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reproduction*

*Harriet
Boston
June
1949*



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Who Murdered Dr. Dean?

(Continued from page 35)

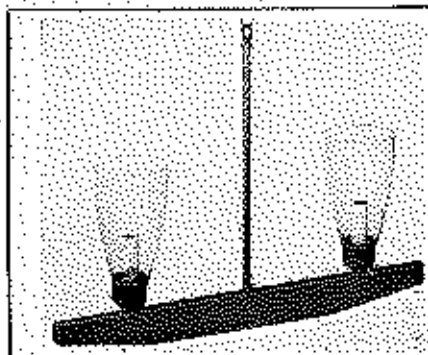
immediately degenerated into a bizarre "whodunit" with suspicion, not concrete evidence, the principal factor.

First, because Mrs. Dean had told somebody, before the body was found, that "Billy is dead in the deep water," she was a suspect. Many, including the then State Attorney General, the late Judge Oscar Young, held to that belief. As a result, she was not informed that her husband had been murdered or his body found, not weeks later.

Next in the line of suspects was the Deans' close friend, Mr. Rich, cashier of the local bank, judge of the municipal court, a former state senator and a man of spotless reputation. Suspicion's horrible pointed finger was directed at him for the sole reason that he had suffered an injury to his face similar to that suffered by Dean when he was felled with the weeder.

But far beyond these two, in ever-widening circles, suspicion was directed at German agents.

Prescott Dunbar, Jeffrey businessman, was then a student at Cushing Academy. Home on vacation, he was on the scene when Dean's trussed body was pulled from the well. He phoned in the story to *The Boston American*. The slaying had all the elements of mystery so dear to sensational Hearst journalism. The managing editor assigned a top feature writer, Bert Paul, to



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Shaker Reproductions

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Advertiser

Craftsmen
January 1954
Wegman

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1 "Tree of Life" motif in multicolor embroidery decorates this winter-white pullover. Back zipper set into raglan shoulder seam. Dry clean.

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3 Long-stem flowers crocheted in many colors, then embroidered onto this winter-white shell. Buttoned pullover. Crocheted edges. Dry clean.

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 7 G 9792F—Shipping wt. 3 oz. \$8.90

4 The Skirt also winter-white to match with any of the sweaters. Elasticized waist for self-adjusting fit; crocheted hemline. Dry clean.

Misses' sizes S(10); M(12-14); L(16). State size letter S, M or L.
 7 G 9794F—Shipping wt. 14 oz. \$7.90

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SEARS
NEW MEASUREMENT
CHARTS

for proper fit

Sweater chart on page 390
 Skirt chart on page 366

Pants shown are sold
 on page 387



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Antiques: It May Be Simple and Yet Not Be Shaker

Term Covers Output of U.S. Sect in 1800's

By MARVIN D. SCHWARTZ

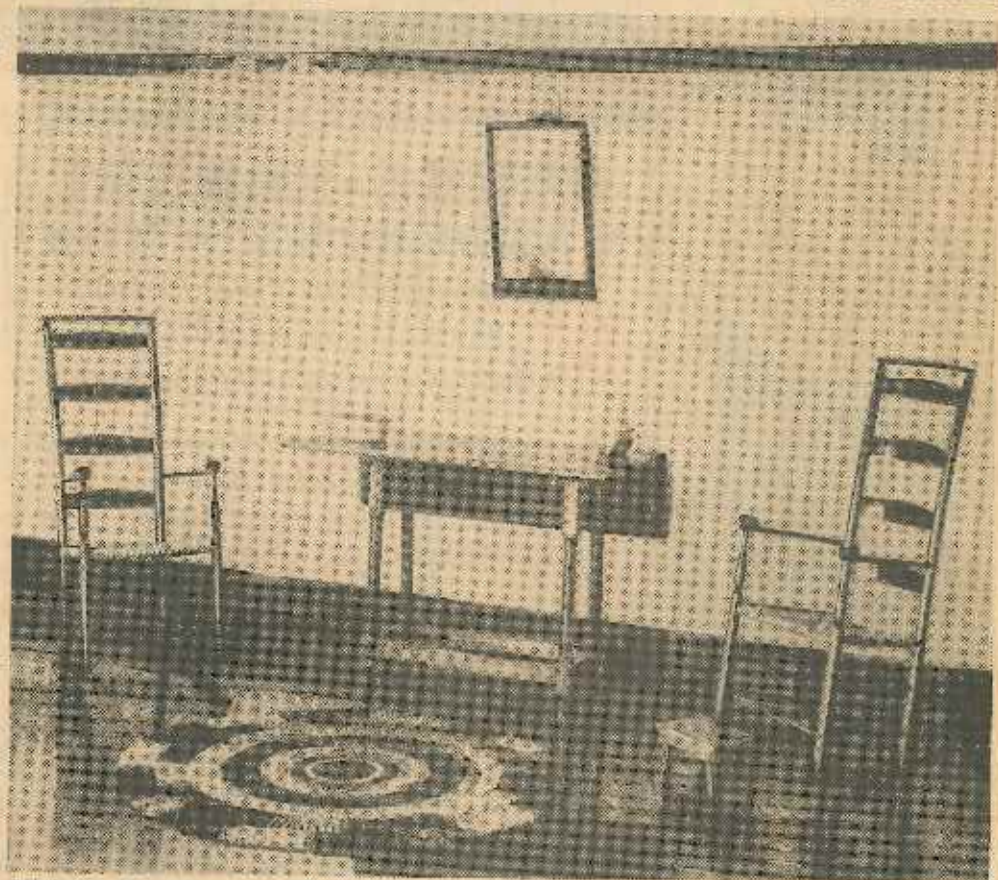
AS Shaker furniture becomes more popular, naive collectors are including any simple country piece in the category.

The term should be applied only to products made by a religious sect that thrived during the 19th century in the United States. Members expressed their puritanical philosophy in their furniture design as well as their way of life. Although other American furniture makers of the period favored simplicity, too, the approach of the Shaker craftsman was particularly functional, so that their results are appealing to modern connoisseurs.

The Shakers, more formally called the United Society of Believers in Christ's Second Appearing, lived in communal societies spotted over the country. Most, however, were in New York and New England. They had begun their American chapter in 1774 when Mother Ann Lee and eight followers migrated from England. By the 1850's they numbered 6,000, but the group dwindled to 1,000 in 1900.

Their furniture was based on a frank dependence on earlier models that had been stripped down for utility.

Furniture sales were recorded as early as 1789, although most of the chests, desks, and cupboards now being collected would seem to have been made for Shaker use before 1850.



Ministry sisters' room with stretcher-base table, rocking chairs and mirror. The tape-seat rocking chairs were made in New Lebanon, N. Y., about 1850, for a Shaker bishopric.

Chairs were sold in quantity through the years as were preserves, patent medicines and brooms. Simple ladder-back rockers with seats made of colorful tapes were a common household form in Victorian homes all over the country.

The major difference between ordinary country furniture and the Shaker ex-

amples is the result of variations in the approach. The country cabinetmaker modified designs for economic reasons. He was ingenious in retaining or adding ornament whenever possible. The Shaker, ideologically opposed to ornament, consciously omitted it. He captured the essence and grace of forms that he simplified. He seemed to

prefer 18th-century inspiration, but used the Empire or contemporary style of the 1820's with equal ease.

An 1876 catalogue selling Shaker chairs by mail warned prospective buyers of imitations on the market. Today's collector has to be on his guard to avoid mislabeling, any simple furniture as Shaker.

U.S. Study Group in Japan

the world economy and her role in world affairs. The group.



The Long-Lived Slat-Back Chair

Simplest of all turned chairs, the slat-back has been here longer than any other chair form. A primitive version is still being produced in the southern mountains. European craftsmen were familiar with it before Columbus set out on his famous voyage. It was one of the memory pieces that chairmakers among the early American colonists began producing about 1650.

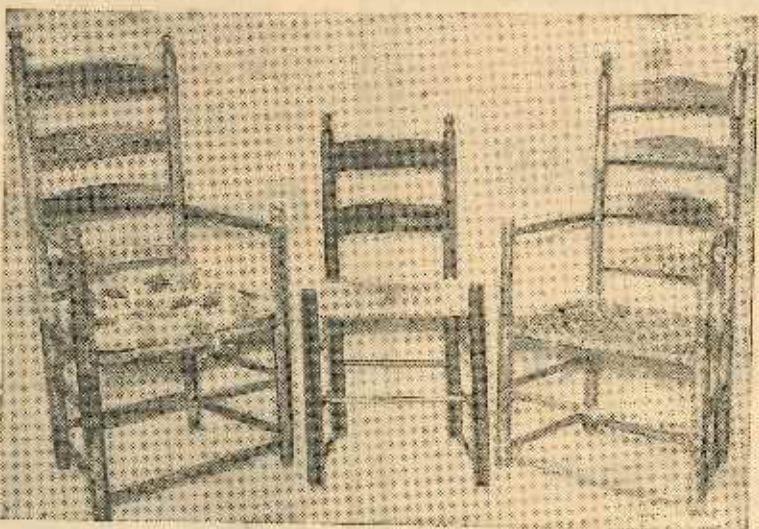
The English slat-back was a simple chair, a taken-for-granted piece in manor houses and cottages along the English east coast and in the Midlands whence came most of the original New England settlers. In its new home, on the other hand, it was popular in city and country homes of varying importance. Its makers ranged from skilled Philadelphia craftsmen to ingenious farmers handy with tools.

Consequently slat-backs made between 1650 and 1830 varied as to skill of individual workers and the time they were made. Those of the 17th Century were on the massive side; with the 18th Century came the high point. Built lighter and decorated with more and bolder turnings, the arms were either round or flat and

Because of this and because they were comfortable and useful, their various owners found them all too adaptable when the rocking chair craze hit America about the third quarter of the 18th Century.

Two to five inches were cut off the legs and rockers were added. Much of this mutilation occurred between 1780 and 1830 when Americans from the Atlantic Coast to the Midwest took to this form of rhythmic relaxation. Today an old slat-back in original condition as to length of leg is rare and desirable. Those that have been tampered with, however, can either be restored or used "as is."

Of the three chairs illustrated, the one on the left was once a straight armchair, then was converted to a rocker. The present owner removed the rockers and had the legs lengthened. The chair in the center is 20



THREE SLAT-BACK CHAIRS

Left, armchair, ca. 1820, restored to original form after being converted to rocker; center, high chair, ca. 1880, legs shortened for use as desk chair, right, armchair ca. 1775. Two inches were taken off legs in the 1850s to mount it as a wheel chair.

the slats had an arched upper edge like the chair shown here on the right. Early 19th Century slat-backs were mostly just plain sturdy chairs.

Whether made early or late, three things they had in common. They were sturdy, easy to handle and inexpensive. No hearth was too humble for one or more and no house too handsome for a well-made slat-back.

years older. Originally a high chair, it was shortened so drastically that the side stretchers almost rest on the floor. It was shortened a century ago for use as a desk chair. The chair at the right has also been left unrestored. It was made in Connecticut about 1775 when its four bottom stretchers were then at least two inches above the floor.

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characteristic of Detroit's gleaming new models will increase its influence on furniture design in 1957. Casual pieces for indoor and outdoor use will flaunt new colors: hyacinth, pink, blue and (the one to watch) apricot.

The Shakers

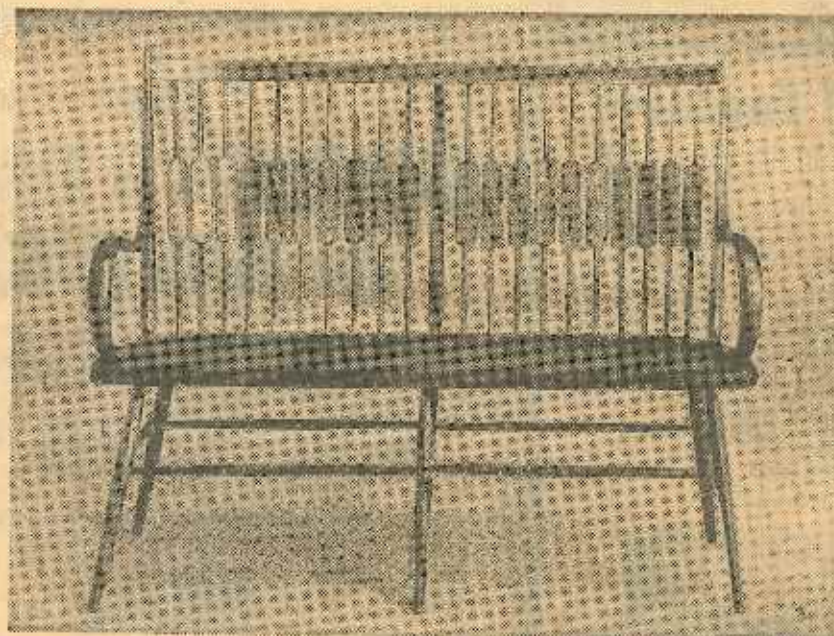
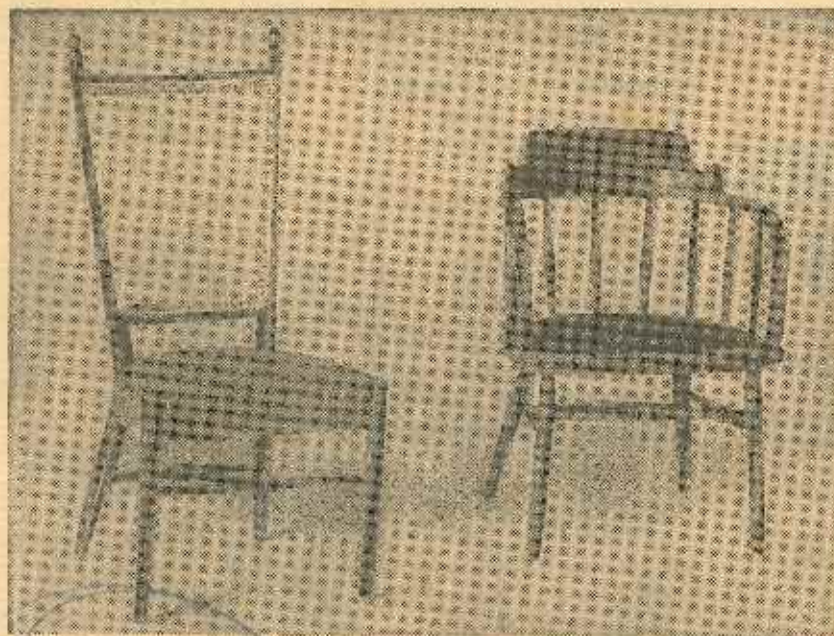


Furniture designs created by this austere early American sect are being adapted for today's homes. The gentle curves and lean lines go well with simple contemporary interiors. Surface enrichment with marquetry is a furniture trend, too.



For the Gourmet

Frozen dishes from world famous restaurants in Paris and New York will lend distinction to the nation's dining tables. Specialties from New York's Chambord and Luchow's are available, and so are fancy canned foods (wild boar is one) from abroad.



SHAKER INSPIRED: Left to right: A cane-back chair has the Shaker mark of ball finial; the captain's chair has a typical spindle back and a traditional settle retains catkin back. The Drexel designs will be at Bloomingdale's, W & J Sloane, Abraham & Straus and Stern's.

