French Kings, Frederick of Prussia was a very practical man, capable of adapting himself to every emergency. He could, if the occasion required, wrap himself up in an old military cloak and sleep on the floor in a peasant's hut. So it is not surprising that he should have recog-



PIANO MADE BY CHRISTOFORI IN 1720
(Crosby-Brown collection, Metropolitan Museum of Art.)

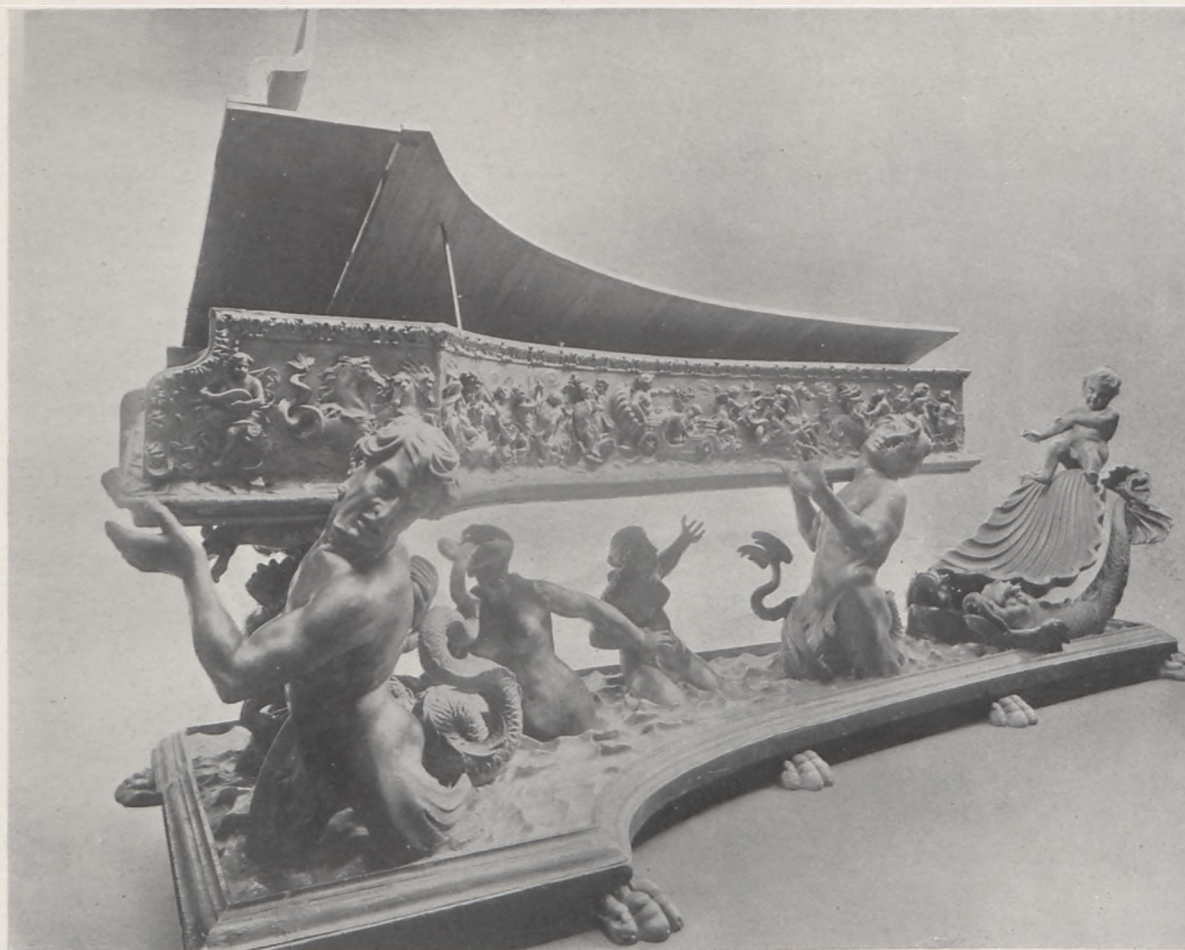
nized the value of the severely simple pianos made by Christofori and that he had Silberman make for his palace at Potsdam replicas of the instrument now in the Metropolitan Museum. It was, however, a very different sort of an instrument that was generally popular when Christofori was working on his pianos, as we have already noted.

We can gather a fair idea of the artistic taste of the Elector of Hanover, for instance, by a very curious *clavi organum* now in the Crosby-Brown Collection and made in the year 1712, one year after the public announcement of the Paduan piano maker's principal mechanical discoveries. This combination piano and organ is very much the shape and size of the Christofori piano, the woodwork of the case being fastened together in a very similar manner. But the two instruments represent the two opposite tendencies that prevailed in the world of art and intellectual effort. The Elector's *clavi organum*, in its poly-

chrome decoration, is as aimlessly rich and as stupidly complicated as a work of art can possibly be and remain a work of art. As for intellectual effort, it is an imitation of an imitation of Chinese lacquer work.

Toward the end of the reign of the *Grand Monarque* of France, "*Le Roi Soleil*," as his courtiers called him, the sanctimonious and rather hypocritical restraint imposed on the court by people of great authority but of a questionable moral status became dreadfully irksome. Indeed, if one were to describe in a few words the characteristics of the eighteenth century among the aristocracy of France, one might say that it was a revolt against all the ideas and ambitions of the seventeenth century.

In art, as in politics and letters, every one was preoccupied with a desire to throw off the traditions and ideals of the proud rulers that had preceded. The France of Louis XIV had appeared graceful, majestic, careful of law, order and dis-



HARPSICHORD OF ITALIAN MAKE

Probably of early XVIII century. Accurate date and maker's name not known.
(Crosby-Brown collection, Metropolitan Museum of Art.)

cipline; under Louis XV the court became capricious, fantastic and impatient of all rule or regulation. Moral disorders that, with Louis XIV and his contemporaries, were hidden under an imposing manner, were, in the time of Louis XV, flaunted in public with gayety and effrontery. Under Louis XIV, furniture had an air of regal majesty, though it was a bit false and heavy in expression. Even the greatest of all the furniture makers, André Charles Boulle, was inclined to overlay the fine and honest construction of his work with shell and other ornamental substances little calculated for the wear and tear of practical life.

In the eighteenth century, the gay ladies of the French Court made their wishes felt in everything that pertained to France and especially to the furniture of state apartments. Chairs and tables under the skilful hands of French cabinet-makers acquired an almost feminine grace, expressed in curving lines and bright, clear colors. Just before the French Revolution, with the country facing disaster, a slight reaction took place in the matter of ornamentation and furni-

ture, expressing the more serious thoughts and ideals of Louis XVI.

We can still admire the beautiful objects designed by Riesener, expressing, in calm lines and sober elegance, the increasing love of classic art. All these varying characteristics of stately furniture are mirrored in the Crosby-Brown Collection of Musical Instruments. And it is of special interest for Americans, as all French styles in musical instruments had a very direct influence on English pianos, and more or less directly, on all the furniture of our Colonial ancestors. There was, however, in England, and more especially in America, a deep sense of moral conviction that necessarily corrected and purified public taste. In France, on the contrary, during the eighteenth century scepticism that had been held in check under the old regime (those that professed it being ostracized by the court) now appeared in all ranks of society and was considered as a mark of *bon ton*. So it was quite natural for the artists of the time to fly from the severe lines of the furniture that had prevailed under Louis XIV and to gather inspiration

GOOD FURNITURE

from the other side of the earth, imitating the fanciful designs of China and Japan. And this was the style selected by the Elector of Hanover, the future King of England, when he ordered his *clavi organum* now in the Metropolitan Museum. This singular instrument for the Elector was built just when Christofori was perfecting his severely plain piano. The whole ornamentation of this Hanoverian clavichord is dull and heavy when compared with the real French *Chinoiserie* of the period. In looking at the dull lines and over elaborate decoration one seems to see some heavy German or phlegmatic Dutchman trying to be spry and gay like a Frenchman, so it is, for us, another lesson in the necessity of deep sincerity in all the arts.

The best of decorative work on this unique piece of furniture in the Crosby-Brown Collection is the beautiful landscape painted on the inside of the cover representing the home of the Elector, Schulenberg Castle, with the trees, the fields, the hills and river so familiar to George I while he was still a German prince.

Merely as a historical document, this *clavi organum*, built in 1712 by Hermans Brock of Hanover, is worthy of most solicitous care on the part of all English-speaking people. Owing to the present general neglect of all forms of industrial art, this rare piece of most singular craftsmanship has been allowed to fall into the most shocking neglect and lack of repair. As a little ragamuffin standing near me said to his chum in a tone of ridicule and barbaric glee: "Say,

Patsy, look at this here thing; it has been through the wars."

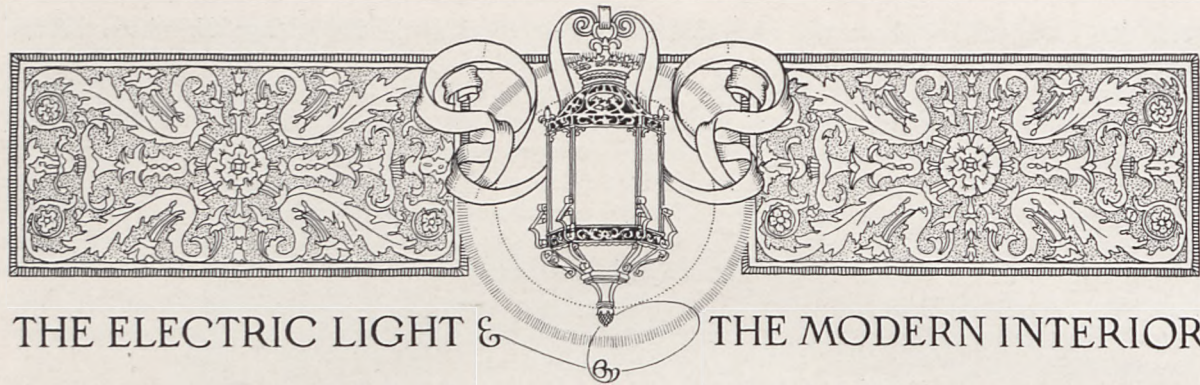
In a city like New York, where millions of dollars are invested in the manufacture of pianos and musical instruments, it seems very strange that there are no men of means to take an interest in the priceless records of decorative art now so neglected and so little cared for in this wonderful collection of pianos, clavichords and virginals, the truly princely gift of Mrs. John Crosby-Brown to the people of our great metropolis.

This whole wonderful collection of keyboard instruments is huddled together in such a manner that a student is unable to even get a glimpse of the many interesting and instructive exhibits. As it now stands, this collection is a most forceful argument for a museum of industrial art, a museum where all forms of art connected with our country's life and prosperity may be easily studied and explained, not a museum filled with pictures of fabulous cost and sometimes dubious authenticity, but a museum planned to show those forms of art that must necessarily play a vital part in the life of the American people.

When such museums are established, not only in New York, but throughout the land, then, and not till then, may we expect to have an industrial art and an industrial life worthy of our glorious country.

We must preserve and study the priceless mementos and landmarks of ancient culture, for a country without proper respect for the past is a country without a future.





THE ELECTRIC LIGHT & THE MODERN INTERIOR

AUGUSTUS FARNSWORTH

FURNITURE today, like the squire's new waistcoat, must "bide in the seein'." The electric light leaves no alternative. Whether the passing of semi-modern creations "too incomparable to serve as examples and too tragic to be held up as warnings" is due to its candor may still be questioned. Certain it is, the cabinet maker and the illuminating designer, in combining established art with the resources of science, are proceeding together. And certainly also, in the great end of decorative harmony, is the modern illuminant both an incentive and a much solicited co-worker.

Through it the decorator of the present is met by an unprecedented opportunity. For the discovery of electric lighting has brought about, in the first place, not only an augmented day but augmented structures in which to live it. In early times how little of life was spent under artificial light. Our forefathers rose with the sun and retired shortly after sunset. Of an evening the firelight of the hearth was all sufficient. Only on grand feasts and carousals were their halls lit by pine torches or blazing cressets.

But with the advance of civilization and the growth of pursuits demanding indoor life there came a steady increase in the hours spent under artificial light. Yet improvement in the quality of such illumination was slow. The ruddy lights and picturesque shadows so wonderfully preserved in the Rembrandt canvasses show graphically these "dim glimmers of the taper." With the introduction of gas was known for the first time a light comparatively white and relatively adequate. Now, with the advent of electricity, business and pleasure have incrowded more and more. And so much of life is lived in its light that upon its handling depends a great deal of the comfort and enjoyment of our preoccupied times.

Again, that the immense buildings in which we house and work are attributable directly to electric lighting can scarcely be doubted. No other illuminant could have suggested habitation in

the intricate series of basements and sub-basements, hallways and inside rooms inevitable in the complex architecture arising on all sides. Interiors such as these call for made light. Oil lamps with their heat and hazard were impossible. Gas, excellent but circumscribed, could hardly be forced to skyscraper altitudes, let alone its inherent defects of fuming and rapid oxygen consumption. Rather, the electric light prompted such building, and not till its maturity appeared the enormous structures accepted to-day, like everything else of remark and amazement, as a matter of course.

Indeed, what illumination by current has done in this regard, in home, in office, workshop, and public edifice few but the architect and his collaborators are realizing. Not that the characteristic present day structure is superior to the monuments of olden times in beauty of conception or fitness of execution. Contrariwise, one fears too often that its essential claim to interest centers in its extraordinary proportions. It is an achievement of utility, called forth naturally and legitimately by a surprising congestion. Notwithstanding, the opportunity referred to exists. The veritable communities housed in each instance need and demand surroundings of beauty, and they are looking, and with reason, to decorative art for response to a service unexampled in diversity and magnitude.

However, the electric light does not stop here. Not alone does it incite the artist to meet these needs. It attends him through all the intricacies of the doing, relieving this difficulty, opening that possibility, confirming, blending, an accompaniment appreciated again only by those pursuing such undertakings.

In residence work perhaps more than in any other is this assistance full valued. Your American may not be a home body. The times are exacting. But in the fitting of that somewhat unfrequented sanctuary he is justly particular. This applies as well to the host of apartmenters who "move with the seasons and in moving

thrive." One, indeed, is straightway impressed by the oftentimes regal embellishment gracing the foyers of these cellular establishments. In contrast with the old "flat" entrance hall, these interiors, though possibly of low ceiling, are palatial in aspect. Rugs of rare weaving, chairs, tables and settles of chaste design, a sculpture here, a fine vase yonder, the whole framed in walls marble wainscoted and hung with tapestries that may well have mellowed on the palace walls of Spain or Italy. Still, with all this, the



CHURCH OF ST. JEAN BAPTISTE, NEW YORK
Impressive example of skilful concealed lighting.

room often, with the exception of a brief passage, is entirely enclosed. Apartments shut from the street and from the court or area way at the rear. Ornate electric fixtures reinforced by sconces or tall standard lamps fronting panels or pilasters, shed a suffused light to every angle, rendering the place not only livable but truly inviting and delightful. The air is fumeless, the temperature unaltered, the light itself steady and unflinching.

An elevator transports one in its windowless shaft to the floors above. Yet the car, with its miniature ceiling fixture, is flooded with a light unaffected by motion or by the very perceptible

disturbance of the rapidly moving air all about it.

And the apartments, tier upon tier of them, their living and dining rooms overlooking courtyard or avenue, their chambers sometimes less fortunate—a bay here, a hand's breadth there—who would picture them without electricity? For whatever their relative daylight advantages, it is safe to remark that the home life lived in them is evening life very largely.

That the electric lamp has made this feasible is evident from the observations following. A room may be said to be agreeably lighted when the eye is enabled easily to distinguish objects about it in adequate detail. This completeness of perception spells three conditions—a sufficient brightness of illumination, proper location of lighting sources to bring out shadows essential to discernment of form, and proper composition of light to note those physical differences known as variations of color.

Markedly in this last regard is the unique advantage of electricity apparent to everybody. The oil lamp is deficient in the blue and violet, the short wave lengths. Gas, in the color test, is but little superior. While, in contrast, the electric incandescent is relatively and admittedly satisfactory. To such a degree has the science progressed that lighting bowls are employed made of blue laid with white glass under which recognition of colors is all but exact as in daylight itself.

With current, enough light intensity is secured apart from the unhappy consequences in other illuminants of high incandescence. Details of carving, grace of line, texture of surface, the score of particulars delighting the eye, are presented under electricity clearly, precisely, without the beholder finding himself wearied by light fluctuations, annoyed by fuming, or deprived of oxygen in a temperature seriously heightened by the incandescence required.

As to the location of light sources, who is not sensible of the unique possibilities held out by the electric bulb? Its security amid hangings and draperies or in close proximity to sensitive surfaces; its immunity to low temperatures and air currents; and of late its adoption in one of the most charming of illuminating conceptions, cornice or cove lighting, where the use of other illuminants, made passably safe, would demand an attendance endless as unflinching.

What has been remarked is quite as applicable to the detached residence. The well-to-do and even the moderately circumstanced home is coming rapidly to adopt those fascinating creations of form and color, that grace of furnishing and lure of setting known to the daylight life of centuries ago and forgotten in the subsequent

and absorbing changes in living and working conditions. It is adopting these heritages gladly through the rise of the present renaissance spirit. It is adopting them at all because electricity in present day life has made their use suited and warrantable. Why a Florentine carving, a de Medici settle, antique embroideries, and the rest if to enjoy them one must sit and swelter under oil or gas light? The house of today is becoming what it is through the medium of electric lighting, and the furniture maker, the painter, the sculptor, the interior decorator and the architect are proceeding with the assurance of its indispensable co-operation.

In the instance of the newer and more comprehensive office buildings, labyrinths of desk space more or less liberal pointed by handsome board rooms and executive chambers, electricity is still the moving factor. For here, however ample the natural lighting, far corners must be made brilliant, while whole offices facing courtyard or narrow bay must be lighted for desk work. Pleasant they are, of taste and compan-

ionship, manifesting a choice in surroundings, a comfort in furnishing, at once felt and observed. Work needs such stimulus, aside, indeed, from the immediate necessity of the light itself. As for boardroom and head office, those august interiors famed as inviolate, electric lighting is an inseparable part. An office building installation of twenty thousand lights as in the case of the New York municipal building is not at all without precedent. Together, these skyscrapers of downtown on a late afternoon present a show of electricity as impressive as unparalleled.

What this lighting has effected in the manufacturing field is admirably brought out in the late advances in the clothing industry. The better known New York houses have been moving from downtown, not to follow the fashion but to embrace better working facilities. They are filling, that is, the broad lofts of the new quarter, because its buildings are of the sort introduced by electric lighting. Space is used, every inch of it, and fine work is done as well fifty feet from the windows as by unhampered



A NEW YORK FLORIST'S SHOP

The chief source of light is indirect and obtained from the hanging inverted fixture over the center of the floor.

GOOD FVRNITVRE

sunlight. The same with the printing art whose migration to new buildings in the thirties and forties has covered a period of hardly a decade. And our list is but started.

Through the problems created in congested districts by public building arrangement the part played by electricity is more than apparent. The generous grounds and approaches in vogue half a century back are now out of the question. The modern church, library, court house, even the railway station, fills its nook and no more. Light from windows and occasional skylights is altogether inadequate. Day-long use in these structures of electric lamps as standard or chandelier or sidewall or specialized table fixture is

familiar to everyone. In truth, the predicament without them—a vacillating incandescent, a light inferior in intensity, a polluted atmosphere, and an unhealthful temperature—would have discouraged such edifices when congestion first made itself felt in our large cities.

Here again the unusual scope given the architect and his artist associates is simply inspiring. The artistry manifest in the fixtures themselves is of wonder to most. Too, it must be confessed on occasions to date, in color and furnishing and decoration in general the arts have been ministered. For the opportunity grows. Electric light is compelling it.



TYPICAL NEW YORK APARTMENT HOUSE ENTRANCE OF THE EXCLUSIVE KIND

The direct method of lighting is employed with success.

Note: For the three illustrations in this article credit is due the New York Edison Company.—Editor.



FURNITURE DESIGN

The American Viewpoint & English Traditions.

 BY CHARLES D. THOMSON With illustrations by the Author

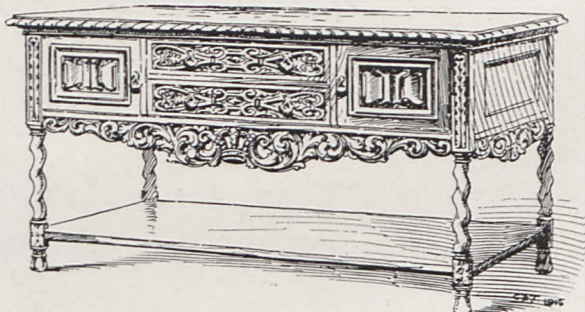
SOME recent discussions in this magazine have revealed the real American furniture problem: that of advancing good taste as a purely commercial proposition, and at the same time of adapting fine antique models to American requirements, so as not to lose their spirit and refinement. There may, therefore, be some value in the practical analysis of these difficulties from one who, while sharing the viewpoint of fellow artists and designers, and with many years of intimacy with the finest English collections, appreciates the necessities of furnishing in this country.

The struggle between English traditions and American necessities is only making itself the more apparent as a greater fusion of the two is attempted. As long as American production was identified only with that type of furniture, which in its elephantine complacency, looked as if it had been made by some overstocked lumberman who was rather clever with the chopper—as long as this state of things prevailed, no difficulty existed. The issue was clear. The manufacturer, happy in the almighty power

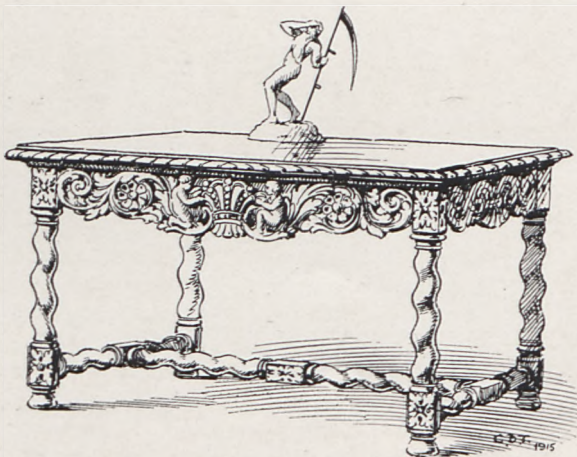
of the rip-saw and having no thoughts about the limit, nevertheless easily succeeded in producing it. This circular weapon in its combined functions of plank cutter and all-decorative straight line shaper, determined the "style" of his productions. Under the plea that "simplicity is art" any quadrangular structure of straight pieces of wood was advertised as possessing "beauty," and

our manufacturer, apparently capable of perceiving this "beauty" in straight lines, was evidently of the opinion that Euclid was the greatest designer who ever lived.

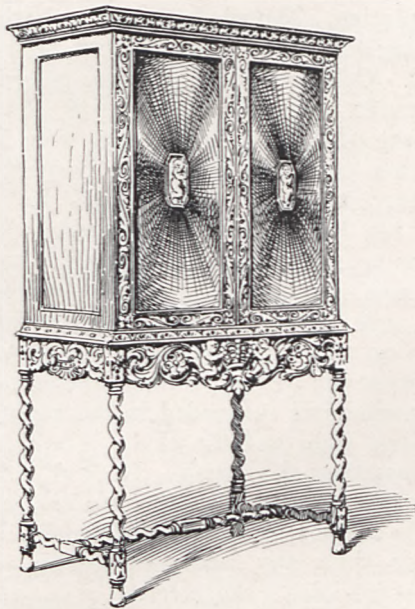
However, the advent of European style and its exploitation as a commercial venture of prime importance, brought in the first question as to how far machinery and economical production could adapt its functions to the fine points of traditional ornament. This question has already been answered successfully by many leading manufacturers, whose designers, thoroughly versed in tradition, were yet equally versatile in "machine production," and still more who were masters in the art of successful adaptation. Apparently, none the



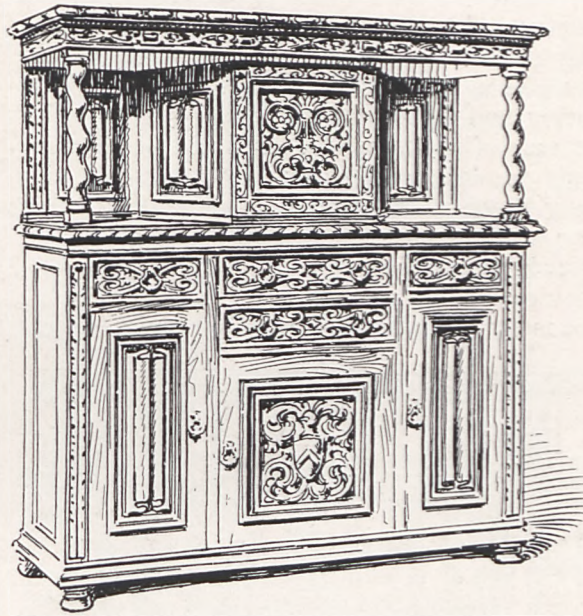
This erratic piece demonstrates that traditional methods endure, not by historic association, but because of their attested artistic worth. The carved apron piece here is a violation of tradition, and at the same time of good taste; for it looks as if it would easily drop away in the center—producing thereby a sense of the uncomfortable.



Sold like the others, as a reproduction of a Charles II piece, this concoction is entirely modern. According to the type of English manufacturer who fathered this production, doubtless the definition of "period art" is "something that looks good and will sell itself!"



This piece is hard to describe candidly without a slang dictionary. In point of its "period" though, we had better perhaps simply place it as—true Junkobean.



"Rich, indeed, madam, in historic associations. In its linen fold panels we are pious with the tender monks; gazing at its cabinetwork we live with the merry monarch; until in those stately spiral columns William and Mary is where we are getting off at."
"Yes, madam, we call this piece the 'Flight of Ages'—and believe me, it's some flight."

less, great difficulties still exist and chiefly in *forms* of construction, and whilst the manufacturer is compelled to produce American models in European guise, he is confronted by the increasing risk in so doing, that a continuously increasing demand exists for furniture which is purely traditional. A leading New York house which has recently discarded all lines of furniture not reproduced in *form* as well as *detail* faithful to antique examples, is not by any means the first to do so; nor, as the tide is clearly seen to be turning, can it be the last. The lines, too, which it has excluded are not, as might be thought, those of merely mediocre style, but some which the writer is in a position to say are attempts at conscientious adaptation.

Without question, it can be asserted that the chief obstacle to right and successful adaptation has been in the rather indifferent selection of types used. The practice of some designers has been to take an American model and enrich it with placings of European ornament. As a designer, and withal of much factory experience, I venture to say that it is the method which is at fault. It may seem to be the short way, at first sight, but not when one considers the extraordinary variety of antique models existing. It is in this phase that the crux of the matter rests, and indeed that the solution lies, for no one with an elaborate recollection of antique models can deny that it is possible to find European prototypes so near in form to present American modes

that it is at all necessary to make such radical and even violent alterations as are current in this country's productions. Many of these, it must be said, in simple truth, although known as reproductions, are, from the standpoint of the normal antique, marvels of protean art. A critical buyer was recently shown such a piece by a proud salesman, who said: "And what do you think of *this*, Mr. P—, as an antique reproduction?" "Well," replied the former, "it certainly seems exceptional, and in fact, I think I can assure you that I never before saw anything like it!"

Nevertheless, it is not possible to aver that all of this degeneration of antique designs can be laid at the door of the home manufacturer. On the contrary, personal experience alone enables me to say that very much of the blame should be laid, very emphatically too, upon many imported goods and their vendors. For many years among the makers and wholesalers in the heart of English manufacture there has been going on a trade in so-called reproductions—well made, one may grant—but in face of which, for audacity and degeneracy in design, the worst piece ever produced in this country would shudder in every joint. This is perhaps a strong but an easily substantiable statement, as any critical person can discover for himself. Goods, made up in designs, which as long as they are "taking" and "go well," may be sweetly innocent of such trammels as authenticity, have for long been imported in important quantities to this

country and to many European nations as well. Only recently the present writer saw many such examples in the houses of New York firms, their glaring and familiar faults making them only too easy of identification. It would not be difficult to demonstrate from examples that in many cases where American adaptations have gone wild in error, they have been obviously following what they believed to be warrantable instances of English antiquity! And in point of fact many elements introduced into their designs

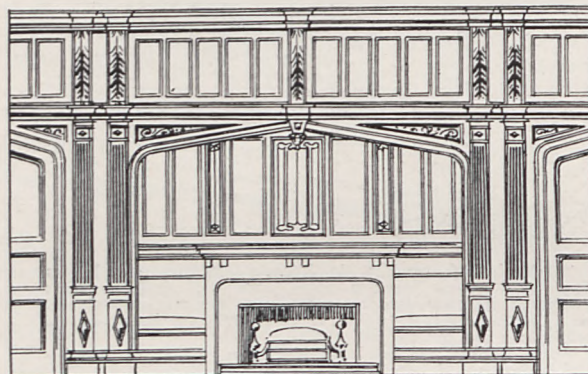


Fig. 1. Showing the elevation of decorative scheme which the corner in discussion was meant to present. An instance warning for other cases. How many decorator manufacturers could testify to the unexpected treachery of an elevational drawing?

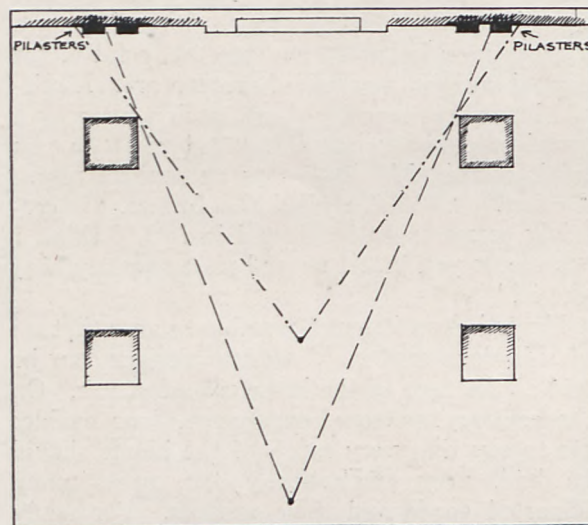


Fig. 2. Diagram showing short view necessary to see whole scheme described and the thwarting effect as long as the pilasters are in line with the supports.

by foreign makers are not only erratic but historically groundless. The accompanying illustrations are examples of this and represent goods made in England by houses of established repute.

The first one, supposed to embody the character of a Jacobean cabinet, is a picture which the writer always keeps in mind for days when outdoor sports are impracticable. At such times he stands and contemplates it, the while trying to discover what little part of it is correct in

character or placing. The whole design, to begin with, is nothing like any known English model of the period. Cabinets such as these, indeed, were never made with carving as their chief character at the time when twisted legs were in vogue! At that period cabinets were perfectly plain and any carving which might have appeared on the legs was so microscopical in significance as to be practically negligible, because "Jacobean" carving died out as twisted legs came in, and except on chair work the two conjoined are an utter contradiction. The two doors in this piece are treated, will it be believed, with carved medallions suspended in the caning like spiders in a web, and the simile is apt as the buyer approaches the article. None of this spider caning was ever used in Jacobean cabinet work and this misuse of a material element is a worse error than any misinterpretation of detail, because it violates *character*.

This, perhaps, is the next point that manufacturers here have to overcome: how to adapt without invalidating character; a step higher than the mere utilization of historic ornament. Referring again to the illustration, the stand is no better than the rest; the massively carved piece across the framing being an equally bad intrusion, as by precedent from pieces of this period it has simply no business there at all. The whole of the serious errors in the accompanying designs have resulted from trying to (1) make the goods look pretty and "busy," and (2) by ornamenting them with the most florid elements of the period which were to be found on Jacobean chairs. This accounts for the use of caning (from chair backs), medallions and the carved florid crossframe which is nothing but an inverted chair stretcher! The same criticism applies to the table illustrated. No Jacobean table ever had such a wild framing treatment breaking away a lower straight line, and this remark is quite apart from the question of the carvings' correctness and the same old twisted legs. The two pieces considered, however, are only to be outdone by the next. This illustration represents a type of which many varieties were made and contains the most violent anachronisms.

In addition to the scroll cross framing, repeated in this piece, and which I have even sometimes seen set on top of such pieces at the back, we have the twist legs of a later period and, shades of Wolsey! the linenfold panel of the early Tudor. This panel is not to be found on cabinet work later than the Tudor period. Of course, there is no abstract reason why old-time makers (in the seventeenth century) should not have copied an old linenfold panel in their work to

GOOD FURNITURE

oblige especially the reproducers of the twentieth, except that perhaps Henry the Eighth's crushing reformation so destroyed monastic influences, as to cause all ornaments of ecclesiastical type, such as this was, to be prudently discontinued. But what has the very modern English faker to do with historical perspective? From the comfortable seat of his automobile and the atmosphere of an aristocratic cigar, he contemplates a happy world, somewhere in the historic stages of which, he knows very well, that Charles the Second commemorated the introduction of pocket handkerchiefs by having them carved in folded effigy upon cabinet panels—thence the Jacobean linenfold. *Voilà!*

The press cupboard shown shares the attributes of its companions and no doubt, like them, is really better value for the money, the purchaser obtaining three periods instead of one in a glorified incarnation of condensed history.

Here then we trace to its source an influence which has spoiled much in American designs; but not for a moment do I suggest that the majority of English manufacturers are responsible for this. There is only one safe way, however, open to manufacturers here, and that is to send their designers to Europe periodically (as

a few do already)—men who are influential enough to obtain access to private collections where are the rarest models. The value and significance of this idea is not yet realized here to the full, but I can testify that in lines in which I specialized in England, the finest and most exceptional models were to be obtained only from private collections. To obtain access to them, perhaps, if not easy is at least another phase in the art of competition.

Relating to the subject of English influence is another which is peculiar to the psychology of some English designers; a certain conservatism which seems to prevent the seeing of decorative problems from the American point of view. A special instance of this may be of interest, as the one in question raises important decorative problems. A room in an apartment house required to be decorated and the period selected was Tudor. As the accompanying plan shows, four massive structural supports upheld the ceiling owing to the area of the room, and designs including these in the scheme were proceeded with. Supports such as these are very unusual in English houses, and our designer, doubtless for that reason, overlooked their aggressive bearing on his problem. Taking a

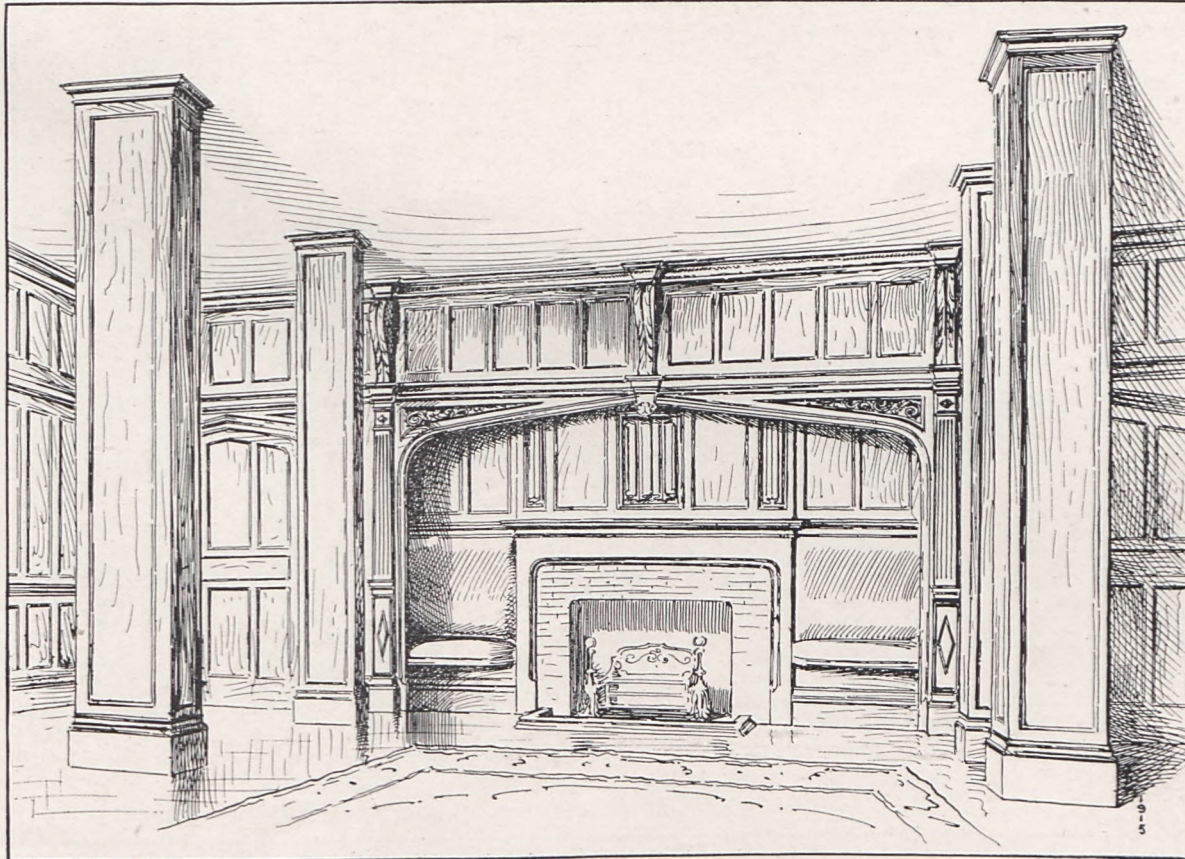


Fig. 3. Presenting the very unsatisfactory effect of decorative scheme, shown in elevation, when carried out in conjunction with the hard realities of the four supports. This scheme and its difficulties developed in connection with an important New York City residence.

simple elevation of each side of the room he designed a "scheme" for each, and in treatment there could be little question of their fitness. But thinking them out *on paper* only, without realizing them in three-dimensional connections with the structural supports, had a serious effect upon the results, for it prevented the designer from seeing how much these supports were view obstructions. The consequence was that when completed his scheme presented an appearance similar to Figure 3, and the side pilasters, the strength and bearing of which give to the scheme its chief dignity and importance, were, as can be seen, almost lost and practically hidden. (Compare elevation Figure 1 with Figure 2.) From any position in the room, in fact, the center aisle of which was the only one available for a clear view of the central decoration, it was impossible to locate oneself so as to get an unbroken view of the entire mantel treatment unless one was too close to it to view it comfortably in one glance.

The solution of this difficulty, however, is simple, and Figure 4 illustrates a suggestion which, I submit, frees any such scheme from the difficulties referred to. By taking these sup-

ports into account in the first place, a central scheme is obtained which can be viewed without interruption from any position in the central aisle of the room. This not only allows the treatment of the mantel to borrow impressiveness from the supports, but prevents them overwhelming it as they seem to do in Figure 3. I have carried out this scheme in Early Tudor form to show the simple dignity which belongs to proper "linenfold" treatment, and I may add that it represents a style, which for romantic association, quaintness, effectiveness, and withal, economic production has few, if any, equals. In spite of this it is practically an overlooked period, which as other obsessions pass away, is due to come to its own.

Reverting to the question in discussion, it may be said that there are many problems of this kind in adapting English styles, and that designers of English origin who smile—as a few are apt to do—at American attempts to emulate their traditions, may remember that if conservatism is the backbone of tradition, insight is the very spirit of adaptability, and that on this quality and its many possibilities the Americans may beat them in the end.

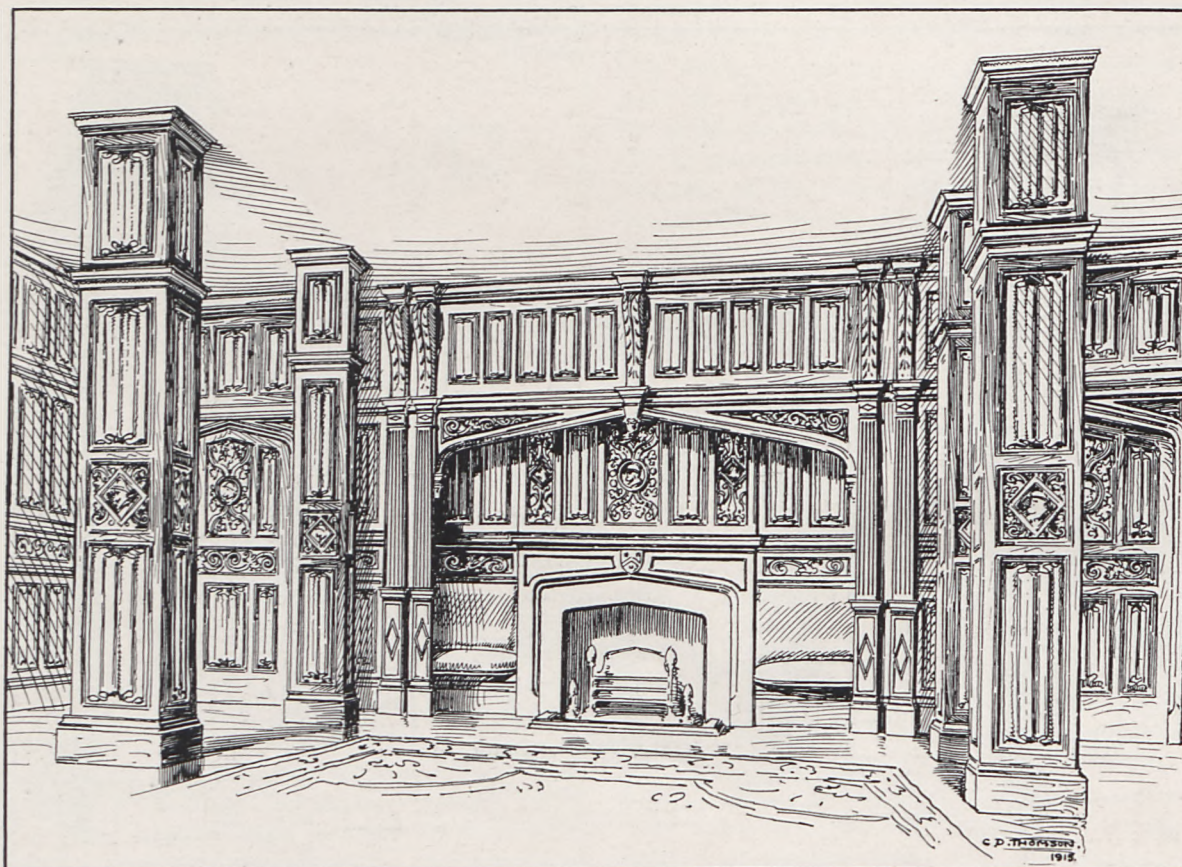
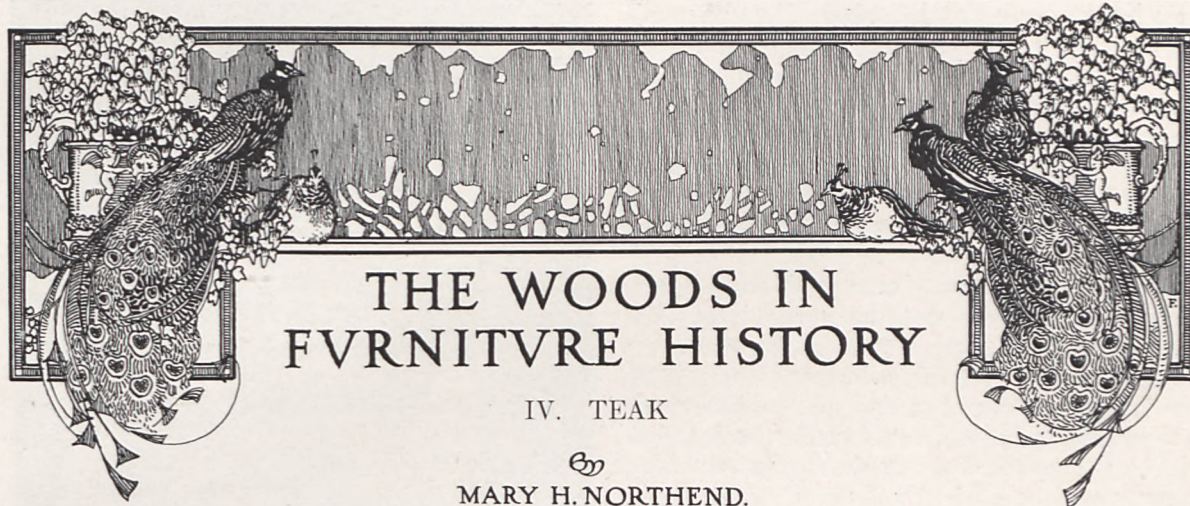


Fig. 4. Indicating the only solution that could retain the unthwarted design. If anything, the supports now add to the effect. The tudor treatment gives a homely touch, and softens the force of the strong upright tendencies in this room.



THE WOODS IN FURNITURE HISTORY

IV. TEAK

MARY H. NORTHEND.

Author of "Colonial Homes & Their Furnishings."

AMONG the treasures of the Far East which were imported into this country during the latter part of the eighteenth and the beginning of the nineteenth century, none is more priceless today than the old pieces of teak-wood furniture. The opulence of the carving and its Oriental charm form a delightful contrast to the Sheraton sofas and Chippendale chairs of the Colonial period, mutely suggesting the venturesome spirit of the early American merchants who first opened up trade with the East Indies.

A volume might be written about the teak forests of Burmah, Siam and India before commencing a detailed account of the practical uses of the wood for furniture, but a few facts will sufficiently describe for the purposes of this article a fascinating industry centuries old. For a good many years the teak forests have been under the control of the British government and are rigidly conserved. Although there still remain thousands of acres of virgin growth, this conservation has been of incalculable benefit to the natives. Many of the finest tracts of teak are inaccessible, hidden behind impassable mountain ranges or situated on the route of a river either in a state of drought or a raging flood too torrential to safely carry the logs to the seaport. For this reason the available forest lands are zealously guarded from extermination.

Usually teak forms only a small percentage in area of the woods it inhabits, towering over its neighbors which compose a variety of less valuable timber, chiefly bamboo. For some unaccountable reason on the island of Java it forms pure forests but such a growth in other countries is exceedingly rare.

In the process of lumbering teak, government officials select and kill all trees which are ripe

for cutting. Each tree is girdled at the base of the trunk and in a short time the growth gives evidence of being dead but it is not felled until three years have elapsed when it is ready to float. A green log is useless for commerce as its specific gravity is so high that it would sink like a plummet in the stream. Its hardness and durability are due to the deposit of silica in the heart-wood and to the process of seasoning which covers a long period before the log is worked.

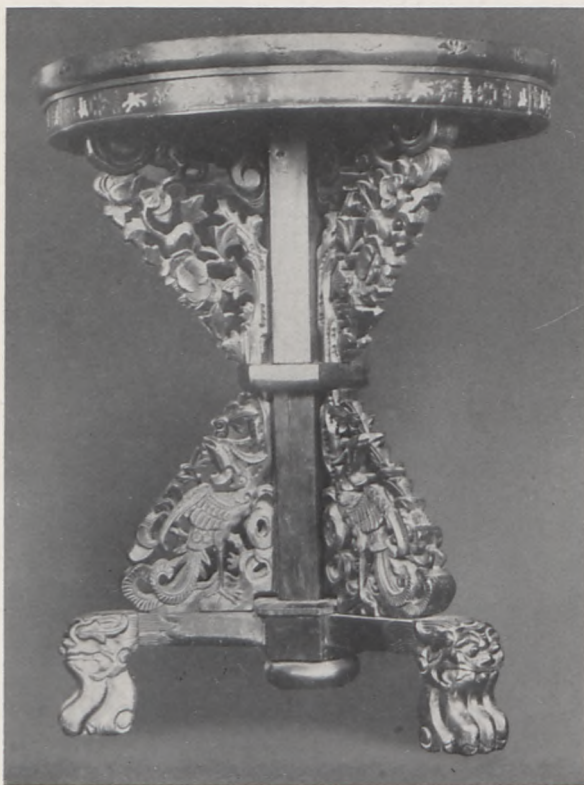
In the old palaces of India and Burmah teak has held indestructible sway for more years than history recounts. Nothing but flame seems able to destroy it. Vessels made of the wood have been known to sail the seas for more than a hundred years to be finally discarded solely because they had grown out of date. Besides its use in buildings and furniture, teak is used for railroad car-wheels, spikes for laying tracks and for implements of all sorts. Its weight varies between forty-two and fifty-two pounds to the cubic foot.

Teak has always been extensively used in the Orient as a furniture wood but modern machinery has invaded the Oriental countries with the same persistency that has brought it into use with us, the result being that the importations of teak furniture of today cannot compare with the splendid pieces brought over by our colonial ancestors. These remain in a class by themselves and occupy a unique place in the history of American furniture.

Although the finest specimens of the wood itself were obtained in India, most of the furniture which found its way to this country was designed and made by Japanese and Chinese to whom the exquisite carving must be attributed. Unfortunately, the natives of India derived their notions of design from the patterns brought to

Asia by the early Dutch traders. Notwithstanding such a primary handicap, the skilled artisans in the employ of the various Moguls obtained excellent results which were often a great improvement over the standard set by their models. Indian wood carving, however, never attained the richness and delicacy which gives such distinction to the ivory and wood carving of the Mongolian race.

Whole families were employed on a single piece, each member working until his especial task was finished. Since every group of carvers interpreted the patterns differently, there is no end to the variety of design and originality of a treatment quite inimitable under modern conditions. The oriental artisan often expended many years of patient toil upon a particular piece before he was willing to concede that it was completed. This is easily understood when one considers that he commenced with a solid tree-trunk which gradually assumed the proportions of a chair or table in the same way that a sculptor with chisel and mallet converts a block of marble into a finished statue. The years of effort expended may be further explained by the fact that the natives endowed their teakwood with religious significance and appeased their gods by making of it articles to be used only in their temples and shrines.



CHINESE TEAK TABLE
Brought to Salem, Mass., by Capt. James Cook.



VERY RARE TEAK CHAIR IN THE NATURAL COLOR
OF THE WOOD

Owned by Mrs. Benjamin W. Russell, Salem, Mass.

The art of the wood carver was, indeed, hewn in stone when he coaxed leaves, flowers, sprites, elves and dragons out of this rugged timber. The little prow of the sampan shaped like a wish-bone, strange uncouth monsters, playthings for the children—all were carved out of teakwood. Some of the most exquisite carving may be found in the smaller and more decorative objects. In these the individual fancy of the worker often wrought remarkably quaint designs upon which might rest a punch bowl of rare Chinese ware, or a carved piece of jade to hold calling cards. Some of these stands are three feet high and are decorated with grapes or lotus flowers.

Open conventional designs are often found in screens, covered with Japanese silk embroidery, standing four or five feet high and supported on each side by the sacred dog of Confucius. Other screens with an entirely different motive were carved in tortoise shell with a gold decoration representing dragons resting upon a teakwood base.

More useful and less delicate are the massive chairs which weigh about four times as much as

GOOD FURNITURE

they would if made of mahogany, showing heavy carving and hideous figures suggesting the idolatrous nature of the people who fashioned them. The sacred dog, variations of the dragon, and curious little animals half beast and half human are favorite themes for the decorations of tables and chairs and are used by both the Japanese and Chinese workers. The largest teakwood



NATURAL BROWN TEAK CABINET WITH IVORY INLAY
Owned by Mrs. Benjamin W. Russell, Salem, Mass.

table in this country shows a base of exquisite carving under which are four open-mouthed dragons giving evidence that their scaly bodies are hidden beneath the massive standard. The top is a piece of Chinese marble, the rosy tints of which are emphasized by the dull black of the wooden casing.

It is impossible to divide teakwood furniture into periods because for generations the same motives were used and any startling deviations only indicate a temporary flight of the carver's imagination. However, a few facts will aid in determining the authenticity of an antique piece. The patterns themselves are less helpful than the workmanship. The designs were passed down

from hand to hand like traditions and were added to and taken from as each carver willed until the original pattern was lost in a multitude of variations. The furniture made for exportation was always more elaborately carved than that which was intended for home use. Probably the reason for this was the oriental's desire to spread abroad the representation of his religious beliefs, as well as his national inclination to advertise his skill to the world. But the fact remains that the home articles of the natives are quite simply carved and although perhaps older they are less valuable than the more ornate specimens sent to foreign lands.

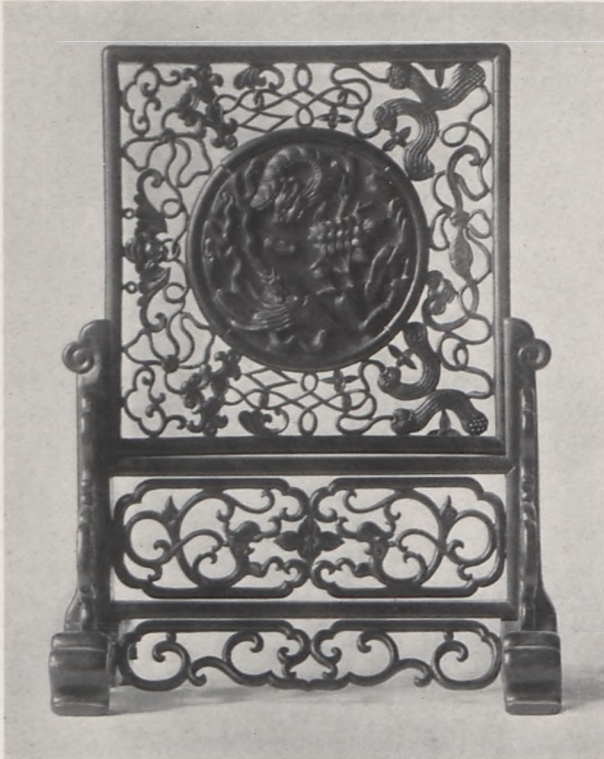
It is not difficult to distinguish between the old Chinese and Japanese carving. As a rule, the lotus flower and bunches of grapes are more likely to be found in Japanese work while the Chinese have a greater tendency to introduce animals, serpents, and human figures. In fact, nearly every Chinese piece seems to possess some symbolic significance while the Japanese patterns are usually worked out more from the viewpoint of artistic effect.

It is not generally known that the natural color of teak is brown. After it is carved it undergoes a process of dyeing which makes it ebony black in appearance. The dye has a remarkable lasting quality which may be gathered from the fact that there are pieces in existence more than a thousand years old and as black today as if they had been dyed yesterday. Examples of teakwood furniture in its original color are exceedingly rare.

Occasionally the searcher after old teakwood comes across a piece of furniture which was carved in Spain or Portugal bearing no suggestion of the Orient. In the possession of a Boston collector there is a chair carved by a Spanish workman after the style of Charles II. It is valued at four hundred dollars, while one four times as large is valued at only one hundred dollars. The reason for this difference is that the latter is not so skilfully carved. The designs and workmanship of the Spaniards are justly famous and since the wood ceased to be imported into Spain many years ago the few examples of Spanish teakwood work are valuable as curiosities as well as for their own intrinsic beauty.

The making of teakwood furniture to equal the antique specimens in durability cannot be called a lost art but it is undoubtedly an abandoned one. The wood is not now generally seasoned for a great enough length of time. It is often so hastily put together that its own weight becomes a menace and when the finished chair or table is introduced into a steam-heated room, it very likely falls apart. Of course, many of

the antique chairs carved from a solid teak log are without joints and indestructible, but even those which were made by joining separate pieces are perfect examples of good workmanship and successfully withstand any atmospheric



IMPORTED ORIENTAL TEAK SCREEN
Probably of Japanese workmanship.



TEAK STAND WITH SILK EMBROIDERED SCREEN
Owned by Frank Hunt, Salem, Mass.

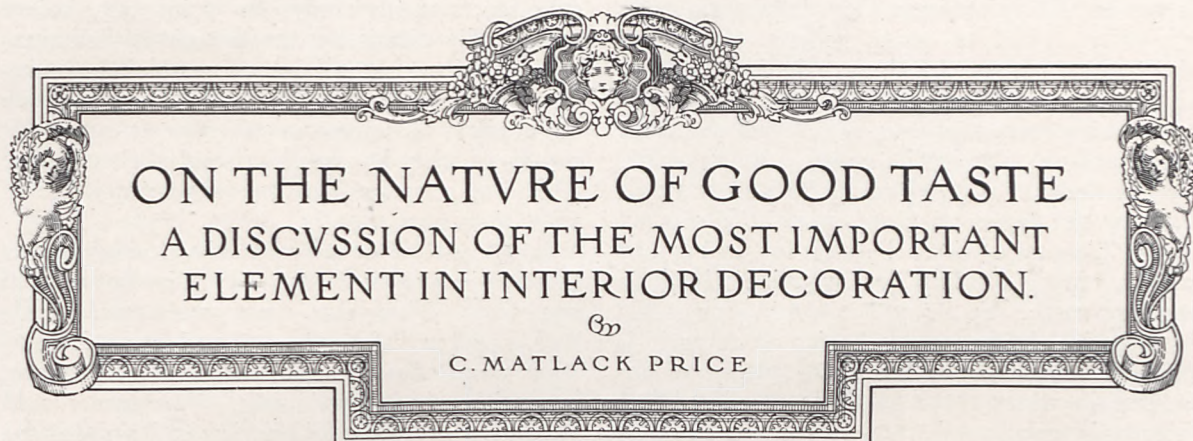
variation to which they may be exposed.

In the newer pieces the carving has deteriorated and suggests that the artisan was guided by purely commercial motives rather than imbued with the religious and artistic passion of his forefathers. And it is this point which will assist the collector or occasional buyer of antique or modern teakwood more than anything else—the quality of the carving will invariably indicate the durability of the piece. It may be

simply or elaborately carved, but if the work suggests the delicate touch of an artist, if the design has been evolved in a painstaking manner it then becomes reasonably certain that the various parts upon which the design was wrought are securely welded together.

Man does not build his house upon the sand nor does the teak carver put the impress of his genius upon a foundation equally susceptible to disaster.





ON THE NATURE OF GOOD TASTE
A DISCUSSION OF THE MOST IMPORTANT
ELEMENT IN INTERIOR DECORATION.

G
C. MATLACK PRICE

IT CANNOT be said that there are not plenty of books dealing with furniture and decoration, or plenty of articles in magazines which point out to us the beauties and successes of varied schemes of decoration. And in all these there is constantly found allusion to a quality or an element designated as "good taste." Beyond the mention of this quality, however, there seems to be a good deal of vagueness.

We read of a reception room furnished and decorated in the style of Louis XVI, and we are convinced that the furniture and decorations are in good taste. We see a similar room carried out in the style of the Brothers Adam, or in the Georgian style, and we are equally certain that this room is in good taste. What, then, is good taste? Evidently it has not to do with period, although I have heard people say that they do not consider this or that kind of furniture to be "good taste."

We have seen magnificent great rooms, with tapestries and furniture in grand scale, and we have felt that such interiors, well done, were decorated in good taste. We have also seen the smallest rooms in the smallest cottages carried out in simple "Colonial" furniture and a few dollars' worth of quaint figured chintzes, and these have seemed in quite as good taste as the great salons of a palatial country house or city mansion.

What, then, is good taste? Evidently it has not to do with size, or expenditure, or richness. It must be something independent of all these considerations, yet something of which those interiors must partake which we regard as being in good taste.

The interiors illustrated in this article, it is evident at a glance, express good taste to a marked degree, yet, from the point of view of "period," there are two in the style of the Italian Renaissance, two in the style of the Brothers

Adam, one Georgian, one American "Colonial," and one of no specific period whatever.

Perhaps the reason why there has not been any conspicuous attempt made to define good taste is because it is an element so elusive. It is more like good breeding than anything else—and it is doubtful if any definition has so far been accurately made of a gentleman, and very certain that no book of "Etiquette for All Occasions" has ever made cue.

Good taste is a fine degree of perception, a nice sense of the fitness of things, an aptness of selection and, above all, a knowledge of when to stop.

These four fundamentals, let us say, broadly epitomize good taste, for it will be perceived upon careful application, that they define good taste in all things—in manners, in dress, in architecture, in the giving of presents, and in all things which may be said to be governed by dictates of good taste.

Accepting these premises in respect to this quality which is under discussion, a closer analysis may now be made to more narrowly define its application to the selection of furniture. There will then be found to exist in this connection two special considerations which involve good taste: these are *appropriateness* and *expression*, and these may be each sub-divided into three sub-considerations, as follows:

If the furniture of a room appears to be in good taste because it is *appropriate*, it will further be apparent that its good taste is evidenced by style, scale and selection. If it appears to be in good taste because of its *expression* of some given idea, this will be found due to style, dignity and restraint.

Let us first consider the element or quality of appropriateness. In the matter of "style," there is understood an allusion to historic period, and the expression of good taste in this connection

is comparatively obvious. Certain historic styles are better suited to some modern adaptations than others—heavy Jacobean oak, fine in itself, that would be in excellent good taste in a library or smoking room would be in obvious bad taste in a boudoir or reception room. And a selection of delicate gilded Louis XVI pieces, excellent for the latter purposes, would (to cite an impossible supposition) be the last thing one would expect to find (or would find) in a smoking room. To strengthen the argument, the hypothetical instances are as far apart as it is possible to imagine. There are plenty of instances in which more probable misplacements (due to ignoring good taste) have marred otherwise successful interiors. The point is that the selection of an appropriate style is one of the first essentials of good taste.

Second, there is the consideration of "scale." This is primarily an architectural consideration, but it is one which the decorator should assiduously cultivate. One of the first things the architectural student is made to realize, after he has mastered the "five orders" and starts to design, is this matter of *scale*—that, on a given wall space, a window, or a bit of decoration or what not, must be neither too large nor too small, and that this relation must be duly studied not only as regards the actual space in which the given detail is to be placed, but as regards the scale of the entire façade of the building.

It is evident that this is an important point in the selection of furniture—that a lofty room calls for large, high-backed chairs (which would be inappropriate in a low-studded room), and that a console table, or any other piece of furniture, should neither appear lost and isolated in some vast space, nor should it be so large as to dwarf the space it is to occupy, certainly never extending over a door-trim, or seeming, in fine, out of scale with the whole room, any part of it, or any of the other pieces in the room. If the keynote of a living-room, for instance, is a massive Jacobean refectory table, the presence of light delicate pieces in the same room would not be in good taste. By contrast alone, the table would appear unpleasantly clumsy and ponderous, and the light pieces unpleasantly frail and trivial.

There remains now, in the matter of appropriateness, the necessity of defining "selection." Whenever we think of *selection*, we should think of its negative phase, which is *elimination*. This latter, however, seems more properly to come up in connection with "restraint," under the second main element in good taste, so greater emphasis will, therefore, be laid upon the positive phase of

selection, pausing only to point out, before temporarily dismissing the thought of "elimination," that nearly all interiors which have instantaneously impressed us with their good taste have made this impression quite as much by reason of what has been *left out* of them as by what has actually been selected to make them what they appear to be.

In the matter of selection, the *desideratum* is reasonably apparent, as well as its bearing on good taste. There should not be too much furniture, nor too little. A cluttered room is, perhaps, more offensive than a sparse-looking one, but neither is in good taste. Furniture should be selected, further, with a view to its placement in a given interior, and thus selected, there should be little danger of making mistakes in the matter of scale.

From the foregoing remarks it may have been made clear in what manner and to what extent style, scale and selection constitute appropriateness in furniture, and how appropriateness is one of the primary essentials of good taste.

It now remains to take up style, dignity and restraint—the three secondary elements which aid *expression*, since expression was designated as the second primary essential of good taste.

Style, meaning furniture and decoration peculiar to any one of the historic periods, was also stipulated above as a consideration of appropriateness. It is also to be reckoned with in expression, or the rendering of a certain *atmosphere* or *idea* in a given interior. The various rooms of various houses have (or should have) as much personality as people. The hall, the dining room, the living room, the sun parlor, the breakfast room, the music room, the library, all these have their distinct personalities. Also, there are different kinds of bed rooms, according to their purposes—the nursery, the owner's rooms, the boudoir, a young girl's room, a boy's room—all these have characteristics, and for all of them there is some style of furniture exactly suitable, or, in other words, exactly in good taste. And in nearly every instance the furniture that would express good taste in one room would express poor taste in another. No general rule can be laid down here. Study and experience may aid, but instinct has usually been at the bottom of most conspicuous successes in interior decoration.

The second consideration in regard to expression, and making for good taste, was stated as "dignity." This is a quality which has seldom been definitely striven for in interior decoration, but is a very important one, regardless of the size or nature of interior. A "Colonial" dining room in the smallest cottage may be as dignified, in its

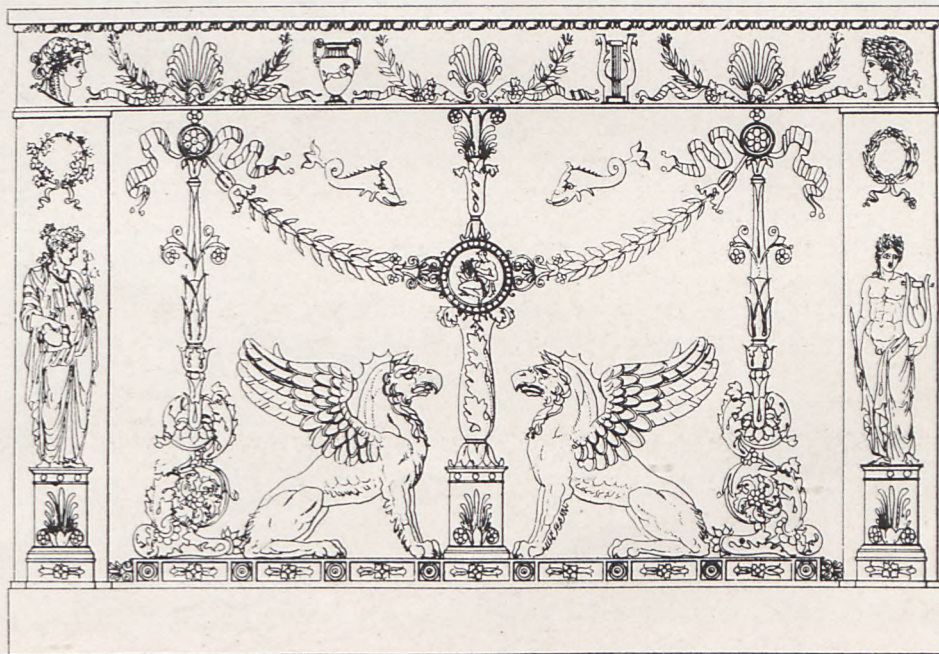
way, as a room of magnificent proportions in a palatial manor. Dignity is a quality which, like good taste, exists independently of more superficial considerations, such as style. Undoubtedly, the bane of interior decoration in this country has been lack of dignity. There has been too much tawdry, trivial, meretricious furniture, too many "knick-knacks," such as photograph frames, cheap, meaningless vases, ornately framed pictures, and hundreds of other useless accessories, all militating seriously against good taste and entirely destroying any quality of dignity. If we are certain that our interiors are dignified (which must mean the disposal of tons of "decorative" rubbish) we might be surprised if we found that in the dignifying process we had unconsciously attained an expression of good taste. Here, then, is a quality the expression of which should receive keen study, for it is difficult to imagine an undignified interior which could possibly be in good taste. And, curiously enough, a comic wall-paper frieze and a rocking-horse in a child's nursery have more dignity than a wall-paper frieze of sulferina red cabbage-like roses and a patent spring rocking-chair in the "parlor."

Lastly we come to "restraint" as an aid to expression. This was touched upon before in connection with selection, for restraint is entirely a question of elimination, whether abstractly or concretely regarded, and elimination was said to be the negative phase of selection. The idea has been aptly put in one of Chesterton's essays, which deals, in a measure, with restraint: "One sun is splendid; six suns would only be vulgar. One Tower of Giotto is sublime; a row of Towers

of Giotto would be only like a row of white posts."

In an interior, a perfect selection of fine furniture effects the perfect expression—more would make it like a furniture display room. One splendid table is the keynote of a whole room—two or three similar tables would rob each of its value. It is a question of knowing when to stop—and this was one of our basic premises in defining good taste. The question is of broader application than the simile of the table, or even of Giotto's tower. Such offences would be obvious. It is intended rather to suggest thought in this all-important matter of restraint. Too much gilding is worse than none at all and too much carving is wearisome, too many "important features" are distressing. If a room had four mantel-pieces, one on each wall, one could never sit down in comfort at any one of them, and the idea bears directly on "too much furnishing." Good taste means "enough."

The discussion is concluded. In the foregoing paragraphs it has been the intention to show that the expression of style, dignity and restraint, rightly applied, make for good taste; and before, that style, scale and selection, as governing appropriateness, make for the same goal. Such properties of good taste as may not be arrived at in these eight distinct considerations must be regarded as too elusive for definition or rule—much may be appreciated in the study of the illustrations, which have been carefully selected as being different in material form, but alike in good taste—and the rest must be stated as being a matter of instinct or even of genius.





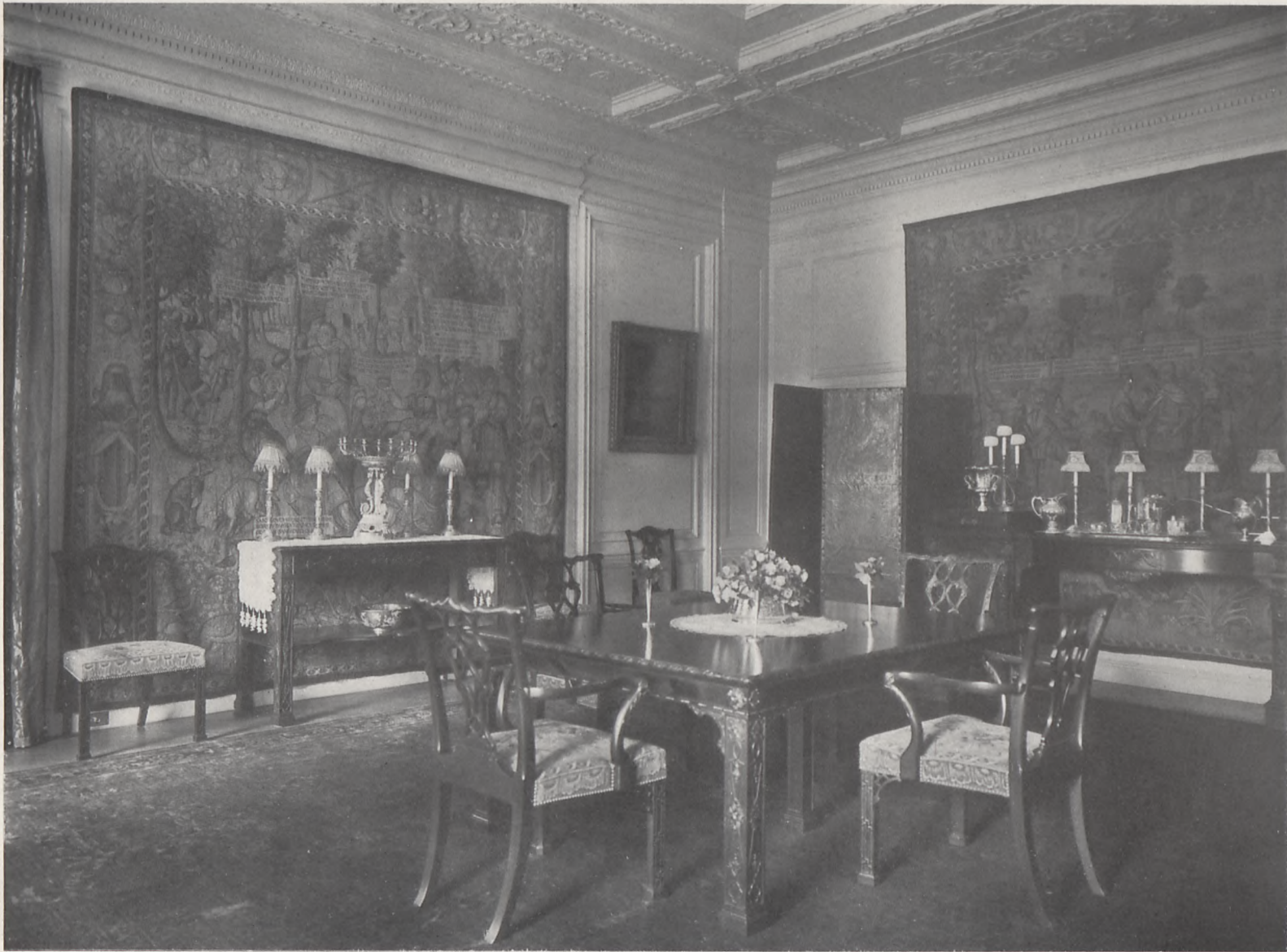
BALLOU & OSBORNE, *Decorators*

An Adam interior in good taste. The furniture is in Adam green, with dull cold cane-work and cream upholstery. The rug is specially woven and the entire scheme beautifully and consistently carried out.



A dining room, "Colonial" in feeling, and furnished in good taste and appropriateness.

HARRIE T. LINDBERG, *Architect*



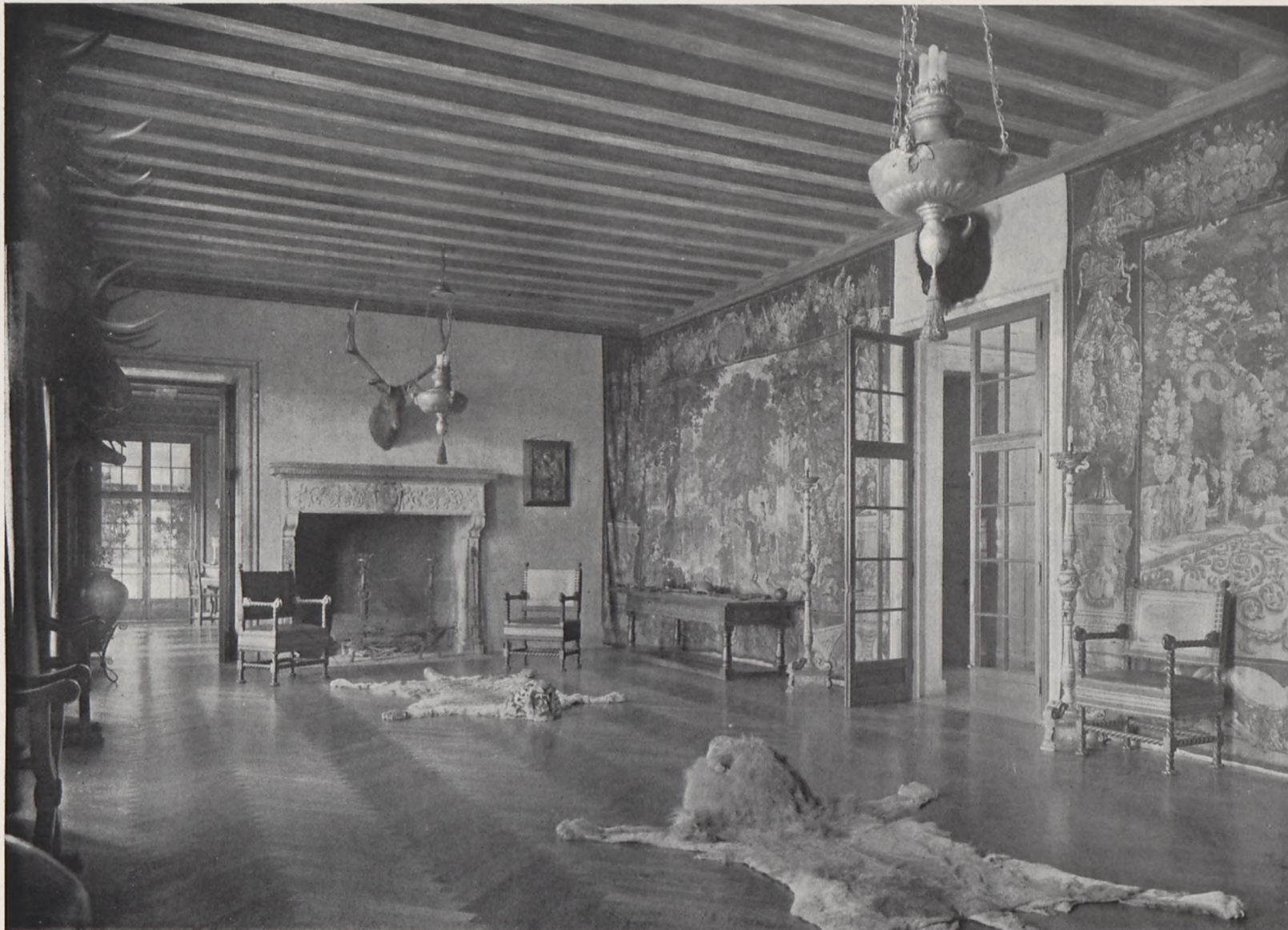
A Georgian dining room with Chippendale furniture. The placing of the pieces is excellent and the expression of good taste pronounced.

CHARLES A. PLATT, *Architect*



INTERIOR IN A WOMEN'S CLUB

Here, in terms of excellent taste, is an expression of home-like and reposeful atmosphere. It is to be noted that the furniture is not all of one period, though the effect is of harmony.



A splendid interior in the vein of the Italian Renaissance. Good taste is apparent in the restraint shown throughout, truly an interior of broad surfaces and of remarkable dignity.

CHARLES A. PLATT, *Architect*



A hall furnished in excellent taste, conveying a perfect expression of dignity and repose.

CHARLES BARTON KEEN, *Architect*

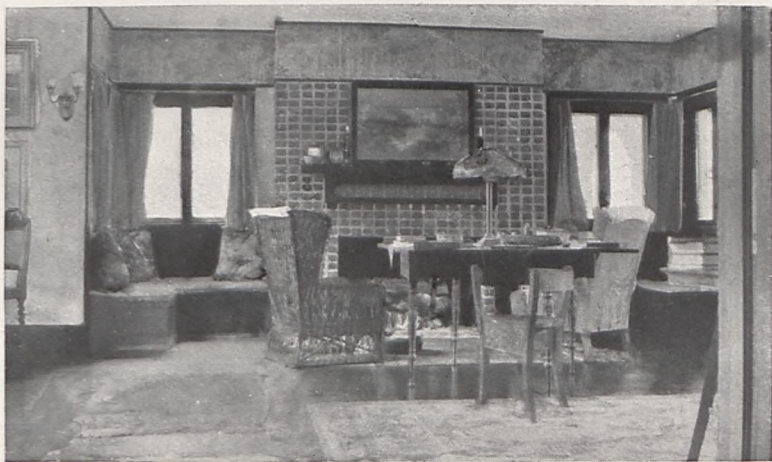


BALLOU & OSBORNE, *Decorators*

GOOD TASTE IN AN ADAM INTERIOR

The walls are of pale grey-green, the furniture in delicate colors and gold.
The Wedgewood plaques in the wall panels are in Adam green.

ART IN THE HOME



W. H. ORCHARD, *Architect.*

A STUDIO AT PELHAM MANOR, NEW YORK
Simple but good furniture and not too much of it.

A RECENT suggestion from a reader of this magazine seems of such importance as to demand conspicuous notice in this department.

This reader (who is, by the way, a close student of design and of interior decoration) suggests that it must appear to a great many readers of GOOD FURNITURE that even perfectly familiar furniture, illustrated in such interiors as appear each month in these pages, acquires a quality of exclusiveness and intrinsic value which it does not seem capable of suggesting when seen by itself.

We are asked why we do not call attention to this fact and explain that this quality of exclusiveness and intrinsic value is due not only to the careful selection of good designs but to the careful matching and arrangement of all furnishings in each case to the purpose of the room, to produce, in every particular, a pleasing, harmonious design.

We are pleased to embrace the opportunity of carrying out this reader's suggestion and trust that he and all other readers of GOOD FURNITURE will find something of interest along these lines on the following pages.

GOOD
FURNITURE



J. M. ROSE



Another view in the room shown below. Excellent Queen Anne arm chair and late Sheraton work table. Restraint and tasteful placing of bric-a-brac should be noted. The bookcase is a modern adaptation of an old model.



BACHELOR'S LIVING ROOM

INTERIOR BY W. R. CHASE, Architect.

Showing a judicious arrangement of furniture, using neither too many nor too few pieces. The excellence of the picture hanging and the interesting placing and combination of miscellaneous small objects will be remarked.



BROCKIE & HASTINGS, Architects.

DINING ROOM IN A CHESTNUT HILL, PA., HOUSE.

The furnisher has failed to take advantage of the possibilities offered by the architects' design. The andirons do not accord with the style of the fireplace and mantel. The small shaded dining table candlesticks and jardinière are out of place on the small pedestal table on the right. The top of the china closet would have been better furnished if just one simple object, such as a bowl, had been placed in line with the sconces. The selection of the furniture is good and the garniture of the mantel excellent. Pictures have been wisely kept off the walls.



BROCKIE & HASTINGS, Architects.

HALLWAY IN CHESTNUT HILL, PA., HOUSE.

The vacant places at each side of the mirror could have been filled to advantage by appropriate sconces or candlesticks.



BROCKIE & HASTINGS, Architects.

DINING ROOM IN CHESTNUT HILL, PA., HOUSE.

There is too much on the sideboard; two tall candlesticks with a punch bowl, tea caddy or some such object between them would have produced a more pleasing effect. Single candlesticks with a larger clock of the old English bracket type would improve the mantel garniture. The room, as a whole, is commendable and the Sheraton chairs are exceptionally good.



BROCKIE & HASTINGS, Architects.

LIVING ROOM IN CHESTNUT HILL, PA., HOUSE.

An object lesson of successful furnishing of moderate cost.



INTERIOR BY W. R. CHASE, *Architect.*

ANOTHER VIEW OF ROOM SHOWN ON PAGE 444
 The wisdom of carefully arranging a few good things is exemplified in this view. The placing of pictures and sconces is particularly successful.



EVANS & WARNER, *Architects.*

DINING ROOM IN HOUSE AT ARDMORE, PA.
 Good furnishing in a small house of moderate cost.



HEWITT & BOTTOMLEY, Architects.

A LIVING ROOM OF CHARACTER

The successful mingling of furniture of different periods and styles has been accomplished.



HEWITT & BOTTOMLEY, Architects.

ELEGANT SIMPLICITY IN THE LIBRARY

The color interest comes from the single picture, the upholstery, the lampshade and the book bindings.



HEWITT & BOTTOMLEY, Architects.

MAN'S BED ROOM
The furnishings are extremely simple, restful and inexpensive.



HEWITT & BOTTOMLEY, Architects.

SIMPLY FURNISHED LIVING ROOM
The wood paneling and bookcases constitute the chief charm of the design.



HEWITT & BOTTOMLEY, Architects.

LIVING ROOM

Furnished with vigorous restraint. Everything in the room is interesting, but nothing that could be eliminated has been allowed a place.



HEWITT & BOTTOMLEY, Architects.

CHARMINGLY AND INEXPENSIVELY FURNISHED DINING ROOM

Good adaptations of old models are employed.



W. G. RANTOUL, Architect.

A DINING ROOM FAR FROM CONVENTIONAL
The gate-legged table and cane seated American Empire chairs have been successfully mingled.



W. G. RANTOUL, Architect.

LIVING ROOM
A room in the same house showing rare restraint in furnishing.



HEWITT & BOTTOMLEY, Architects.

LIVING ROOM FIREPLACE

Showing admirable garniture of mantel and arrangement of furniture affording the appearance of spaciousness before the fireplace.
(This is a detail of the room shown in the upper view on page 450.)

GOOD FURNITURE



PUBLISHED MONTHLY IN THE INTEREST OF THE INDUSTRIAL ARTS OF FURNITURE MAKING, INTERIOR DECORATION, AND ALLIED ARTS AND CRAFTS

A. S. HICKS, *Pres. and Treas.* J. HERVEY NEELAND, *Vice-Pres.*
JOHN G. GRONBERG, *Secretary and Business Manager.*
HENRY W. FROHNE, *Editor.*
WILLIAM LAUREL HARRIS, *Contributing Editor.*

THE DEAN-HICKS COMPANY, PUBLISHERS
Grand Rapids, Michigan

NEW YORK OFFICE:
609 MARBRIDGE BUILDING,
N. W. DOORLY, *Mgr.*

Publication date the first of each month. Subscription one dollar per year postage paid, in the United States, Mexico, Cuba and U. S. colonies; one dollar and a half in Canada; two dollars in foreign countries. Single copies twenty-five cents. Advertising rates on application. Entered in the post office at Grand Rapids, Michigan, as second-class matter under the act of Congress of March 3rd, 1879. Copyright, 1915, by The Dean-Hicks Company, Publishers, Grand Rapids, Michigan. All rights reserved.

VOL. IV. APRIL, 1915 No. 7

EDITORIAL

Educating the Public in Furnishing

IT HAS been suggested in these columns that the most important step in advance that the furniture industry could take at this time, would be the substitution of better designs for those of its products which are fabricated in large quantities and which, therefore, have the power to exert the widest influence on taste.

The furniture manufacturer who maintains that the design of furniture turned out in quantity today is better than that of a decade ago and that design in factory made furniture is keeping abreast of the public taste, may be correct as to his facts, but he gives expression to an attitude that can produce no lasting or marked improvement in public taste because, admittedly, the implication exists that some extraneous influence must educate taste before he deems it advisable or feels called upon to supply better designs. His position is conservative, but passive.

The furniture merchant who agrees with a policy of this kind, which is by no means uncommon today, is discouraging progressive manufacturers from improving their designs and prompting them to do but one thing, namely, to keep a watchful eye on their competitors' designs and to consistently try to cheapen their efforts and thus win the bulk of the fickle dealer's business on as

good a working margin as possible. The furniture merchant who is taking advantage of this tendency among manufacturers in the furniture industry is doing nothing to encourage better designs in furniture for the American people as a whole.

The lady who visits a shop where good furniture is presumably to be had, often finds herself powerless to make an intelligent selection for her purpose, either because the salesman who is detailed to serve her is unable to grasp her problem or else because he is determined to sell her something in any event. The result is either that the patron leaves disappointed or that she buys only to be disappointed later. In either case, neither the lady nor the salesman has done anything to encourage the production of better furniture which most of us want to and can afford to buy.

Here are briefly suggested a few actual conditions which operate persistently to regulate the kind of furnishings the market affords the modest American homemaker.

Whatever improvement in design has been achieved in this kind of furniture has come along largely in spite of such regrettable conditions rather than because of them. The more marked the instances of improving taste, the stronger the evidence that there are manufacturers and dealers who appreciate the short-sightedness of certain common practices in the industry and who are voicing their objections in a practical way that is meeting a favorable response.

To cite an example, the fashionable appellation "period furniture" is no asset to any manufacturer who knows that his designs are controlled by motives which he does not and cannot afford to acknowledge either before his dealer or before the public.

Nor is the name of a style applied to a piece of furniture on display in a shop any asset or credit to the merchant employing this device if he knows such a designation to be of dubious authenticity.

Historical association attributed to the design of an article of furniture has no value in itself, can give no lasting pleasure to a purchaser nor exert any beneficial influence on the tasteful furnishing of a home if the selection of the article has been governed by no other more substantial reason than the attraction of the name which it bore in the shop.

MUCH is said and written these days to emphasize the great need of educating the public to appreciate better things, and, be it added, much is being done to accomplish this very end and in many instances through agencies

which are in no sense as dependent for their welfare upon the cultivation of the aesthetic sense as are those actually engaged in making and selling the products used in furnishing our homes.

Manufacturers of and dealers in furniture, especially such as is made to meet the requirements of the many, should, we believe, show greater willingness to bear, individually, a little more of the burden of this public education than they at present feel disposed to bear. And, we believe further that there would be no hesitation on their part to do so were they convinced that their individual benefits therefrom would be in direct ratio to their educational efforts.

In short, when the belief in the industry becomes more general than it now is, that it is good business to enlighten the public on what it produces and sells, then will the public more fully reward the industry with that most valuable yet elusive business asset, confidence.

With the public's confidence much is possible; without it, nothing of permanent value. Once possessing it, it would be not only possible but positively necessary for the manufacturer who would continue to successfully produce furniture in large quantities to make his designs square with his announcements, and it would be equally necessary for the successful dealer to make his announcements square with the manufacturer's designs.

Let the furnishing industry do *its* part to educate the public and the public will show its appreciation in generous support.

THE architect and the professional decorator, too, have it in their power to do much to foster a wider appreciation of good design in

furnishing the home. Their public, while it is much more restricted in numbers than that of the dealer, is in closer touch with them and receives a personal attention which is denied the average purchaser of furnishings, who does not or cannot afford such professional services. And yet it is a fact that of all the people who engage the services of an architect or a decorator, a comparatively small percentage secure adequate advice in the problems of house furnishing. They either forego such guidance as unnecessary or the architect or decorator is not anxious to render it. In either case the work is abandoned at a critical point and the value of such architectural or decorative services as have been rendered often suffers and ultimate dissatisfaction to the client is the outcome.

The manufacturer and the dealer, let us admit, are performing a purely selfish service in educating the public to a better understanding and appreciation of home furnishing, but the architect and the decorator, it would seem, are performing a bounden duty, to themselves as well as to their clients, if they insist upon guiding them in selecting and arranging the furniture, draperies, rugs and the other major units employed in planning and decorating their clients' homes. Too often does the architect or decorator lament that his advice has not been sought in these matters when he has really given the client no good reason for soliciting it. Too often, also, does the client regret that he has failed to seek the necessary aid and afterward blames his architect or decorator for the omission.

So we say, let architects and decorators do *their* part in educating their clients and their clients will repay them for their pains.





CURRENT NEWS & COMMENT



This department will take notice of current topics of interest to the furniture and decorating industries and allied crafts. It also invites manufacturers to send their catalogs for the editor's information file and welcomes, from publishers, new books treating of furniture and the allied industrial arts. All such matter should be addressed to the News Editor, GOOD FURNITURE, Grand Rapids, Mich.

Seen in New York

THE month just passed will be memorable in the history of American Art as the month in which the artistic glories of the late J. P. Morgan, our modern Maecenas and the greatest of American art collectors, began to fade before the growing fame of Henry C. Frick.

This transfer of artistic prestige from one family to another was marked and emphasized by the sale of the Fragonard Room, loaned several years ago to the Metropolitan Museum of Art by Mr. Morgan, who was, at that time, president of our greatest of art institutions. These Fragonard panels were painted for the famous and much talked about Madame Du Barry in the year 1772 or thereabouts.

Louis XVI, king of France, was at that time building for her use the historic *Pavillon de Lowiciennes*, after designs by the architect, Ledoux. The full fourteen panels, with woodwork of the period, were bought by Mr. Morgan in 1902 and were then exhibited at the Guildhall, London. The title of the series is "The Romance of Love and Youth." Endless tragedy and misery have in a way become associated with these beautiful examples of Louis XVI decorative work. They were refused by Madame Du Barry because one of the panels represents the fair heroine of the paintings mourning for a faithless lover. She thought that she had experienced enough with exquisite and faithless lovers herself, and so poor Fragonard had his beautiful works of art brusquely returned to his troubled studio. These wonderful paintings were probably the finest masterpieces produced by the greatest genius of the day, and yet they were refused by Du Barry and remained on the artist's hands for twenty years.

During the "Reign of Terror" "poor Frago"

removed the fourteen panels to his native town a few miles back from the Mediterranean in a remote corner of the Maritime Alps. Here he seems to have lodged in a very humble manner and turned in these exquisite and lovely paintings as part payment for his board and lodging. Now they are valued at one million four hundred and twenty-five thousand dollars. And during the past month the Metropolitan Museum has been crowded with people hurrying to catch one last glimpse of "poor Frago's" works before they were transferred to the palatial private residence of Mr. Frick at Fifth Avenue and 70th Street.

The Morgan porcelains have also been sold during the month to the Duveen Brothers, and are an irreparable loss to the Metropolitan Museum, where they have, for a number of years, excited admiration among all devotees of fine ceramics. It is said that this unique collection will be dispersed in small lots, though it is rumored that Mr. Frick has already bought the more valuable examples of almost priceless antique Chinese work. The auction rooms in New York have been so busy with important sales that it is impossible to give even a list of the principal art works of interest that are passing under the hammer. But certain notable tendencies are worthy of consideration as indicating the popular trend of modern thought.

Though the sales are constant, the objects of art sold numerous, and everybody says that the times are hard; yet really noble works of a decorative nature, good tapestries, rugs and fine furniture seem to hold up their values very well. The purely pictorial work, however, has suffered a terrible falling off in price. This was particularly noticeable at the Hotel Plaza Ballroom on March 4th, when a well advertised and famous collection of modern masters was sold under the auspices of the American Art Association.



THE FLIMS ROOM, XVII CENTURY SWISS WOOD CARVING
Detail of wall treatment with windows, as assembled at the Metropolitan Museum of Art.

In spite of every effort by that gifted auctioneer, Thomas E. Kirby, we saw once popular paintings by the great master, Jean Leon Gérome, knocked down for a few hundred dollars each. Some thirty years ago many of these same pictures sold by the same auctioneer for thousands instead of hundreds of dollars. At that time art patrons thought, for the most part, that art with a big "A" was confined to pictures in gilt frames. Now art patrons have suddenly learned that art may embrace objects of every sort and designs of the most varied character. People begin to desire harmonious rooms in which art begins at the ceiling and includes everything down to the floor. Consequently, a reaction has set in against the easel picture and its ugly gilt frame, made to hang from a vulgar hook or tawdry picture molding.

The museum directors are beginning to understand the great values of art objects shown "*en situ*" so that their use and purpose is perfectly apparent to all. In the Metropolitan Museum we have the Flims Room from Switzerland showing a late Renaissance interior, and we can also admire there that wonderful and exquisite Armorer's Shop from Abbeville, in France. This Armorer's Shop has only recently been placed on view; and to see it is, in itself, well worth a trip to New York.

In the furnishings of this medieval shop we see demonstrated the vital difference that exists between the workmen and artisans educated under the old guild system and the same class of men educated in the haphazard manner of our own time. As a step in the right direction, we are glad to record that the Brooklyn Museum of Arts and Sciences is now gathering together fine examples of antique furniture and other objects of art, with the purpose of establishing a series of period rooms similar to the Flims Room and the Armorer's Shop in the Metropolitan Museum.

If their present intentions are carried out this series of rooms in the Brooklyn museum will not only equal, but will surpass anything yet established in America. The supply of good antique furniture is more limited than is the supply of antique pictures and is more difficult to "fake." So, when all the museums and collectors get started in the pursuit of artistic furniture, fine musical instruments and all the other objects of household use which the skill and imagination of past generations have rendered beautiful and glorious, we may expect to see the prices on such objects go up by leaps and bounds.

At the present moment, a certain number of art objects offered for sale go very cheaply because there are none at hand with money in



OBJECT OF ART FROM FLIMS ROOM

As assembled at the Metropolitan Museum of Art. This box is one of the ornaments on a table in the middle of the room (XVII Century Swiss wood carving).

their pockets who are properly informed regarding the historic and artistic value of the things in question. For instance, in the great Kent-Shmavon Sale, from March 1st to March 6th inclusive, several odd and rare objects from out of the way places were almost given away. The regular well known things from the Orient sold very well indeed, because there were present people who knew their value. But there was an antique bench from the Island of Rhodes that was unique as a work of art with its curious carving, its gilding and paintings of rare design. This truly wonderful piece of woodwork was completely neglected by everybody because they had never seen anything like it before.

Numerous other strange and valuable works of art are overlooked every week during our New York winter, with its helter-skelter of metropolitan life and its hurry of auction sales.

At the American Art Galleries the much vaunted Henry Symonds collection of English and French furniture and objects of art was rather a disappointment to people looking for notable examples of craftsmanship. But the things sold well because they were well adapted to the present state of the popular taste. One found little that was superlatively good or even novel to admire. Indeed, the fine things seemed to have been hidden in inconspicuous places. A notable example of this was a wonderful piece of carving from the studio-shop of Grinling Gibbons, the greatest of English wood carvers. While the execution of this carved wood mirror frame is a little too heavy for the great Gibbons at his best, yet it may very possibly have been done by him as an early effort, or by one of his favorite pupils working under his direction. The *amorini* are very similar to the charming little



ALCOVE OF AN EARLY XVIII CENTURY FRENCH ROOM
As assembled at the Metropolitan Museum of Art.

figures carved as we know by Grinling Gibbons with his own hands for Cassiobury, the famous country seat of Lord Essex in Hertfordshire.

The work at Cassiobury represents an early period of the artist's work and the figures on the famous "Loyal" frame resemble very much the figures on the frame in the Symonds collection, so recently sold in the galleries at Madison Square. This example of 17th century wood carving is worthy of a place in one of our museums. While such a piece of carving is not of such an extravagant monetary value, as for instance the Du Barry decorative panels or the world renowned Morgan porcelains, yet, in an industrial school, as an incentive and inspiration to wood carvers, its value and force would be almost incalculable.

Let us hope that the time is not far distant when our great manufacturers of woodwork will have agents in New York instructed to buy freely of materials and objects suitable to form industrial museums in all the manufacturing centers throughout this great and progressive country.

Then we can safely predict that the slogan, "Made in America," will lead from victory to victory and from conquest to conquest. For the artistic skill and industrial efficiency of our craftsmen will then not only equal, but will excel the skill and efficiency of other people.

The Art in Trades Club

On Thursday evening, March 11th, was held the eighth annual dinner of the Art in Trades Club of New York, in the rooms of The Lawyers' Club at 115 Broadway. The attendance was 195, a third more than ever before. The watchword of the evening was "America," the subject of the evening was "Decorative Art Made in America."

The Hon. Charles H. Sherrill, former U. S. Minister to the Argentine, spoke brilliantly and authoritatively on "Opportunities for Decorative Trade With South America;" Dr. George F. Kunz talked on "Decorative Art Neglected by Americans;" Sir Charles Allom, who had expected to speak on "American Art Neglected by Americans," was kept away by illness, but sent a message inviting his fellow members of the Art in Trades Club to visit with him the new residence of Henry Clay Frick, at Fifth Avenue and 71st Street, for the decoration and furnishing of which

GOOD FVRNITVRE

Sir Charles is responsible. Dr. James Parton Haney, speaking for the club, emphasized the importance of training American artists and artisans and citizens capable of creating and appreciating American decorative art.

Dr. Haney's address is of special interest to the readers of Good Furniture. It is quoted below:

Gentlemen:

I have been asked to speak for the Arts in Trade Club. This is an honor I do not deserve. There is one who could speak both with propriety and with skill upon this topic—Mr. Frank A. Parsons. To his keen foresight the club owes its foundation. Its growth to its present size attests how sure was his vision.

As, unfortunately, Mr. Parsons cannot be with us this evening, I beg that you will permit me to speak partly as a member of the club and partly as one outside its activities, who sees the club's work in perspective.

The club is doing a most useful service in bringing men from many art trades together. More than this, it is helping to teach lessons in art in a sane and practical fashion. Art for the average man is something put up by another for him to admire, rather than something which he must, himself, create. If both interest and appreciation are to be heightened, it is essential that he learn that art is not something over against him, but something in which he must play a constructive part every time he dresses himself, hangs a picture on the wall, plans a letter-head, or dresses a show room window.

This practical aspect of art is one which can be brought home to many through the members of this club. Through their efforts the man who decorates his home can be made to see himself as a designer. When he learns that he cannot help designing whenever he purchases a rug, picture, or vase, whenever he paints wall or ceiling, then will his desire for good advice be strengthened and he be led to turn to those whose professional business it is to know the solutions of his aesthetic problems.

If one would spread aesthetic appreciation one must begin with young people and train them to some actual expression. They must in school do some work in color and design. Through this effort comes understanding of what makes for the far finer performance on the part of the professional worker. When we have so trained, as those of us in the schools are trying to train, a great audience of young people to aesthetic appreciation, we shall have taken the first steps in the creation of an atmosphere in which the gifted artist can work. Every well-decorated house by a member of this club helps to create this atmosphere. Every customer who has been made to choose more wisely in matters

of taste is one who, in turn, helps to create this atmosphere. No art comes closer to us than the art of the home. This club, whether consciously or unconsciously, is therefore doing a civic service when it helps to teach the citizen how to order his home with due propriety in matters of taste and with due regard to his purse and to his station in the community. Every home so ordered is a lesson to others, and every fine aesthetic lesson makes finer ones possible as that community spirit develops in which the artist can work.

This professional work requires a professional worker—one who sees his art not in the narrow channel of some specialty, but as an expression of the time, developed through the talent of a hundred succeeding generations. Art is man's effort to enjoy the thrill of beauty. Ever since the dawn of history man has shown this desire, whether in the carved bone of the cave dweller or in the countless crafts which rose in Egypt and the East, leaving their products as a heritage to those who came after. To have an adequate background for art expression, one must know something of this glorious history of five thousand years of endeavor. Those who live in this city are fortunate in having in our great museums examples of the crafts from the earliest times to tell us of the unceasing effort of master-craftsmen to win beauty from wood, stone, gold, and crystal, from ductile clay and adamantine jade.

Our museums not only offer these wonderful illustrations of artistic effort, but they offer to aid in teaching them. Their instructors are generous of time and their libraries are open. One who would win his way to artistic knowledge must serve an apprenticeship as a student in their galleries. He must see his work, not as a trade, but as a profession. He must see himself a professional man—one to whom study remains ever a part of his daily work.

This professional attitude adds to one's sense of pride in one's work. It also adds to one's responsibilities. Knowledge is the professional man's asset. To get knowledge he must not only frequent the great libraries, but he must have a library of his own. Every professional book he buys and learns to use intelligently becomes a part of his professional capital. The professional worker must keep pace with the literature of his subject, as it has appeared and is appearing in the books and magazines developed in our own country and in those that come to us from abroad.

We are still a very young people and not, as a nation, a very studious people. It, therefore, is a function of this club to promote this idea

of professional study on the part of every man in it. This will save the club from being a group of men prone, in matters aesthetic, to accept the "say-so" of others without the knowledge necessary to test the wisdom of their would-be teachers. Especially important is it that the young men in the art trades do not regard the word "period" as a shibboleth, which, by its mere utterance, shows them well-advised in matters which deal with decoration. The styles we know, Egyptian, Greek, Roman, or Gothic; the "periods" about which we speak quite glibly—Louis XIV, XV, XVI—these are, in their artistic expressions, only reflections of the ages that produced them. When we copy a style or evolve a "period room," we by no means evolve the atmosphere of which the style is the evidence. He must, indeed, be cautious who would use the art of an age which is past as the means of expression of an age which is here. Another thing, therefore, which this club can do for its members is to teach them this caution, and through discussion and debate to bring forth that the element of propriety must govern the use of all styles, and that the style most appropriate to our own time is a style which embodies our own ideas as to structure, comfort and decoration.

This question of style is one upon which I cannot hope that we shall all agree. Perhaps, though, we shall agree that an evolution is now taking place in this country, which will produce an American style with its elements appropriate to our methods of construction, to our climate, and to our ideas of fitness and beauty. There are evidences on every hand to point out the steady growth of this aesthetic index of our taste. It is not a simple thing or a single one, but is made up of many different elements which are slowly coming to be unified in one whole. As students of decoration, it is our business to understand the forces which are creating this style, to understand in what its beauty must lie, and in what way this beauty, through subtle changes, is to be enhanced.

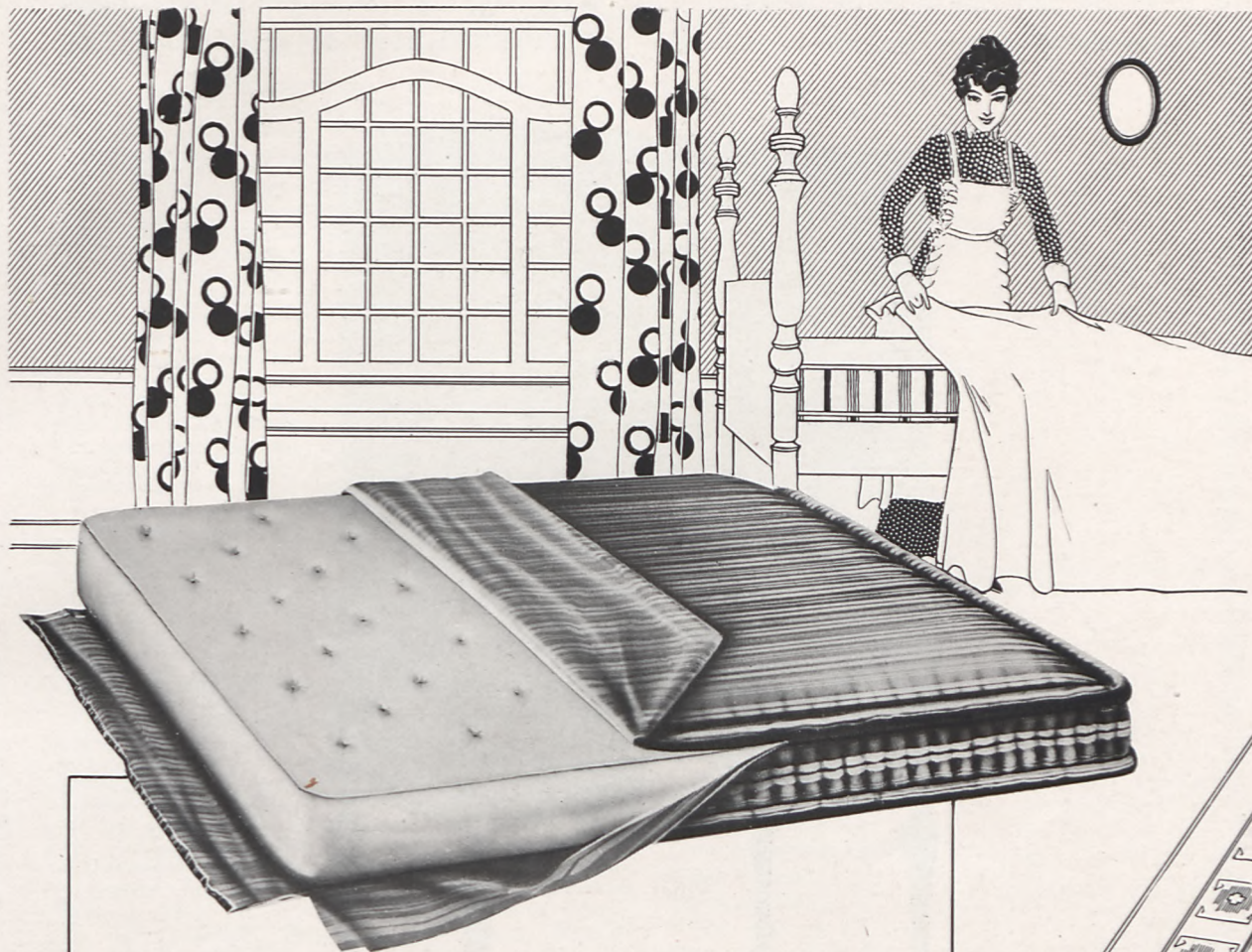
I have thus touched upon a few of the things for which this club stands, and a few of the things which the club has done and is doing for its members. It may in time add other things, that it may further stimulate those within its circle to continuous concerted effort. It were possible for it to hold competitions in which its members solved problems in decoration. It were possible for it to conduct a class or have classes

taught, as are the Beaux Arts classes, by the foremost members of the profession. It were also possible for it to offer awards for the best spoken or written papers on questions dealing with practical aspects of aesthetics. Every one of these would aid in the development of that professional spirit of which I have spoken. Every one would stimulate the members of the club to feel that each can do something in co-operation with his fellows. And every step that the organization takes carries forward its members with it. It is to provoke this spirit of self-help and this spirit of mutual service that the club exists.

A National Exhibition of Industrial Art

GOOD FURNITURE takes pleasure in announcing receipt of advice from the American Federation of Arts that a comprehensive exhibition of American industrial art will be set forth on the main floor in the National Museum at Washington, D. C., opening its doors to the public on or about May 12th and continuing through the summer for a period of three or four months. This exhibition will comprise both hand made and machine made products of American manufacture representing furniture, rugs, silks, printed fabrics and other textiles, wrought metal, wood carving, pottery and porcelain, wall paper, silver, jewelry and other art craft industries. Both technically and artistically a high standard will be upheld in all exhibits, we are advised by the secretary, Leila Mechlin, 1741 New York avenue, Washington, D. C., who will gladly give any further information that may be desired.

This exhibition will be the culmination of the Sixth Annual Convention of the American Federation of Arts to be held in Washington, D. C., May 12, 13 and 14, 1915—at which the subject of discussion will be art education in this country, with special reference to our industrial development. The federation hopes through this convention and exhibition to bring American manufacturers in the art trades into closer touch with our great artists and to foster bonds of sympathy from which a greater degree of co-operation between commercial and artistic may be expected. GOOD FURNITURE is heartily in accord with this worthy motive, to inaugurate which it recently entertained a distinguished company of artists and business men at the National Arts Club in New York, as chronicled in these columns last month.



DISCRIMINATION—

is the use of good judgment in selecting that which is best, be it an automobile, a book, or a bit of china.

To attract discriminating trade we offer our newest product, THE SMOOTH FINISH MATTRESS, embodying the advantages of the tufted and tuftless mattresses plus the exclusive Stearns & Foster features.

The long fiber cotton filler, the strong guarantee—even the dust-proof method of packing—are conspicuously characteristic of Stearns & Foster products.

Such a mattress will appeal to your trade.

The Stearns & Foster Co.
C I N C I N N A T I



PERHAPS the most decorative of furniture types is the Chinese Lacquer Relief. This Highboy exemplifies what may be done, by employing perfectly balanced design and lacquer, to produce furniture that is both striking and exceptionally pleasing.

In our establishment each piece is given the benefit of a highly specialized knowledge of furniture design. This results in furniture of excellence and authenticity.

Special designs for your client's individual purposes will receive our careful attention.

Furniture for the Bed Room, Dining Room, Library and Living Room in English, Italian, French, and Chinese Relief.

AUG. CASIRAGHI, INC.

ESTABLISHED 1887

729 TO 735 FIRST AVENUE, NEW YORK
BETWEEN 41ST AND 42ND STREETS

WANTS

CLASSIFIED ADVERTISING RATES: Three cents a word for first insertion; two cents a word for each subsequent insertion of same matter. Minimum charge, \$1.00.
Remittance must accompany copy.

BUSINESS OPPORTUNITIES

SALESMAN with office in Herald Square section has the facilities for representing one or two lines. A. J. Swenson, 609 Marbridge Bldg., New York City.

WANTED—Furniture novelties of all kinds for our new mail order catalog. Submit what you have to offer. Address, The Come-Pack Furniture Co., Toledo, Ohio.

HAVE YOU A NEW YORK OFFICE? YOUR COMPETITOR HAS. Every facility, \$5.00 per month, up. For particulars, address New York Representing Co., Broadway and 34th St., New York City.

HELP WANTED

SALESMAN WANTED—To sell a well-known medium and high grade line of bed room and dining room furniture on salary, in the states of Pennsylvania, Maryland, Virginia and City of Washington. State age, experience, salary desired and give reference. It will be necessary to locate in territory. Address, Desk 17, care of GOOD FURNITURE, Grand Rapids, Mich.

SITUATIONS WANTED

WANTED—Position as manager or superintendent of furniture factory; preferably with a large institution requiring the services of a man with wide experience and the ability to produce results. Address, Desk 46, care of GOOD FURNITURE, Grand Rapids, Mich.

A WIDELY KNOWN DESIGNER OF PERIOD FURNITURE who has been for a number of years both designing and personally marketing a prominent Eastern line, will be open for a new connection in the near future. To any progressive manufacturer who has an opportunity demanding a man of his caliber, he can guarantee results. Address, Desk 44, care of GOOD FURNITURE, Grand Rapids, Mich.

FOR RENT

FOR RENT in Newport, R. I., the well known Watering Place and Army and Navy center, a large store established fourteen years as a Colonial and Period Furniture establishment. Will also sell stock, if wanted, as the owner wishes to retire from the business. Long lease if desired, by giving proper security. Address, Desk 26, care of GOOD FURNITURE, Grand Rapids, Mich.

FOR SALE

FOR SALE—Exclusive retail furniture store located in one of the Lake Cities of 80,000 inhabitants. Located in the heart of the business district. Established over fifteen years. Always catered to the medium and high class trade. About 30,000 feet floor space with about 15,000 dollars stock. Stock can be reduced to suit purchaser. Five years' lease. Best reasons given for selling. Address, Desk 18, care of GOOD FURNITURE, Grand Rapids, Mich.

FOR SALE OR LEASE

FOR SALE OR LEASE—We solicit consideration of any wood-working manufacturing business desiring a factory favorably located and in the East. Factory is a two-story brick structure, 10,000 square feet which can be increased; 125 horse power boiler, 60 horse power engine, steam heated, considerable wood-working machinery, dry kilns, a large office and an eight-room house with all modern improvements adjoining—the property is situated less than 1,000 feet from the freight houses of the New York Central and the Lehigh Valley R. R. systems. Any concern that has a promising outlook will receive assistance of the local Chamber of Commerce and favorable rental arrangements. Address, Desk 43, care of GOOD FURNITURE, Grand Rapids, Mich.

INDEX TO ADVERTISEMENTS

Berkey & Gay Furniture Co.....	18
Bielecky Bros., Inc.....	34
Burch, A. F. Co.....	Back Cover
Casiraghi, Aug., Inc.....	22
Century Furniture Co.....	3
Colonial Manufacturing Co.....	29
Davies-Putnam Co.....	24
Dean-Hicks Company, The.....	Inside Back Cover
Dunlop, Thomas.....	35
Dupont Fabrikoid Co.....	31
Ebbecke Furniture Co.....	11
Empire Case Goods Co., The.....	36
For Sale.....	23
Goldsmith, M. H.....	23
GOOD FURNITURE.....	32
Grand Rapids Bedding Co.....	31
Grand Rapids Bookcase & Chair Co.....	12
Grand Rapids Brass Co.....	33
Grand Rapids Chair Co.....	1
Grand Rapids Furniture Co.....	Inside Front Cover
Grand Rapids Wood Finishing Co.....	35
Groskopf Brothers.....	30
Hart Mirror Plate Co.....	33
Helmsky, John.....	25
Imperial Furniture Co.....	16
Johnson Furniture Co.....	9
Kensington Mfg. Co.....	24
Kindel Bed Co., The.....	29
Kohn, Jacob & Josef.....	30
Luce Furniture Co.....	5
Lyon Furniture Agency.....	35
Maag, Edward.....	26
Michigan Chair Co.....	4
Miller, John & Co.....	27
Notman, A. H. & Co.....	27
Onward Manufacturing Co.....	35
Paine, C. S. Co.....	8
Palmer & Embury Mfg. Co.....	25
Patching, John F. & Co.....	26
Persian Rug Manufactory.....	34
Phoenix Furniture Co.....	2
Proudfit Loose Leaf Co., The.....	30
Reischmann, M. & Sons.....	10
Retting Furniture Co.....	6
Rockford Chair & Furniture Co.....	28
Royal Furniture Co.....	20
Schumacher, F. & Co.....	34
Soss Manufacturing Co.....	30
Stearns & Foster Co.....	21
Stickley Brothers Co.....	7
Stroheim & Romann.....	15
Toronto Furniture Co.....	13
Want Advertisements.....	23
Weisz, G. A.....	23
Whittall, M. J.....	14

PERSPECTIVES OF INTERIORS

in Water Color, Pen and Ink, etc.

SPECIAL DESIGNS for Furniture, Draperies, Rugs, Etc.

G. A. WEISZ

Colorist and Designer 15 East 40th St., New York



Electric Fixtures for Lamps

We manufacture both electric and gas fixtures for all types of lamps; specializing in fixtures for wood carved and china vase lamps.

Vases and carved lamps mounted; bronzes, antiques and lamps repaired.

M. H. GOLDSMITH,

156 W. 32nd Street New York City



KENSINGTON FURNITURE IN APPROPRIATE SURROUNDINGS

KENSINGTON COMPANY
MANUFACTURERS AND IMPORTERS
 FINE FURNITURE AND ART OBJECTS
 NEW YORK

Factory, Office, Showrooms
 79th Street & East End Ave.

Another Unusual Reproduction



Library Table No. 771
 Size 22" x 36".

MANY of the beautiful pieces in "The Gift Line" are exact reproductions of particularly fine antiques. The library table illustrated, for instance, is perfectly duplicated from a unique original in "Ashdown Manor," Kent, England.

It is made of choice Cuban mahogany in a manner that would do credit to the original from which it is taken.

May we send you our new catalog? It illustrates a great variety of equally attractive things.

The Davies-Putnam Co.
 Grand Rapids, Michigan

"The Gift Line"



Palmer & Embury
MFG CO

SHOWROOMS:

119 W. 40th St., New York City

Factory in New York City

Chicago, 624 Michigan Blvd.

Museum Models Reproduced



Reproduction from Model at Metropolitan Museum of Art, New York City.

BY SPECIAL privilege we were permitted to execute this entire model at the Museum with the original in view, thereby insuring an exact replica.

In this kind of work we are specialists and our products do justice to the beauty of the historic models they represent.

PRACTICE MAKES PERFECT.
WE EXCEL IN REPRODUCTIONS.

John Helmsky

Established 1866.

Office, 324 Avenue A.

Factory, 500-502 East 20th Street,
New York City



LACE WORK

OF THE FINEST CHARACTER FOR
INTERIOR DECORATIONS

The specialty in which we excel is that of supplying lace treatments to complement all types and styles of rooms.

Lace curtains and panels in any size or shape are furnished promptly for fine residences, clubs, and hotels. These may be had in any of all varieties of real laces, ranging from simple inexpensive curtains to the most elaborate.

We are always pleased to confer with those who are confronted by special problems, and whose requirements we are fully equipped to meet.

Many of our friends may be interested to know that our Mr. Robert J. Naylor is now starting on his Western trip.

JOHN F. PATCHING & CO.

Importers, Designers and Makers of

LACE CURTAINS AND PANELS

20-24 E. Twentieth Street, New York City

Boston:
120 Tremont St.

Chicago:
209 S. State St.

San Francisco:
833 Market St.

Paris:
4 Cité Paradis

Brussels:
41 Rue de Potter



E M
NEW YORK

HAVE BEEN MAKING
UPHOLSTERY TRIMMINGS

IN ALL SCHOOLS OF DECORATIVE DESIGN FOR GOOD FURNITURE SINCE 1893. CORRECT IN COLOR, HARMONIOUS IN DESIGN AND PROPER IN TEXTURE.

SMALL ORDERS APPRECIATED AND GIVEN CAREFUL ATTENTION.

A FEATURE OF OUR PLANT IS A DYE HOUSE WHERE ALL MATERIALS ARE DYED TO MATCH UNDER ARTIFICIAL LIGHT AS WELL AS UNDER DAYLIGHT.

SERVICE BY MAIL WILL BE FOUND SATISFACTORY IN EVERY WAY

EDWARD MAAG, 135 WEST 23^D STREET
NEW YORK CITY, N. Y.

ONE DOOR EAST OF PROCTOR'S THEATRE





LAMPS, PORCELAINS, FINE FURNITURE

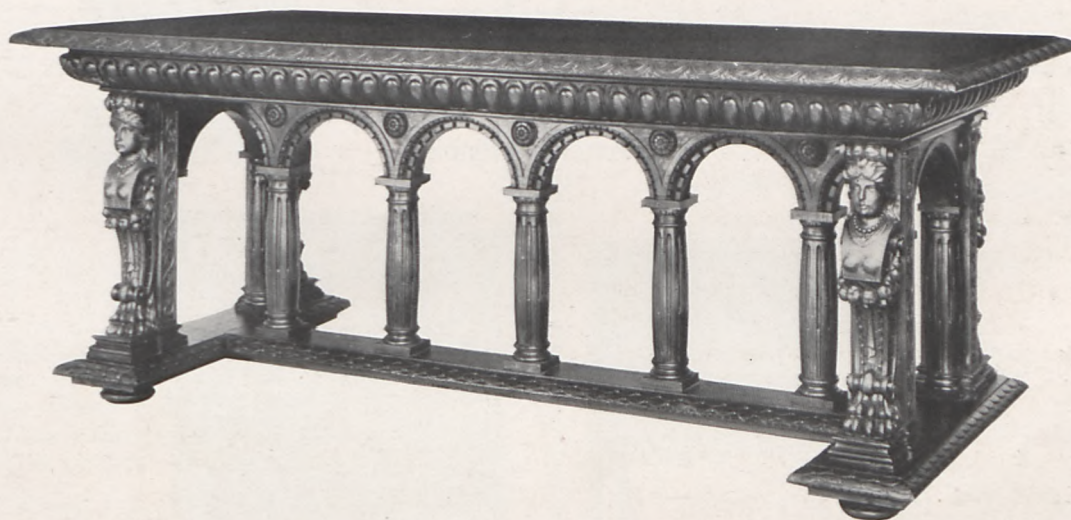
All manner of good furnishings essential to the dealer and decorator may be selected from our extensive showings.

There are Chinese Porcelains, mirrors, lamps, silk shades, torcheres and other things of similar nature. Also, as selling agents for such esteemed concerns as John Miller & Co., Nelson Matter Furniture Co., and Wm. A. French Furniture Co., we present a remarkable array of bed room, dining room, living room and hall furniture.

A. H. NOTMAN & COMPANY

121-127 West 27th Street

NEW YORK CITY



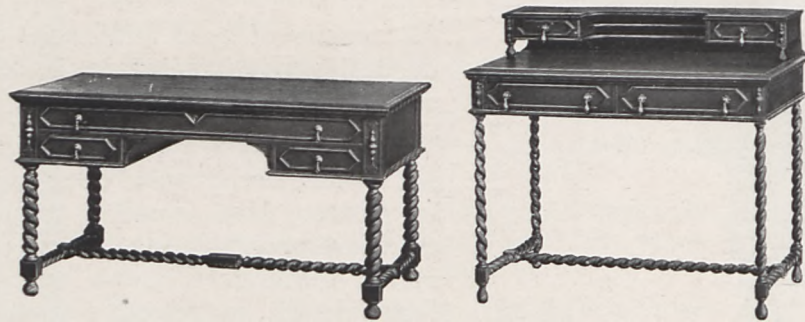
FINE EXAMPLES OF ALL HISTORIC PERIODS

In our salesrooms there is a variety of fine furniture examples too wide to enumerate. There are Period importations of all descriptions, together with a most extensive display from our own factories. Everything shown is authentic—particularly appealing to those who know furniture.

JOHN MILLER & COMPANY

516-520 East 17th St., New York City

A. H. NOTMAN & CO., Selling Agents,
Salesrooms: 121-127 West 27th Street, New York City

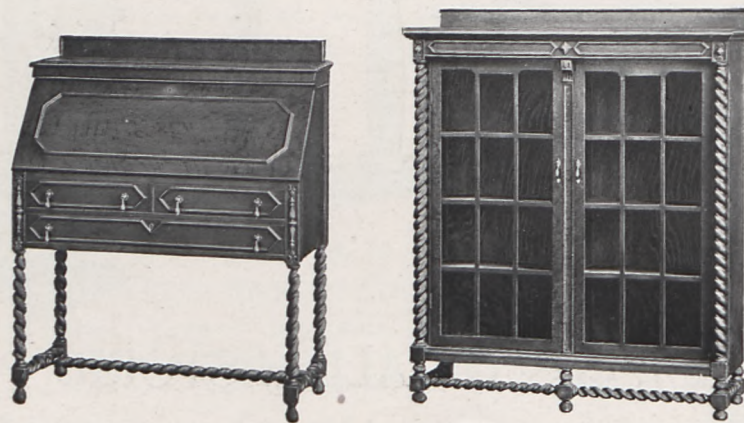


THE APPEAL of Rockford furniture for the dining room and living room is to an extremely large class of desirable trade.

The reasons for this are easily seen. The entire line is based on good period motifs and is excellently made. Withal it is so moderately priced that its field is almost unrestricted.

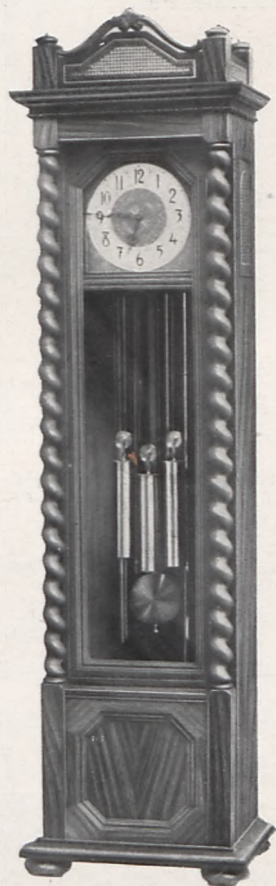
LET US TELL YOU MORE
ABOUT THIS POPULAR LINE.

Rockford Chair & Furniture Co.
Rockford, Illinois



Colonial Clocks

in Every Authentic
Furniture Style

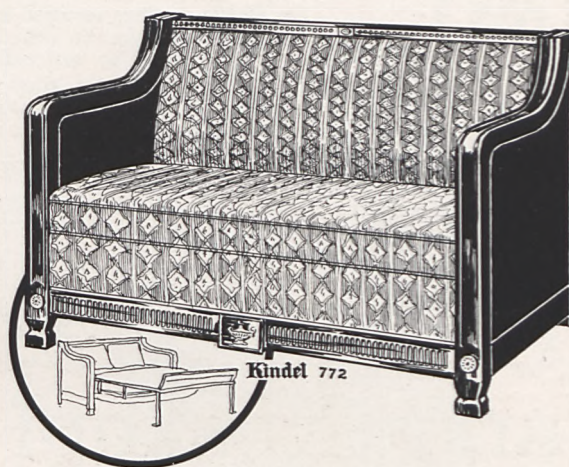


No. 1175

THERE is an almost unlimited range of uses to which Colonial Clocks may be put. Decorators use them with telling effect in various rooms they are called upon to furnish; dealers find that they are desired in all classes of homes.

Colonial Clocks are made in an amazing variety of designs; every period style is authentically represented. In this wide assortment there are clocks for every type of luxurious house, others for the most modest home. Write for detailed information.

Colonial Manufacturing Company
Zeeland, Michigan



HEREWITH is an illustration of one of the **Kindel** Kind of Parlor Beds and Divanettes that graphically pictures two of the possibilities in the line.

First, it illustrates how the principle of the **Kindel** Kind of two-purpose article lends itself to design that is in good taste with the requirements of these times.

Second, it illustrates the unusual grade of newspaper cuts there are available for the retailer's advertising. Cuts that picture to the retailer's customers the best elements of the goods he has to sell.

So in this illustration there are shown at least two of the elements in the **Kindel** Kind that fulfill the requirements of "good," both from the standpoint of the retailer and that of his customer.

The **Kindel** Bed Company

GRAND RAPIDS
NEW YORK TORONTO



Architecturally Speaking

Jacob & Josef Kohn's Bentwood Furniture

has all the qualities required in modern interior decoration, because the designs and finishes in both the finest period patterns and the staple numbers blend in so well with practically every color scheme and plan. Remember also that a large number of designs in Kohn's Bentwood chairs have angular features and can be matched with armchairs and settees; all corners are made of jointless stock.

Constructively Speaking

Kohn's furniture is made to last almost forever. Glue is hardly known with it; all joints are made rigid by steel bolts and screws fastened from within the chairs.

JACOB & JOSEF KOHN

110-112 West 27th St. New York N. Y. 1410-18 S. Wabash Ave. Chicago Illinois Room 6, 2nd Floor Keeler (Furn. Exhib'n) Bldg. Grand Rapids, Mich. 911 Western Ave. Seattle Washington



Carry Groskopf Photograph Cases



THEY are invariably the acme of neatness and compactness. They make the best possible impression and facilitate the handling of your prints.

Because we have made so careful a study of the matter, our stock sizes meet practically every requirement. However, you can depend upon us for prompt and efficient service if you need special sizes.

Write for our catalog and suggestions on "How to Order Cases, Portfolios, Leather Gussets and Canvas Pockets"



GROSKOPF BROTHERS

110 Monroe Avenue

Grand Rapids, Michigan



PROUD to FIT Your Catalog of PHOTOGRAPHS BLUE PRINTS BLACK PRINTS

To show a picture of your product in the most advantageous manner, the print should open perfectly flat and straight.

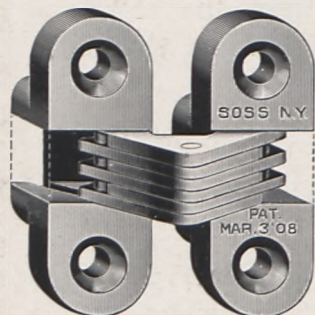
The Proudfit Loose Leaf Catalog Binder

is designed particularly with that end in view, as well as to contain various quantities with equal efficiency, besides affording convenience and protection during hard usage. *Let us tell you all about it!*

PROUDFIT LOOSE LEAF COMPANY

Binders for Furniture Manufacturers

GRAND RAPIDS, MICHIGAN



No. 103

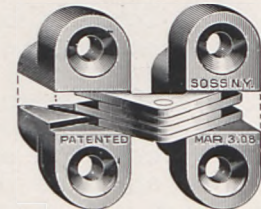
SOSS

INVISIBLE HINGES

"Out of sight, ever in mind"—When you fail to see an unsightly hinge protruding you Know "Soss" is the answer.

Soss Hinges emphasize beautiful wood finishes as there is no projecting metal on either side of the door. Made in numerous sizes.

Illustrated catalog "A" mailed on request.



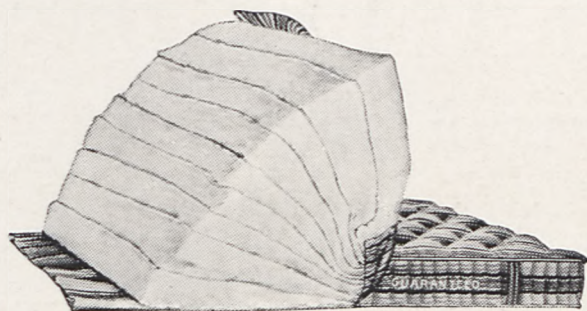
No. 100

SOSS MANUFACTURING CO., 435-443 Atlantic Avenue BROOKLYN, N. Y.

Grand Rapids Bedding

In the mattresses we make only the finest materials, perfectly distributed, are used.

Besides excellent mattresses our products include a great variety of complete box spring outfits—at every price.



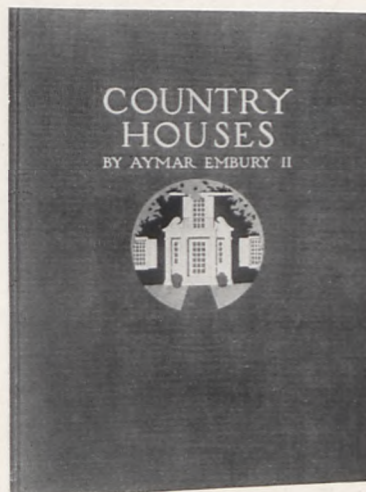
A catalog illustrating this guaranteed line of bedding is ready to mail. Send for it.

Grand Rapids Bedding Co.

ESTABLISHED 1889

Grand Rapids, Michigan

"Country Houses"



THIS beautiful new book is a collection of plans, with photographs inside and out, of a large number of the finest houses by Aymar Embury II.

Seventy-four of its one hundred thirty-five pages are devoted to exquisite full page illustrations. The book is ten inches by thirteen inches in size, handsomely bound in cloth. The price, \$3.00 net.

GOOD FURNITURE

Grand Rapids, Michigan

Save Your Copies of GOOD FVRNITVRE For Binding

THE JUNE issue of GOOD FURNITURE will complete the present volume—nine copies in all. If you wish to make them a permanent part of your library, keep your file complete and in June let us bind them into a beautiful book.

They will be bound in your choice of two handsome bindings:

Brown, straight-grained India Leather back; brown silk covers; title and volume number stamped in gold on back; cloth joints and matched end sheets; the whole hand sewed—at \$2.00 per volume.

Or, entire binding of brown art canvas, with cloth joints and matched end sheets, hand sewed—at \$1.50 per volume.

Subsequent volumes will each consist of six numbers, July to December inclusive, and January to June inclusive.

GOOD FVRNITVRE
The Dean-Hicks Company
Publishers

Grand Rapids, Michigan

WHY NOT USE



?

FOR all grades of upholstery, FABRIKOID Craftsman Quality surpasses coated splits. The napped or fleecy backing of Craftsman Quality gives to the upholstered surface that soft, thick feel so noticeable and pleasing to makers and buyers.

FABRIKOID Craftsman Quality by actual test *Is Stronger Than Coated Splits* and will not crack, split or tear. Its surface is water and grease-proof and is not affected by heat or cold.

Our extensive advertising is exposing the inferiorities of coated splits. We are telling furniture buyers the service, economy and satisfaction resulting from the buying of FABRIKOID Craftsman Quality upholstery. Why don't YOU use it?

GET ACQUAINTED. ASK FOR SAMPLES.
WRITE TO DEPARTMENT 445.

DU PONT FABRIKOID CO.
Wilmington, Delaware

Canadian Branch: Toronto, Ontario

WANTED:

Back issues of
GOOD FURNITURE

Since February over four hundred new subscribers to GOOD FURNITURE have asked us to procure the earlier issues of the magazine for them. Many of them have written us repeatedly.

We should like to comply with these requests, but all of the early issues have been completely exhausted. For that reason we are repeating our offer to pay

Twenty-five Cents Each
AND POSTAGE

for every copy of the first five editions (October, 1914, to February, 1915, inclusive) returned to us in good condition.

Will you help us to fulfill the desires of these people who are so anxious to possess the early issues of the magazine?

Please direct returned copies to

GOOD FURNITURE
THE DEAN-HICKS COMPANY, Publishers
Grand Rapids, Michigan

**GOOD MIRRORS
HELP TO SELL
YOUR FURNITURE**

JUST AS MUCH AS GOOD
FINISH AND GOOD STYLE.

FOR YEARS WE
HAVE BEEN HELP-
ING OUR CUSTOM-
ERS TO SELL THEIR
GOODS BY FUR-
NISHING THEM

MIRRORS OF QUALITY

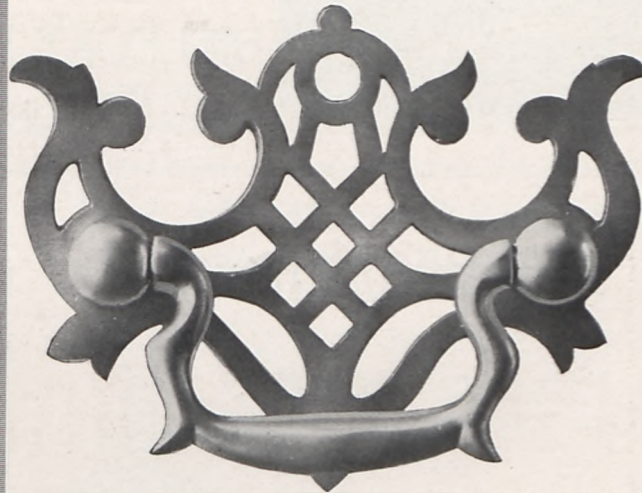
WE WOULD BE
PLEASED TO FIG-
URE WITH YOU ON
YOUR REQUIRE-
MENTS FOR MIR-
RORS, GLASS
SHELVES, AND
PLATE GLASS
TOPS.

HART MIRROR PLATE CO.

LEADING AMERICAN PRODUC-
ERS OF HIGH GRADE MIRROR
PLATES FOR FURNITURE

GRAND RAPIDS, MICH.

**PERIOD PULLS
AND TRIMMINGS**



These two pulls are in per-
fect keeping with the char-
acter of the furniture they
are intended to embellish.

Our assortments, which
embrace all of the Period
Styles, contain only authen-
tic patterns—real comple-
ments to *good* furniture.

**GRAND RAPIDS
BRASS CO.**

GRAND RAPIDS,
MICHIGAN

RUGS MADE TO ORDER

During the WAR, we are filling all orders for HAND-TUFT RUGS in our English and Austrian Factories; also all orders for Axminster Rugs in our New York Factory, as well as in Great Britain.

PERSIAN RUG MANUFACTORY

ESTABLISHED 1884

624 South Michigan Boulevard,
CHICAGO

2 West 45th Street,
NEW YORK



Distinctive Willow Ware

Each of the many articles made in our shops is endowed with a touch of individuality. The whole comprehensive line is exceptionally well made. Our catalog is well worth your while; send for it.

BIELECKY BROS., Inc.
705 Third Ave., New York City



F. Schumacher & Co.

IMPORTERS,
MANUFACTURERS
AND
JOBBER

UPHOLSTERY FABRICS OF EVERY DESCRIPTION

TO THE TRADE ONLY

5 to 9 West Thirty-seventh Street, Near Fifth Ave.
NEW YORK CITY

Boston: - - - 3 Hamilton Place
Philadelphia: - - - 1200 Chestnut Street
Chicago: 1202 Heyworth Bldg., 42 Madison Street

"House Furnishing and Decoration"

Abbot McClure and H. D. Eberlein have again collaborated in producing an intensely practical book on every phase of furnishing and equipping distinctive homes. Inasmuch as the keynote of the book is taste rather than costliness, it should be of great value to furniture dealers and salesmen.



Over three hundred pages, thirty-four full page illustrations—the price, \$1.50 net.

GOOD FURNITURE
GRAND RAPIDS, MICHIGAN

QUALITY MADE US FAMOUS.

“FINISH” plays a most important part in both the salability and durability of furniture.

Many manufacturers who realize this to the fullest extent refer all questions regarding finishing to us. In this way they secure Stains and Fillers that may be depended on for known quality and perfect results.

GRAND RAPIDS WOOD FINISHING CO.
GRAND RAPIDS, MICHIGAN

THOMAS DUNLOP

FURNITURE and DECORATIVE GILDING, ENAMELING and PAINTING :- :-

ANTIQUÉ WORK A SPECIALTY

TELEPHONE 5144 PLAZA

162 EAST 52d ST., NEW YORK

This Beats Casters

“ONWARD” SLIDING FURNITURE SHOES
4,000 Sets Used in Hotel Astor



“Onward” Sliding Furniture Shoes have largest bearing surface. Cannot injure floor or coverings. Adjusts self to uneven conditions. Prices very low—profits big. Make a strong selling point. Order sample for positive proof of superior merit.

WRITE FOR PRICE LISTS

Onward Mfg. Co.
Menasha, Wis. Berlin, Ont.



IMPROVED METHODS
We also report the principal Dry Goods, Department and General Stores

The Lyon Furniture Agency

Approved by the National and other Associations of Furniture Manufacturers

Credits and Collections

CO-OPERATION WITH 1,500 MANUFACTURERS

The Lyon Agency has hundreds MORE subscribers than any other of the kind. 2,000 collection clients. The advantages are apparent.

ARTHUR S. LYON, General Supt.
GRAND RAPIDS OFFICE—839 MICHIGAN TRUST BUILDING
C. C. NEVERS, Michigan Manager

Capital, Credit and Pay Ratings
Clearing House of Trade Experience
The Most Reliable Credit Reports
A Great Collection System

NEW YORK, BOSTON, PHILADELPHIA, JAMESTOWN, HIGH POINT, CINCINNATI, CHICAGO, GRAND RAPIDS, ST. LOUIS



As you know, good taste in the selection of furniture is rapidly becoming the rule rather than the exception.

This critical tendency on the part of the public has created a very definite place for the Empire line.

No collection of matched bedroom suites could be better equipped to meet the needs of the large class of people in moderate circumstances who are learning to recognize and demand good furniture.

It is wholesome in design—both Modern and Period motifs. And its equally wholesome materials and construction emphasize the first pleasing impression.

THE EMPIRE CASE GOODS CO.

JAMESTOWN, N. Y.

*Dining Room
Suites*

*Hall
Furniture*

The Semi-Annual Market
will open on June 21st, 1915

AS USUAL

this factory will be ready on that date and will offer an exceptionally long line of new patterns in figured mahogany, quartered white oak and figured American walnut.

*Bed Room
Suites*

GREAT ATTENTION

*Spinet
Desks*

has been given to the lower end of the line, so that you will find wonderful values in the periods now in vogue, for the large or small dealer from the city or town.

THREE FLOORS

25,000 square feet, at the factory,
devoted to the display of samples.

GRAND RAPIDS CHAIR CO.
GRAND RAPIDS, MICHIGAN

Library Suites

Bookcases



An Adam Sideboard in Solid Mahogany. Length eight feet.
Price on application.

J.C.F.

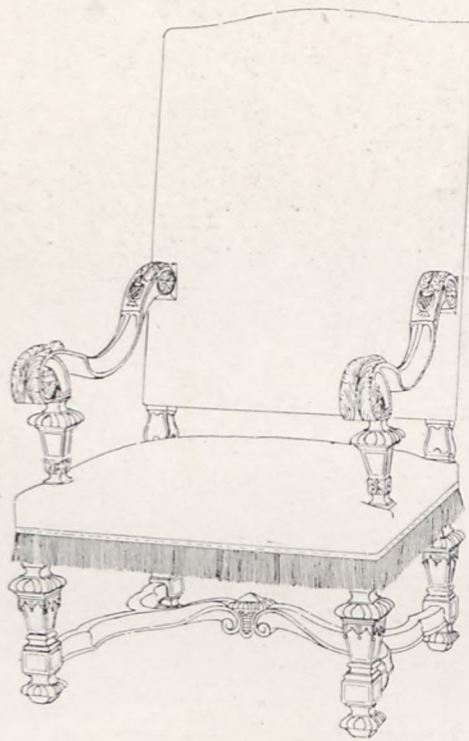
PERIOD FURNITURE
for the
BED, DINING &
LIVING ROOM

Phoenix Furniture Co.
GRAND RAPIDS . MICHIGAN

CENTVRY FVRNITVRE COMPANY
GRAND RAPIDS, MICH.

PERIOD FVRNITVRE

FOR THE
DRAWING-ROOM, LIVING-ROOM, LIBRARY & HALL
DINING CHAIRS & BED-ROOM CHAIRS & ROCKERS



No. L 100 $\frac{1}{2}$
REPRODUCTION
LOUIS QUATORZE
Height 46 in. Width 28 in.

CHAIRS, ROCKERS, SOFAS, DAVENPORTS, COVCHES, CHAISES-LONGVES, DESKS,
BENCHES, FOOT STOOLS, TABLES, STANDS, PEDESTALS, CONSOLE TABLES & MIRRORS

NEWYORK OFFICE & WHOLESALE SALESROOM
25 WEST 45TH STREET

REPRESENTATIVES

Craig McClure

Allan B. Sohus

A. T. Kingsbury

1883

MICHIGAN CHAIR COMPANY

1915

GRAND RAPIDS, MICHIGAN

President, THOS. F. GARRATT

Vice-President, CHAS. H. COX

Sec'y-Treas., MAYNARD A. GUEST



MICHIGAN'S FOREMOST CHAIR FACTORY

We enjoy an enviable reputation based on the high standard of quality which our products have always maintained. We will never lower that standard.

Our line for the coming season surely defines the foregoing, embracing as it does a most excellent assortment of *Odd Chairs and Novelties*, which, with our staples in

Dining and Chamber Chairs, make up a splendid variety from which to *select easily and readily*.

All dealers are invited to our Factory Warerooms and will receive a cordial welcome.

Monday, June 21st, will be the *opening day* and we will be ready to show the most attractive line it has ever been our privilege to offer.

REPRESENTATIVE SALESMEN:

East
CHAS. H. COX
L. E. KUNZ

West
CHAS. B. PARMENTER
ROBT. G. CALDER

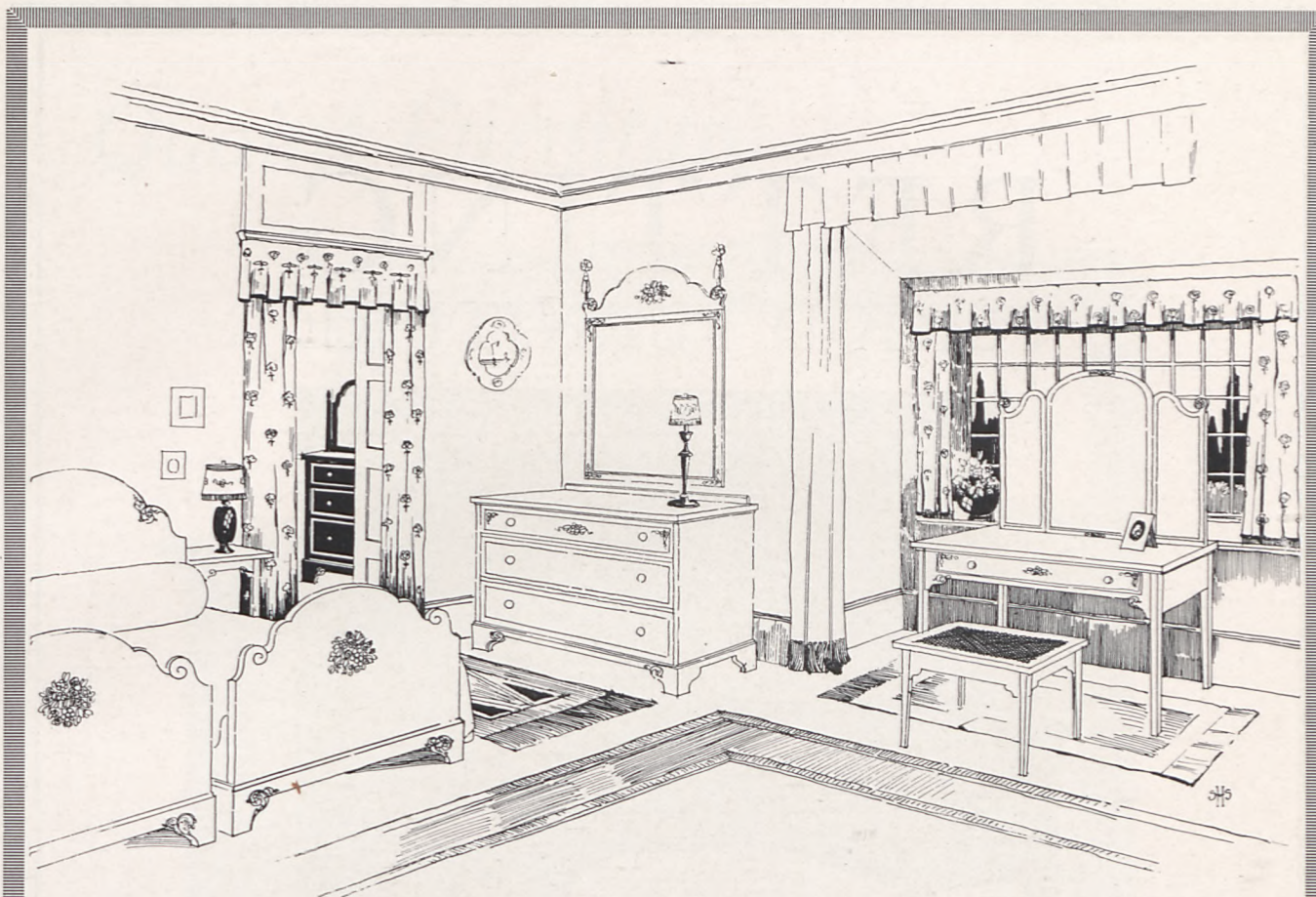
South
W. R. PENNY

MICHIGAN CHAIR COMPANY

1883

GRAND RAPIDS, MICHIGAN

1915



Old English Furniture.

Ready for Immediate Shipment.

The above is a splendid example of hand decorated English Furniture for the *Country and City* home. We wish to *emphasize* that our new Mid-Summer Line will be particularly strong in *English Period Furniture*, at our usual *Popular Prices*.

NEW LINE READY JUNE 21ST.

The Luce Furniture Company

Grand Rapids, Michigan

The Largest Manufacturers of Exclusive Bed Room and Dining Room Furniture in the World

RETTING

PERIOD FURNITURE



1005

The Sheraton desk shown on this page adheres closely to the elements of simplicity and refinement laid down by the old master. The form is simple, yet how pleasing, how harmonious the lines and the proportions.

The Sheraton characteristics of light, slender members, delicate but not over-frail, is apparent in the legs of the desk, which, though slender, are fully capable.

The Retting workmanship which helps to lift this piece from comparison with pieces "on Sheraton lines" is perfected in the inlay enrichment and the crotch mahogany paneling on the front and drawer faces.

There is a goodly range of choice in Retting library desks, bookcases, chairs, matched suites and upholstered pieces in Sheraton design. They all manifest an attention to detail which commands the admiration of every lover of good period furniture.

Our booklet, "How to Know the True Sheraton," will be sent you on request.

RETTING FURNITURE COMPANY

914 Godfrey Avenue

Grand Rapids, Michigan

Quaint Furniture



This season's display of Quaint Furniture is especially distinguished by the addition of a large collection of suites and odd pieces in modernized Period styles. While this furniture has found its inspiration in the early English types, its dominant note is American. In both appearance and serviceability it is thoroughly suited to use in the many better homes of today.

As usual our exhibit will contain Quaint Manor furniture in a great variety of appealing designs and unique finishes.

STICKLEY BROTHERS COMPANY

Grand Rapids Exhibit:
Factory Warerooms,
Godfrey Avenue

GRAND RAPIDS

Coast Exhibit:
674 Mission Street,
San Francisco



No. 1057

Lacquer Reproductions
— and —
Hand Decorated Furniture

For the Living Room, Bed Room,
Breakfast Room and Halls

C. S. Paine Company, LTD.

Grand Rapids, Michigan

NEW YORK

SAN FRANCISCO



*The Character Line
of Grand Rapids*



Buffet No. 1440

SIGNATURE OF THE DESIGNER ON OUR FURNITURE

To meet the wishes of some of our customers the signature of the designer is placed inside one of the drawers on each piece of our furniture shipped them—we think this adds a touch of individuality which can be turned to good account in the retailing of Johnson Furniture.

May we include you in our list of those desiring this new feature? It will be our pleasure to show a very attractive display of new designs the coming season.

MEDIUM-PRICED HAND-MADE
DINING-ROOM AND BED-ROOM FURNITURE
for the cultured trade

JOHNSON FURNITURE COMPANY

GRAND RAPIDS, MICHIGAN



¶ The character of Nelson Matter Furniture for the bed room and dining room has caused it to become widely known as "The Better Line."

¶ This character is apparent in the richness of design and the uniform standard of quality found in all our moderate priced productions.

Nelson Matter Furniture Company

SHOWROOMS AND FACTORY

GRAND RAPIDS, MICHIGAN



FOREMOST in our standard of excellence that begins with design and is unwavering through all the processes that go to make the finished article, is quality.

Our line of complete Bedroom furniture is a quality product at moderate prices, shown on top floor, as usual, Blodgett Building.

JOHN WIDDICOMB CO.

MAKERS OF BEDROOM FURNITURE

GRAND RAPIDS, MICHIGAN



The Snyder Line

will offer many new designs of high grade medium priced dining room suites in period styles of various finishes and woods, including American Walnut.



Snyder Furniture Co.
Grand Rapids, Michigan

At our display in the
Manufacturers Building—

J. W. Shank & Son
H. J. Wohlford
A. T. Kingsbury
O. K. Wilcox
J. D. Miskill





THIS SECRETAIRE embodies the distinguishing characteristic of the line of complete library furniture that will be shown in our July display. It possesses the same fine interpretation of the trend in present day furniture style. Its simple elegance it owes to substantial worth in all the details of its manufacture.

The complete exhibit will consist of period patterns in the prevailing styles; overstuffed work in separate pieces and suites, table and pedestal lamps and candlesticks in mahogany.

*Showrooms: Second Floor
Berkey & Gay's Exhibit*

GRAND RAPIDS UPHOLSTERING COMPANY

GRAND RAPIDS, MICHIGAN

No. 5058



*Our line of
True Period Furniture*

*for the
Dining Room*

will be shown at

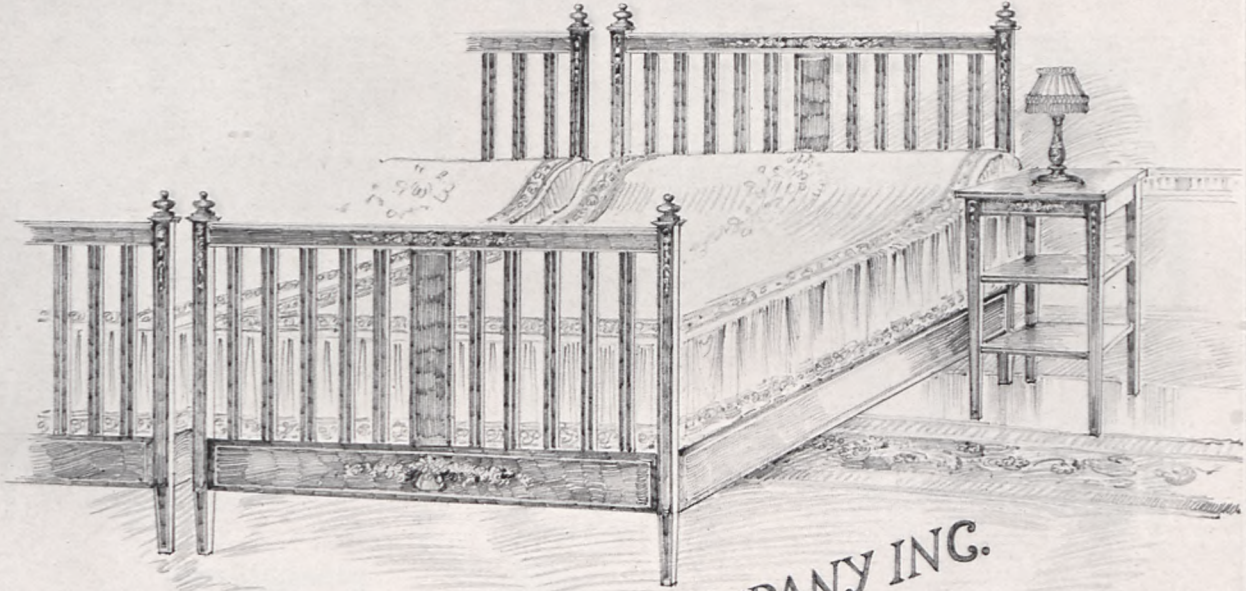
*The Keeler Building
Grand Rapids*

during the coming exhibition.

The favor of your personal inspection is desired

M. Reichmann & Sons, Inc.

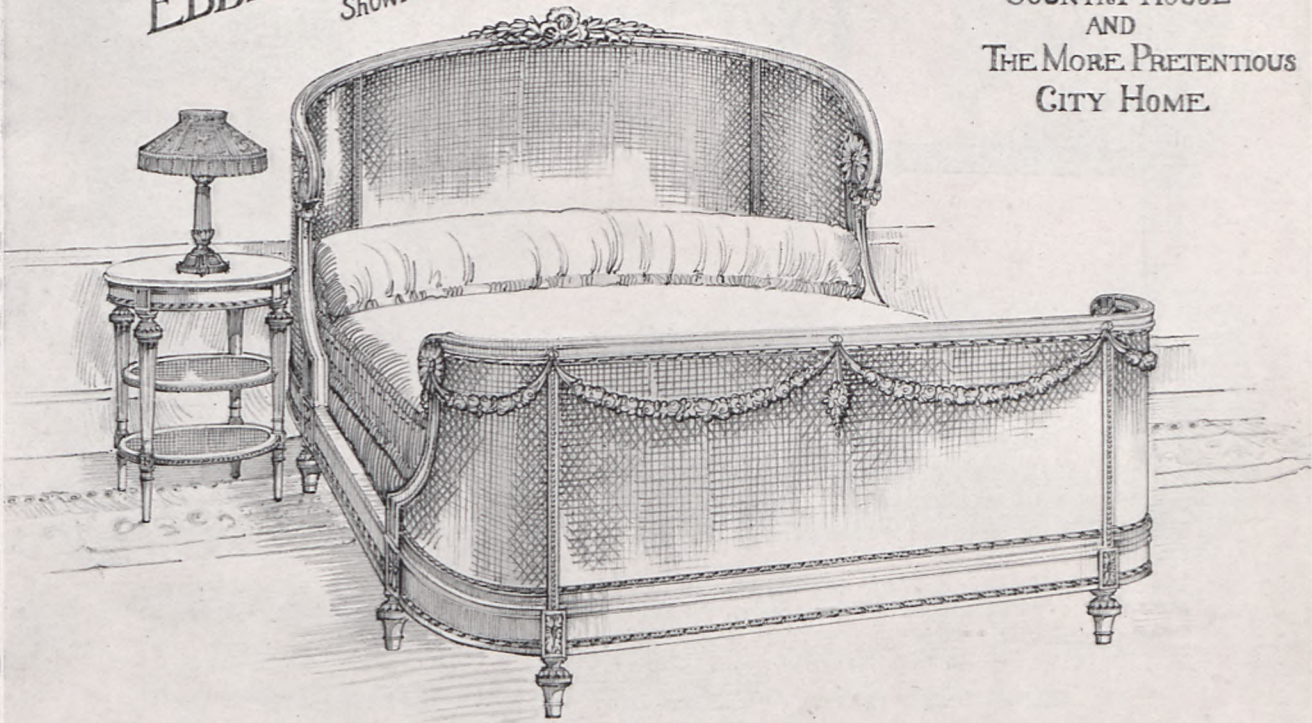
New York

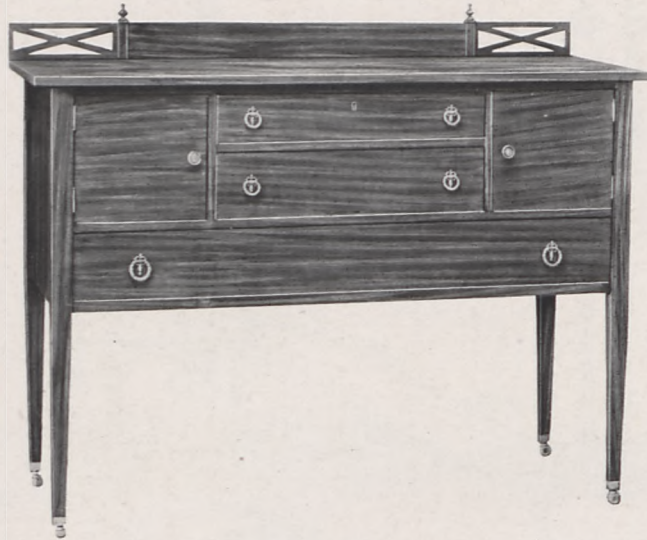


Factories Hoboken New Jersey.

EBBECKE FURNITURE COMPANY INC.
Showrooms 25 West 45th Street New York City.

FURNITURE
FOR THE SIMPLE
COUNTRY HOUSE
AND
THE MORE PRETENTIOUS
CITY HOME.



HOW DO YOU DO—IT?

Those who judge value by price comparison without considering variation in intrinsic worth will not appreciate or be interested in LIFETIME FURNITURE.

To every dealer who is jealous of his good name as a distributor of dependable goods we extend an invitation to visit our exhibit in June or July.

Many high grade Period and Mission suites for Dining Room, Living Room and Hall have been added to the line.

The designer who gives his entire time and effort to the advancement of the Lifetime Line has created some truly exquisite designs in Period Styles and the prices appeal to the well-to-do who compose the cream of the buying public.

You, Mr. Dealer, will not know the market if you fail to see this line.

Exhibit--Blodgett Building, 1st and 2nd floors, South half, Grand Rapids, Mich.

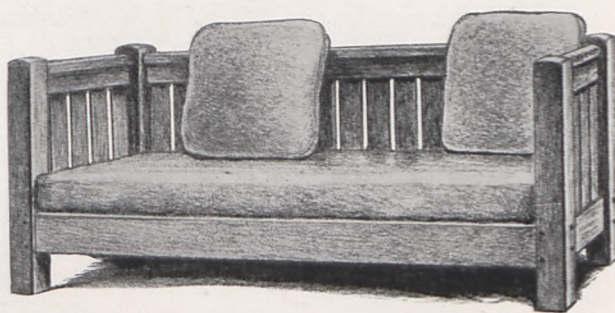
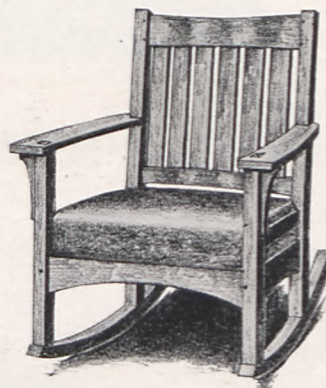
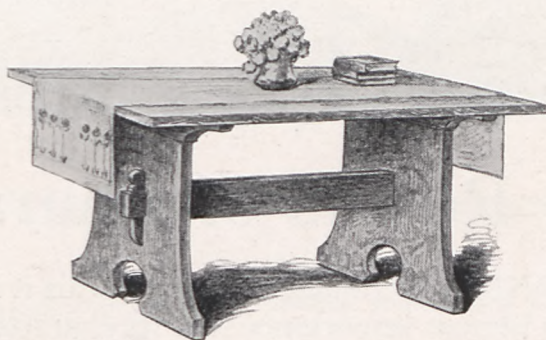
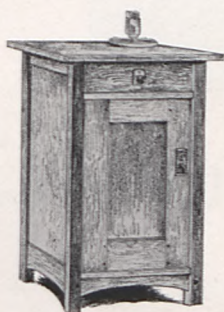
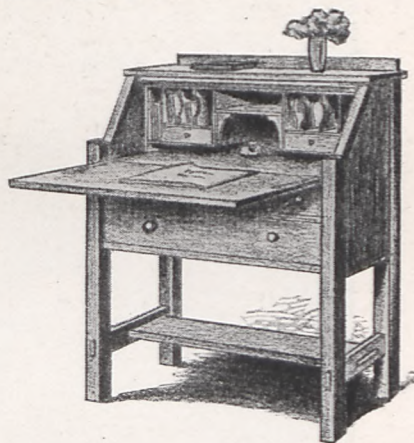
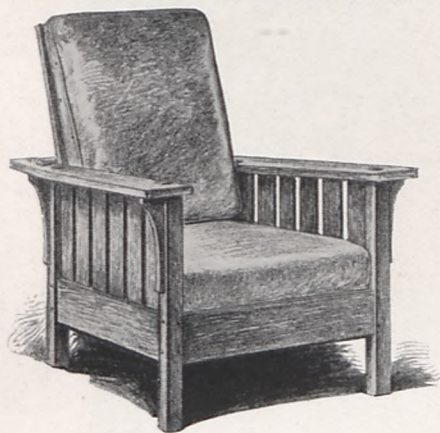
GRAND RAPIDS BOOKCASE AND CHAIR CO.
HASTINGS

Grand Rapids Show Rooms—Blodgett Building

MICHIGAN

Representatives: Geo. C. Dyer Harry A. Winter Geo. J. Heinzelman F. C. Parchert E. R. Billett

THE WORK OF L. & J. G. STICKLEY



The work of L. & J. G. Stickley is to build furniture that will best serve the needs of the average comfortable home. This is accomplished in furniture that is at once plain in outline, graceful and serviceable.

L. & J. G. STICKLEY, FAYETTEVILLE, NEW YORK



Sleeping Rooms of Character

IN FURNISHING such a room as this it is of the utmost importance that its character shall be maintained in every detail in order that the real purpose of the room—comfort, repose—shall be fully realized.

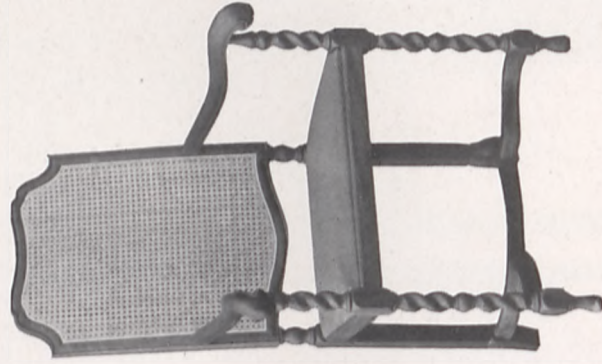
Especially the pillows that you supply must be selected with extreme care. They should be made of selected, well cleaned, sanitary feathers; exactly the proper amount encased in the best materials obtainable. They should be at once light, soft and bouyant. These virtues are always found in all grades of Emmerich All-Feather Pillows, the logical choice for good bed rooms.

CHAS. EMMERICH & COMPANY

HURON AND KINGSBURY STREETS

CHICAGO

Dining Room Chairs in all periods and in the finest selected varieties of American Walnut and Mahogany, with fabric coverings in harmony with their periods, are shown in our collections.



No. 2615
WILLIAM AND MARY
AMERICAN WALNUT ARM CHAIR

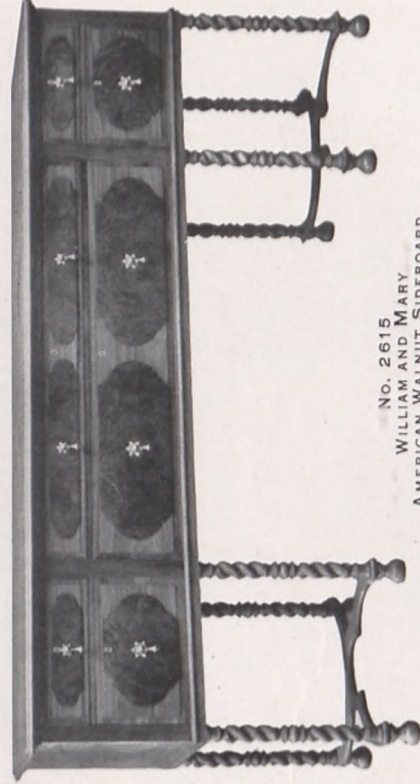
The Lincoln Chair Company
Columbus, Indiana, U. S. A.

Permanent Display Rooms,
7th floor, Manufacturers Building,
Grand Rapids, Michigan

OPEN THE YEAR 'ROUND

The painstaking selection of finest cabinet woods and fittings adds to the permanent beauty of all our period furniture.
Examples of our Dining Room, Bed Room and Living Room furniture may be seen in the following stores:

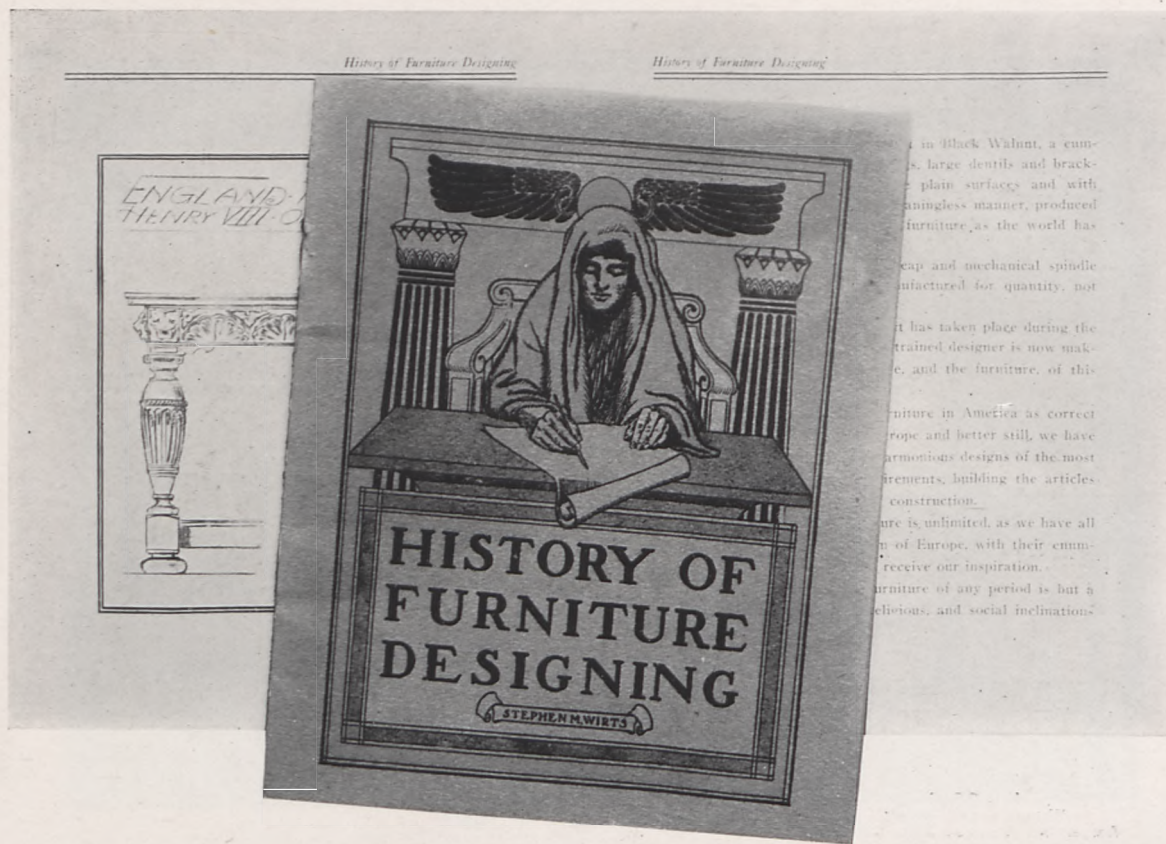
- Ino. Wanamaker,*
NEW YORK AND PHILADELPHIA
- Marshall Field & Co.,*
CHICAGO
- Lammert Furn. Co.,*
ST. LOUIS
- Orchard & Wilhelm*
Company, OMAHA
- W. & J. Sloane Co.,*
SAN FRANCISCO
- Fred W. Keisker*
& Son, LOUISVILLE
- Halle Brothers,*
CLEVELAND



No. 2616
WILLIAM AND MARY
AMERICAN WALNUT SIDEBOARD

The Orinoco Furniture Company
Columbus, Indiana, U. S. A.

PERMANENT DISPLAY ROOMS, 7TH FLOOR, MANUFACTURERS BLDG., GRAND RAPIDS, MICH.
OPEN THE YEAR 'ROUND

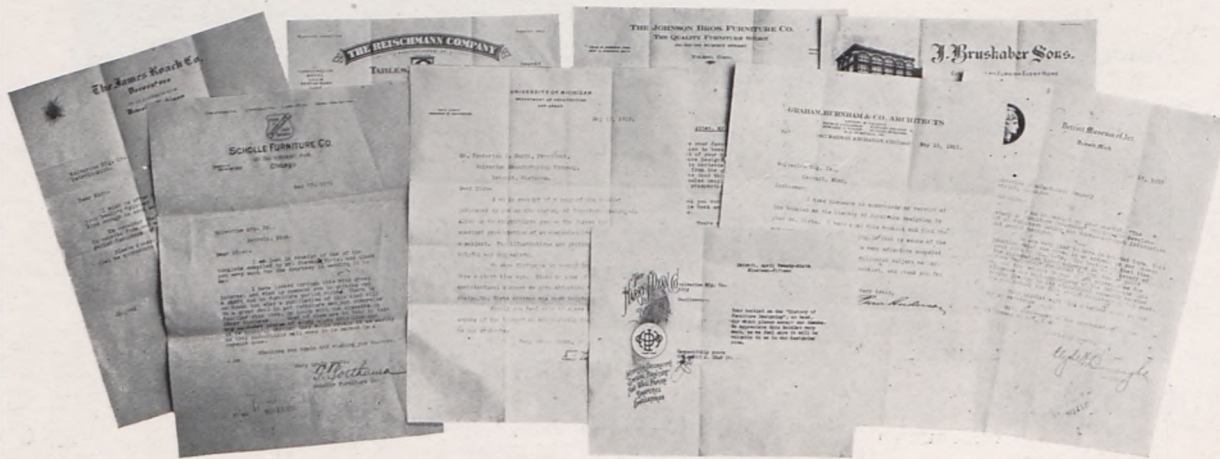


STEPHEN M. WIRTS, designing engineer of the Wolverine Manufacturing Company, has written an intensely interesting and compact booklet on the history and development of the art of furniture designing. Twenty-four plates by the author illustrate the text and bring out clearly and understandably the features that distinguish the various historical periods.

Prominent libraries, universities, architects, decorators and furniture authorities have put this book into use and recommend it highly. It is valuable to everyone connected with the furniture industry and will be sent postpaid on receipt of twenty-five cents. To our customers, a book will be sent complimentary on application.

Wolverine Manufacturing Co., Detroit, Mich.

The entire line of furniture for the living room and library designed by Mr. Wirts will be displayed during July at the 1319 Building, Chicago, where you are cordially invited to inspect it.



The worth of this book is best demonstrated by such letters as these from prominent individuals in some of our leading business houses and institutions of learning.

A · CONTRIBUTION · TO · THE · MODEST · HOME

By THE TORONTO FURNITURE COMPANY



Made in mahogany and
walnut and finished dull.

IN RESPONSE to the present demand for popular-priced furniture, we show here a sideboard of a dining suite which unites good taste with moderate cost.

In general design, it is marked by an adherence to the best Adam traditions; in construction, it has been made with the practical idea uppermost; while in appearance, it is distinguished enough to command attention in any company. Were it not for its low price, indeed, the customer

might be tempted to think that it had its origin in one of the famous shops of Old London.

This board, with the accompanying pieces, will be shown at the Midsummer Furniture Exhibition in Grand Rapids, commencing June 21.

Meanwhile, should you become too curious to wait, write and we will admit you to a "private view" through photographs.

N. B. In addition to the above style, our usual collection of high-grade Period Furniture will be shown.

TORONTO FURNITURE CO., LIMITED
SHOWROOMS & CABINET SHOPS: 163-187 DUFFERIN ST., TORONTO, CANADA
ALSO IN THE KEELER BUILDING, GRAND RAPIDS

By reputation



one of the leading
furniture firms
of the continent



EVERY YEAR—A BETTER LINE
—Both Hemcos & Living Room Chairs

We exhibit at our space in
the Klingman Building, 5th
Floor, Grand Rapids, Mich.

Hubbard, Eldredge & Miller
R O C H E S T E R , N . Y .

Mid-Summer Display Ready June 21

5th FLOOR, KEELER BUILDING, GRAND RAPIDS



Valentine-Seaver Good Upholstery



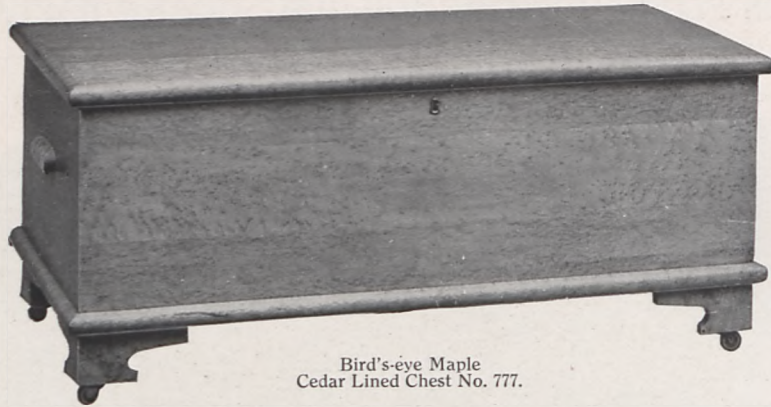
Upholstery design, like music and public speaking, is largely a matter of emphasis. The art is to put the emphasis in the right place.

With the fastest growing upholstery business in America, two things are evident. We are making the right goods, and dealers everywhere are more and more alive to the VALENTINE-SEEVER values.