16

N. Y. Times Jan/58

...like, for parties,"
 all these items to-
 a thoughtfully assem-
 blage of accessories.
 several dummies. "They
 I at work with a black
 and skirt, but I can
 m off at 5 and leave
 pearls, maybe add a
 color—especially bright
 most everything I own

...on sale for
 \$10. She said "I was so 'me
 that I simply must buy it."
 "Well, I did. I've worn it
 just once, and that was as a
 joke when we dressed up at the
 beach one week-end pretending
 we were at Southampton in-
 stead of Fire Island."
 Miss Kelly carefully put it
 back in its place, adding, just
 a touch wistfully, "I guess about
 all it's really good for is a
 wedding."



Last winter's New Year's Eve dress is simple enough to be timeless and so is still going investment, the white cotton damask sheath remains a favorite party dress. With it,

And to Built-Ins for Home Called So Strong Families Eventually Might Not Own Furniture

For Parents

The following pamphlet, published recently, may be of interest to parents:

TIME FOR MUSIC—A Guide for Parents, by Beatrice Landeck (25c; Public Affairs Committee, 22 East Thirty-eighth Street). Here are suggestions on how to instill an appreciation of the joy of music in youngsters. This pamphlet contains pointers on family music-making, including community singing; when to begin formal music lessons, and how to select the musical instrument.

...ects are building storage units, lighting, desks, tables, bases for sofas into their houses.

This architectural, built-in look is being imitated in some of the new furniture being shown at wholesale furniture markets here. There are free-standing storage walls supported in wood or metal frames. Some of the newest looking chests, like Milo Baughman's design for Arch Gordon, are plain, legless cabinets that sit squarely on the floor, giving the

impression at first glance that they are built into a corner of the room.

While a home with built-in furniture sounds as impersonal as a hotel room, Mr. Van Koert and his designer colleagues on the panel, Lawrence Peabody and Henry Glass, decided that it would be "less accidental and more controllable" to furnish a house in this way, i. e., furniture would fit wall space and ceiling heights and the personal element would be supplied by occupants who put their decorating energies into color schemes and their money into collecting handsome works of art to use as accessories.

And the built-ins could be personalized, too. They would be offered with interchangeable paneling and ornament that the new family in the house could adjust or purchase to its tastes.

However, advocates of the scheme did not talk themselves, as well as the furniture manufacturers and retail stores out of a job. The speakers said that the furniture industry, rather than carpenters and contractors, would take over the making and designing of these built-ins to the order of builders and architects.

Store Likes Its Furniture Shaker-Style

WHILE the furniture buyers of the country milled around Chicago's Merchandise Mart this week, Bloomingdale's staff here in New York put the finishing touches on its annual mid-winter room settings. The store is leading off with the first showing here of the much-touted Shaker-inspired group designed by MacDougall & Stewart for the Drexel Furniture Company.

Many other department store room settings opening later this month will also show examples of the Drexel group but Bloomingdale's couldn't wait—it hurried. Of the rooms on view, two include new furniture pieces derived from the Shaker style, which came into being about the middle of the last century. The pieces are simple but hardly as prim as their forebears.

In one bedroom shown, for example, the four-poster tester bed would certainly not have suited the austere tastes of

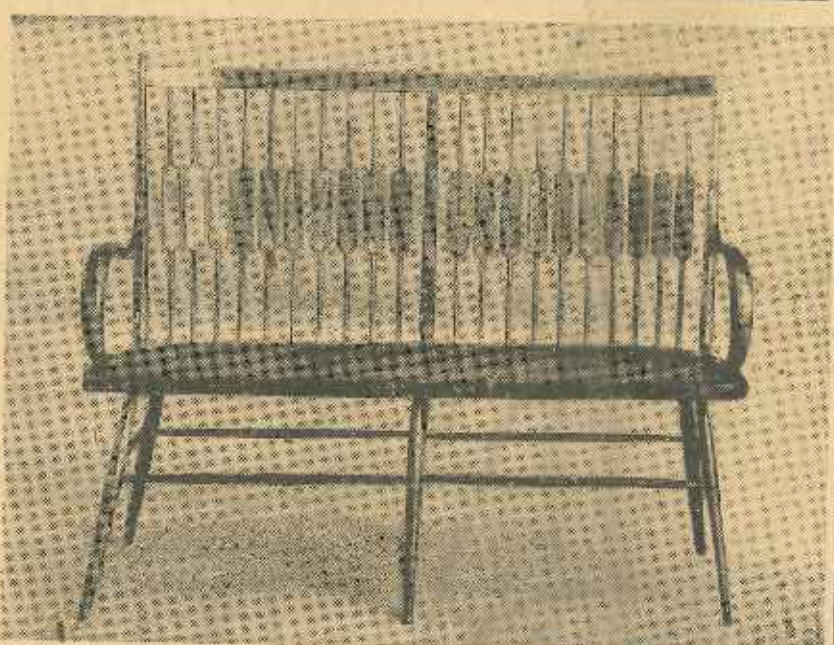
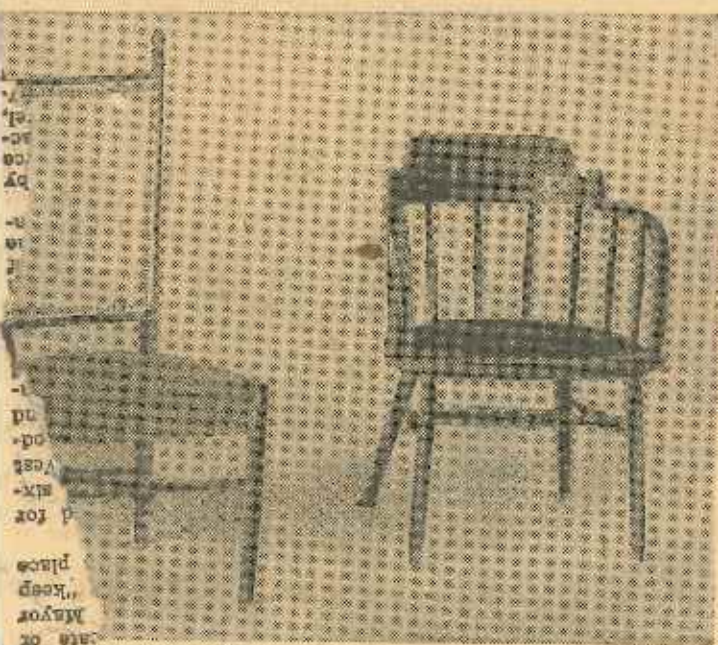
members of that religious sect. The luxurious use of brass for the stretchers joining the posts on this otherwise almost severe piece makes it modern.

The difference between the Danish pieces on view in three of the rooms and the American made Shaker-like designs is that all the roundness is gone from the corners of cocktail and end tables and from chests. The furniture is square but light in feeling and, like the Danish styles, is given a matte finish.

The decorating, in keeping with Bloomingdale's tradition, makes much use of color. Green is definitely on the upswing whether for spring or the whole of 1958. The fresh color of new grass is used twice as a starting accent in otherwise neutral schemes.

Educational Toys

Requiring little or no help from parents, Steps to Learning is a series of educational toys for children 3 to 9 years of age. It is comprised of six kits that teach children how to tell time, the alphabet, how to count, how to match colors, picture building and basic shapes and forms. The toy is manufactured by the Milton Bradley Company, Springfield, Mass. It is sold at Stern's for \$2.50 a kit or \$15 for the entire series.



...IRED: Left to right: A cane-back chair has the Shaker mark of ball finial; the captain's chair has a typical spindle back settle retains catkin back. The Drexel designs will be at Bloomingdale's, W & J Sloane, Abraham & Straus and Stern's.

set. I always you would be interested in this article. say.

Bringing Shaker-Style Furniture Back to Life



By SUZANNE SLESIN

THE scenario goes something like this: A furniture craftsman with little or no experience sees a piece of Shaker furniture in a museum or antique shop or perhaps even in a book. The simplicity of the design encourages him to try his hand at copying it. Whether the task turns out to be as simple as the style or not, he is hooked on Shaker.

It seems that from Maine to Kentucky — in many of the same areas where the Shaker religious communities flourished in the 19th century and then died out because they required celibacy — independent craftsmen are busily recreating Shaker designs for 20th-century applications. Although most of the new pieces do not have the patina and evocative beauty of the originals, they do offer practical furniture alternatives.

Originally made for the austere needs of a rural people, Shaker-style pieces are suited for urban apartment dwellers appreciative of their small-scale, space-saving characteristics.

The stepladders, for example, seem almost ideally designed for getting at out-of-reach kitchen cabinets; the drop-leaf or flip-top tables offer an ingenious solution in extra dining or working space; the simple pegged boards that kept chairs off

the floor and out of the way when not needed can easily be converted for clothes storage or to shelf supports.

Trim little cabinets that are gracefully proportioned, unadorned bookshelves, tripod candlestands and beds on wheels as well as many pieces of clever kitchen gear are both inspirational and eminently practical. It is furniture that is refreshingly direct, appealing to modernists and traditionalists alike.

The contemporary producers of Shaker and Shaker-style pieces make up in diligence what they lack in originality.

"It happened to me 10 years ago, when I saw some Shaker furniture in a museum and felt that I wanted to try and make some," said David Margonelli, who, with his wife, Susan, produces in a Maine workshop what they call Shaker offshoots.

"I didn't have a set of standards to adhere to," Mr. Margonelli explained, "so it made sense to make the Shakers my teachers. Their work was perfect. The Shakers made furniture that was to last 1,000 years; I'm trying that too."

Some craftsmen choose to do their own interpretations. One of them is Raimundo Lemus, a Havana-trained woodworker with 29 years experience. In the last three years he has reproduced more than 36 pieces, all with Shaker antecedents.

"They were so simple yet at the same time so elegant," said Mr. Lemus, who works out of a cluttered Greenwich Vill-

Continued on Page C6

Top left: detail of Shaker sisters on turn-of-the-century postcard; Raimundo Lemus, above, with one of his Shaker-style chests.

The Shakers' Sublime Vision

At the Corcoran, Furniture and Objects of Quiet Joy

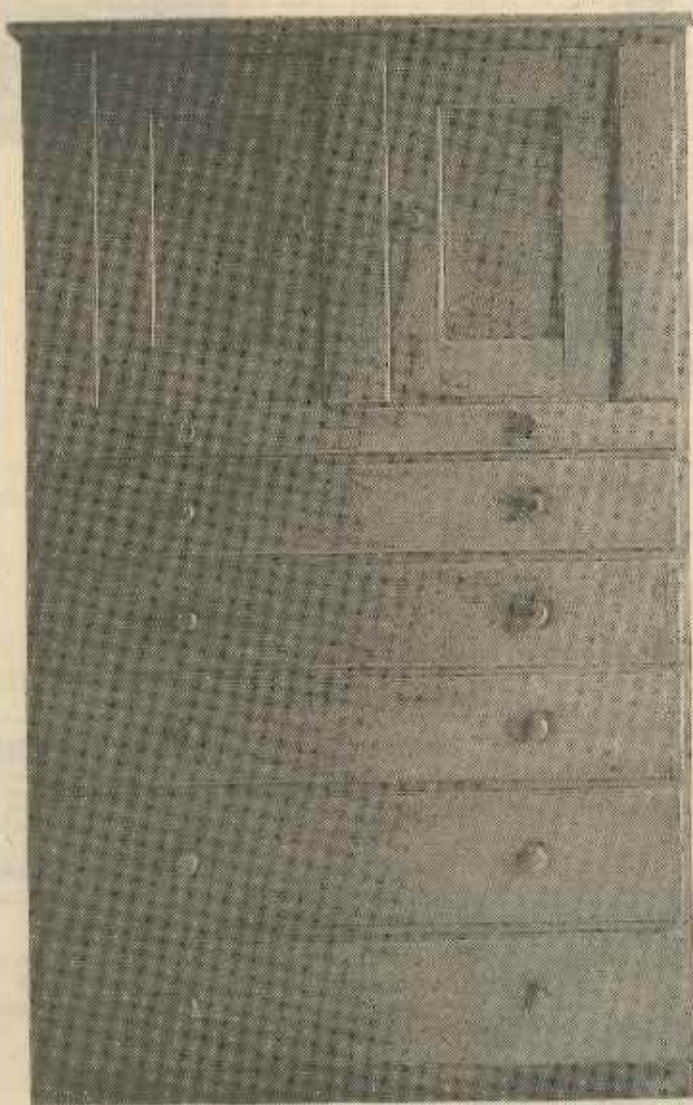
By Paul Richard
Washington Post Staff Writer

You hear it in the hymns of Protestant New England, hammered out four-square. You see it in the pewter plates made by Paul Revere, in hard-edge color paintings, in the Koufax curve, in the quick draw, in the crisp lines of the skipjacks sailing on the bay. Its energizing spirit is reiterated rightness. Until I saw their cupboards, their baskets, brooms and chairs—in the show that opened yesterday at the Corcoran Gallery of Art—I used to think the Shakers epitomized that preference for patient repetition, for the stern, the unadorned. But now I'm not so sure.

In 1842, when a visiting Charles Dickens, a writer long accustomed to Victorian plush and clutter, went to see the

Shakers in New Lebanon, N.H., he felt imprisoned by the stiffness of their chairs and the stiffness of their lives. He entered "a grim room, where several grim hats were hung from grim pegs, and the time was grimly told by a grim clock." That preference for the workmanlike, that disdain for decoration, has always had opponents both here and abroad.

See SHAKERS, F4, Col. 2



PHOTOS BY PAUL J. ROCHELEAU

From the "Shaker Design" exhibit, a pine cupboard and case of drawers (c. 1825), probably from Watervliet, N.Y.; a basket with hardwood handle (1858), from the Hancock Shaker Village in Pittsfield, Mass.; and a maple rocking chair (c. 1850), probably from New Lebanon, N.Y.



Shakers

SHAKERS, From F4

might expect a show of monkish drabness, of black and white and gray. But the otherwise austere cupboard and chest of drawers (c. 1825-50) from Enfield, Conn., is a canary yellow. Other chests displayed are painted bittersweet orange, green or midnight blue. Because many of the colors here are those of fine, rich woods—tiger maple, flaming cherry, butternut and poplar, walnut, birch and pine—you might argue that the carpenters were only using colors the trees themselves provided. But what about those boxes of bright yellow and bright orange, and that cloak of crimson, and those pink and purple scarves of iridescent silk?

The objects of the Shakers—their mitten forms and shovels, clothes hangers and tailors' tools, hacksaws, clocks and pails—announce that they're designed for use, but they are always more than dully functional. There is much more here than Good Design. The people who produced them were not rationalist apprentices at some 19th-century Bauhaus. They called themselves "Believers." They were visionary mystics who, abjuring greed and privacy, sex and private property, had fled the mundane world.

Christ said, "Be ye perfect." The Shakers did their best. Their whisk brooms and their wooden spoons, their straw hats and their tables, have a holiness about them. They are God-rooted and grace-filled. They are objects made as prayers.

Viewers who cannot see the purest abstract painting, those who still dismiss the grid paintings of Piet Mondrian, Barnett Newman's parted fields and the white squares of Malevich, with an I-could-do-that strut, may find the Shaker show a dull one. For you cannot read it right—as you cannot read those paintings—unless you are at least a little bit receptive to the rapture in the minimal, the ecstatic in the spare.

There is a sternly simple drawing by the Russian suprematist Kasimir Malevich (1878-1935) in the permanent collection of the Museum of Modern Art. It shows two black squares on a white ground. He was asked, when it was new, what it was a picture of. "Madam," he replied, "the transcendent beauty of the square is visible to any idiot. And filling in a square without going over the lines is the most humbling and humiliating labor known to man."