VALENTINE-SEEVER CO.

1723 TO 1733 SEDGWICK ST.

CHICAGO



Bird's-eye Maple
Cedar Lined Chest No. 777.

IF YOU WILL SEND FOR A COPY OF THE NEW ROOS CATALOG—

you will become acquainted with a line that you will surely want to see at the coming exhibition.

In this fine new catalog you will find red cedar chests, cedar lined mahogany and walnut chests, matting boxes and chifforobes; also folding draft screens, curtain poles and fixtures—all in wide variety of pleasing designs.

Everything illustrated in this two hundred page book—and some brand new exclusive designs—will be shown at our display. See them.

MANUFACTURERS EXHIBITION BUILDING,
1319 MICHIGAN AVE., FIRST FLOOR, CHICAGO



967 W. 20th Street



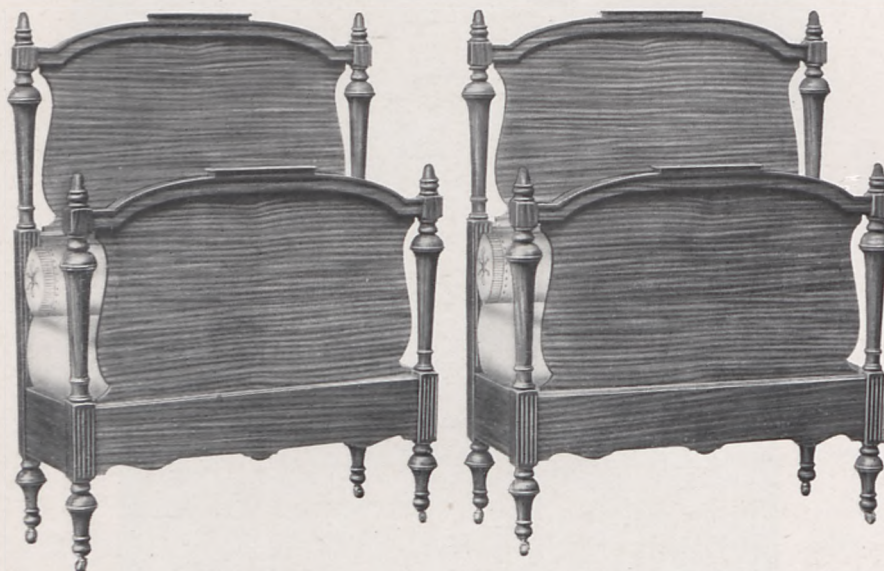
Karpen
Guaranteed
Upholstered
Furniture
CHICAGO-NEW YORK
TRADE MARK

Priced with reason every Season

*July Exhibit
Nineteen Fifteen*

S. Karpen & Bros.
Chicago New York
900 S. Michigan Ave. 37th & Broadway





THE salient feature of the Aulsbrook & Jones display will again be found in its perfect balance. The blending of conservative, tasteful design and dependable construction in these moderately priced goods makes the exhibit one that should by all means be included in your schedule.

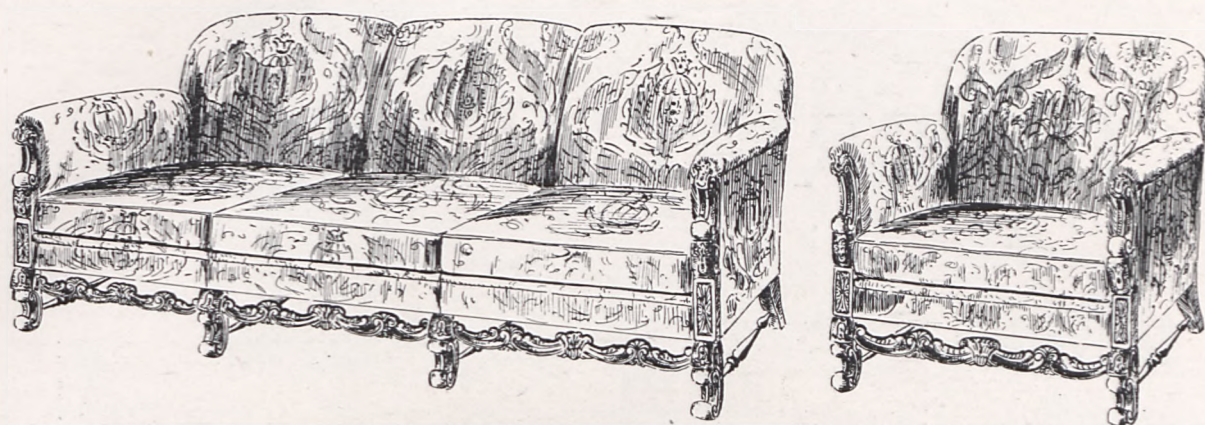
A cordial invitation to see our mid-summer offerings is extended all furniture merchants and their representatives.

The exhibit on the first floor of the Manufacturers Building, Grand Rapids, will be ready June 21st.

AULSBROOK & JONES FURNITURE COMPANY

STURGIS,

MICHIGAN



Excellent Living Room Suites

The outstanding feature of our July display is a collection of suites in mahogany for the living room. Each suite is complete, perfectly matched, individual. Some of them may be had at medium prices; others are somewhat higher priced and correspondingly finer.

Besides these we will, of course, show our regular line of novelties, odd davenport and chairs and portable lamps with silk shades.

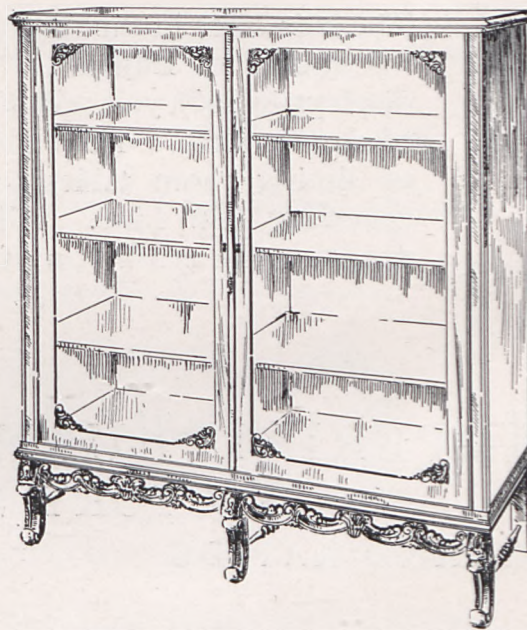
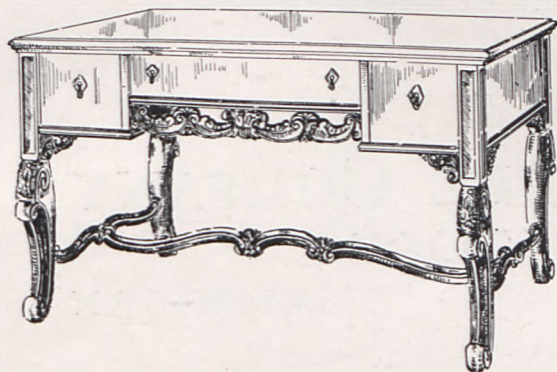
C. A. Lauzon Furniture Company

GRAND RAPIDS, MICHIGAN

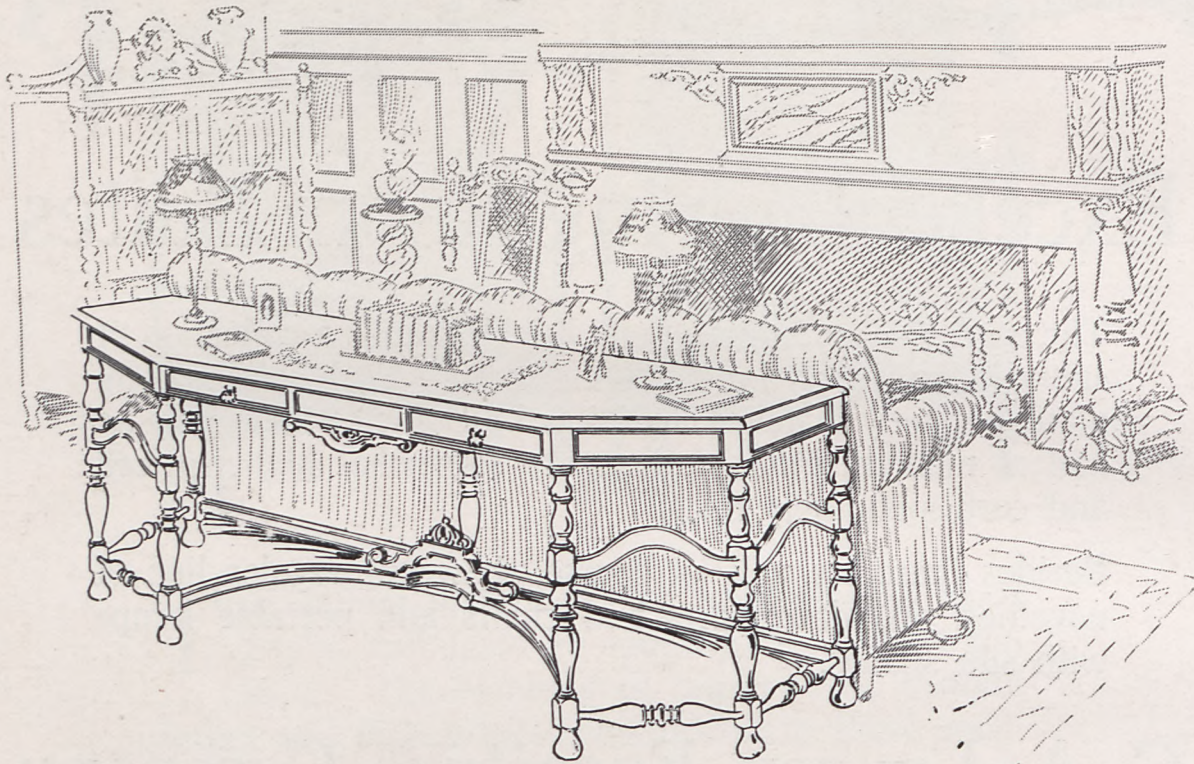
JULY DISPLAY

In the south half
of the first floor

The Blodgett Building



IMPERIAL TABLES



The sofa table in the illustration indicates, in a measure, the quality of Imperial Tables for the library. At our displays in July you will find a great variety of patterns of equal worth. Then there is, of course, the collection of dining room tables to consider. And again, the appealing Gift Line. All three branches of the line deserve the attention of buyers of good furniture.

IMPERIAL FURNITURE COMPANY
FACTORY SHOWROOMS
GRAND RAPIDS MICHIGAN



COPYRIGHT, 1915, BY THE DEAN-HICKS COMPANY, PUBLISHERS, GRAND RAPIDS, MICHIGAN. ALL RIGHTS RESERVED.

VOL. IV.

JUNE, 1915

NO. 9.

TITLE	PAGE
FRONTISPIECE IN COLOR Sample of Modern Savonnerie.	
THE NEW AMERICAN IDEAL..... (Illustrated)	537
The Co-operation of Art and Industry at the Exhibition of Industrial Art in the United States National Museum, Washington, D. C.	
PHASES OF MARQUETERIE AND ITS PLACE IN FURNISHING..... (Illustrated)	545
<i>By Harold Donaldson Eberlein and Abbot McClure.</i>	
ARCHITECT AND DECORATOR.....	553
The Relations Between Two Specialized Professions. <i>By C. Matlack Price.</i>	
A STUDY IN CRAFTSMANSHIP..... (Illustrated)	556
Notes on the Design and Construction of Willow Furniture. <i>By Alwyn T. Covell.</i>	
FURNITURE AND THE HOUSE..... (Illustrated)	561
V. Some XVI and XVII Century Styles. <i>By Margaret Greenleaf.</i>	
MUSICAL INSTRUMENTS AS AN INDICATION OF REFINEMENT AND CULTURE.....	569
IV. Germanic Influences. (Illustrated) <i>By William Laurel Harris.</i>	
GRINLING GIBBONS..... (Illustrated)	577
England's Foremost Artisan. <i>By Richard Franz Bach.</i>	
CARPETS AND RUGS..... (Illustrated)	587
Savonnerie, Axminster, Aubusson and Other Handmade European and American Fabrics. <i>By George Leland Hunter.</i>	
ART IN THE HOME.....	597
<i>Illustrated by current American interiors teaching practical lessons in furnishing.</i>	
EDITORIAL.....	605
The Value of Applied Art to American Industry—The Abuse of Design in Furniture Making.	
CURRENT NEWS AND COMMENT..... (Illustrated)	607
Seen in New York—Echoes from the American Federation of Arts Convention.	

PUBLISHED MONTHLY BY
 THE DEAN-HICKS COMPANY
 GRAND RAPIDS MICHIGAN

NOTE:—Volume IV. of Good Furniture consists of the nine issues from October 1914 to June 1915, inclusive. In this issue the alphabetical cross index of the volume appears and hereafter semi-annual indices of each volume of six numbers will appear in the issues of June and December—*Editor.*



The July Exhibition

Our show rooms are already being made ready for the Summer Sale. They will be complete and ready on the opening day.

This July we are profiting by our experience of January last and are again enlarging our line of medium priced suites, both for the bed room and dining room. This addition gives to the Berkey & Gay line a range in price that is not found elsewhere in this country.

It brings Berkey & Gay furniture within the reach of thousands of new customers.

Plan to inspect these new goods early after your arrival at the market.

BERKEY & GAY FURNITURE CO.

GRAND RAPIDS, MICH.

NEW YORK, N. Y.





I. Sample of Modern Savonnerie to show color, design and texture.
(See article by George Leland Hunter, page 587.)



Made by Royal Furniture Company, Grand Rapids, Michigan.

GOOD FURNITURE

VOL. IV.

JUNE 1915

NO. 9

THE NEW AMERICAN IDEAL THE COOPERATION OF ART AND INDUSTRY AT THE EXHIBITION OF INDUSTRIAL ART IN THE NATIONAL MUSEUM, WASHINGTON, D. C.

BY THE EDITORS

IN VIEW of the disturbed times of which we are the unwilling witnesses it is of peculiar and timely interest to record a singular evidence of American initiative and energy on the part of the United States National Museum and the American Federation of Arts, in organizing what will, doubtless, long be remembered as the initial step in a work of far-reaching importance, a great co-operative exhibition of American industrial art. Such an exhibiton was recently opened to the public at the National Museum in Washington, D. C., and will remain on view continuously until September fifteenth.

When, at the last session of the convention of the Federation of Arts immediately preceding the opening of the exhibition, a motion was passed commending the exhibit shown in Room 37, the GOOD FURNITURE room, the expression of approval was not so much a commendation of the room itself or of the untiring efforts of the artist who actually produced the visible decorative effect, as it was a timely recognition of the principles involved in the work.

In this room the co-operation was complete. The editors of GOOD FURNITURE, having laid down certain lines on which the work was to be performed, turned to different artists, business houses and manufacturers, asking them all to help in making the execution of the room an unqualified success. The result was not a mere room but a collective exhibition by thirty-five different exhibitors. This meant that personal and private interests were merged in the welfare of all. If the room was to be harmonious and fine it was necessary that the co-operation and assistance be at once unusual and unselfish.

If GOOD FURNITURE has made, in this way, a successful demonstration of a vital principle necessary in our artistic and industrial life, the expense and the trouble incurred are well repaid.

One must be deeply grateful not only to the

masters of industry who lent valuable materials, to the artists and craftsmen who placed at our disposal the work of their hands, but one must also deeply appreciate the help received from carpenters, upholsterers and workmen who gladly rendered that cheerful and intelligent service that money cannot buy. For they all felt that the room was, in a way, *their* room and that *they* had a very personal interest in it. The time at disposal was so short that any dereliction among the many helpers might easily have spelled disaster for the entire undertaking. It was a happy collective effort and makes us hope that we have done acceptably our little part in helping to mark an epoch in American industrial art. As time goes on, let us hope that exhibitions of this sort will be frequent in all our cities, and that they may contribute generously to our better understanding of decorative and industrial art. Such exhibitions not only educate the public regarding the resources of our country and its artistic industries, but they also encourage the manufacturers and artists to work sympathetically together, thus promoting a friendly understanding among all.

The general tone of the room is of a golden brown, rich in color, on a cool grey plaster wall. The dominant effect was obtained largely by the use of silks with woven tapestries and panels of richly tooled leather, painted and gilded. On these deep warm tones the objects of art in bronze, pottery and favrile glass took on an added lustre and developed a singular charm.

An unusual feature of the room that adds much to one's pleasure at night are the shades for the electric fixtures, made of parchment and heavy leather cut in patterns and decorated with gold and color. This same note of sumptuousness and magnificence is repeated at the four sides of the room and accomplishes the strong and dominant effect of commanding purpose to be noticed on



Detail of Mantel and Draperies on North Wall.

THE GOOD FURNITURE ROOM

At the Exhibition of American Industrial Art given under the auspices of the American Federation of Arts, in the United States National Museum, at Washington, D. C.

GOOD FURNITURE

entering the exhibit from the main corridor.

The gold of the leather enhances the golden tones of the brocaded silk curtains. These curtains, of a golden tone with their rich brocade of a Jacobean character, are not only very handsome in themselves but represent, at the same time, one of the most characteristic industries of an artistic nature that America has produced.

Back in colonial days an industrious American family began to raise silk worms in an out of the way place in Connecticut and to wind the silk for weaving. Very quaint accounts of this infant industry have been preserved in colonial annals. From this small beginning, the work has grown so that practically everything required in silk can now be made in this country. And though this is a most characteristically American enterprise that has prospered as long as our country has prospered, yet, for the finer sorts of artistic invention we are still dependent on the art of France. Let us hope that we may soon fittingly support, by our educational facilities, the wonderful success of our silk manufacturers.

The woven tapestry exhibited on the walls of the room is charming in its quiet texture and lends itself to the general scheme of decoration. It deserves the highest commendation. And yet

the height of artistic reward which the makers have usually obtained in the past is to have seen their best pieces taken by the jobbers and resold as "the best imported tapestry." So, in this exhibit, we see emphasized again the deficiencies of our industrial system. There should be rewards of the highest nature for those who maintain and encourage the finer forms of industrial art.

With another year in view, the American Federation of Arts is already planning another exhibition of industrial art; and it is hoped that we may then have medals, awards and diplomas for those that excel in the arts of weaving, furniture making and all the kindred crafts. The supply of foreign craftsmen and designers has now been stopped and we must encourage the man at home. This is not only a duty but a necessity. Exhibited with the manufacturers in this room is the work of two very skilful craftsmen, which gives a great and intrinsic charm and an added grace to the materials shown. And yet their work might pass unnoticed by the casual visitor.

We refer to the men that cut and made the trimmings for the curtains of the doors and windows. When we see the curtains of silk hanging in graceful folds we are slow to remember the man that wove the trimmings, inch by inch, on a hand



View towards the East Wall.
THE GOOD FURNITURE ROOM

At the Exhibition of American Industrial Art given under the auspices of the American Federation of Arts, in the United States National Museum, at Washington, D. C.



GOOD FURNITURE

June, 1915

Looking towards the North and West Walls.
THE GOOD FURNITURE ROOM
At the Exhibition of American Industrial Art given under the auspices of the American Federation of
Arts, in the United States National Museum, at Washington, D. C.

June, 1915

GOOD FURNITURE



The South and West Walls.
THE GOOD FURNITURE ROOM
At the Exhibition of American Industrial Art given under the auspices of the American Federation of
Arts, in the United States National Museum, at Washington, D. C.

loom, and the man that cut and sewed the silk as his contribution to the exhibit. And yet these men are true craftsmen working with enthusiasm for their craft and making sacrifices every day that their work may reach the highest standard.

As one looks about a room like this, one's eye is caught by the glitter of gold, the splendid wealth of color, by the iridescence of favrile glass and by the lustrous sheen of silks and velvet. But the untrained eye will often overlook materials like the brown homespun that acts as a foil for the richer fabrics. And yet the same care and thought is needed in selecting a background as in choosing the objects that are to shine in the spectator's eye.

The splendid mantel so well illustrated on another page is exhibited by a craftsman specializing in mantel work and he it was who also furnished the remarkable fire irons so richly wrought in Jacobean design and pattern. The mantelpiece skilfully made and carved brings the spectator a step nearer the actual furniture as distinguished from the silks, tapestry, ornamented leather and other articles that are commonly called house furnishings.

To really enjoy each piece of furniture, one must actually see it, handle it or sit on it. Then and only then, is one properly able to appreciate and understand the resources of our American designers and furniture makers. We hear a great deal, from time to time, of the art and craft shop, an ideal sort of a thing, we are told, that, somehow or other, always fails to make money. Some wag once said that the difference between an art shop and a factory is, that in a factory one gets paid and in an art shop one doesn't. It is no wonder then that the best craftsmen are in our factories and that the professional arts and crafts always remain in obscurity. But here, in this exhibition, we have an arts and crafts movement that is founded on fact. The sad part of the situation is that we are inclined to withhold our praise from the many craftsmen who have so skilfully joined, carved and fitted the polished woodwork, and given each object its peculiar grace and beauty.

But as we walk about in the room we must not forget the rugs on which we tread so softly and with such pleasure. These are exhibited by a manufacturer who, by infinite ingenuity, has developed a machine that ties the difficult and complicated Persian knot with bewildering and rapid efficiency. For many years this knot defied the skill of our American inventors but now the trick is turned and the knot tied. If we look back thirty years and see what tawdry things our mills then produced and consider the great progress that has been made and admire the

present beauty of such textiles we are filled with astonishment and wonder what great achievements are yet in store for us in the years to come.

But with all these new found pleasures to be had from the decorative arts, people are apt to forget the greatest achievements of our artists and cry out in a stupid and impatient manner, "Away with pictures." Wishing to combat this very erroneous and unworthy tendency, in planning our room suitable spaces were left for oil paintings, water colors, sculpture and fine pottery. Thus, it was intended, in a very special manner, to exhibit American paintings and American sculpture as integral parts of the decorative scheme of the American home. The pictures are by well known artists and, excepting three, were lent for the occasion by the National Museum of Art. These three are the work of Professor Holmes, the curator of art for the government collection.

The sculpture includes two busts by Richard Brooks, the study of a horse in bronze by H. K. Bush-Brown and the bronze figure of a puma by Phinister Proctor. The embroidered table covers are by Miss Bush-Brown and the fire screens were designed and executed in silk by Mrs. Seward Rathbun. The larger fire screen representing a peacock gives an interesting note in contrast with the black fire irons and the dark woodwork of the fireplace. This note of iridescent color is repeated and emphasized by the favrile glass designed by Louis Tiffany. Two large vases, based on the peacock motive with wonderful fairy like tail feathers wrought in the glass itself, give a striking and exquisite decorative note on the high shelf of the mantel. The overmantel panel is an elaborate composition of decorative flowers, painted on leather with an undertone of metallic lustre.

The big vase, on the hutch between the doors, is a wonderful example of the potter's art and again recalls, in a higher key, the sumptuous note of the mantel composition, emphasizing, by its handsome contrasts, the gold and silver of the leather on the wall behind. So, from one end of the room to the other, and from the ceiling to the floor the exhibitors have combined and co-operated to obtain a dignified and harmonious arrangement of form and color.

If undue emphasis seems to have been laid on this one room in a large and important Exhibition of American Industrial Art at the National Museum it is because this room represents a thought, an idea and a principle. The thought is that the artist and the manufacturer must learn to understand each other and offer each other mutual help and support. The idea is that of intelligent and effective co-operation for their

June, 1915

GOOD FURNITURE



View towards the Entrance Doors.
THE GOOD FURNITURE ROOM
At the Exhibition of American Industrial Art given under the auspices of the American Federation of
Arts, in the United States National Museum, at Washington, D. C.

common good; the principle, "*What one man cannot do a group of men can do.*"

On this thought, this idea and this principle, we believe, hangs the whole future of industrial art in America. What is so thoroughly demonstrated in room No. 37 is more or less clearly shown in the entire exhibition. From an educator's point of view quite the most interesting single exhibit is the showing made by the Pennsylvania Museum and School of Industrial Art. This school has been turning out students for nearly forty years and is one of our most efficient educational institutions of its kind. Its teaching covers all forms of art and its exhibit gives a sample of each as well as the varied results of its widely extended teaching. Not only do present students exhibit but students of former years, men that are accomplished artists, contribute to the success and interest of the exhibit. The other exhibits are so interesting and so varied in character that it is out of the question to do them justice by mere mention. Here one can admire not only splendid iron work but a most interesting collection of hand made objects fashioned with skill and taste from almost every available material. Wood carving, pottery, glass, leather work, jewelry, mural decoration and even costume designing find their exponents among the students at the Pennsylvania School of Industrial Art.

A number of specimens of fine metalwork hung on screens adjoining the room devoted to the Pennsylvania school are of singular interest, showing that we, in America, have craftsmen who are able to do work that compares favorably with ironwork to be found anywhere in the world. A serious defect in our social and economic system is the lack of applause and appreciation for craftsmen of this sort. Too often they work in obscurity and neglect.

Near this truly wonderful ironwork there are some examples of the very finest modern furniture to be found in the American market. Other things being equal, American made furniture is usually more durable than furniture from abroad, as it is designed, planned and made of selected wood to withstand the great and sudden changes of our climate. Fine furniture, however, with its polished surfaces, is more or less dependent for artistic effect on being placed in suitable surroundings. This fact becomes singularly apparent when one studies attentively the effect of this very fine furniture standing in unsympathetic surroundings, as compared with the greatly enhanced effect of the furniture more fortunately placed in room No. 37. One sees, at once, that the comparison in the spectator's mind is not one of furniture making but of the methods used in

placing fine furniture before the public. The educational value is so greatly in favor of the method by which furniture may be seen, each object in its place, that one may expect soon to see, all over America, exhibits similar to that of GOOD FURNITURE at the National Museum.

A distinguished firm of silversmiths have a room to themselves at the exhibition and in it they display a miscellaneous collection of interesting objects of gold, silver, bronze, as well as several beautiful compositions in stained and painted glass.

The tapestry exhibition in the foyer of the museum was arranged by George Leland Hunter, and, while the different panels shown, unfortunately, do not seem to fit in agreeably with their surroundings, the individual pieces are of rare and exquisite charm. They are the first objects to greet the visitor on entering the museum and in the collection one may admire the finest woven textiles made in America. Four well known American makers are represented by some of their best examples and one can readily compare the different methods of design and execution employed by them. The tapestries are all made, of course, on hand looms after the antique method. In many cases the designs are more or less direct copies of tapestries made centuries ago in France and Flanders. Their colors are always pleasing and the beautiful texture of the weaving gives a decorative charm that cannot be equalled in other materials. Albert Herter, the well known mural painter, is the most original in his methods of design and color.

The Arts in Trade Club, of New York, is a most energetic and enterprising organization, keenly alive to the opportunities of industrial art in America. Their exhibit at Washington is intended to illustrate the art of house furnishing and decoration. Samples of materials and wall coverings are shown with accompanying sketches to explain their use to the uninitiated. The idea is excellent and is capable of a much higher development than has yet obtained.

Anything that tends to put before the American people the resources of our arts and crafts and the rich and wonderful materials produced by our manufacturers is a step in the right direction. There is, of course, always an unfortunate tendency on the part of the trade to accept things of inferior artistic worth as substitutes for the exquisite and noble productions of our greatest artists and craftsmen. With frequent public exhibitions and suitable honors and awards we believe this abuse will, in time, correct itself. For the present, our chief concern is to increase the pleasure and interest that we all feel in things "*Made in America.*"

PHASES OF MARQUETERIE AND
ITS PLACE IN FURNISHING

By
HAROLD DONALDSON EBERLEIN
AND ABBOT McCLVRE

MARQUETERIE furniture is much like the proverbial little girl with the curl. When it is good, it is "very, very good, but, when it is bad, it is horrid." The same may be said of the use of marqueterie furniture. When properly employed, it is most acceptable and adds a gratifying note of richness and, often withal, of color as well. It has a definite and valuable function to perform in modern schemes of furnishing, whether they rigidly adhere to strict period styles or follow the more comprehensive, more human and certainly more interesting interpretation admitted by a combination or "no-period" method of interior decoration where personal taste and good judgment are the arbiters to determine what shall and shall not enter into the composition. In either case, one may be sure of finding something suitable for effective use in the broad range of possibilities afforded by marqueterie furniture but always must discretion keep the upper hand, for too much will assuredly cloy and defeat the very purpose for which it is being used. A single piece of well chosen marqueterie in a room, or one or two companion or related pieces will count for much. It is even permissible to have a whole set of dining-room chairs and, perhaps, one or two other articles, if they obviously belong with the chairs, but at this point one reaches the danger line. The writers know of one bed room entirely furnished with a set of florid Dutch marqueterie in which all grace of contour in the several pieces has plainly been sacrificed to convenience in applying the multi-colored inlay.

With the large scope for the use of marqueterie furniture in its

many beautiful and interesting phases, and with the abundance of available specimens of acknowledged authenticity and unquestionable merit, fully representative of the best mobiliary traditions and achievements of the periods in which they were made, it is well worth the while of the present day furniture manufacturer to reproduce worthy examples that commanded the admiration of their first owners and the esteem of connoisseurs in all succeeding generations. It is well worth the while, too, of the modern decorator and the architect to make use of either originals or of conscientious and faithful reproductions in equipping the interiors of buildings they design. It is most important, however, to insure success in either case, that the manufacturer, on his part, consistently follow the spirit of the old *marqueteurs* and likewise their methods, with only such departures therefrom as modern progress in mechanical skill may dictate and justify, and that the decorator and the architect, in their turn, be guided somewhat by the examples of usage and arrangement yielded by the past. Furthermore, if the manufacturer is wise, he will not too much discount the value of hand labor in favor of mechanical methods and

processes, for the work done by machines, despite mathematical accuracy and precision, can never equal in the charm of artistic result the painstaking craftsmanship of a capable artisan whose pride and heart are in his handiwork. Good marqueterie is a work of art and, as such, its execution demands artistic interpretation and the expenditure of time along with the personal touch of the skilled craftsman. Unfortunately, it is just this

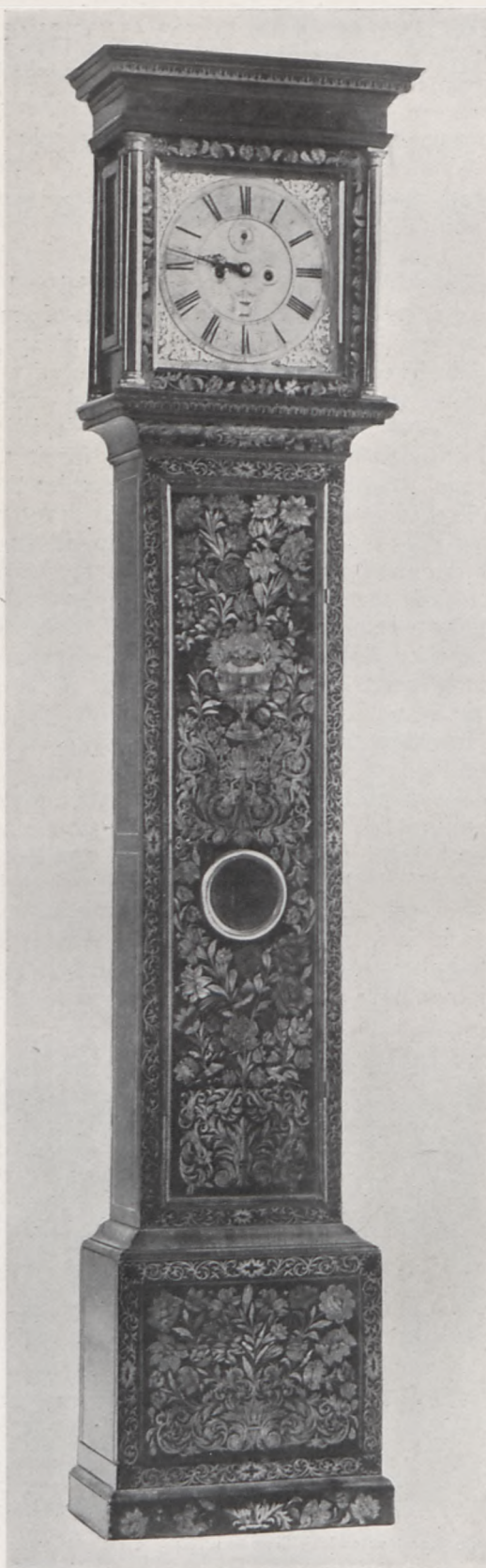


I. Late Stuart or early William and Mary chest of drawers on stand. Seaweed marqueterie with sandburnt laureling about the edges of the drawers. Circa 1680-1690.

For their illustrations the authors are indebted to the courtesy of the following: Metropolitan Museum of Art, I, II, X, XI; Maple & Co., III, IV, V; Hale & Kilburn Co., VI, VII, VIII; Gill & Reigate, IX.

condition that is too often lacking in our country. We are capable of doing things just as well as they are done on the other side of the Atlantic but we are nearly always too impatient and too much in a hurry for immediate results to give the care and effort that certain products require and without which they cannot be expected to measure up to the standard of products on which such care and effort have been ungrudgingly bestowed.

A degree of confusion about the exact significance of the terms "marqueterie" and "inlay" often befogs the minds of dealers and purchasers alike and, before going further, it will be well to give definitions which represent substantially the consensus of opinion anent the proper application of both words and which also note wherein marqueterie and inlay differ from veneer although they have several characteristics in common. Although the two terms have properly the same significance, so far as their derivation is concerned, yet in practical use, "*marqueterie*" is usually understood to connote greater elaboration of design and deftness of craftsmanship while the term *inlay* is applied, generally, to simpler operations. A further difference of usage seems to be that *inlay* is used to denote other materials as well as wood, while *marqueterie* is used to design-



II. William and Mary Clock Case. Seaweed pattern. Circa 1690.

nate wood only." In writing of the distinction to be observed in the use of these same two words, Foley puts one aspect of the matter very clearly when he says, in his "Book of Decorative Furniture": "Perhaps the best definition of the difference between inlaying and marqueterie would be to describe inlay as patterning of various colored woods, let into the solid panel or groundwork of a piece of furniture, and marqueterie as patterning let into an equally thin groundwork, the completed work (both pattern and ground) then being applied to cover the surface to be decorated." From the foregoing definitions it may be readily gathered that marqueterie is, in fact, a highly elaborated and complex veneer.

During the Tudor and Stuart periods, the inlay of cabinet work was usually exceedingly crude in manner of execution and even the elaborate patterns of flowers and birds, used to adorn the doors and panels of cabinets, in the reign of Charles II, were carried out by gouging cavities in the surface to be decorated and setting therein the pieces that formed the design, a performance very much like filling teeth. It was not until approximately the date of the accession of William and Mary that the art of marqueterie cutting in England reached the point where both design and ground

were cut from thin layers of wood and applied as a veneer.

Owing to this structural difference, it seems reasonable to consider the advent of the age of walnut as the beginning of the period of true marqueterie in England. In this connection it is worth noting that the popularity of marqueterie was synchronous with the popularity of walnut as the chief cabinet wood. While oak was the principal cabinet wood, marqueterie did not reach any significant development and when mahogany, about 1720, began to supplant walnut, marqueterie went out of fashion and remained in abeyance until the last twenty years of the eighteenth century when its use was revived by Hepplewhite and Sheraton. In other words, the method of decoration was dependent upon the medium in which it had to be expressed. Oak was hard to work and, on account of its open grain and stubborn texture, did not present a favorable medium for inlay or marqueterie. Neither did mahogany. But walnut was far easier to work and lent itself more readily to the ingenuity of the wood worker. It is, therefore, during the walnut period—roughly speaking, the period that embraces the reigns of William and Mary, Queen Anne and George I—that we find



III. Queen Anne Chair. Floral marqueterie. C. 1710.



IV. Queen Anne Card Table. Floral marqueterie. C. 1710.

the rich and varied developments of marqueterie and veneer.

Technically speaking, a veneer of wood is a thin layer or coating of wood laid upon a backing or body of thicker wood. The purpose of the veneer may be either to produce a decorative effect or it may be to deceive the beholder into believing that the quality of wood visible on the surface is solid all the way through. The first is legitimate and proper; the second is as repellant and indefensible as are all other shams. Unfortunately, the evil and deceptive practices of several preceding generations in cabinet work and joinery have now inseparably attached an unsavory and sinister connotation to the word veneer so that it invariably suggests deception, even where none is intended. The employment of veneer for obviously decorative effects, to be gained by pleasing contrasts and reversals of the grain, by the arrangement of sections in radiating patterns or by using small pieces in the form of "oystering," is perfectly legitimate and free from all suggestion of falsity. This altogether justifiable kind of veneering may be defined as an ingenious method of decoratively displaying to advantage the numerous varieties and beauties of the natural wood grain, while marqueterie, by way of distinction, may be defined as a method of displaying, through the aid of set pattern, the variety and richness of color of various woods closely juxtaposed.

There is one highly significant point of difference between marqueterie and lacquer, those two contemporary and surpassingly interesting polychrome decorative processes that added so much splendor of coloring to the furniture of the end



V. Queen Anne Chest of Drawers. Large flowers, feather edging. C. 1705.

of the seventeenth and the first part of the eighteenth centuries, a point of difference that is exceedingly important when we come to consider the question of successful reproduction. The process of inlaying with marqueterie is a craft; lacquer working is an art. Beautiful, graceful and fascinating as well designed and deftly executed marqueterie is, however powerful its appeal to the sense of artistic appreciation, it must be remembered that all the work of the artist is done before the thousand bits of colored woods are cut by the saw. From thence onward every operation is purely mechanical and requires only the conscientious attention of a skilled craftsman unless, of course, the artist who designs and the craftsman who executes happen to be one and the same person who can develop his design as he works, a combination the existence of which it is well nigh impossible to conceive because of the methods necessarily followed.

Quite on the contrary, the work of the artist, in executing lacquer, has only begun with the spreading of the first brushful of the priming coat and, from that time until the last bit of polishing is completed, the foresight, judgment and perception of the artist along with his utmost delicacy of touch are essential to the successful conclusion of the task. Both the lacquer and the marqueterie, to which so much of the charm investing the furniture of the days of William and Mary and Queen Anne is due, can be successfully reproduced in our own time if the necessary conditions be complied with, but the two fields of reproduction make wholly different demands upon the reproducer. In lacquer repro-

duction there is always an element of uncertainty as to just how successfully the particular piece in hand is going to turn out, just exactly the same uncertainty that exists about the ultimate issue of any other work of art that has just been undertaken. This is partly because of the personal variations occurring in skilful manipulation and partly because of the choice of possible lacquer processes, the possibility—at times almost the necessity, one might say—of slightly changing and adapting them to the needs of the particular work in hand and, last of all, the difficulty of determining what process the workers who made the original followed and what ingredients they used, whether they stuck strictly to certain known old English methods or whether they followed the Oriental lac worker more closely in process and choice of pigments. In the reproduction of marqueterie there is none of this uncertainty, at times discouraging though stimulating and occasionally almost baffling the most painstaking endeavor. Every step in the process is clearly known and there has been practically no change in method since the day when William of Orange ascended the throne of England and in his train brought many Dutch craftsmen who thenceforth exercised an appreciable influence on the furniture produced to meet the ever changing demands of fashion.

The making of marqueterie involves the manual labor of a skilled artisan; it cannot be made by machinery. The operation, therefore, is comparatively slow and necessarily expensive, quite



VI. Jacobean China Cupboard. Reproduction adapted. Sawtooth inlay around doors.



VII. An exceptionally fine William and Mary burr walnut cabinet with seaweed marqueterie and "C" scroll legs, dating from about 1690.

apart from the cost of the materials used. It is not practicable, under the circumstances, to turn out marqueterie in great quantity but, as it was pointed out in an earlier paragraph, it is not desirable to have marqueterie produced in large quantity. It should be esteemed for its excellent quality and should be used sparingly in rounding out furnishing schemes, but it is well worth the effort of reproduction and a small number of capable workmen can supply the normal requirements of a wide custom.

For the benefit of readers unacquainted with the process of marqueterie cutting and laying, it may be of interest to note that after the design for the table top, door panel or whatever the piece to be executed may be, has been carefully traced, it is pricked or perforated with fine holes. This "pricking" is then laid over the wood to be cut and the design is transferred to the surface of the wood by a pounce and powder. The powder sifts through the minute holes in the "pricking" and outlines the design on the wood. The design being fixed on the wood, the cutting may begin. Where a number of different colored woods are used for one design, it is necessary to transfer the pattern only to such parts as are cut for each color, with the exception of the transfer for the ground, which is made in its entirety. The craftsman then bestrides his "donkey" and with a fine saw cuts the layers of wood, four, five or six at a time, as the pattern requires. When the pieces forming the design and ground are duly assembled, face down on a transfer sheet, they are scraped on the face that is to be glued to the backing and the backing is likewise scraped to give the glue a better hold. A veneering hammer may be used to press the pieces firmly into place in the warm glue, but it is more usual to employ a caul and press. When the marqueterie is laid, in glue that is not too hot, the heated caul is clamped over the surface and left in position for twenty-four hours or more until the marqueterie is thoroughly set and the glue fairly dry. If the glue is too hot or the caul not warm enough there is danger of the individual pieces warping and cracking through uneven expansion and contraction. The final processes are smoothing and polishing.

The marqueterie furniture that is of most general interest to us in America for purposes of reproduction and the kind that best accords with our usual furnishing schemes is of the type produced in England, or made in Holland and exported to England, in the latter part of the seventeenth century and the early part of the century following. Next to that, our attention is attracted by the marqueterie work done at the end of the eighteenth century to fill the designs

of Hepplewhite and Sheraton. The wonderful French marqueterie executed during the reigns of Louis XIV, Louis XV and Louis XVI, of course, commands our admiration but it seems to suit the genius of the American people to hold rather to the various seventeenth and eighteenth century English styles in the equipment of their homes and to leave the French styles chiefly for



VIII. William and Mary High Cabinet or Cupboard on Stand. Seaweed pattern.

public places or else for either formal drawing rooms or boudoirs.

For the development of her seventeenth century taste for marqueterie, England seems to have been indebted to the inlaid chests and cabinets imported from Italy, South Germany and Holland, for the art of marqueterie cutting was much further advanced on the Continent at this time than it was in England. These chests and cabinets served as models for the British crafts-

GOOD FURNITURE

men and many of the designs occurring on them are traceable in later productions of English make. From Italy, in all likelihood, came the earliest flowing, scrolled conventional acanthus and birds and from Germany also came some interesting scroll *motifs*. The German work, however, was characterized more by punctilious execution of minute detail than by grace or bold originality of conception and one writer, noting the tendencies of the period, has very aptly pointed out the peculiarity of the German national temperament "with its tendency to identify exuberance with richness and minute-

verve of French inspiration and the Gallic perception of the grace of proportion. In proof of this one need only mention the names of such men as Oeben, Röntgen, Riesener, Weisweiler and others equally famous who went to France and found employment for their talents as well as wealth and fame under the patronage of Louis XV and Louis XVI. With their residence in Paris they seem to have imbibed a sense of proportion and appreciation of balance which, coupled with their native temperament and talents, made it possible for them to accomplish great things and surpass the craftsmen among



IX. William and Mary Cabinet or Press on Chest of Drawers. Walnut with seaweed pattern marquetrie panels and sandburnt laureling bands about drawers and doors. C. 1690-1700.



X. William and Mary Cabinet or Secretary. Marquetrie in patterns borrowed from lacquer decoration. C. 1695-1705.

ness with delicacy; its exactitude and its mathematical and scientific rather than artistic conception of applied art." The same critic, commenting upon the late Renaissance German temperament trying to express itself in classic modes, somewhat humorously suggests that in his essays in extreme *rococo* phases "the conscientious Teuton reminds the irreverent of the efforts of a dancing bear to simulate the airs and graces of a French *danseuse*." It is worth remembering, at the same time, that the painstaking German genius for detail accomplished wonderful results when there was added to it the

whom they were, by force of conditions, domiciled.

While mentioning the achievements of the great *marqueteurs* at the court of France, one cannot pass the name of Boulle, whose wonderful skill and ingenuity have caused one of his favorite processes to be named after him. The peculiar metal and tortoiseshell inlay of Boulle, however, demands special attention at some other time and we must go on to the consideration of the marquetrie more particularly concerned in our present survey, merely noting in passing that the French marquetrie executed in the reigns of Louis XIV, Louis XV and Louis XVI was fre-

quently of a more pictorial and connected character than the most elaborate English or Dutch marqueterie. Furthermore, much of it was so elaborate and intricate in its execution that it required an enormous expenditure of time to complete a single piece. They were veritable masterpieces when they were done, but their character precluded the possibility of producing



XI. William and Mary Knee Hole Writing Table. Seaweed pattern marqueterie and sandburnt laureling about edges of drawers and doors. C. 1680-1690.

anything like the number of pieces that the less ambitious English and Dutch *marqueteurs* were able to finish. Incidentally, the French pieces could not have nearly so wide or popular a distribution when so many of them were what we should nowadays call "museum pieces."

The art of marqueterie cutting seems to have burst into full bloom, wholly developed, on English soil without any preliminary period of feeble striving. At the very beginning of the reign of William and Mary, when the style suddenly rose to a great height, we find the most elaborate and finished pieces were produced and some of the later marqueterie is inferior to the first examples both in design and execution. The prevailing type of ornament in the earlier marqueterie consisted largely of acanthus leaved arabesques, sometimes with the addition of conventional flower forms and birds, all of which seem to be traceable to an Italian origin. Later came flowers and blossoms of a more realistic sort, the

acanthus became less popular and, in due season, appeared parrots, macaws, birds of paradise and other feathered creatures whose presence seems to be attributable to Dutch influence. At this time numerous Dutch argosies from the Eastern possessions and trading posts brought back tropical birds and animals which soon found their way into the decorative designs of the period. Last of all, in the changing styles of marqueterie decoration, flowers and birds and the remaining specimens of acanthus yielded place to the fine seaweed pattern, several examples of which are illustrated. A characteristic form that obtained during all the latter part of the Stuart period and through most of the reign of William and Mary was the embellishment of drawer fronts with two or more oblong panels with arc-shaped end in which the marqueterie ornament was enclosed. Examples of it persisted into Queen Anne's reign and we find the seaweed pattern so enclosed. The typical Queen Anne marqueterie, however, was more apt to use circles or panels composed of parts of circles to enclose the inlay or else the whole door, drawer front or the like was covered with the branching seaweed scrolls. An early form of marqueterie decoration, prevalent at the end of the Stuart period, made use of oval strapwork, flanked by spandrelled corners, enclosing flower designs. This oval strapwork *motif* was doubtless borrowed from the late Jacobean wainscot panel pattern. Occasionally we find the influence of lacquer decoration transferred to marqueterie, and Chinese figures and landscapes or buildings are wrought in inlaid woods as in the cabinet shown in one of the accompanying illustrations. The coloring of the earlier marqueterie was usually vivid, while in the reign of Queen Anne the chromatic effect was generally more subdued in tone.

It is characteristic of much of the best marqueterie furniture that it has the peculiar quality of affording, through its combination of restrained and simple contour with rich and colorful decoration, the impression of rich and sensuous austerity. This may be compared, not inappropriately, to the opulent effect of rare Oriental pottery or porcelains. One of the strongest tendencies of modern decoration is to concentrate embellishment of almost Oriental richness and intricacy in a few spots and set it off with the foil of restful, plain spaces and for this purpose old English marqueterie furniture is, from every point of view, admirably adapted.

ARCHITECT & DECORATOR

THE RELATIONS BETWEEN TWO SPECIALIZED PROFESSIONS

© C. MATLACK PRICE

(Mr. Price, having been at different times engaged in the practices of architecture and interior decoration, is able to write with knowledge of the relations between the two professions.—Editor.)

THE relations between most professional men have become, as it were, crystallized into some definite form, either through usage or through the separate natures of their work. Between architect and interior decorator, however, the relations cannot be said to have any definite form, and this is unfortunate for both, as well as for the client for whom both are working.

In order to intelligently discern the reason for the failure of these two professions to meet on definite grounds of agreement, the question must be taken up quite impartially, and the inquiry must begin with some brief sketch of the existing status of the architect and of the decorator, both professionally and socially.

Since architects, as professional men, are of longer recognition, let us first consider their relation to the client and his work. At the date of writing it is hardly in order to hark back to those dark ages in this country when the architect was classed with the builder, or regarded as one of the artisans. His social status is now not at all a matter of question—he is the established social equal, and sometimes the social superior, of the man for whom he is building a house.

His duties are comprehensive and manifold—to such an extent, indeed, that the layman is sometimes at a loss to determine if architecture be a profession, business or an art. It might be stated as all three—and a good deal more besides. By all means it is a profession, implying preparation by study and apprenticeship. Less, perhaps, it is a business, though the architect, in these days of keen competition, must operate his office with the utmost efficiency, keep elaborate accounts, direct and salary a staff of assistants and draughtsmen, and, in general, engage in a considerable volume of detail not directly connected with his actual work, yet upon which his material success must largely depend. That architecture is an art needs no exposition here. Many, to be sure, who are not artists in any sense are engaged, often profitably, in architecture, and it is from their offices that the ordinary output of commercial work comes.

It is because of the triple demands of the profession upon any individual that many firms of three men are formed, each member qualifying

in one or two of the requirements of the profession, and all three working together and combining their individual abilities toward the attainment of a hundred per cent architectural efficiency.

For the purposes of this discussion, however, we can afford to pass over the business and executive duties which fall to the architect, as well as his more architectural attainments as a master of structural problems. We then have the architect as such—first conceiving the house, and presenting the conception to his client, in the form of preliminary sketches, then producing working drawings, writing the specifications, letting the various contracts covering the different portions of the work, and finally supervising all parts of the work as they progress, until the finished whole is ready to be turned over to the client.

In the course of this exercise of his professional functions, the architect is called upon to perform a great deal of special work, and to give the client the benefit of his knowledge and experience in all matters pertaining to strength or fitness of materials, quality of workmanship in many trades, as well as his knowledge and experience in heating, ventilating, electric wiring, plumbing, lighting, refrigerating, hardware, paints, stains and varnishes, and—perhaps—*interior decoration*.

And here appears the interior decorator. Before sketching his status, abilities and duties, however, let us give the architect a final summing up. Still later we will seek to discover why, sometimes, he is professionally jealous of the decorator, and arrive, perhaps, at some conclusion which may lessen the friction.

The architect, in the first place, has been commissioned to build the house, and to direct all that is to be a part of it. It would seem that some definite understanding at the outset as to whether or not interior decoration was to be regarded as part of the house would be well, and to define, also, what constitutes interior decoration.

The architect, then, feels that the client is *his* client, and that all work upon the house should be done through him, or at least, in consultation with him.

Now while the profession of architecture is

becoming venerable through long recognition, the profession of interior decoration, while none the less a profession, is of quite recent growth.

A "decorator" (within the memory of architect and layman) was a paper-hanger, painter and upholsterer, an artisan-tradesman, employed sometimes by the architect, and sometimes by the client. It made little difference, for the work was not important. Social status was not thought of at all.

With seeming suddenness (though it must have been gradual) the profession of interior decoration sprung up—a profession engaged in by men (and women) of the highest taste, education and discrimination—people who had traveled, who made a specialty of interiors. They worked in a personal vein, or in the styles of the great decorative periods, and made it known that interior decoration was a profession demanding not only taste but a minute and conscientious consideration of all details of wood-work, ornamental plaster, rugs, tapestries, fabrics, papers, lighting fixtures, hardware and furniture and the like.

At first architects were too busy with the demands of their own work to notice the growth of this new profession. Soon, however, they came in direct contact with it, and although the contact for some years past has been more and more insistent, architect and decorator seldom work in harmony together.

Let us not assume that either is at fault.

It would be more nearly right to say that both are at fault. For a moment let us drop the neutral mask of impartiality and be, successively, architect and decorator, and let each have his word. And for the sake of emphasis let us be, successively, a most unpleasant and jealous architect and a most unpleasant and jealous decorator.

The Architect: "I have been given this house to design, and am responsible, at least, esthetically, for all that goes into it, and for its finished appearance. If I were mercenary, I would also add that my fee is based on a percentage of the cost. I have the hardest and most thankless part of the work to do, structural work and plumbing and all that sort of thing, and here comes an interior decorator that my client has met at a tea or somewhere, and he is going to do all the most important (and expensive) interiors—all the panelling in the hall and living room and dining room and library. Furthermore, I am to have nothing to say about all this. The decorator will be kind enough to borrow a set of my blueprints to obtain his dimensions, and then he will submit his ideas for the interiors to my client, and I have nothing to do with it. This decorator is a specialist, and is supposed to

know better than I what kind of interiors should go in the house I have designed."

The Decorator: "Here is a fine opportunity. These Jacobean interiors will be a joy forever to the owner of this house. An architect is too busy with other things, and with the more mechanical side of building to give the proper amount of attention to such very detailed work. Besides, I doubt if he *feels* the *character* of Jacobean work as intimately as I do. I think the owner was very wise not to intrust such special work to an architect. I wish architects were not so unreasonable—this one tells me he absolutely will not move all the windows on the first floor, and that the living room chimney must stay where it is. I foresee a lot of trouble with him."

It is small wonder that these two professional gentlemen do not work together in an ideal state of harmony. The first thinks the second an intruder and may, besides, be genuinely disappointed that he is not to have the pleasure of working out what is really the most interesting and intimate part of most houses. The second thinks the first is too "practical" to appreciate fine points in period decoration, and assumes at the outset that there is to be a conflict of ideas and ideals.

And there generally is. The condition, however, has unfortunately been accepted as inevitable, though much might be done to modify it. Time, perhaps, will work toward a development of better understanding, and as in the case of any conflict, the misunderstanding lies mostly in pre-conceived antagonism, which better acquaintance will dispel.

Also, the two professions, as might have been expected, have developed considerably toward each other. The architect, sensing the invasion of his field, has bent much of his specializing of late toward interior decoration, and has turned over much of the detail of heating, lighting and the like to trade specialists in those lines, while decorators, coming more and more into contact with architecture, have developed large and efficient organizations to cope with its many problems, and even to directly serve the architect.

This efficiency of the large decorator of today has done much to modify the architect's dislike for the first "decorators" that appeared. The size and efficiency of decorators' organizations have won his respect—he no longer regards the decorator as an ornamental and meddling dilettante, and he is pleased to realize that facilities for the execution of fine wood-work and furniture exist today undreamed of thirty years ago. Of course there are many different kinds of decorators—but there are, perhaps, even more different kinds of architects.

GOOD FVRNITVRE

The decorator, for his part, has come to understand that recognized architects are intellectually and esthetically a good many degrees superior to contractors, and that many of them have even been abroad, and are familiar with the art of the Italian Renaissance or the eighteenth century in France.

As I said at the outset, if conflict arises, blame neither, or both—which is also a safe rule when children quarrel. If there is blame to be apportioned, what of the client?

The architect is most offended, and most likely to develop a dislike for the decorator if the latter has been engaged at a late stage of the work, for he seems then to be an interloper. If the client, when the first discussion of the house is in hand, tells the architect that this and that room will be carried out by P. W. Haygarten and Company, or that his wife wants Miss DeFuxe to do the boudoir, such interior decoration is anticipated by the architect, and he does not feel that the client is going over his head.

The root of the difficulty lies not in the dissimilar aims of architect and decorator, but in

their similarity. The two professions are too nearly the same, and while one doctor will not upset another doctor's diagnosis, or one lawyer will not advise while another lawyer holds your brief, architect and decorator, since technically they are of different professions, feel free to criticize each other with more vehemence than propriety. In Europe the two professions are virtually regarded as one, so that the problem does not exist.

To just what extent architect and decorator can work in *collaboration*, the ideal modus, it is impossible to state in fixed rule. Perhaps as happily as two painters engaged on the same picture, or two cavaliers courting the same lady fair—or perhaps in degrees of happiness dependent upon their individual large-mindedness or their individual pettiness.

Blaming neither for such antagonism as undoubtedly (and quite naturally) does exist, it only remains to reiterate the conviction that this can be vastly diminished by as much mutual respect, understanding and forbearance as it is possible for the two professions, through their individual members, to develop.



HOWARD VAN DOREN SHAW, *Architect*
Semi-outdoor use of willow furniture in the loggia of a country house at Lake Geneva, Ill.

A STUDY IN CRAFTSMANSHIP

NOTES ON THE DESIGN AND CONSTRUCTION OF WILLOW FURNITURE

By ALWYN T. COVELL

On no occasion, perhaps, are American furniture designers of the present day giving a more convincing demonstration of their versatility than when the material in which they work is one for which no real precedents of handling exist. Among such materials willow must be accorded a prominent place both because of the possibilities of design it contains and for what has been accomplished in its manipulation.—
Editor.

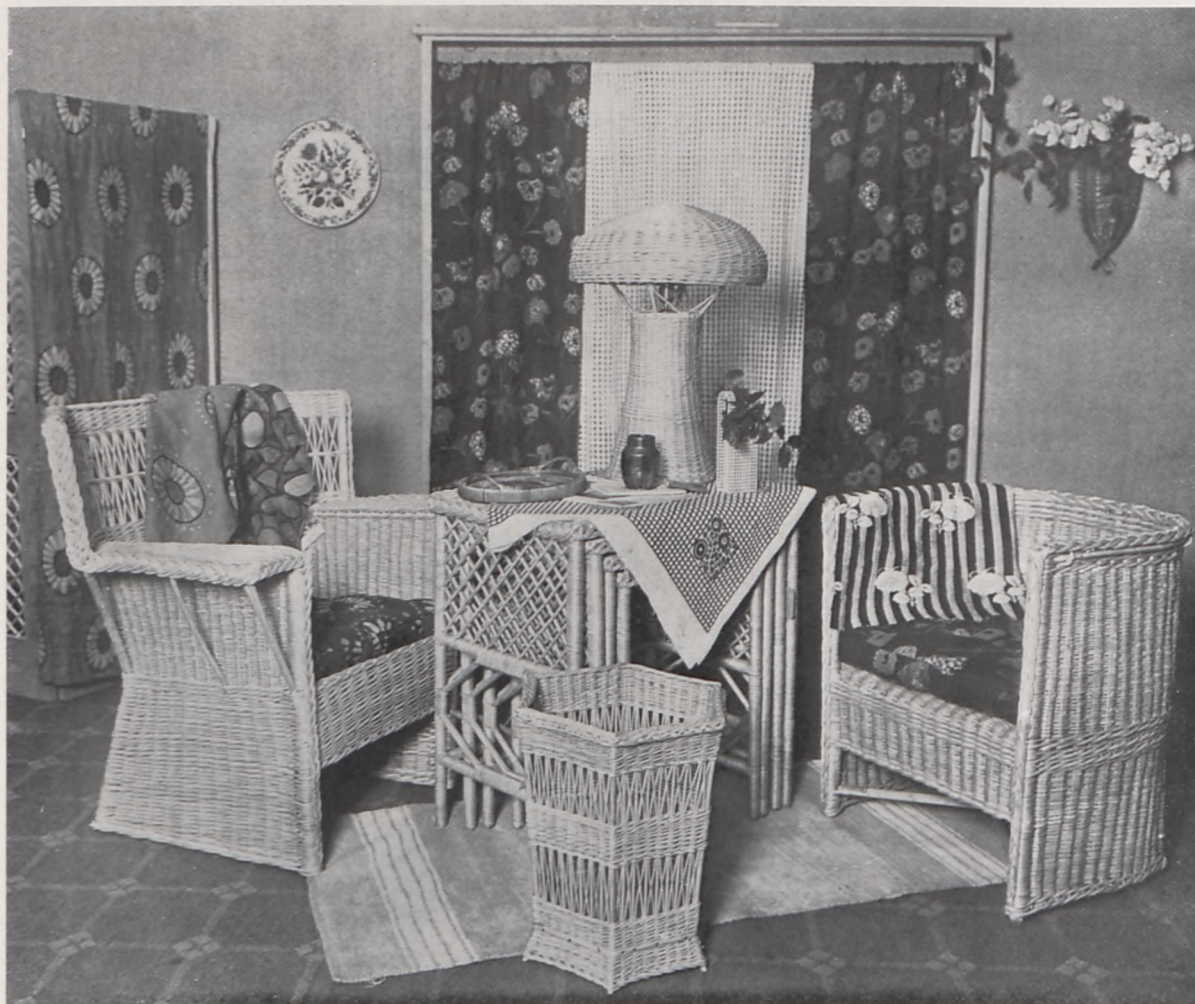
ALL furniture should present qualities of craftsmanship in a high degree, though some kinds of furniture have, in decadent periods of conscience in such matters, been outrageously "faked," with glue, veneer and paint covering a multitude of sins.

It is interesting to study a type of furniture, however, which allows of no such subterfuges—a type in which honesty of construction is a basic essential, and in which the character of the

design must be governed by the structural possibilities of the material.

For furniture design, willow is peculiar in that it possesses a remarkable range both of possibilities and of limitations.

First a word as to its status in the furniture field. Willow furniture must not be supposed to be a cheap substitute for wooden furniture—it is a thing in itself, uniquely adaptable to certain uses, and generally appropriate for a number of



I.

Willow furniture, designed and "made in America," after the style of Germany and Austria—cushions in "peasant linens."

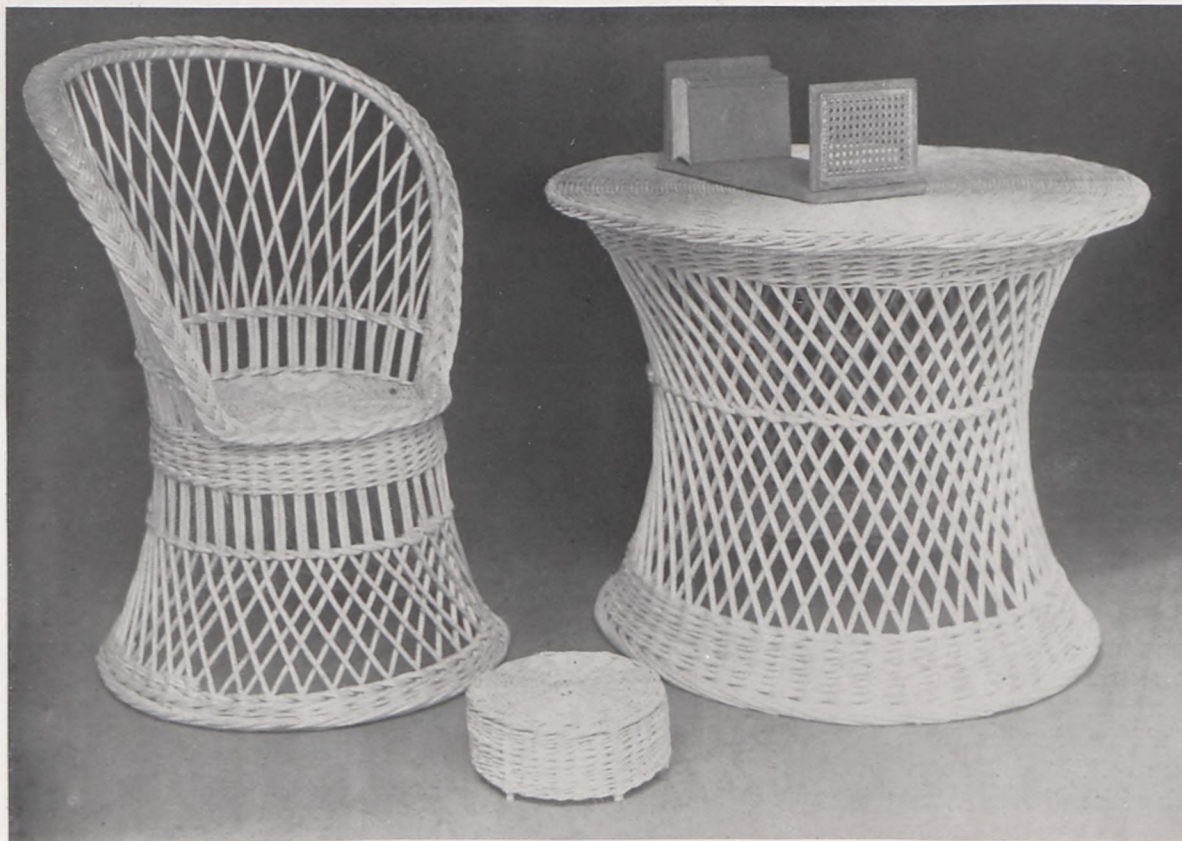
GOOD FURNITURE



II. A departure from all willow furniture in which the seat is a box-spring, set in the frame of the chair.



III. A type of construction peculiar to the willow furniture of Switzerland.



IV. Example of basket bottomed willow furniture in which no legs are required to support the seat.

uses. For gardens, porches, sun parlors and informal summer cottage furnishing it is especially desirable, and, in some instances, has appeared to distinctive advantage in conjunction with heavier pieces. Its possibilities in coloring and cushioning are wide, and it gracefully fills a definite and legitimate place in the realm of furniture in general. It is not to be imagined that one would select a willow chair if the need was for an upholstered piece, let us say, any more than one would select a table if one wished a chair. There should not be assumed any con-

the bamboo and cane chairs of the Far East, or the Philippines, or with rattan furniture, of which a good deal is made in England, Germany and this country.

It is said that York County, Pennsylvania, grows willow best suited for the construction of furniture, the sticks being of remarkable length, straightness and even calibre. These sticks, stripped of their young bark, are placed in long water tanks and thoroughly soaked to induce pliability, and while still damp the bundles are placed in an air-tight room and fumigated with



V.

A variety in willow equipment for the porch of a country inn.

WALKER & GILLETTE, Architects.

flict in choice whatever if "period" furnishing were desired, because willow is of no period, and can in no way be fitted into a "period" scheme. One wants willow or does not want it according entirely to specific requirements.

It would be well, however, to generally cultivate a sense of discrimination in regard to willow furniture—to know in what manner it is made, what structural facts should govern its design, and what elements (if any) of design as unrelated to structure may appear in a piece of willow furniture.

Willow furniture (which until recently has been called "wicker furniture," along with anything else of like nature) is made in Madeira, France, Germany, Austria, Switzerland and England, and should not be carelessly confused with

sulphur, which renders them, perfectly clean and white and ready for use, into the hands of the workmen.

Much of the perfection of a given piece of willow furniture, both in grace of line and structural firmness, lies in the hands of the weaver who has need of marked ability as a craftsman in this kind of work.

As in making other furniture, the working drawings consist of figured scale elevations, accompanied by full-size details where necessary, if the weaver has not previously constructed a similar model.

A chair, for example, is begun by braiding the seat over a frame of heavy wood, into which are fitted the sticks which form the legs. These are wound with thin splints of willow while the

GOOD FURNITURE

basket work below the seat is being woven in, this portion of the operation being worked from the bottom up and finished off by the braid or plait connecting the base with the seat. After this, the back and arms are woven in place, always following the drawings, and the piece is ready to be painted or stained.

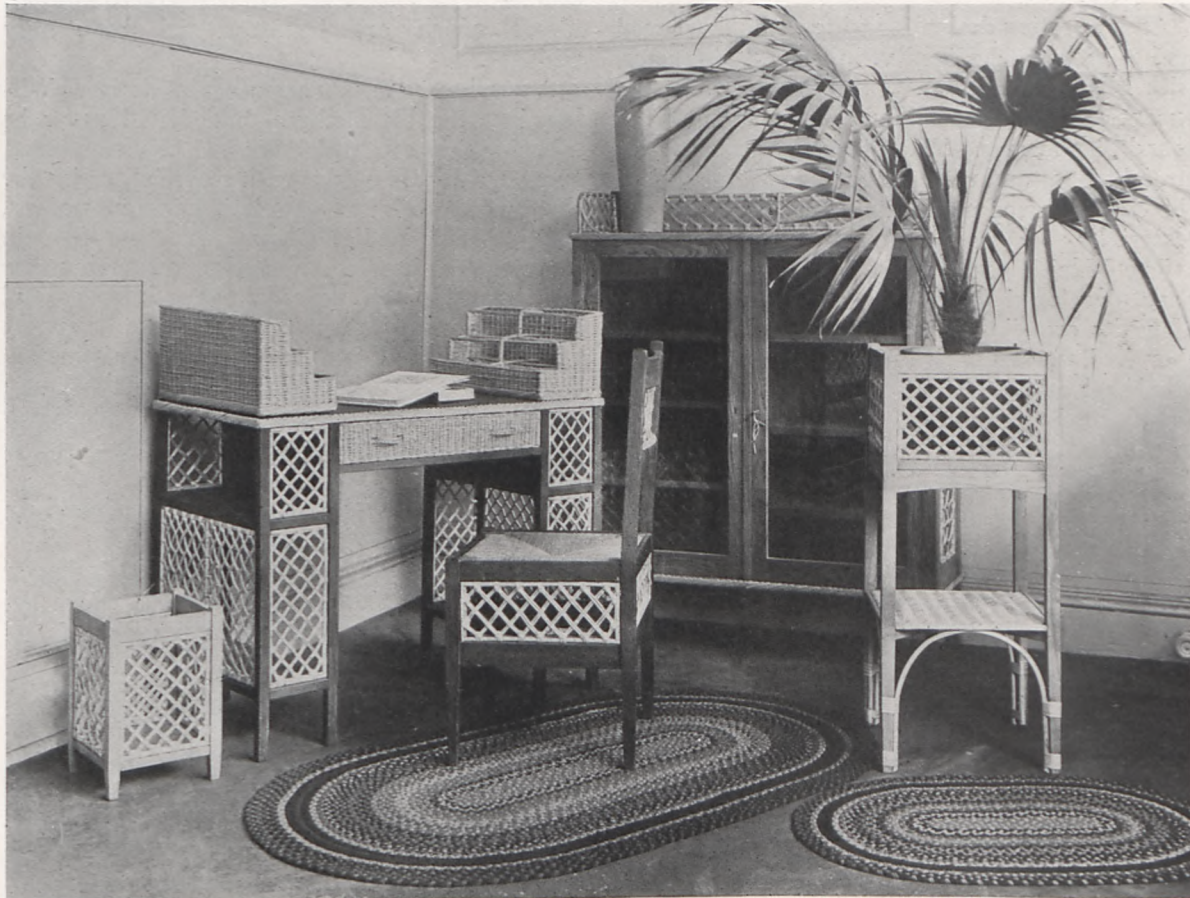
While much must necessarily depend upon the craftsman who makes the piece, much also depends upon the designer, who, in producing new models, must bear in mind certain structural limitations at the same time that he is inspired by interesting possibilities.

Theoretically speaking, willow furniture should be so designed that its construction may be entirely of willow—that is, its design should not call for any wooden framework, or for any nailing of important members. For this reason the "basket bottom" type is really the best willow furniture, from the purely structural standpoint, and its form, as well, is pleasing for the reason that any expression of structural integrity is pleasing.

In this type of willow furniture, which, from its resemblance to the familiar Chinese chairs of

rattan always suggests the Orient, the piece has no legs. The base is a heavy ring of twisted willows, the ends of which, twisting in a rotary upward direction, support the seat, which may be woven of lighter willows. The stability of this support by a number of small members is shown by its adoption as the method of construction (in light steel) for the fighting masts of our battle-ships.

The willows that thus form the base and support in this type of furniture may be reinforced and firmly kept from any possible tendency to spread or sag by means of cross-weaving of lighter members, and by a twist of heavy willows around the middle. This construction is admirably illustrated in the chair with a round back, illustrated. In this piece the heavy upright willows do not support the seat, but are lashed to it and woven into the base to support the arms and back. This chair presents many interesting problems in willow craftsmanship, and is the work of a Swiss master-weaver in New York City. No heavy willows whatever are used as supports in the small basket-bottomed chair and the table shown in Fig. IV on page 557.



VI.

A new type of American furniture in which willow is used in an entirely decorative sense, as panels set in a light ash framework.

A study of any of the willow chairs requiring legs to support the seat will reveal the main points usually followed in construction—the weaving of the seat, its junction with the lower portion, the diamond lattice effect of the “apron” and the twists that finish this off. The bulbous legs, woven of fine willows, are not structural in any sense, but are merely the accepted convention followed to terminate the sticks, which would otherwise be bare and appear unfinished. The winding could not be carried down for the reason that no means has been devised to effectually prevent it from unwinding after the piece has seen a little usage. That such a purely decorative expedient should be necessary in willow furniture which has legs is indication that the basket bottom is the logical base for a piece of willow furniture.

A type of willow furniture which possesses excellent qualities of stability is that in which the weaving is entirely or almost entirely solid, as in many European models in rattan. Much grace and variety of form is structurally attainable with a consistent and logical use of small willows, since the continuity and solidity of the expanses of basket-work do away with any necessity for braces.

An interesting design for willow was developed with a view to conformity, in general character, with Mission, or “crafts” furniture, in which the expanses of woven willows were handled as broad, flat masses. The intention was to attain straight lines and rectangular masses, instead of the curved forms naturally characteristic of the material.

The Munich designers in Germany have, perhaps, developed this type of willow furniture along its own lines with greater success than if they had worked with intent to imitate wooden furniture, and they have evolved forms which combine the logical use of material with qualities of conformity with other kinds of furniture.

In Austria, also, as a part of the remarkable “secessionist” ideas in art which have to some extent influenced the architecture and crafts of other countries, there have been produced some highly original and striking designs for willow furniture. In Austria and Germany there have been a number of architects and artists who have turned their hand to furniture design with the marked success and distinction which has manifested itself in their general versatility in design.

There will be apparent, upon examining any considerable quantity of willow furniture, that there is a remarkable variety not only in the different pieces now made, but in the technique

of their making. Perhaps the variety is too great—attempts have been made to construct of willow many pieces for which willow, from its structural limitations, is not adapted and suited, and as is always the case in any illogical forcing of a material to a design not suited to it, the result is neither pleasing nor convincing.

It is difficult to imagine imitating a willow table by a table not of willow—a complete imitation would not be possible, yet partially the trick has been done, though with absurdly apparent deception. The device appears to have been done with little regard for economy, since the imitation can be little cheaper than the real construction—to take the place of the spiral wrapping of fine willows on the legs, these were turned out of solid sticks of cherry in imitation thereof, the corrugations being the mechanical work of the lathe. In such pieces it will generally be found on examination that the willow braids are turned out by the yard, independently of the furniture, and chopped up and tacked on to cover other defects, instead of structurally woven in.

The unfortunate purchase of such wretched parodies on willow furniture has, perhaps, given many people a contempt for willow furniture in general, if they have not had occasion to examine pieces which are honestly and beautifully wrought.

A word more in conclusion about design. Willow is a flexible medium, but should never be forced into shapes which are not, in some degree, suggested by its nature as a material, or by the structural facts of its weaving. Different weaves, plaits, braids and bindings are decorative in themselves, besides honestly expressing the craftsmanship of the making. Interest and beauty in willow, apart from this, can be sought only in line and form, since all other types of furniture, except the Mission and its off-shoots, are characterized by turned work or carving or inlay or some other detail which captures attention.

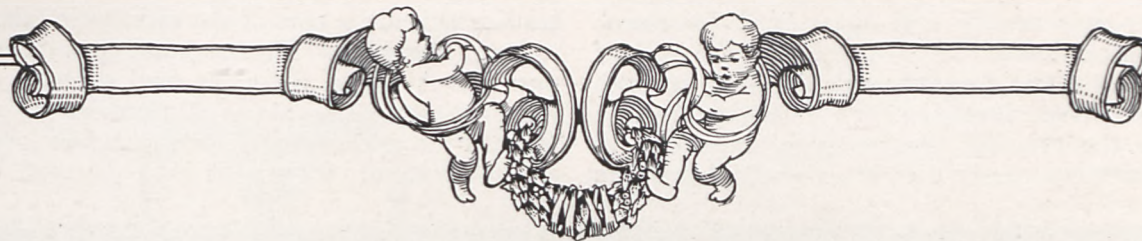
Neither too much nor too little should be expected of willow furniture, and above all, it should not ever be regarded as an imitation or substitute, any more than tapestries, which are woven, should be regarded as imitations of pictures, which are painted.

Certain characteristics and properties peculiar to itself should be looked for—well-designed willow furniture will display all the intrinsic merits which result from a combination in terms of structural integrity of form governed by material, and of execution governed by true craftsmanship.

The author is indebted for illustrations as follows: I, IV, VI to Joseph P. McHugh & Son; for II, III to Minnet & Co.

FURNITURE & THE HOUSE

By MARGARET GREENLEAF *Interior Decorator.*



V. SOME XVI AND XVII CENTURY STYLES

IN CONTINUING the discussion of furniture for the modern house, we assume that the student salesman is fully aware that he must have facts and data back of his statements when he advises his customer. To deal positively as well as interestingly with his subject will gain for him confidence and attention, both of those, who, knowing nothing of these points themselves, are frankly dependent upon him for direction, and also of those, who, knowing a little furniture history, are eager for information from one who can inspire their confidence.

We will, accordingly, in this chapter, treat, in some detail, of the several styles of furniture which the salesman may with confidence advocate as suited to the interiors of modern Georgian or Colonial houses. In going about this task, he will find that the field of selection is by no means limited to the eighteenth century, also, as he proceeds, he will discover for himself that there is almost "nothing that is new under the sun," but as he continues, he will become constantly more impressed with the meaning and beauty of the several adaptations of original types, which he will encounter, changed as they are, to meet the demands of the successive periods.

The kinship between furniture and the house, or rather of furniture and architecture, as he follows it through the centuries, becomes ever clearer to him and he sees that in every country and century the decoration and furnishing of the house has been but a reflection of the architecture of the time. The study of the Renaissance, Italian, Flemish, French, he must at this time forego. Alluring and fascinating as it is, it demands closer and deeper study than his hurried preparatory work will permit, though, as he skims its surface, the student will, doubtless, promise himself a closer acquaintance with its delights and wonders at some more fitting

season. For his immediate purpose he need only know that to these magnificent revivals the old world owes much of its splendid architecture, sculpture, painting and their dependent arts, a heritage which has also given to the new world its highest inspiration in these arts.

Sixteenth Century Tudor Furniture

The strides made in architecture in England during the sixteenth century were tremendous, in the light of previous advance, and the influence of this period is most lasting and important, covering the reigns of Henry VIII, Edward, Mary and Elizabeth. When Henry VIII turned his back upon the pointed Gothic architecture which had long prevailed in his country, he prepared a lasting preface to the history of furniture in England. History tells us that he hated the Papists and since the Gothic was at that time the sacred architecture of his realm, it was, of course, beloved by the Catholics and the desire to sweep them from England was probably the strongest reason for the king's architectural change of heart. But, also, we like to feel that this doughty king appreciated the splendid beauty of the architecture of Italy and of France, and that he coveted it for his own country when he imported some of the best artists and craftsmen from these countries to work for him in England.

These men naturally brought with them the Italian and French influence and thus gave to England its first Renaissance. From these foreign designers and artisans, working in a measure under English influences (at least they were on English soil) originated the architecture and furniture (very little of the latter) which is known today as Tudor. However, as we have previously stated when these artists returned to their native lands, there was in England a gradual reversion to the deep rooted Gothic tradition. This reaction was not fully felt until the

time of Elizabeth, and thus came about the almost oppressive beauty of the Elizabethan period. There was little of the Gothic in furniture and that little scarcely eligible or practical for modern reproduction, though the occasional pieces of this school which the salesman will encounter readily find places in those elastic interiors known as "living studios." Also, if carefully and discreetly placed, the chairs with high carved backs and the choir seats, which are the principal expressions of this style as seen today, can be used in a Colonial house. In

of the most beautiful reproductions of this period. Now it was that the heavy solidity of furniture began to give way to lighter and more practical designs; especially was this emphasized in the construction of the chairs. Previously these had been huge almost immovable seats practically a part of the room which they sparsely furnished. Turned work was introduced at this time and while used on some of the most sumptuous pieces of furniture it so lessened the cabinet maker's work and the consequent cost of the article that the man of



The magnificence of the furniture of the seventeenth century is evidenced in the characteristic pieces here shown in a sympathetic setting.

any event, such pieces may be fairly classified under that hard worked title, "Early English." There is even less of the furniture of the time of Henry VIII reproduced than of the Gothic. That such commodities were meager enough at this period, will, in a measure, explain the fact that almost the only examples extant of such furniture, are those preserved in English museums and rare private collections.

With the further advances in Elizabeth's reign there was a noticeable increase in the variety and character of the furniture made for the house. The magnificence of the great beds of this period has never been excelled, while chairs, cupboards, tables, chests and cabinets became the accepted fittings of the rich man's home. These pieces serve as models for some

smaller means could afford in his home many heretofore unenjoyed luxuries in the way of chairs and tables. Then came the spiral which was destined to play so prominent a part in succeeding periods and schools of ornament. This, in its manifold forms, effectively broke the solidity of the uncompromising boxlike chairs and chests.

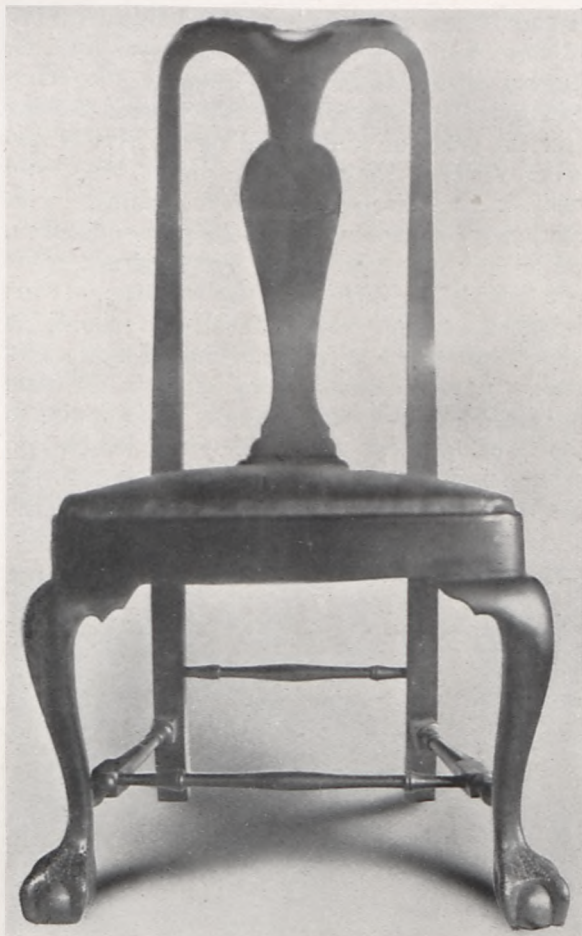
Also the bulbous vase shaped leg so characteristic of the huge Elizabethan tables was now made. Of carving, there was enough and to spare; much of it took the form of "strapwork," which is one of the identifying embellishments of this period, although it appears frequently on the later Jacobean furniture.

This carving is called "strapwork" because of the banded or straplike effect it gives. It lies

GOOD FURNITURE

flat upon the surface its ornaments. The design is outlined on the wood which is then chipped away leaving the pattern flush with the surface.

Oak, naturally, was the dominating wood of this massive period. Such furniture can, by right of relationship, find its place in the setting provided by the architectural details of the modern eighteenth century English house.



A good reproduction of a chair of the Queen Anne period. The ball and claw foot is less typical of this time than is the deer foot.

A word of caution regarding this assembling or placing of such pieces should be given. Discretion must be used to insure against any lack of harmony or balance in associating them with the more delicate forms of the furniture best known as Georgian and Colonial. Frequently it is found advisable to devote one or more rooms to such furnishings. For example a large hall may happily have, as its dominating feature, an Elizabethan table of black oak placed well in its centre while wall chests and characteristic chairs may complement it.

In the numerous adaptations of the styles of this period are many beautiful and dignified pieces of furniture which depart from the orig-

inal only as the modernity of the service required of them demands. Concerning this question of adaptation the salesman must be armed at every point and able to speak accurately and convincingly. There is no antiquary, no connoisseur, no collector of old furniture, so rabid a purist as is the amateur with slight knowledge of his subject, who has determined to fill his house with absolutely correct reproductions of existent antiques. It may be delicately brought to his attention that, in his fine new old Georgian manor house, his architect has been obliged to make certain concessions to progress that the house may prove an acceptable home to the twentieth century family who will occupy it. There are then some modern requirements which cannot be ignored in arrangement and finish, and not only is this true of the house itself but of the furniture which fitly combines to make of it the comfortable, convenient, luxurious abode demanded by the house holder of this day and generation. The clever architect has deftly introduced in the rooms push buttons and electric bells for service while employing the quaint bell cord and tassel for effect. The modern bath room, expressive of the last word in hygiene and luxury, is, doubtless, a matter of pride to the owner. Yet in the pure and original eighteenth century house it had no place. The splendid reproduction of the Grinling Gibbons carved mantelshelf above the great open fire is a decorative feature of importance but did the coils of the steam radiator, artfully disposed behind cabinet and beneath window seat, fail to do their part no amount of traditional authentic ornament would make the room livable and satisfying to its occupants. There are few people today with sufficient strength of mind in their stand for purity of periods to leave out of these otherwise distinctly correct period houses the gas pipes and electric wires which bring comfort and convenience. So it would seem in the adapted eighteenth century house a perfectly justifiable and logical course to pursue to use in its furnishings such adaptations of the period as the conventions of the present may require.

The point then, which the salesman must insist upon, is the importance of consistency, harmony and balance in the furnishing of every room in any house which aspires to be beautiful. The mistakes of the maker, the retailer, and the purchaser of mongrel furniture, such as the Morris chair with Queen Anne legs and Chippendale back (of which we have most of us heard) are numerous. Too often the penalty of such error falls wholly upon the devoted head of the entirely unoffending purchaser, whose sole fault lies in not knowing better.

Seventeenth Century Jacobean Furniture

The Jacobean or Stuart Period (1603-1689) follows the Elizabethan. During this time England was ruled by James I, Charles I, Cromwell, Charles II and James II. The changing influences which prevailed during these reigns will fully account for the changes in forms and ornament which the furniture of the day took on during this vital period in furniture history.

The Jacobean style must be admitted to include the earliest Colonial furniture, for of such character were the chairs, chests and tables brought by the earliest colonists to America, and this was naturally the type which served as models for the crude but carefully executed pieces, the first "made in America" furniture. This early American furniture, while less embellished by carving or inlay than the imported pieces, was well made and constructed to stand the hard service required of it. These pieces, some of which are available for reproduction today, provide the quaint and simple models suited to the Dutch Colonial, or cottage Colonial house. They prove also attractive and comely when placed in the modern bungalow, the simple house of concrete or cement or in the American

interpretation of the picturesque English cottage. Of the latter interiors, we shall have something further to say in a subsequent chapter.

DISTINGUISHING CHARACTERISTICS OF JACOBEAN ORNAMENT—All surface ornamentation of the early Jacobean furniture is flat. The richly rounded and bulbous effects of the preceding (Elizabethan) period were abandoned at this time. While in the offerings of a later time during this period the sumptuous influence of the Flemish Renaissance is felt, the form and the general style of the embellishment was then changed. The inset of cane, the pierced carving and cut work of scrolls and double scrolls and other devices, appearing on backs, legs and underbracing of chairs, contrast strikingly with the heavy wainscot chair of the early Jacobean, while on chairs and tables much turned work and spirals are found. The stiffness of the Elizabethan and early Jacobean schools is almost lost in the adoption of these Flemish and Italian effects. Chairs from Spain in the time of Charles V, bear also a family resemblance to the later Jacobean styles. The slender twisted column is freely used in all of these but on the furniture of the French and Italian Renaissance



A STATE BED CHAMBER.

The Louis XV table combines harmoniously with the English XVIII century pieces.

the graceful spiral is even more evident. These delicate distinctions often make it impossible for even the connoisseur to accurately attribute the furniture of this period. So, if the salesman finds himself unable to do this, as he will, his best plan is one of frank avowal of his inability; a general classification as Flemish Renaissance or Jacobean will serve. The same applies to the reproductions (more or less accurate) of the furniture of the time. These may properly find places in the Colonial home, and of the chairs of Spanish or Italian inspiration the same may be said. In fitting the dining room, these chairs will be found interesting and acceptable. Placed within the stately white plaster paneled walls of a Georgian room, or in the dignified atmosphere of a strictly Colonial background these pieces will seem equally at home. Completed by a gate-legged oblong table and a buffet or sideboard adapted from the long table or immense chest of the period, a room so furnished will be consistent and beautiful. Frequently the salesman will find that such "composed" fittings for the dining room will make especial appeal to the individual customer. The gate-leg table is typical of the Jacobean period and a highly interesting piece of furniture both in its enriched and its simplest form. There are later develop-

ments of this table in mahogany and other woods but in its original Jacobean form it is of oak, round or oblong, its two drop leaves supported on movable gates. There are eight legs beautifully turned and strongly underframed. Much inlay in holly or other light woods is often to be found on these pieces; usually the pattern shows a simple narrow repeat about the table's edge. This or a band of strap-work used in the same way are equally typical. Where such tables or their reproductions come under the student's hand, he may safely advocate them for the Colonial house. In this day of tremendous interest and world wide sympathy with Belgium it will not be remarkable if the Flemish or Flanders influence in furniture of this period be largely exploited, and this, which by the layman is scarcely to be distinguished from the late Jacobean may be recommended with freedom and certainty as suited to Colonial interiors.

The Anglo-Dutch Period (1689-1714)

During this time William and Mary, Queen Anne and George I reigned in England.

The names of these sovereigns at once bring to the mind of the furniture student the several styles and ornaments which are characteristic of each period. A recognized authority has said "the history of furniture is most clearly

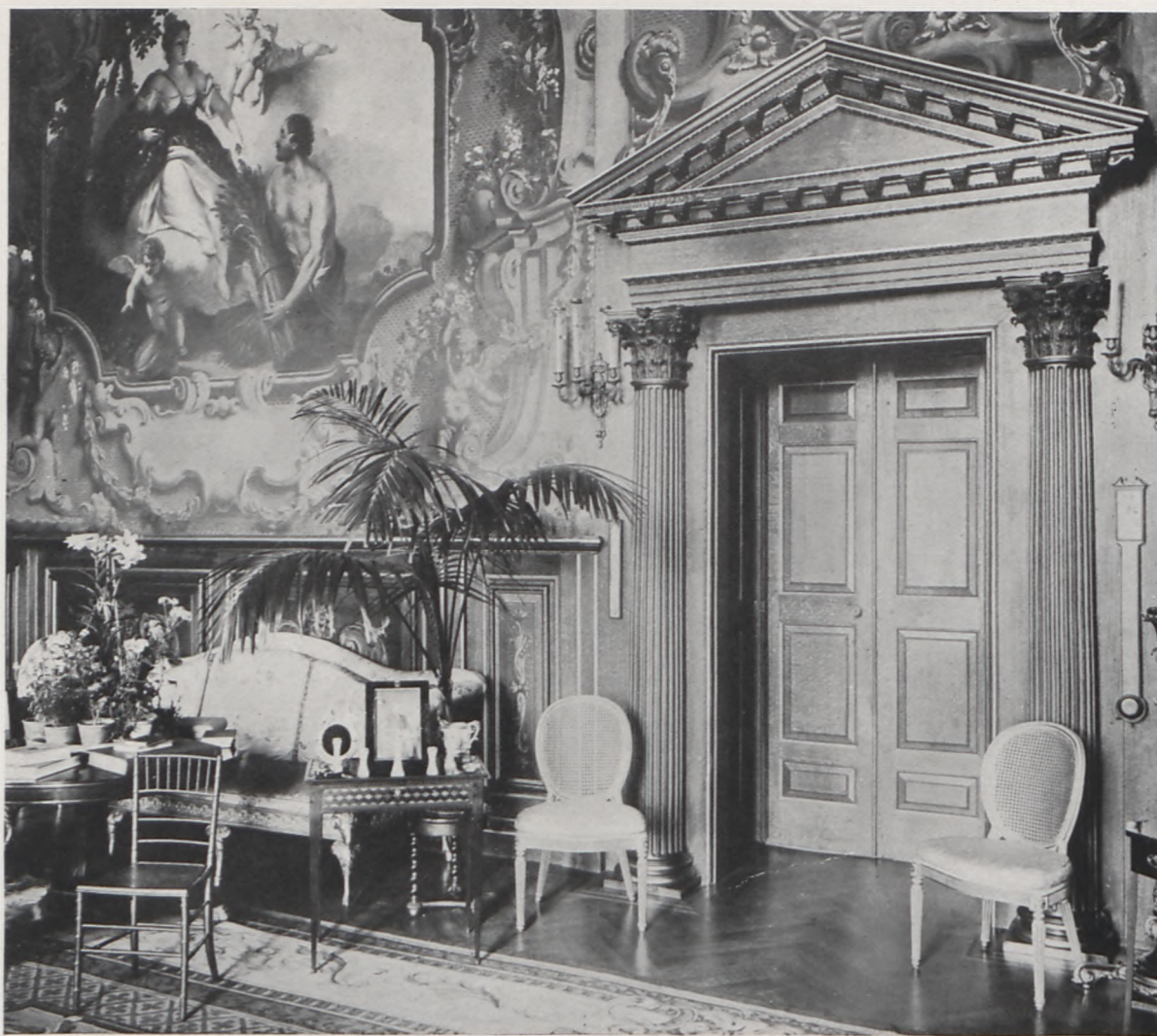


A drawing room at Moor Park, England, showing furnishing of the kind which is the result of generations of good taste.

read in the chairs of the periods and schools." We will look first then for the changes which occurred in these essential articles of furniture, dating from the advent of Queen Mary. The first most radical difference to be observed in chairs imported by royalty from across the channel was in the introduction of what is known as the cabriole leg. This style of curved leg had previously appeared on French furniture but from this the Dutch form (which was the one brought into England) differed slightly. At any rate as soon as seen it was admired and adopted by fashion in England which followed, then as closely as now, a royal lead. At once the outcurving bandy leg usually tapering to a deerfoot rest assumed the foremost place in furniture ranks and has held its place more or less permanently ever since. It appeared during the Queen Anne period on chairs, desks, tables and highboys. The chairs of this time were further distinguished by high narrow shouldered

backs set with wide central splats and by broad, deep seats.

Naturally the earlier styles, showing the Italian and Flemish influence, were not abolished though their influence did not appear in the new work of the time. The turned work of the preceding period was not wholly discarded though the typical support for chairs and tables was the cabriole leg. Then the chair backs began to depart from the rigidly upright line they had previously presented, and began to show a slight tendency to curves. A further innovation brought in the upholstered or overstuffed pieces of which the wing chair was one expression. Also there were long seats and divans. The desk which is most frequently reproduced as especially identified with the Anglo Dutch period has flat sides and back; the lid slanting when closed, surmounts three or four drawers. Within the space covered by the lid are secret drawers and pigeon holes. There are also several other styles typical of



An Inigo Jones Palladian doorway with furniture by the Adams.

the time. One of these is ornamented with Dutch marquetry and slim brass trimmings, the lower part showing but one drawer and incurved knee space.

The highboy which is firmly identified in the minds of the majority of people as Colonial, is of French origin and the first of these made in England stood upon six bulbous legs and was gracefully underbraced. From this have developed the several types we know today.

The furniture of England began now to show the enrichment of Dutch marquetry. The many colored woods employed in the designs made it very similar to the Italian *intarsia*. This points again to the fact that in the history of furniture all roads lead (back) to Rome. The fine English oak which had been the constructive wood of the preceding periods was now supplemented by walnut, beech and chestnut. There is small distinction or difference to mark the transit of the William and Mary period to that of Queen Anne, the progress in the radical changes begun under the Dutch influence went steadily forward. At this time, owing to religious troubles in France, her protestant workmen were forced to leave their own country and seek shelter and livelihood in other lands. It was these men, who, finding homes in England, made much of the fine furniture which serves as models for present day reproductions of the style.

As we now draw near the beginning of the reigns of the Georges in England there can be no further question of the suitability of the furniture then made, to the interiors of the houses of the period. The architecture developed in the preceding periods was largely Palladian and under the impetus of the first great architect of England, Inigo Jones, much was accomplished to advance popular appreciation of the highest and best in art. The classic beauty which marks the Palladian styles is reminiscent of the Greek and Roman in its columns, its broken entablatures and beautiful carved surfaces. Half a century later another great man designed and built many of the most splendid and noble structures in England, including St. Paul's Cathedral. This was Sir Christopher Wren who followed closely in the footsteps of his predecessor, Inigo Jones.

The architectural work of these men is responsible largely for the beauty of form and ornament evidenced in the furniture of their day. Certain buildings still standing in America bear testimony to the far reaching influence of Wren. Independence Hall in Philadelphia is one example, while many private residences in New England especially at Portsmouth, Salem and Newburyport show the influence of Wren's rare

charm. Grinling Gibbons, the greatest artist in wood carving, of that or, perhaps, of any other period, is well represented in some of these interiors (either by original work or in careful reproductions made of his designs by his immediate pupils); his overdoor ornaments, chimney pieces and other interior detail are of unsurpassed delicacy. Also, these fine old rooms hold many originals in furniture from the several periods we have described.

And now we have returned to our starting point in this brief tracing of early English furniture down to the perfected beauty and elegance of the ensuing period when Chippendale, Sheraton, Hepplewhite and the Adams originated, designed, produced and wrote books to insure to their own and to future generations a proper understanding and appreciation of what they were pleased to term "The Cabinetmakers' Art." While each of these designers showed marked individualism in certain of his work, there is enough of resemblance in their pieces to bring confusion to the amateur mind until he has mastered a few points which will help him to identify them. Chippendale was influenced by many passing fashions. He has been called "the great adapter" and for this reason his work is more difficult, at first acquaintance, to attribute properly. The cabriole leg, the ball and claw foot, the straight leg, the adopted Dutch foot, were all used by him at different periods. Hepplewhite and Sheraton, though they worked at the same time, are less difficult to separate than we might think at first glance, and while it is necessary for the salesman student to know the identifying peculiarities of each, he can also know that there is small risk of going wrong in advising any of the styles which are expressive of the work of these notable designers for use in the several types of rooms to which they are suited. Of these distinctions we will speak further in the coming chapters.

Now we wish to impress upon the salesman's mind one point to which the full discussion of these several periods leads. Any and all of these characteristic styles may find places in the modern adaptation of the Georgian or Colonial house. We have for our best authority in such advice but to call to mind the beautiful and time mellowed interiors of the fine old houses of England. In these we see, side by side, splendid examples of the heaviest of the furniture of Elizabeth's reign with the delicate beauty of line, form and ornament shown in the French furniture of the Louis XV period, as in the state bed chamber which is illustrated on page 564.

In the drawing room of Moor Park, also illustrated herewith, we find this mingling of styles

further emphasized. The satin brocade upholstery of the golden framed chair is as distinctly of the time of the French Regency as is the style of the chair itself. The English Empire or early Victorian is represented in the console table against the wall beyond the stately columned opening. A Chinese lacquered cabinet is here also, while a writing table adapted from Hepplewhite is faced by a chair of which the fine oval

back suggests its Adam origin. The slip covered overstuffed furniture is perhaps modern, while the exquisite plaster ornament of the white paneled walls declares the Georgian characteristic of the architecture. Such a room it is not possible to create in a day or in a generation, but it is fairly representative of the taste of successive generations of distinguished and noble English families whose home it has been.



Hall and stairway to the drawing room in the apartments of Wilson Eyre, architect. The interest centers about the excellent painted Empire settee, the Spanish cabinet and the old Spanish ironwork hung on the wall.



MUSICAL INSTRUMENTS AS AN INDICATION OF REFINEMENT AND CULTURE

WILLIAM LAVREL HARRIS

IV. GERMANIC INFLUENCES

THE casual visitor passing through the wonderful collection of rare and beautiful works of art that fill to overflowing the Metropolitan Museum, seldom notices and almost never pauses to examine number 1197 of the Crosby-Brown Collection. And yet when analyzed with thought and care, this dull and dusty piano explains and teaches much that is vital in modern life.

This curious musical instrument, made in Germany at the quaint old medieval town of Nürnberg some time in the eighteenth century by an unknown artist, and subsequently remodeled to suit a change in public taste, has in its history thus briefly indicated, the secrets of success and failure.

Nothing is more evident or more difficult to explain in a satisfactory way than the rapid and violent changes that in modern times have agitated the popular mind and affected the artistic judgment of people and of nations. As long as our cities were small, and while pianos were practically made to order, the problems of the piano makers were comparatively simple. They did but follow the changing style in each instrument that they built. But now when pianos are made in large quantities and the initial outlay for the year's work is represented by figures in the hundred thousands of dollars, the fluctuation of public taste is a matter of vital importance and may mean for the piano maker the greatest prosperity or complete financial disaster. We can therefore with the greatest interest, learn all that there is to be learned of those irresistible impulses and mighty accidents that have shaped and moulded artistic taste and national inclinations in times that have passed.

This study is all the more necessary at the present moment as we live in a time of intellectual transition and moral change. Furniture makers, piano designers, interior decorators and the manufacturers of textiles all feel the force of changing taste and endeavor anxiously to read

the signs of the times and the artistic tendencies that prevail.

In Germany before this present war was declared they carried this science of artistic psychology much further than it has yet been carried in other countries. It was for them, one of the greatest of German forces carrying their merchandise to every market and to every land. If our piano makers studied the history of their craft more carefully and were familiar with all the possibilities of art as applied to industry, fewer unsaleable pianos would now be standing in their storehouses.

Yesterday, while making notes for the present article in the Metropolitan Museum of Art, I met a piano appraiser and salesman of thirty years' experience, who was employed to lecture to piano makers, but who, until yesterday, was ignorant even of the existence of the Crosby-Brown Collection. He had only half an hour in which to investigate the whole great subject there indicated. This shows the blind way in which even our greatest industries are conducted and the manner in which we blunder on.

Our piano makers should learn that a keen knowledge of artistic thought and the tendencies of public taste have now become a commercial and financial asset of no mean importance.

A most curious part of our Nürnberg instrument No. 1197 is that it was at some distant period made over to meet a changed condition in public life and popular ideals. The "Round Head" reform in musical instruments begun in England by that friend of the inimitable Pepys, the famous maker of spinets, Charles Haward, continued by Thomas Hitchcock and other men in London and by Christofori, the Italian harpsichord maker, in designing the case for the first perfected piano, gradually spread and became popular in the capitals and centers of learning throughout all Europe.

The most rapid progress of this radical change in artistic taste was naturally made in those

centers and neighborhoods where radical ideas were popular and where social and political reforms were under way. In France, for instance, where necessary social and political reforms were held back and repressed, the English form of piano construction was not adopted as long as the King and his courtiers still held sway, though the influence of this new style was felt. Frederick the Great, of Prussia, however, as we have already noted in a previous article, had made for his palace at Potsdam three replicas of the Christofori piano.

In this way during the eighteenth century, the piano carried a simplified form of furniture construction into all the capitals of Europe. This was largely due to the great popularity the piano as a musical instrument and to the fact that Christofori admired the simple styles of dress and house furnishings adopted by the "Round Heads" of England and slightly embellished in post-

restoration days. By the time that this Nürnberg piano, to which I have referred, was probably built, pianos of similar construction could be found in almost every city of Europe and were manufactured even in America. Some of the most beautiful were made by that master craftsman, George Astor of London. His pianos were, of course, in a different form from the early spinets of the post-restoration period, because they were intended to contain a very different sort of mechanism the intricate details of which it is not necessary now to consider.

The artistic principle involved is the point of interest. The fact to be emphasized is the great simplification of furniture made necessary by the growing dislike among the majority of the people for everything that savored of pomp and pagentry. As the eighteenth century progressed, the plainest forms of piano construction prevailed and with a remarkable uniformity of style.



I. Post Restoration type of English spinet made in 1684 by Charles Haward of London.

For example, the piano by Anton Vatter, the famous instrument maker of Vienna, now in the Crosby-Brown Collection at the Metropolitan Museum of Art and made in the late eighteenth century is, in appearance, almost exactly like the pianos made in Boston by Benjamin Crehore, who was a native of Milton, Massachusetts.

A piano by Charles Albrecht of Philadelphia resembles very closely an instrument of the same period by George Astor of London. There is, however, this difference, that while the English and American instrument makers frankly accepted an entirely new state of affairs and designed to obtain simplicity and lightness of construction the continental designers always had a hankering after forms of furniture belonging to periods that were past and that had been closely identified with conditions that had then ceased to exist. The great force of this surviving influence of other days is indicated by this Nuremberg piano so interesting with its ecclesiastical forms of ornamentation applied on top of what might well be considered a first class English piano case. This instrument, by an unknown German artist, may well be taken as a type of that intellectual and social struggle that upset all Germany and found such a brilliant expression

in the writings of Goethe and Schiller. It reminds us of how Goethe was at one time filled with admiration for Shakespeare and things English, and then, inspired by his love of country, turned about and wrote a great German epic. So this Nuremberg piano, first built on English lines and decorated with English inlay after the fashion of London, was afterward made over with Gothic wood carving till it became an expression of Germanic thought and taste. To a less degree, this same Gothic tendency is apparent in the late eighteenth century piano signed by Anton Vatter of Vienna, so similar in general lines to the Crehore instrument previously mentioned.

Gothic ornamental motives appear on the charming little pianino No. 1951 of the Crosby-Brown Collection made probably somewhere in Germany or Austria, during the latter part of the eighteenth century. But in these two latter instruments the Gothic ornament is but faintly indicated, the designer not having the strength of his convictions.

This pianino has another and most unusual characteristic worthy of note. The mahogany case is exquisitely constructed with the corners cut in an effort to do away with that angular form so conspicuous in most of the keyboard

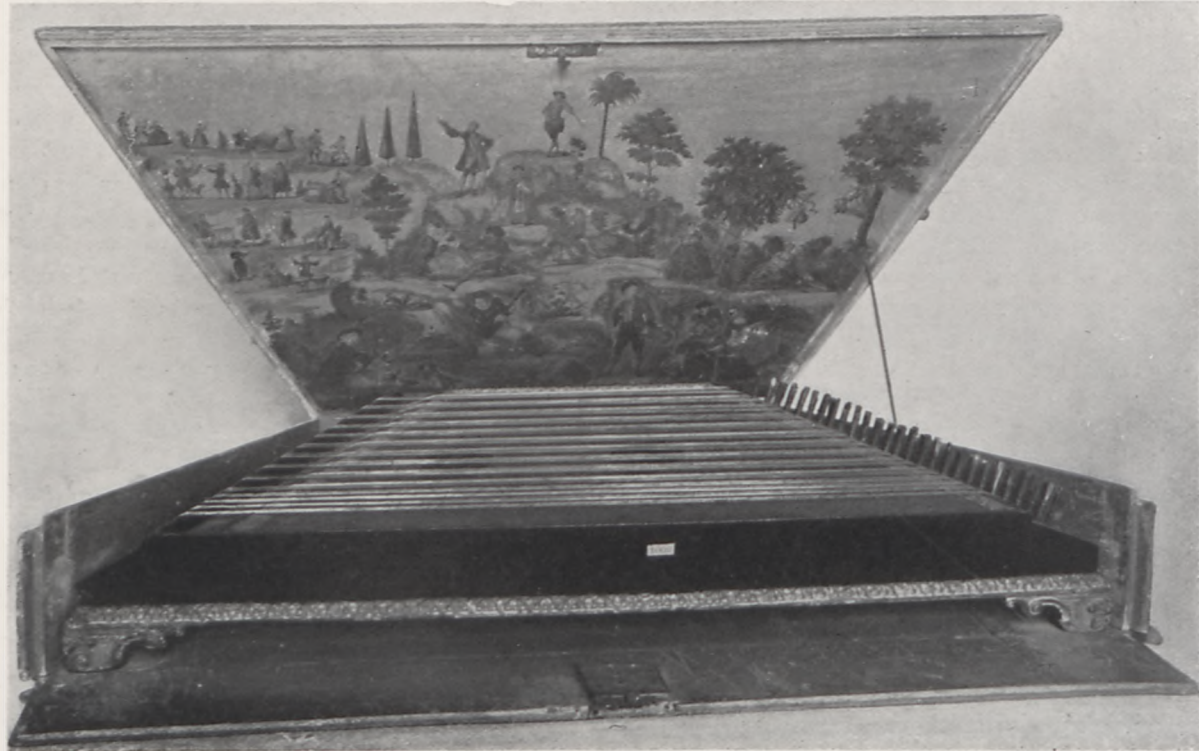


II. German eighteenth century piano, made in Nuremberg by an unknown maker. The original design of this instrument was evidently English and was later covered up with the Gothic tracery carving which it still bears.

instruments of this period made in English speaking countries. It is well for us, then, to inquire as to the real reasons for this strong predilection, in Germanic countries, for pianos of picturesque design, and the evident wish to make fitting use of their great knowledge and skill in wood carving and painting. This fondness for the picturesque has always been a mark of distinction between the art of northern countries

were brought, for the most part, by ecclesiastical authorities and at a time when Gothic architecture was at least already in the making. A wonderful example of this ecclesiastical influence is in that fascinating and fanciful old city of Hildesheim in Brunswick, where Saint Bernward founded his industrial school and guild of skilful artists toward the end of the tenth century.

At an earlier period the great emperor Charle-



IV. An example of the picturesque treatment of musical instruments. Italian Psalter made by Antonius Berero of Trent, in 1745.

and the art of those countries that enjoyed the advantages of Greek and Roman culture. The legions of victorious Rome never penetrated far in the swamps and forests beyond the Rhine, and Roman architects never built in Germany those numerous artistic monuments of classic art that, at one time, graced the towns and villages of other lands.

When culture, learning, fine furniture, architecture and beautiful musical instruments came to Germany they



III. Early, seventeenth century German cabinet organ. Maker not known.

magne established industrial schools or patronized the monastic schools already in existence, in Belgium, Switzerland and certain parts of Germany. Notable among these schools were the ones at Aix-La-Chapelle, at Fulda, at St. Gall and on the Island of Reichenan. But through all this time the monastic influence prevailed so that on most early musical instruments we find the stamp of churchly knowledge and ecclesiastical skill in wood

carving and the different species of painting.

Examples of early German musical instruments are rare though, no doubt, beautiful organs of one sort and another existed in large numbers. We have scattering references to the church organs of St. Egidius at Brunswick, of St. Salvator at Vienna, St. Blaise at Brunswick and at other towns of importance. In a future chapter I will take up the subject of fixed church organs, a subject now of the most vital interest because of changes that are taking place.

The whole subject of the keyboard as applied to fixed organs has, during the past ten years, been entirely revolutionized. Up to that time the keyboard was a set of levers, now thanks to electricity, the keyboard of a large organ is, in actual fact, a set of push buttons. It is a tremendously interesting subject in itself and must not be confounded with the question of portable organs and clavi-organums of which we now speak. These latter instruments have influenced vitally the character of decorative art as applied to German musical instruments, and have, on the

whole, tended to demoralize our artistic taste and judgment by their lack of classic lines. The regal was a very popular form of musical instrument throughout Germany, as it could be used in religious processions, being slung over the musician's shoulder for convenience. But, by the nature of things, it was not susceptible to anything like a formal treatment.

An interesting example of this sort of organ is to be seen in the Crosby-Brown Collection. In its day, this instrument, undoubtedly, had considerable charm of color, being decorated with highly ornamental painting. It was evidently made by some one who cared more for music than for literature, as the case is lined with an illuminated manuscript on parchment. This instrument was made by the organ maker, Georg Voll, in Nüremberg and is dated 1575, indicating the violent and troubled circumstances under which this craftsman must have worked. We can hardly expect calm and beautiful works of art from Nüremberg at such a moment. Another instrument from the same city which, in shape,



V.

German clavichord, made in 1765 by John Christopher Jesse of Halberstadt.



VI. Antique German book organ by an unknown maker.

resembles some of our modern automatic musical instruments is the cabinet organ with a removable spinet, dated 1598. This instrument has the same uncertainty of design and the same indecision as to the real purpose of things that is usually apparent in the automatic musical instruments of modern days and other characteristic productions of our time.

Let us trust that the vital changes suggested by this mental uncertainty of our present day designers does not, in any way, presage the awful disasters that fell upon Germany in the time that immediately followed the designing of this curious organ-spinet. And yet they were very proud of themselves in Nuremberg at this very moment. We can still read on this eighteenth century work of art, so uncertain in form, the confident inscription, "By the favor of God, see what Lawrence Hauslais of Nuremberg can do."

When one considers the keyboard instruments of Germany, one is conscious of a less amiable background than that which existed in England, France and Holland. Germany, owing to religious dissensions and the curse of a whole brood of war-like princes, has a long period of history that is covered with a dark and savage gloom. At the time when the Frenchmen and Flemings were producing some of their finest art in the seventeenth century and living in comparative comfort, the common people of Germany died in the fields of starvation, eating grass like cattle, if we can believe our histories.

Bodies of malefactors, broken on the wheel, were secretly removed to serve for food. Political executions were numerous and men climbed on the gibbets tearing down the bodies there suspended to devour them. Thus we see that the

religious wars starting, no doubt, with noble motives, led to horrors that equaled those of Samaria and Jerusalem, the abomination of desolation described by the prophets.

And all this happened, we are told, for noble purposes, less than three centuries ago in Christian Germany. So let us look with gentle commiseration on the organ-spinet with its bombastic inscription by Lawrence Hauslais of Nuremberg. No wonder that the German designers were lacking in a sense of grace and proportion. But they always preserved that curious sense of the picturesque and the rich and sumptuous quality of color, the heritage handed down from the Byzantine and Romanesque teachers that taught in the splendid industrial schools of Charlemagne or in the quiet and sequestered cloisters of monastic communities.

Several very beautiful examples of this singular and characteristic German art are to be admired in the Crosby-Brown Collection. Most notable, perhaps, among them all is the portable organ No. 1190, once not only richly carved but exquisitely and splendidly colored. The carved walnut case reminds one vividly of the carvings at Hildesheim with their lack of form and their wealth of strong and splendid colors.

The decorative painting directly above the keyboard represents the "Raising of Dorcas" and in sentimental charm and tone it might fittingly grace a Gothic altar. This almost unique and rarely beautiful instrument is the work of some unknown artist at the time that brutal Wallenstein marched up and down burning and plundering the country as he went, and when Gustavus



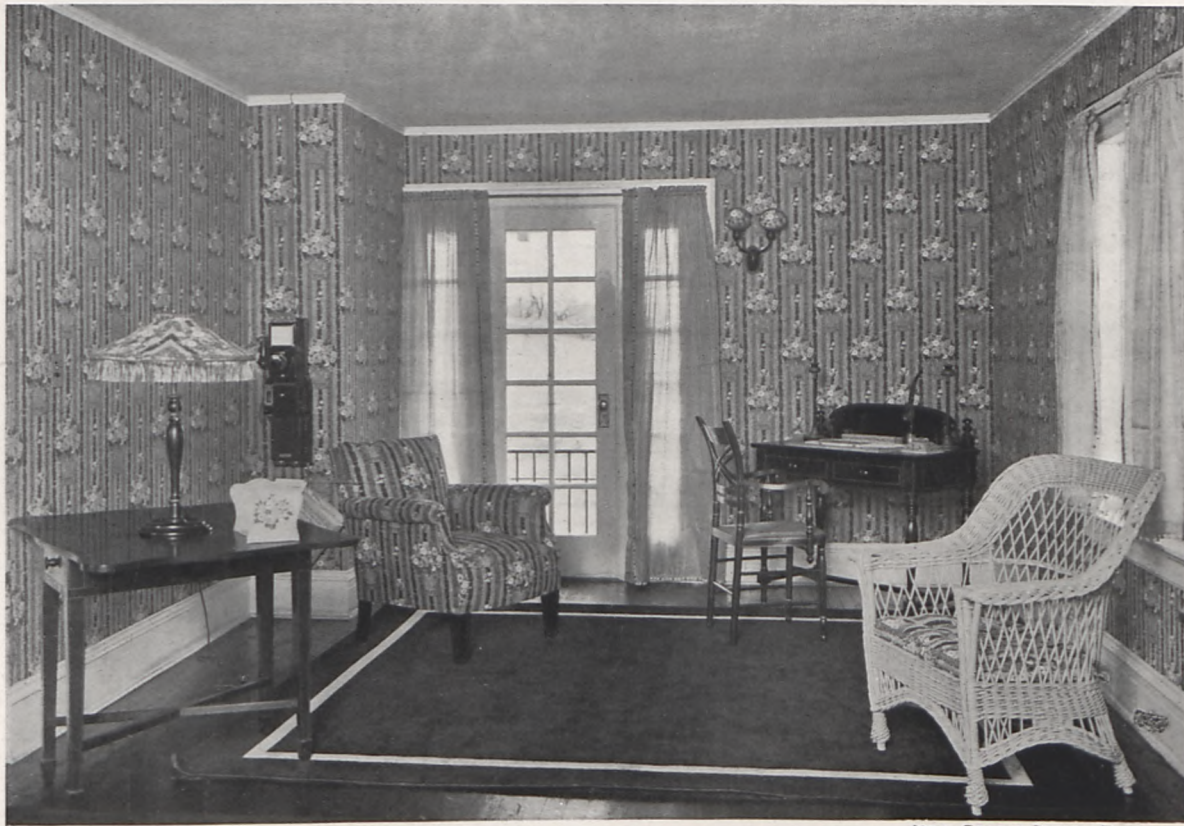
VII. Another view of VI.

GOOD FURNITURE

Adolphus came to meet him at the disastrous battle of Nüremberg.

It is a long cry from this most artistic if slightly misshapen organ of the early seventeenth century to the rather ornate clavichord made by John Christopher Jesse, organist at St. Martin's Church, Halberstadt, in the year 1765. This clavichord we can take as typical of the false, constrained and dull society from which the wonderfully gifted Goethe revolted in the early part of his great career. After reading his forceful impressions of the little world he knew one sees it all described again in the form and color

of this clavichord made by the organist of St. Martin's Church. Its aimless curves, its proportions, that are neither good nor bad, its woodwork painted to imitate tortoise shell and its general air of cheap and smug respectability is a warning to those dull souls that cannot exert themselves for noble things. Even while this instrument was being made, events were shaping themselves in Paris that were destined to change not only the design of musical instruments but to mark a great and terrible epoch in the life, the art and the history of Europe and to once more sweep Germany with war and ruin.



A LADIES' RECEPTION ROOM IN A COUNTRY CLUB.

MRS. GERRIT SMITH, Decorator.

WALLS—Papered in chintz design as per sample enclosed. WOODWORK—White enamel—cream. FLOOR—Stained dark grey. RUGS—Black with a band of cream white forming a border set about one foot from the edge. FURNITURE—Overstuffed pieces covered in grey linen which exactly matches wall paper. Desk, tables, small chairs, etc., and lamps, in black enamel decorated in narrow gold lines. CURTAINS—Of two tones of thin

gauze silk, that is, the inside curtain of a deep rose tone over a pale yellow, edged with a narrow black fringe (carrying out the colors of bouquet in paper). WILLOW FURNITURE—Painted in a deep rose tone with cushions of the figured linen. DESK SETS—BOOK ENDS, ETC.—Painted in design shown in linen. The total effect of the room is striking but, in spite of the unusual color combination, it is very simple and restful in effect.

(Believing that a detailed description, by the decorator, of the color scheme, will be of interest and helpful to many readers of Good Furniture, the above description has been given in full.—Editor.)



GRINLING GIBBONS' CARVING DEPICTING THE STONING OF ST. STEPHEN
Now in the Victoria and Albert Museum.



ENGLAND'S FOREMOST ARTISAN

BY RICHARD FRANZ BACH

OVER the work of many men hovers a kind of mythical personality. Generations of admirers and critics construct out of their own observations, and in the absence of reliable data, a character and existence for the artist which may be utterly foreign to the facts of his life, should they subsequently be brought to light. Again, the work of many more lives through the centuries with but an empty name attached, criticized and analyzed and often studied, while the person of the artist seems, perhaps fortunately, to escape attention. The case of Grinling Gibbons might be considered an illustration of either of these conditions, which may be said to succeed each other, the latter first, in the case of most artists whose work achieves by gradual stages its appropriate importance in history. Gibbons lived an industrious life, his works are of vast scope and infinite number, but the man has in great measure escaped us. As his importance began to loom larger, with a better understanding of the English Renaissance style, he emerged gradually out of the darkness of a forgotten past. Letters and accounts were found, and latterly more frequent writings concerning him have added measurably to our picture of the greatest artisan England has given the world, although paintings by Kneller and by Closterman had made his physical likeness known. We have been able slowly to reconstruct the man and we find him almost an illiterate; whereas, judged by his carving alone, the statement without proof would seem preposterous.

Grinling Gibbons' position in English art is easily defined. He is of the category of Sir Christopher Wren; a contemporary, employe and co-worker of that splendid figure, his life extended over practically an equal span in the

service of art. Before Wren came the classicism of Inigo Jones (1572-1652), which was at the root of the whole English Renaissance development. He was the British Palladio, and, a faithful disciple of the classic Italian, he saw no difference between Vicenza and London. Though his work is the corner stone of English monumental architecture, it did not succeed in implanting Palladio's method finally in English soil; he lacked a Pergolesi or a Cipriani to give it additional decorative features and significance. Inigo Jones is remembered especially by the Palace at Whitehall, London, of which only the Banqueting Hall, a very small fraction of the original stupendous scheme, was built. The influence of Inigo Jones on furniture was not of importance, but Gibbons seems to have favored him, though the favor ceased with his forms alone, for he set aside Jones' preference, common at the time, for painted wood decoration.

Grinling Gibbons, master carver to four English kings, was born, so far as may now be determined, in 1648 in Rotterdam or in London, of English or of Dutch parents in either place, although it is generally assumed that his birthplace was in the Low Countries. His father was at one time a carpenter in the employ of Inigo Jones. His name was really "Gibbon," the additional final letter being the contribution of Walpole and of Sir John Evelyn. The latter gentleman has been credited, on the basis of his own Diary, with the "discovery" of Grinling Gibbons, just as modern stage managers are wont to discover latent talent. He had worked for years in oblivion as a humble carver at Deptford, a town connected for a long time with the shipping industry of England and also known for the experiments of Peter the Great. In Evelyn's Diary, under date of January 18,

1671, we come upon the following passage which will indicate the somewhat romantic conditions under which the untutored genius of wood first saw London: "This day I first acquainted His Majesty with that incomparable young man, Gibbons, whom I had lately met with in an obscure place by mere accident, as I was walking near a poor solitary thatched house, in a field in our parish. . . Looking in at the window, I perceived him carving that large cartoon or crucifix, of Tintoret, a copy of which I had myself brought from Venice. I asked if I might enter; he opened the door civilly to me, and I saw him about such work as for curiosity of handling, drawing, and studious exactness, I had never before seen in all my travels. I questioned him why he worked in such an obscure and lone-

some place; he told me that it was because he might apply himself to his profession without interruption, and wondered not a little how I had found him out. I asked him if he was unwilling to be made known to some great men, for that I believed it might turn to his profit; he answered he was yet but a beginner, but would not be sorry to sell off that piece. On mentioning the price, he said £100—in good earnest the very frame was worth the money, there being nothing in nature so tender and delicate as the flowers and festoons about it, and yet the work was very strong. In the piece were more than one hundred figures of men, etc. . . Of this young artist, together with my manner of finding him out, I acquainted the King, and begged that he would give me leave to bring him and his work to



CHURCH OF ST. JAMES, PICCADILLY
Carved altar piece by Grinling Gibbons.

GOOD FVRNITVRE

Whitehall, for that I would venture my reputation with His Majesty that he had never seen anything to approach it, . . . and that he would employ him." It seems that the King, Charles II, was much taken with the work Gibbons brought to London, the subject being the Stoning of St. Stephen, and that the Court almost purchased it, had not a peddling Frenchwoman criticized it adversely, though "she understood no more than an ass or monkey." Finding insufficient support at Court, Evelyn next sought Sir Christopher Wren and Hugh May, to whom Gibbons' usefulness was immediately apparent. The importance of Hugh May in English architecture has not been fully appreciated, and his connections with Gibbons, no doubt, had much to do with the latter's first experiences in the metropolitan city, not to mention his noteworthy achievements in Windsor Castle and Cassiobury.

There was, of course, no doubt as to Gibbons' success after good fortune had once thrown him in the path of Wren. His own ability was more than equal to the greatest exigencies of any problem that Wren might set, and his executive skill and absolute control in handling materials and tools converted exacting tasks into quick successes. His carvings appear in many parts of England; there are fine examples at Burghley, Windsor, Chatsworth, Petworth, Holme Lacy, Cassiobury and Blenheim, Vanbrugh's masterpiece. He was employed from 1694 to 1697 at St. Paul's, London, upon the choir stalls, organ cases and screens; likewise at St. James, Westminster, at Trinity College Chapel and at Queens College, Oxford, as well as at Trinity and Pembroke Colleges, Cambridge. Many smaller objects, chiefly mirror frames, wall panels and chimney



HAMPTON COURT PALACE
Carved picture frame decoration by Grinling Gibbons.



PETWORTH, COUNTRY HOUSE OF THE DUKE OF SOMERSET
Hans Holbein's portrait of Henry VIII with carved decoration by Grinling Gibbons.

GOOD FVRNITVRE

pieces bear his name, and it should also be mentioned that there are in existence four or five pieces of figure work in marble and bronze of his handiwork.

The skill of Grinling Gibbons was characterized by a fearlessness and sheer dexterity of hand that proclaim him at once the foremost English artisan of all times. The highest quality of the artisan is craftsmanship, which connotes unimpeachable workmanship, and this was easily Grinling Gibbons' title to fame. Yet the secret of his success is not fully explained unless we give due importance to his knowledge of materials. He used chiefly the softer, easily handled, smooth-grained woods, such as lime, pear, box, occasionally cedar, as in the reredos of St. James church, Piccadilly, and in Trinity College Chapel at Oxford, rarely the harder woods of the consistency of oak, and in a few isolated cases olive or ebony. He liked the soft wood's pliancy and ready yielding to his quickly moving gouge, impelled by the rapid deft movements of an impatient hand. These woods permitted no testing or tentative cuts or "try-outs"; they required no rubbing down with sand-paper, but lent themselves to a kind of modeled effect. He enjoyed his own skill to the utmost; the assurance of his manipulation was the chief reason that made possible the large number of works ascribed to him. Thus the harder woods,

with more decided grain, strong in one direction, weak in another, repelled him. The great care and judgment required by oak, sycamore and others were but agents of delay in Gibbons' point of view; he was always restive to begin. These woods also forbade deep undercutting and his favorite long sweeping scrolls across the grain had to be avoided. This would point an object lesson upon the subject of the limitations of materials upon design. Still, Gibbons did use oak and elm in a few extant examples, as at Pembroke College, Cambridge, and at Queens College, Oxford, although the value of mahogany was not appreciated until after his time. The imagination falls short of any conception of the effect of the carving of Grinling Gibbons if executed in mahogany; this wood would have checked him, but its fine decorative quality would have led him into always fresh attempts, for his sure touch and mastery would in the end have called from the wood a spirit that was foreign to Chippendale, as Michelangelo drew forth from the stone its own expression.

An understanding of the innate qualities of materials used is half the battle toward success in any art, but if understanding becomes domination the result is false. Thus Grinling Gibbons will be seen at times to model rather than to carve, so finished and perfect is his handling. Still his work is always obviously of



WINDSOR CASTLE
Detail of carved paneling in the western recess of the king's ante chamber.
By Grinling Gibbons.



CULLEN IN BANFESHIRE
Carved medley by Grinling Gibbons.

wood, for he hesitates to color it or to cover it with gesso. We must, of course, except those examples of his hand which have been treated in more modern fashion with a coat of oily varnish or filler, darkened with Vandyke brown, that no amount of exposure will dry. Yet his technique is so fluent and his composition so disposed as often to give the effect of a pliable material with a minimum of resistance. This attitude toward his material also led Gibbons to overstep his mark in the handling of nature motives. Here surely he seems to have come



Gibbons' boy with censer.

upon his "Eden in the craftsman's brain." for he becomes a virtuoso of wood. His foliage, floral motives, birds and other animals are frequently minutely realistic, although invariably disposed in thoroughly decorative manner; this is perhaps the chief reason why their truth to nature does not more generally offend. With a powerful "mastery of movement" his forms took their places in a large conception, and their smaller individual characteristics are subordinated to the broader purpose. The actual forms of nature presented an unstinted variety of motives of which Gibbons promptly took advantage, studying them at first hand, and with due regard for their light and shade and, perhaps unfortunately, their modeling and life. In every chisel touch is felt what the German would call a harmonizing tendency, a sense of direction

which is of a piece with movement or rhythm in the artist's mind. His conceptions crowded his tool; his imagination was vivid and quick to respond, more the imagination of a painter which demanded naturalistic expression. Thus his forms were imbued with life—a certain realism of wood—for he wrought them rapidly and they are rarely bound by conventionalization. Yet in spite of his quick execution and proclivity to model and to elaborate, he always drew a clear line between richness and redundancy. He copied nature as a colorist would, and his carving is anatomically correct; his forms, if whitened, might readily be mistaken in most cases for casts in plaster of actual life. Only the cupids or *putti* or *amorini* are formal and more or less stereotyped. The human figure, even when reduced to nothing more than a face, is likewise devoid of the life that appears in the plants in Gibbons' carving. He may be likened to certain still life painters, such as Jordaens or Snyders, who are helpless when confronted with the problem of the human figure and the expression of the human face, and resolve it into an arrangement of features or of limbs and nothing more. But besides these nature motives Gibbons also used architectural ornament and the orders extensively, as in the colleges noted and in St Paul's. Here the pure mouldings of Wren were at the bottom of Gibbons' method. His skill likewise appears in Elizabethan strapwork patterns, coats of arms, cartouches, Tudor rose motives, grotesques, shields, caryatides, musical instruments, emblems of mythology and weapons. In general Gibbons seems at a loss unless he is his own designer; he becomes restive under the restrictions of another's design to which he must make his decorative scheme subservient. Yet he is more of a designer than has been generally admitted; his drawings amply illustrate this. He was as well a clever draftsman, and his pencil was almost as sure and as direct as his carving tool. His own designs show the Italian influence, which in turn binds him more closely to Wren's predecessor, Inigo Jones. But Gibbons favored the Florentine feeling although he did not hesitate to use almost any inspiration of Italian source. He was not gifted with great discernment in the styles; he followed, without accurate historical knowledge, the dictates of a prevalent manner of design. He was a business man also and had well analyzed "the market" before he had been long in London.

Large works of art often serve as radiating centers for schools; for instance, the church of San Francesco at Assisi, the workbench of the Renaissance in painting, was a fountain head for the dissemination of the new gospel of color



WINDSOR CASTLE

Gibbons' carving, now over the east door of the throne room.

throughout Italy. In similar manner the choir stalls in St. Paul's, London, served as a point of stylistic departure, as did also the extensive works at Chatsworth. Gibbons' underlings, who were not many, went to other points in England and much of their work is now, no doubt, designated as that of the master craftsman; so quick and ready is the tongue to say the name of a famous man, rather than that of a faithful minor worker, and so apt is vanity to proclaim a lie that may distort the history of art for centuries. Grinling Gibbons' popularity was such that even plaster work of the reign of James I is ascribed to him, although we are not assured of a single actual instance of his work in this material. The error is due, undoubtedly, to a one-time misunderstanding, in remoter parts of the country, of the true sphere of Gibbons' carving; and also to the practice of using a wooden core or base, roughly blocked out, as a foundation for plaster or gesso modeling. By this means firmness was gained and delicate modeling was made possible without carving, not to mention the opportunity for color application offered in the fine plaster ground. The relation of Grinling Gibbons to plaster work is decidedly antagonistic; this material threatened in time to become his worst enemy. He did not excel in furniture carving; that province had never attracted him to any extent, for he was distinctly an interior decorator in wood, using fixed schemes only and relegating the portable objects to those qualified to design them. Therefore, when the newer Italian importations in gesso, handled with astounding facility by a colony of imported artists, finally made their

existence secure in England, the method of Gibbons was doomed. In the first place, the softness of plaster and its feasibility as a material for modeling, commended it to later designers, for it could more quickly be brought into shape than the softest wood; and again, Gibbons preferred to leave the wood unpainted, its own qualities apparent, and this emphasized a further contrast in color, for the plaster made for lighter interiors. Out of this development came in the end the prominence of Adam's *compo* or composition plaster so much in vogue a few decades later.

But there is yet another cause for the absence of any great effect on English art accomplished at the hands of Grinling Gibbons. This cause is the man himself. A Paganini often ends with the last touch of his own fingers on the strings of his Stradivarius, while a lesser light may live into eternity in the minds of men, because of an ability to teach and to convey its own sentiments into the minds and touch of others. Grinling Gibbons was a stern and impatient Paganini of the chisel. His own nature as an artist was so exalted that the perspective of distance distorted his aspect of the talents of others. He could not brook their long struggle to learn what to him was a logical technique, as ready to his hand as knife and fork to the hand of his apprentices. It has been so with many another dominant figure, not only in the fine arts; and it is a moot question whether such a man has fulfilled his duty on earth, unless he has planted in new soil his tested theories or proved workmanship and design. Such men are apt to leave



ST. PAUL'S CATHEDRAL
Carved organ case by Grinling Gibbons

scores of imitators, but very few pupils. For this reason, above all others, the work of Grinling Gibbons remained but a single too brief paragraph in the history of art. He possessed a fluent, easy strength, a command over his tools comparable with Titian's mastery over his colors; but he was prone to overreach himself and to bend the material too much to his will, so that commanding became commandeering.

Therefore, despite the great value of his finished work, Grinling Gibbons has been assailed for his method in handling the wood, for instance, to obtain the proper altitude of relief, without danger of splitting or other defects. In earlier work in England, as elsewhere, high relief had been wrought in oak, sycamore or plane tree; parts entirely in the round, such as figure pieces, game, and animal heads, were hollowed out from behind. Gibbons used "built-up" work, in which layers of wood are separately carved, or brought very near to completion, and are then glued together for the final composition and minuter details of execution. Much may be said against this practice; if tried in other carved media it is not at all feasible. It seems, however, as though the rapid-fire technique of the sharp tool in Gibbons' hand, working upon a yielding, close grained wood, the qualities of which he understood thoroughly, coupled with this method of building up the sections, transferred much of his carving to the realm of modeling. Again, high relief and free projecting units

were regularly treated individually and applied independently of the background, and the latter was generally covered with surface decoration so that no blank spaces remained unfilled. By this method of constructing his carving, he was enabled to bring much greater sculpturesque quality into his forms, and often a greater strength. On the other hand, it left some of his work weak and fragile, so that it has suffered much from time and careless handling. Of especial interest in this connection are his openwork panels, such as those appearing in stair rails, always cut from a single slab, usually four or five inches thick; and also his light scrolls, arranged in interlace patterns, the lines drawn nearly parallel and not crossing in reticulated fashion. These were peculiarly his own and seem to have found no imitators. In all of this carving, tool marks are rarely in evidence and the finish involves minute care in handling. Perhaps we should wish for more frequent indications of the tool.

In the end we may say that Grinling Gibbons lived through a longer period than is usually allotted to men without finding the true test of his mettle. There was lacking somewhere in his seventy-three years of life an influence or force or hindrance or particular encouragement that might have impelled him in new directions, that might have brought forth in him a versatility of talent, for we are assured that his ability was along other lines as well. Wood carving was too easy for him.

NOTE: The illustrations of Grinling Gibbons' work published herewith are reproduced from the excellent volume on the subject entitled: GRINLING GIBBONS AND THE WOODWORK OF HIS AGE (1648-1720), by H. Avray Tipping.



WINDSOR CASTLE
Gibbons' carving, now in the throne room.

CARPETS & RUGS

*Savonnerie, Axminster, Aubusson and other
handmade European and American Fabrics*

By · George · Leland · Hunter

JUST as tapestries are the fundamental wall covering, so pile rugs are the fundamental floor covering. Just as the horizontal ribs and vertical wefts and hatchings of the former, lock decoratively into the fundamental lines of the architecture of rooms, so the surface of the latter is solid and agreeable beneath the foot, because the pile swallows up instead of reflecting the light, and consequently seems to advance to meet the foot, more obviously than would any other kind of surface.

However, fundamental fitness does not always govern the actions of men. Propinquity is apt to exercise an amount of influence not always appreciated by philosophers and historians. So that we must not be surprised to find pile rugs hanging on the walls of Persia and central Asia, where the weaving of pile rugs originated; or tapestries lying on the floors of western Europe, where tapestry weaving reached its highest development.

In the fifteenth century, in Italy, France, Flanders and Germany, as is shown by the picture paintings and the picture tapestries of the period, Oriental pile rugs and Occidental flat tapestry rugs, as well as Occidental flat rugs of the ingrain type, were all in use. It is doubtful whether pile rugs were made in western Europe before the sixteenth century, except in southern Spain and perhaps Sicily, where the weaving of pile rugs in the Oriental fashion had been introduced by the Saracens. That Spain produced pile rugs before the twelfth century, is indicated by the following lines of a mediaeval Latin poet quoted by Michel from Ménil:

*Tunc operosa suis Hispana tapetia villis,
Hinc rubras, virides inde ferunt species.*

which translated, reads:

Then Spanish carpets, with their elaborate pile,
Bear patterns that here are red and there
are green.

The Spanish origin of carpets, as far as England is concerned, is suggested by the contempt with which the ancient historian Matthew Paris speaks of their importation by the Spanish ambassadors who in the thirteenth century arranged the marriage of Eleanor of Castile to

Edward eldest son of Henry III. He says that when Eleanor arrived at Westminster she found the floors of her apartments carpeted *after the fashion of her own country*. This annoyed the citizens of London, who ridiculed the Spanish luxury and emphasized the fact that while the lodgings of the ambassadors at the Temple were hung with silk and tapestry, and even the floors covered with splendid cloths, their retinue was vulgar and disorderly and had mostly mules instead of horses. In the fourteenth century, a few carpets were made at Ramsey in Huntingdonshire, but mainly for churches. While parlors were occasionally carpeted, the poets of the period sneer at them as "tapets of Spayne" laid down for "pompe and pryde." A rare departure from custom is the bedroom mentioned in the "Story of Thebes," the floor of which was covered with cloth of gold. Only in the fifteenth century did carpets become general in the private rooms of the rich, and on the daïs or throne platform of great halls. The main floor of great halls, outside this daïs, still employed rushes or straw, or grass, often upon the soil itself, without wooden or tile flooring, and was appropriately called the *marsh*, because of its usually filthy condition.

Of ancient Spanish pile carpets, one of the most remarkable is in the New York Metropolitan Museum lent by C. F. Williams. It bears three times repeated as a medallion in the field, the coat-of-arms of the Henriques family, hereditary admirals of Spain, which explains the four anchors. The border consists of two main bands with a stripe outside. The inner band is covered with an allover lace-like repeat. The outer band is divided into compartments carrying as the main motif, bears at the ends; and at the sides, two bears under a tree, two swans facing each other, a wild man dancing with bears, a lady wearing a farthingale of the extreme balloon type, wild boars, etc. Across the ends of the carpet are extra bands composed of details borrowed from the outer band of the border. The dominant colors are yellow and blue, with red to heighten and cream to soften the contrasts. The pattern of the field, with its tiny octagons, suggests tiled flooring. While this carpet is attributed to the first half of the fifteenth century, it

would appear to me to be of the sixteenth.

I also doubt the thirteenth or fourteenth century origin sometimes attributed to one of the Spanish carpets in the Berlin Kaiser Friedrich Museum, while admitting that it probably does date from the fifteenth and is perhaps the oldest still preserved. The field bears a small repeat, with two medallions carrying coats of arms in the middle. The two main borders of the border bear quaint humans, horses and birds, resembling closely those that occur in Daghestan rugs.

The most famous of the ancient Spanish carpet factories was that of Alcazar, which existed as

conceals the whole of the floor and is, as a rule, tacked to it.

Until the last half of the eighteenth century the floor idea and the large idea were not uppermost. In Chamber's Cyclopaedia (pp. 1727-51), carpet is defined as "a sort of covering worked either with needle or a loom, to be spread on a *table* or *trunk*, or *estrade*, or even a *passage* or *floor*; *estrade* being an old word for *daïs* or raised platform. Indeed, the *table* use of the word has survived in the phrase "on the carpet," that, like the French, "sur le tapis," means not on the floor but on the table; while the ancient



Face Side.



Reverse Side.

II.

A section of a tapestry rug, at full size, nine ribs to the inch.

late as the middle of the sixteenth century. According to the tradition believed by Spanish carpet weavers of today, it was of Moorish origin, and after the conquest of the Moors was carried on by Moorish slaves under Christian management. When the Emperor Charles V died at Yuste in 1558, he left four Turkey carpets and *four of Alcazar*. The Victoria and Albert Museum in London contains a splendid collection of Alcazar and other Spanish pile carpets of the fifteenth and sixteenth centuries.

In England a large rug is a carpet, and in the United States a large rug is often described as "of carpet size;" but commonly in the United States, the idea suggested by the word carpet is of a floor covering sewed together out of strips of carpeting twenty-seven inches wide, which

floor use of the word is seen in "knight of the carpet," so called because dubbed not on the field of battle, but on the carpet or cloth usually spread before the throne or *estrade* of the sovereign or lord in the sixteenth century. Also in olden time when servants were summoned before the master for reprimand, they were said to "walk on the carpet."

While I am postponing the discussion of embroidered carpets until my next article, because of the fact that they are to be classed with shuttle-made goods, being constructed on a shuttle-woven ground, I think it pertinent to introduce here what Lady Sussex, one of Vandyke's sitters, said in the first half of the seventeenth century about Turkey work, which is an imitation of Oriental pile rugs, made by thread-



III. • Oval hand-tufted rug (Savonnerie style) made for one of the partners of Marshall Field & Co.

ing worsted yarn through a coarse cloth of open texture, then knotting and cutting. This Turkey work was a home industry requiring less skill than hand-knotted carpets, that were either imported or made in factories at Wilton, Kidderminster and Axminster. Lady Sussex's remarks illustrate the varied use of carpets, for beds and windows as well as under "fote."

"The carpet truly is a good on * * * if I can have that and the other for forty ponde or a littell more I would by them, and woulde bee very fine for a bede but onlie if one may have a very good peniworth. For the carpets if the

Spain on order from England. It bears the arms of the borough of Ipswich and of the family of Harbottle.

Equally Spanish in style is the carpet in the Victoria and Albert Museum with the inscription: "Feare God and Keep His Commandments, made in the yeare 1603." It bears the arms of Sir Edward Apsley and his wife Elizabeth Elmes and may also have been made in England. It resembles closely the carpet that appears in the painting by Marc Gheeraedts, in the National Portrait Gallery of London, of the conference at Old Somerset House in 1604, of a num-



IV. Pencil sketch for the corner of a Louis XVI design to be executed either in Savonnerie or tapestry.

gronde be very dole and the flower or works in them not of very plesent color i doubt the will be to dole for to suet with my hanginges and chers. * * * Concerning the choice of a small carpet: If it will not sarve for a windo it will sarve for a fote carpet."

While it is possible, even probable, that pile carpets may have been made in England in the fifteenth and sixteenth centuries, we have no positive evidence to prove it. The carpet belonging to Lord Verulam that bears in the centre a large medallion with the royal arms of England, the letters E R (Elizabeth Regina), and the date 1570, may have been made at Norwich by weavers from Spain or with Spanish training; but it is equally probable that it was woven in

ber of English and Spanish plenipotentiaries.

Towards the end of the seventeenth century we begin to get definite evidence of carpet weaving in England. In 1701, King William granted a charter to immigrants from France settled at Wilton, to manufacture carpets after the French style (savonnerie), and the charter was confirmed in 1706 and 1725. The special patron of the industry was the ninth Earl of Pembroke who persuaded many of the skilled French and Flemish weavers to come to England. A few years later, in 1751, Père Norbert who naturalized himself as an Englishman and changed his name to Peter Parisot, started a factory and school at Fulham. In 1753 he published "An account of the new manufactory of tapestry

GOOD FURNITURE

after the manner of that at the Gobelins, and of carpets after the manner of that at Chaillot (savonnerie) now undertaken at Fulham by Mr. Peter Parisot." After describing the Chaillot factory as "almost altogether employed in making carpets and other furniture for the French King's Palaces," he tells the story of two Chaillot weavers who came to London in 1750, and finding themselves in difficulties, applied to him. He realized that it was necessary to procure as patron "some person of Fashion who actuated by the Motive of Public-spiritedness, might be both able and willing to Sacrifice a Sum of Money." The Duke of Cumberland came forward with funds, and work begun at Westminster was continued at Paddington. The first carpet completed was presented by the Duke to the Princess Dowager of Wales. Later, other weavers were brought over and the plant was moved from Paddington to Fulham. The French government became disturbed and tried to check the emigration of weavers. Orders were given to intercept all letters from "Paddington or Kensington, addressed to workmen or other persons of humble station in the quarter of the Gobelins or the Savonnerie," as well as all letters to "M. Parizot in Foulleme Manufactory à London." In spite of the patronage of His Royal Highness, the Duke of Cumberland, and of the fact that the factory employed one hundred workmen, the industry failed to become established and in 1755 Parisot was obliged to sell at auction the entire works of the Fulham Manufactory, among which were: Eight seats for stools, manner of Chaillot; a carpet, manner of Chaillot, seven feet six inches by five feet six inches; a pattern for a screen or French chair, with a vase of flowers, in the manner of Chaillot; a beautiful rich pattern for a screen, two Chinese figures, flower pots and trees, Chaillot; a picture of the King of France, most exquisitely done, in the manner of Chaillot in a frame and glass; a rich and beautiful carpet eleven feet by eight feet six inches, etc., etc."

In 1913 there was sold at Christie's in London a savonnerie panel bearing the signature of Parisot.

The year of Parisot's failure, a Mr. Whitty established the industry at Wilton, and the Annual Register of 1759 says that:

"Six carpets made by Mr. Whitty of Axminster in Devonshire, and two others made by Mr. Jesser of Froome in Somersetshire, all on the principle of Turkey carpets, have been produced to the Society for the Encouragement of Arts, Manufacturers and Commerce, in consequence of the premiums proposed by the said society for making such carpets, and proper judges being appointed to examine the same, gave it as their

opinion that all the carpets produced were made in the manner of Turkey carpets, but much superior to them in beauty and goodness. The largest of the carpets produced is twenty-six feet six inches by seventeen feet six inches."

In the transactions of the same society for 1783, it is stated, that, as a result of the



V. Savonnerie Seat and Back made at the Gobelins in the Nineteenth Century.

premiums, the manufacture of "Turkey carpets is now established in different parts of the Kingdom, and brought to a degree of elegance and beauty which the Turkey carpets never attained."

While these English factories produced carpets in both Oriental and European designs, the latter were preferred by the great architect, Robert Adam and many of his contemporaries, and as in France it became common to base the floor decoration on that of the ceiling, reproducing in the carpet, architectural mouldings and details of plaster ornament. For example, in the

drawing room of Osterly, the elaborate Etruscan ornament of the ceiling is repeated by Robert Adam in the carpet, and in his design for the tribune at Strawberry Hill, the centre of the carpet repeats the colored glass roof overhead.

The making of hand-knotted pile rugs has survived in England at Wilton only, but the rugs produced are called Axminster. In Ireland hand-knotted rugs are made at Donegal, and as Donegal rugs have attracted attention in the United States and Great Britian.

The finest hand-knotted European pile carpets

are the French *savonneries* that get their name from the soapworks (*savon* is French for soap) at Chaillot in Paris, where the industry was established three centuries ago by Pierre Dupont and Simon Lourdet. The story of the foundation is told in Dupont's *Stromatourgie ou de l'Excellence de la manufacture des tapis dits de Turquie*, published in Paris in 1632. Dupont had in 1604 been established in the Louvre by Henri IV, and Lourdet was his pupil. Dupont's success on a small scale had been such that it was decided to increase the size of the plant largely,



VI.

Savonnerie Screen Panels of the Seventeenth Century.



VII.

Savonnerie Rug of the Seventeenth Century.

but the death of the King in 1610 postponed the execution of Dupont's ambitions. Dupont's claim, moreover, to have been the first to propose the establishment of the industry in France, was successfully disputed by Jehan Fortier whose proposition made in 1603 had been approved by a royal commission in 1604, but had stopped there.

The building near Chaillot that had been leased by Henri IV in order to establish the manufacture of soap, was in 1615 turned into an orphan asylum through the munificence of Henri

Gobelins by Baudrin, Yvart and Francart. The set consisted of ninety-two pieces (one of which is illustrated in Fig. VII) ornamented with medallions, coats-of-arms, trophies, verdure, panel flowers. Two of the pieces did not reach the Louvre, being sent as a present to the King of Siam in 1685. From 1664 to 1683, the widow Lourdet who succeeded her husband as director of the establishment in 1671, received 280,591 livres as payment for these carpets only, in the execution of which the Dupont factory at the Louvre collaborated. In 1672 the Louvre fac-



VIII.

Tapestry Rug, Renaissance Style, with Byzantine Field, Coarse Texture.

IV's widow, Marie de Médici, mother of Louis XIII. In 1626 the property was purchased, and provision made for enlarging the quarters of Simon Lourdet who had already been making carpets there in a small way. In 1627 a royal decree gave to Dupont and Lourdet in association, the right to make carpets at the Savonnerie on condition that they train one hundred of the orphans as six-year apprentices. The partners, however, quarreled and Dupont continued his work at the Louvre, without sharing actively in the enterprise at Chaillot, that was finally awarded to Lourdet alone.

Under Colbert the industry at the Savonnerie was encouraged, and in 1668 Philip Lourdet who had succeeded his father began the celebrated set of carpets for the grand gallery of the Louvre, the cartoons for which had been painted at the

tory was moved to the Savonnerie by Louis Dupont who had inherited his father's privileges, and in 1672 he is described as director of the Savonnerie. Besides carpets, there were also made in both factories furniture coverings, screen panels (Fig. VI) and portières, all in savonnerie.

During the eighteenth century the output of the Savonnerie was important, especially in furniture coverings like the one on the bench till recently on exhibition at the Metropolitan Museum in the Morgan Loan Collection, and in portraits like that of the Emperor Joseph II in the Hoentschel Collection at the same museum. The Empire, being a period especially fond of velvety and shiny surfaces, restored to the Savonnerie its seventeenth century prosperity, and supplied it with designs by Percier and Fontaine, and by Lagrenée. In 1826 the plant was moved to

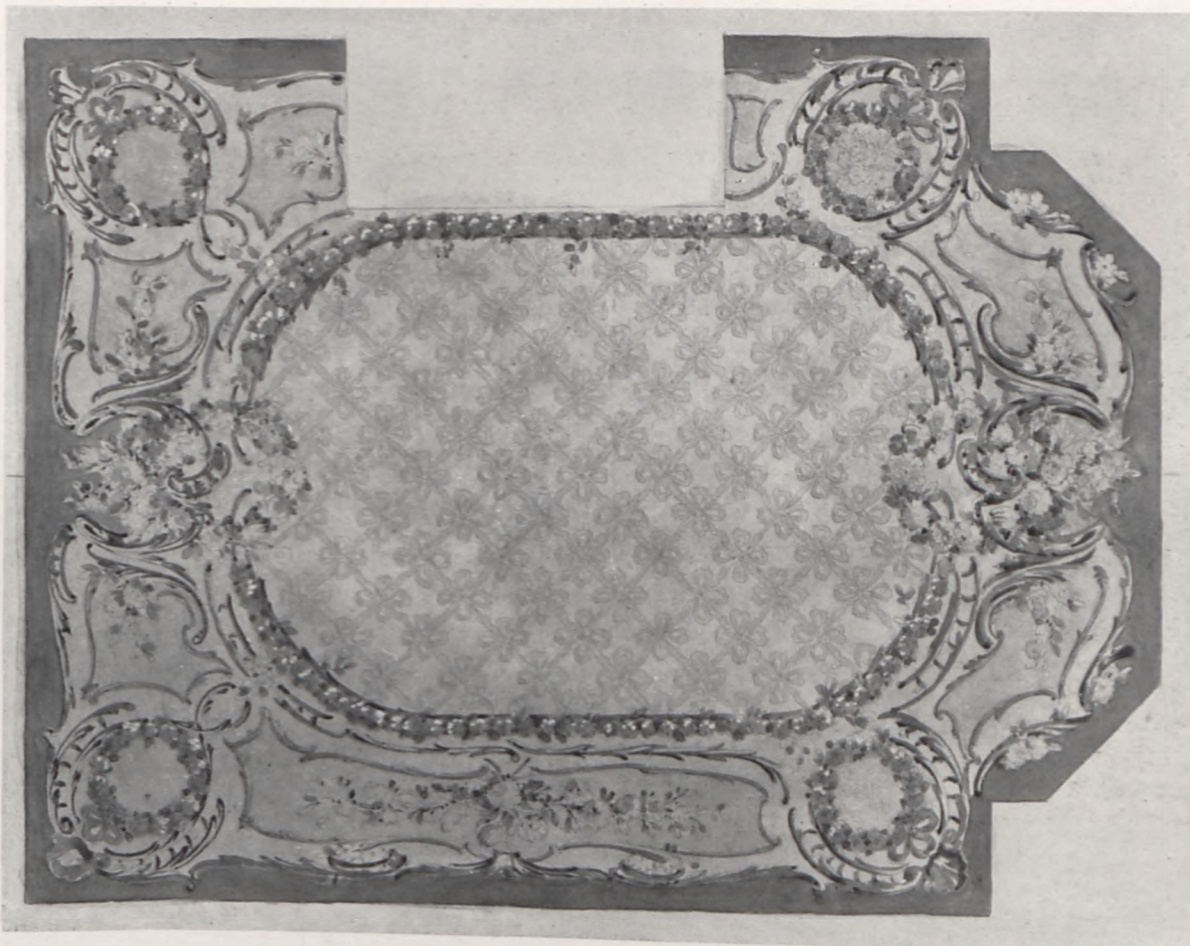
GOOD FURNITURE

the Gobelins and has since been operated there on a small scale, serving principally by the perfection of its work, as an inspiration to the makers of hand-knotted rugs at Aubusson (where the industry was established in 1740) and other places in France, the rugs from which are also called savonneries, having borrowed the name from the Chaillot product. Fig. I shows part of a modern Aubusson savonnerie in color.

Exceedingly interesting is the account of a visit

today in the United States. The price of labor here, even of young girls, makes it impossible to conduct the industry here successfully. The plant established in Milwaukee about thirty years ago, and later moved to New York, was in operation for twenty years practically without profit. A branch factory established at Elizabethport, N. J., by the proprietors of the English factory in Wilton was in operation five years.

For over a century the little mountain city of



IX.

Louis XV Tapestry Rug of Irregular Shape Woven in America.

made by two young Dutchmen to the Louvre factory in the time of Louis Dupont. They wrote: "We saw, on entering, a kind of tapestry that he called *fashion of Turkey*, because it resembles it, but is much more beautiful. * * * He showed us several portraits that he had made, among others of the 'Adoration of the Kings.' * * * The father of this excellent workman brought the secret from Persia where he passed several years, and it was he who established the manufacture at the Savonnerie."

Hand-knotted rugs are made in both Germany and Austria, but of quality inferior to the French savonneries. No hand-knotted rugs are made

Aubusson in France, two hundred and fifty miles south of Paris, has been the commercial centre of the weaving of tapestries for the floor, as well as tapestries for furniture and for the wall. One result of this is that the name "Aubusson rugs" has become attached to tapestry rugs, and they are commonly called that even when woven elsewhere. In texture, tapestry rugs are exactly like wall tapestries, but coarser and heavier and of simpler design. Until the eighteenth century, they were called "Brussels rugs" because made mostly in Brussels, and the machine imitation of them is still known as "brussels" carpeting and rugs. Having a ribbed surface that is compara-

tively flat, they are not as suitable as pile rugs for large high rooms; but for many low rooms, they are even to be preferred because they do not swallow up the light, and do not decrease the apparent height of a room by seeming to rise to meet the foot. The lining should be heavy.

Tapestry rugs are made just like wall tapestries, and probably have been woven in most tapestry factories, even those established primarily for picture weaving. There have been many important tapestry rugs woven in the United States, mostly in French designs like Fig. IX, but a few like Fig. VIII, in designs of varied character, even *Art Nouveau*. I approve particularly of tapestry woven in coarsest tex-

ture, far coarser than that commonly employed at Aubusson, and in *mille fleur* or other detached floral patterns. For illustration of tapestry rug texture see Fig. II.

One thing that brings tapestry rugs vividly before thousands of Americans is the fact there are two at Mt. Vernon, one in the dining-room, and one in the library, made in Aubusson, the latter illustrated in Fig. XI. While they are not particularly fine specimens or in very good condition, they are vastly more attractive than the rug, made of twenty-seven inch widths sewed together, rudely Empire in style, in the west parlor of Mt. Vernon, said to have been made for George Washington by order of Louis XVI.

The author is indebted for illustrations I, II, III, IV, X to the Persian Rug Manufactory; for VIII to the Herter Looms; for IX to Wm. Baumgarten & Co.; for V, VI, VII to the French Government. The author wishes to add that credit for Figs. V, VI in his article on "Tapestry Furniture Coverings" in the May, 1915, number of Good Furniture should have been given to the Palmer & Embury Mfg. Co., instead of to the Metropolitan Museum of Art.



X.

Dining Room at Mt. Vernon, Virginia, Aubusson Tapestry Rug on Floor.

ART
IN THE HOME



A simply but strikingly furnished English tiled hall.

SMITH & BREWER, Architects.



J. M. ROSE



MURPHY & DANA, Architects.

The furniture is good and simple, and there is not too much of it. The American Empire Chairs are particularly commendable. In the matter of garniture there are too many small things on the sideboard.



MURPHY & DANA, Architects.

A library sensibly furnished for comfort and work. There is little of special note except, perhaps, the portrait and Chippendale chair at the extreme right. The value of careful arrangement is shown when a pleasing ensemble can be made from indifferent units.



MURPHY & DANA, Architects.

Both as to the individual pieces and as to the collective arrangement the furnishing of this hall is good. The Chippendale chair beside the clock is especially pleasing. In the rear the lowboy, table, sofa and chairs are agreeably composed.



MURPHY & DANA, Architects.

Judicious restraint has been exercised in furnishing this parlor. Everything is good, in keeping and shows to advantage. The room is quiet and restful.



BARRY PARKER & RAYMOND UNWIN, *Architects.*

An English cottage living room furnished with the utmost simplicity and of great charm.



BARRY PARKER & RAYMOND UNWIN, *Architects.*

Another view of the living room shown above.



GEOFFREY LUCAS, *Architect.*

The conventional single center dining table is here eschewed in favor of two small tables in the bay. The chest and Stuart dresser are effectively placed. The Windsor chairs are of a type readily obtainable now.



GEOFFREY LUCAS, *Architect.*

An English living hall in which the pieces are of related periods and combined in a telling way. The dining room shown above is seen through the door to the left of the curio cabinet.



WILSON EYRE, Architect.

A library where consistency and restraint are the dominating features. The furnishings have been chosen from every field, from old Italian embroideries and Capo de Monte vases or Greek eikons to French Empire chairs and pieces of the most modern manufacture. The room is an object lesson in the successful combination of widely varying elements.



WILSON EYRE, Architect.

A STUDY PAINTED IN GREY

An old Pembroke table, rush-bottomed American Empire chairs with painted and gilt decoration, an old Italian armchair painted a dull green and parcel gilt and covered with damask, all combine to make a quiet, harmonious interior.



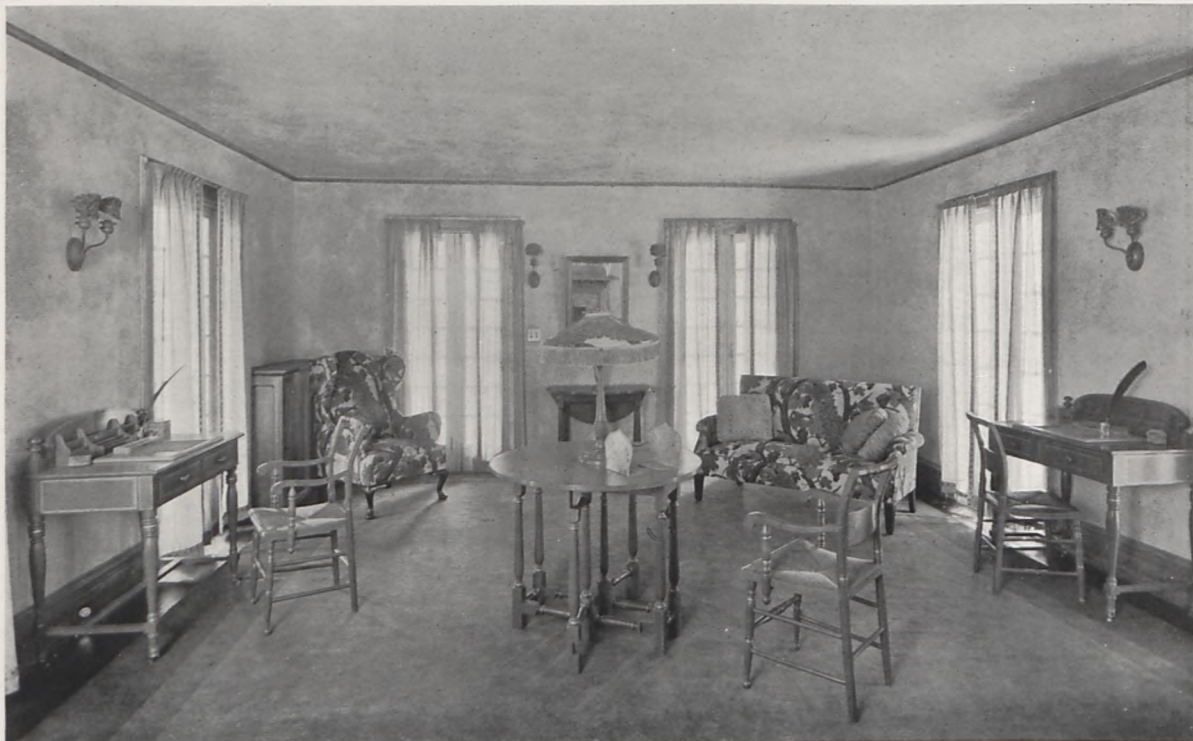
WILSON EYRE, Architect

A drawing room in which several Empire chairs and a marqueterie table have been acceptably introduced in a composite setting. The old Italian painted double doors and the Chinese ginger jars and vases on the mantel lend effective color notes in a simple and quiet composition.



WILSON EYRE, Architect.

A neutral wall and a carpet of quiet tone serve as excellent foils for the vivid color interest and form of the old Italian painted and parcel gilt furniture and for the few old paintings. Trivial, meaningless things have been avoided; everything in the room is made to count.



MRS. GERRIT SMITH, Decorator.

The woodwork is green, rubbed down with silver, giving a soft silvery greenish effect, especially in those places where the grain of the wood is pronounced. The lighting fixtures are finished to tone with the woodwork, while the curtains are of a blue and green changeable color, with a flat trimming at the back of the hem.



MRS. GERRIT SMITH, Decorator.

Two views of the living room in a country club where the work of an American decorator is seen at its best. Here no element of the decoration has been slighted, from the warm grey of the sand finish and linen covered walls, the peacock painted overmantel by Miss Isabel C. Whitney, which is so cleverly complemented in fabrics covering the overstuffed furniture—to the grey green rug on the darker dull greenish floor.

GOOD FURNITURE



PUBLISHED MONTHLY IN THE INTEREST OF THE INDUSTRIAL ARTS OF FURNITURE MAKING, INTERIOR DECORATION, AND ALLIED ARTS AND CRAFTS

A. S. HICKS, *Pres. and Treas.* J. HERVEY NEELAND, *Vice-Pres.*
JOHN G. GRONBERG, *Secretary and Business Manager.*
HENRY W. FROHNE, *Editor.*
WILLIAM LAUREL HARRIS, *Contributing Editor.*

THE DEAN-HICKS COMPANY, PUBLISHERS
Grand Rapids, Michigan

NEW YORK OFFICE:
609 MARBRIDGE BUILDING,
N. W. DOORLY, *Mgr.*

Publication date the first of each month. Subscription one dollar per year postage paid, in the United States, Mexico, Cuba and U. S. colonies; one dollar and a half in Canada; two dollars in foreign countries. Single copies twenty-five cents. Advertising rates on application. Entered in the post office at Grand Rapids, Michigan, as second-class matter under the act of Congress of March 3rd, 1879. Copyright, 1915, by The Dean-Hicks Company, Publishers, Grand Rapids, Michigan. All rights reserved.

VOL. IV. JUNE, 1915 No. 9.

EDITORIAL

The Value of Applied Art to American Industry

IN HIS masterly address at Washington, D. C., last month, before the assembled delegates of the American Federation of Arts—referred to in detail elsewhere in this issue—Hon. Henry White, some time our ambassador to Italy and to France, gave expression to the opinion that the time has come when our government should establish a department of the fine arts with due representation in the cabinet. Fifteen years ago such an expression from even so eminently qualified a personality as Henry White would have been received with but scant consideration from any class but the artists; in the meantime our ideas as to the value of art to this country in establishing more rational methods of popular thought and better mutual understanding between all classes have so far expanded that there is today not only toleration for those who agree with the sentiments uttered by Mr. White but there is a surprisingly strong popular interest.

No doubt the present is an especially auspicious time for gathering public interest for any cause which tends to lay stress upon the national welfare of the country. Precisely because this is so is it surprising to note how apparently indifferent to their own interests some of the country's

great industries appear to be. At a recent convention it was the writer's privilege to listen to various learned and instructive discourses which were designed to foster co-operation and a better understanding between the representatives of a great industry. Except in a secondary way the different speakers confined their remarks to purely commercial questions from a strictly commercial standpoint. The desirability of seeking the counsel and co-operation, for their industry, of the great creative minds of art was not even suggested. It was apparently not known to them that through such co-operative endeavor they might hope to gain for American made products requiring artistic skill a larger measure of respect in the markets of the world than they are now enjoying. And this unfortunate narrowness of view still seems the typical attitude of American industry towards certain large questions of national policy.

The varied industries of the United States, during the past few decades, have grown in an entirely unprecedented manner. During this period of unusual growth great industrial questions have been called into being while the means of justly dealing with them have yet, in many instances, to be evolved. The words, *monopoly*, *trust* and *unfair competition* have, accordingly, become familiar in every American household.

Popular attention has been persistently called to the corruption, the inequality in business, and, as a consequence, a surprisingly narrow point of view has become fixed in our minds as to some of the large issues involved in our industrial prosperity as a nation. It is entirely to be expected, therefore, that such an apparently secondary and theoretical consideration as *art* should be one of the last questions to be discussed by those whose interest keeps them in the closest touch with the actual workings of American industry.

It is a fundamental principle of industry that a successful enterprise cannot long maintain its supremacy in the face of a competition the strength of which consists in a superior knowledge of conditions and superior skill in meeting them. A lack of such all-important equipment has always been one of the most serious handicaps of American industry. Therefore, the familiarity of the labels, *Made in Germany*, *Made in England*, *Made in France*, which we all know so well on the commonest articles of utility about the home or the place of business. In these countries the great captains of industry possess themselves, to the highest degree, of this keen knowledge of conditions and of the *skill*, in their subordinates, to meet them. But, if we examine into the system which gives them such perfect con-

control over affairs and which, withal, enables them to meet fearlessly all outside competition we shall discover that the degree of thoroughness with which they follow every possible circumstance allied to industry constitutes an institution of which we have as yet but a faint conception. And, further, if we examine the system that has been evolved in these countries for insuring a plentiful supply of the requisite skill among industrial workers we shall discover a yet more pertinent reason why they are able to do so many things so much better than they are done in our own country, where skill in the trades is still the exception instead of the rule. We do not like to admit this deficiency which, nevertheless, is always with us and will continue to be a national industrial problem until we agree to undertake its solution unitedly and systematically for all time, through adequate educational and widely co-operative channels.

And yet, while the general attitude of American industries towards questions of art leaves much to be desired, we should not be unfair to an increasing number of our great industrial plants which are now putting on the market artistic products that compare favorably, in every way, with what is made abroad.

The great industrial exhibition, now being shown in the national capital at the National Museum, is ample proof of the quality of many American made things in the fields of furniture making, weaving of all sorts, pottery, glasswork, leatherwork, jewelry, metalcraft, bookbinding and other crafts—not to mention the special works of painting and sculpture, some of which form a conspicuous and decidedly instructive part of the GOOD FURNITURE room described elsewhere in these pages.

And now it remains for our states and municipalities to second, to a larger extent than in the past, the efforts of these progressive and far-seeing manufacturers, by providing them with an adequate means of obtaining the skilled workers without which their best efforts cannot hope to prevail.

Through frequent and perhaps permanent exhibitions of the kind shown at the National Museum in our different centers of trade, the public will become informed as to the beautiful and useful things the American market affords, and the further this popular form of education is carried the more exacting will become the taste of the average American home and the stronger the desire of the rising generation to know and to be able to produce or cause to be produced things of beauty as well as of utility in everyday life.

The Abuse of Design in Furniture Making

WITH each approaching market season the majority of furniture manufacturers in our several great mobiliary centers seem more at sea than ever as to the sort of designs that will be most in demand. Many ideas are evolved each year by American furniture designers only to be speedily consigned to oblivion. This should be a warning to furniture manufacturers—which no doubt it is—that something is radically wrong with their attitude towards the important question of design. The charge of plagiarism is frequently made by those, who, believing they have evolved designs of value, find that some over-zealous competitor has deprived them of the fruits of their labor by reproducing such features as seem to possess a commercial advantage and by then making the articles in such a manner that they may be sold cheaper. This unprofessional practice, no doubt, prevails to a large extent but, as has been previously suggested by GOOD FURNITURE, a ready remedy exists in so far elevating the position of the furniture designer that his name on an article of furniture will carry the same weight as does the name of any other artist on an object depending for its worth upon artistic skill.

Another remedy to correct the abuse and debasement of good furniture designs was recently suggested. This suggestion proposes that furniture manufacturers co-operate and agree among themselves, for a given period, to produce only designs of a certain kind and thereby influence the opinion of the furniture merchant along certain definite lines. Such a plan would be, no doubt, excellent in theory—if founded on a conscientious study of American architecture. But it would seem impossible of attainment as a practical thing. In the first place, it would be found extremely difficult to secure an agreement among a sufficiently large number of competing firms to confine their output; secondly, if such an agreement were actually entered into for a time, the quantity of unsuccessful designs suddenly thrown on the market would cause a worse economic difficulty than the one which it was designed to correct. There would then be an inevitable return to former practices in a more marked form and more harm than good would have been done to American furniture designing.

The big factors in the situation, as they appear to GOOD FURNITURE, are the further education of public taste and the elevation of the furniture designer. The substantial achievements of our architects should spur on our furniture manufacturers to greater efforts to keep abreast of architectural progress, upon which the progress of furniture design must finally depend.



CURRENT NEWS & COMMENT



This department will take notice of current topics of interest to the furniture and decorating industries and allied crafts. It also invites manufacturers to send their catalogs for the editor's information file and welcomes, from publishers, new books treating of furniture and the allied industrial arts. All such matter should be addressed to the News Editor, GOOD FURNITURE, Grand Rapids, Mich.

SEEN IN NEW YORK

WE NOW live in a time of war. Each new shock of contending armies takes a frightful toll of human life, wrecks families, destroys great fortunes and not infrequently wipes out treasures accumulated by centuries of industry. All this is reflected in the art markets of our great metropolitan city. Up to the present it has acted chiefly as a stimulant to the great sales that have been in progress, throwing objects of art in ever-increasing values on the American market. The art season in New York ordinarily comes to an end at about this time of the year but there seems, at present, a redoubled activity in sales rather than a slackening of public interest.

But one sad and ominous halt in artistic affairs must be recorded. On Thursday, May 13th, all the great art stores of New York closed their doors in memory of Charles Fowles, Edgar Gorer, Sir Hugh Lane, Gerald H. Letts, B. R. Smith, Martin Van Straaten and Charles F. Williamson, all well known art dealers, whose valuable lives ended with the sinking of the great steamship Lusitania.

However, the buying and selling of pictures, tapestries and furniture will not stop. The "Very Reverend" Santor Quiros, Provincial Vicar of the Dominicans of Cuba and Mexico, whose exploits with his shabby dress suit case filled with a half million dollars' worth of beautiful objects of piety were mentioned last month, is back again in town with a new consignment of artistic treasures. Many of the great decorative designers of the seventeenth and eighteenth century are represented in this new collection recently placed privately on view.

During the month that has passed J. P. Morgan has continued to sell that wonderful collection gathered by his father and lent to the

Metropolitan Museum of Art. There is a general feeling that the elder Morgan would regret to see his collection divided up and scattered about were he still in the land of the living. Yet it would, doubtless, be a satisfaction for him to see how well his treasures sell. The prices obtained certainly have justified the judgment and artistic taste of this world renowned collector and patron of the fine arts. On all the objects sold the Morgan estate has realized greatly advanced prices, in some cases three fold increase on the sums originally paid by Mr. Morgan. The latest losses to the Metropolitan Museum of Art, and gain to the Morgan estate, amounted, it is said, to about three million dollars. This sum, it seems, was paid by the Duveens for the collection of eighteenth century furniture and sculpture that has been on exhibition for something over a year in the new wing of the museum. One of the most beautiful objects in this collection of French furniture was the commode made by the great Riesener for the private apartment of Marie Antoinette in the beautiful old palace at Saint Cloud. Several other wonderful pieces of furniture by Riesener gave much of the value and interest to the groups as displayed in the galleries of the museum. Some of the metal work for furniture and house furnishings signed by Gouthière are among the most exquisite and graceful things ever created by the hand of man. These fanciful designs and charmingly finished objects have made the author's name forever famous in the annals of art.

There was also a large suite of Louis XV furniture made for the French king and presented by him to the king of Denmark. This furniture is still covered with the original Rose du Barry Gobelin tapestry, the woven surfaces of which, beautiful in color and delightful in texture,

possess the added charm of illustrating the most amusing incidents from LaFontaine's fables.

To an artist interested in color this furniture of the Morgan collection was of particular and very special interest. Not only were these tapestry designs, gildings and metal work of the most exquisite charm and tone but great artists of the time, like Lancret, were employed to decorate furniture of every sort.



Colonial Highboy made in Philadelphia.
(Bolles Collection, Metropolitan Museum of Art.)

Edgar Gorer, before taking his fateful passage on the Lusitania, had instituted an action against Joseph J. Duveen and Henry J. Duveen, members of the art firm of Duveen Brothers. He demanded five hundred thousand dollars damages from Joseph J. Duveen and seventy-five thousand dollars from Henry J. Duveen. We thus learn, if we did not previously have that knowledge, that the pathways of art dealers, of even the greatest dealers of all time, are beset

with traps and pitfalls that are sure to catch the unwary. In the complaint against Joseph A. Duveen, Mr. Gorer said that he, the complainant, was the owner of a rare, unusual and valuable antique Chinese porcelain vase or beaker of the Kang Hsi period and, that, while he was endeavoring to sell this vase to Henry C. Frick, the defendant, in the presence of Mrs. Frick, said: "That vase is not a genuine antique; it does not belong to the Kang Hsi period but has been manufactured within the last seven years. Gorer has been imposed upon." It is further alleged that in the presence of several gentlemen, Mr. Duveen said: "Gorer knows nothing about porcelains. The real judges are ourselves—my Uncle Henry and I—and we intend to stop Gorer putting these fakes on the market."