That striving to make visible, with the humblest of means, something suprahuman is a mission shared by saints, by Zen potters, by Shakers—and by many of the pioneers of modern abstract art. Mondrian was a theosophist. The architect Mies ("God is in the details") was a radical utopian. Newman was immersed in myth. These artists in their various ways were attuned—as were the Shakers—to what a nonbeliever might describe as the occult.

The Shakers, the "Shaking Quakers," the members of the United Society of Believers in Christ's Second Coming, were, at least at first, practicing charismatics. They regularly received "gifts" of song and movement, they shook, they danced entranced, they heard from unseen "spirits," they often spoke in tongues.

By the early 1820s, when they began to make the first objects in this show, their services had calmed. They no longer threw their arms about; instead they danced in long and ordered lines, three steps forward,



Dipper (c. 1830) from the Hancock Shaker Village in Pittsfield, Mass.

three steps back. They no longer spoke in tongues, or at least they did so rarely. Instead, they sang in unison. The raptures that had moved them once were gradually, increasingly, poured into their chores, and into their art.

"A man can show his religion as much in measuring onions as he can in singing glory halleluiah," wrote one 19th-century Believer.

The sect was founded in America by Ann Lee, a blacksmith's illiterate daughter from England's Midlands shires. After joining the radical Quakers in her native Manchester, she emigrated to New York in her late thirties, with eight of her followers, in August 1774.

Mother Ann, as she was called, sought to make her followers more like angels, less like men. Believers were to leave "the World," abandoning its violence, its greed and its corruptions.

"You must forsake the marriage of the flesh," she taught, "or you cannot be married to the lamb."

Her path was not an easy one. Her four children died in infancy, she was abandoned by her husband, her followers were persecuted, she was imprisoned (as a British spy) during the Revolution. Her poverty was dire. She was five years in America before she won a convert. But she never ceased to preach.

She taught, "Do all your work as though you had a thousand years to live, and as you would if you knew you must die tomorrow."

She had known the filth and noise and mess of the shires of England, but now, in the New World, in her home in Niskeyuna, near Albany, N.Y., she taught, "Clean your room well; for good spirits will not live where there is dirt. There is no dirt in heaven."

"Put your hands to work, and your hearts to God." She died at 48 in 1784, probably from mob violence. (When her body was exhumed in 1835, it was found her skull was fractured. According to Shaker legend, a mob in Petersham, Mass., had dragged her, feet first, down a flight of stairs.) But her teachings did not die.

In the years after the war—with visions of utopias abroad in the new nation, and Christians losing faith in strict predestination—sects of many sorts blossomed in the farmlands of New England and New York.

New Yorker Joseph Smith was just 14 when, in 1820, he knelt to ask the Lord "which of all the sects was right" that he "might know which to join." Three years later he would learn, from an angel called Moroni, of the existence of the golden plates (they were buried in a hill not far from Palmyra) that bore the Book of Mormon.

The Shakers were, by then, already prosperous. Shaker leadership had passed—in 1788, as Mother Ann had prophesied—to two native-born Americans in New Lebanon. One was Joseph Meacham (1742-1796), whom Mother Ann had called "the wisest man that has been born of woman for 600 years." The other was Lucy Wright (1760-1821), who sent Shaker missionaries westward to Kentucky and Ohio. By

the time Joseph Smith found the plates of gold, there were already nine communities in the Shaker network.

The Shakers in their first days had been extremely poor. "There were nearly a hundred in the Family where I lived," one aged Shaker sister recalled in looking back at 1791. "Fourteen of us slept in one room . . . Our beds were mostly straw; and we made them on the floor . . . For breakfast and supper, we lived mostly on bean porridge and water porridge."

By the 1830s, their lot had improved. So, too, had their diet, which included, as Brother Ephraim Prettess noted, for "breakfast: beef, pork, mutton or fish . . . Next followed bread and butter and pies of various kinds from pumpkin to the high seasoned mince pie, cakes of different kinds, milk and butter toasts and pancakes drenched in butter."

They also fed on work. "Various changes have taken place today," reports a New Lebanon farm journal from April 14, 1860. "Henry gives up the horse team to Frederick & moves into the joiner shop in Hiram's place, who moves into the mill room . . . Frederick gives up his ox team to David Lyall who leaves the Blacksmith shop which is filled by Wm. Trent who leaves the herb house . . ."

A Freudian might argue that the energies the Shakers poured into their labors were fueled by their repressions.

The Shakers saw things differently. They knew that they were working not just for work itself, and not only for each other, but to make themselves deserving. For they were living, they were certain, on the borderline between our world and another. And they regularly received "Gifts" and visitations from Mother Ann and spirits only they could see.

On Christmas Day, 1845, the members of the Hancock Second Family drew up a list of their spiritual presents: "bright silver crosses, bread and waters of life, large silver sacks, pitchers and bottles filled with never failing water, bright glorious crowns, beautiful stars from the Saviour, bundles of brooms from Brother George Washington."

They never worked begrudgingly. The tall chairs of the Shakers, their tables and their boxes, still appear to shine because something far from drudgery, and more than mere efficiency, went into their making. June Sprigg notes that Thomas Merton "attributed the 'peculiar grace' of a Shaker chair to the maker's belief that 'an angel might come and sit on it.'" Any woodsman may take pride in his finely sharpened ax, any sailor in a knot, but they do not see their chores, as the Shakers always did, as binding them to God.

Their houses, with their well-swept floors and countless cupboard doors, have been turned into museums. Their fields are untilled. The Shakers are now dying out. There are a dozen or so left.

"I've lived in God Almighty's day and am called to be a saint," wrote Elder Issachar Bates in the 1820s:

My brethren are my friends, my sisters kind to me, Whoever plows or knits or spins are all at work for me, Is this what Jesus meant, an hundredfold to give? That I've the whole in present time, yea every day I live.

United Technologies Corp. provided \$125,000 for the Corcoran's exhibit. That firm, which more than most appreciates the value of fine museum publications, contributed a like amount to Sprigg's cleanly written catalogue. The Corcoran is still charging for its shows. Admission to "Shaker Design" is \$2.50 for adults, \$1 for students and senior citizens. There is no charge, however, on Thursday evenings, from 5 to 9 p.m. The show closes Jan. 4.

Shaka Reproductions

NY Times
5/6/49

...suits were the
as Conchelo Mugica, Queta
no, Maria Luisa Cortez, Lucha
Aldoco, Eve Herrejon and Maria
Antonieta Reyro, all of Mexico City.

This stu-
vaist devotee can be
feminine with sheers and ruffling
trims or tailored with tucks as
she likes.

Fisherman's Luck Revives the Making Of Hitchcock Chairs in Original Plant

The same type of chair that nineteenth-century housewives bought from Yankee peddlers is now offered to local homemakers at Macy's. The famous Hitchcock chair, with its typical gold-stenciled fruit or basket designs on soft black, are now being produced in Riverton, Conn., at the site of the original plant of Lambert Hitchcock at Hitchcocks-ville.

The resurrection of the old factory, long idle and stripped of machinery, has been undertaken by John T. Kenny, who discovered it when on a fishing trip. Since then he and Richard Coombs have collected original Hitchcock chairs and stencils as models and assembled local cabinetmakers, some of whom are descendants of craftsmen employed by Hitchcock.

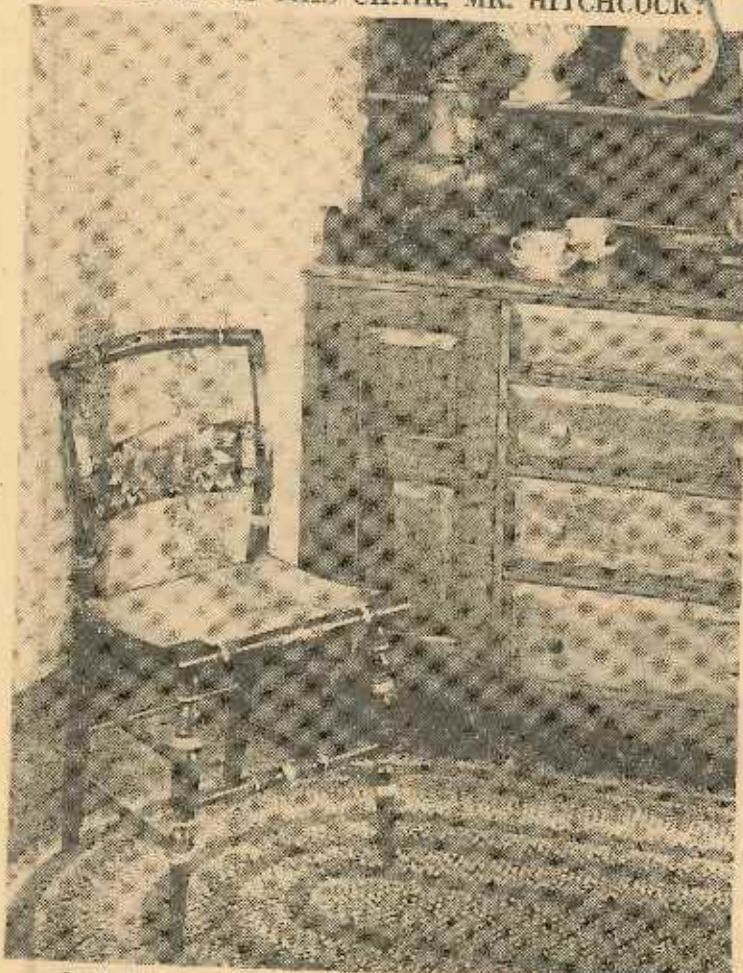
Even without this aura the modern products have a charm and sturdiness which must be similar

to those which appealed to women when Mr. Hitchcock started his industry some time after 1818. The chairs might be used today as "extras" in practically any room, particularly in dinettes.

The chairs have hand-made rush seats, rounded legs with the same turnings highlighted by gold which distinguished the originals, and the extra thick round or bolster part across the top of the back. The soft black finish is accented here and there by red strokes to simulate the hand-rubbed finish of the originals. A fruit or basket design in soft gold is hand-stenciled on the horizontal crossbar on the back.

There are four cross pieces in the shape of these "button back" from a plain straight stenciled piece the turtle back, a round aped which has connecting points somewhat like turtle feet. The chairs are \$39.95 each.

RECOGNIZE THIS CHAIR, MR. HITCHCOCK?



One of the soft black, rush bottomed chairs being made today at Riverton, Conn., in the original factory of Lambert Hitchcock. Gold stencilled design on typical "button back" cross piece. Macy's.

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their price.

By the way, John Va
the Fishery Council say
shrimp are giants, a d
pound. Our own jumbo
sixteen to twenty to a po

Ducks and Chickens Cha

Moving now to the butch
partment:

These homemakers will find
only fresh Long Island duck
cheaper, but lower costs, too,
chickens of all sizes—fryers, c
ers and fowl. The declines ar



Shaker Crafts Revived

To the Shakers, the art of furniture craftsmanship was heaven-inspired. It has even been said that their furniture provides a better expression of their faith than their written theology. Today, the Shakers are all but extinct. Their principles in craftsmanship, however, are not: three new "Believers" have formed a Guild of Shaker Crafts, Inc. in Spring Lake, Michigan, where they are reproducing a selection of Shaker furniture, accessories and a few items of clothing. Everything in this initial collection, which is illustrated in a handsomely designed "Portfolio No. 1", is copied from originals in the collection of the late Edward Deming Andrews and Faith Andrews, foremost authorities on the Shakers. Its introduction also coincides with the publication of a lively book on Shaker furniture called *Religion in Wood*, written by the Andrews and published by Indiana University Press, Bloomington, Indiana. All quotations which follow are from the book.

The Shaker principles of furniture design are so basic, so logical and so modern that they might as easily apply to the Bauhaus as to the "United Society of Believers in Christ's Second Appearing", which is what the Shakers called themselves. In essence they are: "Regularity is beautiful"; "There is great beauty in harmony"; "Beauty rests on utility"; and "All beauty that has not a foundation in use, soon grows distasteful, and needs continual replacement with something new. That which has in

itself the highest use possesses the greatest beauty".

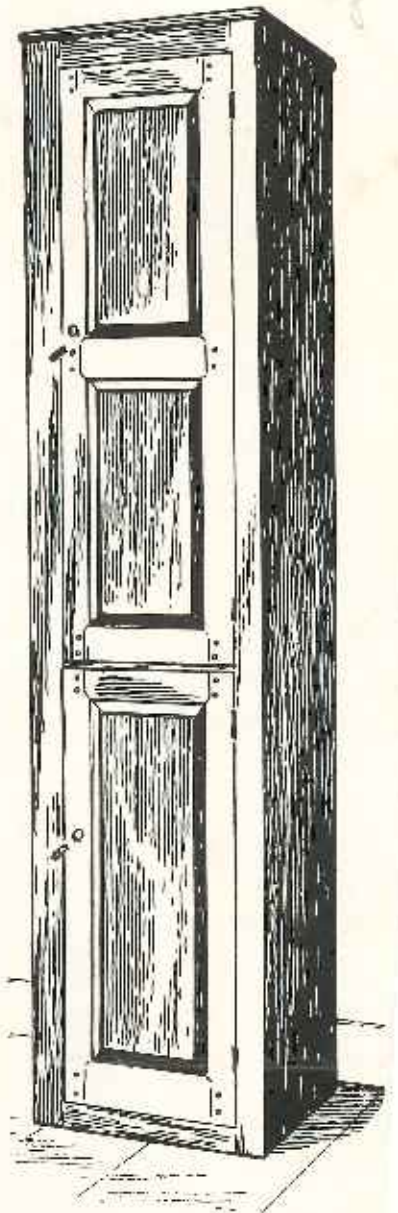
The foremost principle of all Shaker arts, however, was that work must be perfect and a "thing made had to be precisely what it was supposed to be". All frills, embellishment and unnecessary details were discarded. The pieces of furniture that have survived, then, are pure and simple in form; they are the final results of trial and error and much experimenting on the Shakers' part. They retained only what was best and cast off the second rate.

And because the Shakers "lived and worked in a timeless present," there is a sense of timelessness and of enduring merit in their work. According to Alan Gowans, who contributes an essay for the Andrews book called "Spiritual Functionalism in Shaker Furniture", "It explains the characteristic lack of stylistic consciousness" in the Shakers' art, even though one can see some of the prevalent styles of New England, 19th-century furniture in their ladder-back chairs, architectural details and proportions of chests.

Because of its timeless quality, the furniture being reproduced by the Guild of Shaker Crafts is compatible with either contemporary or traditional settings. Since each piece is made to order, sufficient time must be allowed for delivery. Inquiries should be addressed directly to the Guild. The accompanying illustrations of available designs taken from the Portfolio were drawn by Beverly Hallock.

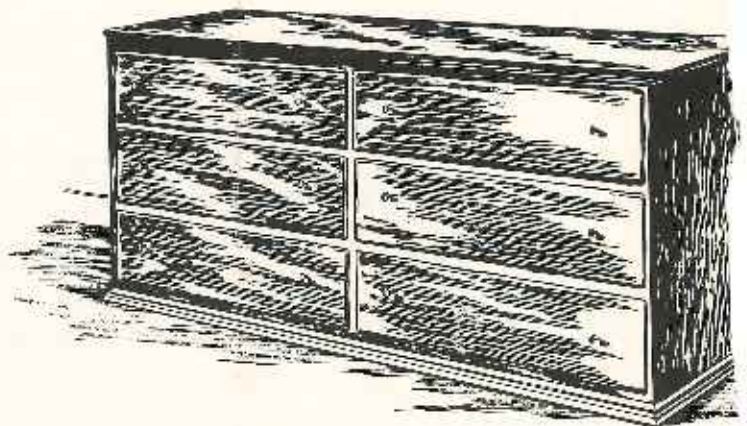


Sewing stand, 30 $\frac{3}{4}$ "
to top of back,
available in pine painted
Shaker red or cherry.