Dealing in rare and curious works of art of presumed antiquity is, indeed, a precarious business. If there ever was any doubt on this score, that doubt must have been made a certainty to those who have followed closely the activities of various art dealers in recent years. These conclusions were, furthermore, reinforced by the tragic death last year of Theron J. Blakeslee and by the recent sale of a couple of hundred of his best pictures for the benefit of his creditors. Works of art for which Mr. Blakeslee, expert that he was, paid thousands of dollars, were sold during the recent Blakeslee sale for about as many hundreds.

Indeed, the principle on which art dealers work is always to buy as cheaply as possible and sell as dearly. This tends to create an atmosphere of bargain hunting which is detrimental to the welfare of art. The natural desire of a dealer is to destroy or deprecate all objects of art that are outside the confines of his own store. By such a line of action he may hope to control the market and sell his own wares at a greatly advanced valuation. Living artists would hardly hope to survive if art dealers had their way.

Echoes from the Sixth Annual Convention of the American Federation of Arts

As a contrast one is glad to note the beneficent influence and work of the American Federation of Arts. Its annual convention opened in Washington, D. C., on the 12th of May and continued till the 14th. One should not minimize in any way the educational value of the examples of antique and foreign art brought to America through the business enterprise and sagacity of our great art dealers. On the other hand, it is necessary to encourage, in every possible way, the laudable efforts of the American Federation and other art societies to foster and develop American skill and American talent. In Colonial

GOOD FURNITURE

days we possessed a decided and wonderful skill in artistic affairs. The silverware of Paul Revere and others and the splendid furniture made in Philadelphia, New York, Boston and Providence show this early native talent at its best. Excellent examples of this period of American art can be found in our museums. Three very notable examples are the high boy and the low boy from Philadelphia and the secretary from Rhode Island recently placed on view at the Metropolitan Museum of Art and illustrated herewith. But, in the nineteenth century our ideals fell far short of that early and glorious promise. All this was ably voiced at the opening of the Convention in Washington by Hon. Henry White, formerly United States Ambassador to Italy and France. Mr. White, at this opening session, which was held in the grand ball room of the New Willard Hotel, advocated a department of fine arts for the United States Government. The older countries of Europe have such bureaus or departments, and, in actual fact, such bureaus have contributed largely not only in conserving the artistic treasures of the several countries but have increased the financial and business resources at the disposal of the common people as well.

The topic for discussion assigned to Mr. White was "The Value of Art to a Nation." He explained and developed by many arguments the inestimable value of the fine arts to any nation or group of people, pointing out that the appreciation and cultivation of art had played a leading part in the development of all the nations which can be truly recorded as having helped in the progress of mankind.

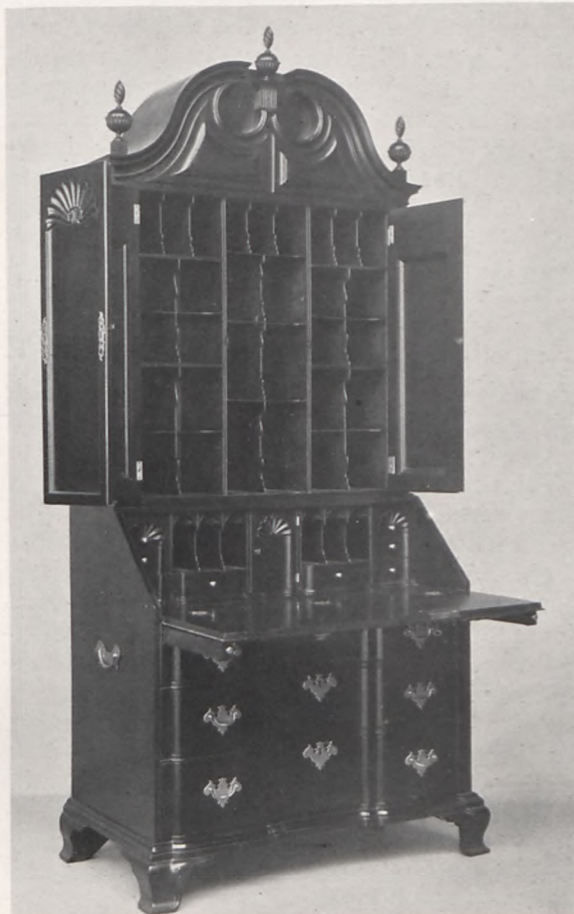
"Art and culture go hand in hand," said Mr. White. "The most civilized countries are those which have attained the highest in art and culture. I cannot, perhaps, claim these distinctions for the United States at this time, but I hope that such a claim may be justly made in the future."

Mr. White said that the country had first begun to realize its possibilities in matters of art development at the Chicago exposition, which was planned by a group of celebrated American artists and architects, including Augustus Saint Gaudens and Daniel H. Burnham. He said that until recently it had been generally believed that only a chosen few could benefit from the development of art. "This misconception has been dispelled," said Mr. White. "The people are rapidly finding out that the faculty of seeing beauty is not confined to the few but can be developed in all. Art is of the greatest benefit to humanity. It elevates the thoughts and creates a broader spirit of understanding and brings about a more human way of thinking. The whole community should be brought to appreciate art if it is to be

of value to the country. Public buildings and parks should be made artistically beautiful and the exterior and interior decorations of the homes, however humble, should be made pleasing to the eye."

Mr. White said that the American nation, due largely to the ideas of the Puritan fathers and to the fight made in the early history of the republic to develop the material resources of the country, had been "hard and dry," so far as the artistic was concerned.

"But there has been a complete change in



Colonial Secretary made in Rhode Island.
(Bolles Collection, Metropolitan Museum of Art.)

recent years," said Mr. White. "This country is now becoming by far the most interesting country in the world to live in, owing to vast development in art and science and culture. I believe that the population of America is capable both of producing great artists and of appreciating artistic beauty." These words from a man of such wide and varied experience as our former Ambassador to Italy and France are words of force and wisdom.

Many other eloquent speeches were made and learned papers read. The list of speakers is too

long even to enumerate though the subjects discussed were replete with interest. The topics were divided into five sections for the different sessions of the convention. These five sections were "Professional Art Education," at which session Edwin H. Blashfield, president of the National Institute of Arts and Letters, presided; "Art Education in the Public Schools," "Art Education in the Colleges and Universities;" "Industrial Art Education" and, at the last session, "Industrial Art as a National Asset."

The question of "Professional Art Education" was presented in a complete and convincing manner by Cecelia Beaux, the well known portrait painter and decorator; Lloyd Warren, the architect and guiding spirit in the Society of Beaux Arts Architects and by Herbert Adams, formerly president of the National Sculpture Society. But one of the most vital topics was that of "Art Education in the Public Schools," and of singular interest was the masterly address by James Parton Haney, Director of Art in the High Schools of New York City. A man in Dr. Haney's position is always face to face with the problem of making worthy and intelligent citizens out of the rising generation, to guide the destinies of our country in the years to come.

The convention ended with a splendid dinner where some two hundred and fifty distinguished guests listened to eloquent after-dinner speeches. Herbert Adams, former president of the National Sculpture Society and a director of the federation, presided. The first speaker was Paul Bartlett who, in a humorous way, pointed out the shortcomings of would-be patrons of art in America and the vagaries of art and artists. Another speaker was Arthur A. Hammerschlag of the Carnegie Institute of Technology, who pointed out the great need of industrial education in America and told of the efforts already made by the Carnegie Institute to meet this pressing and vital need.

C. R. Ashbee, F. R. I. B. A., the English architect and designer, whose writings on education and aesthetics are so well known, spoke eloquently from the point of view of an English craftsman and architect, telling his hearers of the spirit that animated the men in the industrial community of which he is the head.

Having studied the subject of art year in and year out, the writer was impressed by the words of Mr. Ashbee who described conditions in Europe where all those men who were formerly cheerfully contributing to the wealth and happiness of nations are now in the trenches, on the fields of battle and in the mountains shooting each other and bringing misery and woe to every

land. Sitting next to this impassioned speaker, one saw clearly the pale drawn face, the feverish twisting of his hands and the tragic strain of his whole figure as he endeavored to visualize the awful and irreparable disasters that have overtaken the artistic industries of Europe. And one realized, as never before, what a formidable foe of art and of industry is war.

Once back in New York one finds that a wonderful new collection of furniture and tapestry has been opened to the public. The room left vacant at the Metropolitan Museum of Art by the sale of the Morgan porcelains now houses the finest tapestries to be found in America. This room is one of the largest in the museum, being something like one hundred feet long, and has now quite the air of a baronial hall.

There are sixteen splendid examples of the weaver's skill and artistic design, two of the finest being those loaned to the museum by George Blumenthal. These two splendid masterpieces are of Burgundian make, dating from the fifteenth century. One represents a "Hawking Scene" with the figures in the quaint and curious costumes of the time; the other is a landscape design showing trees and meadowland of exquisite charm and beauty. Another very wonderful example of the weaver's art is the "Complaint of Vulcan," loaned by the Baroness Anna von Zedlitz, whose collection of tapestries is of rare and singular interest. One wall of this room is occupied by the very gracious series of compositions representing the history of Cupid and Psyche that, at one time, belonged to the noted Duchesse de Dino, and now are owned by Joseph Sampson Stevens.

The finest single exhibit is that of the collection formerly in the house of Mrs. Charles T. Barney, a set of six Renaissance tapestries illustrating the history of Diana. These tapestries are of the finest Renaissance design and were woven in the famous old town of Delft. They are by that wonderful master craftsman, Francois Spierinx, the weaver who made the well known series for England representing the history of the great Armada. The bringing of these Armada tapestries to England did much to encourage the founders of the Mortlake industry and, in the end, added much to the wealth and fame of the English people.

So, at every turn in our peregrinations, we are confronted by the necessity of industrial education and artistic culture. The time is at hand when American craftsmen may take a commanding position in the art and the industry of the world, thereby adding to the wealth, happiness and culture of the American people.

INDEX TO VOLUME IV

GOOD FURNITURE

OCTOBER, 1914, TO JUNE, 1915

TEXT ACCORDING TO SUBJECT

	PAGE		PAGE
Adam, Robert—By Richard Franz Bach.....	33	Furniture Coverings, Tapestry—By George Leland Hunter....	485
Antiques, A Story of—By George Ethelbert Walsh.....	85	Furniture, Old Spanish—By Arthur Byne.....	339
Architect and Decorator—By C. Matlack Price.....	553	Furniture, To Its Architectural Setting, On the Relation of —By Alwyn T. Covell.....	71
Art—The Opportunity of America, Industrial—By William Laurel Harris.....	1	Gibbons, Grinling (England's Foremost Artisan)—By Richard Franz Bach.....	577
Arts Dinner, The Industrial.....	367	Guilds: A Study In the Spirit of Industry, The—By William Laurel Harris.....	149
Art, A Conspicuous Example of the Encouragement of American—By Charles Henry Dorr.....	317	Hepplewhite, George—By Edward R. Smith.....	129
Arts, The Varied: What Germany Teaches Us—By William Laurel Harris.....	77	Marqueterie and Its Place in Furnishing, Phases of—By Harold Donaldson Eberlein and Abbot McClure.....	545
Art In the Home—By the Editor.....37, 101, 163, 225, 293, 443, 517, 597		Metal Work and English Furniture, Decorative—By Harold Donaldson Eberlein and Abbot McClure.....	183
Boule, Master Craftsman, André-Charles—By Edward R. Smith.....	15	Mirror Frames of the XVIII and Early XIX Centuries—By Carol H. Bradley.....	199
Bodega of Corpus Christi, The—By William Laurel Harris.....	213	Mission Furniture, The Real Place of—By Alwyn T. Covell.....	359
Caffièri & Gouthière—By Richard Franz Bach.....	271	Musical Instruments as an Indication of Refinement and Culture—	
Carpets and Rugs—By George Leland Hunter.....	587	I. Forerunner of the Pianoforte.....	255
Chair, The Comfortable—By Harriet T. Bottomley.....	325	II. Christofori and His Time.....	412
Chairs of the Golden Age—I. Hepplewhite.....	93	III. The English Period.....	479
Chairs of the Golden Age—II. Sheraton—By Walter A. Dyer.....	133	IV. Germanic Influences—By William Laurel Harris.....	569
Chippendale, Thomas—By Edward R. Smith.....	87	Percier and Fontaine and the Empire Style—By Edward R. Smith.....	331
Decorators In England, Eighteenth Century Furniture—By Richard Franz Bach.....	155	Phyfe and American Empire Furniture, Duncan—By Harold Donaldson Eberlein and Abbot McClure.....	123
Electric Light and The Modern Interior, The—By Augustus Farnsworth.....	420	Reproductions Good and Bad—By Harold Donaldson Eber- lein and Abbot McClure.....	263
English Furniture Means To Us, What—By the Editor.....	5	Rug, In Quest of the Enchanted—By George Ethelbert Walsh.....	143
Exhibition of American Industrial Art at United States National Museum, Washington, D. C.—By the Editor.....	537	Stained Glass In Modern Decoration, The Value of—By Ida J. Burgess.....	505
Fabric Reproductions and Period Furniture—By Harold Donaldson Eberlein and Abbot McClure.....	403	Stranger, The—By James Parton Haney.....	280
Furnishing, Good—By William Walton.....	211	Tapestry, The Renaissance of The—By C. Matlack Price.....	249
Furnishing and Decorating a Country Inn—By Alwyn T. Covell.....	465	Tapestries—By George Leland Hunter.....	395
Furniture Design—By Charles D. Thomson.....	424	Taste, On the Nature of Good—By C. Matlack Price.....	433
Furniture, A New Departure In—By Frank Markward.....	97	Vernis Martin and the Time That Produced It—By Richard Franz Bach.....	65
Furniture An Expression of Art—By Leila Mechlin.....	59	Willow Furniture (A Study In Craftsmanship)—By Alwyn T. Covell.....	556
Furniture Today, Style In American—By the Editor.....	11	Woods In Furniture History, The—	
Furniture, Character In—By Alwyn T. Covell.....	23	I. The Age of Oak.....	205
Furniture, Of The Commingling of Styles In—By William Walton.....	512	II. The Age of Walnut.....	287
Furniture and the House—I Introductory.....	194	III. The Age of Mahogany—By Walter A. Dyer.....	343
Furniture and the House—II.....	351	Woods In Furniture History, The—IV. Teak—By Mary H. Northend.....	429
Furniture and the House—III and IV.....	471	Woodwork of the Library of San Lorenzo In Florence, The —By Edward R. Smith.....	219
Furniture and the House, V—By Margaret Greenleaf.....	561		
Furniture and Reproductions, Lacquered—By Harold Donald- son Eberlein and Abbot McClure.....	495		
Furniture, Outdoor—By C. Matlack Price.....	461		
Furniture: An Important Decorative Consideration, On the Placement of—By Alwyn T. Covell.....	137		

EDITORIAL COMMENT

	PAGE		PAGE
Adaptations.....	306	Business and Industrial Art.....	114
Ad. For the Store, a Beauty.....	182	Business Policy.....	120
Advertising Bargains In Quality Goods.....	54	Business and Education.....	179
America, The Opportunity of.....	175	Business, Art and Craftsmanship.....	381
American Federation of Arts Exhibition of Industrial Art, The.....	390	Country House; Furniture, Decoration and the.....	243
American Federation of Arts Convention, Echoes From the.....	607	Dealer, The New Furniture.....	245
American Industrial Art, The National Museum, Washing- ton, D. C., Good Furniture At the Exhibition of.....	531	Decoration and Education.....	118
Arden Studios, The.....	388	Design In Furniture Making, The Abuse of.....	606
Architect and the Furniture Salesman, The.....	314	Design, The Present State of Furniture.....	305
"Architect's Furniture".....	313	Design and Industries.....	531
Architectural League of New York, The Thirteenth Annual Exhibition of the.....	385	Educating the Public in Furnishing.....	453
Art Collection Rumored to Be In the Market, Important.....	390	Fashion Show, Hold An Opening, If No.....	57
Art In Trades Club.....	458	Federation of Furniture and Fixture Manufacturers, Second Annual Convention of.....	536
Art to American Industry, The Value of Applied.....	605	Finishing of Cabinet Work, The.....	51
Beauty, The Lesson of.....	121	Gift Section's Innings, The.....	182
		Good Furniture—The Magazine.....	49
		Good Furniture—The Appeal of.....	113

EDITORIAL COMMENT (Continued)

	PAGE		PAGE
Harris on the Varied Arts, William Laurel.....	114	Reproduction, Historic Furniture.....	176
House Furnishing and Decoration.....	243	Retail Salesman, Educating the.....	58
Industrial Art, A National Exhibition of.....	460	Salesman's Opportunity, The Furniture.....	247
Iowa Furniture For Panama Exposition.....	180	Southern Furniture Manufacturing Association.....	54
Jamestown Exhibition, A.....	117	Square Deal, The.....	113
Latin-American Markets, Concerning the.....	117	Stain Coat, Preparation of the Wood for.....	52
Looking Ahead in Business.....	529	Staining and Coloring Cabinet Woods.....	115
Mail Order and Premium Houses, to Tax the.....	53	Permanency.....	115
Merchant Who Stops, The.....	58	Permeability of Stains.....	177
National Association of Chair Manufacturers.....	54	Factors in Controlling Results.....	239
Newspaper Again.....	243	Staining Large Surfaces.....	239
Newspapers Will Help, The.....	53	The Price Question.....	241
New York, Seen In.....	310, 385, 455, 532,	General Principles to Be Observed.....	307
Nursery Furniture.....	182	Dissolving Dye Stuffs and Chemicals.....	308
Pan America, Concerning.....	180	Storing Dye Stuffs, Chemicals and Stain Materials.....	309
Paris Sale of Retrospective Art, The.....	387	Current Tendencies of the Staining Craft.....	383
Period Furniture, The Influence of.....	237	The Principal Groups of Stains in Use Today.....	384
Period Furniture, The Romance of.....	248	Store Opportunities, Improving.....	121
Plan to Interest the Local Public, A.....	56	Store That Helps Sales, The.....	248
Practical Book of Period Furniture, The.....	242	Study Club, A Store.....	55
Price Basis, The Evils of.....	120	Table That Was Not Sold.....	315
Problems of the Good Furniture Store.....	55	Tapestry Exhibitions, Buffalo and New York.....	179
Protest from St. Louis, A.....	54	Trade Journal, The Higher.....	113
Public Wants to Know, The.....	305	Training Salesmen.....	392
Quality and Style.....	50	Trend of the Times, The.....	50
Reed Furniture Manufacturers to Feel Effects of European War.....	118	Tudor Room, A Notable.....	244
Renaissance?, A.....	179	U. S. A., Made In.....	118
		War a Stimulus, The.....	54
		War and the Arts.....	244
		Window Backgrounds and Show Trims.....	56

TEXT ACCORDING TO AUTHORS

	PAGE		PAGE
Bach, Richard Franz—		Greenleaf, Margaret—	
Robert Adam.....	33	Furniture and the House. I. Introductory.....	194
Vernis Martin and the Time That Produced It.....	65	Furniture and the House. II.....	351
Eighteenth Century Furniture Decorators in England.....	155	Furniture and the House. III and IV.....	471
Caffieri and Gouthiere.....	271	Furniture and the House. V.....	561
England's Foremost Artisan: Grinling Gibbons.....	577	Haney, James Parton—The Stranger.....	280
Bottomley, Harriet T.—The Comfortable Chair.....	325	Harris, William Laurel—	
Bradley, Carol H.—Mirror Frames of the XVIII and Early XIX Centuries.....	199	Industrial Art—The Opportunity of America.....	1
Burgess, Ida J.—The Value of Stained Glass in Modern Decoration.....	505	The Varied Arts: What Germany Teaches Us.....	77
Byne, Arthur—Old Spanish Furniture.....	339	The Guilds: A Study in the Spirit of Industry.....	149
Covell, Alwyn T.—		The Bodega of Corpus Christi.....	213
Character in Furniture.....	23	Musical Instruments as an Indication of Refinement and Culture—	
On the Relation of Furniture to Its Architectural Setting.....	71	I. Forerunner of the Pianoforte.....	255
On the Placement of Furniture, An Important Decorative Consideration.....	137	II. Christofori and His Time.....	412
The Real Place of Mission Furniture.....	359	III. The English Period.....	479
Furnishing and Decorating a Country Inn.....	465	IV. Germanic Influences.....	569
A Study in Craftsmanship.....	556	Hunter, George Leland—	
Dorr, Charles Henry—A Conspicuous Example of the Encouragement of American Art.....	317	Tapestries.....	395
Dyer, Walter A.—		Tapestry Furniture Coverings.....	485
Chairs of the Golden Age—I. Hepplewhite.....	93	Carpets and Rugs.....	587
Chairs of the Golden Age—II. Sheraton.....	133	Markward, Frank—A New Departure in Furniture.....	97
The Woods in Furniture History—I. The Age of Oak.....	205	Mechlin, Leila—Furniture An Expression of Art.....	59
The Woods in Furniture History—II. The Age of Walnut.....	287	Northend, Mary H.—The Woods in Furniture History. IV. Teak.....	429
The Woods in Furniture History—III. The Age of Mahogany.....	343	Price, C. Matlack—	
Eberlein, Harold Donaldson and McClure, Abbot—		The Renaissance of the Tapestry.....	249
Duncan Phyfe and American Empire Furniture.....	123	On the Nature of Good Taste.....	433
Decorative Metal Work and English Furniture.....	183	Outdoor Furniture.....	461
Reproductions Good and Bad.....	263	Smith, Edward R.—	
Fabric Reproductions and Period Furniture.....	403	André-Charles Boulle, Master Craftsman.....	15
Lacquered Furniture and Reproductions.....	495	Thomas Chippendale.....	87
Phases of Marqueterie and Its Place in Furnishing.....	545	George Hepplewhite.....	129
Editor, The—		The Woodwork of the Library of San Lorenzo in Florence.....	219
What English Furniture Means to Us.....	5	Percier and Fontaine and the Empire Style.....	331
Style in American Furniture Today.....	11	Thomson, Charles D.—Furniture Design.....	424
The Industrial Arts Dinner.....	367	Walsh, George Ethelbert—	
The New American Ideal.....	537	A Story of Antiques.....	85
Art in the Home.....	37, 101, 163, 225, 293, 443, 517, 597	In Quest of the Enchanted Rug.....	143
Farnsworth, Augustus—		Walton, William—	
The Electric Light and the Modern Interior.....	420	Good Furnishing.....	211
		Of the Commingling of Styles in Furniture.....	512

ILLUSTRATIONS IN COLOR

	PAGE		PAGE
Parlor in Governor Langdon's House, Portsmouth, N. H. (1784).....	Frontispiece Number I (October, 1914)	Jacquard Tapestry Panel—Frontispiece Number VII (April, 1915)	Frontispiece Number VII (April, 1915)
Persian Rug.....	Frontispiece Number III (December, 1914)	Tapestry Chair Seat, Old English Needlework Style, Made in America.....	486
Vase of Celadon Porcelain With Gilt Bronze Mounts by Gouthiere.....	Frontispiece Number V (February, 1915)	Inexpensive Tapestry Chair Seat, Made in America.....	486
Eighteenth Century Venetian Armchair.....	Frontispiece Number VI (March, 1915)	Tapestry Chair Back, Rich With Gold, Made in America.....	487
		Sample of Modern Savonnerie.....	Frontispiece Number IX (June, 1915)

The Value of the Name Stearns & Foster

The merchant who selects our products invariably discovers that the name Stearns and Foster is of very tangible value—in three distinct ways.

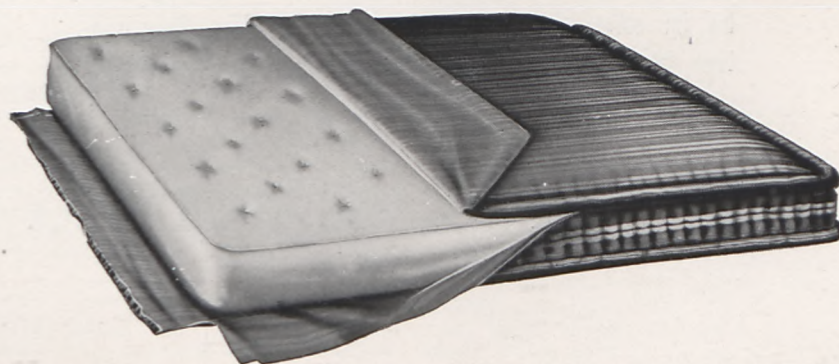
It assures him of the maintenance of a certain rigid standard in the delivery of the goods his discriminating judgment has led him to select.

It assures him the patronage of a large portion of the buying public who have learned (during more than fifty years) to respect the name.

It adds to his prestige for handling excellent merchandise.

At our exhibits next month—in Grand Rapids, New York, Chicago—we hope to show you the goods on which these assertions are based.

THE STEARNS & FOSTER CO.
C I N C I N N A T I





The newly augmented Empire line of bedroom suites to be shown in July will meet a very definite requirement in practically every merchant's plans. This line, a collection of wholesomely designed and well made suites, is within the reach of that large class of people who appreciate tasteful furniture but whose moderate circumstances forbid lavish expenditure. You will appreciate what this amounts to in sales value when you see the line on the 4th floor of the Manufacturers Building, Grand Rapids.

THE EMPIRE CASE GOODS CO.
JAMESTOWN, N. Y.

WANTS

CLASSIFIED ADVERTISING RATES: Three cents a word for first insertion; two cents a word for each subsequent insertion of same matter. Minimum charge, \$1.00.
Remittance must accompany copy.

BUSINESS OPPORTUNITIES

SALESMAN with office in Herald Square section has the facilities for representing one or two lines. A. J. Swenson, 609 Mar-bridge Bldg., New York City.

WANTED—Furniture novelties of all kinds for our new mail order catalog. Submit what you have to offer. Address, The Come-Packt Furniture Co., Toledo, Ohio.

HAVE YOU A NEW YORK OFFICE? YOUR COMPETITOR HAS. Every facility, \$5.00 per month, up. For particulars, address New York Representing Co., Broadway and 34th St., New York City.

MODERN FURNITURE—Importer of modern fabrics and art objects with fine clientele among interior decorators, would like to handle high grade line of modern furniture. Address, Desk 63, care of GOOD FURNITURE, Grand Rapids, Mich.

HELP WANTED

WANTED—A high grade furniture salesman for the territory between Buffalo and Chicago. One who has a large acquaintance with the furniture trade and who is a hard worker. Chair salesman preferred. The proposition will be very attractive to any one who can make good. Address, Desk 61, care of GOOD FURNITURE, Grand Rapids, Mich.

WANTED—Manager for cabinet factory. Must be able to demonstrate ability to produce results. Give history, references and salary required in first letter. Address, Desk 62, care of GOOD FURNITURE, Grand Rapids, Mich.

SITUATIONS WANTED

WANTED—Position as designer and superintendent with firm making a good grade of dining room furniture, about May 1st. Address, Desk 51, care of GOOD FURNITURE, Grand Rapids, Mich.

WANTED—Position as manager or superintendent of furniture factory; preferably with a large institution requiring the services of a man with wide experience and the ability to produce results. Address, Desk 46, care of GOOD FURNITURE, Grand Rapids, Mich.

A WIDELY KNOWN DESIGNER OF PERIOD FURNITURE who has been for a number of years both designing and personally marketing a prominent Eastern line, will be open for a new connection in the near future. To any progressive manufacturer who has an opportunity demanding a man of his caliber, he can guarantee results. Address, Desk 44, care of GOOD FURNITURE, Grand Rapids, Mich.

FOR RENT

FOR RENT in Newport, R. I., the well known Watering Place and Army and Navy center, a large store established fourteen years as a Colonial and Period Furniture establishment. Will also sell stock, if wanted, as the owner wishes to retire from the business. Long lease if desired, by giving proper security. Address, Desk 26, care of GOOD FURNITURE, Grand Rapids, Mich.

FOR SALE

FOR SALE—Exclusive retail furniture store located in one of the Lake Cities of 80,000 inhabitants. Located in the heart of the business district. Established over fifteen years. Always catered to the medium and high class trade. About 30,000 feet floor space with about 15,000 dollars stock. Stock can be reduced to suit purchaser. Five years' lease. Best reasons given for selling. Address, Desk 18, care of GOOD FURNITURE, Grand Rapids, Mich.

INDEX To ADVERTISEMENTS

Aulsbrook & Jones Furniture Co.	26
Berkey & Gay Furniture Co.	30
Bielecky Bros., Inc.	46
Blodgett Building	52
Brooklyn Chair Co.	36
Burch, A. F. Co.	Back cover
Central Building	50
Century Furniture Co.	3
Chicago Market Assn.	55
Cody Hotel	44
Colonial Mfg. Co.	43
Connersville Furniture Co.	45
Davies-Putnam Co.	40
Dean-Hicks Company, The	Inside Back Cover
Dupont Fabrikoid Co.	48
Ebbecke Furniture Co.	15
Emmerich, Chas. & Co.	18
Empire Case Goods Co., The	34
For Sale	35
Furniture Temple Exhibition Building	53
Goldsmith, M. H.	47
Good Furniture	57-68
Grady, William J.	47
Grand Rapids Bedding Co.	42
Grand Rapids Bookcase & Chair Co.	16
Grand Rapids Brass Co.	43
Grand Rapids Chair Co.	1
Grand Rapids Furniture Co.	Inside Front Cover
Grand Rapids Upholstering Co.	13
Grand Rapids Wood Finishing Co.	49
Hart Mirror Plate Co.	50
Hubbard, Eldredge & Miller	22
Imperial Furniture Co.	28
Johnson Furniture Co.	9
Karpen, S. & Bros.	25
Keeler Exhibition Building	51
Kensington Mfg. Co.	36
Kindel Bed Co., The	43
Klingman Building	54
Kohn, Jacob & Josef	46
Lauzon, C. A. Furniture Co.	27
Lincoln Chair Co., The	19
Luce Furniture Co.	5
Lyon Furniture Agency	49
Maag, Edward	46
Manufacturers Exhibition Building, Chicago	56
Michigan Chair Co.	4
Miller, John & Co.	39
Nelson Matter Furniture Co.	10
Notman, A. H. & Co.	38
Onward Manufacturing Co.	49
Orinoco Furniture Co., The	19
Orsenigo Co., The	39
Paine, C. S. Co.	8
Palmer & Embury Mfg. Co.	37
Patching, John F. & Co.	46
Persian Rug Manufactory	47
Phoenix Furniture Co.	2
Raab, John D. Chair Co.	40
Reischmann, M. & Sons	14
Retting Furniture Co.	6
Rockford Chair & Furniture Co.	41
Roos Manufacturing Co.	24
Royal Furniture Co.	32
Schumacher, F. & Co.	47
Snyder Furniture Co.	12
Soss Manufacturing Co.	47
Stearns & Foster Co.	33
Stickley Brothers Co.	7
Stickley, L. & J. G.	17
Stroheim & Romann	37
Tisch-Hine Co., The	44
Toronto Furniture Co., Ltd.	21
Valentine-Seaver Co.	23
Want Advertisements	35
Waud Mfg. Co.	45
Weisz, G. A.	47
Widdicomb Co., John	11
Wilhelm Furniture Co.	42
Wolverine Mfg. Co.	20

FOR SALE OR LEASE

FOR SALE OR LEASE—We solicit consideration of any wood-working manufacturing business desiring a factory favorably located and in the East. Factory is a two-story brick structure, 10,000 square feet which can be increased; 125 horse power boiler, 60 horse power engine, steam heated, considerable wood-working machinery, dry kilns, a large office and an eight-room house with all modern improvements adjoining—the property is situated less than 1,000 feet from the freight houses of the New York Central and the Lehigh Valley R. R. systems. Any concern that has a promising outlook will receive assistance of the local Chamber of Commerce and favorable rental arrangements. Address Desk 43, care of GOOD FURNITURE, Grand Rapids, Mich.

KENSINGTON FURNITURE

IS MADE BY HAND



PERMANENT
EXHIBITION

KENSINGTON COMPANY
MANUFACTURERS AND IMPORTERS
 FINE FURNITURE & ART OBJECTS
 NEW YORK

Cable "Kensfactur."
Tel. 7589-7590 Lenox.

Factory, Office, Showrooms
79th Street & East End Ave.



478

WE MAKE a number of Diners, Chamber Chairs and Ladies' Desk Chairs in *Lined Mahogany*, which are exceptionally graceful and exquisitely proportioned, being adapted from the best examples of Classic Sheraton.

While perfect in material, workmanship and finish, they are reasonable in price and remarkably salable. We make, also, a great variety of chairs in the spirit of various other historic periods, as well as good every day sellers. The line comprises Dining, Office, Bed Room and Ladies' Desk Chairs and "Kaltex" Furniture. See the line.

BROOKLYN CHAIR CO.

425-433 West 28th Street
NEW YORK CITY

Showrooms:
New York Furniture Exchange



Palmer & Embury
MFG CO

SHOWROOMS:

119 West 40th Street, New York City

Factory in New York City

Chicago, 624 Michigan Blvd.

Stroheim & Romann

INVITE YOUR INSPECTION OF THEIR LARGE COLLECTION OF

**Drapery Fabrics, Wall Decorations and
Upholstery Goods**

SALESROOMS

242 to 250 Fourth Avenue, New York

Southwest Corner of Twentieth Street

PHILADELPHIA
1200 CHESTNUT ST.
Edward H. Connell

CHICAGO
1808 HEYWORTH BLDG.
W. E. McBride

BOSTON
120 TREMONT ST.
Chas. A. McManus

PARIS OFFICE
12 RUE AMBROISE
THOMAS

SAN FRANCISCO
PHELAN BLDG.
James Gillies

A. H. NOTMAN & CO.

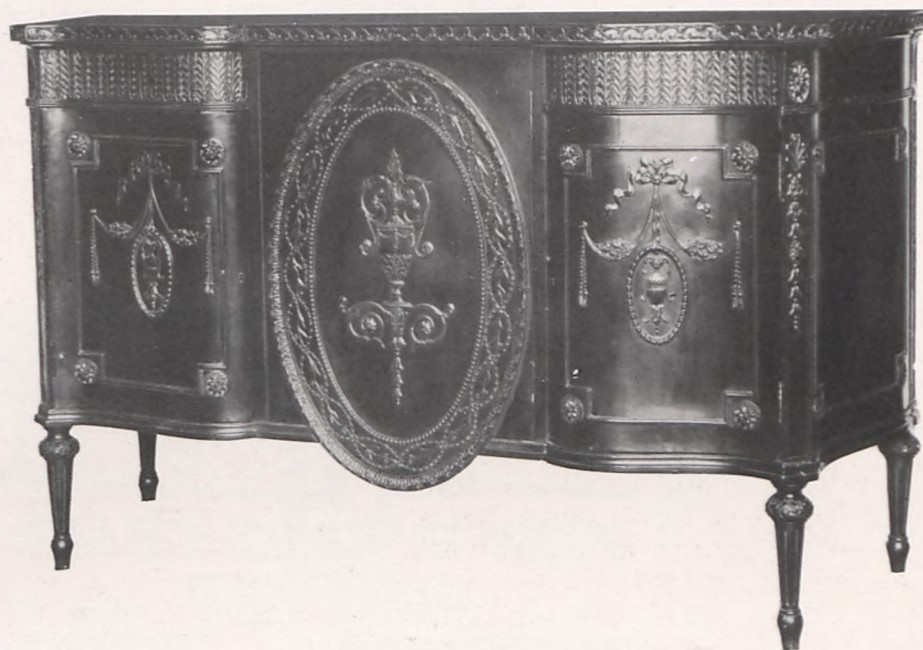
121-127 West 27th St., New York

LAMPS · PORCELAINS · FINE FURNITURE

Dealers will find at all times in the comprehensive Notman assemblage of furniture, lamps and porcelains, new and interesting offerings that will add attractiveness to their stocks, while decorators seeking pieces to harmonize with some special scheme of treatment are enabled by the extensiveness of the Notman showings to secure whatever they may require.

The present collection includes Chinese porcelains, mirrors, silk shades and torches in wide variety; also dining room, living room, bed room and hall furniture from such important houses as John Miller & Co., Nelson Matter Furniture Co., and Wm. A. French Furniture Co., for whom we are selling agents.





Chicago:
HERBERT I. SKILLMAN
 514 Harvester Bldg.,
 So. Michigan Blvd.

THE ORSENIGO COMPANY

INCORPORATED

NEW SHOWROOM: 112-114 West 42nd Street,
 Between Sixth Ave. & Broadway, New York City

TELEPHONE, - BRYANT 6543



An Especially Notable Display of Fine Furniture

The Miller displays at all times contain representative examples of the best historic periods—many of them products of our shops, others imported. To this interesting exhibit a pleasing variety of decorated furniture is being added. This will be on display in July.

JOHN MILLER & COMPANY

A. H. Notman Co., Selling Agents,
 Salesrooms: 121-127 West 27th Street,
 New York City

516-520 East 17th Street,
 New York City



OUR MAGNIFICENT
NEW FACTORY

IS A MODEL OF FURNITURE
MAKING EFFICIENCY

Every dealer is cordially invited
to inspect our line, which
will be shown in the new plant

JOHN D. RAAB CHAIR
COMPANY

GRAND RAPIDS, MICHIGAN

A Gift Piece of Unusual Interest



Corner Table
No. 874
30" square, open.

AGAIN we are presenting a novel design in which the historical interest adds greatly to the value of the piece itself. The original from which this corner table is reproduced was made in Virginia over a century and a half ago. A unique feature of this table is the fact that the center leg which supports the drop leaf extends straight forward and is always centered.

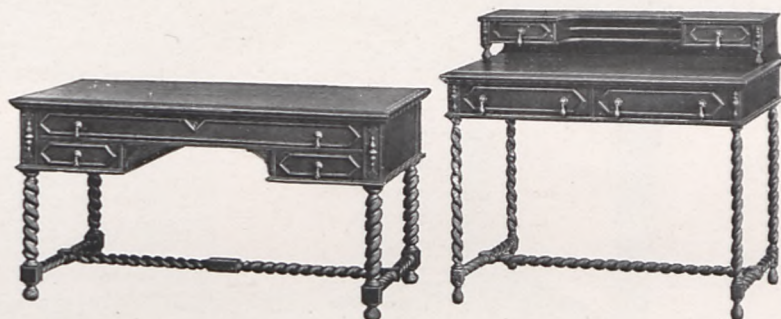
At our exhibit a number of equally good things will be added to the already wide variety contained in

"The Gift Line"

THE DAVIES-PUTNAM CO.

Ground Floor, The Keeler Building.

Grand Rapids, Michigan



THIS Season's display of Rockford furniture for the library and dining room will, as usual, be mighty interesting to all dealers in good furniture.

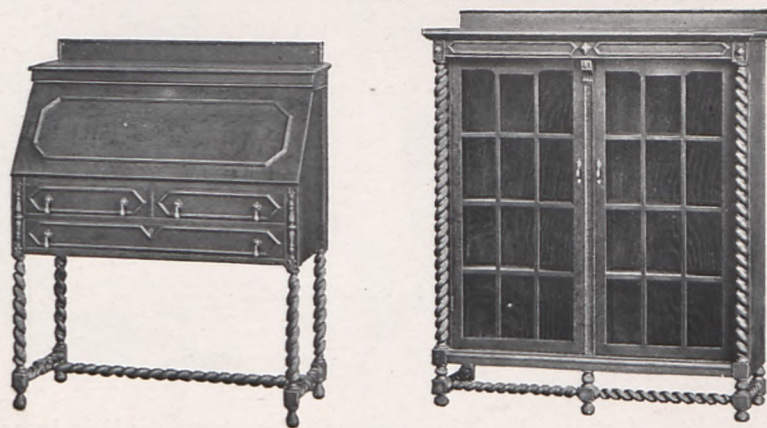
The reasons for this are obvious. This widely diversified line consists of tasteful, well made furniture that can be sold in considerable quantities at all times.

At our display in Grand Rapids you will find many fine designs that have proven their worth, many others that are entirely new.

Rockford Chair & Furniture Co.

Rockford, Illinois

Third Floor Blodgett Building, Grand Rapids.



WILHELM FURNITURE CO.

STURGIS, MICHIGAN

Manufacturers of
Library Suites,
Library and Parlor
Tables,
Ladies' Desks,
Bookcases,
Sewing Tables.



Exhibit—First Floor, Manufacturers Bldg., Grand Rapids, Michigan

Salesmen in Charge—J. W. Shank, Jeff Shank, J. D. Miskill, O. K. Wilcox, P. M. Roth and John Kuhn

GRAND RAPIDS BEDDING CO.

GRAND RAPIDS, MICHIGAN.

It Will Pay You To

Investigate our Mixed Carload Proposition when you Visit the Market in July.

Have you
our new catalog?
—it's ready
for you.



Salesmen:
Geo. C. Hollister
G. W. Brummeler
T. E. Fox
L. C. Arnold

Check over this big list of guaranteed bedding and see how easy it is to make up an order for a mixed car—then visit our salesroom in July and let us show you how to save money.

Box Springs
Coil Springs
Link Springs

Woven Wire Springs
Institution Beds
Porch Swings

Hair Mattresses
Felt Mattresses
Excelsior Mattresses

Davenport Pads
Crib and Cot Pads
Steel and Wood Cots

Feather Pillows
Down Cushions
Kapok Cushions

Steel Couches
Steel Davenports
Bungalow Cots

MEET US IN JULY—8TH FLOOR, FURNITURE TEMPLE—SAME OLD LOCATION.
THE ONLY COMPLETE LINE OF BEDDING SHOWN IN ANY MARKET.

Colonial Clocks

Including the Addition of Several New Designs—Splendid Interpretations of Authentic Furniture Styles—will be shown in Grand Rapids during July.



BESIDES an inimitable showing of hall and wall clocks the display includes a complete line of spinet desks and chairs, and library suites in the periods. These products possess the same definite personality of design so characteristic of Colonial Clocks.

In anticipation of your visit to the market you will do well to reserve time for inspection of the Colonial Shops' products.

Colonial Manufacturing Co.

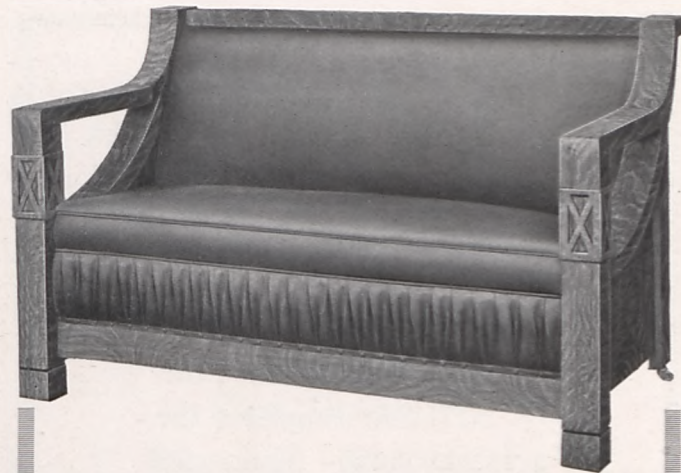
Zeeland, Michigan

Fifth Floor, Keeler Building,
Grand Rapids

Wm. C. Croll

SALESMEN:
Chas. Burkhart

Jerry Rothschild



IN EVERY particular of purpose accomplished, pleasing appearance and value delivered the **Kindel** Kind amply fulfill the requirements of good furniture.

They are representative of the idea of the Parlor Bed at its best today.

Consequently there is a satisfaction and a material gain to be experienced by the retail distributors in their sale impossible to find in anything less worthy than the **Kindel** Kind.

A supplement to the regular catalog has just been issued that should be in your file of good merchandise possibilities.

The **Kindel** Bed Company

GRAND RAPIDS
NEW YORK TORONTO

Send Us Your File of GOOD FURNITURE For Binding

THIS issue of GOOD FURNITURE completes the present volume—nine copies in all. If you wish to make them a permanent part of your library, let us bind them into a beautiful book.

They will be bound in your choice of two handsome bindings:

Brown, straight-grained India leather back; brown silk covers; title and volume number stamped in gold on back; cloth joints and matched end sheets; the whole hand sewed—at \$2.00 per volume.

Or, entire binding of brown art canvas, with cloth joints and matched end sheets, hand sewed—at \$1.50 per volume.

Subsequent volumes will each consist of six numbers, July to December inclusive, and January to June inclusive; save them for binding.

GOOD FURNITURE

THE DEAN-HICKS COMPANY
PUBLISHERS
GRAND RAPIDS, MICHIGAN



The TISCH-HINE CO.

JUST AROUND THE CORNER
FROM THE PANTLIND HOTEL

Pearl St. by the Bridge

When you are in Grand Rapids next month come in and let us give you one of these fine little leather covered memoranda books.



At the same time ask to see the loose leaf devices that have been evolved especially for the use and convenience of furniture men.

The TISCH-HINE CO.

GRAND RAPIDS, MICHIGAN

Mr. Furniture Man:

Be sure and make your reservations for the furniture season at Hotel Cody and secure the best accommodations in the city of Grand Rapids.

Rooms all have hot and cold running water. A home for you in the Furniture City, with service.

F. T. Heck,
Manager.



No. 926

**CONNERSVILLE
FURNITURE COMPANY**
CONNERSVILLE, - - INDIANA

High Grade
Bed Room Furniture
at Popular Prices

500 Samples

SHOWN ON
Fourth Floor, Keeler Building,
Grand Rapids, Mich.

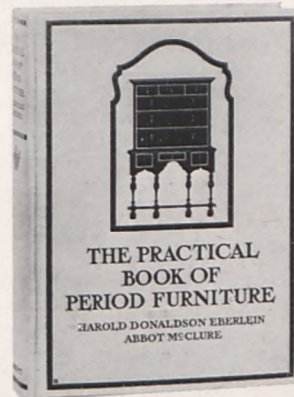
WAUD MFG. CO.



Mahogany and Gold Colonial Mirrors, Carved Wood
Lamps, Frames, Lamp Shades and Novelties.
Send for photographs and prices.

SHOW ROOMS
1193 Broadway, Between 28th and 29th Sts.
NEW YORK, N. Y.

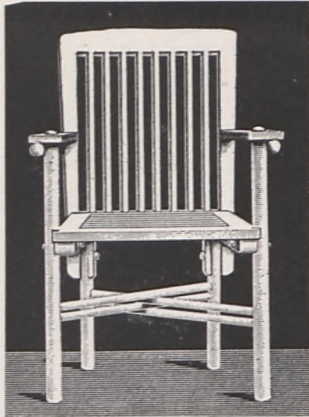
**"The Practical Book of
Period Furniture"**



This volume is the most complete summary of its kind ever published. In its 350 pages of very readable text and in its 250 good illustrations you will find all that is necessary for any practical person to know about period furniture. The "Illustrated Chronological Key" makes it a veritable reference library.

This most valuable work,
by Eberlein and McClure,
is priced at \$5.00 net.

GOOD FURNITURE
GRAND RAPIDS, MICHIGAN



J. & J. Kohn Austrian Bentwood Furniture

in its variety of design and finish, carried in stock for prompt shipment, will best respond to all requirements of utility, style and economy combined. Whether for

HOME OR PUBLIC USE, INTERIOR or OUTDOOR

—Dining Room, Ball Room, Banquet Room, Summer and Winter Garden, Porch— Whether in Period design or plain artistic lines.

The profit that comes of selling your trade furniture that will stand as a credit to you for years, is the real basis of all success.

Write for Folders: "Artistic Outdoor Furniture," "Austrian Bentwood Furniture for Home Use—for Public Use" and for "Office Furniture in Bentwood."

JACOB & JOSEF KOHN

110-112 W. 27th St., New York
911 Western Ave., Seattle, Wash.

AUSTRIAN BENTWOOD FURNITURE

1410-1418 S. Wabash Ave., Chicago
Keeler Exposition Bldg., Grand Rapids, Mich.



LACE WORK

of the finest character



For Interior Decorations

We are always pleased to confer with those who are confronted by special problems.

JOHN F. PATCHING & CO.

Importers, Designers and Makers of
LACE CURTAINS AND PANELS
20-24 E. Twentieth Street, New York City

Boston: 120 Tremont St. Chicago: 209 S. State St. San Francisco: 833 Market St.
Paris: 4 Cité Paradis Brussels: 41 Rue de Potter



HAVE BEEN MAKING UPHOLSTERY TRIMMINGS

IN ALL SCHOOLS OF DECORATIVE DESIGN

FOR GOOD FURNITURE

SINCE 1893

CORRECT IN COLOR, HARMONIOUS IN DESIGN AND PROPER IN TEXTURE.

SMALL ORDERS APPRECIATED AND GIVEN CAREFUL ATTENTION.

A FEATURE OF OUR PLANT IS A DYE HOUSE WHERE ALL MATERIALS ARE DYED TO MATCH UNDER ARTIFICIAL LIGHT AS WELL AS DAYLIGHT.

SERVICE BY MAIL WILL BE FOUND SATISFACTORY IN EVERY WAY.



EDWARD MAAG

135 WEST 23d STREET
NEW YORK CITY, N. Y.

One Door East of Proctor's Theatre



Adaptable Willow Ware



If wicker furniture is to serve its full purpose it should be as well suited to permanent use indoors as to outdoor use in the summer. Everything in our line of good willow furniture is so well designed and so painstakingly made that its adaptability is apparent at a glance.

Bielecky Brothers, Inc.

705 Third Avenue New York City



RUGS MADE TO ORDER

During the WAR, we are filling all orders for HAND-TUFT RUGS in our English and Austrian Factories; also all orders for Axminster Rugs in our New York Factory, as well as in Great Britain.

PERSIAN RUG MANUFACTORY

ESTABLISHED 1884

624 South Michigan Boulevard,
CHICAGO

2 West 45th Street,
NEW YORK

DRAPERIES

TO THE TRADE ONLY

FURNITURE

WM. J. GRADY

TELEPHONE PLAZA 3220

211 EAST 60th STREET, NEW YORK

PERSPECTIVES OF INTERIORS

in Water Color, Pen and Ink, etc.

SPECIAL DESIGNS for Furniture, Draperies, Rugs, Etc.

G. A. WEISZ

Colorist and Designer

15 East 40th St., New York



ELECTRIC FIXTURES FOR LAMPS

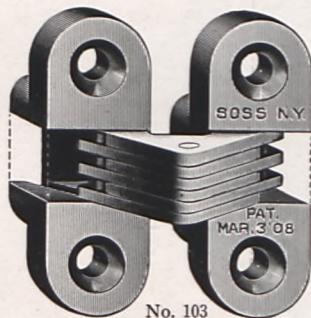
We manufacture electric and oil fixtures for all types of lamps; specializing in fixtures for wood carved and china vase lamps.

Vases and carved lamps mounted; bronzes, antiques and lamps repaired.

M. H. GOLDSMITH,

156 W. 32nd Street

New York City



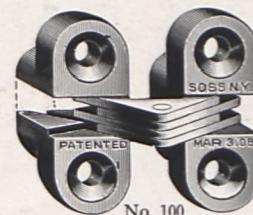
No. 103



INVISIBLE HINGES

"Out of sight, ever in mind"—When you fail to see an unsightly hinge protruding you *Know* "Soss" is the answer.

Soss Hinges emphasize beautiful wood finishes as there is no projecting metal on either side of the door. Made in numerous sizes.



No. 100

Illustrated catalog "A" mailed on request.

SOSS MANUFACTURING CO., 435-443 Atlantic Avenue BROOKLYN, N. Y.

F. SCHUMACHER & COMPANY

Importers, Manufacturers and Jobbers

Upholstery Fabrics of Every Description

TO THE TRADE ONLY

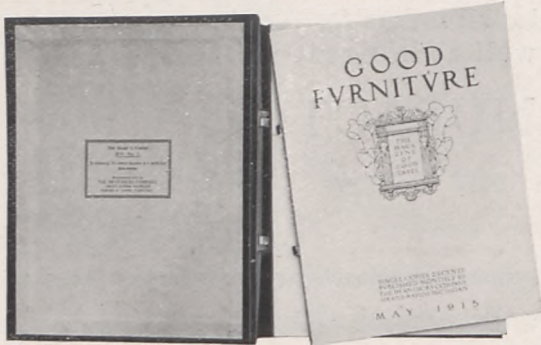
5 to 9 West Thirty-seventh Street, Near Fifth Avenue, New York City

Boston: 3 Hamilton Place

Chicago: 1202 Heyworth Bldg., 42 Madison St.

Philadelphia: 1200 Chestnut St.

A Binder for Current GOOD FURNITURE



Keep your copies intact—make them accessible.

If you are among those who are preserving GOOD FURNITURE for permanent binding, this "Current Binder" will be particularly welcome. It will contain six issues (a complete volume) and consists of heavy brown art canvas covers with a simple, easily operated arrangement for fastening in new copies as they arrive. The price postpaid is \$1.25.

GOOD FURNITURE
THE DEAN-HICKS COMPANY
 PUBLISHERS
 GRAND RAPIDS, MICHIGAN

PERIOD PULLS AND TRIMMINGS



In our department of metal trimmings for furniture immeasurable research and thought have been devoted to securing authentic and fitting designs.

All of the Period Styles are represented in our assortments, each of the many patterns is perfectly fitted to adorn good furniture.

Manufacturers are invited to write for cuts and samples of our new patterns.

GRAND RAPIDS BRASS CO.
 GRAND RAPIDS, MICHIGAN

DU PONT FABRIKOID
REG. U. S. PAT. OFF.

CRAFTSMAN QUALITY

*Guaranteed
 For One Year
 NOT TO CRACK
 NOR PEEL*

FABRIKOID is the only widely advertised upholstery material guaranteed superior to coated splits.

Its richness and elegance, with our guarantee, is the dealer's assurance of sales.

Made in red, green and brown in popular grains and Spanish leather finish and in plain black and regular grains. Samples on request.

DU PONT FABRIKOID CO.
 WILMINGTON
 DELAWARE
 Canadian Branch: Toronto, Ontario

MOST manufacturers are all too well acquainted with finishing "problems." Many of them, however, have found that all questions regarding finishing materials and results can be quickly and satisfactorily answered by our experts.

All manufacturers who will come to this city during the next month are cordially invited to inspect our plant and discuss our methods.

GRAND RAPIDS WOOD FINISHING CO.
GRAND RAPIDS, MICHIGAN

A Classified
Advertisement

In a recent issue of the magazine **GOOD FURNITURE** effected connections which in terms of dollars and cents was worth a hundred times its cost. So writes the advertiser.

This Beats Casters



"ONWARD" SLIDING FURNITURE SHOES
4,000 Sets Used in Hotel Astor

"Onward" Sliding Furniture Shoes have largest bearing surface. Cannot injure floor or coverings. Adjusts self to uneven conditions. Prices very low—profits big. Make a strong selling point. Order sample for positive proof of superior merit.

WRITE FOR PRICE LISTS

Onward Mfg. Co.
Menasha, Wis. Berlin, Ont.



IMPROVED METHODS
We also report the principal Dry Goods, Department and General Stores

The Lyon Furniture Agency

Approved by the National and other Associations of Furniture Manufacturers

Credits and Collections

CO-OPERATION WITH 1,500 MANUFACTURERS

The Lyon Agency has hundreds MORE subscribers than any other of the kind. 2,000 collection clients. The advantages are apparent.

ARTHUR S. LYON, General Supt.
GRAND RAPIDS OFFICE — 839 MICHIGAN TRUST BUILDING
C. C. NEVERS, Michigan Manager

Capital, Credit and Pay Ratings
Clearing House of Trade Experience
The Most Reliable Credit Reports
A Great Collection System

NEW YORK, BOSTON, PHILADELPHIA, JAMESTOWN, HIGH POINT, CINCINNATI, CHICAGO, GRAND RAPIDS, ST. LOUIS

**GOOD MIRRORS
HELP TO SELL
YOUR FURNITURE**
JUST AS MUCH AS GOOD
FINISH AND GOOD STYLE.

FOR YEARS WE
HAVE BEEN HELP-
ING OUR CUSTOM-
ERS TO SELL THEIR
GOODS BY FUR-
NISHING THEM

MIRRORS OF QUALITY

WE WOULD BE
PLEASED TO FIG-
URE WITH YOU ON
YOUR REQUIRE-
MENTS FOR MIR-
RORS, GLASS
SHELVES, AND
PLATE GLASS
TOPS.

HART MIRROR PLATE CO.

LEADING AMERICAN PRODUC-
ERS OF HIGH GRADE MIRROR
PLATES FOR FURNITURE

GRAND RAPIDS, MICH.

SAVE MONEY BY MOVING IN NOW

There is still some space available in the

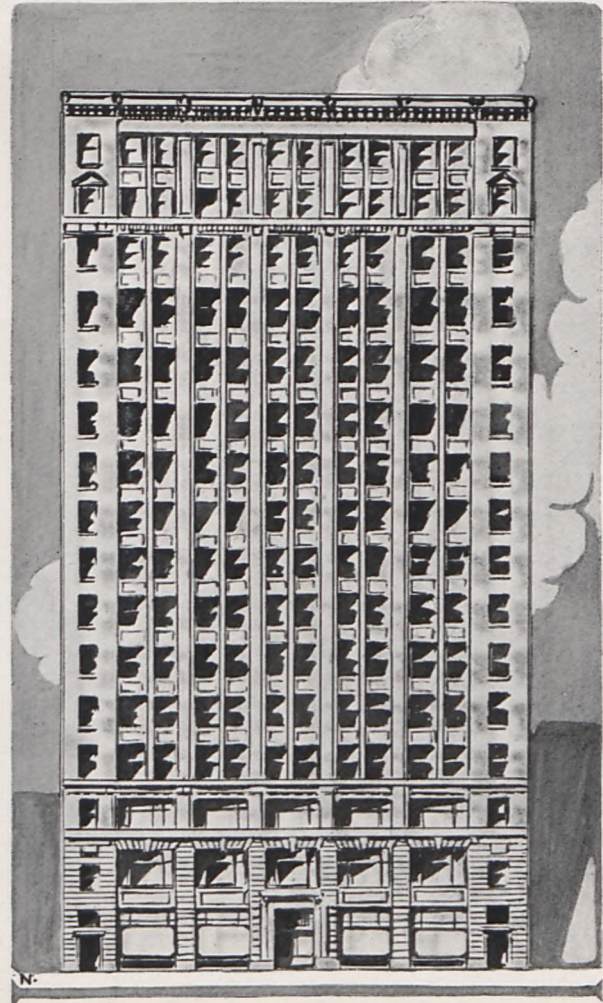
CENTRAL BLDG.

25 WEST FORTY-FIFTH ST. NEW YORK CITY
A FEW DOORS WEST OF FIFTH AVE.

Especially adapted for display rooms
of the highest class of furniture manu-
facturers. Unusual facilities; freight
runway, high speed elevators, the most
modern arrangements throughout.

RENT BEGINS OCTOBER FIRST

Among our Tenants are:
C. S. PAINE CO. of Grand Rapids
CENTURY FURN. CO. of Grand Rapids
EBBECKE FURN. CO. Inc. of Hoboken, N. J.
CENTURY CABINET CO. of Utica, N. Y.
ESTEY ORGAN CO. of Brattleboro, Vt.



KEELER FIRE-PROOF FURNITURE EXHIBITION BUILDING

MINER S. KEELER, ISAAC H. KEELER, OWNERS, GRAND RAPIDS, MICHIGAN



**KEELER
REALTY
COMPANY**

OWNERS
AND
MANAGERS

OFFICE
—IN—
BUILDING

A **C**ORDIAL invitation is extended to all **FURNITURE DEALERS** to call and inspect the lines of the following representative **MANUFACTURERS** who **EXHIBIT** in the

KEELER BUILDING

American Furniture Co., Batesville, Indiana
Aurora Furniture Co., Aurora, Indiana
Ahdawagam Furniture Co., Grand Rapids, Wis.
American Furniture Co., Martinsville, Va.
Adler Veneer Seat Co., Long Island City, N. Y.
Batesville Cabinet Co., Batesville, Indiana
Barnard & Simonds Co., Rochester, New York
Bloch, L. D. & Co., New York City
Connersville Furniture Co., Connersville, Indiana
Colonial Manufacturing Co., Zeeland, Michigan
Cadillac Chair Co., Cadillac, Michigan
Coppes Brothers & Zook, Nappanee, Indiana
Davies-Putnam Co., Grand Rapids, Michigan
Eclipse Stove Co., Mansfield, Ohio
Ficks Reed Co., Cincinnati, Ohio
"Gift Line," The, Grand Rapids, Michigan
G. R. Marble & Fire Place Co., Grand Rapids, Mich.
Hastings Table Co., Hastings, Michigan
Hawks Furniture Co., Goshen, Indiana
Herrick, C. W. Mfg. Co., Jamestown, N. Y.
Hoosier Manufacturing Co., New Castle, Ind.
Indianapolis Chair & Furniture Co., Aurora, Ind.
Jamestown Upholstery Co., Jamestown, New York
Kittinger Furniture Co., Buffalo, New York
Kohn, Jacob & Josef, New York City
Kent-Coffey Manufacturing Co., Lenoir, N. C.
Keeler Brass Co., Grand Rapids, Michigan
Keeler Realty Co., Grand Rapids, Michigan

Lamb Brothers & Greene, Nappanee, Indiana
Lamb, George L., Nappanee, Indiana
Lyon Furniture Agency, Grand Rapids, Michigan
Macey Company, The, Grand Rapids, Michigan
Montgomery Table Works, Montgomery, Pa.
McVey, B. C., Biltmore, N. C.
Mt. Airy Furniture Co., Mt. Airy, N. C.
Perfection Bed Spring Co., Mansfield, Ohio
Penn Furniture Mfg. Co., Montgomery, Pa.
Rockford National Furniture Co., Rockford, Illinois
Rustic Hickory Furniture Co., LaPorte, Indiana
Ranney Refrigerator Co., Greenville, Michigan
Reischmann, M. & Sons, New York City
Sikes Consolidated Chair Co., Buffalo, New York
Sikes Consolidated Chair Co., Philadelphia, Pa.
Sinclair-Allen Mfg. Co., Mottville, New York
Shell Chair Co., N. Wilkesboro, N. C.
Steul & Thuman Co., Buffalo, New York
Sellers & Sons Co., G. I., Elwood, Indiana
Stokes Manufacturing Co., Montgomery, Pa.
Schirmer Furniture Co., Cincinnati, Ohio
Toronto Furniture Co., Toronto, Ontario, Canada
Trenle China Co., The, East Liverpool, Ohio
Valentine-Seaver Co., Chicago, Illinois
Williamsport Furniture Co., Williamsport, Pa.
West End Furniture Co., Rockford, Illinois
West Branch Novelty Co., Milton, Pa.
White Furniture Co., Mebane, N. Carolina



BLODGETT BUILDING

GRAND RAPIDS, MICHIGAN

CORNER OTTAWA AVE. AND LOUIS ST.
ONE BLOCK SOUTH OF MONROE AVENUE

The Pioneer and Leader

Exclusive Furniture Exhibition Building

EXHIBITORS

Banta Furniture Co.,	-----	Goshen, Ind.	Limbert Co., Charles P.,	-----	Holland, Mich.
Barber Co., The A. A.,		Grand Rapids, Mich.	Maher Brothers Company,	---	Medina, N. Y.
Binghamton Chair Co.,	---	Binghamton, N. Y.	Michigan Furniture Co.,	---	Ann Arbor, Mich.
Grand Ledge Chair Co.,		Grand Ledge, Mich.	Overton Company,	-----	Grand Rapids, Mich.
Grand Rapids Bookcase and Chair Co.,	---		Rockford Chair & Furniture Co.,		Rockford, Ill.
	-----	Hastings, Mich.	Stow & Davis Furniture Co.,	-----	
Kaiper's Sons, Chas.,	-----	Cincinnati, O.		-----	Grand Rapids, Mich.
Lauzon Furniture Co.,		Grand Rapids, Mich.	Widdicomb Co., John,		Grand Rapids, Mich.

Furniture Temple Exhibition Building

5 and 7 Lyon Street

Two blocks north of Livingston and Morton, and two blocks east of Pantlind hotels

Mid-Summer Exhibition begins June 21st, ends Dec. 1st, 1915

Every Buyer invited to inspect the latest fashions
in all periods of matched suites for the

<i>Dining Room</i>	by	{	Skandia Furniture Co.	<i>Porch and Den</i>	by	{	Michigan Seating Co.					
			Royal Mantel & Furniture Co.				Prairie Grass Furniture Co.					
			West Michigan Furniture Co.									
			Posselius Bros. Furniture Manufacturing Co.	<i>Extension Tables</i>	by	{	Posselius Bros. Furniture Manufacturing Co.					
<i>Bed Room</i>	-	by	{	Estey Manufacturing Co.	<i>Rockers</i>	-	by	{	Buckeye Chair Co.			
				Marvel Furniture Co.					Taylor Chair Co.			
				West Michigan Furniture Co.								
<i>Library</i>	-	by	{	Thompson Manufacturing Co.	<i>Iron Beds</i>	-	by	{	Premier Bed Co.			
				Charlotte Manufacturing Co.								
				Palmer Manufacturing Co.					<i>Bedding</i>	-	by	Grand Rapids Bedding Co.
				Taylor Chair Co.					<i>Pedestals</i>	-	by	Anchor Line.

All representative manufacturers of *Good Furniture*
at popular prices. Annual output, \$5,000,000.00.

Furniture Temple Open the Entire Year

Come now and come again.

Grill open from July 5th to 25th.
Be our guest.



WHEN YOU GO TO GRAND RAPIDS

Remember the unusual advantages offered by the Klingman Building—a market in itself. Over one hundred lines of National reputation, comprising good values from the cheapest to the best. The Semi-Annual Headquarters of discriminating buyers.

Exhibitors KLINGMAN BUILDING June 21--July 31

- Acme Mfg. Co., South Bend, Ind.
 Bailey Table Co., Jamestown, N. Y.
 Brown, Glenn K., Jamestown, N. Y.
 Billow-Firestone Co., Columbus, Ohio
 Batesville Furn. Co., Batesville, Ind.
 Canfield, H. C., Batesville, Ind.
 Carrom Co., The, Ludington, Mich.
 Charlotte Chair Co., Charlotte, Mich.
 Cochran Chair Co., Cochran, Ind.
 Conant's, F. H. Sons, Camden, N.Y.
 Conrey, D. L., Furn. Co., Shelbyville, Ind.
 Conrey-Davis Mfg. Co., Shelbyville, Ind.
 Cabinetmakers Union, Indianapolis, Ind.
 Crawford Chair Co., Grand Ledge, Mich.
 Chambers Mfg. Co., Shelbyville, Ind.
 Cron-Kills Co., Piqua, Ohio
 Cushman, H. T. Mfg. Co., No. Bennington, Vt.
 Cron, L. C. & W. L. Co., Piqua, Ohio
 Davis-Birely Table Co., Shelbyville, Ind.
 Dent, T. Ashley, New York, N. Y.
 Detroit Cabinet Co., Detroit, Mich.
 Emrich Furn. Co., Indianapolis, Ind.
 Easton Furn. Mfg. Co., Easton, Md.
 Emmerich, Chas. & Co., Chicago, Ill.
 Empire Furniture Co., Huntington, W. Va.
 Englander Companies, The, Brooklyn, N. Y.
 Forsyth Furn. Co., Winston-Salem, N. C.
 Forsyth Chair Co., Winston-Salem, N. C.
 Forsyth Dining Room Furn. Co., Winston-Salem, No. Carolina
 Fall Creek Mfg. Co., Mooresville, Ind.
 Franklin Coil Hoop Co., Franklin, Ind.
 Frantz Premier Co., Cleveland, Ohio
 Grand Rapids Novelty Co., Grand Rapids, Mich.
 Glanton, J. A., Columbus, Ind.
 Greencastle Cabinet Co., Greencastle, Ind.
 Grey, Elmer H., Bronxville, N. Y.
 Gunn Furniture Co., Grand Rapids, Mich.
 Grand Rapids Lamp Co., Grand Rapids, Mich.
 Hagerstown Table Works, Hagerstown, Md.
 Hennecke, C. Co., Milwaukee, Wis.
 Hickerson, W. H. Co., New York, N. Y.
 Hubbard, Eldredge & Miller, Rochester, N. Y.
 Huntley, B. F. Furn. Co., Winston-Salem, N. C.
 Hunzinger, Geo. & Son, New York, N. Y.
 Hastings Cabinet Co., Hastings, Mich.
 Hinsch, W. L. & Co., Piqua, Ohio
 Inman Furniture Co., Louisville, Ky.
 Jamestown Lounge Co., Jamestown, N. Y.
 Johnson, Wm. Z., New York, N. Y.
 Kindel Bed Co., Grand Rapids, Mich.
 King Mfg. Co., Piqua Ohio
 Klein Bros., Long Island City, N. Y.
 Klanke Furniture Co., Piqua, Ohio
 Luxury Chair Co., Grand Rapids, Mich.
 Lauter H. Co., Indianapolis, Ind.
 Lewisburg Chair Co., Lewisburg, Pa.
 Loeblein & Dietzel, Cleveland, Ohio
 Madden, John J. Mfg. Co., Indianapolis, Ind.
 Miller Cabinet Co., Rochester, N. Y.
 Morley, E. J., Rochester, N. Y.
 Michigan Star Furn. Co., Zeeland Mich.
 Metal Kitchen Cabinet & Table Co., Kalamazoo, Mich.
 Muncy Furniture Co., Muncy, Pa.
 National Furniture Co., Mt. Airy, N. C.
 Nicholson-Kendle Furn. Co., Huntington, W. Va.
 Old Hickory Chair Co., Martinsville, Ind.
 Ottawa Leather Co., Grand Haven, Mich.
 Pennsylvania Furn. Co., York, Pa.
 Park Furniture Co., Rushville, Ind.
 Partridge, Josiah & Sons Co., Jersey City, N. J.
 Peru Chair Co., Peru, Ind.
 Penn Table Co., Huntington, W. Va.
 Parkersburg Chair Co., Parkersburg, W. Va.
 Penn Furn. Co., Conneautville, Pa.
 Phoenix Furn. Corporation, Cambria, Va.
 Royal Chair Co., Sturgis, Mich.
 Ramseur Furn. Co., Ramseur, N. C.
 Rockford Frame & Fixture Co., Rockford, Ill.
 Rushville Furn. Co., Rushville, Ind.
 Reedfibre Co., Ionia, Mich.
 Sargent Mfg. Co., Muskegon, Mich.
 Sextro Mfg. Co., Cincinnati, Ohio
 Simonds, Elgin A. Co., Syracuse, N. Y.
 Sturgis Table Bed Co., Sturgis, Mich.
 Standard Furn. Co., Cincinnati, Ohio
 Stearns & Foster Co., Cincinnati, Ohio
 Steiniger, S., New York, N. Y.
 Steinman & Meyer Furn. Co., Cincinnati, Ohio
 Stickley & Brandt Chair Co., Binghamton, N.Y.
 Sweat-Comings Co., Richford, Vt.
 Specialty Mattress Co., Huntington, W. Va.
 Schwartz, C. E., Philadelphia, Pa.
 Straus, L & Sons, New York, N. Y.
 Toledo Parlor Furn. Co., Toledo, Ohio
 Thomasville Furn. Co., Thomasville, N. C.
 Tomlinson Chair Mfg. Co., High Point, N. C.
 Thomasville Chair Co., Thomasville, N. C.
 Union Furniture Co., Batesville, Ind.
 Udell Works, Indianapolis, Ind.
 Union Furniture Co., Jamestown, N. Y.
 Voss Table Co., Louisville, Ky.
 Washington Mfg. Co., Washington Court House, Ohio
 Way Sagless Spring Co., Minneapolis, Minn.
 Wagemaker Co., Ltd., Grand Rapids, Mich.
 Wait Furniture Co., Portsmouth, Ohio
 Warren Furn. Co., Warren, Pa.
 Widman, J. C. & Co., Detroit, Mich.
 Widman, J. C. Bookcase Co., Detroit, Mich.
 Woodard Furniture Co., Owosso, Mich.
 Western Furniture Co., Batesville, Ind.
 Wiener, E., Milwaukee, Wis.
 Western Furniture Co., Indianapolis, Ind.
 Windsor Upholstering Co., Grand Rapids, Mich.
 Youngsville Mfg. Co., Youngsville, Pa.
 Ypsilanti Reed Furn. Co., Ionia, Mich.

“See You in July in Chicago!”

Chicago

*The Market of Greatest Convenience to
the Greatest Number.*

SITUATED in the very center of the furniture manufacturing industry of the United States, Chicago is the most conveniently located market for the greatest number of retailers. This fact is the more emphasized by Chicago's unequaled shipping facilities, including a superb carloading service which gives quick and economical transportation to every section of the country.

¶ The semi-annual Furniture Exhibitions in Chicago are a magnet which each season attracts thousands of dealers. They have found that, aside from the convenience of Chicago as a market, its shipping advantages and the great benefit to be derived from inspection of the “big stores” for which she is famous, Chicago is *the one best market* in which to make their purchases.

¶ Chicago offers the complete lines of more than 500 manufacturers, representing a combined capital of more than 300 millions of dollars, and whose products cover the widest range in furniture and lines closely allied. More than 3,000 salesmen are in Chicago to greet and help the buyer when he comes.

¶ Especial preparations assure a most attractive and interesting Mid-summer Exhibition, from July 1 to 31 inclusive.

¶ All over the country the slogan of the furniture man is, “See You in July in Chicago!”

¶ Join the thousands who will come, and be assured that in Chicago you can buy to better advantage than in any other market. “Come!”

Yours for good goods and good business,

Chicago Furniture Market Association

"1319" Thirteen-Nineteen · Chicago "1319"
 July · 1915 · Twenty-eighth Season

The successful Furniture buyers realize that a visit to "1319" is a profitable education. The latest designs from the best known factories in America will be on exhibition here in July. No dealer can afford to miss seeing them.



Manufacturers Exhibition Building Company · 1319 Michigan Ave., Chicago

THE ART OF ADVERTISING FURNISHINGS

PUBLISHED EXCLUSIVELY IN GOOD FURNITURE

EMBRACING FURNITURE, RUGS, DRAPERIES,
LIGHTING FIXTURES, MANTELS, TILES,
AND ALL OTHER COMMODITIES USED IN
INTERIOR DECORATION AND FURNISHING

GOOD FURNITURE presents to its readers, on the following twelve pages—for the first time in any magazine or elsewhere—a department of advertising furnishings in a distinctly new and novel manner, in actual photographic interiors, which have been selected by its editor, for their appropriateness to the subjects advertised.

In this issue of the department, only furniture is advertised. Subsequent issues will contain the advertisements of manufacturers of other commodities employed in furnishing and in interior decoration.

The most effective and valuable form of advertising is that which appeals to the intelligence of the reader. And there is no more direct way to make this appeal than through pictorial illustration true to life.

Few commodities that are now extensively advertised lend themselves so admirably to pictorial illustration as furniture, rugs, draperies, mantels, and the thousand and one other articles, portable and fixture, that go to make attractive and convenient the home, office, hotel and the numerous other structures which modern ingenuity has endowed with beauty and utility.

Who is not interested in attractive views of homes, tastefully furnished and decorated and who is not doubly interested in such views when the furnishings shown may be seen in the shops of one's own community!

What possibilities for legitimate trade lie dormant for manufacturers, today, because those who would make fine things deplore the fact that there are no adequate means to market them!

How many merchants are there in this country who would, if they knew how, escape from the uneven chances of selling on the basis of price and who would rather appeal to the better sense of their patrons!

How many American homes in comfortable circumstances lack the knowledge of where to buy the things that would make them permanently attractive and convenient and content themselves with furnishings that are neither worthy of them nor, in any sense, good!

Here is a problem in American business which is claiming the closest attention of our progressive manufacturers and merchants who are engaged in marketing furniture, rugs, fabrics, fixtures and the many other products used in furnishing and interior decoration.

The publishers of GOOD FURNITURE have given close study to this subject and have evolved, in this department of the magazine, a method of advertising which precisely meets the merchandising problems of such manufacturers and merchants in an economical and eminently practical manner.

THE PUBLISHERS OF GOOD FURNITURE

Read also page 68.

THE ART OF ADVERTISING FURNISHINGS



COPR. THE DEAN HICKS CO, 1915
112

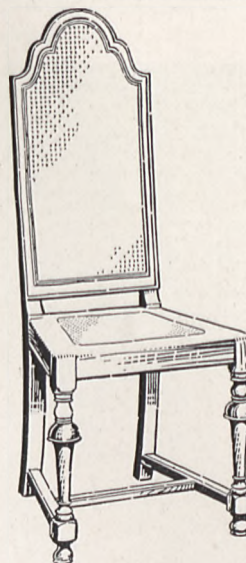
A RECEPTION ROOM FURNISHED WITH A QUEEN ANNE TABLE AND SEATING FURNITURE OF WILLIAM AND MARY INSPIRATION

Specifications of the individual pieces are given on the opposite page.

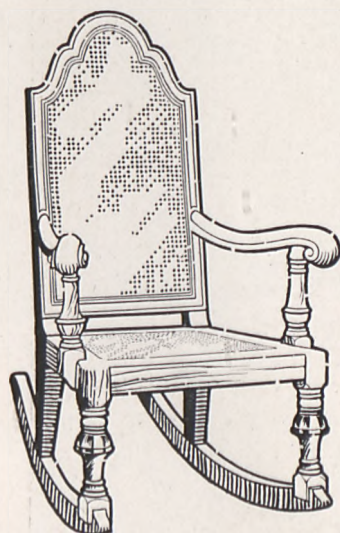
THE ART OF ADVERTISING FURNISHINGS



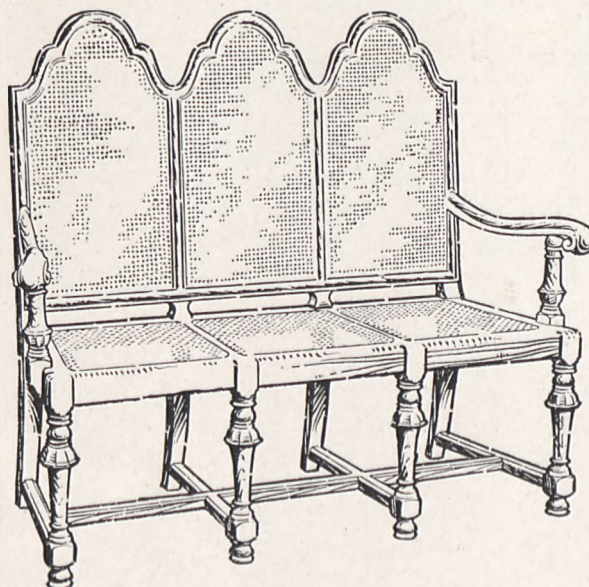
QUEEN ANNE TABLE
Selected Cuban Mahogany.
Antique Finish.
Top, 23 x 38 inches.



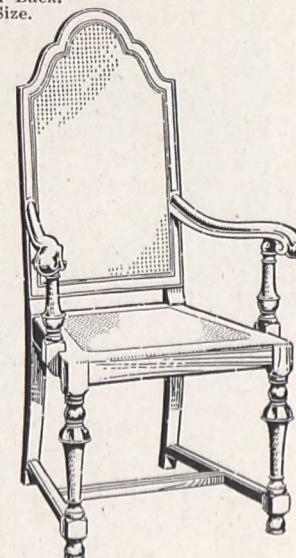
WILLIAM AND MARY CHAIR
Selected Mexican Mahogany or
Quartered Oak.
Cane Seat and Back.
Standard Size.



WILLIAM AND MARY ARM ROCKER
Selected Mexican Mahogany or
Quartered Oak.
Cane Seat and Back.
Standard Size.



WILLIAM AND MARY SETTEE
Selected Mexican Mahogany or
Quartered Oak.
Cane Seat and Back.
Height, 46 inches. Width, 55 inches.



WILLIAM AND MARY ARM CHAIR
Selected Mexican Mahogany or
Quartered Oak.
Cane Seat and Back.
Standard Size.

RECEPTION ROOM FURNITURE OF WILLIAM AND MARY AND QUEEN ANNE INSPIRATION

The decorative possibilities of this suite are shown in the room on the opposite page.

Seating Furniture made by
MICHIGAN CHAIR CO.,
GRAND RAPIDS, MICHIGAN

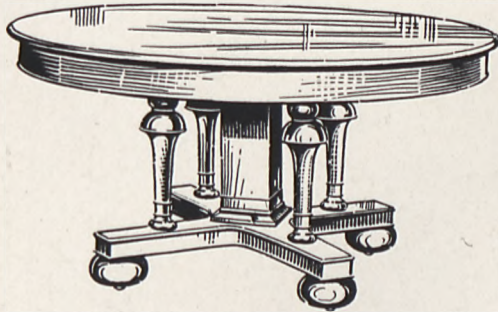
Table made by
DAVIES-PUTNAM CO.,
GRAND RAPIDS, MICHIGAN

THE ART OF ADVERTISING FURNISHINGS

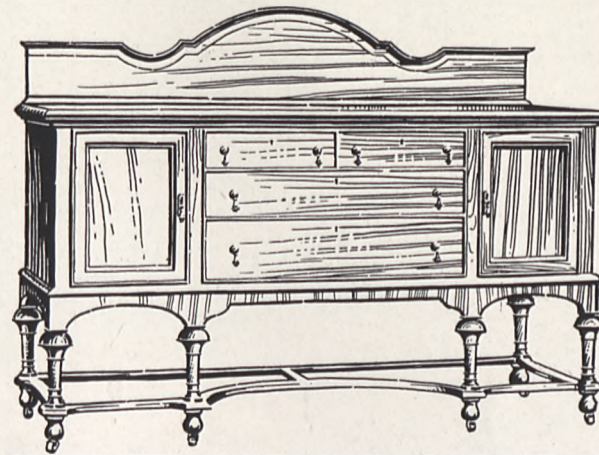


DINING ROOM FURNITURE OF WILLIAM AND MARY ADAPTATION
Specifications of the individual pieces are given on the opposite page.

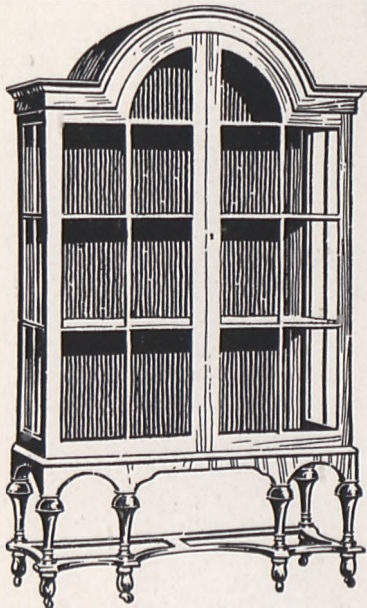
THE ART OF ADVERTISING FURNISHINGS



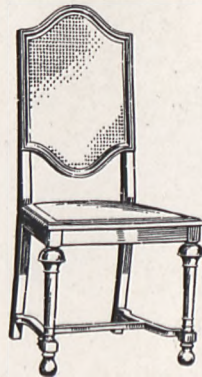
WILLIAM AND MARY DINING TABLE
Old English or Cathedral Oak,
Antique Mahogany
Or Natural American Walnut.
Top, either 54 or 60 inches in diameter.



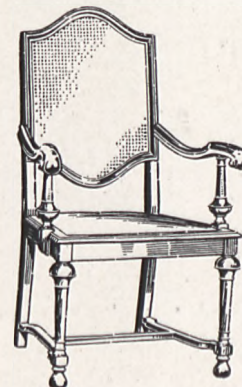
WILLIAM AND MARY BUFFET
Old English or Cathedral Oak,
Antique Mahogany
Or Natural American Walnut.
Height, 53 inches. Width, 72 inches.



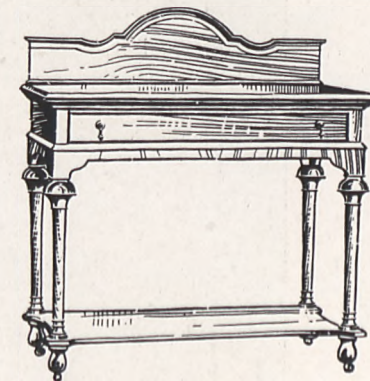
WILLIAM AND MARY CHINA CLOSET
Old English or Cathedral Oak,
Antique Mahogany
Or Natural American Walnut.
Height, 71 inches. Width, 42 inches.



WILLIAM AND MARY CHAIR
Old English or Cathedral Oak,
Antique Mahogany
Or Natural American Walnut.
Cane Back, Cane or Upholstered Seat.
Standard Size.



WILLIAM AND MARY ARM CHAIR
Old English or Cathedral Oak,
Antique Mahogany
Or Natural American Walnut.
Cane Back, Cane or Upholstered Seat.
Standard Size.



WILLIAM AND MARY SERVING TABLE
Old English or Cathedral Oak,
Antique Mahogany
Or Natural American Walnut.
Height, 46 inches. Width, 42 inches.

DINING ROOM FURNITURE OF WILLIAM AND MARY ADAPTATION
The decorative possibilities of this suite are shown in the room on the opposite page.

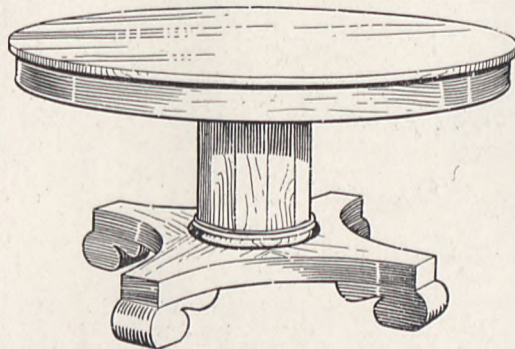
Made by
GRAND RAPIDS FURNITURE CO.,
GRAND RAPIDS, MICHIGAN

THE ART OF ADVERTISING FURNISHINGS

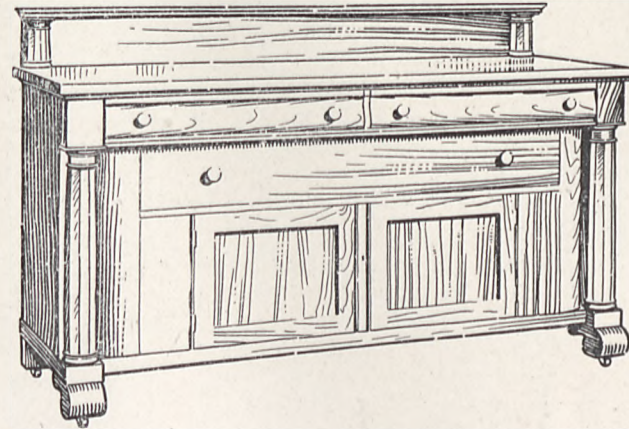


DINING ROOM FURNITURE IN A FREE ADAPTATION OF THE AMERICAN COLONIAL
Specifications of the individual pieces are given on the opposite page.

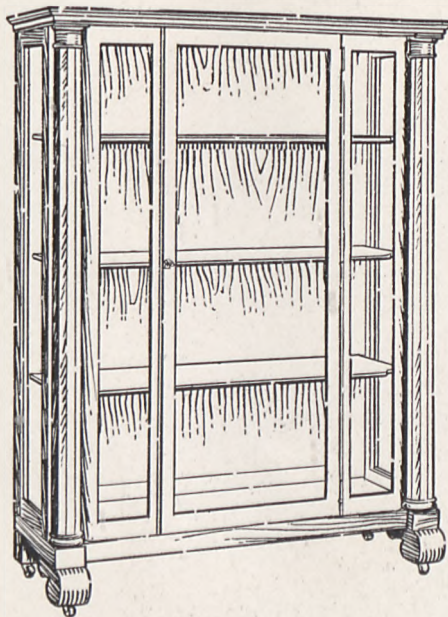
THE ART OF ADVERTISING FURNISHINGS



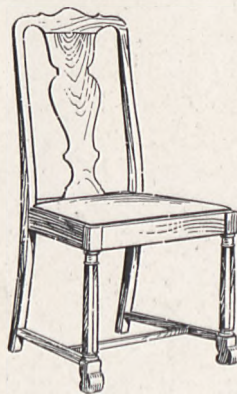
COLONIAL DINING TABLE
Selected Mahogany.
Dull Finish.
Top, 54 inches in diameter.



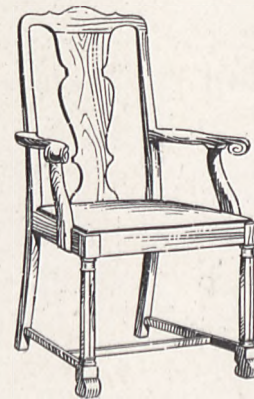
COLONIAL SIDEBOARD
Selected Mahogany.
Dull Finish.
Height, 45 inches.
Width, 72 inches. Depth, 25 inches.



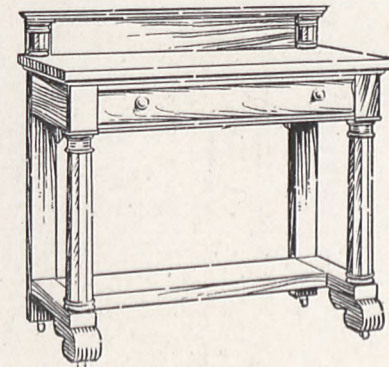
COLONIAL CHINA CLOSET
Selected Mahogany.
Dull Finish.
Height, 62 inches. Width, 45 inches.



COLONIAL CHAIR
Selected Mahogany.
Dull Finish.
Upholstered Seat of Leather
or Tapestry.
Standard Size.



COLONIAL ARM CHAIR
Selected Mahogany.
Dull Finish.
Upholstered Seat of Leather
or Tapestry.
Standard Size.



COLONIAL SIDE TABLE
Selected Mahogany.
Dull Finish.
Height, 39 inches.
Width, 41 inches. Depth, 20 inches.

DINING ROOM FURNITURE IN A FREE ADAPTATION OF THE AMERICAN COLONIAL

The decorative possibilities of this suite are shown in the room on the opposite page.

Made by
GRAND RAPIDS CHAIR CO.,
GRAND RAPIDS, MICHIGAN

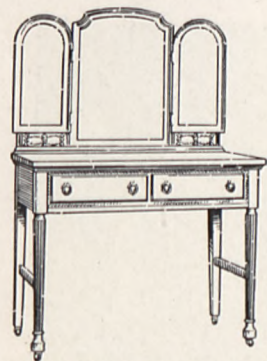
THE ART OF ADVERTISING FURNISHINGS



COPR. THE DEAN HICKS CO. 1915
III

THE BED ROOM IN ENAMELED FURNITURE OF THE LOUIS XVI STYLE
Specifications of the individual pieces are given on the opposite page.

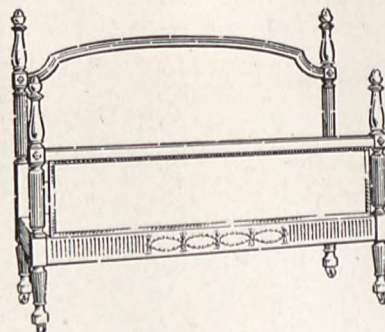
THE ART OF ADVERTISING FURNISHINGS



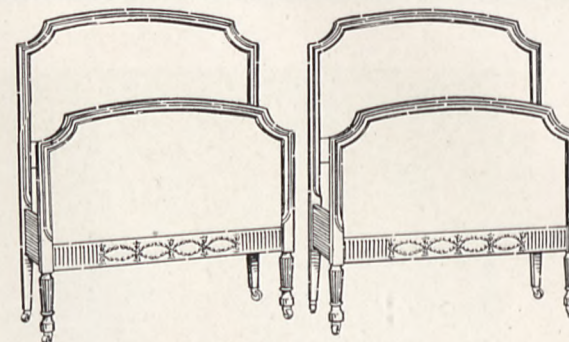
LOUIS XVI DRESSING TABLE
 Selected Mahogany.
 English Brown Finish or
 White Enamel.
 Height, 56 inches. Width, 38 inches.
 Depth, 19 inches.
 Swinging Mirrors.



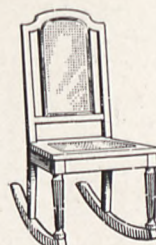
LOUIS XVI CHIFFONIER
 Selected Mahogany.
 English Brown Finish or
 White Enamel.
 Height, 47 inches. Width, 34 inches.
 Depth, 21 inches.



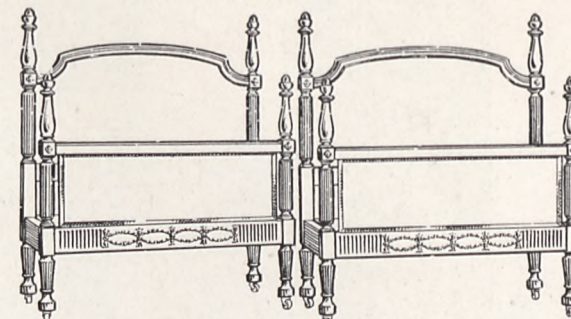
LOUIS XVI BED
 Selected Mahogany.
 English Brown Finish or
 White Enamel.
 Height, 51 inches. Width, 54 inches.



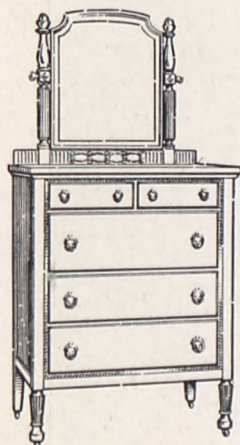
LOUIS XVI TWIN BEDS
 Selected Mahogany.
 English Brown Finish or
 White Enamel.
 Height, 51 inches. Each 39 inches wide.



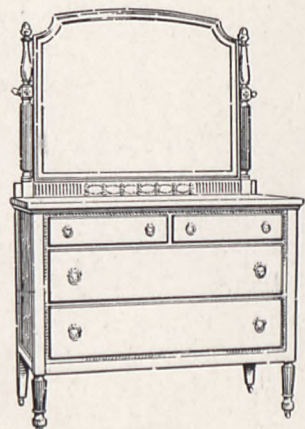
LOUIS XVI BEDROOM ROCKER
 Selected Mahogany.
 English Brown Finish or
 White Enamel.
 Cane Seat and Back.
 Standard Bedroom Rocker Size.



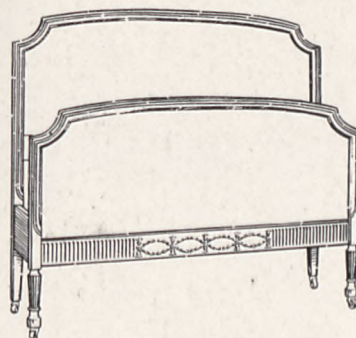
LOUIS XVI TWIN BEDS
 Selected Mahogany.
 English Brown Finish or
 White Enamel.
 Height, 50 inches.
 Each 39 inches wide.



LOUIS XVI CHIFFONIER
 Selected Mahogany.
 English Brown Finish or
 White Enamel.
 Height, 71 inches. Width, 34 inches.
 Depth, 21 inches.
 Mirror, 18 x 22 inches.



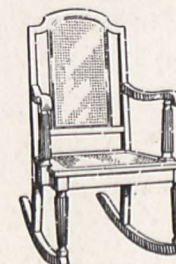
LOUIS XVI DRESSER
 Selected Mahogany.
 English Brown Finish or
 White Enamel.
 Height, 69 inches. Width, 44 inches.
 Depth, 22 inches.
 Mirror, 28 x 34 inches.



LOUIS XVI BED
 Selected Mahogany.
 English Brown Finish or
 White Enamel.
 Height, 51 inches. Width, 54 inches.



LOUIS XVI CHAIR
 Selected Mahogany.
 English Brown Finish or
 White Enamel.
 Cane Seat and Back.
 Standard Size.



LOUIS XVI ARM ROCKER
 Selected Mahogany.
 English Brown Finish or
 White Enamel.
 Cane Seat and Back.
 Standard Size.



LOUIS XVI STOOL
 Selected Mahogany.
 English Brown Finish or
 White Enamel.
 Cane Seat.
 Standard Height.

ENAMELED BED ROOM SUITE OF LOUIS XVI STYLE

The decorative possibilities of this suite are shown in the room on the opposite page.

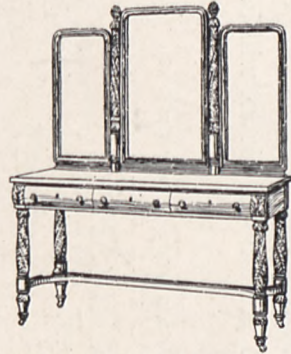
Made by
 LUCE FURNITURE CO.,
 GRAND RAPIDS, MICHIGAN

THE ART OF ADVERTISING FURNISHINGS

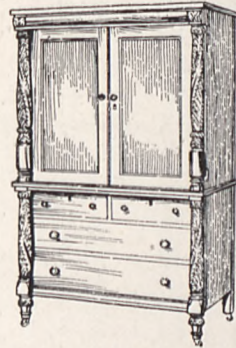


COLONIAL FURNITURE IN THE BED ROOM
Specifications of the individual pieces are given on the opposite page.

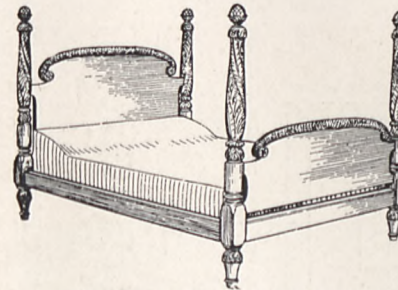
THE ART OF ADVERTISING FURNISHINGS



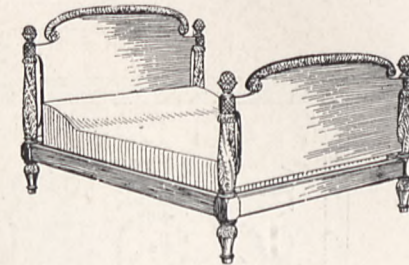
COLONIAL DRESSING TABLE
Selected Mahogany.
Dull Finish. Hand Carved.
Swinging Mirrors.
Top, 54 x 20 inches.



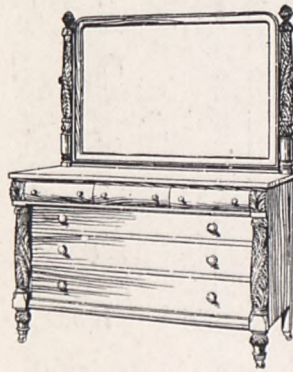
COLONIAL CHIFFONIER-ROBE
Selected Mahogany.
Dull Finish. Hand Carved.
Width, 40 inches. Depth, 23 inches.
Height, 65 inches.



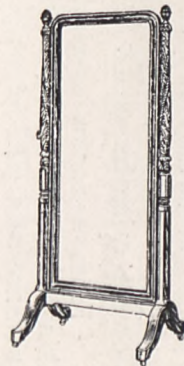
COLONIAL FOUR POST BED
Selected Mahogany.
Dull Finish. Hand Carved.
Height, 60 inches. Width, 56 inches.



COLONIAL BED
(Or Twin Beds.)
Selected Mahogany.
Dull Finish. Hand Carved.
Height, 52 inches. Width, 56 inches.
Twin beds each 39 inches wide.



COLONIAL DRESSER
Selected Mahogany.
Dull Finish. Hand Carved.
Top, 54 x 25 inches.
Mirror, 30 x 44 inches.



COLONIAL CHEVAL GLASS
Selected Mahogany.
Dull Finish. Hand Carved.
Height, 71 inches.
Mirror, 56 x 22 inches.



COLONIAL ARM ROCKER
Selected Mahogany.
Dull Finish. Hand Carved.
Standard Size.



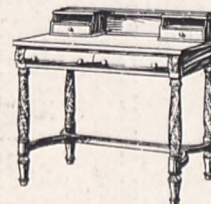
COLONIAL CHAIR
(To accompany Writing Desk.)
Selected Mahogany.
Dull Finish. Hand Carved.



COLONIAL CHAIR
(To accompany Dressing Table.)
Selected Mahogany.
Dull Finish. Hand Carved.



COLONIAL ROCKER
Selected Mahogany.
Dull Finish. Hand Carved.
Standard Bedroom Rocker Size.



COLONIAL WRITING DESK
Selected Mahogany.
Dull Finish. Hand Carved.
Top, 23 x 36 inches.



COLONIAL TABLE
Selected Mahogany.
Dull Finish. Hand Carved.
Top, 28 inches in diameter.



COLONIAL NIGHT TABLE
Selected Mahogany.
Dull Finish. Hand Carved.
Top, 17 inches square.



ARM CHAIR
American Tufted Style.
Mahogany Feet.
Covered in Tapestry or Leather.

COLONIAL BED ROOM FURNITURE

The decorative possibilities of this suite are shown in the room on the opposite page.

Made by
NELSON MATTER FURNITURE CO.
GRAND RAPIDS, MICHIGAN

THE SEASON'S BEST PATTERNS IN GOOD FURNITURE



*A PORTFOLIO OF VIEWS IN
CURRENT AMERICAN HOMES*



Attractive Advertising Literature for Retail Dealers in Furniture

THE ATTRACTIVE INTERIORS SHOWN ON PAGES 58 TO 67 ARE FROM OUR PORTFOLIO OF VIEWS IN CURRENT AMERICAN HOMES

This portfolio embraces a large number of such views, showing all rooms in the home and illustrating furniture the dealer has for sale.

To enable him to realize the advantages of presenting his furniture to his patrons in actual and attractive rooms, the publishers of GOOD FURNITURE are placing at his disposal their portfolio, from which he may select such rooms, showing his furniture, as he may desire and incorporate them in a portfolio of his own, bearing his name.

From the rooms he selects, all suggestion of advertising will be removed, making them attractive pictures of home interiors, which anyone will be glad to treasure as a gift.

To furnish the dealer with a suitable means of calling the attention of his patrons to his portfolio, the publishers will prepare attractive postal card views of each room (with attached reply postal, bearing the dealer's name and address), describing the room and stating that the dealer can supply the furniture illustrated in it and offer attractive suggestions for furnishing the other rooms in the house.

Further information, sample card and sample portfolio of views, will be sent at the dealer's request.

THE DEAN-HICKS COMPANY
GRAND RAPIDS, - MICHIGAN

Publishers of GOOD FURNITURE



A Monthly Fashion Plate of Furniture for Your Clients— Constructive Advertising for You

Through the use of "Style in Home Furnishing," any dealer in good furniture can keep the favorable attention of his clientele centered on his wares.

This little monthly magazine (appearing as your exclusive publication) deals in a practical and pleasing way with furnishing problems. Its descriptive and pictorial suggestions are educational and timely, presenting to your clients definite ideas embodying goods from your displays.

Orders entered immediately can be filled with the June issue featuring summer furniture of all kinds.

The Dean-Hicks Company

Publishers of "GOOD FURNITURE"

Grand Rapids, Michigan



The semi-annual exhibits at Grand Rapids afford furniture men an exceptional opportunity to come in closest contact with a most reliable source of furniture coverings.

Our displays of upholstery and drapery materials contain all of the good fabrics that will be used during the coming season. These you are cordially invited to see when you come to Grand Rapids.

A. F. BURCH CO., GRAND RAPIDS, MICH.
217-219 Division Ave., South





CHAMBER FURNITURE

IN RESPONSE to the urgent requests of our friends, we will add a line of matched chamber suites in the Periods so much in vogue at the present time.

These suites will have the same safe construction, perfect finish and nicety of detail which has always characterized the goods of this company.

The complete line of chamber suites, as well as an enlarged showing of dining and living-room furniture, will be on display at our factory show-rooms in Grand Rapids on January 1, 1915. An invitation is extended to the trade to inspect them at that time.

For those who appreciate good furniture at a medium price, the product of the Grand Rapids Chair Company is intended.

GRAND RAPIDS CHAIR COMPANY
GRAND RAPIDS, MICHIGAN



Jacobean Chair with Squab, upholstered in a tapestry of the period. Price on application.

J.C.E.

PERIOD FURNITURE

for the

**BED, DINING &
LIVING ROOM**

Phoenix Furniture Co.

GRAND RAPIDS . MICHIGAN

Illustration of the chair is the property of Phoenix Furniture Co. and is used by permission.

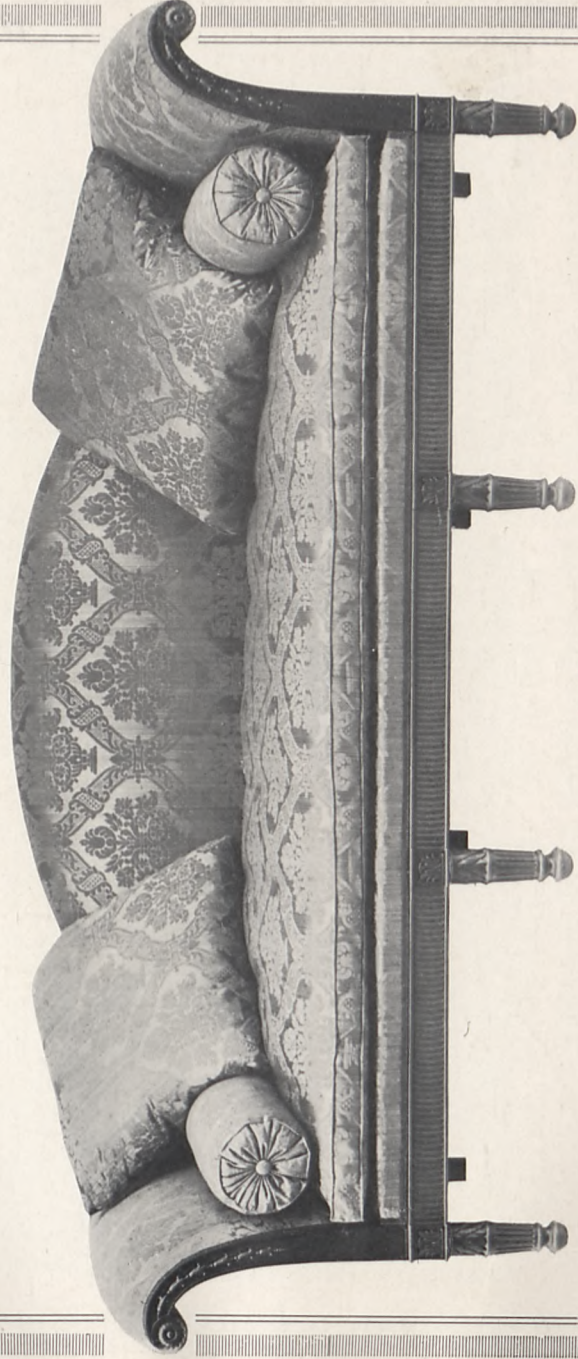
CENTURY FURNITURE COMPANY
GRAND RAPIDS, MICH.

PERIOD FURNITURE

FOR THE

DRAWING-ROOM, LIVING-ROOM, LIBRARY & HALL

DINING CHAIRS & BED-ROOM CHAIRS & ROCKERS



No. D 129.
Composition.
Adam Motif.
Height, 36 in. Length, 85 in.

CHAIRS, ROCKERS, SOFAS, DAVENPORTS, COUCHES, CHAIRES-LONGUES, DESKS,
BENCHES, FOOT STOOLS, TABLES, STANDS, PEDESTALS, CONSOLE TABLES & MIRRORS

NEW YORK OFFICE & WHOLESALE SALESROOM
25 WEST 45TH STREET

1883

1915

Michigan Chair Company

Grand Rapids, Michigan

President and Treas:
THOS. F. GARRATT

Vice-President:
CHAS. H. COX

Secretary:
MAYNARD A. GUEST



Michigan's Foremost Chair Factory

Semi-Annually we are privileged to invite the Trade and bid them welcome to our Factory Warerooms.

A large majority of dealers who visit the Grand Rapids Market, on these especial occasions, call on us. We wish all did. We positively have the goods for the many, filling almost every want in Period, Finish and Price.

The line of Dining and all other Chairs will be very attractive for the Spring Season of 1915, and we gladly embrace this opportunity to extend a cordial invitation to all visiting buyers to look over our interesting exhibit.

READY JANUARY 1st, 1915

Representative Salesmen:—Chas. H. Cox, Chas. B. Parmenter, Robt. G. Calder, W. R. Penny, L. E. Kunz—who will serve you with never-failing attention and courtesy.

Michigan Chair Company

Grand Rapids, Michigan

1883

1915



RICHNESS OF DESIGN, A UNIFORMLY HIGH STANDARD OF QUALITY
AND MODERATE PRICES CHARACTERIZE OUR LINE AS

“THE BETTER LINE”

OF
DINING ROOM AND
BED ROOM FURNITURE

NELSON MATTER FURNITURE CO.

GRAND RAPIDS, MICHIGAN

EXHIBIT READY JANUARY FIRST.

Retting Period Furniture

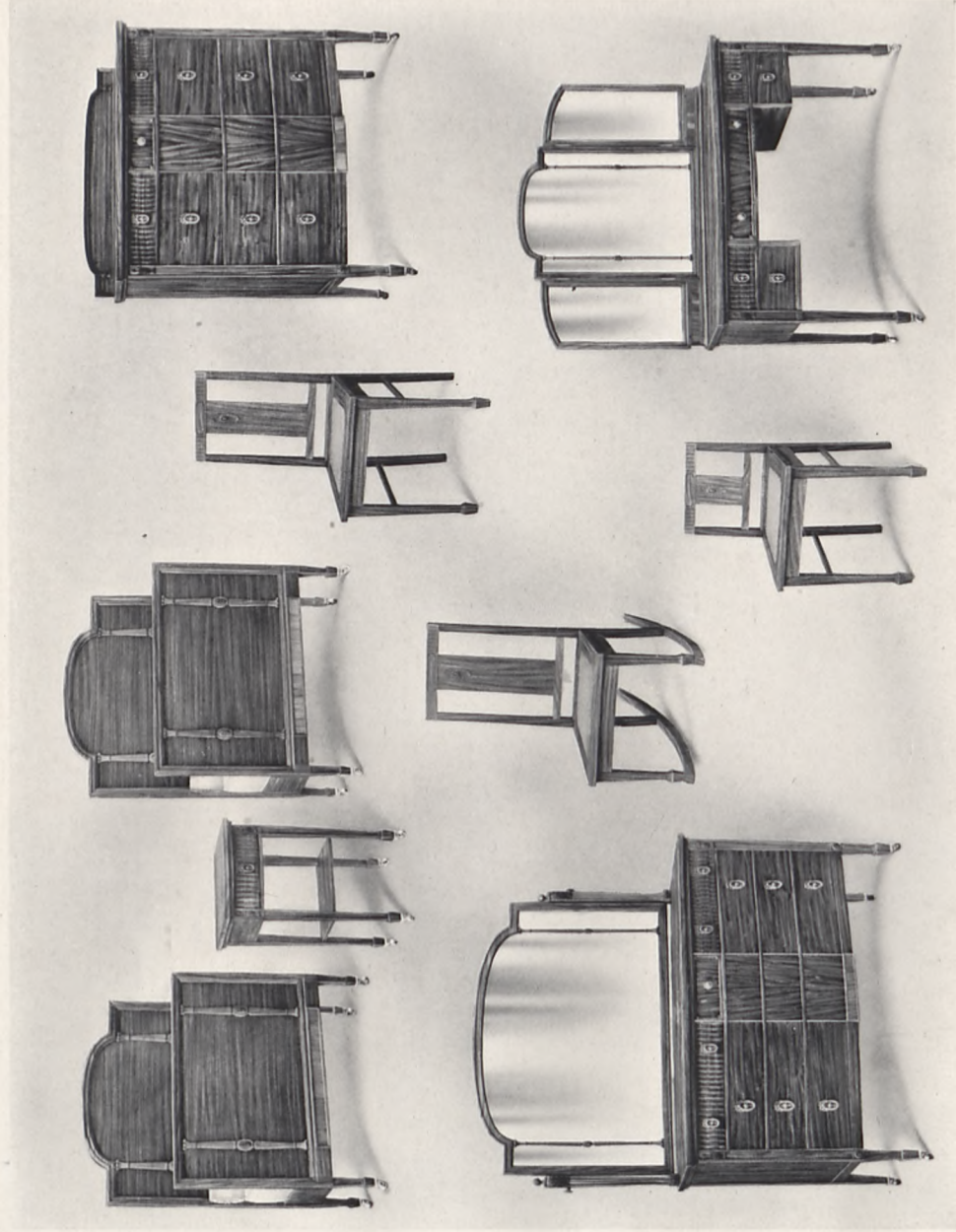


The handsomely matched Jacobean suite of which these three pieces are parts, includes number 1120 sofa, rocker, arm chair, side chair, table, desk and consul with mirror to match.

Retting Furniture Company

Showrooms at Factory Wareroom, Godfrey Ave.

Grand Rapids, Michigan



*Solving the Problem.
Utilizing Every Practical Time-Saver.*

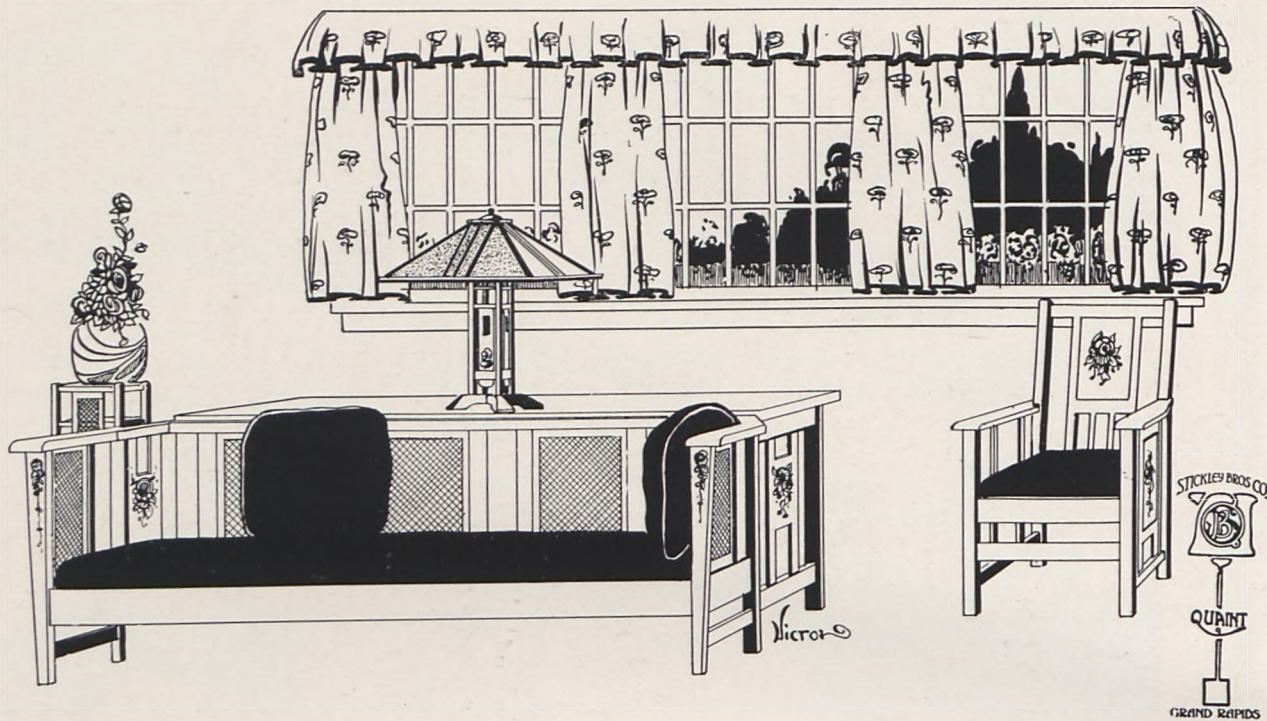
*Specializing only in
Bed-room and Dining-room Furniture,
we are enabled to maintain our leadership in producing Period Furniture
at Popular Prices.*

Our January line will emphasize this announcement.

The Luce Furniture Company

Grand Rapids, Michigan

*Largest Manufacturers of Exclusive Bed-room and Dining-room
Furniture in the World*



Quaint Furniture

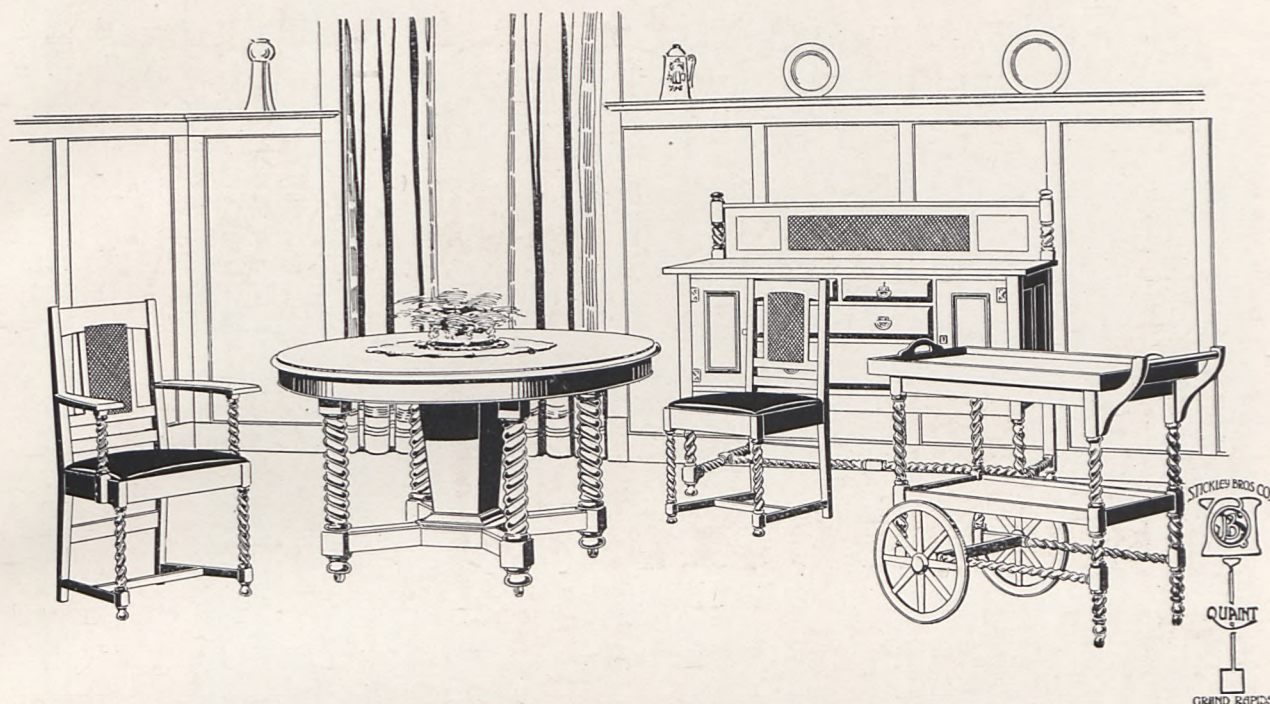
is adapted for the uses of Americans with lasting home ideals.

It is simple, straightforward, substantial and has charm, as have those who seek it for their homes. Its variety is broad as are the tastes that demand it.

The library, the intellectual fireside of the home, finds congenial friendship in such a suite of Manor Style Furniture as is shown on this page.

Grand Rapids Exhibit:
Factory Warerooms,
Godfrey Avenue

STICKLEY BROS
GRAND RAPIDS,



Quaint Furniture

does not neglect the cabinetmaker's art of the past. On the contrary, it reveres it as do those who know and appreciate its charm and good taste.

Quaint Furniture faithfully interprets the glories of the past in terms of the present.

The dining room suite on this page will suggest how we do it. Inspired by the style of Elizabeth, it is adapted to the needs of the home of today.

HERS COMPANY
MICHIGAN

Coast Exhibit:
674 Mission Street,
San Francisco, Calif.



Antique raised Lacquer Screen reproduced from authentic models with characteristic oriental representation of animal and plant life in quaint decorative form.

OUR FIELD IS ANTIQUE AND MODERN LACQUER WORK

C. S. Paine Company, LTD.

Grand Rapids, Michigan

New York Sample Room: 130 West 32nd St.

CASS J. VIEAU }
CHAS. KUSIAR } in charge.

San Francisco Sample Room: 704 Commercial Bldg.

CHAS. S. DARLING }
J. J. FARNHAM } in charge.

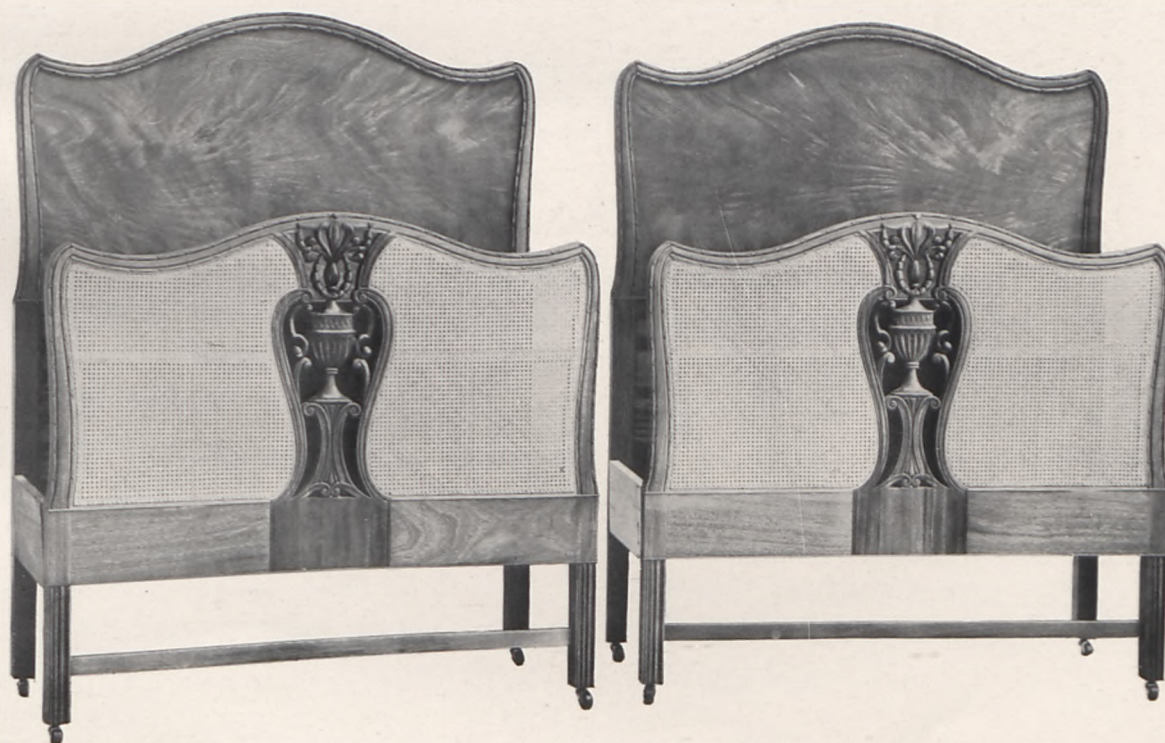
Grand Rapids Exhibit ready January 1.



The Character Line of Grand Rapids



CONSCIENTIOUS effort in all departments of the cabinet maker's craft, from the handling of the raw material and the inception of the design to the delivery of the finished piece, has enabled us to produce hand-made furniture of distinction for those of moderate means with good taste.



We are originators of medium-priced hand-made
DINING-ROOM AND BED-ROOM FURNITURE
for the cultured trade

JOHNSON FURNITURE COMPANY

GRAND RAPIDS,

MICHIGAN

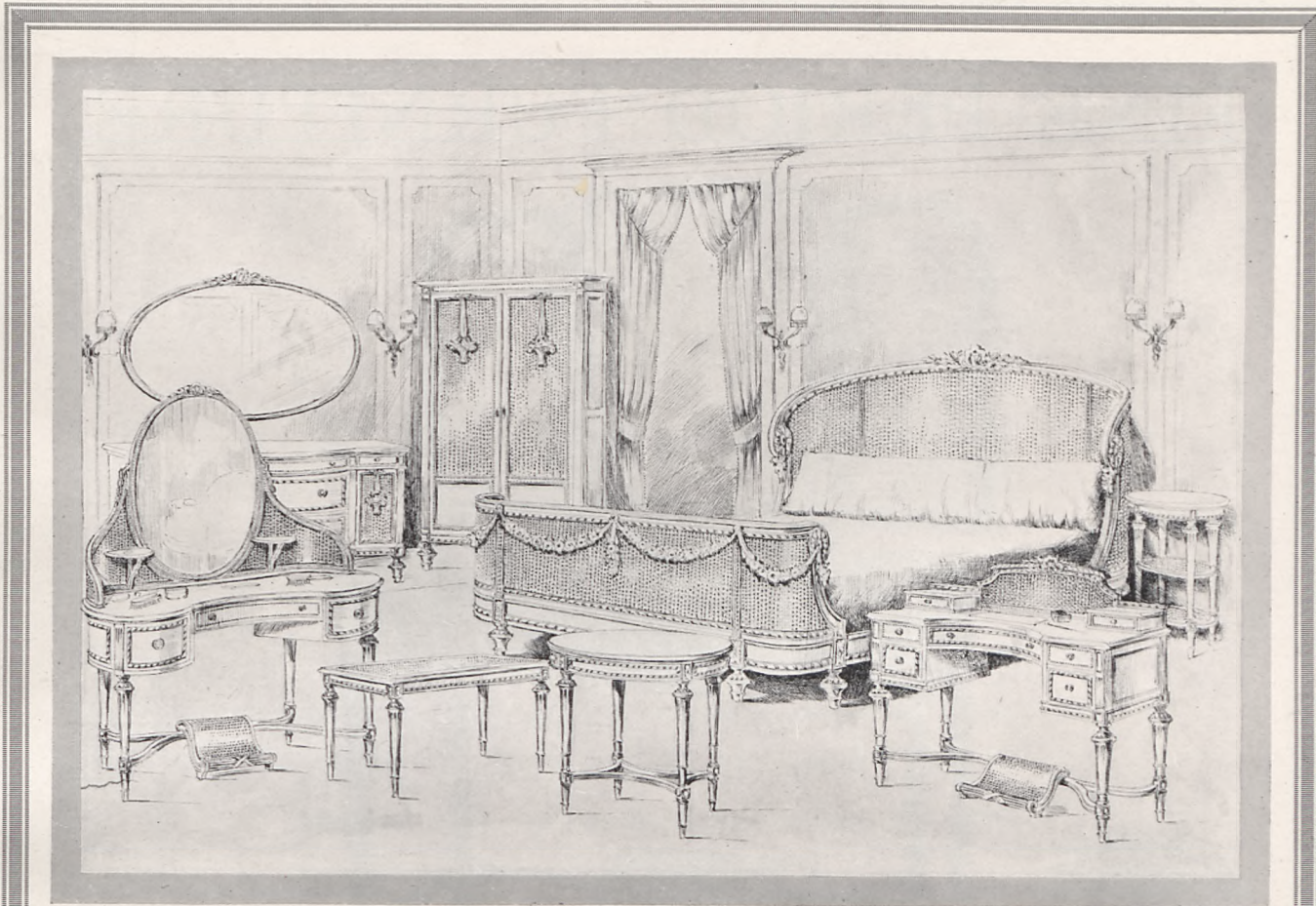


OUR MAGNIFICENT
NEW FACTORY

IS A MODEL OF FURNITURE
MAKING EFFICIENCY

Every dealer is cordially invited
to inspect our January line, which
will be shown in the new plant

JOHN D. RAAB CHAIR
COMPANY
GRAND RAPIDS, MICHIGAN



OUR AIM has been, and will continue to be, to manufacture a line of Good Furniture, with the "Factory Look" eliminated, pieces the Dealer will be proud to sell.

We feel that we have every reason to be proud of the fact that no less than seventy-three accounts have been opened with us during the past four months, good active accounts, with re-orders time and again.

Our exhibit of Enameled Furniture is exceptionally strong, ranging from the simple Guest Room pieces to the elaborate Wing Bed Suites. There are numerous Boudoir pieces as well, such as Day Beds, Chaises-Longues, etc.

In Mahogany, Lacquered, and Decorated Suites for the Dining-Room are many patterns that are most unusual.

Ebbecke Furniture Company, Inc.

Wholesale Show Rooms

25 West 45th Street

NEW YORK

Factories:
Hoboken, N. J.

Morton W. Lee,
Representative

FINE PERIOD FURNITURE



Trimmings are English, historically correct and in keeping with the period.

IN THE reproduction of this Jacobean Toilet Table, with accompanying pieces, we have drawn our inspiration from examples best expressive of the period, with the happy success indicated in the illustration here.

In finish it has the appearance of the genuine antique; in construction it typifies that conscientious thoroughness that is so delightful to the lover of fine furniture.

The illustration, though small, conveys some impression of the beauty of line and design which

distinguishes the original. But the other things, the carefully studied workmanship, rich, warm-toned coloring and exquisite finish, really have to be seen to be properly appreciated.

These and other features make our Grand Rapids Exhibit especially noteworthy. Every furniture man who takes pride and pleasure in well made furniture is cordially invited to visit our permanent display in the Keeler Building, Grand Rapids, whether his object be to purchase or merely to satisfy a pardonable curiosity.

TORONTO FURNITURE CO., LIMITED

Showrooms and Cabinet Shops: 163-187 Dufferin Street, Toronto, Canada
Grand Rapids: Keeler Building New York: N. Y. Furniture Exchange

Winter Season Exposition

January 1, 1915

Beginning on the above date, we shall have on view at our showrooms, 2nd floor Berkey & Gay's exhibit, the most comprehensive and distinctive assemblage of fine furniture in our business history.

Period pieces in all styles at present in vogue, embracing overstuffed work in odd pieces, suites, table and pedestal lamps and candlesticks in mahogany.

It will be our pleasure to show every courtesy to buyers who honor us with their attention and assure them that the confidence in goods of our manufacture is, indeed, well merited by the simplicity, dignity and substantial worth they possess.

Grand Rapids Upholstering Co.

Grand Rapids, Mich.

IMPERIAL TABLES



Imperial Dining-Room Tables with the New Equalizer Slide, are supreme in their sphere. They embody the very best in

GOOD FURNITURE

This handsome Hall Table is a type of our high-grade pieces. They sell themselves. Prove it by a trial order.



*Our Big
Gift Line
is Ready to Ship*

IMPERIAL FURNITURE CO.
GRAND RAPIDS, MICH.



COPYRIGHT, 1914, BY THE DEAN-HICKS COMPANY, PUBLISHERS, GRAND RAPIDS, MICHIGAN. ALL RIGHTS RESERVED.

VOL. IV.

DECEMBER, 1914

NO. 3.

TITLE	PAGE
DUNCAN PHYFE AND AMERICAN EMPIRE FURNITURE..... <i>By Harold Donaldson Eberlein and Abbot McClure, Authors of "The Practical Book of Period Furniture."</i>	(Illustrated)..... 123
GEORGE HEPPLWHITE..... <i>By Edward R. Smith, Reference Librarian, Avery Architectural Library, Columbia University.</i>	(Illustrated)..... 129
CHAIRS OF THE GOLDEN AGE..... <i>By Walter A. Dyer, Author of "The Lure of the Antique."</i>	(Illustrated)..... 133
ON THE PLACEMENT OF FURNITURE: AN IMPORTANT DECORATIVE CON- SIDERATION..... <i>By Alwyn T. Covell.</i>	(Illustrated)..... 137
IN QUEST OF THE ENCHANTED RUG..... <i>By George Ethelbert Walsh.</i>	(Illustrated)..... 143
THE GUILDS: A STUDY IN THE SPIRIT OF INDUSTRY..... <i>By William Laurel Harris, President of the Municipal Art Society of New York.</i>	(Illustrated)..... 149
EIGHTEENTH CENTURY FURNITURE DECORATORS IN ENGLAND..... <i>By Richard Franz Bach, Curator School of Architecture, Columbia University.</i>	(Illustrated)..... 155
ART IN THE HOME..... <i>By the Editor.</i>	(Illustrated)..... 163
EDITORIAL..... The Opportunity of America—Historic Furniture Reproduction. 175
OF THINGS TECHNICAL..... The Staining and Coloring of Cabinet Woods. 177
CURRENT NEWS AND COMMENT..... Buffalo and New York Tapestry Exhibitions—A Renaissance?—Business and Education —Concerning Pan America—Iowa Furniture for Panama Exposition. 179
AIDS TO BUSINESS..... 181



PUBLISHED MONTHLY BY
THE DEAN-HICKS COMPANY
GRAND RAPIDS MICHIGAN





Berkey & Gay

In New York there is now an almost exact duplicate of our Grand Rapids Showrooms. Like the original this display is a remarkable showing of high-grade bed-room, dining, foyer and library furniture.

All of the period styles now in vogue are displayed in a way that makes perfectly clear why the entire furniture trade recognizes the high quality and correct interpretive standards of Berkey and Gay furniture *as standard*.

To Eastern dealers this offers an unusual opportunity, for it keeps this very complete stock within easy reach at all times. This has made it possible to quickly augment stock, and has created an opportunity to bring your customers to choose from this extremely extensive collection of interesting furniture.

To Easterners and those visiting New York, we suggest a visit of inspection. To all who will come to Grand Rapids in January, we assure a display that will be, like all Berkey and Gay displays, something of an improvement over that of the previous market season.

Berkey & Gay Furniture Company

Grand Rapids and New York

New York Office and Showrooms

113-119 West 40th Street



GOOD FURNITURE



D E C E M B E R 1 9 1 4



DUNCAN PHYFE &
American Empire Furniture

HAROLD DONALDSON EBERLEIN & ABBOT McCLVRE
Authors of 'THE PRACTICAL BOOK OF PERIOD FURNITURE'



FACTS and accepted definitions are prime essentials to any intelligent discussion. It is absolutely necessary, therefore, before we can discuss the place of Duncan Phyfe with reference to the furniture of the American Empire style, that we should understand exactly what we are talking about and know exactly what we mean by certain terms to be used. We must know what the American Empire style of furniture is; we must know whence it was derived, what were its salient characteristics, how it got its name and when it flourished. With reference to Duncan Phyfe, we must know who he was, when he worked, the peculiarities of his style, and trace, if possible, the sources of his inspiration. We shall then be in a position to measure the intrinsic merit of his work, to estimate its influence upon the general design of other furniture made during the period when his productions were in high repute, and to realize the value of the distinction he imparted to a mobiliary era whose numerous remaining manifestations are otherwise only too apt to be singularly lacking in grace and originality of conception. From the premises of such a survey it will not be difficult to draw a conclusion and make an application pertinent to some present conditions and desiderata.

And now to our facts and definitions. In the first place, American Empire furniture is not "Colonial." It ought not to be necessary to make such a statement; but of the necessity for emphasizing this point the writers, nevertheless,

feel thoroughly convinced from their personal experience—not only of popular misconception, but also of either ignorance or an inexcusable laxity in terminology, on the part of many who should know better—antique dealers and reproducers alike—whose carelessness in this respect tends only to confusion and misunderstanding in the minds of their customers, of whom not a few really wish to know the main facts about the history of furniture, the development of the several styles and their relation one to another. Furniture of Empire pattern, as we understand the term, whether French, English or American in local manifestation, was not heard of until after Louis XVI had met his untimely end beneath the knife of the guillotine. Then came the brief Directoire period, which soon bourgeoned into the Empire style, under the hands of designers who executed their work at the fiat of the first Napoleon. All this, as we well know, took place long after our American colonies had severed their political connection with the mother country and obtained full recognition of their independent national existence, so that, as a matter of history, it is a grave misnomer to call any phase of the Empire style "Colonial," especially as the furniture of the Colonial period was of wholly different pattern. A good deal of inaccurate and irresponsible magazine writing and illustration in the past has been largely to blame for this misapplication of the term "Colonial."

When Napoleon felt the political necessity of

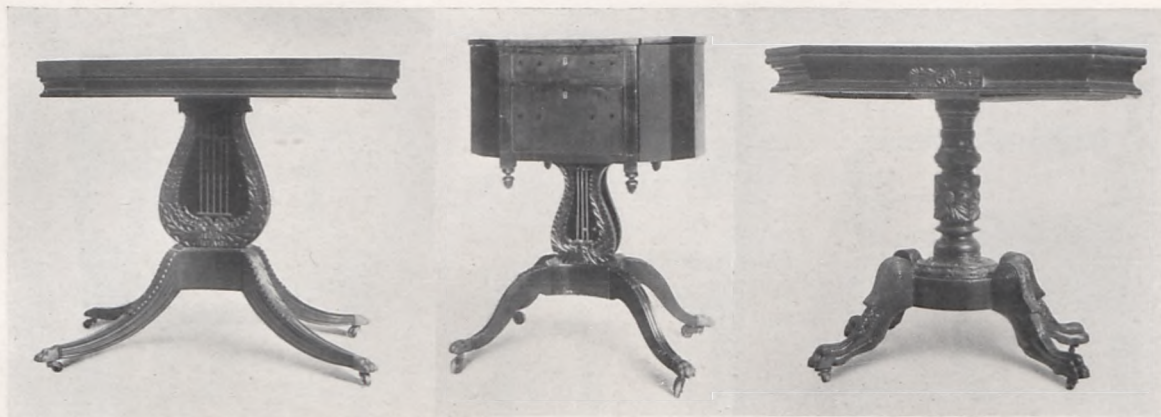


MAHOGANY SIDEBOARD WITH KNIFE BOXES
In Phyfe style.

creating a new expression of national art, and incidentally thereto a new style of furniture, he entrusted the task to eminent French artists of whom the leading spirits were Fontaine, Percier and David, "all of them thoroughly saturated with classic traditions and likewise thoroughly imbued with the new political principles. In their labors they were inspired by the pompous military spirit of the time, and as they strove to achieve the heroic, they sometimes fell into mere vainglorious bombast." Notwithstanding this none too favorable characterization of the French Empire style, and the fact that it was a style created by fiat, all the furniture then produced was not wholly devoid of beauty and excellence and there were occasions when Empire pieces achieved distinction of contour and detail, although in general it must be admitted that the mode "lacks refinement and lacks spirituality." To do its exponents justice, however, it is only fair to say that they claimed for themselves no credit of originality, for in the book of designs put forth by Percier and Fontaine they say in the preface: "The style does not belong to us,

but entirely to the ancients; and as our only merit is to have understood how to conform our inventions to it, our real aim in giving them publicity is to do everything in our power to prevent the mania for innovation from corrupting and destroying principles which others will doubtless use better than we."

The mania for innovation, to which they refer, had demanded the abrupt change from the preceding Louis Seize styles, because they savored of the *ancien régime*. Curiously enough, although the Louis Seize and Empire styles were both drawn from the wellsprings of classic inspiration, the sponsors of the Empire mode seem to have interpreted the pompous, vulgar and brutal element of the Roman world, while the Louis Seize designers successfully grasped the grace and delicacy of the Pompeian and Greek spirits. Much of the impressive effect of the Empire furniture was due to the beautifully chased or filigreed brass and ormolù mounts with which it was lavishly adorned and which showed to excellent advantage against the background of rich, colored mahogany. The chief characteristic



PHYFE LYRE PEDESTAL CARD TABLE
Brass feet.

PHYFE SEWING TABLE
Lyre pedestal, paw feet.

PEDESTAL TABLE SHOWING PHYFE
INFLUENCE
But falling away from purity of Phyfe lines.

details of ornament were lions' or bears' claw feet, wings, cornucopias, conventional classic honeysuckle, the acanthus leaf, pineapples, pillars (either plain, reeded or carved), sundry chimerical beasts, bewreathed "N's", the Empire star and bees, and kindred devices. In point of contour, although the lines lacked the delicacy and grace for which earlier styles were conspicuous, and were often heavy and cumbrous, the proportions were, as a rule, sufficiently well considered to avoid a clumsy or *gauche* appearance.

Such was the furniture mode that had its beginning in the later years of the eighteenth century and dominated all the early portion of the nineteenth. In England, despite the revulsion of feeling at the brutal murder of Louis XVI and the hearty detestation of contemporary French political principles, the old habit of looking to Paris for direction in matters of style was too strong to be set aside and we find the Empire style echoed, sometimes very clumsily. Sheraton, now in his decadent stage, in response to the insistent demand for "things in the French taste," produced designs from which all traces of his wonted sense of proportion, grace and elegance were wholly lacking, and Thomas Hope contrived some monstrous things, while the performances of the rank and file of cabinet-makers could be exceeded in ugliness only by the work of their successors in the Victorian age. In America, the admiration for all things French and the equally cordial dislike of all things British that possessed a large portion of the public at the beginning of the nineteenth century were plainly manifest in the "adoption of French modes of dress, French manners, French styles in the pattern of furniture and even, finally, in a reversion" to a semi-classic expression of architecture then popular in France.

The American version of the Empire style

revealed considerable modifications of the French prototype, to suit the convenience and preferences of American cabinet and chair makers and their patrons. If we compare the French and American expressions of the Empire style and examine especially the later phases of the American work, we shall see that our craftsmen allowed themselves large liberty of interpretation. "With the passing of the last stages of true Sheraton influence, delicacy of outline and graceful proportion vanished and in their stead gradually came unutterable dullness and uncouth heaviness in both design and detail. Some of the earlier pieces, made while there was still an after-glow of Sheraton light, are full of grace and refinement, while some of the later product of the same style is totally devoid of inspiration and depressingly cloddish."

The one man to whom much of the redeeming quality of the early phase of American Empire furniture may be credited was Duncan Phyfe, a New York chair and cabinet maker, "who may very appropriately be called the American Sheraton." Under one phase or another the style classified as Empire continued till approximately the middle of the nineteenth century, sinking, in its last and worst stages, when artistic appreciation was at its lowest ebb, to brutally hideous manifestations characterized by "large, vulgar and meaningless scrolls highly suggestive of the convolutions of squirming, fat earthworms." While a good deal of the furniture that comes between the two extremes of Phyfian grace in the early part of the century and the apogee of "bald ugliness and clumsy ponderosity" at the end of the period has some good points to commend it, it is to the era when Phyfe's work exerted its widest influence on design that we must look for the best and really valuable productions of nineteenth century chair and cabinet work. He was possessed of a remarkable sense



PHYFE SCROLL ARMCHAIR
With characteristic reeding and palm ornament in paneled top rail.

SIDE CHAIR SHOWING PHYFE INFLUENCE
With curved legs, paw feet, Acanthus carved uprights.

PHYFE SCROLL ARMCHAIR
With characteristic reeding on legs, arms, supports, cross-bar and panel of back.

of proportion, excellent good taste and a discriminating power of adaptation which enabled him to combine happily the best in the various elements of his environment. Whether he grasped and preserved a spark of Sheraton's dying genius or drew his inspiration from Louis Seize sources, preferring the exquisite refinement of the old régime to the later blatancy and coarseness of Empire conception, or whether he adapted, subdued and polished the elements by which he was immediately surrounded—as a matter of fact, he seems to have done all three—matters not to us. What does concern us is that he produced good furniture, the merit of which, both structural and artistic, has stood the test of time. Owing to the fact that Phyfe wrought in the American Empire period, the artistic excellence of his work is in some danger of being overlooked in the general condemnation and abuse which it has become the fashion to heap upon that mobiliary epoch. There is no question that much of this vigorous disapproval is richly deserved, but in our judgment we must learn to discriminate and separate the good from the bad. And Phyfe's work is distinctly good and worthy of preservation. Before we can satisfactorily analyze its characteristics, however, and compare it with the other fruits of American Empire invention or adaptation, we must take a brief survey of the field and note the dominant peculiarities of the bulk of the furniture that belongs to the period.

The wood almost universally used was mahogany of an exceptionally fine quality, although bird's-eye maple was occasionally employed or settees and chairs were made of baser wood and

then painted and embellished with paint and gilt devices according to the prevailing style of *motifs*. The carcass work was practically altogether rectilinear and of heavy proportions. Sideboards, sofas, bureaux, bedsteads, wardrobes and other pieces of furniture assumed tremendous and imposing bulk. Carving was heavy, ornate and widely varied in pattern and lavishly bestowed wherever an opportunity offered. Bedposts, pedestals of tables and the pillars on the fronts of sideboards, bureaux and secretaries assumed swollen dimensions and often appeared as though suffering from dropsy or elephantiasis. Burly, furred bears' or lions' paw feet supported tables, sofas, sideboards or consoles. Brass mounts, on which the French Empire furniture depended for much of its charm, were almost wholly abandoned. It seemed to be the determination of the cabinet-makers and designers to make up, as far as possible, for lack of grace and invention by bulk, weight, deep, lavish carving and the best materials and joinery that money could command.

Phyfe's work presented a sharp contrast to the features just noted. So marked was the contrast, indeed, that it seems well-nigh incredible that he could have belonged in the period that produced the ungainly anomalies that we know it did. By an analysis of his style we shall see that it was characterized by grace, slenderness and a fine sense of proportion in place of the crude lines and ponderosity we find elsewhere. The slenderness was reminiscent of the best designs of Sheraton. This slenderness may be noted in the concave curved legs that supported tables and sofas and in the curved chair legs like the legs of an old

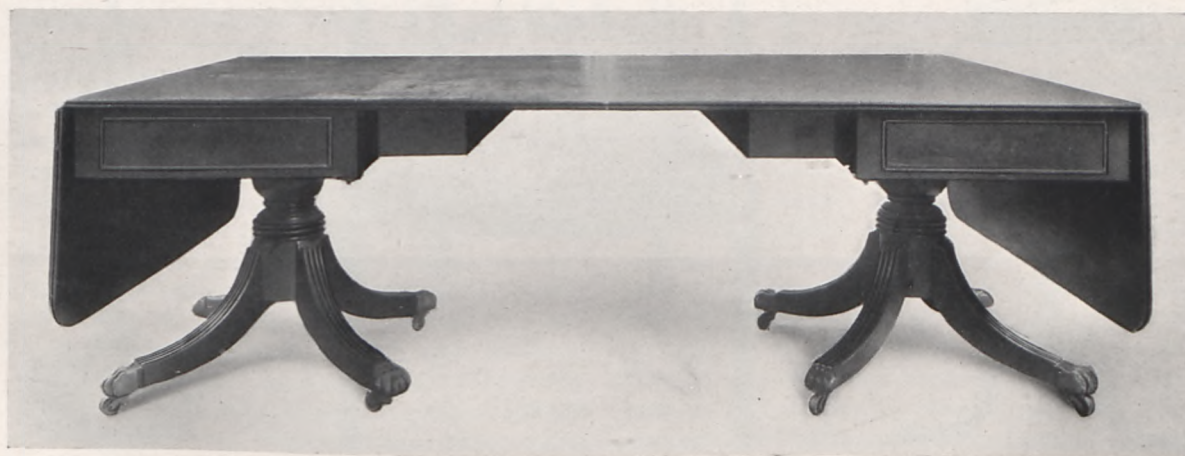
Roman curule chair. The impression of lightness and slenderness was intensified by the consistent use of reeding, another favorite Sheraton device. Like Sheraton, Phyfe knew how to emphasize both vertical and horizontal lines by the use of judiciously-placed reeding without sacrificing solidity or staunchness. This characteristic is to be seen in vertical form on the concave curved legs of tables and workstands, on the pillars of sideboards and on various vertical surfaces in the form of narrow panels, such as those on the stiles of the little lyre pedestal workstand illustrated. In horizontal form we find the reeding on the edges of tables, on the panels, cross-rails and arms of chairs and on sofas. The accompanying illustrations clearly indicate this item of style. Its delicately wrought relief carving is especially noticeable on the chair arms, legs and back panels. Were it not for the reeding, the flat surfaces would appear far broader and in some instances might even seem heavy.

Another characteristic of Phyfe's work is that his ornament was always sufficient without being diffuse or indiscriminate. Furthermore, it was well chosen and well placed; not heaped in illogical places. As examples of this careful disposing of embellishment may be noted the carving of the sides of lyre pedestals, the foliage at the capitals of concaved table legs where they join the plinth, the foliation on the top rails of the sofas and the little panels of swags and drops on some seat rails just above the legs and also the small oblong thistle panels on the sideboard. Phyfe displayed excellent judgment in the use of panels, such as those on the broad top rails or cross rails of chair backs. These panels he frequently embellished with a restrained bit of carving at the ends, such as the palmate design.

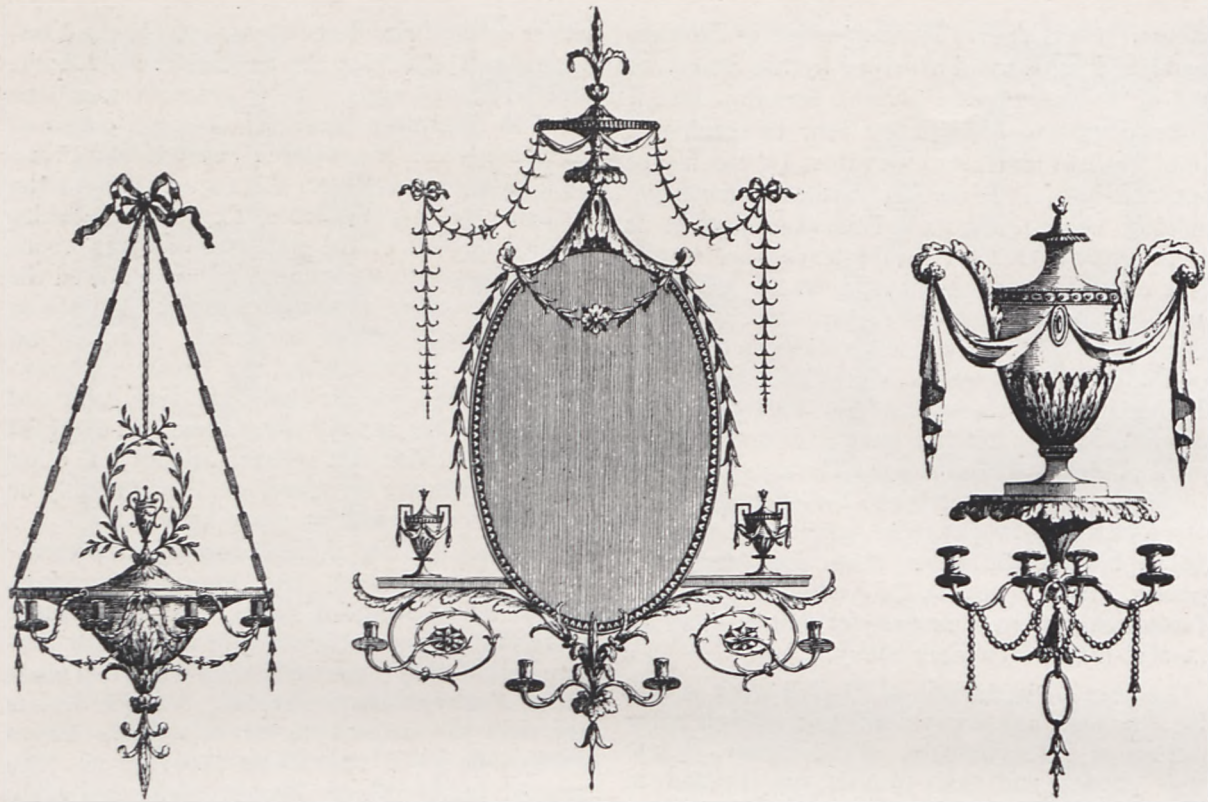
In the matter of contour he invariably combined comfort and grace. Witness especially the

chairs with their deep seats, low backs conveniently shaped for the ease of the occupant, and scroll end arms. As to grace, it would be hard to find more agreeably-designed pieces of furniture than his chastely carved satinwood and mahogany settees. As an addition to the elegance of his furniture, Phyfe occasionally availed himself of the resources of other woods than mahogany and in many pieces followed the French precedent of using brass mounts, such as the brass paw feet of table legs. Compare all the Phyfe characteristics, the curule and concaved leg, the brass mounts, the lyre form and reeding and the general slenderness and dignified proportions with the characteristics of other American Empire furniture, and it will readily be seen on what a superior plane he stood.

Now, all this has a direct bearing on present-day furniture-making and interior decoration. While many people of taste are looking once more with favor on the work of the French Empire period, they vigorously shun what was made in the American Empire school. Antique dealers are only too well aware of this fact. Prices obtainable are a convincing proof of it. The general public which bought indiscriminately with untutored taste a few years ago has now learned to distinguish between what is and what is not desirable. Unfortunately, reproducers of period styles have gone on blindly perpetuating the worst blunders of the American Empire makers and for the most part have neglected the good things done by Phyfe. Phyfe furniture has a distinct decorative value susceptible of employment in enlightened schemes of modern furnishing and if the American Empire style is to retain any representation in the interior decorative plans of today, it behooves furniture makers to study well the excellences of Phyfe and eschew the *gaucheries* of the later perpetrators of mobiliary outrages.

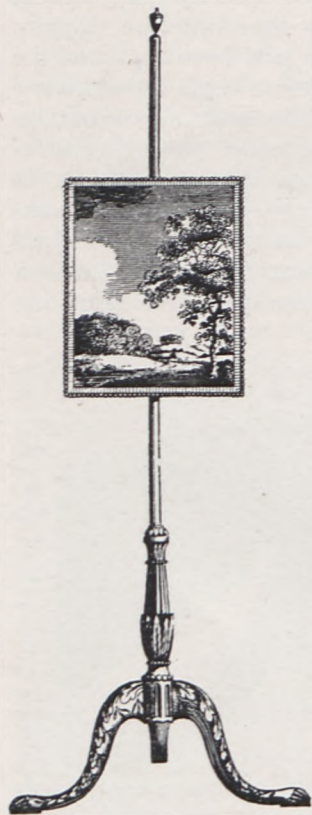


PHYFE DINING TABLE
Showing characteristic legs, pedestal and feet.

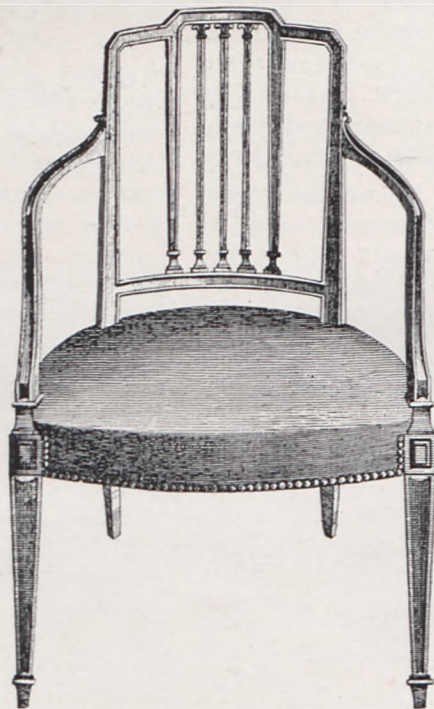


THREE GIRONDOLES DESIGNED BY HEPPLEWHITE

Note:—The illustrations in this article are reproduced from "The Cabinet-Maker and Upholsterer's Guide."



POLE FIRE SCREEN



CABRIOLE ARMCHAIR
Designed by Hepplewhite.

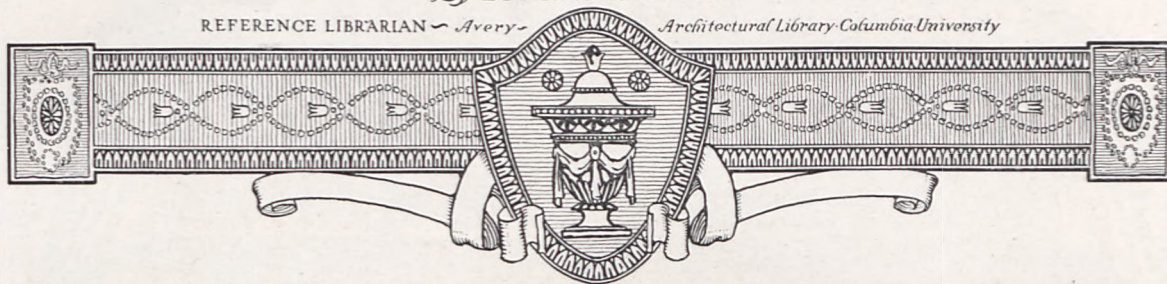


CANDLE STAND

GEORGE HEPPLEWHITE

By EDWARD R. SMITH

REFERENCE LIBRARIAN - Avery - Architectural Library Columbia University



IN A LARGE architectural way Sir William Chambers set the key of English design in harmony with the dominant note of the middle eighteenth century. All the world was becoming classic, or rather Roman; as the Greek remains were not understood until later. Chambers designed furniture occasionally, but he did not undertake to familiarize himself with the large body of classic detail which was becoming available.

Chippendale was inspired by Chambers. The detail of his design is not classic, but the quality is. The English cabinet-maker held to the motifs of the period of Louis XV. The lines and contours of his pieces recall the French motifs of his day. In the expression of greater dignity and purity of line, his conceptions are in harmony with the new classic movement.

Chambers loved the ensembles of classic building, the domination of mass, and order and cornice. To discover the variety of classic decoration, to codify it, and to make it available, to formulate a new classic style of decoration, was the function of his younger contemporary and associate, Robert Adam.

The importance of Adam in the decorative development of the eighteenth century is very great. The baroque style of Louis XIV, which culminated in Boullée, had developed into the brilliant efflorescence of the style of Louis XV. Just at the moment of decadence the change came. The excavations at Herculaneum after 1738, and at Pompeii after 1748, called attention sharply to the original motifs of classic design, and the interest thus awakened

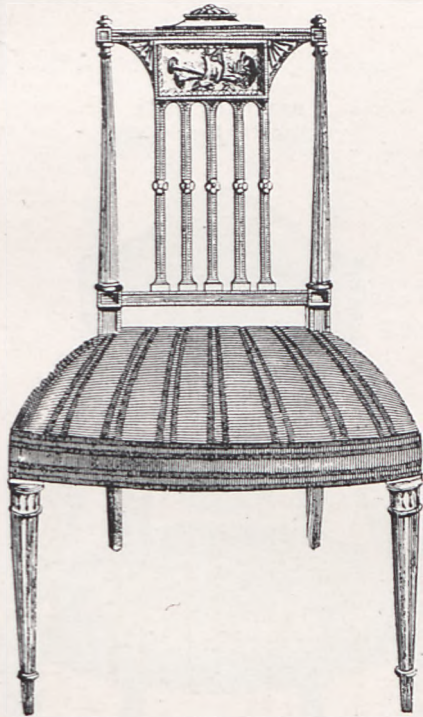
was intensified by the extraordinary activity of Giovanni Battista Piranesi, who after 1748 developed in his magnificent body of engravings all the fine motifs of Roman design. Piranesi was a great genius, and the finest mind that acted

upon the current situation in the middle of the eighteenth century. He recorded, preserved, and made available to the draughtsmen of Europe, at a low price and in superb form, the decorative motifs of the Roman monuments.

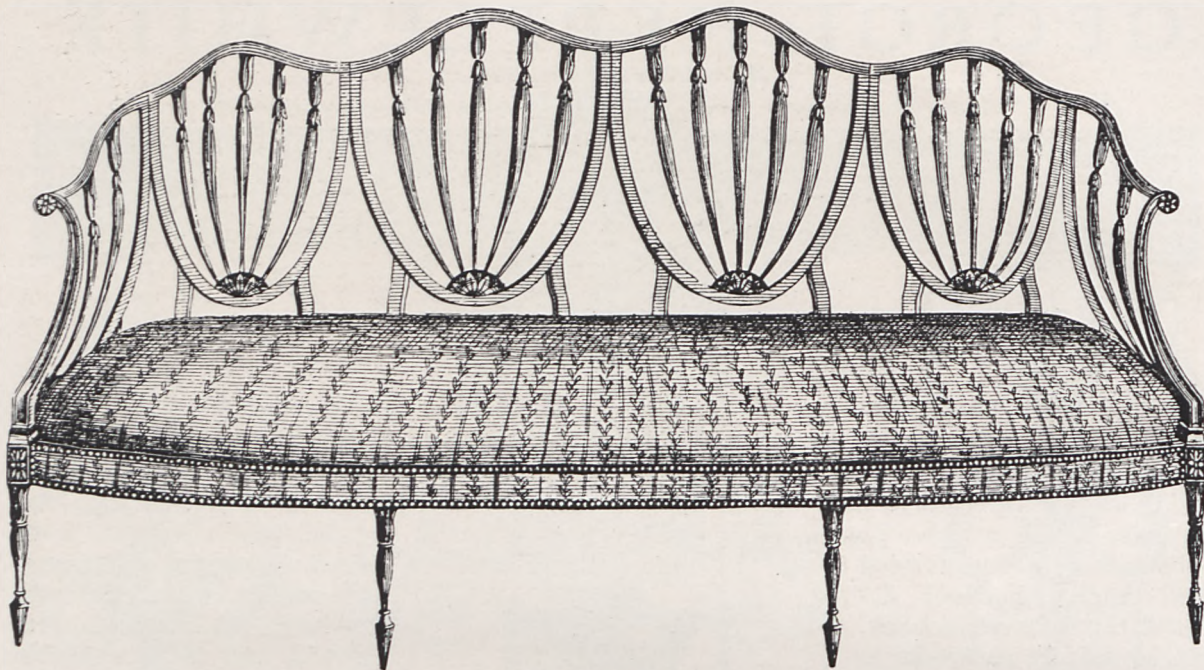
Other engravers followed Piranesi, so that in the time of Robert Adam classic decorative detail was well understood. It was his function to organize it into a style. With the aid of Piranesi, Pergolesi, Cipriani and others, he formulated the neo-classic decoration of the eighteenth century. The architectural establishment which Robert Adam and his brother James organized in London, and the magnificent book of engravings which they began to publish in 1778 as a record of their accomplishment, lay at the foundation of the neo-classic styles which

a great genius, and the finest mind that acted which has become the dominant decorative style in France, is largely based on the Adam book, as is the later English work, and our Colonial decoration. This is also true of the Empire style of Percier and Fontaine, which so far as line and composition are concerned is the most perfect expression of the neo-classic idea. Percier and Fontaine seem always to have had the Adam book on their tables, so close is the resemblance of each to the other, and to the Roman originals as shown by Piranesi.

The effect of the Adam book upon the furni-



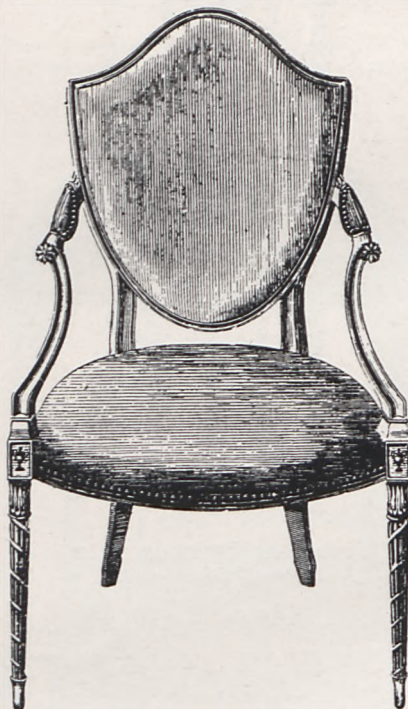
CHAIR OF UNUSUAL TYPE
Designed by Hepplewhite.



BAR BACK SOFA
Designed by Hepplewhite.

ture of the day was immediate and powerful. The Brothers Adam designed many beautiful pieces themselves to harmonize with their decorative ensembles. Fine they are and scholarly, and distinctly prophetic of the pure classicism of the Empire.

Hepplewhite bears the same relation to Adam that Chippendale bears to Chambers. He does not seem to be specifically conscious of the large number of decorative motifs which were current in his day, and which the Adam Brothers had made accessible in their book. With him, as with Chippendale, the influence of antique models became temperamental, a matter of tone and quality. The good people who made furniture in that day were not scholars, and certainly they were not archaeologists. Hepplewhite felt the large general influence. This general appreciation of classic purity of design is carried further in his work than in that of any other English furniture designer. In fact, one is inclined to feel that the tendency toward finesse in Hepplewhite's pieces is excessive—that it goes beyond the limits of practical application. The various



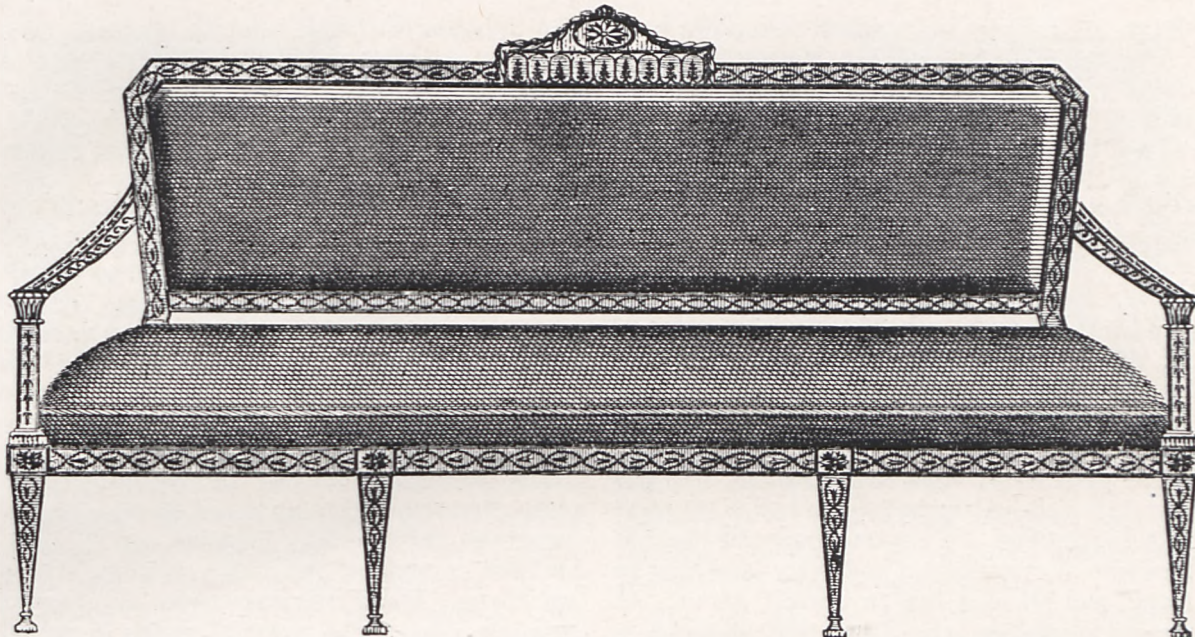
CABRIOLE CHAIR
Designed by Hepplewhite.

pieces are strong enough, surely, but they do not always appear to be so. If it were not for the little spade feet which terminate the legs of his chairs, they would frequently not seem strong enough to support the normal burdens which they were intended to bear.

In the ensemble of furniture a piece by Hepplewhite provides an extreme note of delicate refinement, which may be found in the work of no other.

This finesse was invited by the beautiful woods provided by the market of that day, especially mahogany and satinwood. Of these perhaps satinwood expressed most adequately the prevailing intention of Hepplewhite's design. At any rate satinwood, with its firm texture and fine golden color, gave ample opportunity for the extraordinarily delicate effects in painted decoration, which Hepplewhite borrowed from the Adam Brothers, and they in turn from the practice in France in the time of Louis XV.

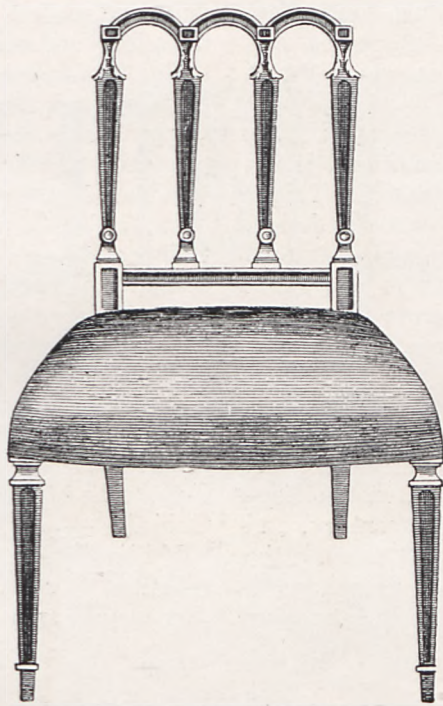
With the assistance of Pergolesi, Cipriani, Zucchi, Angelica Kauffmann and others, Robert



SOFA WITH UPHOLSTERED BACK
Designed by Hepplewhite.

Adam had given delightful color value to the great body of decoration and furniture which he had originated. The delightful little pictures and painted grotesques which the Adam establishment knew how to place so cleverly were continued by Hepplewhite, although he was often obliged to substitute, for painters of standing, the more commercial class of coach painters who were gradually losing their original occupation.

Of the personality of George Hepplewhite less is known than of that of Chippendale. It is quite possible that his personal domination was not important. He represents a tendency of his time, and was associated with others, who were working in the same direction. The "Cabinet-maker and Upholsterer's Guide; or Repository of Design for every article of Household Furniture," of which the first edition was published in 1788, two years after his death, was the combined production of an organization which, under the leadership of his widow, Alice, took the name of A. Hepplewhite & Co. The second edition was published in 1789, and the third in 1794. The style of the Hepplewhite book is clearly defined, but is probably not the invention of any one



ONE OF HEPPLEWHITE'S LITTLE KNOWN
CHAIR DESIGNS

person. Even the many peculiar motifs, which bear the stamp of Hepplewhite—the spade foot, the shield back, the banister back, the vase back, the plumes—simply appear in the period, and are perpetuated in the great trade catalog of the day.

The student of design in furniture is disposed to accept the conclusion that the work of Hepplewhite is the last to show dominant stylistic quality. He is still within the historic period when movements formulated themselves on large general principles. In the old time the individual counted for little, the many counted for much. Style, which is the expression of personality, rests not on individual, but on composite personality. It is a resultant of many forces.

Hepplewhite stands for his period. In his work general tendencies are formulated into specific forms. Moreover, his work is distinctly constructive. Reminiscent of much which goes before, it still creates a definite ensemble the qualities of which are thoroughly vital and permanent. Whatever comes after Hepplewhite is based largely upon his work. Many of the forms of furniture which are current now were invented in his day. The lines of his

design are entirely appropriate to modern uses.

Hepplewhite was especially successful in the design of chairs, and the types of his chairs run through all modern furniture.

Our Colonial furniture has a fine stylistic quality, like the contemporary architecture. The types which it employs recall the old English masters, and especially Hepplewhite.

After Hepplewhite large development of style ceases. Even in the work of Sheraton design becomes more individual and less organic. After the eighteenth century the development of furniture is either unimportant and personal, or else archaeological, following historical styles in an imitative way. The modern designer is always in the presence of large accumulations of tradition, in which he is permitted to enrich his mind with suggestions. In our museums and libraries furniture of every period and every land may be found, and all of it has an interest for us. At present suggestion is so direct that imitation is immediate. We are tempted to copy directly matter which interests us, and which we may adapt to our modern uses. Such immediate imitation is entirely proper and interesting, and forms an excellent foundation on which future development may stand.

In most periods the appropriateness of style, its availability under modern conditions, is not obvious, and its application is strained. This is not true of the English period of furniture design. The old domestic life of England is close to that of America in many ways. It was broad and intimate, and contained the sources of modern life. All the best suggestions of modern domestic architecture come from England.

The same is true in the field of furniture design. Whatever enrichment our imagination may receive from other historic sources, the really available inspiration comes from the English designers of the eighteenth century, and undoubtedly the most correct and refined, the most fertile suggestions, come from Hepplewhite.

The designer who follows the "Cabinet-maker

and Upholsterer's Guide" and the ten plates published in the "Cabinet-maker's London Book of Prices" (1788, second edition 1793), will be disposed to conceive furniture which is useful, appropriate and attractive in a firm and elegant way.

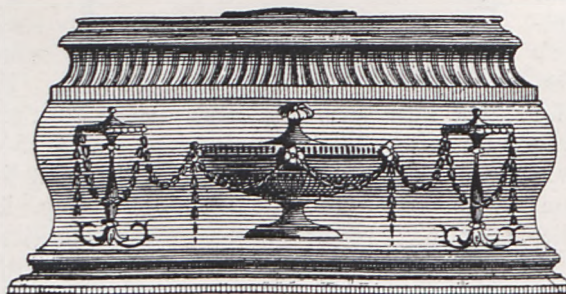
The finesse of the old designs may not be followed to the point of excess. The characteristic elegance may be retained with stronger structural forms, as was done several times by the designers of New England in the eighteenth century. Lyon's "Colonial Furniture of New England" shows some beautiful pieces evidently copied from Hepplewhite, which have a perfectly vigorous and useful appearance.

The decorations designed by Hepplewhite are most attractive. The simple and effective Italian inventions introduced by Pergolesi and Cipriani, are used in *appliqué* and create charming friezes and bosses. These little conventions never assert themselves, as do the powerful motifs in carved wood, or motifs which were made in the period of Louis XIV and Louis XV. They are always quiet and modest and entirely subordinate to the main lines and masses of the design.

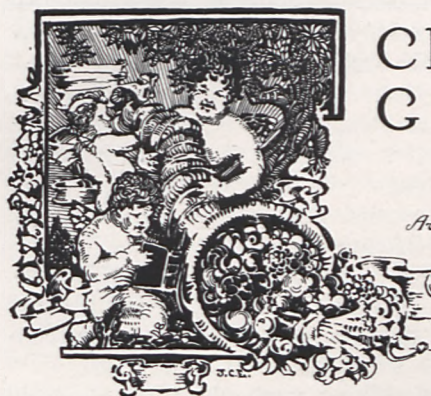
The inlaid embellishment also is delicate and pleasing to a degree. It is entirely French in origin, but is used with a restraint and appropriateness which is foreign to the superabundant ornament of the period of Louis XV.

In the study of Hepplewhite, as in that of Chippendale, or of any other master of furniture design, the American student is hindered by the lack of adequate collections of the actual pieces, which will certainly appear before long in the great manufacturing centers. In the meantime, the public libraries may accomplish excellent results by stocking their shelves with such fine old English books as that of A. Hepplewhite & Co., "The Cabinet-maker and Upholsterer's Guide."

If librarians buy these books, they should not be afraid to use them. If they fall by the way, they may be replaced.



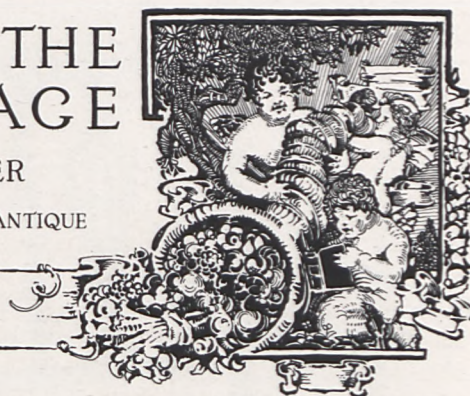
HEPPLEWHITE TEA CHEST



CHAIRS OF THE GOLDEN AGE

By WALTER A. DYER

Author of THE LURE OF THE ANTIQUE



II. SHERATON

I AM ASKING no one to agree with me in the opinion that Hepplewhite was a greater artist than Chippendale. It is very largely, I am sure, a matter of taste and of the sort of education to which we have been subjected. But if you do follow me so far, I think you will take the next logical step and set down Sheraton as greater than Hepplewhite. For if Hepplewhite displayed a higher appreciation of grace, simplicity, and refinement than Chippendale, it is in those very qualities that Sheraton still further excelled.