Double cupboard in pine, 67" high,
with 6 full shelves and 2 half shelves.
Natural or Shaker red.

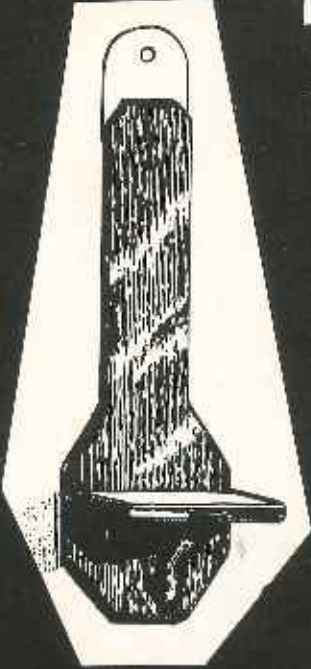
Towel rack in natural finish pine,
31" high. Shown with
hand-loomed wool and mohair throw.



Double counter in natural finish
pine, 68" x 17 $\frac{1}{2}$ " x 33".



Shaker dolls, 11 and 12" high.



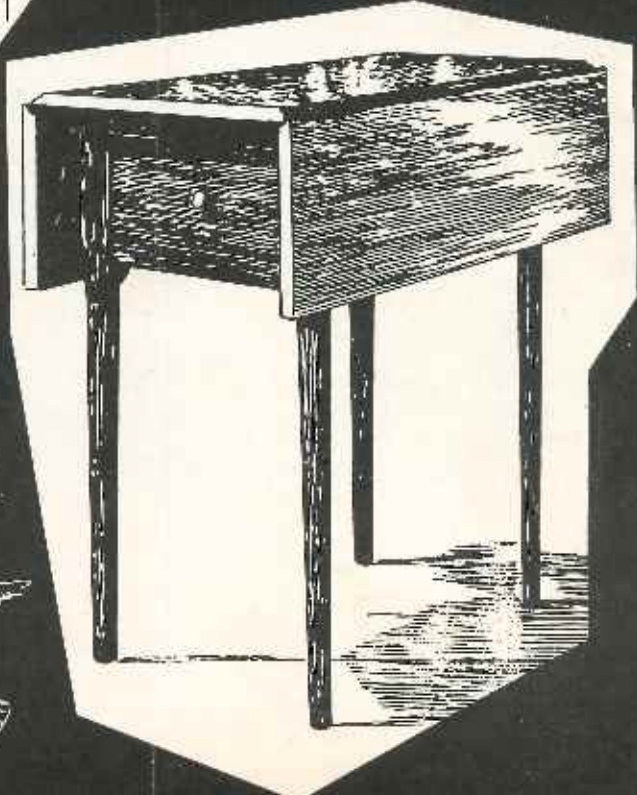
Pine candle sconce, 18" high, and cherry mirror and rack.



Cherry candlestand with 15 3/4" diameter top.



Drop-leaf table in cherry, 26" high.



gton

Tel. 83

**Oil Can
Motorist**

GREAT BARRINGTON—Henry J. 25, of Monument Valley, escaped serious injury when his car tipped over on the road Friday afternoon. He told police he was in the corner into Monument when a can of oil on the car started to overturn. He lost control of the car which went up an embankment and hit a tree and turned over. He was treated by Dr. Zanonato for a cut on his head.

Meeting
A joint meeting of all teams in the Town League will be held at the town hall tomorrow night at 8. Those participating in second round games which begin next week must attend. Schedule for the season will be discussed. Reservations will also be aired. Reservations not filed at the meeting will not be considered later. Those interested are also invited to at-

**Auto Overturns
On Maple Avenue**

GREAT BARRINGTON—Miss Gladys Levithan, 26, of Utopia Station, N.Y., was treated at Fairview Hospital for a head cut after her car overturned on Maple Avenue yesterday afternoon.

Miss Levithan told police she was driving toward Great Barrington at about 35 miles an hour when her car hit the right shoulder of the road, crossed to the other shoulder and turned over near the home of Miss F. Ethel Waller. The front and side of the car were damaged and Miss Waller's shrubbery and lawn were torn up.

**Town Softball League
Slates Outdoor Roast**

GREAT BARRINGTON—Jack's Buds of the Town Softball League will sponsor a hot dog roast Thursday evening at 6 at Hebert's shore.

Members of league teams, their families and guests have been invited. Tickets may be obtained at Jack's Restaurant. Reservations must be made by Thursday morning.

Austin Sica is chairman of the roast, assisted by William Kot, Leigh Curtiss, Robert Bryden, Herbert Reid and Gerald Davis.

Rummage Sale

Articles for American Legion Auxiliary rummage sale Thursday should be left at Walker Hall Wednesday.

Anyone unable to do so should call Mrs. Arthur D. Snow, Mrs. John Tryon or Mrs. Marsh B. Giddings, who will arrange to have articles called for.

Pheasants To Arrive

Five hundred six-week-old pheasants will arrive here tomorrow from the state game farm in Wilbraham. The birds will be confined in pens at Cove Inn, George Kershaw's home and Lawrence Barbieri's farm until liberated late in September by members of the Great Barrington Fish and Game Association and Conservation Officer John E. Buckley.

—Miss Joan Belton of Westchester, N.Y., was a recent guest of Mr. and Mrs. Francis J. Condry of Reed Street.

—Mrs. Lawrence F. Tonini has opened an agency for the sale of hearing aids at her Elm Street home.

—Richard Tully of Parley Street is on a three-week vacation from the Rising Paper mill in Housatonic.

—Mr. and Mrs. William P. Murtagh of South Main Street and Albany are the parents of a daughter born Friday at Brady Memorial Hospital, Albany.

Floor sander and edger for rent. Cooper Millwork & Glass Company. —Adv. —17

Septic tank and cesspool cleaning. Tel. 1159R. Acme Sewer Serv. —Adv. —21

For Sale—Raspberries. Orders taken. S. V. Civik. Tel. Housa. 23-R4. —Adv. —19

Hoover vacuum cleaner and floor polisher. Tel. Housa. 23-R4. —Adv. —19

Lenox

JOHN VANDER VOORT

**New Gift Shop
To Feature Work
Of Area Craftsmen**

LENOX—A country gift shop which may, in time, become an outlet and exhibition center for goods produced by Berkshire craftsmen, has opened not far from Tanglewood on Route 183 near the Lenox-Stockbridge town line.

Site of the new enterprise, which officially started business July 4, is an old New England horse barn, completely refurbished to suit the needs of a new trade. Proprietor of the establishment is Miss Phoebe K. Eaton of Old Chatham, N.Y., who moved from the city to the country in 1947 in order to work in rural surroundings. While the gift shop is a means for Miss Eaton to earn a living, her main purpose, she says, is to provide an outlet for arts and crafts so that Berkshire craftsmen and visitors may become more acquainted with the individual creative skills in the area.

This is a trial year for Miss Eaton. Consequently, her initial stock, now displayed, is mostly on consignment from selected craftsmen and the Columbia County Crafts Guild. This year she expects to remain open only during the summer, but hopes to build up a mail order business during the winter.

Although the emphasis will be on local arts and crafts in the future, Miss Eaton is currently exhibiting wares produced all over the world.

Miss Eaton claims to be no craftsman herself although she has had limited training in weaving and may exhibit some of her own works later. She is a family social worker, having been employed by agencies in New York City and throughout the state of New Hampshire. It was while she was in northern New England that Miss Eaton got the idea to start a center which would stimulate the creation of useful and pleasing hobbies. Throughout New Hampshire, she says, she was fascinated by the state-supported general stores and the number of privately-operated gift shops.

Miss Eaton is a graduate of Oberlin College and had professional training at the New York School of Social Work. The gift shop barn is owned by a friend, Walter Wilson of Old Chatham, who helped Miss Eaton with the redecoration.

DuFresne Honored

LENOX—Raymond W. DuFresne, son of Mr. and Mrs. Raymond F. DuFresne of Cliffwood Street, who recently attended Boys' State of local representative, has been awarded a bronze plaque, a good conduct medal and a certificate of merit in recognition of his outstanding service at the conference.

The plaque awarded to young DuFresne was one of 12. There were more than 460 youth representatives at the conference, where DuFresne was made honorary superintendent of state highways.

MISS CAL

**Miss Ste
Is Engag
E. B. Stre**

DALTON—Mr. J. Stephens of 5 Po day announced the approaching marriage of his daughter, Myrtle Mae Burton Streeter, son of Mrs. Guy Streeter of Dalton. The wedding will take place Oct. 6.

Miss Stephens graduated from St. Joseph's High School and attended Berkshire Business School. She is a bookkeeper at the field Coal Gas Company.

A Pittsfield High School graduate, Mr. Streeter is employed with the Berkshire Plumbing & Heating Company. He served in the Army for 18 months, one year of which was spent in Germany.

**Walter Decker
Is Appointed
To Police Force**

DALTON—Walter C. Decker of 488 Main Street has been appointed a regular patrolman on the Dalton police force. His appointment fills a vacancy created by the resignation of Francis M. Woodlock.

Mr. Decker, the son of Mr. and Mrs. Alonzo Decker, was born in West Stockbridge. He has lived in Dalton since his marriage to the former Ruby Krum, about 20 years ago. Mr. and Mrs. Decker have three children, Walter, David and Barbara.

He was employed by the Dalton Garage Inc., for 18 years. Mr. Decker has been an active member of the Dalton Fire Department since 1941.

He is well-known locally for his semipro ball-playing. In the late 1920s he played for the West Pittsfield Independents, in 1931-32 moved to the Nation Wide club. He was a leading pitcher for both the Nation Wide and the General Electric team. He currently plays with the Old-Timers.

Mr. Decker will have the 11 PM to 7 AM shift, thus assuring Dalton of 24-hour-a-day police coverage.

**Dalton Girls
At Witawentin**

DALTON—The following Camp Fire girls started a two-week stay at Camp Witawentin, Onota Lake yesterday: Marilyn Baumann, Linda Eichorn, Sandra Childs, Phyllis Stottle, Patricia Dixon, Susan Nichols, Barbara Mellen, Catherine Ann Sears, Priscilla Brinkman, Elizabeth Crozier, Joan Callahan, Mary Callahan, Kathleen Dale, Dale Tristany, Nancy Charlotte F. Kirchner, and...

APALWE
GREAT BARRINGTON
Tonight at 8:00
Tomorrow Mat. and Eve.
Ace Dramatic Picture
of the Year!

K DOUGLAS
All
Mama
Means!!
in the Hole
AN STERLING

Engagement
Great Caruso
Mrs., July 23 - 26

both leather
shoes, eyelets
blue, white
polishes

VICE

The Chronicle

SOME NOTES ON PLANES

By Mills Brown

(This article is a portion of the Research Report on Cabinetmaking prepared by Mr. Mills Brown of the Research Staff of Colonial Williamsburg and is one of a series of five reports completed in the field of the Crafts. A number of reports dealing with such matters are scheduled for the future.)

Probably the colonial cabinetmaker spent as much time with a plane in his hands as with any other tool. The stuff with which he worked came to him only rough-sawn, and he had a great deal of planing to do before it was smoothed, leveled, and squared at edges and ends. Still more planing was required to make certain types or decoratively shaped edges.

To perform these various planing tasks, the craftsman had three basic groups of planes: the bench planes for smoothing, leveling, and squaring; the fitting planes for making rebates, tongues, grooves, and other special shapes; and the molding planes for producing ornamental trim. The bench planes consisted of the jointer, trying plane, long plane, fore plane, jack plane, strike block, and smoothing plane. The fitting planes were the rabbet plane of several forms, the plow, the tongue, the filister and moving filister, and match planes. The molding planes were almost infinite in variety, according to the shapes they produced, but all were basically similar. In addition, there were a number of special purpose planes: hollows and rounds, nosing planes, raising planes, and others.

The eighteenth-century cabinetmaker had excellent planes of all three types and many of them. The body of the ordinary bench plane consisted of a rectangular block of wood, several times as long as wide and very nearly square in cross-section. Near the center of the body an opening penetrated through it from top to bottom but not quite from side to side. At the bottom, or sole, of the plane, this opening, the mouth, was a mere slit, but at the top it was quite wide. The rear surface of the opening was flat and was made at a definite angle, usually of about forty five degrees. The plane iron rested on this surface and was held in place, with its cutting edge projecting slightly through the mouth, by a wooden wedge. Handles were sometimes provided, but the essentials of the plane were simple: body, iron, and wedge. The backing iron is thought by some authorities to be a nineteenth century development, but there are eighteenth century references to double-iron planes, and double iron was the common nineteenth-century term for a plane with a backing iron.⁴² Beech was the wood most commonly used in English and American planes, although planes made of other hard woods—maple, apple, boxwood, ebony, even mahogany—were not unknown.⁴³

Most English and American bench planes of the seventeenth, eighteenth and early nineteenth centuries look pretty much alike, and, in the absence of makers' stamps or other positive identification, it is difficult to assign them to the proper century. Double iron planes apparently were not made until fairly late in the eighteenth century, but single iron planes were still being made late in the nineteenth. Moreover, since planes were made of wood and their owners were frequently skilled woodworkers, it is possible that many single iron planes were modified to accept double irons when the advantages of the latter became apparent. Mercer's opinion was that the hollow grasp handle on the larger bench planes did not appear

until about the middle of the eighteenth century or a bit later,⁴⁴ but the simpler handles did not disappear immediately. And again, the skilled woodworker could easily modify his planes if the advantages of the hollow grasp seemed sufficiently important to him.

It would be convenient to be able to identify certain bench planes as the basic bench planes employed by most cabinetmakers, but at this point the authorities begin to differ. The discussion that follows will consider the bench planes in order of their length, since this is the most obvious means of identifying them, and will point out the areas of disagreement concerning them.

The jointer. The longest of the bench planes, about twenty-seven to thirty inches, the jointer was used for working the surface of stuff smooth and level but was especially intended for shooting edges perfectly straight and square preparatory to jointing. The plane itself was carefully made so that its sole was exactly square and true, and the iron was always set quite fine. The great length of the jointer aided the craftsman in planing level surfaces and straight edges. Moxon, Diderot, Roubo, and Chambers all regarded the jointer as a basic bench plane, but Mercer apparently felt it was only a specialized form of the trying plane.⁴⁵

The long plane. Very similar to the jointer, this plane was about twenty-four to twenty-six inches long. Only Chambers and Mercer mentioned the long plane. Chambers described it as the plane used — after the stuff had received a preliminary dressing with the jack plane — to smooth off the irregularities left by that tool and prepare the stuff for the jointer (for edge work) and the smoothing plane (for surface work).⁴⁶ Mercer called it another special form of trying plane but did not assign it any particular function.⁴⁷

The fore plane or trying plane. A considerable amount of confusion surrounds this term, "fore plane." In seventeenth-century England, the fore plane was the same plane as the jack plane. Moxon said: "*Jack-Plane*, called so by Carpenters, but is indeed the same that Joiners called the *Fore-Plane* . . ." ⁴⁸ This plane was used on the rough stuff to prepare it for the jointer or the smoothing plane.⁴⁹ *The Oxford English Dictionary* makes it clear that until the middle of the nineteenth century, at least, fore plane and jack plane were still interchangeable terms and referred to the plane used first on rough material—in complete agreement with Moxon.⁵⁰ Peter Nicholson and other English authorities, however, indicate that by early in the nineteenth century the preferred name for this first-used plane was jack plane. At about the same time there first appeared in publications the term "trying-plane." The trying plane was the plane used after the jack plane to accomplish further smoothing.⁵¹ The use of the term fore plane to describe any sort of a plane seems to have disappeared in England about the middle of the nineteenth century; it is not to be found in English technical publications or tool catalogues

(Continued on Page 33)

THE BARLOW KNIFE

The Editors of the Chronicle apologize for the several errors that appeared in the fine article on *The Barlow Knife*, by Laurence A. Johnson, in the last issue, Volume XII, June, 1959, number 2.

On page 18, first column, line 17, the date the John Russel Company first made these famous knives was in 1875, (not 1785).

On page 18, first column, line 22 should read from 1875 (not 1775) up until World War II.

On page 18, second column, line 27, the mark used by the family on these knives was the simple arrangement BAR

LOW (not BAR).

On page 21, line 34, Mr. Adolph Castor's name should have been Mr. Adolph Kastor.

Mr. Johnson wrote us that some writers quote that Mark Twain mentioned the Russel Barlow knife in his books, *Tom Sawyer* & *Huckleberry Finn*, but that he found no reference to the word Russel in either book.

We received a very interesting letter from Mr. Alfred B. Kastor, Honorary Chairman of the Board of Camillus Cutlery Company, Camillus, New York in regard to Barlow knives which we quote in part:

"It might interest you to know that the old firm of Adolph Kastor and Brothers — and this goes back to my boyhood, were the sole agents of Joseph Allen & Sons of Sheffield, England, who produced the NON-XLL Barlow; Adolph Kastor and Brothers also sold Butler Brothers the one-blade Barlows in quantities of 100 gross at a time and, believe it or not, the price was \$4.85 per gross, not dozen. Those were the days of the good five-cent cigar."

"The trade marks, XL NT and A. W. Wadsworth & Son, are still owned by the Kastor family, and I do not suppose I have to tell you that the Camillus Cutlery Company is a member of the Committee to Ban Teen Age Weapons; our testimony before a Congressional Committee was largely responsible for the so-called anti-switchblade knife law, signed last August by President Eisenhower, which outlawed the introduction or manufacture for introduction into interstate commerce of switchblade knives. We have never made any of these so-called switchblade knives. The pocket knife is for peaceful and practical usage and has a venerable and honorable history, and the Camillus Cutlery Company will continue to do its part in maintaining its historic reputation. I am the son of the founder, and have been in this business continuously since 1906."

A REPORT ON THE PUBLICATIONS PROGRAM

At the Fall meeting of the Early American Industries Association at the Henry Ford Museum and Greenfield Village in 1958 an E. A. I. A. Publications Committee was formed. The purpose of the Committee is to investigate the possibilities of preparing suitable publications in the field encompassed by our association. At the Spring Meeting in 1959 at Old Saugus a lengthy meeting of this Committee was held and a number of steps were taken which are significant in this program of developing

(Continued on Page 36)

Some Notes on Planes

(Continued from Page 30)

of the late nineteenth or twentieth centuries.

In America, the development of terms — but not of planes — was somewhat different. The 1882 catalogue of an American tool making company clearly shows that the standard set of bench planes included a jack plane and a fore plane.⁵² An American technical dictionary of 1875 makes it clear that in America, as in England, the jack plane was the plane used first to smooth rough wood. The fore plane was the plane employed after the jack plane to further smooth the stuff.⁵³ The descriptions of the American fore plane in the Chapin catalogue and the English trying plane in Nicholson indicate that they are, in fact, exactly the same — about twenty-two inches long.⁵⁴

In colonial American records, all three names appear: jack plane, fore plane, and trying plane. The writer has not been able to find a single inventory or similar listing, however, that included both fore planes and trying planes. It is likely that seventeenth and early eighteenth-century America terminology followed the English usage indicated in Moxon—the plane we now call a jack plane was called both a jack plane and a fore plane. The twenty-two inch plane designed to follow the jack plane apparently first appeared in the eighteenth century — Moxon makes no mention of such a plane. This plane was, and still is, referred to by the English as the trying plane; in America it was for a time called both a trying plane and a fore plane, but eventually it became known as the fore plane.

The fore plane, or trying plane, then, was a plane about twenty-two inches long. It was meant to be used after the jack plane to give the stuff greater smoothness.

The jack plane. The jack plane, also sometimes called the fore plane (but let's not go into that again), was from fourteen to eighteen inches in length and, at first glance, quite similar to the planes already discussed. Moxon, Chambers, and Mercer all referred to the jack, or fore, plane as one of the basic woodworking tools.⁵⁵ It was the plane that was used first on rough-sawn lumber, and its function was to remove the major irregularities. Since this was not precision work and in order to speed things up, the blade of the jack plane was ordinarily set quite rank or deep. For this reason, there was a basic difference between the jack plane and the other bench planes — the iron of the jack plane was ground with a convex rather than a straight cutting edge. Set rank, a straight-bladed iron would have left sharp-edged grooves in the work, but the convex blade of the jack plane left only shallow hollows that were easy to smooth out.⁵⁶ Neither Diderot nor Roubo mentioned any plane that closely resembled the jack plane, but Diderot did picture a tool called simply a plane (rabot).⁵⁷ Although it lacked a convex blade — at least no such feature was indicated — this may be the plane that corresponded to the Anglo-American jack plane. Curiously enough, Roubo did illustrate a convex plane iron, but he showed it in connection with a jointer.⁵⁸ This must have been a slip, for nothing could make much less sense than a convex-bladed jointer.

The strike block. The next to smallest of the bench planes described by Moxon, this was a small jointer, apparently about ten inches long. It was used for leveling small surfaces and shooting short joints — as, for ex-

ample, a mitre — where the big jointer would have been unwieldy. Moxon mentioned that for some work the plane was held sole up in one hand, and the stuff to be planed was pushed carefully across the blade with the other.⁶³ Diderot illustrated a mitre plane similar in size and purpose to Moxon's strike block, but no such tool appears in either Roubo or Chambers.⁶⁴ Mercer does not include a plane specifically called a strike block, but the small trying planes are essentially the same thing.⁶⁵

The smoothing plane. The smallest bench plane, it was about six inches long. Moxon said its iron was always set very fine "... because its Office is to smoothen the work from those Irregularities the Fore-plane made."⁶⁶ This seems to be a somewhat inexact description: for one thing, Moxon had previously assigned to the jointer the role of following the fore plane; for another, a very small plane would seem ill-adapted to this task — it would have a tendency to follow the minor unevennesses rather than the major surface. Chambers agreed with Moxon — so closely, in fact, that Moxon was obviously the source of his statements.⁶⁷ Mercer seems to have been right when he called the smoothing plane "poorly named" and said it was used "... not like the trying plane to smooth level boards, but to wriggle about into corners, over ill-fitting joints, etc., and so put the last levelling touch upon finished work."⁶⁸

Perhaps some order may be restored from this confusion by ignoring conflicting names and explanations and examining the uses to which bench planes were put. The craftsman needed a plane to give a preliminary smoothing to the roughly-sawed and probably somewhat warped stuff he kept in stock. Such a plane was available in the convex-bladed jack plane, and it is safe to assume that this was a basic tool of the colonial cabinetmaker.

After the stuff had received this first dressing it was necessary, for many purposes, that it be given a precise smoothing and squaring. The jointer was capable of such work and was undoubtedly frequently used for it, but the great length of the jointer made it somewhat unwieldy except on large surfaces or long edges. What the cabinetmaker needed was a short version of the jointer and this plane, the fore plane (or trying plane), was very likely one of his basic tools.

To level and true-up large flat surfaces and especially to shoot long edges perfectly straight and square preparatory to jointing, the craftsman had need of a very long plane capable of very precise work. The jointer was just such a plane and unquestionably was in every cabinetmaker's tool set. A small plane to smooth areas, edges, and joints that could not be reached by the larger planes was a requirement also. The smoothing plane met this need, and no doubt most craftsmen owned one.

If this analysis is correct, the basic bench planes of the colonial cabinetmaker were, in descending order of size, the jointer, the fore or trying plane, the jack plane, and the smoothing plane. Unfortunately, inventories, wills, and similar listings are not often in sufficient detail to indicate precisely what was meant. With discouraging regularity such entries as "5 old planes" or "gouges, planes, files, &c" occur. But there are some records that are more specific, and they seem to bear out the above-stated conclusions. Among listings of woodworkers' tools, for example, are to be found entries like the following: a long plane, a jack plane, and two smoothing planes;⁶⁹ a jointer, four planes, three jack planes, and two smoothing

planes;⁷⁰ three jointers, five jack planes, and three smoothing planes;⁷¹ a jack plane, a jointer, a fore plane, and a smoothing plane.⁷²

Further support for the idea that the basic bench planes of eighteenth-century America were the jointer, fore or trying plane, jack plane, and smoothing plane is to be found in a few other places. In 1773 the Annapolis firm of Shaw and Clisbourn offered for sale a very complete assortment of joiners' and cabinetmakers' tools. The bench planes listed in their advertisement were: "... jack, trying, smoothing, and jointer planes ..."⁷³ Chapin's catalogue indicates that the standard set of bench planes in the late nineteenth century consisted of the jointer, fore, jack and smoothing planes.⁷⁴ Frank H. Wildung of the Shelburne Museum said that plane making became a specialized trade in America early in the nineteenth century, but that

... even before this time the general form of the plane seemed to have become settled.

Of the so called bench planes, there was the jack plane, about 18 inches long; the 24" long fore plane and the 30" long jointer plane, as well as the smoothing plane, about 8 inches long.⁷⁵

Of course the eighteenth-century cabinetmaker was not limited in the bench planes he owned by any notions of what constituted "a set" of planes. Planes were made of wood and he was a skilled woodworker. Irons could be made by the local blacksmith or purchased from many shop-keepers. There was nothing to prevent the craftsman from making bench planes — or any others, for that matter — of whatever size seemed most suitable to him. It is, in fact, quite likely that many of the planes used by colonial cabinetmakers were made by the craftsmen themselves.⁷⁶

Inventories, such as those just cited, frequently indicate that many craftsmen owned more than one plane of a type. While this in part may have been simply a matter of having accumulated a few extra planes in the course of the years, there was also a very good reason for it. The acute angle made by the plane iron and the sole of the plane was known as the pitch. By the late seventeenth century, at least, and probably a long time before that, woodworkers had learned that hard woods required a greater pitch than soft woods.⁷⁷ The common pitch for soft woods was forty-five degrees, but the York pitch of fifty degrees and the middle pitch of fifty-five worked better on mahogany and other hard woods.⁷⁸ It seems to be true, however, that pitches of other than forty-five degrees were more common on moulding planes than on bench planes. Among the eighteenth century planes owned by Colonial Williamsburg, for example, all of the bench planes have a pitch of forty-five degrees; but most of the moulding planes have the York pitch or the middle pitch.

Fitting planes. The second group of planes owned by eighteenth century cabinetmakers was what Mercer called the fitting planes — those used to prepare wood for fitting together, or joining. Two pieces of wood may be joined at their edges or ends by simply smoothing and truing the surfaces to be joined and then fastening them together with nails, screws, or glue. Such a joint is called a butt joint. However, joints are stronger if the surfaces to be joined are first specially shaped to produce a fitted overlap or to make a projection on one piece that fits snugly into a recess on the other. Most joints in cabinetwork are of this type. To make certain of the special

shapes for joining, colonial cabinetmakers used special planes.

The special shapes that can be made with a plane are all variations of two basic forms: the rabbet and the tongue and groove. The rabbet was described by Moxon as being made by cutting "... part of the upper edge of a Board, or other *Stuff*, straight, that is, square down into the Board, that the edge of another Board also cut down in this same manner, may fit and join into the Square of the first Board thus cut away; and when two Boards are thus *lapped* on the edges over one another; this *lapping over* is called *Rabbling*."⁷⁵

The rabbet plane. The simplest of the fitting planes was the rabbet plane. Its distinguishing features were that it was quite narrow and that the blade was slightly wider than the body of the plane. To accommodate the width of the blade, the mouth was extended clear across the sole and about half-way up the sides — where it was considerably enlarged. The narrow shaft of the spade-shaped iron fit through a correspondingly narrow opening in the body of the plane, and the shavings were discharged from the sides. This somewhat unusual construction was necessary because, in use, the body of the plane had to be able to follow the blade down into the rabbet as it was formed. Moxon, Diderot, Roubo, and Mercer all mention this plane; it was a basic wood-working tool.⁷⁶ A slight variation of the basic rabbet was the skew rabbet. The only difference between the two was that the blade of the skew rabbet was mounted at an angle of about sixty degrees to the long axis of the sole rather than at a right angle.

Other variations of the rabbet plane included the addition of fences and stops. A fence was nothing more than a downward projection running the length of the plane along one side of the sole. The fence was sometimes an integral part of the plane body, but it was frequently simply a strip of wood added to an ordinary rabbet plane.⁷⁷ In use, one edge of the stuff having first been trued, the fence was slipped over that edge and held firmly against it while the rabbet was planed. The fence served the double purpose of limiting the width of the rabbet and making the side of the rabbet as true as the edge along which the fence was held.

The problem of limiting the depth of the rabbet was frequently solved by the addition of a stop to the plane. The stop was similar to the fence except that it extended outward rather than downward and was located on the side of the plane opposite the fence.⁷⁸

The moving fillister. Designed like the rabbet plane, to cut notches along the edge of a board, the moving fillister was a much larger plane capable of cutting much wider notches. The body of the plane was much like that of a bench plane, but the blade was set askew and was sharpened on the leading edge as well as on the bottom. The feature of the moving fillister was an adjustable fence. The fence was slotted near each end and attached to the sole of the plane by screws or bolts that fit through the slots. The screws could be loosened, the fence adjusted, and the screws then tightened. Many moving fillisters had a similar, adjustable stop, and some also had a routing blade, or tooth—a small iron set vertically in the body just ahead of the leading edge of the iron.⁷⁹ The purpose of the routing tooth was to score the wood so the iron would not tear it — a valuable feature for working across the grain.