It really matters little, of course, how we may choose to rate these craftsmen in comparison with one another; their fame is secure at all events. But when it comes to the matter of choosing furniture for our own homes, such a decision becomes quite proper and important.

Thomas Sheraton and George Hepplewhite were contemporaries in London; but in the development of style, Sheraton followed Hepplewhite. Hepplewhite's designs were the first to achieve popularity; Sheraton's were the last to give way before the invasion of barbarism. In the evolution of decorative art, too, Sheraton's work represents a

further development along the classic lines opened up by the Adam Brothers and the Georgian architects. He departed further than Hepplewhite from Chippendale ideals.

Sheraton was not essentially a good business man or a manufacturer. He had the craftsman's gift, and could make furniture as well as the best; but he failed in his attempt to build up an extensive London trade like Chippendale's and Hepplewhite's. During the greater portion of his years of activity he was merely a draughtsman and designer, not infrequently suffering the woes of real poverty.

Sheraton was, at heart, a poet—too much a poet to be a good merchant. He was cultured and educated, and possessed a natural gift for design and a highly refined taste—too refined, perhaps, for popular appreciation. His furniture designs exhibit imagination, a taste for simplicity of line, a perfect sense of proportion, and a rare restraint. Delicacy is their keynote, and they show a love for detail such as one finds in a Persian rug or Moorish arabesque.

Sheraton did not claim to be entirely an originator; he owed his artistic debts. He



ENGLISH SHERATON ARMCHAIR
Inlaid with satinwood and ebony; showing the application of Prince of Wales plume and draped urn in back.
(Owned by Irving Elting.)



AMERICAN-MADE CHAIR OF SHERATON TYPE (about 1800)
Showing original covering of seat.
(From the Metropolitan Museum of Art, New York.)

unquestionably took a page from Hepplewhite's book and was influenced by the popularity in England of the French furniture of the period of Louis XVI and Marie Antoinette.

He owed his greatest debt, however, to the Adam Brothers. Much of his early furniture followed their designs very closely, and Sheraton caught their classic feeling and taste for delicacy more fully than Hepplewhite ever did.

As Sheraton developed his style, he became more and more attached to straight lines, square corners and rectangles, depending for beauty on perfection of proportion and delicacy of interior detail. Even the all-pervading French Empire influence failed to ruin Sheraton's style. He bowed to the inevitable, but he kept the faith, and his genius enabled him to lighten the Napoleonic proportions and turn the heavy curves to his own account. His best work, however, was unquestionably done in the middle of his career, during the last years of the eighteenth century.

The furniture which Sheraton himself made has proved to be remarkably strong and durable in spite of its slenderness and apparent fragility. Other cabinet makers who used his designs must be blamed for such work as proved faulty and

infirm. Sheraton, undoubtedly, realized this danger in his more slender and delicate patterns, for he drew his designs with strength as one of the ends in view. As a rule, his pieces have proved fully as strong as those of Hepplewhite. Neither Sheraton nor Hepplewhite resorted to the underbracing of chairs or tables.

Sheraton designed all sorts of furniture, and his fame, like Hepplewhite's, rests almost equally upon his chairs, his tables, and his sideboards. His desks, too, are highly valued, largely because of the secret drawers and other ingenious contrivances with which he loved to fit them.

But we are talking particularly of Sheraton chairs. I need not dwell at length upon their chaste beauty. There are details, however, which, if understood, will assist the modern home-maker in picking out the best patterns for reproduction.

One thing which Sheraton borrowed from the French, and of which he was very fond, was the reeded column. This he used effectively on sideboards, tables and desks. His most beautiful table legs are round, slender, tapering and reeded. But he seldom used the reeded column in any form on his chairs. He seemed to feel that it did not harmonize with the rectangular backs and square-cornered seats. Doubtless he was right,



ENGLISH PLUME-BACK CHAIR
Square reeded legs and spade feet.
(Owned by Irving Elting.)

GOOD FURNITURE

though Thomas Chippendale would never have allowed a little thing like that to hamper him.

Sheraton's earlier chair backs, like those of the Adam Brothers, often consisted of two uprights connected by two slightly curving cross-pieces, from two to five inches wide, plain, carved, or pierced. Later, however, he largely abandoned this style for a simple, rectangular frame, the top of which is seldom curved, but often broken by raising the central portion slightly above the rest; it is almost never a perfectly straight line.

Within the frame of the chair back are often found from three to five (usually three) slender uprights and sometimes diagonal pieces, but never a broad splat. These inner uprights sometimes join the seat directly, but more often are attached to a crosspiece near the bottom. The outer uprights or stiles are continuous with the back legs of the chair.

Sheraton's chair backs show a very general tendency toward the straight, upright and rectangular; but they are never harsh or unlovely. Always there is some slight variation of angle or breaking of line to give the touch of grace, and always there is just enough shaping of parts and carving to relieve the austerity without losing the simplicity.

Sheraton's typical chair backs are full of individuality and are a complete departure from Chippendale and Hepplewhite. He never used



PRESENT-DAY AMERICAN-MADE CHAIR OF SHERATON TYPE



PRESENT-DAY AMERICAN-MADE CHAIR OF SHERATON TYPE

the pierced splat of Chippendale, and when he borrowed Hepplewhite's shield he straightened out the top and lightened the proportions. Chairs of this type are so rare in this country that they may be left out of consideration. But Sheraton did frequently use a carved and pierced piece in the middle of the back that suggests Hepplewhite in its details of urn, drapery, and occasionally the three royal plumes.

In his earlier arm chairs Sheraton started his arms high on the back, adding to its strength, and the uprights were frequently straight and continuous with the fore-legs. Later he lowered the arms somewhat and varied their shape, curving the uprights and designing them more in the Hepplewhite style.

Sheraton's chair legs are slender and tapering, sometimes square and sometimes round. The reeded round legs of his tables and sideboards are seldom, if ever, used on his chairs. The ornamentation of his turned legs is always restrained. The square legs are sometimes carved in low leaf patterns, sometimes reeded or fluted, sometimes plain. Often they terminate in the spade foot which Hepplewhite introduced. Sheraton never used the Dutch leg or the Chippendale cabriole, and never the ball-and-claw foot.

In his carving, Sheraton employed classic details—the urn, vase, lyre, cornucopia, wreath, musical instruments. He was somewhat less devoted to the draped urn than was Hepplewhite, and his carvings are a little finer and more delicate, as a rule.

These same motifs he employed in his inlay, which became a notable feature of his work, though less on his chairs than on other pieces. A fine line of light wood is the most that is found on the majority of his inlaid chairs. To some extent, too, he used marquetry and cameo panels.

Sheraton used rather more satinwood than mahogany, though many of his best chairs are of solid mahogany. He also used sycamore, tulip-wood, apple-wood, rosewood and other materials, especially in his inlay work. His later work was often painted, gilded and otherwise decorated. The upholstering of his chair seats was similar to that of Hepplewhite's.

Sheraton lived to see the rise of the Empire craze, and his poverty forced him to fall into line. In 1804 and in 1806 he published books of designs entirely different from his earlier creations. But such furniture as was made from these designs passes for English or American Empire and does not bear his name. It was not bad—rather better than that of Gillow, Hope and the others who took up the Empire style—but it was not Sheraton. He did, however, refine the brass feet and mounts which came into vogue, and left a lasting impression there.

Not much of Sheraton's more elaborate designs

were imported to America, and his influence here was all toward simplicity. American cabinet makers used his designs, and for a time this influence held back the Empire flood. Some of the finest chairs in the Metropolitan Museum of Art in New York and in other American collections were made in this country from Sheraton designs. The American followers of Sheraton used some cherry and other woods, but almost always mahogany.

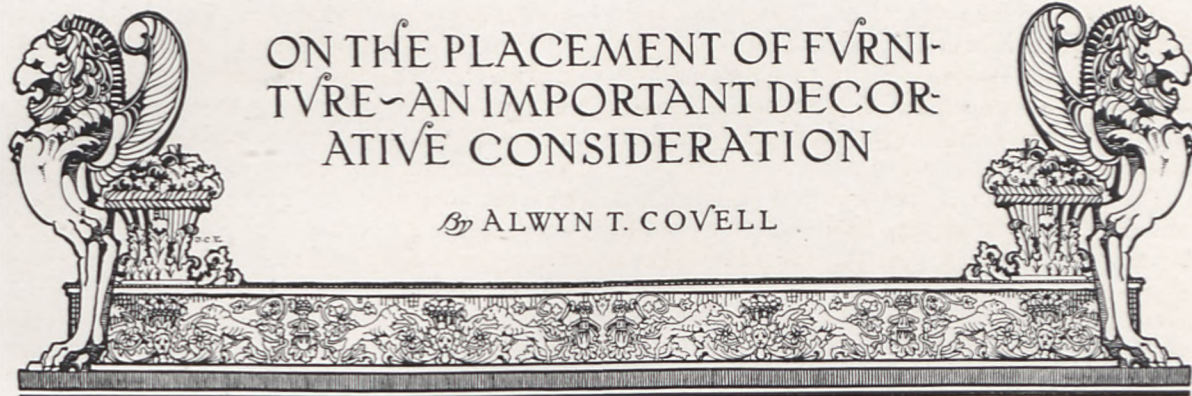
Of these American cabinet makers, the best was unquestionably Duncan Phyfe, who made furniture in New York in the early years of the nineteenth century. But Phyfe did not follow Sheraton slavishly. There were four reasons for this: First, he learned his trade in Scotland, where the Georgian styles were modified somewhat; second, he possessed an originating genius of his own; third, he appears to have made some study of Louis XVI and of Adam; fourth, he felt the direct influence of the Empire vogue. Some of his chairs are decidedly more like those of the Adam Brothers than like Sheraton's. He also used the concave curving leg in tables and other pieces. His brass feet, however, were much like those of Sheraton's Empire work. After 1820 Phyfe fell a victim to the full influence of American Empire.

Phyfe furniture is now very rare, and reproductions are not common. His style deserves a revival, partly because it is of American origin and partly because it is good. It deserves to stand beside Sheraton's among the furnishings of our modern homes.



ILLUSTRATION 3

An interesting example of the independent group method of arranging furniture. Each group is disposed about its own axis, or center, regardless of the center of the room, or of other groups of furniture. (See diagram E on page 141.)



ON THE PLACEMENT OF FURNITURE—AN IMPORTANT DECORATIVE CONSIDERATION

By ALWYN T. COVELL

MOST written romances end when the happy couple marry, after chapters of difficulty and opposition. Such an ending should be regarded as very inconclusive when it is considered that their troubles are only beginning at the end of their courtship.

In no wise differently, however, do most people consider that their greatest problem is over when their furniture has been elaborately selected and finally bought. They have settled only the first part of their problem. If they do not give as much thought to, or seek the aid of as much competent advice on, its placement in the room, much effect which they may have anticipated may not be realized.

Let us assume that furniture has been acquired which is good furniture, which is appropriate to its proposed setting, and which has been intelligently selected to fulfil certain definite conditions—that is, that the selection has been made so that there will be neither too many nor too few pieces to conveniently and adequately furnish the room or rooms.

What is to be understood by "placement," and what rules, if any, may insure successful and pleasing placement of furniture?

In the first place, a few general statements: The placing of furniture is an art in itself, sometimes understood instinctively by amateurs as well as professional decorators, sometimes developed by study, and sometimes entirely lacking. By the term "placement," the subject of this article, is to be understood the art or good taste, or even the "knack" of placing furniture exactly where it belongs. To discuss or illustrate every problem which might arise in this connection is obviously impossible. To formulate and illustrate a few general principles and rules is, however, at once practical and valuable, and with due allowance for individual problems, they may be taken as a basis in the study and appreciation of placement.

Broadly speaking, the best arrangement is

the most practical or most convenient one. Furniture originated with the human necessity of having convenient places to sit or to hold objects of daily use, and if furniture is either so designed or so placed as to frustrate or hinder this purpose, it is not good furniture or is not well placed. So it appears that a consideration no more scientific than good common sense is one of the first essentials in placement.

Now, in addition to the original creation of furniture to minister to civilized needs, either simple or complex, we must agree that all furniture is to be considered as intended to be placed in a room. Consequently, all furniture must, under the most simple as well as under the most complex conditions, come into a definite contact with considerations architectural. A room with one door and two windows is (in this sense) "architecture" no less than a baronial hall. In other words, there are elements separate from the furniture which must be reckoned with and which cannot be ignored.

By way of definitely illustrating the fundamental principles of placement, we will refer to a few diagrams, in addition to some photographs, and there will at once become apparent several important points.

Architecturally speaking, a door or a fireplace is not placed in the center or on a central axis of a room because the architectural instruction of an academy of the fine arts says they shall be so placed; they are so placed because that is the best place for them. And that is the best place for them because it is the most convenient place. In the same way, a central position for a large table covered with books is its best location because it is most conveniently accessible from all parts of the room. The "information" desk in the new Grand Central Terminal Station in New York has been placed in the very center of the great main concourse. This is not for ornamental reasons, but because the center of a space is the shortest distance from all of its boundaries.

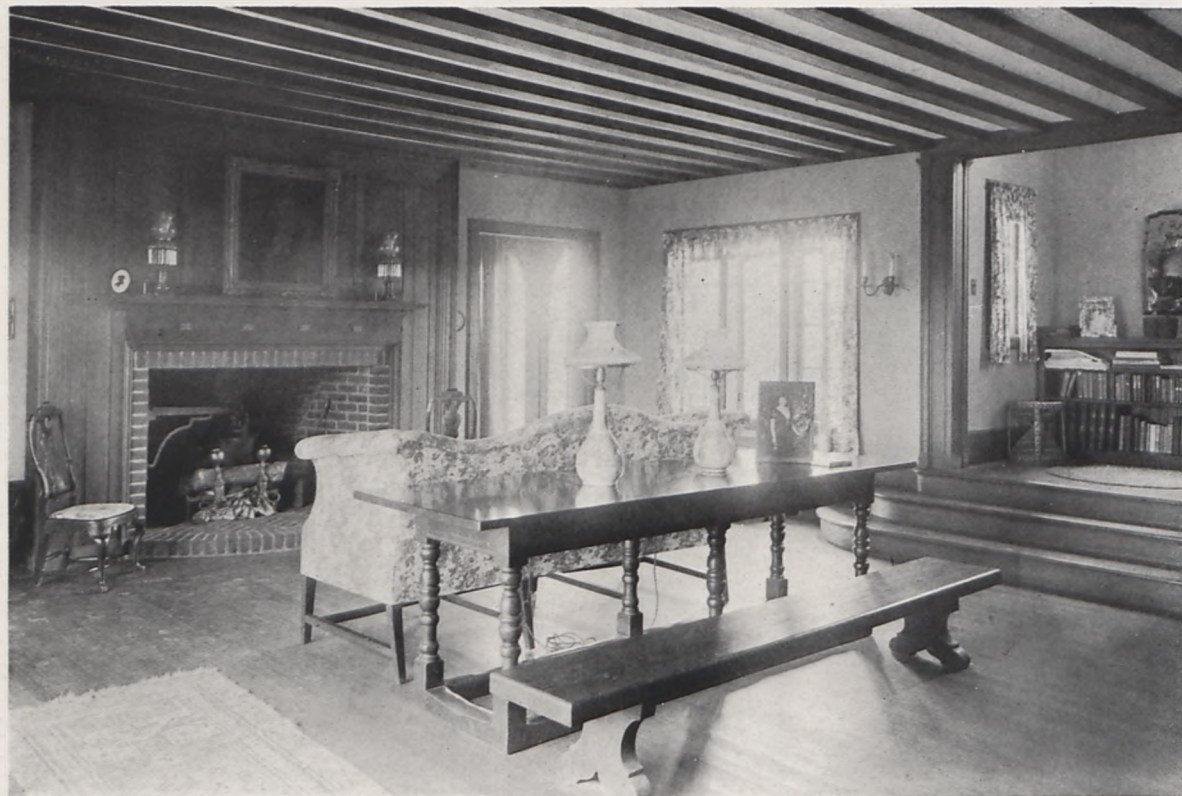
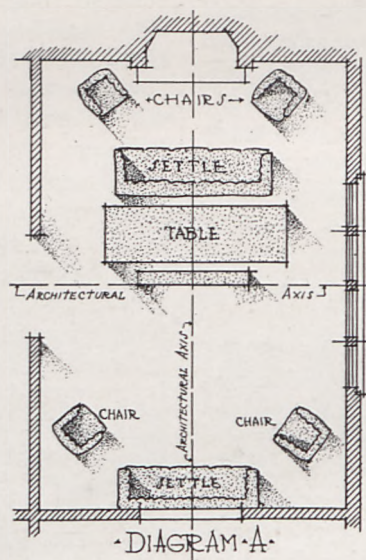


ILLUSTRATION 2
 Placement of furniture on the architectural center, or axis, of the room, the logical arrangement.
 (See diagram A below.)

HARRIE T. LINDBERG, Architect.

First, there is to be considered the symmetrical room, because most rooms are symmetrical. There are reasons for this, for without symmetry, a chandelier might hang anywhere, the fireplace might be off at one side of the room, and the whole would be nearly impossible to furnish or decorate. "Order is the first law of nature."

In so brief a discussion, only one type of room may be considered as illustrative, and no principles evolved from it other than principles applicable to rooms in general. This room, let us say, is a symmetrical living-room, with a fireplace directly on its long architectural axis, a door on the center of the wall to the left of this, and a large window opening on the center of the wall to the right. The center of the end wall, on the same axis with the fireplace, might be occupied by another door, or another window opening, or might be a solid wall, on which could be hung a large tapestry or painting, as in illustration 1.



These conditions are given as the important "fixed points" in the room. The principles evolved from them would be unchanged if the actual locations were varied but the central axes kept. (Thus, in the illustration above cited, the fireplace is located on the center of the long wall-space, but nevertheless a center.)

Having taken due observance of the *architectural axes* of the room, the two central lines, there are now to be established the *furniture axes*, which, as will be shown, may correspond and be identical with the architectural axes, or may be independent of them.

Let us take, as illustrative of the more important pieces of furniture which are to be placed in the room diagramed, a large table, a large settee and two or more large chairs. If these large pieces are well placed, the smaller and less important pieces, being subordinate in every way, will logically arrange themselves in the places left vacant, or, even if misplaced, will



ILLUSTRATION 6
A symmetrically arranged library.

not be sufficiently consequential to mar the good arrangement of the whole room.

Diagrams A,B,C and D illustrate four arrangements of this kind of a room, diagram D having been laid out along the lines of illustration 1, and diagram A along the lines of illustration 2. These arrangements are so obvious as not to require detailed discussion. Diagram E shows the same symmetrical room unsymmetrically furnished—in other words, furnished so that the *furniture axes*, while symmetrical in themselves, are independent of the main *architectural axes*. This diagram is further amplified in illustration 4. Illustration 5 shows a symmetrical room, similar to that indicated in the diagrams, but illustrative of an almost uniquely successful and attractive *informal* placement of furniture. The only pieces placed on the main or architectural axis with the fireplace are the Jacobean table and its bench. All the other pieces have been informally but perfectly placed in a manner which makes this room essentially livable. To achieve such a result as this is a con-

summation of the decorator's art, for the reason that without unerring taste there is almost certain to be a meaningless and unpleasing confusion.

Returning to illustrations 3 and 4, there is to be discussed a phase of furniture placement perhaps more interesting than the balanced type, because, being independent of architectural axis, it is more adaptable to small or irregular rooms and no less logical in itself. It is a type of arrangement excellently developed by the Vien-

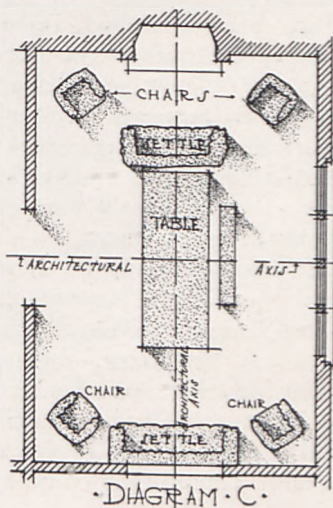
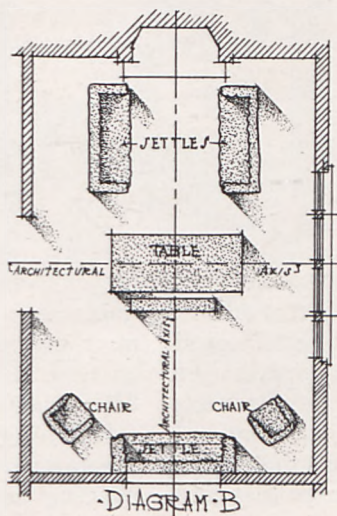


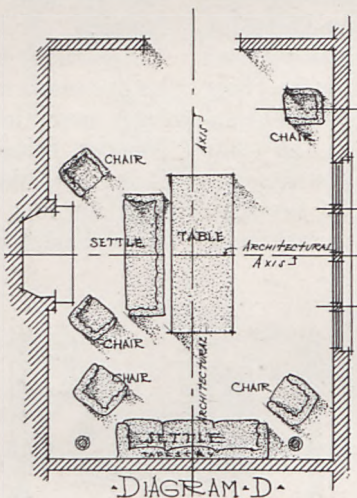


ILLUSTRATION 1
A symmetrical placement of furniture, with the pieces arranged on the architectural centers, or axes, of the room.
(See diagram D below.)

nese and German "Secessionists" and "Modernists" and originated in the desire of decorative "insurgents" to break away from all academic restrictions of "axis" or "balance."

Instead of the general arrangement of the room along fixed and balanced principles, there are developed isolated groups of furniture which form units by themselves, independently of the main features of the room, yet symmetrical in themselves. The illustrations show this so clearly that diagrams are superfluous.

Illustration 3 shows a room, apparently of oval shape, in a German villa. The architect, Ernst Haiger, of Munich, like most German and Viennese architects, doubtless "arranged" the room himself. Here we find two distinct units of furniture. One is on axis with the fireplace, and consists of two chairs, a small table and a bench. The other is on no axis, except that it is



placed midway between a door and a built-in bookcase. The group, in itself, will be noted as possessing perfect balance on an axis of its own.

Illustration 4 shows another ingenious arrangement. Quite independently of any axis in an oval room which might be established by the fireplace, there is a balanced arrangement of settle, table and chairs, with two oddly-disposed wall spaces quite adequately taken up by a single chair and a side table.

That such effects as are quite apparent in these illustrations may be obtained is a remarkable proof of the importance of the placement of furniture—far more remarkable than the study of placement on axis, because there is, in the latter system, little if any danger of making mistakes.

It is to be submitted, however, that the master decorator should be able to effect, with surety, a pleasing and successful arrangement of furni-



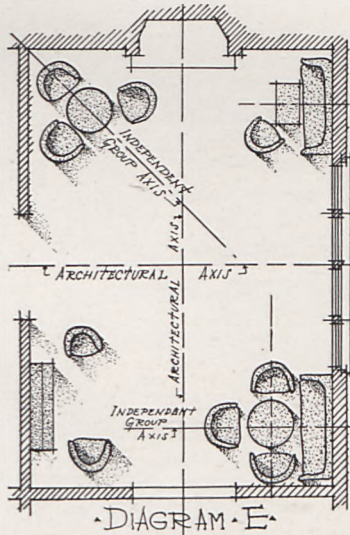
ILLUSTRATION 4

The placement of furniture on the independent group plan, a method advisable in irregularly shaped rooms.

ture "off axis," or in an oddly-shaped room.

In rooms which are unsymmetrical, which do not present definite architectural axes, the isolated group, or independent axis, is the better scheme to adopt, even though the problem calls for greater taste and skill.

In conclusion, there should be mentioned a few conspicuous mistakes which have often marred the interior arrangement of good rooms. Furniture should not be "scattered," should not be placed at equal distances apart all over a room, should not be either crowded or isolated, should not be placed inconveniently, from practical considerations, or un-



pleasantly from artistic considerations. Due study should be given, not only to the principal architectural features of the room, but also to the relation which is to obtain between the furniture and such rugs, pictures or hangings as may constitute the decorations of the room.

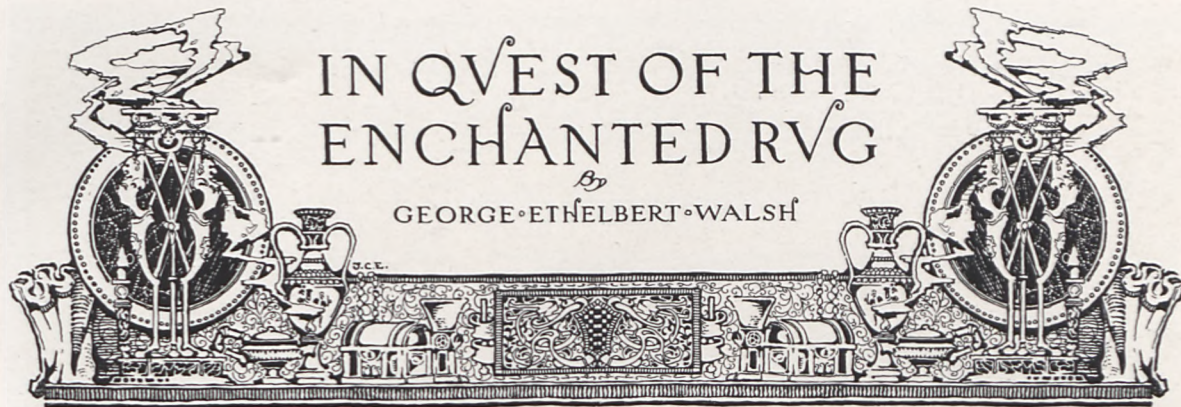
There is a place for every piece of furniture intelligently selected, and if every piece of furniture is put in that place, the obvious result is a successfully-arranged interior, well-studied, and permanently pleasing because of the understanding and practice of *placement*, as the reader will readily appreciate if this short survey has been closely followed.



ILLUSTRATION 5

An interior remarkable for the success of its informal placement of furniture. The table and its bench are the only pieces on center.

HARRY ALLAN JACOBS, *Architect.*



IN QUEST OF THE ENCHANTED RUG

By GEORGE ETHELBERT WALSH

WHEN the steamship *Olympic* swung out from her pier on the Hudson River recently she carried two men on a business trip unique in the annals of trade. They were W. F. Bathgate and J. A. Keillor, who had undertaken a trip into the depths of darkest Russia and northern Persia for rare rugs and carpets of the sixteenth century looms for the winter trade, intending to cover 25,000 miles and spend half a million dollars in their quest.

Their goal was Kum, where the wonderful shrine of Fatima, sister of Imam Reza, eighth Imam of the Faithful, is located, the sanctuary of which infidel eyes have never yet penetrated—the happy hunting ground of rug fanciers. After facing the wild tribes of Northern Persia in their search for priceless Namazlik and Djosagan, and the poisonous black scorpions and vipers of the desert, which are feared even more than the hill marauders, they will turn toward the towering peaks of the Caucasians in Southern Russia, and later the mountains of Azarbazan and Kurdistan for specimens of Saraband, Savalan and Sarouk carpets.

While this twenty-five thousand mile trip in quest of rugs and carpets will be one of the most notable ever undertaken, and will result in the importation of the

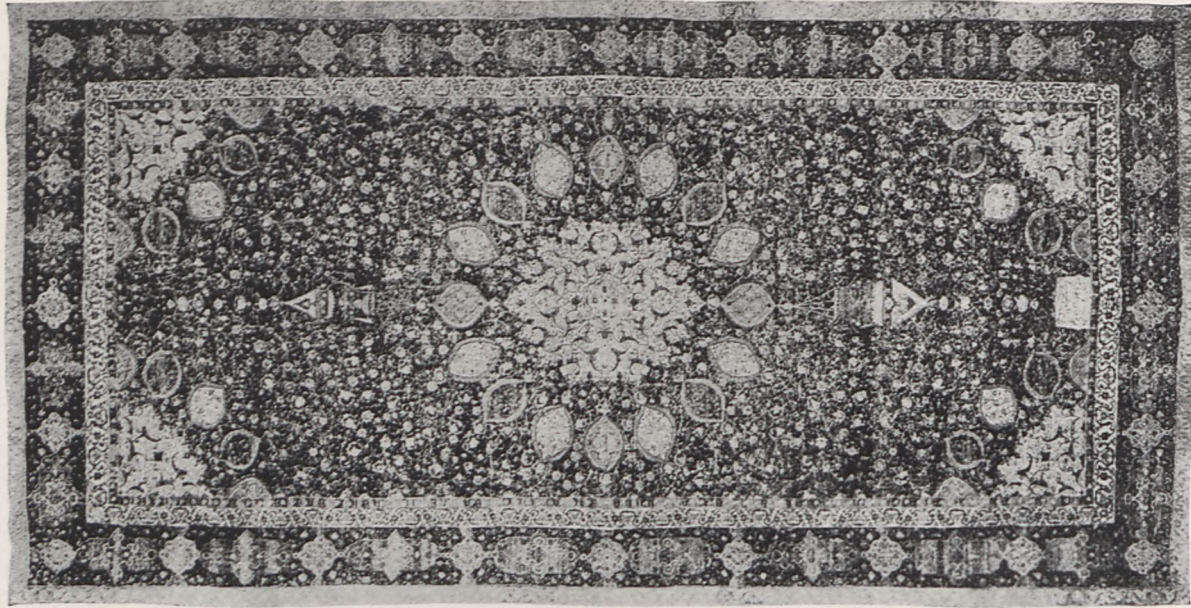
largest and most costly set of weaves ever brought into this country, it is only one of many expeditions that are planned nearly every year to supply the American market. Rug hunting is a wonderful science today, and the rug hunter is a rare specimen of traveler, who possesses tact, courage, perseverance and shrewd trading instincts. He is the product of the twentieth century, in which the wisdom and shrewdness of the western world are commingled with the wily craftiness of the Orient.

The trail of the enchanted carpet leads to Far

Cathay and the Garden of Eden; from the Hellespont to the cradle of humanity; from the Parthenon to ancient Babylon and Nineveh—down the Ganges, across the Arabian desert, up the slopes of the Caucasians, around the blackish waters of the Dead Sea, and through Persian and Russian steppes and deserts. The rug hunter barter for his priceless weaves with wild Arabs of the desert, with bandits and chieftains of Mahometan faith, with the children of Ishmael and the Ten Lost Tribes, with outcasts camping on the dust and ashes of the buried cities of the Long Ago — with Tartars, Kurdistans, Persians and Russians. The trophies of the hunt are brought home across desert, mountain, river and sea



RARE TURKISH PRAYER RUG
About 8 ft. 10 in. wide by 5 ft. 10 in. long.



PERSIAN RUG OF UNUSUAL SIZE IN THE COLLECTION OF THE SOUTH KENSINGTON MUSEUM, LONDON
Width about 17 ft. 6 in., length about 37 ft. 8 in.

by camels, slaves, dogs, asses, human carriers, boats and ships—anything ancient or modern that can, by any means, be enlisted in the cause of transportation.

The rug hunter must be an expert in human nature as well as in weaves; he must be prepared to drive a hard bargain and detect fraud at every turn. Wherever he goes the harpies of an older civilization hang on his trail, ready to "swear by the beard of the prophet" that what they possess are beyond price—rugs and carpets that were woven in the days of Cyrus, Darius and Xerxes.

The antiquity of rugs often determines their price—as much so as their peculiar weave—and searching the title of a rug is ten times harder than searching the title of an estate. Some of the rugs held in museums are said to date from the days of Solomon, but no rug hunter has been able yet to trace an unbroken genealogy back quite so far. The greatest period for fine rugs was in the time of Suliman the Magnificent, or Suliman the Great, which corresponded to the reign of Queen Elizabeth in Europe. A famous rug of silk picked up on the Nile by a woman who paid \$10 for it was sold in New York for \$150, and then sent to Constantinople to be appraised. There it was sold for \$1,500, and later bought by the Paris Museum for many times this price. Today it is on exhibition there as a "silk rug woven in the time of King Solomon."

Antiquity being an important value of a rug, the Orientals do not hesitate to ascribe fabulous pedigrees to their possessions. They are crafty imitators of the unscrupulous dealers of the

western world. They may not have learned the use of the word "plant," but they achieve the same result under another name. Behind the gray mud walls of some windowless hovel, a bearded Ooriman will clutch a rag of a carpet or rug, and in a sing-song voice chant its virtues and pedigree from the year one, although it may have recently come from the dye pot and is worth no more than the price of a good dinner in New York.

We have taught them the tricks of quick weaving and dyeing, and they take to the anilin pots as readily as they do to bargaining. They will display a fraudulent rug and declare it genuine. The inexpert tourist may pick it up as a bargain, but the professional rug hunter laughs and invites maledictions on his head by telling the native he's a scoundrel. In Persia there is an edict by the Shah that any one caught with anilin dye-stuffs in his possession shall have his right hand cut off; but the tourist rarely sees a one-handed Persian in his travels. Yet if he examine carefully the rugs bartered in Tabriz the analined product will bewilder him by its brilliancy and multiplicity.

The rich American collector is the hope and main-stay of the rug hunter. His bargains obtained at such high prices in blood, sweat and labor will be paid for. Rug treasures of the rich Americans range from a quarter to three-quarters of a million dollars. A single rug last winter brought \$25,000 at auction in New York. Average prices for rare rugs, three by six feet, run from \$500 to \$2,000; but for those of peculiar

GOOD FURNITURE

weave or great antiquity several times as much are paid. One of the most notable sales of rugs was made to H. C. Frick, who paid \$160,000 for eight small ones, or \$20,000 apiece. Since then a rug that had outlasted the nation in which it was born was knocked down for \$35,000.

Before the Yerkes collection was sold and dispersed there was a single carpet in it from the Mosque of Ardebil, Persia, which dated from 1535 A. D. It was a prayer rug, and of marvelous color and beauty. It contained 33,000,000 hand-tied knots, or 300 to every square inch.

Antique rugs and carpets are rare and scarce today, but modern dealers of an unscrupulous nature do not hesitate to wash new ones chemically to give them the old look so much desired. Even in the Holy Land and the mountain passes of Hindustan, they wash them to deceive the unwary. But the rug hunter scorns such glaring deceptions; he is wise to all the tricks of the trade. That is why he searches the far corners of the world and risks life and money to find genuine articles that no imitators can imitate. Among the poverty-stricken homes of the natives he pursues his quest, uncovering here and there a priceless treasure that he can purchase for a few dollars. A few such prizes will make his longest trip profitable and repay him for all his sufferings and privations.

The few rare rugs found today are picked up

in arid countries far from civilization, shut in by rugged mountains and reached only by almost inaccessible trails, where the natives still fill their dye tubs with colors extracted from sheep's blood, indigo, tumeric, walnut husks, mulberry or larkspur. They know little of the great world beyond, seldom see travelers, and in their houses of mud they weave by hand, using the strongest native worsted yarns.

Hill tribes sometimes descend upon these peaceable weavers and rob them of their treasures. So the indefatigable rug hunter may pick up his priceless treasures from the war-like hill men who have plundered and murdered the simple weavers or a passing caravan. Each district has its own patterns, and each close-woven piece is known to the rug expert. He can count the hand-tied knots—three to four hundred sometimes to a square inch. A weaver can make about three knots a minute, which means for a rug large enough to adorn one of our halls or reception rooms three or four years of continuous labor. But strangest of all, no two patterns are ever exactly alike—not in the same village or the same household. To do this—to duplicate a pattern—would bring disgrace and infamy upon the weaver, his family and his town.

Rugs are collected today in the Far East just as milk and eggs are collected in this country. That is, a system for gathering them from the



PERSIAN RUG SHOWING DECORATIVE USE OF ANIMAL MOTIFS AND INSCRIPTIONS
From the collection of Prince Alexis Lobanow-Rostowski. Width about 5 ft. 7 in., length about 9 ft. 2 in.



UNUSUAL FRINGED PERSIAN RUG
Width about 3 ft. 6 in., length about 4 ft. 9 in.
From the collection of the Royal Imperial Austrian Commercial Museum.

far corners of the earth is in vogue. Agents or rug buyers go regularly into the country districts and barter with the weavers for their year's output. These rug buyers are shrewd at driving a bargain, and, understanding the native language and customs, they have an advantage over the unattached rug hunter. The agents bring them to some local center where the rug merchant sorts and ships them to Constantinople, Tabriz or some other metropolitan center. The buyers for the big American and European houses visit these rug centers and purchase their year's supplies.

But the independent rug hunter goes straight into the enemy's country and picks up his bargains under the very nose of the system's agents or *janizaries*. He incurs their enmity; arouses the cupidity of the wandering war-like tribes, and stimulates the greed and craftiness of the local weavers and dealers. The constant bid for their products has made the weavers suspicious of every stranger who offers a price for them. So they have learned to barter, to hold out and haggle for a higher price.

In Asia Minor and other parts of the Orient, American firms have established their own

rug factories where men, women, boys and girls weave all day long for a wage of five to twenty cents. This, to them, is good pay. Large Persian factories have also been set up in Yedz, Kirman and Meshed; but for the output of these established factories the rug hunter cares little. Their output will pass through the ordinary trade channels. His quarry can be found only in the small, isolated regions where rug weaving is still a village and family industry, inherited from generations past.

The native villagers weave rugs and carpets for special uses—for bridal purposes, for symbols of bereavement, and for tokens of victories over their enemies. These family possessions are the most valuable of any. Fortunate, indeed, is the rug hunter who can stumble upon a village where the natives have many such prized family possessions. It is like a collector of antique furniture falling upon an old Colonial homestead whose attic possessions have never been disturbed by the auctioneer's hammer. Arriving in such a village, the rug hunter must settle down and use diplomacy and persuasion.

First he must get a glimpse of the rugs to appraise their value; he must visit around and



PERSIAN RUG EMPLOYING FLORAL MOTIFS

Width 6 ft. 10 in., length 9 ft. 8 in.

From the collection of the Royal Imperial Austrian Commercial Museum.

win the confidence of the people. Many of the rugs he finds of no special value; others are rich prizes. He admires these, offers a tentative price, knowing it will be refused; goes away, comes back and repeats his offer. The owner haggles and shakes his head; the rug is a rare family heirloom, and he refuses to part with it. But each man has his price. The aim of the rug hunter is to find what that price is, so he can pay it and get away to the next village. He is in constant fear of a rival hunter trailing him and bidding up the price. A single Mir-Saraband rug may cost him \$50 in our money and sell for several thousand in New York. A Kirman increases in value by leaps and bounds as it slowly wends its way to New York.

But rug hunting is becoming more difficult of pursuit each year. The Orient has been ransacked so often for rare specimens that it is hard to pick up undiscovered prizes. The end of the quest is receding year by year; the journeys growing longer and the dangers increasing. It is like the quest for gold mines. The rug hunter is the prospector who examines many before one with pay dirt is found, and thousands before he stumbles upon a bonanza. He must travel farther on solitary, dangerous journeys than a Peary or

Scott seeking the North or South Pole. The thrill of the desert and the fear of the mountains are all a part of his daily toil.

One of the famous rugs of the Yerkes collection was picked up by a veteran rug hunter for ten dollars, and was sold by him to an Oriental dealer for a thousand, and re-sold in New York for ten thousand. Yet it was not exactly a profitable trip to the hunter. After getting his prize he was set upon in the mountains by a wild tribe of natives and robbed and left for dead. He recovered and organized an expedition to recapture the precious rug; but it was sold to another and was already on its way to the coast. He pursued the purchasers, and arrived just as they were attacked on the desert by a party of Arabs. The camp was smouldering in ruins, but the precious rug had been dropped and left behind. The dispoiled hunter secured his trophy and continued his journey to the coast, but once more fate overtook him and for weeks he hovered between life and death with a fever. When he regained consciousness his head was lying on the rug that had caused him so much suffering. No one had appreciated its value; it was dirty and soiled, and in this condition he kept it until he reached civilization. Then it was washed and all

its charm and beauty brought out and renewed.

It is generally easy to distinguish the hand-made Oriental rugs from those made by machinery. The patterns show upon the back in the knots, which is not the case with machine-made ones, and they are self-fringed and have grayer surfaces. The Persian rugs and carpets lead all others, and next to them are the rugs from the Caucasus, and then the weaves of India. The Turkish rugs and carpets usually rank fourth. The wonderful tints of the Persian rugs were for ages tribal secrets, and, to some extent, they are today. Some are individual or household secrets, handed down from father to son. One reason why some of the ancient rugs are so valuable today is that the valuable color formulas have been lost through the extinction of a family or tribe.

The pear device found in many of the most valuable Persian rugs is a reproduction of the old Iranian crown. This crown was composed of many stones, which flashed from many sides with the fire of ruby, amethyst, emerald, topaz, sapphire and diamond. The conventionalized lotus blossom, symbolical of immortality as far back as in the days of Babylon and Phenicia, is a pattern adopted by many Oriental weavers. Then there are the wonderful floral patterns of Shah Abbas, laid out in the flashing colors of a garden of flowers.

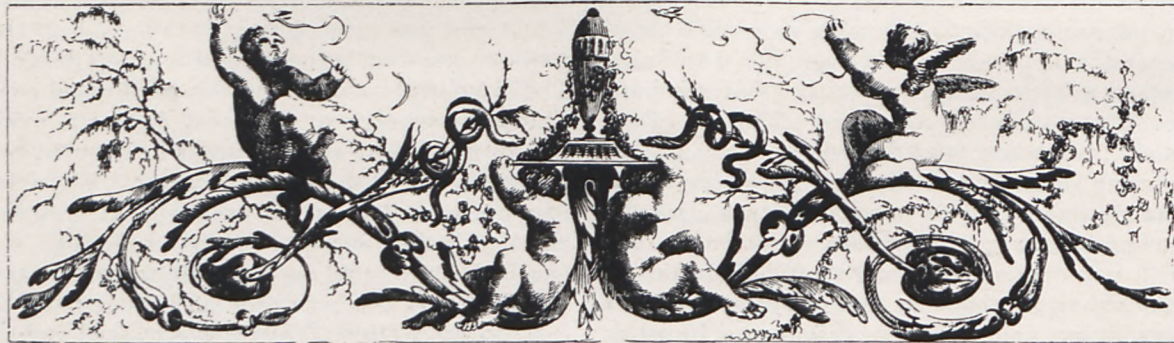
Tabriz is the great rug distributing center of Persia, but Meshed is rapidly rivaling it in this respect. Many of the rugs woven in the Tabriz district are called Kirmanshah, many of which surpass the famous Kirman rugs. Herez rugs also are made in this district. Kurdistan fabrics are among the best that come to this country. They are woven from the fleeces of lambs, which are peculiarly fine and soft. The Feraghan fabrics represent some of the finest rugs of the old Iranian weaves, and an antique is worth a

small fortune. Saraband lies south of Feraghan, and its rugs belong to the same general class, representing patterns in wonderful colors. Kirmanieh fabrics come from the southern part of Persia. The fleece of the flocks here, like the fleece from the lambs that make Kirman rugs, is said to owe its texture largely to some peculiar coloring property of the water, which cannot be obtained elsewhere.

Shiraz, for more than a thousand years the capital of ancient Persia, produced some of the most beautiful rugs and carpets of antiquity. A Shiraz a thousand years old would be almost priceless, and your rug hunter would gloat over it as a miser over his gold. The sheep and lambs feed at an altitude of four thousand feet above the sea, and this is responsible for some of the softness and silkiness of the fleece. Birds, as well as flowers, are woven into the patterns of Shiraz rugs. The Herat carpets rank well among the finest, and they are of the best in workmanship and coloring.

All of these facts, and a thousand others, are as familiar to the rug hunter as the names and characteristics of the field flowers are to the botanist. He knows the history and weave of every local tribe and village; he can almost trace back the genealogy of each individual rug to the third and fourth dynasty. Searching the title of a piece of land is child's play to working out the pedigree of a rug of ancient lineage. There are no written records in these small Oriental villages, and the rug hunter must follow by word of mouth the stories which connect the rugs with the past. And always there is the danger of being tripped and misled by some wily old sinner, who, for the sake of a paltry dollar or two, will draw upon his imagination for his facts and weave a romance that none but an expert could question.

Note:—The illustrations accompanying this article as well as the frontispiece in color in this issue are reproduced from that monumental work, "Tapis D'Orient," publiés sous les auspices du Ministère du Commerce et du Ministère des Cultes et de l'Instruction Publique, par le Musée Commercial Impérial Royal Autrichien: Vienna 1892.



THE GUILDS - A STUDY IN THE SPIRIT OF INDUSTRY

By WILLIAM LAVREL HARRIS

PRESIDENT OF THE MUNICIPAL ART SOCIETY OF NEW YORK



THE industries of a nation cannot truly prosper without a continuous supply of skilful craftsmen. In no occupation is this more evident than in the making of furniture. For many centuries, and to about the year 1800, skilled artisans and artists were trained and educated by the various guilds of Europe. There is a glamor and splendor in the history of the guilds that excites our imagination; it seems to glitter with the gorgeous trappings of pomp and heraldry. We read in ancient chronicles and romance of the heroic guilders in the Low Countries, and how they fought for their homes and fatherland under the banner of the Golden Lion in Flanders.

They sent their syndics as ambassadors to kings and emperors and they held in check the proud claims of divine right made by an imperious royalty. At the zenith of their power the guilders swayed the destinies of Europe. Their guild houses and town halls were the homes of popular liberty and civic virtue. The story of their long struggle for democratic government, with its defeat, is closely bound up with the history of the growth and decline of skilled labor and artistic craftsmanship.

Kings, emperors and all exponents of absolute dynastic rights have always frowned on the democratic organizations of skilled workingmen. Such organizations have been the germ of republican government existing within absolute autocracies as a menace to despotic sovereign power. Henry VIII of England suppressed the English guilds with an iron hand, as a means of consolidating his kingdom.

Great effort was made at different times to suppress the guilds all over Europe, but on the Continent they survived in one manner or another, and with varying degrees of success, till the beginning of the nineteenth century. England found a more or less efficient substitute for the guilds she suppressed in a well-organized system of apprenticeship, thus educating her craftsmen. It was well regulated by law, and each employer became, after a fashion, the head of a little guild.

The three industrial classes were thus bound together in England by the law of the land. The employer, the skilled workman and the beginner worked together and their interests were identical. This combination of three often divergent interests in one solid organization is what really makes a guild, as far as the arts and crafts are concerned. The basic thought of a guild is this: *What a single man cannot do, a group of men can do.*

During the middle ages there were guilds for all sorts of purposes; there were religious guilds, trading guilds, insurance guilds, benevolent guilds and hospital guilds. All these were groups of men forming themselves loyally about some dominant idea. They expressed, in concrete organization, the desires and aspirations of the people. They provided many things that workmen clamor for today, such as old-age pensions, sick pensions and the thoughtful care of widows and orphans.

At that time the master craftsman was an independent producer and knew no labor troubles. His workmen always did his bidding skilfully because he himself had trained them. A few of the big English guilds survived the general suppression of such organizations, as, for instance, the twelve great chartered companies of London. But such notable exceptions as these have survived as charitable institutions and social centers and not as associations of craftsmen. These splendid companies have long since lost all connection with the trades whose names are still emblazoned on their gorgeous banners.

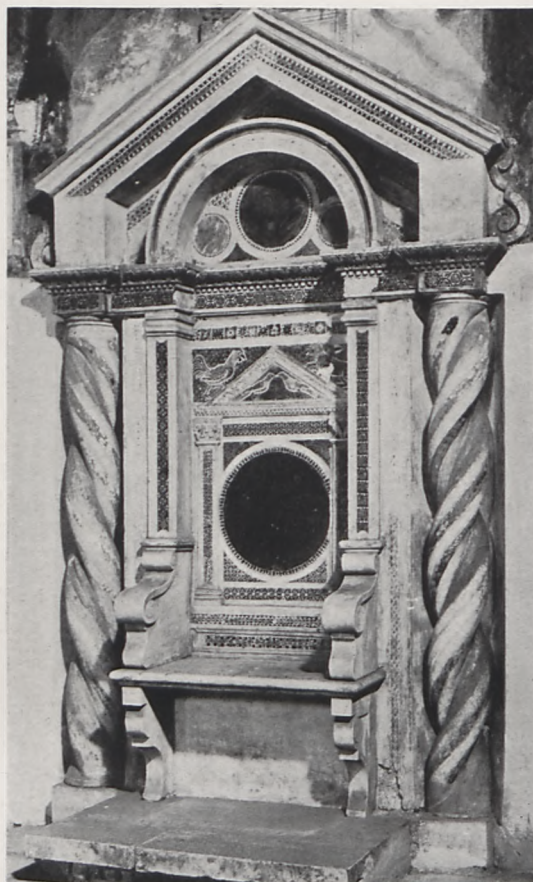
In continental Europe, however, the guilds were in actual operation for three centuries after they had been suppressed in England. Indeed, they still exist in Germany after a certain modified fashion and have been one of the chief factors in the modern industrial education of that progressive empire.

In France the struggles between the guilds and the aristocracy were long and, in the early days, often very bloody. At one time every town in France had a guild house as well as a town hall.

But whenever the king's soldiers got the upper hand, they destroyed not only the guild houses, but also the town halls with their belfries and tocsins. For it was always these tocsins that sounded to call the guilders and burghers to rally and defend their rights and liberties. Thus were lost to us the most beautiful of the Gothic buildings—the homes of popular liberties, we would say; nests of treason they were called by his majesty, the king of France. Of all the hundreds of wonderful old town halls, but one remains in France today, in the remote village of Saint Antoine, probably forgotten in the general holocaust ordered by his majesty. To destroy these beautiful Gothic buildings was easier than to destroy the spirit and ambition that created

them. Unjust taxation, political corruption and money weakened the craftsmen corporations and produced discord among the three great factors of a prosperous society, the apprentices, the skilled workmen and the employers. Special levies were made on the slightest pretext and under pain of suppressing guild charters. Frequently the guilds had actually to rebuy their charters every two or three years. Thus the kingly power was strengthened and the power of the craftsmen weakened.

The broad foundation of the artistic and craftsmen guilds was the apprentice system. The beginners were taught not only to do their work, but the master craftsman promised to train them up carefully, with as much pains as if they were his own children. After an apprenticeship of from three to ten years, the boy became a skilled workman or journeyman, as he was called, because he was then paid by the day or *jour*. To become a master craftsman, the journeyman had to create a masterpiece, or *chef-d'oeuvre*, to show his skill and knowledge. This was an incentive to the younger men and many wonderful



A BISHOP'S THRONE
Showing how the old traditions of marble and mosaic working were utilized by craftsmen of the Middle Ages in designing church furniture.

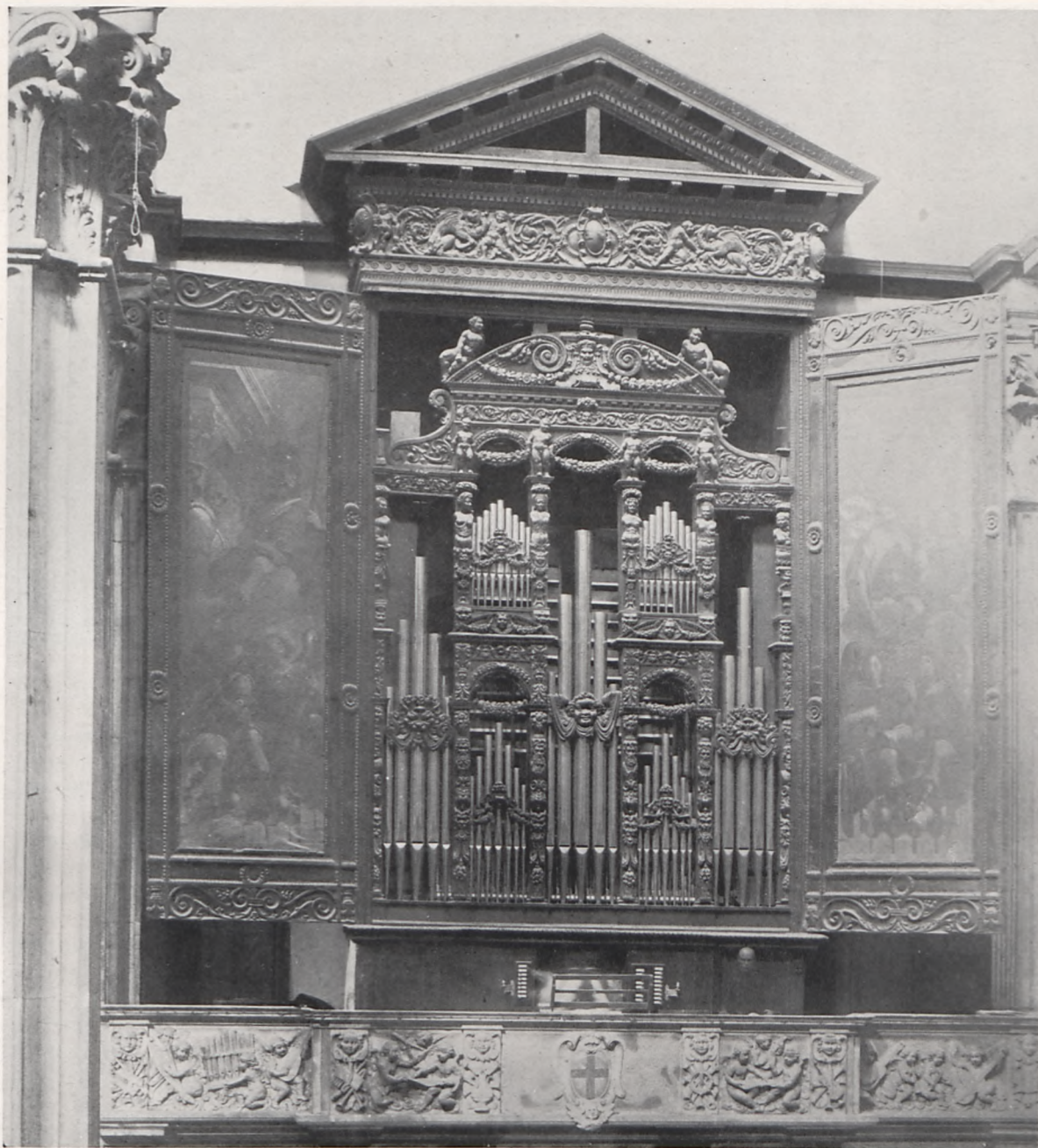
men, a secretary and a treasurer. The final authorities in the association were the deans of the craft, often called *doyens* or *syndics*. These were wise and experienced men who had advanced, by superior skill and knowledge, through all the grades of their calling and had at heart the interest of all the men.

The craftsmen guilds kept careful watch and ward for the good standing, the moral and artistic reputation of all their members. The regulations of the guilds stood for peace, right and liberty. Each association had its own charter, statutes, ceremonies, official seal and banner, a regular place allotted in all festivals and public processions. It also had a special altar or chapel in the church, a hall or guild house, a feast day and a patron saint.

The patron saint was selected because of his natural association with the art or trade represented. The shoemakers had Saint Crispan, who was himself a shoemaker. The armorers had Saint George, the warrior saint of Capodocia. The decorative painters had Saint Luke, or sometimes Saint Lazare, who were both decorative artists,

works of art were thus produced. These tests of skill and knowledge were judged by a committee of master craftsmen, often called jury-men or judges and, in medieval times, were public events of importance where the candidates appeared surrounded by their friends and admirers. It presented a scene, no doubt, very much like that most dramatic act in Wagner's Opera, "Die Meistersinger," where the hero sings to gain his final artistic honors, on which is dependent the success of all his life.

These jurymen also looked out for the rights of the association and all its members, cared for the engagements of apprentices, the salaries to be paid them, the hours of work and all the other details of practical life. Each guild had six or more jury-



CARVED AND GILDED ORGAN FROM SAN LORENZO, GENOA, ITALY
Showing the decorative treatment of organ pipes.

and so on through all the varied crafts and trades. The money changers, even, had Saint Matthew, the tax gatherer; no trade, art or profession was without a mystic protector and saintly exponent.

Everything was done to inspire the workman with high resolves and create in his heart a love and affection for his calling. Most guilds had a corporate responsibility for the moral conduct and the professional character of their members. If work was unsatisfactory and restitution was not made by the craftsmen, the owner could sue

and seek redress at law from the corporation to which the craftsman belonged.

The different associations were all interested, it would seem, in art—at least in religious art. Over half the wonderful stained glass windows in Chartres cathedral in France were given by the different guilds during the thirteenth century. There each workman saw in glowing colors and transcendent light a saintly predecessor in the life he led and must have felt a heroic glory in his calling. It is easy to see how the power of such a popular organization as the guilds might



CARVED WOOD BACK OF CHOIR STALLS
Church of the Frari, Venice, Italy.

be regarded with envy by temporal rulers, and how war lords and princes might look with jealousy on the peaceful power and glory of doyens and syndics.

The ups and downs of the workingmen's associations were numerous. The guilds or colleges of Rome were flourishing, it is thought, as far back as the sixth century, B. C. But there is a discussion as to whether they were first legally instituted by Numa or by Servius Tullius. They prospered till the end of the third century, B. C., when they began to diminish in power and prestige as the imperial power grew. But they were revived again about the time of Constantine by imperial effort and decree and survived the inroads of the barbarians only to be curbed by the Carolingian kings. Many survived, however, and many new ones were created as time went on.

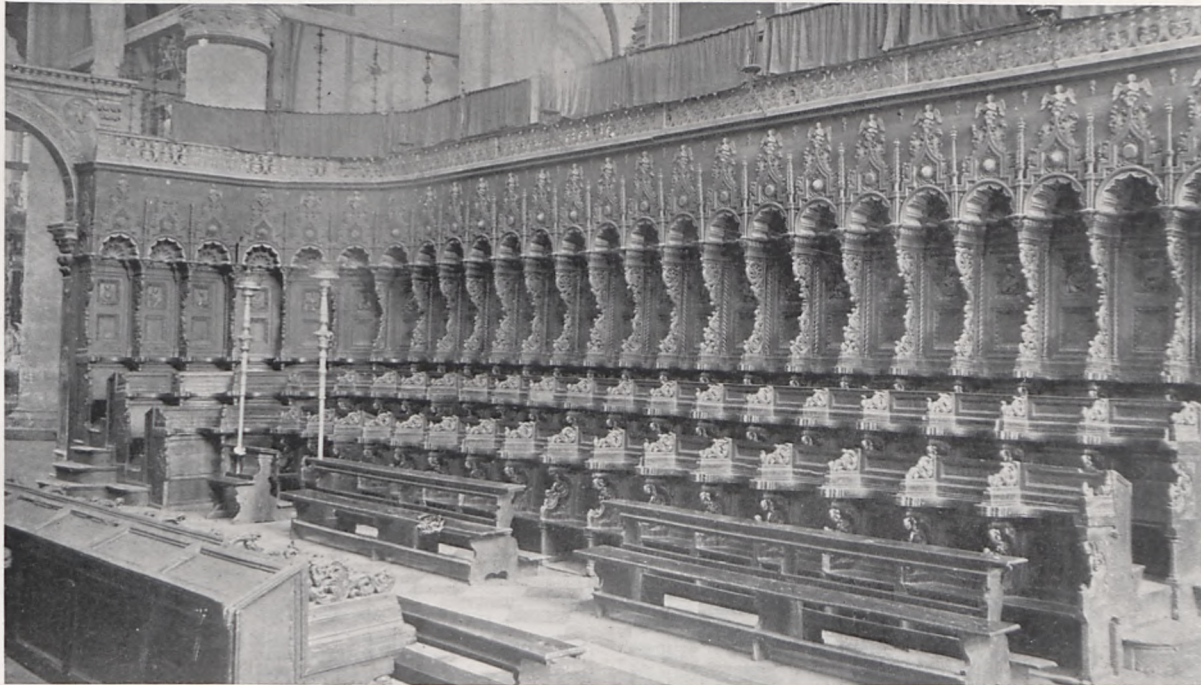
The twelfth and thirteenth centuries were probably the golden age of the guilds, as all the guilders, at this favored time, seem to have been actuated by high resolves and noble standards of conduct. Or, at least, they were able to settle their selfish troubles among themselves. Indeed, in many cases, the law of the guild became the law of the town in which the guild was formed.

During the sixteenth century, selfish motives began to dominate the individual members of the guilds, and, in consequence, the whole corporate body of craftsmen. There was trouble

between the journeymen and the masters, between the journeymen and the apprentices. There was also trouble, as time went on, between the different guilds.

For instance, in 1632 the Carpenters Company, one of the surviving guilds of London, imprisoned certain joiners for interference in the carpenter trade (see "Grinling Gibbon" by Avray Tipping). The imprisoned joiners proceeded against the company in the king's bench, and the whole matter was referred to a committee of the court of aldermen. These aldermen, very like modern aldermen, tried to draw up a set of rules that would be satisfactory to every one, but pleased no one, least of all the carpenters. But the document is interesting in showing us what were the various questions at issue.

There was difficulty over laying floors. Elm and oak, being common woods, were to be laid by the carpenters unless the boards were grooved. Deal was considered a rather exotic and precious wood, and, therefore, fell to the lot of the joiners. Common fixed furniture for counters in shops and warehouses could be made by carpenters, but if they were glued or framed with "mortresses or tennants" and if they were of "wainscoating wallnut," they were reserved for the joiners. All good furniture in England at this time was made by joiners, the cabinet-makers not yet having formed a craft corporation of their own. This discussion and series of



WOOD CARVING IN THE CHURCH OF THE FRARI, VENICE, ITALY

lawsuits between the carpenters and joiners continued for many years, but king and court of aldermen continued, through it all, to gain in authority, while the guilds naturally lost in prestige and popularity. This state of affairs existed all over Europe and gave rise to many scandals and troubles, frequently terminating in bloodshed. A frequent cause of trouble was the corruption of the deans, doyens or syndics.

In earlier times, these syndics were really statesmen, incorruptable, of wit and of resource; but during the sixteenth century their policies were narrow and short-sighted. Only too frequently they sold out the rights of the majority of the men under them for special privileges granted to a few of the leaders. The journeymen, in self-protection, formed associations of their own, regardless of trade, craft or even nationality or religion, to fight back at their oppressive leaders.

This was the real death of the guilds and the beginning of modern conditions. The employe was ranged against the employer and labor rebelled against capital. As in our own time, this conflict was hard on the consumer who, in the end, foots all the bills and makes good all loss. By the end of the seventeenth century, the guilds were looked upon as a nuisance by the public as well as by the kings and officials in authority. As the eighteenth century progressed, the outcry became more and more general and every one demanded that the guilds be abolished. The master craftsmen had become employers of labor,

grinding down workmen and apprentices. A curious side-light on this great and fundamental change is illustrated in the stained glass windows of the time.

In the golden age of guilds, the windows of the churches were largely devoted to the glory of labor and the romantic legends concerning the patron saints of the different guilds, all appearing as friends and protectors of the workingmen, having been laborers themselves. In the eighteenth century, when a day laborer went into a church, he saw presented in the windows and by means of mural decorations, theological mysteries that he was unable to understand, combined with the portraits and heraldic trappings of his oppressors, whom he hated. And then came the French Revolution. The guilds had become almost as unpopular as the aristocracy, for they gave little and demanded much from the people.

In 1776, Turgot, the French prime minister, planned their final suppression in France, but political events of importance delayed the passage of the law. In 1791, a law abolishing all such organizations was passed by the Constituent Assembly, and after a checkered history of glory and decay lasting, in southern France, at least, for over two thousand years, the guilds were officially dead. But, as in England after their suppression by Henry VIII, traces of their customs still survived—though it may well excite our admiration and wonder that anything survived the terrible wars and disorders that marked the close of the eighteenth and the open-

ing decade and a half of the nineteenth century.

In Italy, the guilds were abolished in 1807 by Pope Pius VII. At about this time the different Germanic states and principalities, one by one, suppressed the guilds. But no sooner were the



CHOIR STALLS OF CARVED WOOD
Hildesheim, Germany.

guilds thus suppressed all over Europe than it appeared that a substitute was urgently needed. With all their faults, and at their worst, the guilds still were a great educational force. The factory system had begun to grow and its evils

became apparent. In a generation or two, there would be no skilled craftsmen of any sort if the factory system, in its crudest form, prevailed.

As soon as the Napoleonic wars were over, people realized the sad position of the working man and craftsman under the conditions that then prevailed. A general effort was made either to revive the guilds or to fittingly replace them.

In many countries, the educational problems thus presented were first undertaken by industrial and handicraft unions which soon came into existence. One of the first was founded by Beuth at Berlin in the year 1822. These educational substitutes for the more ancient guilds founded libraries, lecture courses and schools and arranged artistic and industrial exhibitions for the benefit of the working class.

As a result of this agitation by public-spirited people, the various governments founded important schools for the arts and trades. But the evils of the manufactory still grew, threatening not only artistic skill, but business honesty as well. And finally, in Germany the guilds were revived by law, as the only means of taking care of the apprentice question and to meet the dangers of excessive and unfair competition. An elaborate set of laws regulates them, covering all aspects of artistic and industrial labor, a set of laws too complicated to be here fully explained.

While all the modern guilds of Germany are not, in any sense, like the ancient guilds of Flanders, yet they are able to voice the point of view of the skilled craftsmen in educational affairs, and they, with the aid of the German government, can check that suicidal competition so often developed by individual manufacturers.

Most important of all, they watch over the apprentice, confer with the school authorities and see that industrial education is maintained on practical lines. Some such arrangement is necessary in the United States if we are to hold our own in the markets of the world. We must return to the ancient methods of the guilds, groups of men must organize for their common good and the good of the nation.

WHAT AN INDIVIDUAL MAN CANNOT DO, A GROUP OF MEN CAN DO.

In the new and expanding field of American life, the ancient spirit and undying glory of the guilds may yet prevail.

And now when the fair fields of the Low Countries are being devastated as they never were devastated before, let us turn for a moment to the heroic past.

Let us learn from the gallant guilders of other days, who followed victoriously on many a dreadful battlefield, their glorious banner, the Golden Lion of Flanders.



IT IS a common sin of omission that the work of the many shall be denoted by the names of a chosen few; often these are leaders in ability, captains over their assistants; often they are skilful manipulators of the talents of a great number of minor workers, each contributing his mite toward the apt artistic expression or style of his time. So we hear much of Robert Adam, of William Chambers, of George Heppelwhite, but little of the staunch company that gave to these greater names much of their old appeal and present glamor.

We have in previous articles discussed at length the preponderating influence of the Brothers Adam in the eighteenth century art of England, and the pronounced effect of the "Chinese taste" in France as expressed in the *chinoiseries* and the subsequent development of *vernis Martin*. These two manifestations are contemporary. The European world at large responded to the cry for commercial growth, and out of this came wealth and the satisfaction of the thousand whims and fancies fathered by the superficial tastes of a splendid but declining time. It was not the doughty adventurous spirit of the discoverers of the fifteenth century, nor that of a Galileo, nor of the art convictions manifested by the pulpit at Pisa and the church of St. Francis at Assisi. It was rather the looseness and the richness of a period that had become effete, wearied with the fundamental truths of art, clamoring for new diversions which found expression in an Oppenordt or a Meissonier. Commerce, likewise, brought a contact with the little-known lands of the Orient; this resulted in the importation of objects of eastern art which, in time, had their due effect, as the prevalence of Oriental motifs and methods amply illustrates.

England in particular was torn between two factions. The classicism of Adam, ably fostered by a small army of Italians and interpreters of Italian conceptions, had furnished a strong base and body for the entering wedge of purism launched by Stuart and Revett. On the other hand, William Chambers led the camp of the Orientalists, favoring Chinese gardens, Chinese pavilions, Chinese interiors. He is seconded by

Chippendale's Chinese furniture, and by a host of imitators whose results were neither Chinese nor furniture.

We can readily trace the beginnings of classicism in all the national styles of Europe; we cannot follow in detail the growth of the "Chinese taste" in a single national style. The sequence of steps in development are suggested, and may be fairly well established on a supposititious basis, but actual indications of an organic progress are not apparent. In France the Gallic feeling almost at once dominated the art that came from the East, subordinating it to the thoroughly French expression current under Louis XV. In England, on the other hand, adaptability has never asserted itself as a leading quality. Therefore, the two currents for some time run in parallel channels, each with its stylistic adherents, each retaining in great degree its individual traits. But the Chinese manner remains alien in England; its adaptations are poor and strangely out of tune; it finds no place as a bearing stone in the fabric of English art. Gradually, therefore, it cedes place and precedence, as may be foretold in any similar intrusion, to the manner of the land, to that which represents the taste indigenous to the soil.

The eighteenth century in England produced an ungainly number of publications in the fine arts, especially in the fields of architecture and of furniture. These indicate the flow of the two currents that we have mentioned. As early as 1750 one William Halfpenny issued a volume entitled, "New Designs for Chinese Temples, Triumphal Arches, Garden Seats, etc.", only four years before Chippendale's famous "Director" appeared. Thus we find the alien manner in vogue long before Chambers' return from the East, although the latter prided himself upon its introduction into England. It seems that both Chambers and Adam were infected with a desire to appear as originators, or at least as innovators—at the moment a prime advertising necessity—a hopeless and impossible rôle that the orderly sequence of all styles of art will invariably deny. Indeed, we read in Adam's book the denunciation of Chippendale's beds as "miracles of false and

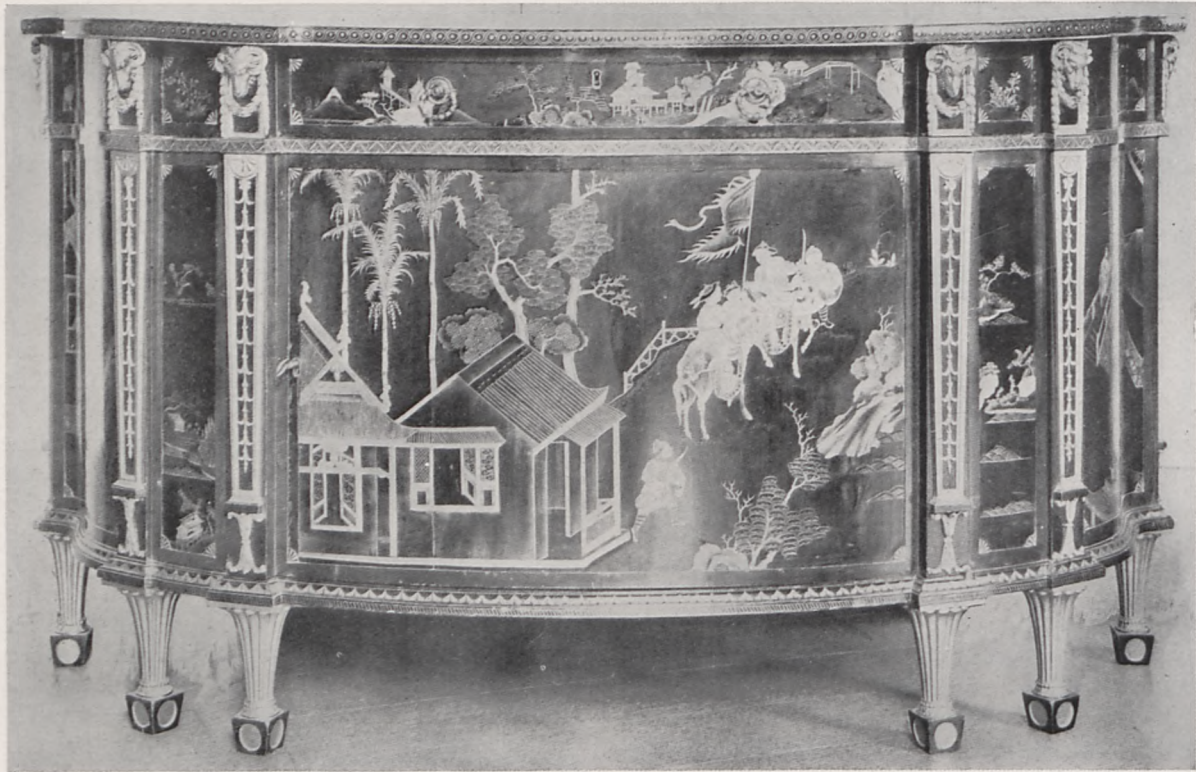


Fig. 1.

LACQUER COMMODE OF ADAM TYPE
The pilaster ornaments and mouldings are of brass.

foolish taste," while Thomas Chippendale, on the other hand, although lauding himself, as did all writers of these early volumes, restricts his claim to praise simply to his desire to "refine and improve" the works already foisted upon what may be called a Chinese-ridden public. Yet others ventured into the field of publicity; for instance, Crunden, with his ridiculous "Joyner and Cabinet-Maker's Darling," Matthias Darly, Thomas Chippendale the Younger, Johnson, Gillow, Wyatt, not to mention the greater names of Sheraton, Heppelwhite, Adam and Chambers, and their helpers, Pergolesi, Columbani and Cipriani. The matter of the choice of proper titles for their works seems to have been cause for distraction among these men, as that of Crunden's book would indicate. We recall similar quandaries in other fields, witness Shakespeare's "Twelfth Night, or What You Will."

But all these publications bear out the truth that holds in the designs they illustrate. The names of only a few are known, and though Columbani, Overton and Milton, for instance, were engaged in producing the designs appropriated by Crunden, he in turn is tributary to Chippendale and to Chambers. Each of the greater men commanded a corps of assistants who were generally recorded as engravers, but whose work in many cases formed the substance of important successes. Thus Matthias Darly was the

chief of both Ince's and Chippendale's engravers, and investigation would favor the radical belief that he was often the source of his employer's inspiration. Again, it has been definitely shown that the delicate gesso interiors of the Adams depended almost entirely upon the adept fancy of Pergolesi. What is more, the subservience of great men in one art to great men in others is shown in the employment of Thomas Chippendale as a designer in the purist manner by Robert Adam, who had not the cabinet-maker's constructive training. Gillow, Lock and Johnson, among the minor men, were likewise employed by Adam, not to mention Heppelwhite and those who used the style of Thomas Sheraton, who, curiously enough, was an extensive designer, but left only one or two objects of his own manufacture.

But chief among the assistants of Adam and of Chambers, if not also of Heppelwhite and of Chippendale, were the Italians. William Chambers, returning to England finally to begin practice as an architect in 1755, brought with him an English carriage decorator, John Wilton, whose skill he later employed in furniture painting; Cipriani, an Italian painter of repute; and Capitsoldi, a carver of wood and modeler in metal of considerable ability, though not the peer of Caffieri or of Gouthière in France. Political conditions in Italy at the time were unstable, and

GOOD FURNITURE

the Italians were glad of the opportunity to visit, in professional capacity, a country just awakening to the pervading influence of the classic revival. What is more, the reversion to the purity of the antique often required the interpretative touch of the Italian hand for its proper expression.

At about the same time, Robert Adam invited

their correct transplantation into a set of conditions foreign to their origins. By their assistance likewise was effected a complete transformation in the world of furniture. This may be traced through several logical steps. We have at first the carving of the earlier designers, the last important name in their list being that of Chippendale. Then follows the softening of the

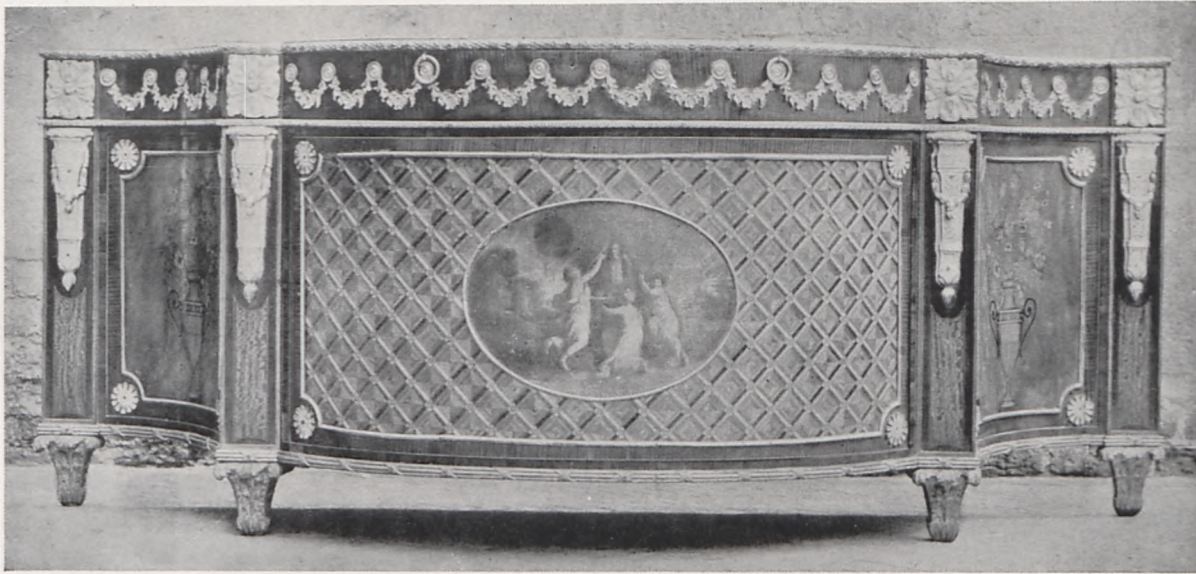


Fig. 2.

INLAID AND PAINTED SATINWOOD COMMODE
The cabinetwork is probably by Seddon. The painted panels are by Angelica Kauffmann.

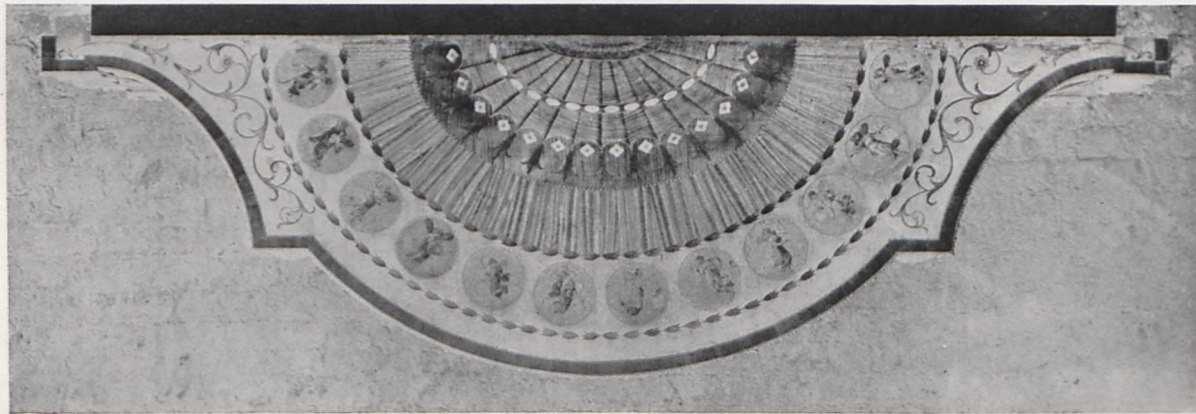


Fig. 3.

TOP OF COMMODE SHOWN ABOVE

to England Columbani, Zucchi, Pergolesi and Angelica Kauffmann. Other Italians had come to London upon similar artistic missions, for instance, Leoni, the editor of Palladio's publications, and Bartolozzi, the engraver. To be sure these names are not all connected directly with the design of portable articles, and some to be considered here as furniture decorators, are best known by their exploits in other fields. Their work in the minor arts in England served in great measure to enliven the dead forms of the antique refinements and to modify the rigor of

carved surfaces into modeled forms, attained chiefly through the agency of Robert Adam's patent "compo", a duplicate of the old durable gesso of the Italians. Finally we have the introduction, almost at one moment, of satinwood (*ferolia guianensis*) from the East Indies, of lacquer finish from China and Japan, and of painting—both decorative and pictorial—upon portable objects and interiors. The general use of lacquer was due to the vogue of the "Chinese taste"; this was, in the end, carried to such extent that to be "able at japanning" was considered a

lady-like accomplishment, reminding us of the fad for pyrography of recent years. We can follow, therefore, the softening of carved surfaces into modeled forms on the one hand, and the possibilities of color application growing out of

rior woods as a color base. The value of Adam's "compo," or composition stucco, in this development is not to be underrated. It figured largely in interior decorative schemes. But its plaster whiteness demanded the complement of color,

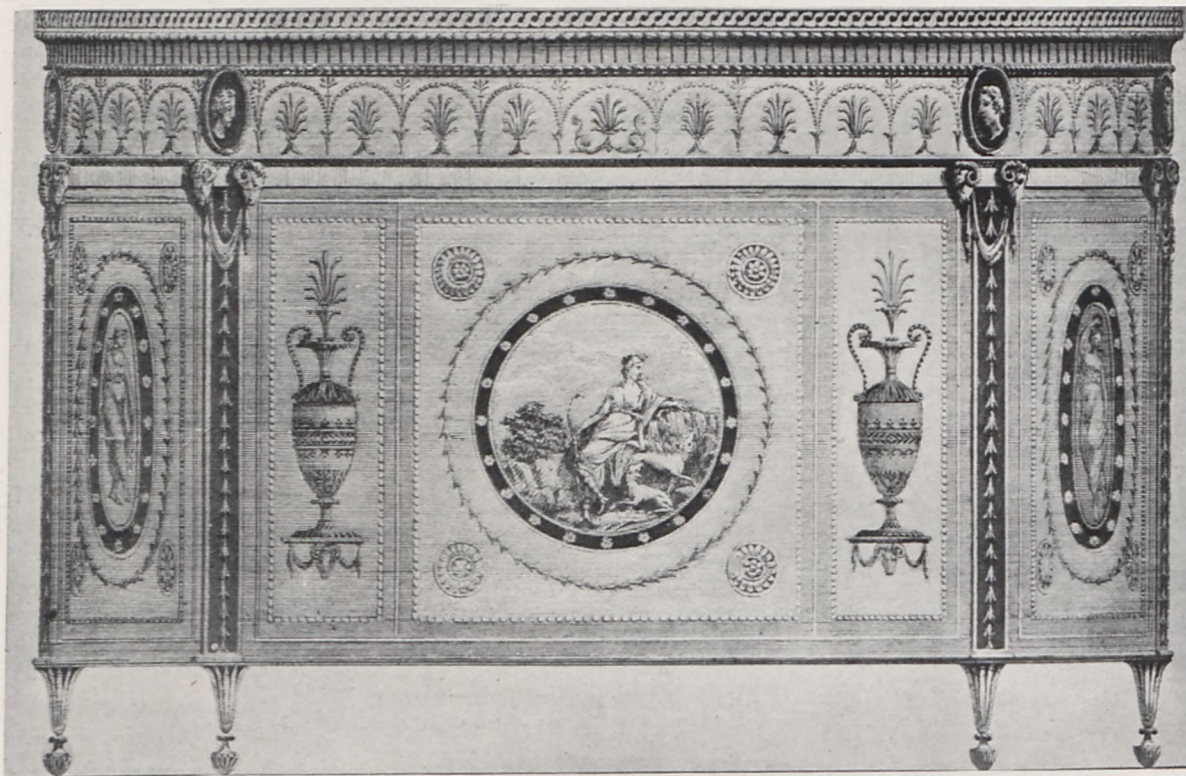


Fig. 4.

COMMODOE BY R. E. J. ADAM
The painted panels are by Angelica Kauffmann.

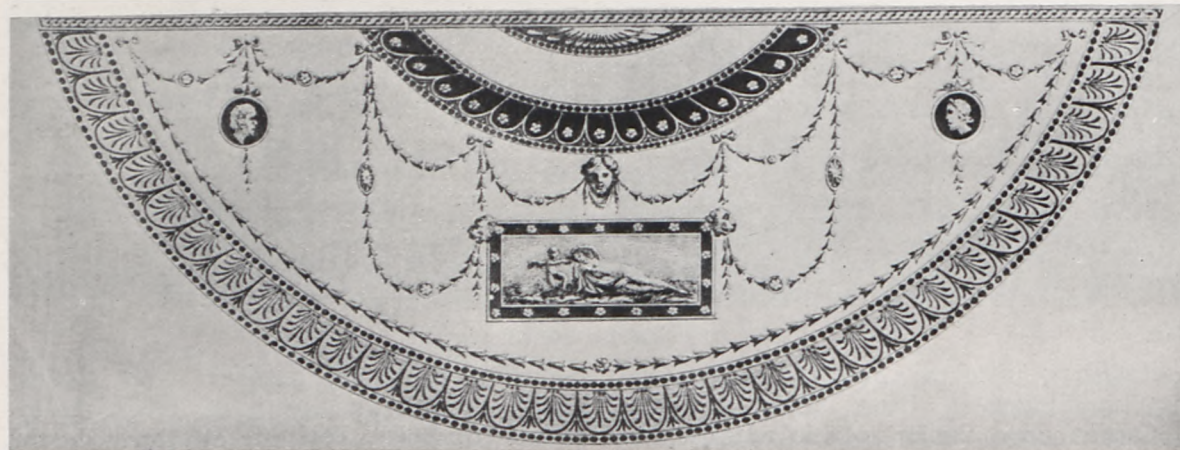


Fig. 5.

TOP OF COMMODOE SHOWN ABOVE
From the House of the Earl of Derby, London.

the use of the smooth lacquer surface on the other. The two branches of development culminate in a general increase in colored, painted, inlaid and gilded furniture, achieving a great improvement in decorative treatment with its concomitant disadvantages in the use of infe-

and this was finally added, first as applied color, secondly in the form of painted medallions.

Placido Columbani and Antonio Zucchi were among Adam's best colorists, dealing with simple applied color schemes of non-pictorial character. To the latter we owe whole interior painted

GOOD FURNITURE

schemes in Buckingham House, Luton and Kenwood, not to mention many mantels, friezes and other details. He accompanied Adam upon his travels; with Clérisséau he assisted at the excavation of the Palace of the Roman Emperor Diocletian at Spalatro in Asia Minor; together they selected color schemes elsewhere that were to do duty in contemporary English houses. He appears likewise as an engraver in several of Adam's plates, notably the frontispiece, and the plate of an interior for Earl Derby's house. It has been surmised that Zucchi, as well as his greater compeer, Pergolesi, were the actual designers of some of the buildings of Robert and James Adam.

Columbani is not so well known, perhaps, because he was not so regularly employed by Adam. He published several volumes in the field of decorative architecture and details, for example "Vases and Tripods" in 1775, and "Variety of Capitals, Friezes, etc." in 1776, but these were overshadowed by the better productions of Cipriani and Pergolesi.

Giovanni Battista Cipriani enjoyed high esteem in Italy as a painter of historical subjects. Several laudable altar-pieces also stood to his credit in his mother country when Chambers unfolded to him the vast opportunities of success in England. Fuseli says of him: "The fertility of his invention, the graces of his composition, and the seductive elegance of his forms, were surpassed only by the probity of his character, the simplicity of his manners, and the benevolence of his heart." Cipriani possessed a stabilizing culture that appeared to advantage in his scholarly interpretation of classic forms and refined color sense. He published a number of works in the field of architecture in general and in those of drawing and decoration in particular, among others a volume on the obelisks of Rome, the book entitled "Scelta di Ornati, etc.," and "Rudiments of Drawing," the last engraved by Bartolozzi. We find him at work for Chambers in the house and outbuildings for the Dowager Princess of Wales at Kew. Later his delicate color sense is again seen at Carlton House. Perhaps his best work is done, however, as a painter of decorative panels in conjunction with Pergolesi and others under commissions from Robert Adam.