The plow. One of the two fitting planes described in detail by Moxon — the other was the rabbet — the plow was a rather complex plane with a simple purpose. The purpose was to cut a groove in or near the edge of a board. Basically, the plane was simply a very narrow rabbet plane, but the requirements of the task for which it was designed necessitated several refinements. The narrow blade had, of course, no great strength; so it was necessary to reinforce it. This was accomplished in two ways: the iron itself was made considerably thicker than normal near the cutting edge, and the sole of the plane was strengthened by letting into it a strip of thin iron—both of these measures serving to help keep the cutting iron firm and steady. To permit centering the groove in the edges of boards of various sizes, a movable fence was required. This problem was met by mounting the fence on two shafts, or staves, square in cross section and four or five inches long, that fit into two corresponding through mortises in the body of the plane. By tapping the shafts one way or the other and then wedging them tight, the craftsman could adjust the fence to suit his work.⁸⁰

Simpler forms of the plow existed of course, but the one described seems to have been a standard fitting plane. It was mentioned, not only by Moxon, but by Diderot, Roubo, and Chambers as well.⁸¹ Mercer pictured two plows — of undetermined age, but probably nineteenth century — that were nothing more than very narrow rabbet planes with fences and stops, but with the characteristic thick blade and reinforced sole of the true plow.⁸² Diderot and Roubo both illustrated simple planes with fixed fences designed to make narrow grooves, but the French planes lacked the reinforcing elements.⁸³

The tongue. Complementing the plow was a very similar plane called the tongue. Whereas the plow made a groove in the edge of a board, the tongue shaped on another board, the corresponding projection that fit into the groove. The plane was wider than a plow—more on the order of a rabbet plane — and had deep rectangular notches in its sole and iron. The notches, of course, served to shape the projection, or tongue (both the plane and the projection it formed were called tongues), and to limit its height.⁸⁴ As with the plow, there were simple forms of the tongue that lacked an adjustable fence.⁸⁵ Naturally, the simple forms of the tongue and plow were of use only in matched pairs, and items such as "... one pair of half-inch grooving planes ..." or "... 2 match plain ..." are frequently found in inventories and advertisements of the eighteenth century.⁸⁶ A double match plain had a plow iron and a tongue iron mounted side by side, but facing in opposite directions, in the same body — in effect, a simple plow and matching tongue all in one plane.⁸⁷

The molding planes. Although they varied widely in size and appearance, the molding planes all had the same purpose: to produce, in one operation, the frequently complex arrangement of curved and flat surfaces that comprise a molding. Most molding planes were rather small; in size and construction they closely resembled a rabbet plane. The big difference, of course, lay in the shape of the cutting edge of the iron and the shape of the sole. The sole of a molding plane was an inverted image of the molding the plane was intended to make, and the iron was carefully ground and shaped to produce exactly the same profile.⁸⁸ The variety of shapes that moldings may take is

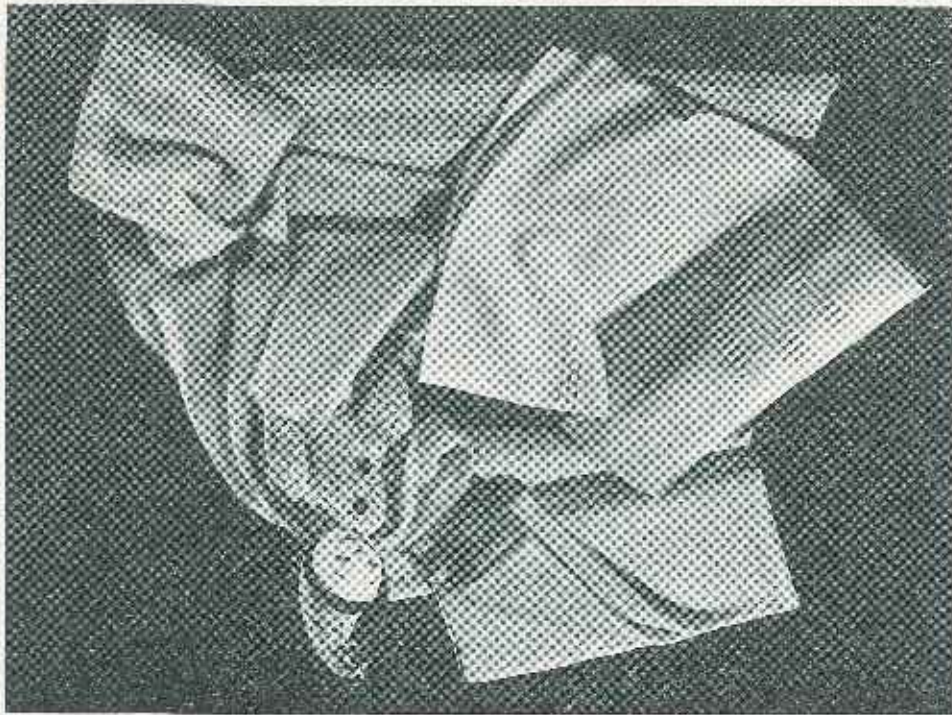
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MR. JACK



13 RECEIVING BLANKET, shown at top and right, a 32-inch square of soft, lightweight wool in an all-over Huck weave. In solid pastel colors of pink, blue, yellow, green, and white with striped border of pink and blue, or yellow and green. Shipping weight $\frac{3}{4}$ lb. \$ 4.50

12 BRONSON CAB and CARLIAGE ROBE hand-loomed of baby-soft lightweight wool in plain weave with Bronson lace designed border in pastel colors of pink, blue, yellow, green, and white. 36 inches by 44 inches long. Shipping weight $1\frac{1}{4}$ lbs. \$ 7.50



BLANKETS FOR BABY

A CHARMING COUPLE. 231 MISS JILL (above), the debonair MR. JACK (opposite), in his waist-coat and tie, so come up the hill. Shipping weight 2 lbs. The pair \$ 4.50

241 SMITTY, the clown happy. Shipping weight 1 lb. \$ 2.00

MISS JILL



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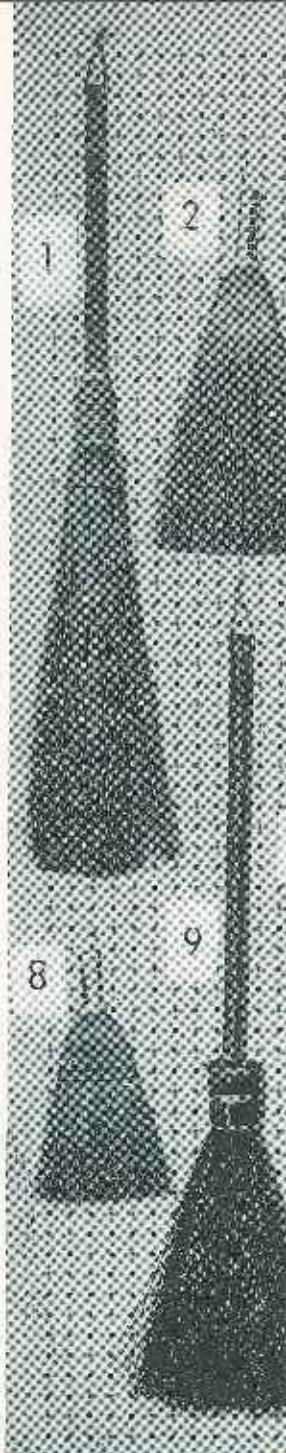
513 TWINS

514 GYPSY MOTH

Expressions of the potter's skill, craftsmanship, and creative artistry with utility is the aim of each student in our newest craft industry. Our TILES are charming illustrations with their original interpretations and variety of colors. Each tile is 6 inches square finished with a protective backing of cork so it may be used under hot dishes as well as decorative hanging. Make choice by number from above.

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- 510 DRAGONFLY
- 511 BUTTERFLY
- 512 LILY
- 513 TWINS
- 514 GYPSY MOTH

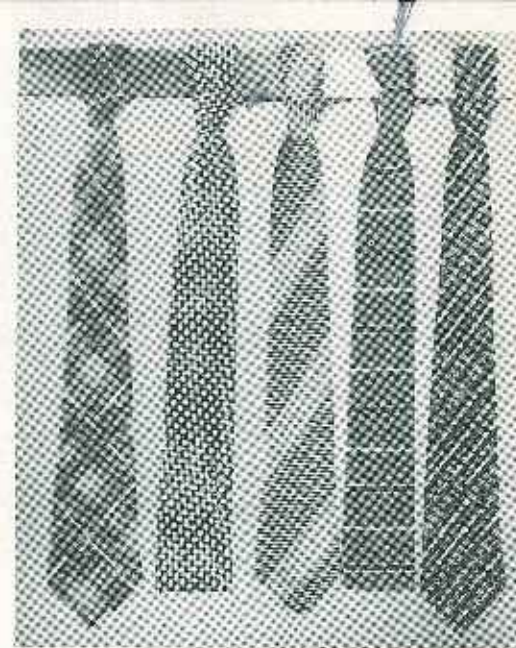


Handmade brooms of the finest from the highest quality makers. The wood handles the sassafras and willow h cord loop or thong for ha

- 1 ARTCRAFT, hand cut
- 2 STOCKBRAID, braide
- 3 FANTAIL, a broom f
- 4 CORNCANE, with w
- 5 STOCKWITCH, lacqu
- 6 STREAMLINER, ligh
- 7 CABINCRAFT, rustic
- 8 WHISKBRAID, with
- 9 WITCHCRAFT, lacqu
- 10 BABY ARTCRAFT, f
- 11 HEARTHSWEEP, brai
- 12 BO-PEEP, curved will
- 13 WITCHBABY, lacque
- 14 ARTCRAFT JUNIOR

COLORS: Sunset Red, Or

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DISTINCTIVE NECKTIES hand selected of exclusive fabrics hand-loomed of fine wool yarn in vibrant colors and inspired patterns.

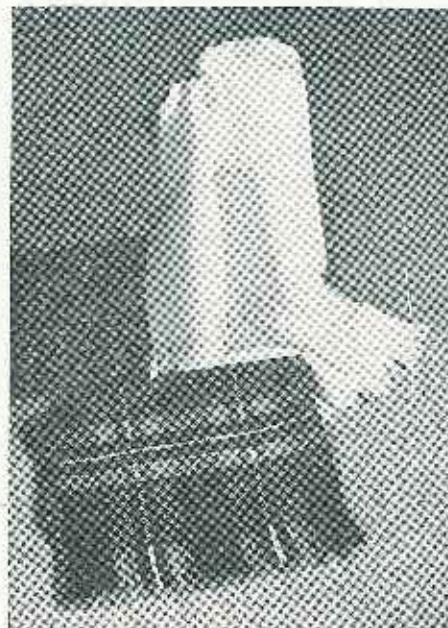
31 REGULAR — diagonal cut shown above in first, third, and fifth Ties. Available in plaids, stripes, and solid colors. \$ 1.95

32 STRAIGHT CUT — tailored with square cut ends, second and fourth Ties. tweed weave or plain in solid colors or stripes. \$ 1.95

50 REVERSIBLE — (below) diagonal or straight cut, unusual, versatile, fashioned of matching plain and patterned wool. \$ 2.50

49 KENTUCKY COLONEL STRING TIES of dark plain or patterned wool tied casually for charm and variety (below). \$ 1.00

Assurance of quality in all styles in browns, greens, blues, black, reds, and wine. Shipping weight each tie boxed 1/2 lb.

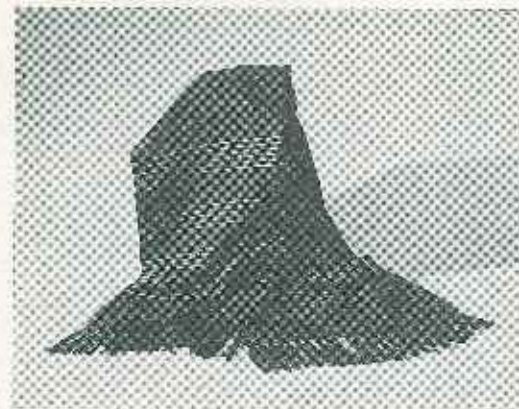


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A thoughtful, lovely gift when combined with a contrasting or harmonizing NECK-TIE, attractively boxed.

35 SOLID COLOR MUFFLER, woven in twill, in brown, black, white, wine, or yellow, 12 inches by 48 inches, fringed. Shipping weight 3/4 lb. \$ 3.00

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27 THE SHEER SHIMMERING STOLE (at left) of softest wool, 72 inches long. Black or white with gold or silver trim. Also (not shown) STOLEs of blues and greens on black, or browns and beige on brown. *Shipping weight 1½ lbs.* \$ 10.95

26 SUIT SCARF (at right), a 7-inch strip of wool folded, in plaids or brown, red, or blue; white and pastels. \$ 1.50

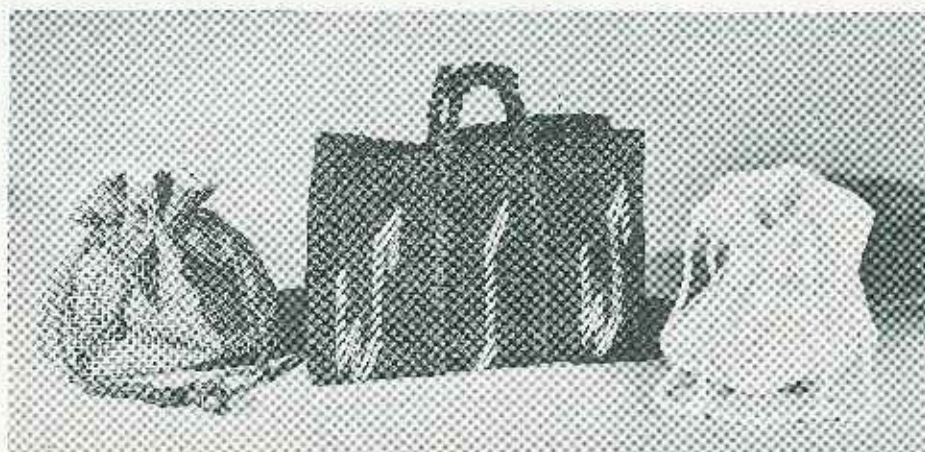
26 FLYAWAY SCARF (center), white with rainbow colored borders in blue, red, green, black, or brown. \$ 1.50

24 WISP SCARF (far right) of fine wool gold and silver bordered, 48 inches long. White and pastels. \$ 3.95
Shipping weight each scarf ½ lb.



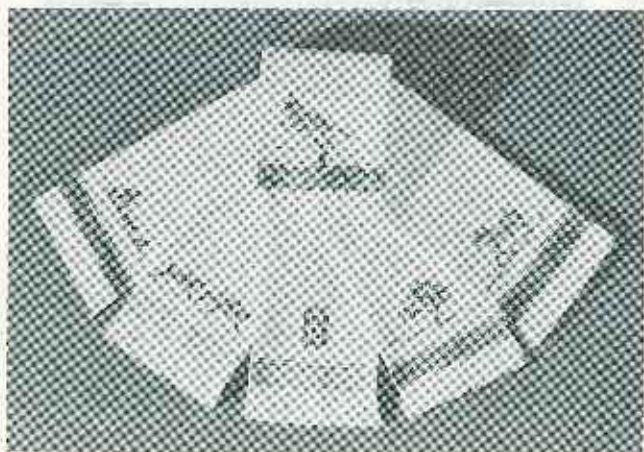
66 THE TWILL DRAWSTRING BAG (shown first at right) of washable acetate, light and roomy, in all white, or black, blue, green, red, or beige on white. *Shipping weight 1¼ lbs.* \$ 3.25

17 THE SHOPPING BAG (center) of washable acetate yarn is fashioned with 10-inch sides and firm inner bottom, in white, black, green, blue, red, or beige. *Shipping weight 1½ lbs.* \$ 3.95



Shown at left.

85 THE NEW OAT BAG firmly woven in heavy cord pattern of acetate on cotton warp is 9 inches deep with a sturdy 3-inch bottom. It has an ingenious cord pull closing and cord handles. It is fashioned so as to give ample room and easy access, a very satisfactory bag. Colors: Black, blue, red, or brown on black warp; white on natural warp. *Shipping weight 1 lb.* \$ 5.15

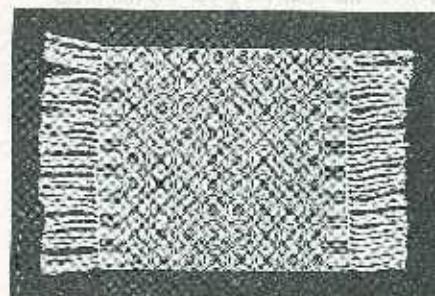


FINGER TOWELS

The unusual Towels of white linen and cotton yarns with colorful original designs finger woven-in, prove the skill of the young weaver.

10 EMBLEM FINGER TOWELS. Each \$ 1.95
Shipping weight ½ lb.

Shown left, from left to right: DANIEL BOONE in black only; KENTUCKY DERBY in yellow or brown; INITIAL made by special order only; REDBUD, red with green border; THOROUGHbred in brown or black; CARDINAL in red.

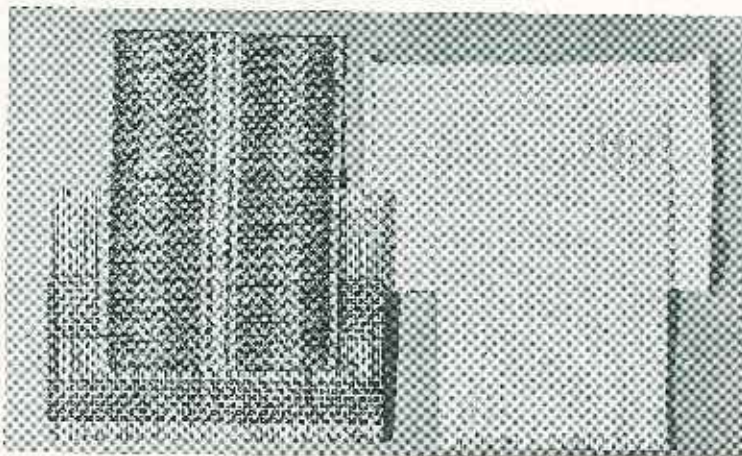


64 WHIG ROSE MAT of fine cotton with woven-in pattern of miniature Whig Rose, 9 inches by 11 inches long. Colors: brown, green, red, yellow, rust, or rose. *Shipping weight ½ lb.* \$ 1.50

PLACE MATS, (shown at right). Simplicity of design combines natural grass and harmonizing colored cotton to make handsome washable mats finished with hemmed ends.

88 NEW GRASS MAT (on top) of green-gray grass with gray, black, and white cotton; or blue, gold, black, and white cotton. *Shipping weight 1½ lbs.* \$ 1.50

8 SEDGE GRASS MAT (underneath) of ran grass and tan, brown, green, and aqua cotton. *Shipping weight 1½ lbs.* \$ 1.50



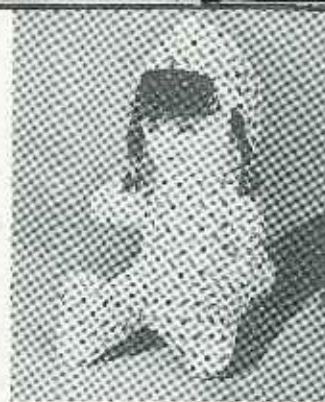
PLACE MATS, (at left). Sturdy, washable, cotton or acetate, plain in color but an interesting texture which enhances china or pottery. Protection for fine furniture.

87 LACE ACETATE MAT, (on top) of basket weave and lace design in soft beige only. *Shipping weight ¾ lb.* \$ 1.75

6 RACHEL MAT, (underneath) of heavy natural cotton in Swedish weave. Durable and washable. Excellent protection from heat. *Shipping weight 1 lb.* \$ 1.75



Shown at right.
250 SWEETIE PIE, the
darling of everyone's eye.
Cuddly soft and lovable
Our Latest! Shipping
weight 1 lb. \$ 2.25



Shown below.
251 Did you ever see a
PURPLE COW? Now you
can and have one, too.
Gentle, colorful and
charming. Shipping weight
3/4 lbs. \$ 2.50



Gifts
for
Children

CUDDLE TOYS WITH LOVABLE, INDIVIDUAL CHARM

Original cuddly-soft toys with charm and character inspired by story books and the circus to delight every child, young and old. All are handmade by Berea students, many their original designs, from colorful materials in lovely colors and lively prints. Gay playmates and take-to-bed companions.

Shown above, top center down.

- | | | | |
|-----|---|--------------------------|---------|
| 235 | HAPPY, the leprechaun, slim and active. | Shipping weight 3/4 lbs. | \$ 2.75 |
| 212 | HALL, soft and colorful, Baby's first. | Shipping weight 1/2 lbs. | \$.50 |
| 204 | TONY, the monkey. Up to his old tricks. | Shipping weight 1 lb. | \$ 2.50 |
| 223 | KAROO I and KAROO II, Mama with her baby. | Shipping weight 1 lb. | \$ 3.25 |

Middle row, from left to right.

- | | | | |
|-----|---|--------------------------|---------|
| 201 | MISSY 'n MAMMY, unusual combination doll. | Shipping weight 1 lb. | \$ 3.00 |
| 237 | BEAN BAG, Duck or Elephant (not shown) | Shipping weight 3/4 lbs. | \$.75 |
| 202 | HUMPTY-DUMPTY, safe even when he falls. | Shipping weight 2 lbs. | \$ 3.75 |
| 209 | BETTY BEREA, our owl, pert and saucy. | Shipping weight 1 lb. | \$ 3.75 |

Bottom row, from left to right.

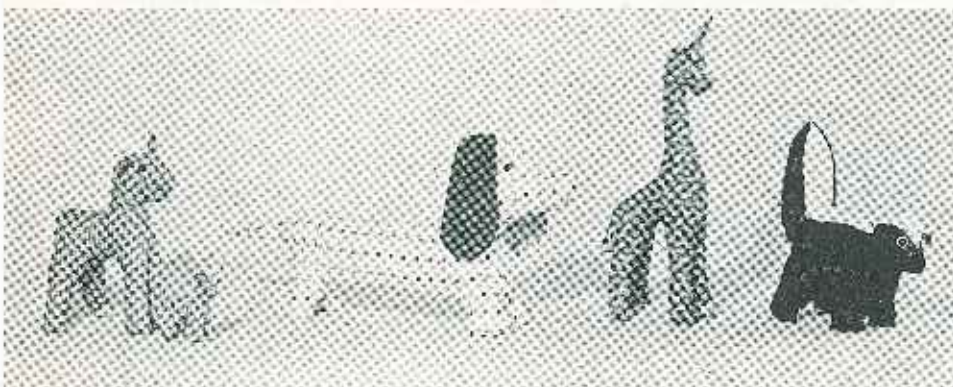
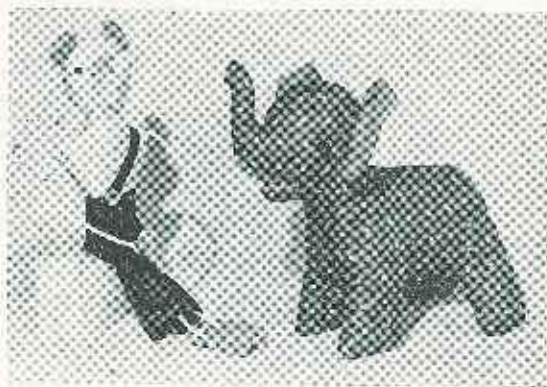
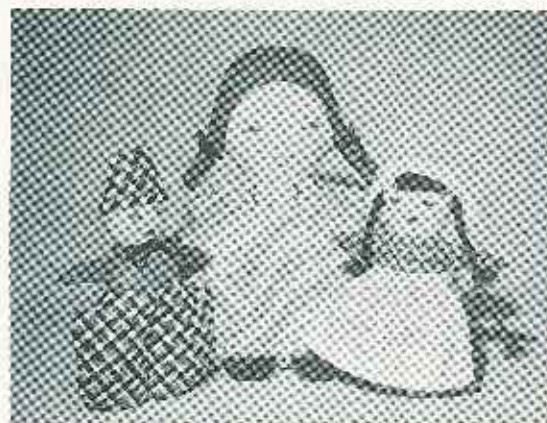
- | | | | |
|------|--|----------------------------|---------|
| 239 | CROAKY, the frog, silly yet wise. | Shipping weight 2 lbs. | \$ 3.00 |
| 232 | SLEEPING DOG, a welcome bed fellow. | Shipping weight 3 lbs. | \$ 3.00 |
| 232F | SLEEPING DOG, cuddly in black fur cloth. | Shipping weight 3 lbs. | \$ 5.00 |
| 213 | JEEPER CREEPER, the turtle, pillow soft. | Shipping weight 1 1/2 lbs. | \$ 2.75 |
| 240 | BETTY LOU, a prissy Miss, just the right size. | Shipping weight 3 lbs. | \$ 9.50 |

Shown at right, From left to right.

- | | | | |
|-----|---|----------------------------|---------|
| 205 | HANSEL, the Dutch boy, 11 inches tall. | Shipping weight 1 lb. | \$ 2.25 |
| 207 | GRETCHEN, the pillow doll, solid and comfortable. | Shipping weight 1 1/2 lbs. | \$ 3.00 |
| 206 | GRETEL, the Dutch girl, Hansel's companion. | Shipping weight 1 lb. | \$ 2.25 |
| 244 | THE "RAT" who doesn't live up to his reputation. | Shipping weight 3/4 lbs. | \$ 2.00 |
| 220 | PACKY, the elephant, happy and showing it. | Shipping weight 1 1/2 lbs. | \$ 3.00 |

Shown below, From left to right.

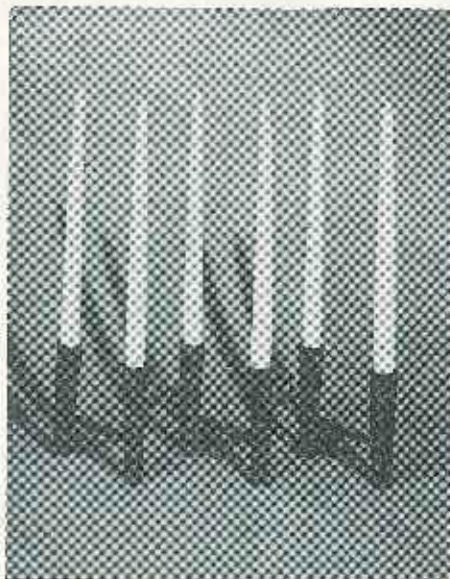
- | | | | |
|-----|--|----------------------------|---------|
| 217 | MAMA HORSE AND COLT, Mama is 8 inches high. | Shipping weight 3/4 lbs. | \$ 2.75 |
| 243 | DANNY, the Dachshund who thinks he is a pointer. | Shipping weight 1 1/2 lbs. | \$ 2.50 |
| 222 | NOSBY, the Giraffe, always pert and alert. | Shipping weight 1 lb. | \$ 2.25 |
| 215 | SNOOPY, the skunk always has the right of way. | Shipping weight 3/4 lbs. | \$ 2.00 |



245 FRENCHY, the Poodle, the aristocrat aware of it in his rich coat of fur cloth whatever the color: soft brown, black, pink, or aqua. He stands 13 inches high. Shipping weight 1 1/2 lbs. \$ 5.95



FURNITURE by WOODCRAFT



Interesting and well-shaped candlesticks are lovely accessories for gracious living and make welcome gifts of distinction. The smoothly tapered, hand-turned natural finished pairs in three graduated sizes may be used singly or grouped in endless variety. The four or six-piece candelabra of ingenious design, so versatile when used together or alone, will provide a lovely table or mantel decoration, especially when combined with flower or fruit arrangements.

Shown at left.

404 SIX-PIECE CANDELABRA of cherry or walnut woods, 5 inches high expands to 25 inches long. *Shipping weight 1 1/2 lbs.* \$ 6.50

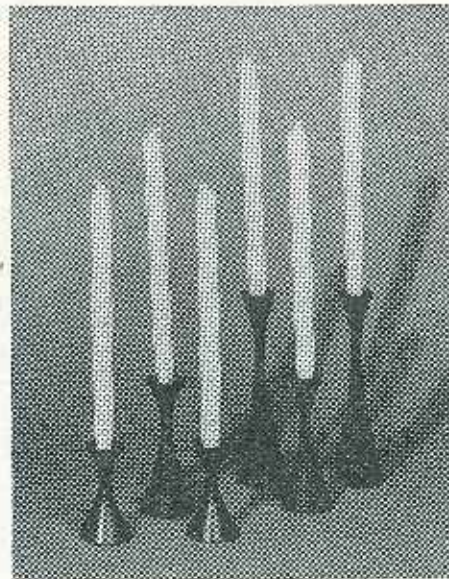
405 FOUR-PIECE CANDELABRA of cherry or walnut woods, 5 inches high expands to 15 inches long. *Shipping weight 1 1/4 lbs.* \$ 4.50

Shown at right.

401 CANDLESTICKS of cherry or walnut woods, 6 inches high. *Shipping weight 1 lb.* \$ 4.95, pair.

402 CANDLESTICKS of cherry or walnut woods, 4 1/2 inches high. *Shipping weight 1 lb.* \$ 4.50, pair.

403 CANDLESTICKS of cherry or walnut woods, 9 inches high. *Shipping weight 1 1/2 lbs.* \$ 7.50, pair.



Top row, left to right.

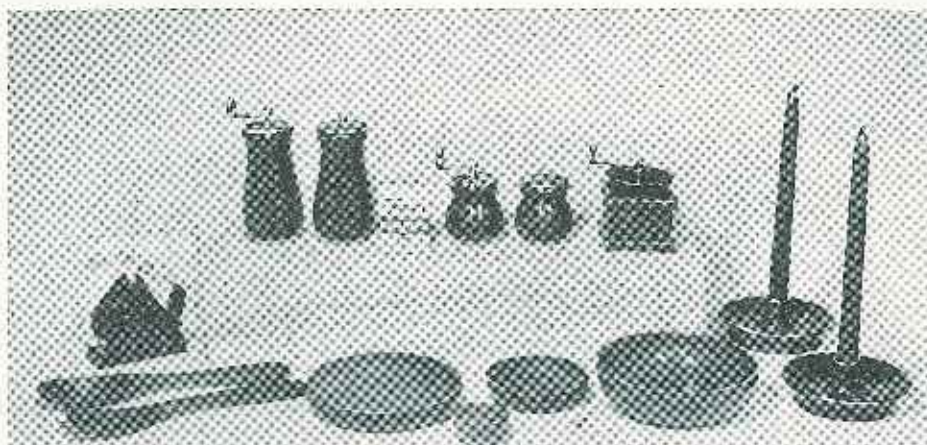
307 ROYAL PEPPER-MILL SET, 5 inches high in cherry or walnut woods. *Shipping weight 1 1/4 lbs.* \$ 12.75

F-10 PEPPERCORNS, whole black pepper. \$.50

F-100 BARREL PEPPER-MILL SET, 3 inches high in cherry or walnut woods. *Shipping weight 1 lb.* \$ 8.75

306 EARLY AMERICAN PEPPERMILL, 3 1/2 inches square in cherry or walnut woods. *Shipping weight 1 1/4 lbs.* \$ 6.95

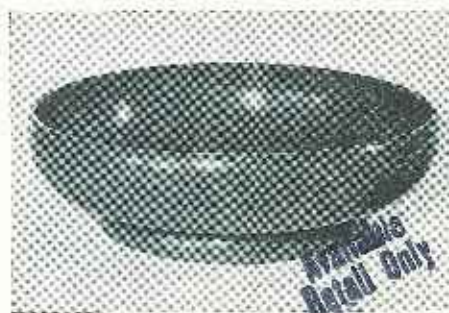
Bottom row, left to right.