Angelica Kauffmann is the most important decorator of the time in England. Although the effect of her work was not permanently to leave its impress on the style of succeeding generations, the vogue for the type of furniture decoration produced by her school was not excelled by that of the greatest men of her time. Maria Anna Angelica Katharina Kauffmann is the full name

recorded in the register of births in her home town in Switzerland in 1741. Her father was a portrait painter of uncertain income, but the daughter's unusual talent proclaimed her a prodigy. Even at the age of nine the household relied in part upon her earnings; at eleven her sitters were nobles and archbishops. A finished



Fig. 6.
DETAIL OF INLAID ADAM WRITING TABLE DOOR
The metal mounts are by Capitsoldi.

musician and linguist, her father took her to Rome to complete her training as a painter. She found favor in the Imperial City at once and became the most popular artist in Rome at the age of fifteen.

In 1765, probably at the suggestion of Robert Adam on the occasion of their meeting in Rome, she came to England, and with her ability, reputation, beauty and social graces became the



Fig. 7.

PLASTER AND PAINTED CEILING PANEL
Figures by Cipriani.

center of a fashion. Royalty were her sitters and, next to Chambers, who had been the king's drawing master, Angelica Kauffmann was the most important person at court. She finally became a devoted pupil and, her biographers suspect, an unoffending admirer of Sir Joshua Reynolds. Reynolds thought much of her and perhaps provided the encouragement that led to her activity as an interior decorator.

For some time the lifeless whiteness of large mantels had formed a stumbling block in the treatment of interiors. The best improvement upon their color was effected by Richardson, the author of "Vitruvius Britannicus," in the use of vari-colored marbles. Reynolds found another

expedient—the painting of the marble—and he commissioned Angelica Kauffmann to decorate several mantels in his house in this manner. The successful result found many imitators, as did many another experiment fostered by a great name, and opened the flood-gates for similar examples elsewhere.

But the name of Angelica Kauffmann looms large in English painting chiefly because she was one of the charter members of the Royal Academy, founded in 1768 by Chambers, Reynolds and thirty-four others, including Cipriani and Zucchi, but not Adam; and also because of her splendid facility in the painting of panel pictures. Many of these appeared on furniture, as well as



Fig. 8.

PLASTER AND PAINTED CEILING PANEL
 Figures probably by Angelica Kauffmann.

on ceilings and walls. Pergolesi made it a practice to leave certain blank spaces in his designs expressly for the panels of Cipriani or of Angelica Kauffmann. Both were able designers in a pictorial sense, for both had the training of the artist of the easel picture. Their work is characterized by what the Italian calls *gusto*, or decorative figure arrangement. This quality lent itself admirably for mural painting under the conditions of Adam's manner and Pergolesi's detail. We have in the ceiling of the Council Room at Burlington House, the home of the Academy, as well as of the reading room of the Arts Club in London, excellent examples of her ability in this field. But her success was not of long duration. In 1768 or 69 she married a valet disguised as his master under the name of Count Frederic de Horn, a Swedish nobleman. When the subsequent appearance of the Count himself drove the impostor out of England, Angelica retired from public life, though still working industriously. In 1780 she left England for Italy and in the following year married Antonio Zucchi, the decorator already mentioned. Zucchi proved a gambler; the fortune acquired in London soon dwindled in Rome, which failed to find in the middle-aged woman the charm of the precocious girl of fifteen. At the time of her death she was a widow, in poverty, though her

paintings were borne aloft in a long funeral procession.

Michelangelo Pergolesi was among the most gifted Italians of his day. His versatility was second only to that of Adam, and provided more of the effulgence of the latter's name than the Scotchman of Adelphi would admit. He was a designer of architecture and of candlesticks, of ceilings and of silverware. His quick, graceful touch was a boon both to Adam and to Heppelwhite, in their publications, buildings, interiors and furniture, for he possessed a "soul-destroying facility" which made for the manufacture of ornamental motifs without limit and in endless variety. Pergolesi had at his pencil's end the vast mass of classic detail which in its thousand hybrid combinations and derivatives formed the basis for the detail of Adam. His resource was a commercial asset to Robert Adam, who regarded him, no doubt, as a good investment, for Adam was the most business-like artist of his time.

Yet Pergolesi's ability would have achieved a one-sided and, in the end, perhaps, tiresome result without the assistance of Cipriani and of Angelica Kauffmann, both decorative painters of consummate skill. Both rendered scenes from child life, mythology and classic history; in furniture chiefly nymphs, goddesses and amorini sur-

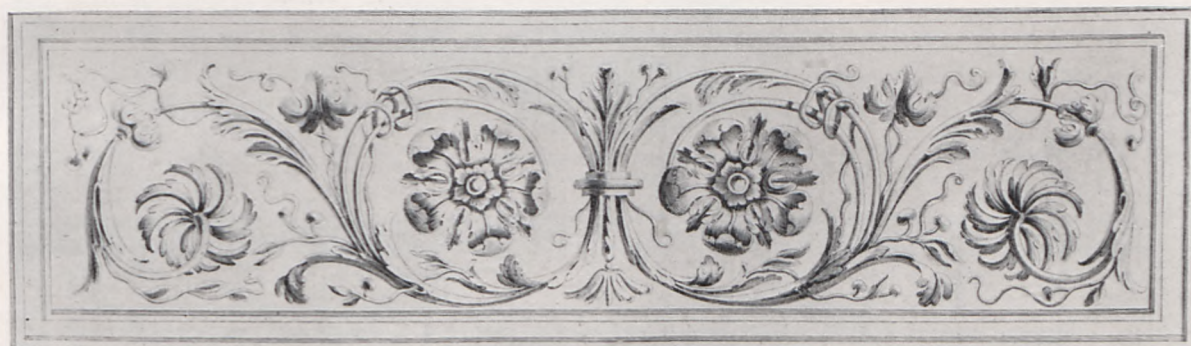


Fig. 9.

LOW RELIEF PLASTER PANEL
 Design by Pergolesi



Fig. 10.

FRIEZE WALL PANEL BY PERGOLESI
Showing characteristically Italian decorative use of shell and animal forms.

rounded by arabesques. These panels were often imitated in marquetry. The subjects and manner of treatment formed, of course, but an-

other indication of the same influences that produced in France such notable artists as Boucher and Watteau.

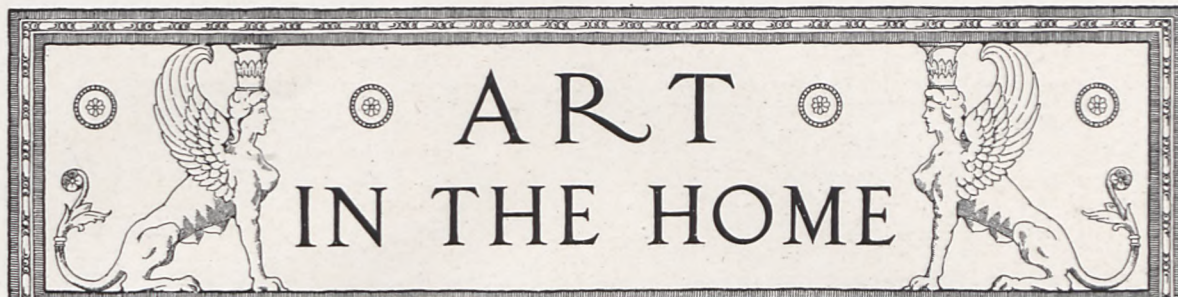
The profound influence on English Georgian art of the talented and patient Italians of the Baroque school is a matter which has not been as generally understood and appreciated as it deserves. Especially is this true as regards the furniture achievements of some of its most widely heralded names as those of the Brothers Adam, Hepplewhite and Sheraton. In a very real sense these shining lights in English cabinet-making owe much of their reputation to their rarely gifted but retiring foreign collaborators whose names are unknown today to the lover and student of furniture who has not made research beyond the immediate field of his inquiry and to whom much that Mr. Bach brings out in his article may be, therefore, unfamiliar as well as conducive to a proper interpretation of eighteenth century decorative art in England.—Ed.



Fig. 11.

PAINTED MEDALLION
By Cipriani.

Note:—Figs. 1, 2, 3 and 6 are reproduced from "A History of English Furniture," by Percy Macquoid. Figs. 4, 5, 7, 8, 9, 10 and 11 from "Furniture and Decoration in England During the Eighteenth Century," edited by John Aldham Heaton.



ART IN THE HOME takes on a very real meaning when considered in a purely personal light. In the first place, art need not necessarily be excluded from any man's abode. His capacity to possess and enjoy it is not given him in proportion to his material well-being. Indeed, the homes of some of the most frugal often bear witness to its fullest existence and enjoyment, while homes of plenty are too often entirely without it. Like health and happiness, it cannot be monopolized by unfair means, nor forced to abide anywhere at command.

ART IN THE HOME is the expectation of every man and the realization of those who are willing and able to make the exacting concessions it demands. To all others, its gates are eternally closed, impregnable alike to force and gold.

THE HOME as an index of thought is an interesting study. It has been aptly said "as a man thinks so is he" and it might appropriately be added *as a man is so is his home*. His home expresses his thoughts, at least, in relation to his family, his friends, and himself. This concrete manifestation of thought-expression, is perhaps, more clearly defined in a nation than in the individual.

THE ENGLISH people, by nature conservative and ready to adopt innovation only after true worth has been shown, has clung tenaciously to the fine spirit of the furniture of its seventeenth and eighteenth century craftsmen.

THE GERMAN people, more independent in thought though restricted in political action, has not been willing to live its life amid the home influences of its forefathers. The independence of German home furnishing creations precisely expresses the national thought.

THE AMERICAN people, too, is slowly maturing a national domestic ideal.

ARCHITECTS, Decorators, Manufacturers and Dealers alike recognize the force of this growing American domestic ideal and are adjusting themselves to conform to its demands while thousands of homes throughout the land already clearly reflect it, as do those illustrated on following pages.

The Editor.





WALL TREATMENT THE CONTROLLING FACTOR
The paneled treatment of walls is consistently followed in the severe lines of the chairs and relieved by the round, simply-moulded table.



GOOD FURNITURE ILL MATCHED

The general vivacious air of table and chairs does not comport with the more sedate qualities of the sideboard. Each element is good in itself, but their attempted combination unfortunate and ineffectual.



THE BALANCE OF LINE

A happy balance between horizontal and vertical wall divisions is essential in successful decoration. The draping of the windows, as here arranged, produces disturbing lines that do not compose agreeably with either mantel or furniture.



CONFLICTING MOTIFS

Every successful room treatment must possess a leading feature around which those of lesser importance range themselves. The mirror, in this case, would grace the mantel panel with better effect to the ensemble.

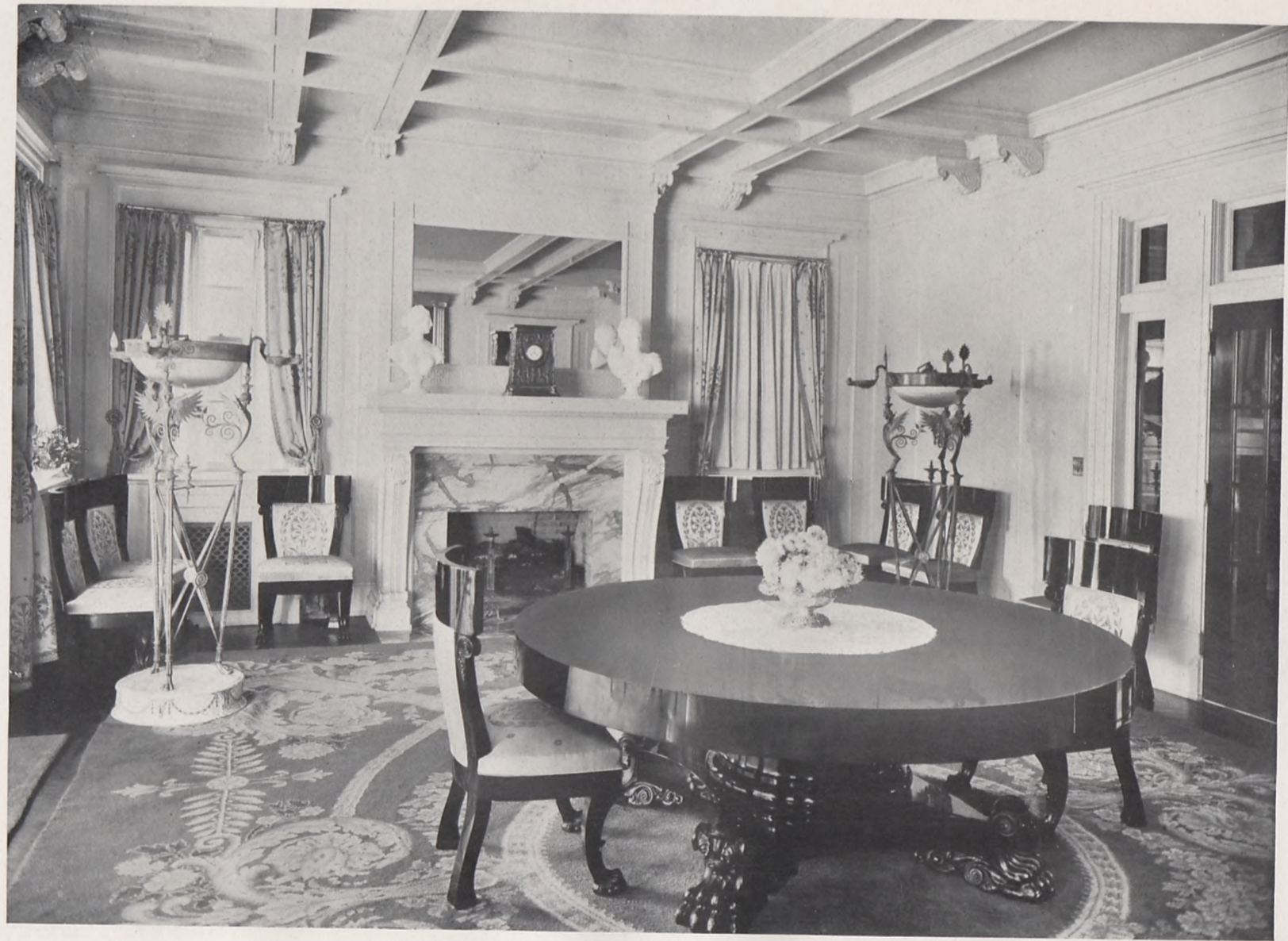


EACH PART IN THE COMPOSITION HAS ITS PLACE
Furniture carefully selected and well placed finds its place readily and
without apparent effort at arrangement.

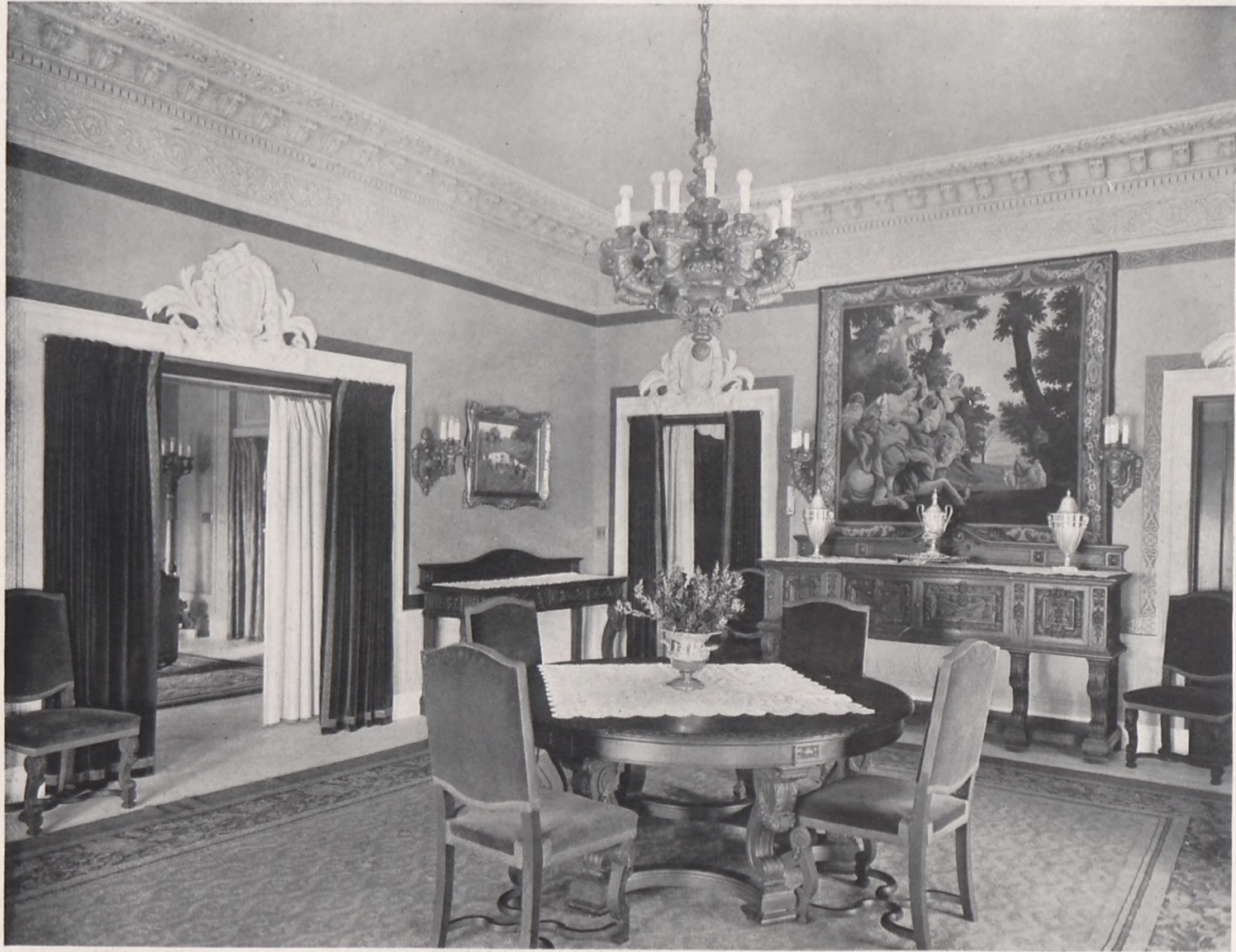


MOTIF AND STYLE

The balance of gracefully curving lines from chairs to table and from mirror to china closet is here the secret of pleasing effect.



EFFECTIVE FURNITURE PLACEMENT
The massive table gives the key to the entire disposition;
all other features are subordinated to it.



EFFECTIVE PLACING OF THE PIECES

The furniture is more expensive than a casual glance might reveal, but the success of the room depends almost entirely upon the designer's ability to take advantage of its architectural features.



FABRICS THE DOMINANT NOTE

Selecting the tapestry as the dominant thought, the designer has lost no opportunity to tellingly recall it in the furniture.



MONUMENTAL DIGNITY

It is given to few rooms of moderate size to effect such a feeling of large dignity as has been achieved without apparent effort in this case.



A STUDY IN CONFORMITY

Note how well the Chinese-inspired furniture has been related to walls, floor and lamp and even ornaments on the mantel shelf.

GOOD FURNITURE



PUBLISHED MONTHLY IN THE INTEREST OF THE INDUSTRIAL ARTS OF FURNITURE MAKING, INTERIOR DECORATION, AND ALLIED LINES OF EQUIPMENT

THE DEAN-HICKS COMPANY, PUBLISHERS
Grand Rapids, Michigan

HENRY W. FROHNE, *Editor*. J. HERVEY NEELAND, *Vice-Pres.*
A. S. HICKS, *Treas.* JOHN G. GRONBERG, *Sec. and Business Mgr.*

NEW YORK OFFICE:
VANDERBILT AVENUE BUILDING, 51 EAST 42ND ST.
N. W. DOORLY, *Mgr.*

Publication date the first of each month. Subscription one dollar per year postage paid, in the United States, Mexico, Cuba and U. S. colonies; one dollar and a half in Canada; two dollars in foreign countries. Single copies twenty-five cents. Advertising rates on application. Entered in the post office at Grand Rapids, Michigan, as second-class matter under the act of Congress of March 3rd, 1879. Copyright, 1914, by The Dean-Hicks Company, Publishers, Grand Rapids, Michigan.

All rights reserved.

VOL. IV. DECEMBER, 1914 No. 3.

EDITORIAL

The Opportunity of America

NEVER in the short history of this country have conditions been so favorable to elevate both the commercial and aesthetic standards of our varied industries, especially of those that are engaged in producing the things that supplement and give meaning to our habitations. This country has long proudly proclaimed its commercial independence of action and existence, but this vaunted independence has been rudely called to its senses by the curtailment of imports during the past four or five months. During that short period the dearth of certain materials entering into the manufacture of many ordinary articles of commerce has, for the first time, caused serious consideration as to the advisability of producing some of them at home. In fact, in a number of instances, we have already taken steps to enter the field to manufacture them and thus to compete with their present European producers when hostilities shall have ceased and their factories again operate as they did before they were disturbed. How far this competition with European manufacturers shall and will extend, and how success-

ful it will be, perhaps, no one is at present in position to say. That there will be numerous and serious obstacles encountered cannot be gainsaid.

There is, however, another field of endeavor on which the result of the world's disturbance can be foretold with some degree of assurance. This general European war has given the American people the most vivid realization it has yet experienced of its existence as a growing and thinking unit in the civilization of the world. These Americans who have, heretofore, lived by foreign rule and fashion will be brought to realize the error of their conduct. They will realize that their clamor for things French, German or English, while admirable to a certain extent and in certain directions, has led them to overlook the proper encouragement of American talent and thought. Their attitude has too much favored the impression that for the many who are not overparticular, or who have no right to be, American-created things are good enough, but that the cultured and discriminating can gratify their taste only abroad. Nothing could be, at the same time, more stupid and more unpatriotic. A policy of this kind leads to mere imitation and affectation. It promotes the idea, for example, that Americans should build, furnish and decorate their homes to resemble those of the Europeans without regard for the dissimilarity of conditions there and here.

The present state of public opinion cannot fail to bring us a little closer to a truer realization of the utterly ridiculous position that has too often been assumed in such matters.

OF WHAT use are our art museums and libraries that visualize to us the priceless treasures of the past throughout the world? Are they useless and should their perpetuation and extension be discouraged? Most certainly not. What should be undertaken, much more than is the case at present, is the encouragement and furtherance of the good work they are doing to influence Americans to a higher standard of aesthetic appreciation. Appreciation of fine things does not mean a desire to possess them or imitations of them. It means to be actuated by an impulse to understand the spirit that prompted them and to draw lessons from their excellencies so that when we have occasion to seek inspiration we shall be able to approach our work with the same enthusiasm and seriousness of purpose that impelled the producers of the worthy objects of our respect. The problems of Europe past or present are not ours, but its problems were and are real to it as ours must be to us if our productions are to be worthy of us.

The debt we owe to the great creative minds of the old world, past and present, we cannot begin to repay until we understand that their wonderful creations are given us as object lessons and not as specimens for duplication.

IT HAS been remarked recently that the present European disturbance offers us the unprecedented advantage of giving asylum to renowned scholars whom the civil conflict has temporarily robbed of their chosen vocations; and thus, it is pointed out, could be secured at least the temporary benefit of their culture, which must leave its permanent impress.

Again, it has been suggested that if the United States could guarantee shelter and protection to the Art treasures of devastated Belgium, our efforts would be more than repaid by the benefits we should be able to derive from a first-hand view of the immortal works of the old masters.

To these views we heartily subscribe. Were they possible of enforcement, the American people would be infinitely the gainers. Their benefits may be attainable, to some extent, through private sources, but we agree with those who have remarked that public appreciation and encouragement in this country yet leave too much to be desired to hope for any concerted governmental action.

A PRACTICAL demonstration of what was actually accomplished for the English industrial arts during the eighteenth century by encouraging the collaboration of foreign artists, is given at some length in this issue in Mr. Bach's article on "The Eighteenth Century Furniture Decorators in England." It appears that much of the fine furniture and decoration of the golden age of cabinet-making in England is to be ascribed to the genius and talents of Italian artists who were encouraged by English manufacturers to apply their gifts to the works of the popular industrial artists of the day, among whom the famous Brothers Adam were ostensibly the leaders. Without the splendid handicraft of these gifted foreigners, much of the now famous English work of the eighteenth century would be, indeed, bare and lacking in distinction.

Perhaps there may be in this suggestion a

lesson for our present-day American furniture manufacturers and decorating concerns, in view of the necessarily depressed commercial conditions in Europe at this time.

Historic Furniture Reproduction

THE arts of building have undergone a wonderful development during the past twenty years. Dating from the World's Columbian Exposition in Chicago, in 1892, there has been an American building renaissance. Previous to that time the appreciation of good building in this country was an exceptional thing, today it has become the rule. No business concern now fails to recognize the value of being suitably housed and few American families, when they decide to build, are any longer content with homes that are merely costly without possessing real aesthetic worth and fitness.

The allied industrial arts of furnishing and interior decoration have undergone a similar transformation, though their development has, perhaps, not yet attained as generally, throughout the country, the advanced position of the pure building art. In furniture making, however, new standards of taste have become markedly apparent during the past five years and an even more rapid advance is to be expected in the next five years to come.

The popular desire for furniture of historic inspiration is not the ultimate end of artistic furniture appreciation; it is but a stage in our national aesthetic development which had its parallel in building in the last decade of the past century, when our ablest architects were reproducing, in our largest cities, entire façades of historic European buildings, copying feature for feature. These reproductions of architectural forms, though generally well and consistently carried out, were admirable as purely impersonal reproductions, but were not always suitable for the purposes in the buildings for which they were intended. They are, however, among the best technically executed architectural achievements of the time that produced them, of which Americans justly feel proud. They set a higher standard. Similarly, the period furniture of American manufacturers, today, is among the best furniture we make. It, too, sets a higher standard in cabinet-making and in its relation to American interior decoration.

OF THINGS TECHNICAL



In this department GOOD FURNITURE invites items of technical interest and stands prepared to furnish information thereon to the furniture and decorating industry. All matter offered for publication must be the work of experts prepared to substantiate all statements of fact.

Requests for technical information must, in all cases, be addressed to the TECHNICAL EDITOR of GOOD FURNITURE, with name and address of individual or firm making such requests.

In undertaking to perform this service, the magazine is aware of its responsibility to the industry and its sole object is to disseminate accurate industrial knowledge. No attention will be paid to requests made merely to elicit publicity.

Only what is considered of practical value and of general interest to the industry will be published in these columns. Questions deemed not of such interest as to warrant publication will receive personal replies.

TECHNICAL EDITOR.

The Staining and Coloring of Cabinet Woods

PERMEABILITY OF STAINS—After the application of a water stain, there will be more or less raising of the wood grain, necessitating subsequent sanding. This after-sanding is not necessary when spirit or oil stains are employed. The smoothing of water stained surfaces should not be entrusted to the inexperienced, who are liable to cut through the stain surface. The application of a stain requires skill in spreading evenly, so that there may be no lapmarks in the coat, and yet sufficient of the liquid to thoroughly penetrate the wood. On close fibred dense woods it is better to apply two coats of stain to produce the desired depth of color than to attempt to do it with one coat. In two coat work one sanding is usually sufficient. In light shades it is especially recommended, that in order to get penetration, the stain be applied warm. In resinous woods sponging with an alkali is advisable. To avoid discoloring the wood, an ounce of ordinary washing soda should be added to a solution of four ounces of sal soda dissolved in one gallon of water. With this mixture the wood should be sponged, allowed to dry, and then sponged off with warm water. After this operation, the wood is prepared for the ordinary water stain. Water stain will penetrate most readily into wood kept in a temperature of about 90 degrees F.

Without entering into a detailed classification of water stains into acid, alkaline, or neutral, according to the chemical nature of the color materials mixed with the water, it is sufficient to say here that the foregoing method of procedure is of general application. Into a porous softwood surface, of course, the stain will penetrate quicker than into a hardwood, and the application must be correspondingly rapid. The

strokes of the brush must be clean and decisive to prevent piling up of color material at their beginning or end. The brush must carry just sufficient stain to fill it so that the natural cohesion of its fibres will not permit the stain to run out. Where staining is done by virtually flooding the work, it is better to dip the entire piece or its sections and thus avoid the danger of disturbing the glue joints and veneers. Where alcohol or oil stains are applied, the same precautions as for water stains on soft woods should be observed.

Alcohol stains penetrate quickly; fortunately they are not in general use. Oil stains, also, are usually quick of penetration, and their application should be as carefully guarded as is the application of water stains on soft woods. No provision is necessary to prepare the wood for their application, other than the usual dusting, which should always be done before applying stain of any kind.

Alcohol stains should be kept from light as much as possible, and, after application, the furniture should be kept in dark, well-ventilated places to avoid fading. Their permanency depends upon protection from the air by an impervious coat of shellac. In shellacing, great care must be taken not to lift the stain, spread it about in the shellac coat and thereby dissolve the color materials in the alcohol which is spreading the shellac. This caution applies to oil stains as well. Neither alcohol nor oil stains need be sanded after stain application.

SPECIFIC CAUSES OF FAILURE IN STAINING—As has been previously said, certain results in staining can be produced only when all ingredients of the stain are in stable solution; that is, perfectly dissolved in the vehicle employed, be it water, oil or spirits, and remain so, unaffected by light or atmospheric conditions,

reasonable care being exercised in their handling according to their chemical compositions.

Sometimes it happens that a perfectly soluble stain suddenly takes on a turbid form, producing muddy results, and the operative is at a loss to assign a reason for its unaccountable behavior. Perhaps the solubility of the color employed is not thoroughly understood or is disturbed by the subsequent admixture of other color materials. Raising its temperature will remove the objection and restore the perfect solution which will be maintained so long as its temperature is not allowed to go below 65° F.

A good stain should remain quite clear at a variation from a normal temperature of 72° F. down to 40° F. If its condition is maintained at this lower figure, it is not necessary to fear ill effects from freezing weather, as generally the solution will then possess sufficient stability to preclude precipitation. The following experiment will make this clear: A cupful of salt is dissolved in a quantity of water, and a clear solution obtained at 60° F. By boiling this solution, let us suppose, two tablespoonfuls of salt are added and the solution remains clear. At 60° F. it was possible to dissolve but one cupful of salt in the given quantity of water. Now, if the boiling hot solution be taken and the temperature allowed to fall to 60° F., it will be found that not only has the cupful of salt crystallized in the water, but almost another tablespoonful has been added thereto, showing clearly that when a liquid is supersaturated by the increase of temperature, the natural amount of solid it can dissolve at the normal temperature is endangered. In other words, when a liquid is supersaturated and precipitation or crystallization started, the solid held in solution is reduced far below the normal carrying power of the liquid. This is the phenomenon of crystallization.

The reader will remark that many stain formulas carry directions to boil the color material. This is done, usually, for the following reason:

WALNUT BROWN STAIN—About 80 per cent. of this material is of color value, the balance inert brownish insoluble matter. So finely divided is this inert matter that, to a certain degree, it can be carried in suspension, but is dangerous to stain. The stain formula, therefore, is built upon the known percentage of this harmful matter that it will give off to the water when boiled.

After such boiling the solution will remain permanent when allowed to cool down to a temperature of 60° F. The insoluble matter will then slowly settle and the clear liquid is ready to be drawn off with absolute assurance that it will stay clear, and no further precipitation take place. It must not be construed that this liquid is, of necessity, a saturated solution. It merely represents a certain percentage of permanent color taken from the original mixture.

This walnut brown stain is especially of interest, at this writing, when much of our furniture is finished as Circassian, gum and American walnut. If care is not taken to eliminate the insoluble portion of the stain, the resulting finish is apt to become streaked, spotted and cloudy. It might be well for the artisan to try this experiment; make a solution of walnut brown stain, pour off the clear liquid, pour the insoluble dregs of the solution onto a blotting paper, cover it with a box so that the wind will not blow it away, and when it is thoroughly dry, put it onto a clean piece of sanded wood and rub it across the surface. The result will immediately show him what the insoluble portion of the staining material would do to his work if he did not remove it from the stain.

Many of our color-giving materials admit of greatly increased solubility by the addition of an acid. The chemical construction of stains, however, is to be treated under a separate chapter, and details of operation will be considered in due time.

The foregoing is intended specifically for water stains. Spirit stains and oil stains require merely to be dissolved in their respective vehicles. Absolute solutions can, in many cases, be thus obtained. Their nature has been described as virtually a suspension, especially in the case of oil stains, for when oil stain is applied, the evaporation of their liquid is so rapid that the color when put under a microscope has the appearance of being sprayed or blown upon the surface. In other words, the small oil-soluble particles, through a peculiar molecular cohesion, will solidify in minute particles giving a uniform color appearance to the naked eye, but owing to quick evaporation of the vehicle, they do not penetrate the wood; as in spirit stain they produce color by superficially coating the wood.



CURRENT NEWS & COMMENT



Under the classification INDUSTRIAL NEWS, this department will take notice of current literature of manufacturers whose products are of interest to the furniture and decorating industries and allied lines. Manufacturers are invited to submit any such literature they may issue, from time to time.

These columns are open to mention of all manufacturers literature that, in the opinion of the editor of this department, conveys information which should be brought to the notice of our readers. All such matter should be addressed to the NEWS EDITOR of GOOD FURNITURE.

Buffalo and New York Tapestry Exhibitions

Two noteworthy exhibitions of tapestries have lately been held in this country, one in the Albright Art Gallery of the Buffalo Fine Arts Academy, the other in Avery Library at Columbia University, New York. Both were assembled and arranged by George Leland Hunter.

Of the exhibit in Buffalo, which was held from October 24 to November 9, Mr. Hunter said: "The importance of this exhibition of tapestries at the Albright Art Gallery is great. It marks an epoch in the artistic history of Buffalo, and gives all her citizens an opportunity to see for themselves tapestries of distinguished merit. It enables them to get here, without cost, knowledge that even in Europe can be acquired only with difficulty and at much expense."

This collection of Gothic, Renaissance, Baroque, Eighteenth Century and Modern American tapestries contained eighty-two pieces, many of them world famous masterpieces.

The exhibition at Columbia University, though less extensive, is none the less noteworthy. Eighteen French and Flemish tapestries were exhibited from October 14 to November 28. Some of the most remarkable of these were: "Training the Falcon," a rare Gothic tapestry of the fifteenth century; "Rinaldo and Armida," woven in the reign of Louis XIII; and "June," a Gobelin reproduction made at some time between the years 1732 and 1771.

A Renaissance?

Each phase of art has a certain restricted following. Hence we always expect to find a restricted class of better publications giving expression to the tastes and hobbies of these various small followings.

This has been the case with the industrial arts of furniture making and decoration. A few of the more advanced journals maintain departments in which these arts are interestingly discussed and illustrated.

But what conclusions are to be drawn from the fact that current newspapers give space—and in large quantities—to such subjects as "The Dignity of Space in Furnishing Rooms" or as "Rugs as Factors in Color Schemes?" These two captions are not exceptional. Both were picked at random from a long list of headlines like these: Traces History of Furniture Styles Back to Year 1200, Gray in Interior Furnishing, The Popularity of Lacquered Furniture, War and the Applied Arts, Antique Exhibit Draws Many to Public Library. All appeared during the first two weeks in November, in cities from New York to Dallas and from coast to coast.

Whether or not this widespread publicity reflects a growing national recognition of the importance of art in furniture and decoration, it furnishes food for thought.

Business and Education

Educators have long realized the possibilities of motion pictures and have employed them in a limited way. But two serious obstacles have always presented themselves, the dearth of available material and the prohibitive cost of original productions.

It has remained for the Bureau of Commercial Economics (Philadelphia) to devise and execute a plan that already has resulted in supplying a quantity of much needed material. They secure films from leading institutions, manufacturers, producers and transportation lines, agreeing to undertake their circulation in all manner of

schools, public institutions and commercial meetings.

Inasmuch as the work of the Bureau is purely philanthropic the only expense incurred is in making the films, which is borne by the individuals and corporations who supply the film-stories, as an investment in advertising.

The Bureau already has a very long list of "Visatures" in circulation, among them two supplied by furniture manufacturers.

Concerning Pan America

Since the outbreak of the war in Europe and the practical cessation of exporting, much has been said about the opportunity for an extended Pan American commerce.

That this opportunity exists is, doubtless, true. But let us not jump to hasty conclusions; the wily who seek opportunities must be wary to avoid the ever attendant pitfalls.

For this reason the action of the Southern Furniture Manufacturers Association is praiseworthy. A few months ago they appointed Mr. W. A. Thomas of Statesville, North Carolina, to make an extended trip through South America for the purpose of collecting all possible information concerning furniture requirements and trade conditions. Inasmuch as the Department of Commerce of the United States Government has also sent a representative to South America to investigate furniture conditions, there will be ample data for a careful survey of the situation before definite action is taken. The plan smacks of sane business methods.

The Pan American Union, maintained at Washington by the twenty-one American Republics, has compiled a vast fund of statistics and

information about our Latin-American neighbors. Some of it is in bulletin form, some in book form. Much of it may be had free through, or with the approval of, a United States Senator or Congressman. The rest is sold at prices based on the actual cost of printing.

The Pan American Union directs especial attention to "A Young Man's Chances in South and Central America"—a book by William R. Reid of the organization's staff.

The purpose of the book is explained in the author's preface. "***** The ambitious young man's opportunity expands to keep pace with the strides of commerce; and the object of this little volume is to call to his attention some of the new and wonderful fields of labor that are opening to the enterprising world, where, as in the days of our own 'westward ho', the young man is ever to be found at the forefront. What are his prospects of success? May they not be measured, in some degree at least, by the accomplishments of the advance guard? Let us reason together in the pages of this book, which is not a guide, but rather, it is hoped, a means of awakening deeper study of possibilities as well as pitfalls."

This book is published by the Southern Commercial Congress at Washington, D. C.

Iowa Furniture for Panama Exposition

Furniture manufacturers of Iowa are determined that the Iowa building at the Panama Exposition next year shall be completely furnished with furniture made in their state. It is possible that the legislature may not appropriate sufficient funds to cover all expenses; in anticipation of this, eleven manufacturers have already signified their willingness to contribute.

INDUSTRIAL INFORMATION

All catalogs mentioned in this department are available to recognized retail merchants. Those marked with a star will be supplied by their publishers to all others who may desire them.

Just off the press is the catalog of bank and office furniture of the Stow-Davis Furniture Company of Grand Rapids, Michigan.

Besides a comprehensive assortment of business furniture, a decidedly noteworthy innovation is submitted. We refer to a number of complete office suites after the Doric, Colonial and William and Mary Styles.

Another innovation that should be of value to those sending out important advertising matter is the container in which this catalog is mailed.

It bears a notice to postmasters which guarantees return postage in the case of non-delivery, together with a small chart showing a series of reasons for non-delivery, so arranged that it can be readily checked by the postmaster.

A very pleasing catalog of dining-room suites has recently been published by the Snyder Furniture Company of Grand Rapids, Michigan.

This book, containing approximately fifty pages, depicts only complete suites in Period

GOOD FURNITURE

Style adaptations. The styles include Adam, Sheraton, Colonial, William and Mary, Jacobean and Austrian. Both illustrations and general appearance of this catalog are commendable.

*The manufacturers of "Muresco"—a water color wall coating—are distributing a booklet entitled "Artistic Interiors."

In it are shown some fifteen colored plates of room scenes, each accompanied by a color scheme and the reason for its selection.

Benjamin Moore & Company are the manufacturers; New York, Chicago, Cleveland and Toronto their various addresses.

During the month a catalog of over eighty pages has been received from the Skandia Furniture Company of Rockford, Illinois.

In it are pictured a large number of dining suites, library suites, bookcases and writing desks. A considerable proportion of each of these lines consist of period style adaptations.

Preceding the body of the catalog are two pages outlining the history of furniture.

The increasing number of furniture manufacturers who are issuing helpful and instructive

catalogs which dealers can profitably distribute to their patrons is convincing evidence of a wider market for good furniture. The recently received descriptive catalog of the Toronto Furniture Company, Ltd., of Toronto, Ontario, is a case in point. While not formidable in bulk, the little volume more than compensates by the nature of its contents for its modest size. In its pages the manufacturers have seen fit to explain to the public the historic inspiration behind the dining-room, bed-room and library pieces they make, accompanying each group of illustrations by appropriate text and thus giving permanent value to the catalog.

Another interesting catalog just ready for distribution is that of the Grand Rapids Cabinet Furniture Company of Grand Rapids, Michigan. This dignified loose-leaf book presents "matched suites for living-room and hall in the Periods."

The various offerings are done in Adam, Sheraton, William and Mary, Charles II, Jacobean and Modern Arts and Crafts.

On each sheet the makers have in various ways called particular attention to the authenticity of the suite or pieces shown.



INTRODUCTORY

THIS is the month when purses yawn and give up their more or less plethoric contents, and the furniture merchants, with those of other lines, vie with each other in laudable endeavors to close the year their way.

Much has been said upon the giving of gifts. The cheap and tawdry, the tinsel and gimcrack, the flash of colors and the lack of real value have all been the subject of numerous displays of eloquence. There is good reason for this, for to the economic and thrifty mind these fragile toys of a day represent the loss of money and not the real sentiment that should characterize the spirit of Christmas and gift giving.

The furniture merchant has a splendid opportunity to capitalize this regrettable feature of the time-honored custom.

A gift should have permanence, and those from the furniture store have this in large degree.

A gift should have the quality of beauty, and this is likewise evident. Of good taste and good

workmanship, the charm of enhancing a gray corner of the home and home life, these likewise pertain to the gift desirable, and of these the good furniture store has many.

This is the needed introductory to the Christmas campaign; that which invites the proper frame of mind of the proprietor, the store manager, the advertising man, the window trimmer and architect of interior store displays, on to the salesman-in-chief and graduating down to the last sub-salesman of the selling force. Store atmosphere is a potent factor in Christmas selling and it is induced not alone through the material decoration of the store itself—though that is truly a wonderful aid—but the spirit of Christmas has to be manifest in the human element of the store. When that is cultivated and made a part of the furniture store's Christmas campaign there are fewer lost sales and there are also more satisfied purchases and purchasers.

The Gift Section's Innings

ONE notably successful store this season will feature more than ever before its gift department and in this list it will lay especial stress upon the portable electric lamp. The chief salesman, under whose directing hand the policy of the store and sales are guided, is enthusiastic as to the possibilities of this season, even making due allowance for the effect of Europe's war. The list of gifts also includes a very host of furniture novelties and specialties.

One development indicates that reed furniture has ceased to remain purely a summertime selling item. In its varied guises, or rather finishes, it has become adaptable for all seasons. Only this morning a telephone inquiry for a reed tea wagon in a fumed finish was heard in a local furniture store. The lightness of this class of furniture is a point in its favor and the variety of forms it takes in bed-room and living-room furnishings, the within-reach prices are also factors of popular favor.

In gift lines in the more precious woods and marked, too, by splendid construction, come tea tables as well as tea wagons, in plain, inlaid and marquetry designs of decoration and finish. Come, too, telephone stands and chairs to match, desks in pure period styles and others, smokers' stands and humidors, cellarettes, stand tables, cabinets for curios and music, trays, candlesticks, book rests and center tables, parlor pieces in many period fashions, cedar chests, floor and mantel clocks, magazine racks, bookcases, pedestal stands and statuary and truly many others the mere naming of which does not emphasize the fact that one and all will valiantly assist to more Christmas sales in the furniture store of progressiveness as well as taste.

A Beauty Ad for the Store

BEFORE leaving the question of gift novelties in the furniture store let us refer to the new art lamps. These, individually and en masse, demonstrate to what clever lengths the manufacturer has gone in his efforts to add beauty, grace and charm to the object itself and to its future surroundings. The posts or columns and bases of these new portable lamps are quite artistic and many are modeled after those of earlier French periods. Some of these are pure reproductions and more are adaptations of pleasing form. The lamp itself, whether of carved wood, bronze or metal, covered with ormolu, gold plate and lacquer, is but part of the story. The shades of figured silks, many shapes and varied colors are too striking not to hold

the store visitor's eye. Now that electricity is so universally in use in homes, the portable lamp and its shade accessory add beauty to the practical value of Mr. Edison's illuminating fluid.

It becomes a part of the drawing-room and bed-room, its luster softened by the silken shades and its form harmonizing with the furniture of the room.

In the store's gift section a score, more or less, of these lamps, all connected to a live socket and distributed over the sales floor on stand, pedestal, desk, case and table, will add greatly to the appearance of the room and will advertise in most practical fashion the desirability of these lamps as gifts to friend, relative and incidentally, to oneself.

Nursery Furniture

WITH the advent of the bungalow came reduced size furnishings. From this it was but a step to nursery furniture, and Christmas time is the season for exploiting. For years past countless American fathers and mothers each year bought a flimsy, gaudily painted article called, through courtesy, a child's chair. Its season of service was brief. Six weeks after the visit of the children's patron saint, good Saint Nick, that chair had been relegated to the attic, the woodshed or back yard in an acute state of innocuous desuetude. It lasted about as long as snow in a temperate latitude. True it didn't cost much and it wasn't worth more than the half it cost. This, in the course of time, paved the way for real furniture for the kiddies. Today that furniture is here. In miniature it is a replica of its larger prototype. Its construction is as good, its finish likewise and its life of service outlasts the period of childhood.

The store blessed with a number of windows at its disposal can utilize one of them to excellent advantage by a special display of children's furniture under the title: "Christmas in Nurserytown." Furnish the window with the small furniture, show a wide-mouthed chimney with a row of stockings on the mantel and each piece of furniture tagged with a child's name. If a bed is shown, show two big dolls in it snugly covered up.

This scene can be given an old-fashioned flavor that will secure an audience.

It is quite likely furniture windows of this character will be quite numerous the country over. The new nursery furniture has the quality of permanence and service-giving that makes buying it an investment.

THE DAILY NEWS OF BUSINESS A BULLETIN FOR BUYERS

Copyright, 1914, by W. Warner.

VOLUME 1

TUESDAY, JULY 28, 1914

NUMBER 2

Published as a Part of
THE CHICAGO DAILY NEWS
15 North Fifth Avenue
Telephone Franklin 1

J B WOODWARD EDITOR

The object of these bulletins is to help Daily News readers to get the utmost benefit from Daily News advertising. Suggestions from readers are invited. We want to make these bulletins valuable to you and will be glad to have your help.

If I want an article, let it be genuine, at whatever price; if the price is too high for me, I will go without it, unequipped with it for the present—I shall not have equipped myself with hypocrisy at any rate.—Carlyle.

You can buy genuinely good furniture in August at prices ordinarily asked for commonplace furniture. Carlyle would have approved the August furniture sale.

THE INFLUENCE OF GOOD FURNITURE

What does your furniture say to you when you reach home at the end of the day's work?

Are you glad to see it—or do you walk past it without seeing it?

Are your chairs members of your household, with individuality and personality, or are they merely something to sit in?

Is your dining table a deep hearted companion of your dinner hour, or only a convenience upon which food is placed?

Do you live with your furniture, or simply use it?

More and more people are realizing that furniture may be not only useful—which it should be, first of all—but that it also has an influence upon the happiness, peace of mind and point of view of those who live with it.

Such people recognize the importance of surrounding themselves with good influences in the way of furniture. They understand that there is a permanent value in good furniture, which far exceeds its added cost at all times.

The furniture in a home is usually an index to the character

and culture of the people in the home

Cultivated people find it impossible to live with bad furniture, except in cases of the direst misfortune, where it is not a matter of choice, but of necessity.

Good furniture in a home does not always indicate wealth—far from it—but it does indicate taste and the capacity for gentle living.

Good furniture may mean the sacrifice of many other things—it may mean years of thrifty living—it may have to be bought one piece at a time—but good furniture justifies every sacrifice made for it, if sacrifice be necessary. Especially where there are children in the home it is essential that their tastes be formed and their characters developed by association with the best in furniture.

Just now the best furniture costs no more than ordinary furniture usually costs. Trade conditions make it advisable for furniture manufacturers to clean up their stocks twice a year, even at a loss.

The furniture dealers of Chicago take advantage of these conditions. They buy heavily at a low price, and pass on the savings to you in the August sales.

If you are furnishing a house for the first time—if you expect to do so within six months—if you want to replace anything in your home that has become a trial to you, or if you want to add more pieces in keeping with what you already have—now is the time to do it. You will find practically all the furniture announcements in *The Daily News*.

The *Daily News* performs a more complete service to both buyer and seller than any other publication in the world. It is the most complete directory of merchandise in Chicago. No other city has one anywhere near so complete. The *Daily News* will give you complete news service on the August furniture sales. Read the advertising columns.

(To be Continued.)

POPULAR INTEREST IN GOOD FURNITURE

THE bulletin reproduced opposite is a recognition of the popular demand for substantial and reliable information on good furniture. It is likewise the first declaration, to our knowledge, on the part of a representative newspaper to regularly supply such a demand. During recent years a number of American daily newspapers have given spasmodic attention to the subject of furniture, interior decoration and building, by printing, in Sunday editions, at odd times or during certain seasons, special articles on these subjects, ostensibly to stimulate the interest of special advertisers in these lines, whom, otherwise, they felt themselves powerless to reach. As far as we know, none of these newspapers has included this periodic work in its regularly planned scheme of operation, nor has the matter so published been regarded by the newspaper in the light of serious practical information which the public has a right to expect in a paper carrying, of necessity, a large number of business announcements presenting articles of merchandise on which the public is entitled to more definite enlightenment.

We are glad to note that a representative American newspaper has, at last, taken a saner view of the popular demand for legitimate business news about furniture and we trust the good furniture dealers of Chicago will lend their united support to *The Chicago Daily News* in promoting the work.

We venture to hope, also, that good furniture dealers throughout the country will call to the attention of the newspapers that carry their business announcements, the necessity of meeting this popular demand for information on good furniture.

Nor can the good furniture dealers everywhere fail of such recognition for their business if they will stand together in the matter and insist upon their business rights.

GOOD FURNITURE

Whichever exhibit you happen to visit, whether it be the Chicago, Grand Rapids or New York Show

OF

Stearns & Foster Mattresses

the welcome will be the same.

Whether you come prepared to buy or just to find out, Our Boys will be glad to see you. And you may rest assured that in the Stearns & Foster Exhibits you will find yourself in pretty good company—you'll find yourself among the best retailers in the business—men who came in for the first time just as you will—men who came to find out and remained to buy, and who came back season after season to buy again and again.

We extend you a most cordial invitation to come into our space and discuss qualities and prices first-hand. You will find some exceptional inducements and we feel sure they will open the way to larger profits for you.

THE STEARNS & FOSTER CO.
CINCINNATI



WANTS

CLASSIFIED ADVERTISING RATES: Two cents a word for first insertion; one cent a word for each subsequent insertion of same matter. Minimum charge, \$1.00.

Remittance must accompany copy.

WANTED—A position with a furniture manufacturer (preferably a table factory), who can use a man who has genius for inventing and developing extension table and buffet features, several of which are already successfully in the market. Have several new special features that are sure to prove improvements. Address, Desk 34, care of GOOD FURNITURE, Grand Rapids, Mich.

WANTED—By a traveling salesman, acquainted with and accustomed to selling the best trade throughout the states, particularly the office supply dealers. Thoroughly competent, vigorous and reliable. Best of references furnished to manufacturer wanting a first-class representative. Address, Desk 31, care of GOOD FURNITURE, Grand Rapids, Mich.

WANTED—For the Middle West, a line of furniture, with sufficient volume to warrant the individual representation of a man with an extensive acquaintance and favorable standing with the leading trade of this territory. Now engaged, but wish to make change January 1st. Address, Desk 33, care of GOOD FURNITURE, Grand Rapids, Mich.

WANTED TO SELL—Composition Ornament, 1,000 shellac moulds, in 3-ply maple boxes, for making composition ornament. Photographed and indexed. All periods represented, practically new, will sell at a sacrifice. Address, Desk 32, care of GOOD FURNITURE, Grand Rapids, Mich.

YOUR PHOTOGRAPH CASE

is largely responsible for the first impression a prospective buyer gains of you and of your proposition.



A neat well-kept case suggests something worth while within.

All other things being even, a clean case would effect a sale where a slouchy, ragged case would negative interest in your goods.

Whatever may be your needs in Photograph Cases, Portfolios, Leather Gussets or Canvas Pockets—stock or special sizes—we want you to know that we specialize in just these goods.



Ask for our catalog and suggestions on
HOW TO ORDER PHOTOGRAPH CASES

GROSKOPF BROS.

110 Monroe Ave. Grand Rapids, Mich.

INDEX TO ADVERTISEMENTS

Alaska Refrigerator Co.	25
Berkey & Gay Furniture Co.	16
Blodgett Exhibition Building.	28
Burch, A. F. Co.	Back cover
Cawthra, T. A. & Co.	34
Century Furniture Co.	3
Chicago Central Market.	32
Cody Hotel.	31
Davies-Putnam Co.	22
Dean-Hicks Company, The.	Inside back cover
Ebbecke Furniture Co., Inc.	12a
Empire Case Goods Co.	27
Ehrhart, Frank.	21
For Sale Notices.	21
Furniture Temple Exhibition Building.	29
GOOD FURNITURE.	36-37
Grand Rapids Bedding Co.	24
Grand Rapids Cabinet Furniture Co.	24
Grand Rapids Chair Co.	1
Grand Rapids Furniture Co.	Inside front cover
Grand Rapids Refrigerator Co.	26
Grand Rapids Upholstering Co.	13
Grand Rapids Wood Finishing Co.	35
Groskopf Bros.	21
Gunn Furniture Co.	22
Hart Mirror Plate Co.	31
Imperial Furniture Co.	14
Johnson Furniture Co.	11
Keeler Exhibition Building.	23
Kindel Bed Co., The.	38
Klingman Exhibition Building.	30
Livingston Hotel.	31
Lyon Furniture Agency.	35
Luce Furniture Co.	7
Manufacturers Exhibition Building, Chicago.	33
Michigan Chair Co.	4
Nelson Matter Co.	5
Onward Mfg. Co.	35
Paine, C. S. Co., Ltd.	10
Phoenix Furniture Co.	2
Proudfit Looseleaf Co., The.	35
Raab, John D. Co.	12
Retting Furniture Co.	6
Royal Furniture Co.	18
Stearns & Foster Co.	20
Stickley Bros. Co.	8-9
Sun Varnish Co.	34
Toronto Furniture Co., Ltd.	12b
Underwood Typewriter Co.	34
Want Advertisements.	21

WANTED

A complete dining-room set, sideboard, china cabinet, serving table, extension table, six side chairs and two arm chairs, in Italian Renaissance design with the male figures, and in mahogany. Will pay cash. Any dealer that has one on hand notify

GOOD FURNITURE

— Antique Furniture —

We cater to those who know and appreciate the furniture of our forefathers and have scoured the country in an effort to collect a selection that is worth while. We don't deal in histories, just the furniture, and are always in the market for good specimens in old mahogany in their original condition.

FRANK EHRHART

CADIZ OHIO

GOOD TASTE IS FOUND IN "The Gift Line"



No. 916

THE Davies-Putnam "Gift Line" is the original. It is the leader of the Gift Department.

For, good taste and daintiness characterize "The Gift Line" above all others. It offers you all manner of Novelties, Reproductions and Staples, reasonably priced.

"The Gift Line" will be on display in the Keeler Building at the Furniture Exposition in January at Grand Rapids.

WRITE FOR OUR ATTRACTIVE FOLDER

DAVIES-PUTNAM COMPANY
GRAND RAPIDS, MICHIGAN

GUNN

Office Desks, Sectional Bookcases, Filing Devices,

THE GUNN FURNITURE CO.
GRAND RAPIDS, MICH., U.S.A.

KEELER FIRE-PROOF FURNITURE EXHIBITION BUILDING

MINER S. KEELER, ISAAC H. KEELER, OWNERS, GRAND RAPIDS, MICHIGAN



**KEELER
REALTY
COMPANY**

OWNERS
AND
MANAGERS

OFFICE
— IN —
BUILDING

A CORDIAL invitation is extended to all FURNITURE DEALERS to call and inspect the lines of the following representative MANUFACTURERS who will EXHIBIT in the

KEELER BUILDING

- | | | | |
|------------------------------------|---------------------|------------------------------------------------------|-----------------------|
| American Furniture Co..... | Batesville, Ind. | Keeler Brass Co..... | Grand Rapids, Mich. |
| Aurora Furniture Co..... | Aurora, Ind. | Keeler Realty Co..... | Grand Rapids, Mich. |
| Ahdawagam Furniture Co..... | Grand Rapids, Wis. | Lamb Bros. & Greene..... | Nappanee, Ind. |
| American Furniture Co..... | Martinsville, Va. | Lamb, George L..... | Nappanee, Ind. |
| Alcazar Range & Heater Co..... | Milwaukee, Wis. | Luger Furniture Co..... | Minneapolis, Minn. |
| Batesville Cabinet Co..... | Batesville, Ind. | Macey Co., The..... | Grand Rapids, Mich. |
| Barnard & Simonds Co..... | Rochester, N. Y. | McVey, B. C..... | Biltmore, N. C. |
| Bloch, L. D. & Co..... | New York, N. Y. | National Veneer Products Co.... | Mishawaka, Ind. |
| Connersville Furniture Co..... | Connersville, Ind. | Perfection Bed Spring Co..... | Mansfield, Ohio |
| Colonial Manufacturing Co..... | Zeeland, Mich. | Rockford National Furniture Co..... | Rockford, Ill. |
| Cadillac Chair Co..... | Cadillac, Mich. | Rustic Hickory Furniture Co..... | La Porte, Ind. |
| Coppes Brothers & Zook..... | Nappanee, Ind. | Ranney Refrigerator Co..... | Greenville, Mich. |
| Davies-Putnam Co..... | Grand Rapids, Mich. | Sikes Chair Co. Buffalo, N. Y. and Philadelphia, Pa. | |
| Foster Brothers Manufacturing Co.. | Utica, N. Y. | Steuil & Thuman Co..... | Buffalo, N. Y. |
| Fess Brothers..... | Rochester, N. Y. | Sellers, G. I. & Sons Co..... | Elwood, Ind. |
| "Gift Line" The..... | Grand Rapids, Mich. | Sterling Desk Co..... | Grand Rapids, Mich. |
| Goshen Novelty & Brush Co..... | Goshen, Ind. | St. Paul Table Co..... | Minneapolis, Minn. |
| G. R. Cab't Furniture Co..... | Grand Rapids, Mich. | Sinclair-Allen Manufacturing Co.. | Mottville, N. Y. |
| G. R. Marble & Fireplace Co.. | Grand Rapids, Mich. | Shell Chair Co..... | N. Wilkesboro, N. C. |
| Hastings Table Co..... | Hastings, Mich. | Schirmer Furniture Co., The.... | Cincinnati, Ohio |
| Hawks Furniture Co..... | Goshen, Ind. | Sanitary Feather Co..... | Chicago, Ill. |
| Herrick, C. W. Mfg. Co..... | Jamestown, N. Y. | Toronto Furniture Co..... | Toronto, Ont., Canada |
| Hoosier Manufacturing Co..... | New Castle, Ind. | Trenle China Co., The..... | East Liverpool, Ohio |
| Jamestown Upholstery Co..... | Jamestown, N. Y. | Valentine-Seaver Co..... | Chicago, Ill. |
| Kittinger Furniture Co..... | Buffalo, N. Y. | Valley City Chair Co..... | Grand Rapids, Mich. |
| Kohn, Jacob & Josef..... | New York, N. Y. | Williamsport Furniture Co..... | Williamsport, Pa. |
| Kent-Coffey Manufacturing Co..... | Lenoir, N. C. | Weidlich Bros. Mfg. Co., The.... | Bridgeport, Conn. |
| | | West End Furniture Co..... | Rockford, Ill. |

FURNITURE THAT APPEALS

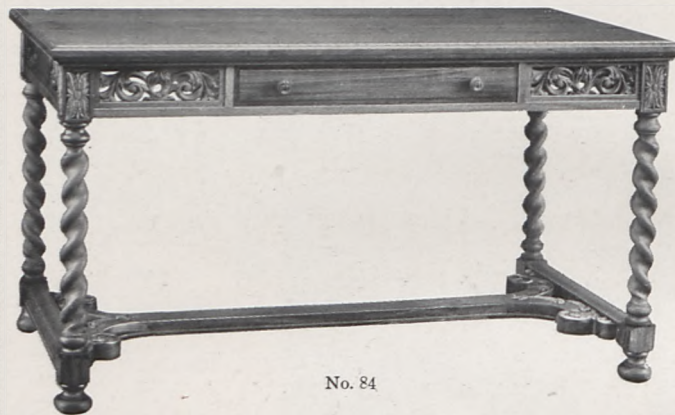
LIVING-ROOM Furniture appeals to you through its beautiful design and in its masterworkmanship. From the shops of the Grand Rapids Cabinet Furniture Company comes a line of living-room furniture that stands out above the rest. It is restful to look upon and dignified in its creation.



No. 85



No. 87



No. 84

Such a line that will satisfy the most discriminating exactness is the Grand Rapids Cabinet Furniture Company. Their display of both the modern and period styles of "The Living-Room Furniture," in matched suites, in Mahogany and Oak, can be seen at Factory Warerooms. Take Grandville Avenue Car, passing all hotels, to its terminal.

NEW CATALOG UPON REQUEST

GRAND RAPIDS CABINET FURNITURE COMPANY

Makers of Fine Living-Room Furniture,
all Finishes

GRAND RAPIDS,

MICHIGAN, U. S. A.

GRAND RAPIDS BEDDING CO.

GRAND RAPIDS, MICHIGAN

A Big Line at Popular Prices to Choose From

The Only Complete Line of Bedding Shown in This Market

Meet us in January at our salesroom, 8th floor Furniture Temple, same old location



Five Grades and Eight Styles of Hair Mattresses with Box Springs with Pillows to Match

Box Springs
Coil Springs
Link Springs
Woven Wire Springs
Hair Mattresses
Felt Mattresses
Also Grades in
Sea Moss and
Excelsior

Pillows
Down Cushions
Kapok Cushions
Cotton Cushions
Porch Swings
Steel Cots
Steel Couches—
Davenport
Institution Beds

Salesmen: Geo. C. Hollister T. E. Fox G. W. Brummeler

Twenty Grades of Feather Pillows in all sizes and weights, also Java Kapok and Down Cushions in sizes from 14 x 14 to 28 x 28.

NOTE—Do not fail to see our new line of Porch Swings, also our No-Spread Holder that can be put on any spring to prevent the mattress from spreading.



ALASKA

COME and SEE our unusually complete exhibit of ALASKA Refrigerators at the New York Furniture Exchange in all the various linings.

- Opal-glass lined
- Porcelain lined
- Enamel lined
- Metal lined

Our exhibit is a complete assortment of ALASKA Refrigerators in all sizes and styles. We advise all buyers of Refrigerators to NOT wait, but call at the **Alaska Exhibit, Space No. 901, New York Furniture Exchange**, at once, and see the elegant line of Refrigerators now on display.

Prepare to sell more Refrigerators this season by having "ALASKA" Refrigerators on your floors.

To Augment Your Sales
 Alaska Refrigerators

The ALASKA REFRIGERATOR
 in Your Home Insures Food Purity and Ice Economy

The ALASKA REFRIGERATOR
 Saves its Cost in Ice Economy
 Keeps Food Pure, Clean, Wholesome.

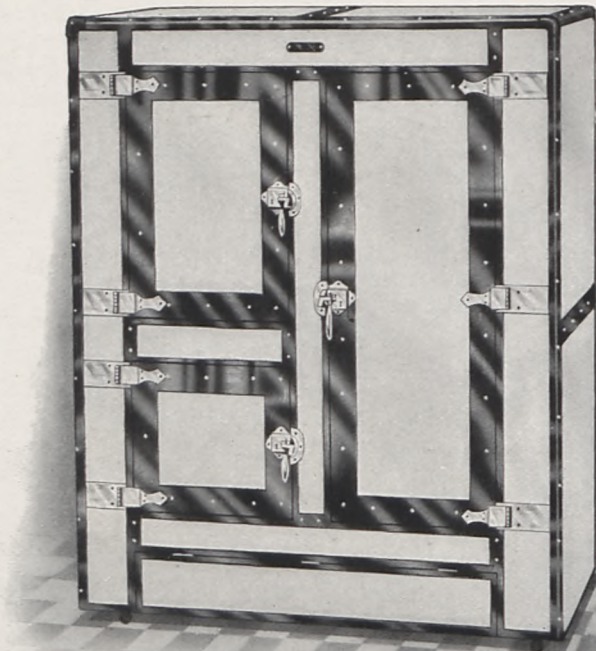
Today's Food Will be Pure and Sweet Tomorrow in an **ALASKA REFRIGERATOR**
 S. E. KAUFMAN
 TRINTON, N. J.

The Alaska Refrigerator Company

Exclusive Refrigerator Manufacturers

Muskegon, Michigan

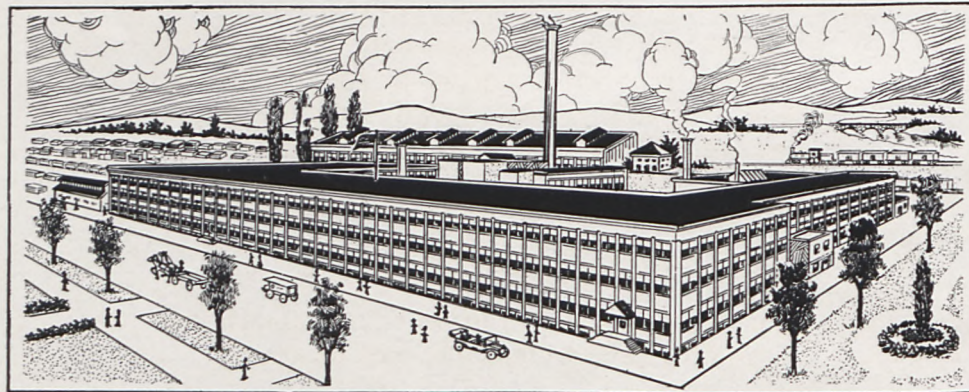
The
Aristocrat
of the
Refrigerator
World



The Leonard Cleanable, No. 14-A

One of many styles in Porcelain, Oak and Ash Cases. All One-piece Porcelain Lined.

If you would know how to sell these goods read the story "Romance in Hardware" in the Saturday Evening Post of Nov. 28. If you have missed it ask us for a copy. 1915 Catalogue now ready. Write for it.



Plant of the GRAND RAPIDS REFRIGERATOR COMPANY, the largest and most complete Refrigerator factory in the world. Capacity 500 complete Refrigerators every day.

We make many models—from the all-porcelain beauty at the head of its class to the ash refrigerator that can be profitably handled in the smallest community.

Every Leonard model, from the all-porcelain to the ash, is equipped with the *same inside box* and the *same wool felt insulation*.

The materials used are of one uniformly high quality; we could not afford to endanger our reputation or disrupt our manufacturing processes by substituting cheaper materials in our low-priced line. No matter what you pay for a Leonard, the quality is there.

Take advantage, now, of our extraordinary facilities and secure a *good* refrigerator with white enamel or galvanized steel lining for your *cheap* trade as well as a porcelain lined one for your *fine* trade.

THE GRAND RAPIDS REFRIGERATOR COMPANY

Makers of Refrigerators in All Styles, All Sizes, at a Wide Price Range

65 to 215 Clyde Park Ave.

Grand Rapids, Michigan



The Coming Season

You are more than anxious to satisfy the diverse wants of your more particular customers. In order to give this satisfaction you must have a line that adequately meets every demand in Style, Workmanship, Material, Individualness and Finish. The Empire Case Goods Co's Line meets the most exacting requirements in both the Modern and Period Designs.

In your show rooms or in your customer's home it can only reflect credit on your business.

Our entire Line of Popular Priced and real salable Bed Room Suites and Chamber Furniture can be seen during the January Exposition at Grand Rapids in the Manufacturers Building, 4th floor.

The Empire Case Goods Co.

Jamestown, N. Y.



BLODGETT BUILDING

GRAND RAPIDS, MICHIGAN

CORNER OTTAWA AVE. AND LOUIS ST.,
ONE BLOCK SOUTH OF MONROE AVENUE

The Pioneer and Leader

Exclusive Furniture Exhibition Building

EXHIBITORS

Banta Furniture Co.,-----Goshen, Ind.	Limbert Co., Charles P.,---- Holland, Mich.
Barber Co., The A. A., Grand Rapids, Mich.	Maher Brothers Company,---- Medina, N. Y.
Binghamton Chair Co., Binghamton, N. Y.	Michigan Furniture Co.,--- Ann Arbor, Mich.
Grand Ledge Chair Co., Grand Ledge, Mich.	Overton Company,---- Grand Rapids, Mich.
Grand Rapids Bookcase & Chair Co.,--	Rockford Chair & Furniture Co., Rockford, Ill.
----- Hastings, Mich.	Stow & Davis Furniture Co.,-----
Jamestown Table Co.,---- Jamestown, N. Y.	----- Grand Rapids, Mich.
Lauzon Furniture Co., Grand Rapids, Mich.	Widdicomb, John Co., Grand Rapids, Mich.



MAIN ENTRANCE TO FURNITURE TEMPLE
 WHERE ARE ON EXHIBIT THE NEW SAMPLES OF REPRESENTATIVE
 MANUFACTURERS OF GOOD FURNITURE.

Michigan Seating Company, Jackson, Mich.
 Taylor Chair Co. Bedford, Ohio
 (Hot Blast Feather Co.)
 Grand Rapids Bedding Co. Grand Rapids, Mich.
 Premier Bed Company, . Mishawaka, Ind.
 Emrich Furniture Co. . Indianapolis, Ind.
 Skandia Furniture Co. . . Rockford, Ill.
 Buckeye Chair Co. . . . Ravenna, Ohio.
 Marvel Furniture Co. . Jamestown, N.Y.

Anchor Furniture Co. . Jamestown, N. Y.
 Charlotte Mfg. Co. . . Charlotte, Mich.
 Estey Mfg. Co. Owosso, Mich.
 Palmer Mfg. Co. Detroit, Mich.
 Posselius Bros. Furn. Mfg. Co. Detroit, Mich.
 West Michigan Furn. Co. . Holland, Mich.
 Royal Mantel and Furn. Co. Rockford, Ill.
 Prairie Grass Furn. Co. Glendale, L. I., N.Y.
 Thompson Mfg. Co. . . . Holland, Mich.

THE FURNITURE TEMPLE

TWO BLOCKS NORTH OF MORTON HOUSE. TWO BLOCKS EAST OF PANTLIND.

GRAND RAPIDS

5 and 7 Lyon Street

MICHIGAN

During January Interest Centers in Grand Rapids The National Furniture Market



The Klingman Building, with the New Pantlind, on the left, just a block down.

THE KLINGMAN BUILDING

extends to all buyers a sincere welcome. Come and make your headquarters with us. You will find scores of worthy lines of national reputation ready for your inspection.

It May Interest You to Know That

1.—Over 100 manufacturers from 17 states bring their lines to the Klingman Building where they meet—and sell—buyers from 45 states.

2.—At least 92% of the buyers coming to Grand Rapids visit the Klingman Building. This percentage was arrived at by one exhibitor who kept tally. We think his figure is just 8% too low.

3.—The average Season business placed in the Klingman Building runs well over \$1,000,000.

4.—Over 65% of the floor space is occupied by lines which have shown continuously with us for ten years or longer. This would imply a degree of satisfaction attained in no other building in the country.

5.—Fully 95% of the floor space is occupied by lines now showing in no other market. This conclusively proves the supremacy of Grand Rapids as a national market, to which the exhibitors in the Klingman Building have contributed in no small measure.

6.—The “tone” of the individual exhibits in the Klingman Building—the good taste shown in decorations, lighting effects, floor coverings and everything that goes to make up the “setting” for an exhibit—is in a class by itself—head and shoulders above anything ever before attempted in a wholesale furniture way.

EVERY BUYER SHOULD PUT THIS ON HIS CALENDAR—
Grand Rapids—KLINGMAN BUILDING—January

January 1915 Furniture Season

RESERVATIONS ARE
BEING MADE NOW.
HAVE WE YOURS?

European Plan: \$1.00 to \$2.50

*A LA CARTE
SERVICE
IN
NEW CAFE
OPENS
JANUARY 1st*

Livingston Hotel

Fulton St. at Division
Grand Rapids, Mich.

Mr. Furniture Man:

Be sure and make your
reservations for the furni-
ture season at Hotel Cody
and secure the best accom-
modations in the city of
Grand Rapids.

Rooms all have hot and cold
running water. A home for you
in the Furniture City, with service.

F. T. Peck,
Manager.

GOOD MIRRORS HELP TO SELL YOUR FURNITURE

JUST AS MUCH AS GOOD
FINISH AND GOOD STYLE.

FOR YEARS WE
HAVE BEEN HELP-
ING OUR CUSTOM-
ERS TO SELL THEIR
GOODS BY FUR-
NISHING THEM

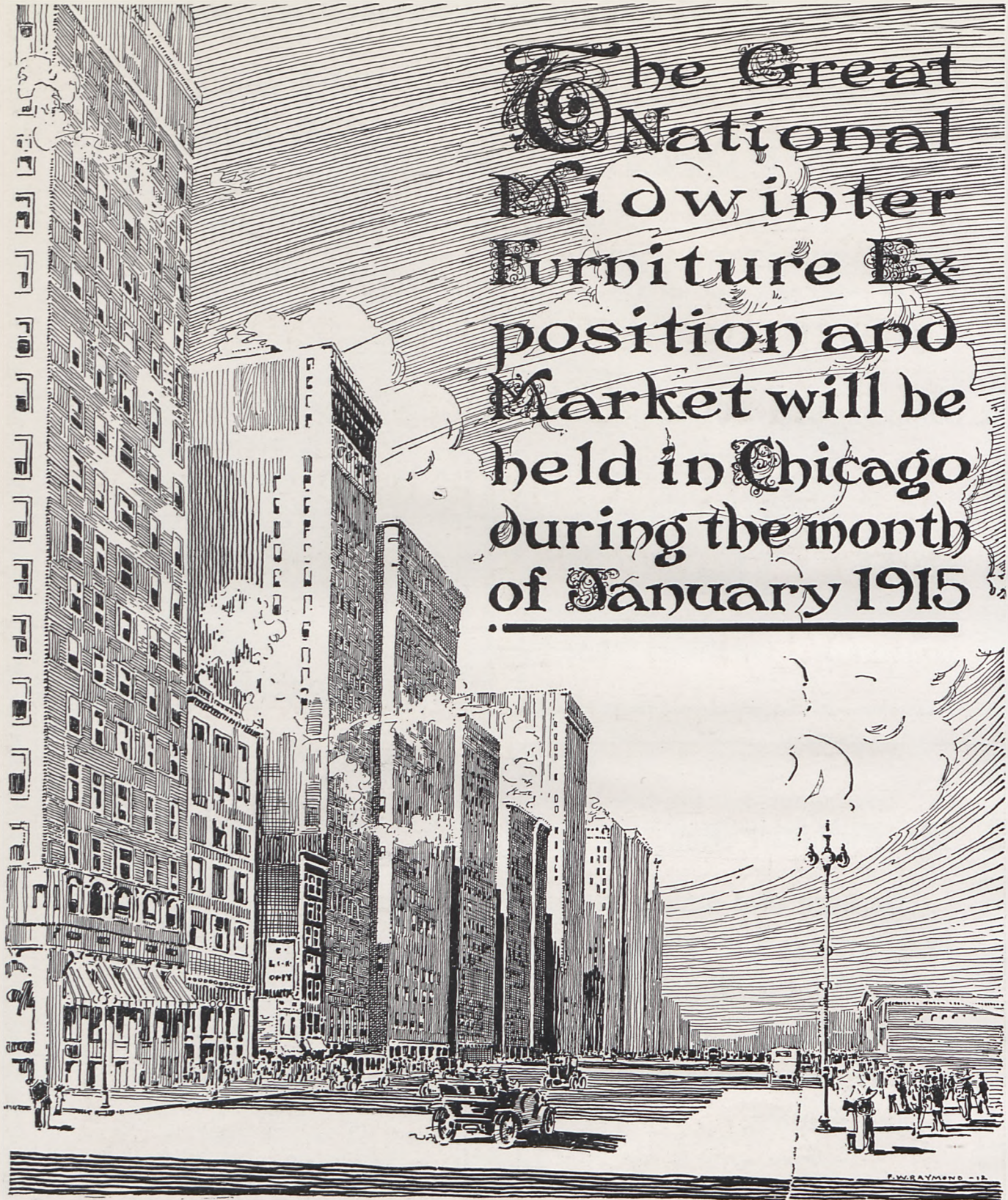
MIRRORS OF QUALITY

WE WOULD BE
PLEASED TO FIG-
URE WITH YOU ON
YOUR REQUIRE-
MENTS FOR MIR-
RORS, GLASS
SHELVES, AND
PLATE GLASS
TOPS.

HART MIRROR PLATE CO.

LEADING AMERICAN PRODUC-
ERS OF HIGH GRADE MIRROR
PLATES FOR FURNITURE

GRAND RAPIDS, MICH.



The Great
National
Midwinter
Furniture Ex-
position and
Market will be
held in Chicago
during the month
of January 1915

YOU ARE CORDIALLY INVITED

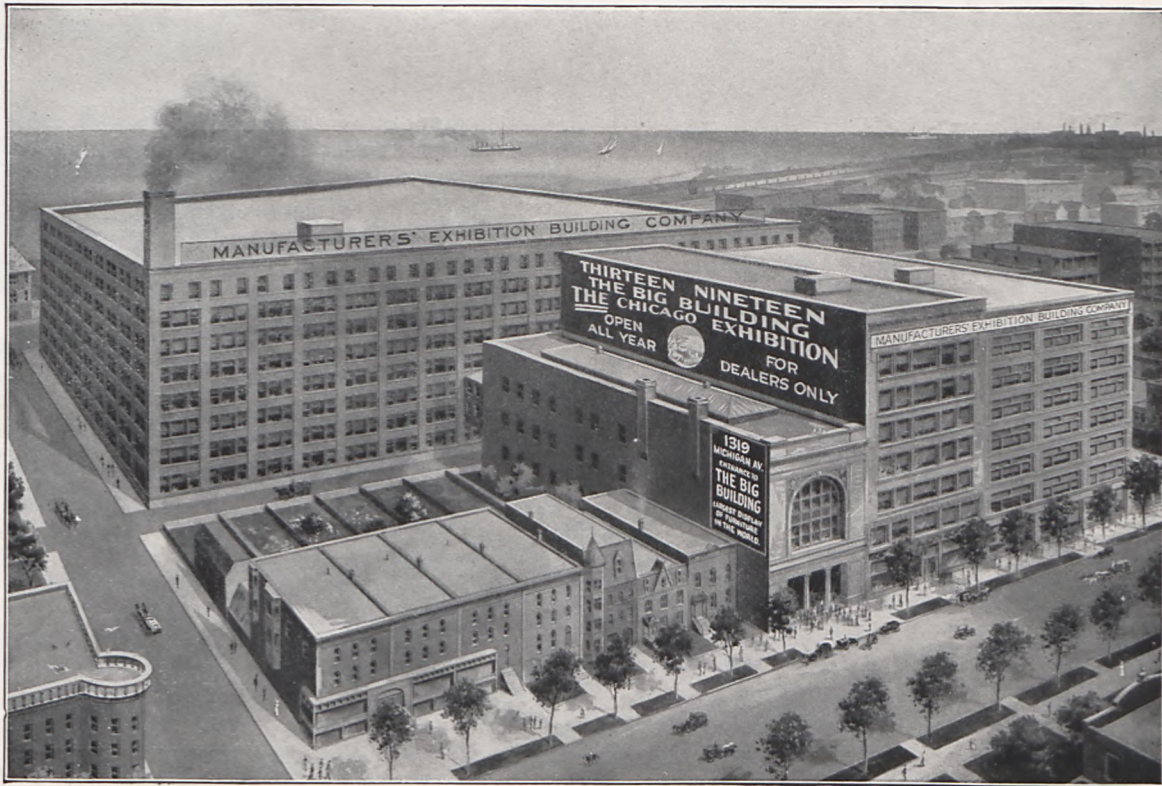


THIRTEEN-NINETEEN-CHICAGO

January 1915 Twenty-Seventh Season

The reason why "1319" has become the headquarters for America's Furniture Buyers is because the best selling and greatest profit producing lines are shown there.

If you fail to attend the January Exhibition here you are jeopardizing the best Interests of your Business.



MANUFACTURERS' EXHIBITION BUILDING COMPANY, 1319 MICHIGAN AVE., CHICAGO

Circassian Coat

Made to meet the demand for a quick drying, long oil varnish. Transparent, acid and alkali proof.

Will Rub---Machine Rub or Dull Rub.

FOR CIRCASSIAN, GUM WOOD AND WALNUT FINISHES IT IS IDEAL—SAMPLANTING WAX, PARAFFINE AND LACQUER—BEING ABSOLUTELY RELIABLE.

SUN VARNISH COMPANY
LOUISVILLE, KY.

Makers of Quality Goods for Particular Purposes.

The UNDERWOOD

and the UNDERWOOD alone typifies

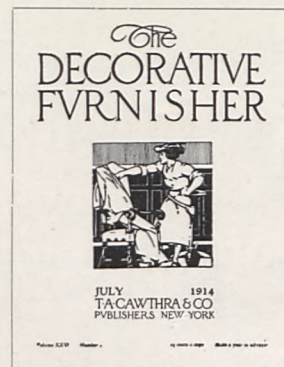
Typewriter
Supremacy

Proved by all World's records.

"The Machine You Will Eventually Buy."

125 North Ottawa Ave.

GRAND RAPIDS, MICHIGAN



The leading magazine devoted to furniture, upholsteries, tapestries, lace curtains, wall papers, rugs, carpets, floor coverings, and the allied lines.

It explains the types and styles of modern and period decoration, with text and illustration. It selects commercial systems suitable for the trade, and shows the way to easier organization methods. It contains the best work of our modern furnishing men and describes and illustrates it for the assistance and encouragement of the trade in general. It is an art magazine full of practical, common-sense information and material—the kind of information that stimulates, that helps, that makes easy the daily work of the practical furnishing man. It is the only magazine covering all branches of decorative furnishings.

Subscribe now—\$2.00 a year.

The Decorative Furnisher **DIRECTORY**

is the handiest little book in the interior furnishing field. It gives the names, addresses and telephone numbers of the manufacturers, jobbers, selling agents and wholesale dealers of decorative furnishing goods in New York City. Tells where to get all the different goods used in the decorating profession. Indispensable in your business.

FREE with a subscription to THE DECORATIVE FURNISHER magazine.

The Drapery Sketch Book

contains drapery designs, of every type for all purposes—suggestions for window hangings, valances, lambrequins, bed draperies—in both heavy goods and printed fabrics. An ideal book for dealer, decorator, department manager, the work-room, window trimmer, and all others interested directly or indirectly in the designing or hanging of draperies.

Printed on high-grade paper, bound in heavy, stiff board cover, size 9x12 inches, the whole making an attractive volume for practical use and ready reference.


\$2.00 postpaid.

T. A. CAWTHRA & Co.
395 FOURTH AVE., NEW YORK

TO OBTAIN a desirable result in finish, it is highly important to use a proper grade of Stains and Fillers. We have specialized for years, making stains and fillers that must pass the test of experts.

Grand Rapids Standard of Quality is Exemplified in Our Stains and Fillers

Grand Rapids Wood Finishing Co.
GRAND RAPIDS, MICHIGAN



The LYON FURNITURE AGENCY
Credits and Collections
CO-OPERATION WITH 1500 MANUFACTURERS
Credit Reports
Credit Ratings
ROBT. P. LYON, Gen. Mgr.
New York Chicago Grand Rapids High Point Boston Philadelphia St. Louis

This Beats Casters
"ONWARD" SLIDING FURNITURE SHOES
4,000 Sets Used in Hotel Astor



"Onward" Sliding Furniture Shoes have largest bearing surface. Cannot injure floor or coverings. Adjusts self to uneven conditions. Prices very low—profits big. Make a strong selling point. Order sample for positive proof of superior merit.

WRITE FOR PRICE LISTS
Onward Mfg. Co.
Menasha, Wis. Berlin, Ont.



PROUD to FIT Your Catalog
of **PHOTOGRAPHS**
BLUE PRINTS
BLACK PRINTS

To show a picture of your product in the most advantageous manner, the print should open perfectly flat and straight.

The Proudfit Loose Leaf Catalog Binder
is designed particularly with that end in view, as well as to contain various quantities with equal efficiency, besides affording convenience and protection during hard usage. *Let us tell you all about it!*

PROUDFIT LOOSE LEAF COMPANY
Binders for Furniture Manufacturers
GRAND RAPIDS, MICHIGAN

Our Subscribers' Response

The letters reproduced on the opposite page all tell one story, of which that from John A. Colby & Sons, of Chicago, is typical.

The great majority of the readers of GOOD FURNITURE use the magazine; to them it is a business tool demanded by the discriminating taste of their *patrons* and the exactions of their business.

Ten years ago, or even five, it was exceptional to find appreciation, to any extent, of furniture for the ordinary home. Today the situation has entirely changed and the progressive furniture merchants of even the smaller towns throughout the land find that their patrons are demanding of them what formerly could be obtained only in a few of our largest cities.

So far has furniture appreciation progressed. In that proportion, also, has the furniture industry taken on importance in the public estimation.

This progress it is the mission of the representative furniture publication to reflect—and that GOOD FURNITURE does in its broadest sense.

GOOD
FURNITURE



THE MEMBERS of The **Kindel** Bed Company extend you their heartiest good wishes for the year Nineteen Fifteen.

In January, we should like nothing better than an opportunity to personally repeat these good wishes, and perhaps to help you start the year so that it will be a more prosperous one.

In this way: Both in New York and at our Grand Rapids exhibit, now in the Klingman building instead of at the factory, there are remarkable displays of the three types of **Kindel** convertible beds — of extraordinary value to all furniture retailers. For, there are new patterns for limited purses, others elegant enough to suit the most cultivated tastes. All are good values, all accompanied by excellent retail advertising assistance.

May we not expect you?

The **Kindel** Bed Company

Klingman Building,
First Floor, South Half,
Grand Rapids

Toronto

Furniture Exposition,
Eleventh Floor,
New York

The **Kindel** displays include a number of very fine patterns in the Period Styles.



721 Divanette

The **Kindel** Kind

Your Silent Salesmen

To be truly successful, the printed matter you buy must always be a part of your institution, a representation of yourself. Each thing (whether a complete catalog, a booklet, a circular, or even a letterhead) must be individually considered as a sales factor—as advertising.

Every bit of work that comes into the Dean-Hicks plant is given that sort of consideration. The catalogs we build are designed to become permanent reference exhibits; the advertising matter we prepare has a reputation for being invariably productive.

The fundamental reasons for this may be found in a large plant perfectly equipped to handle every phase and detail of such work. And, in a quarter century of growth, experience and specialization in the production of furniture advertising literature.

May we show you how your particular expenditure can be made to create really active silent salesmen?

The Dean-Hicks Company

Grand Rapids

Michigan



ADVERTISING

PRINTING

ENGRAVING

BINDING



Burch

Importers and Jobbers
Upholstery and Drapery Fabrics

Our new Fall Line of Fabrics is now ready for your careful inspection.

While the crisis abroad has materially affected the importation of Tapestries, we are in position to fill orders, as we have a comfortable stock of imported goods.

Catalogue showing complete line of Upholstery and Furniture Accessories mailed on request.

THE BURCH LINE FOR QUALITY

A. F. BURCH COMPANY, - GRAND RAPIDS, MICH.

Handwritten text at the top of the spine, possibly a library or collection name.

5020

15-2

Handwritten text in the middle section of the spine.

Good

Furniture

Handwritten text in the lower middle section of the spine.

1913

2

Handwritten text at the bottom of the spine.



50
Co
Furn
1