Shown below.

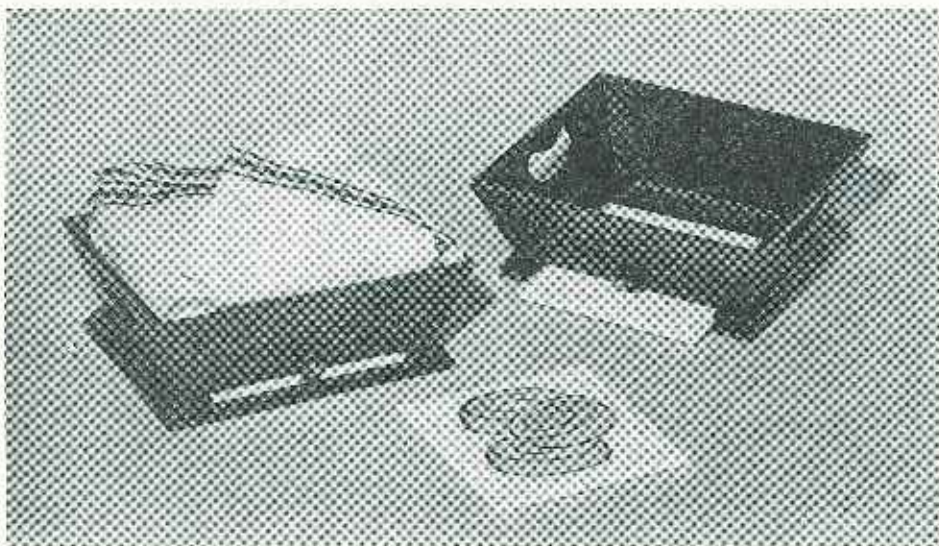
F-118 NATURAL MAHOGANY BOWL hand rubbed to a rich glow, is 12 inches in diameter on a one-half inch base. An attractive salad, fruit, or nut bowl. *Shipping Weight 3 1/2 lbs.* \$ 16.75

- | | | | |
|-------|---|--------------------------|---------|
| 6170 | SCOTTY LETTER or NAPKIN HOLDER of cherry or walnut wood. | <i>Ship. Wt.</i> 1/2 lb. | \$ 1.25 |
| F-117 | SALAD SERVERS of oiled cherry wood, 10 inches long. | <i>Ship. Wt.</i> 1 lb. | \$ 5.50 |
| F-125 | SALAD BOWL of oiled cherry wood, 1 inch by 6 inches. | <i>Ship. Wt.</i> 1/2 lb. | \$ 1.50 |
| F-127 | SALT or NUT CUP of oiled cherry wood, 1 inch by 2 inches. | <i>Ship. Wt.</i> 1/4 lb. | \$.35 |
| F-126 | SALAD BOWL of oiled cherry wood, 1 inch by 4 inches. | <i>Ship. Wt.</i> 1/2 lb. | \$.95 |
| F-128 | SALAD BOWL, lacquered cherry wood, 2 inches by 6 inches. | <i>Ship. Wt.</i> 1/2 lb. | \$ 3.25 |
| 5043 | CANDLE HOLDER of cherry or walnut wood. Each, | <i>Ship. Wt.</i> 1/4 lb. | \$ 1.25 |



Shown below.

5910 WASTE BASKET with top rim and base of solid wood in choice of cherry, walnut, or mahogany woods, 12 inches in diameter and 13 inches high. Attractive and sturdy to hold prized potted plant or magazines. *Shipping weight 4 1/2 lbs.* \$ 7.50



THE BUN BOX, handsome accessory for delightful serving of the ever-popular hot breads, rolls, and biscuits. The Box of walnut or cherry wood, holding a white tile preheated for 10 minutes in a warm oven, will keep its contents just right until the last crumb. Decorated TILE may be added and the lovely white hand-woven BREAD CLOTH with red, blue, or yellow border may be used to cover a favorite food. A most welcome gift.

6285 THE BUN BOX with plain tile, choice of woods. *Shipping weight 3 1/2 lbs.* \$ 7.50

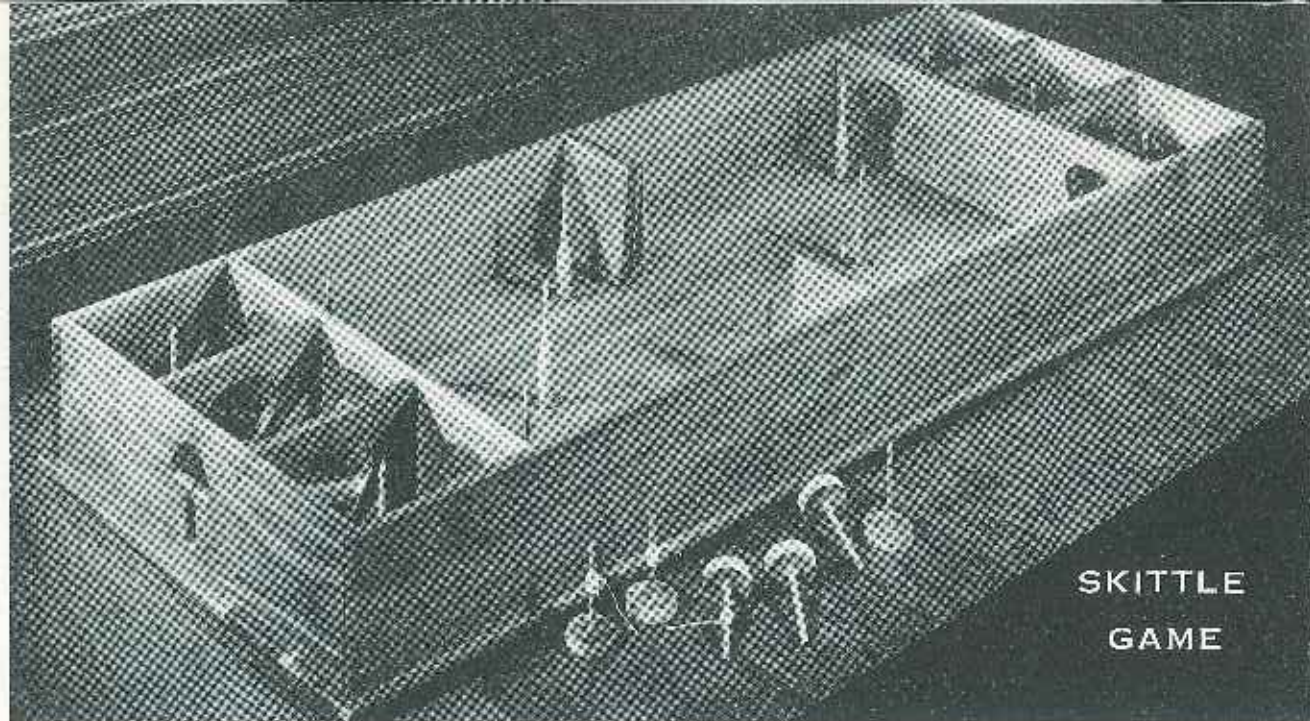
Shown at left, to be used with Bun Warmer. 500 TILE, decorated with an original student design. \$ 1.50

75 BREAD COVER of cotton with woven-in border in red, blue, or yellow. \$ 2.50

Weight included with Bun Warmer.



Skittle Game



SKITTLE
GAME

Fun for 2 to 6 players of all ages and many kibitzers. Each player spins the top with string and the pins knocked over count as his score. A solidly built game of beautiful grained walnut or blonde woods finished with clear lacquer. Size: 18½ inches wide, 46 inches long, 5½ inches deep. May be used on any level table or the convenient space-saving folding stand shown below. It is equipped with pins, spinners and instructions.

6005B Blonde wood, Prepaid East of Denver, Colorado \$ 29.00

Prepaid West of Denver, Colorado \$ 31.00

6005W Walnut wood, Prepaid East of Denver, Colorado \$ 31.50

Prepaid West of Denver, Colorado \$ 33.50

STAND FOR SKITTLE GAME

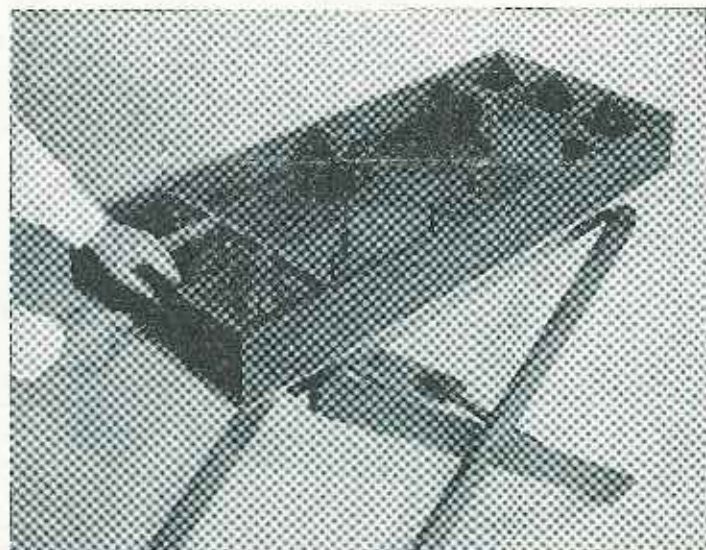
6009 A FOLDING STAND custom made of walnut or blonde woods to match the Skittle Game. It adds enjoyment to this wonderful game. Convenient, easy to handle, sturdy, it requires little storage space. Choice of wood.

Standing size: 22½ inches wide Folded size: 22½ inches wide
32 inches high 5 inches deep
47 inches long 59 inches long

Prepaid East of Denver, Colorado—stand only, \$ 18.75

Prepaid West of Denver, Colorado—stand only, \$ 20.75

Replacement PINS and SPINNERS for Skittle Game, each \$.50



TWO-IN-ONE GAME

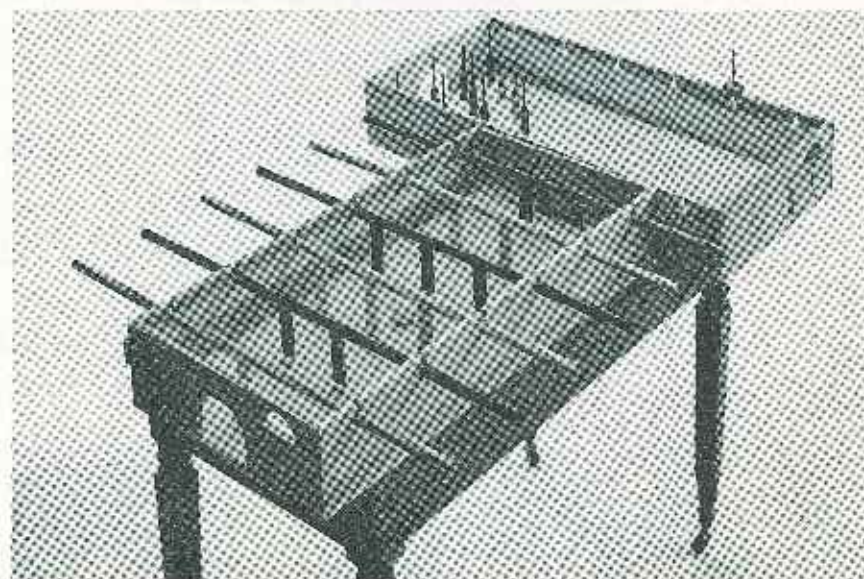
It's twice as much fun when the game is TWO-IN-ONE! Fun for all the family and friends packed into one small box 14 inches wide, 30 inches long, and 5½ inches deep; sturdily constructed of blonde woods, finished with clear lacquer. Attractive, it may be used on any small table and returned to its carton for easy storage when not in use. It comes completely equipped with all playing parts and instructions for the two games.

TABLE HOCKEY (shown in front box at right) can be played by 2 to 6 players with 1 to 3 players standing on each side of the game, manning the paddle poles of their choice, seeking to prevent the opposition from making a goal but aiming to do so for their team. Keen excitement and activity is created as the game progresses.

When poles are turned with the paddles up, they may be removed easily and the box is ready for SPINNER BOWLING. Ten pins are set up on marks indicated on bottom of game as shown in the second box at right. Each player gets two spins (equivalent to two rolls of the ball in bowling) using the string and spinners in the same manner used for the Skittle Game. Scoring and rules are the same as Bowling and score is kept on the regulation pad provided. Made in Blonde wood only.

6000 Prepaid East of Denver, Colorado, \$ 16.25

Prepaid West of Denver, Colorado, \$ 17.75



OLD GAMES FOREVER NEW



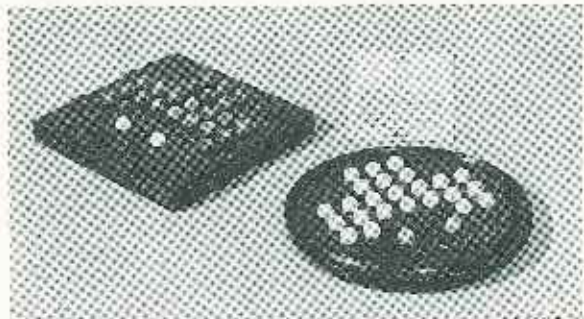
WOODCARVINGS

From left to right.

- 6115 TREERING HOUND, forlorn. *Ship. Wt. 1/2 lb.* \$1.00
 6114 WEeping HOUND, sad sack. *Ship. Wt. 1/2 lb.* \$1.00
 6117 TRAILING HOUND. *Ship. Wt. 1/2 lb.* \$5.25
 6116 LARGE HOUND, bowling. *Ship. Wt. 1/2 lb.* \$1.75
 6111 SMALL DOG, alert. *Ship. Wt. 1/2 lb.* \$1.00

Shown at right.

- 6122 COLT, the Kentucky Thoroughbred, 2 1/2 inches high of polished mahogany wood. *Shipping weight 1/2 lb.* \$1.25
 6123 WILD HORSE, all frisky grace of polished mahogany wood, 6 inches high. *Shipping weight 1/2 lb.* \$3.75



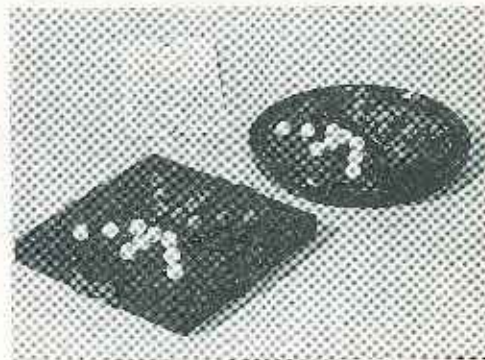
Shown above.

THE FOX AND GEESE GAME, a very old traditional one requiring the skill of two players. Although the Geese may be "killed off" by the Fox, they aren't so silly and many times surround him. Choice of cherry or walnut woods.

- 6003R, 8 1/2 inches ROUND \$ 2.25
 6003S, 7 1/2 inches SQUARE \$ 2.75
Shipping weight 1 1/2 lbs. each.

TICKTACKTOE — Three in a row! An old game that has held its rightful place through the years and made new and lasting friends. Lots of fun for two. Either design in cherry or walnut woods.

- 6008R, 6 inches ROUND \$ 1.00
 6008S, 4 inches SQUARE \$ 1.00
Shipping weight 1/4 lb. each.

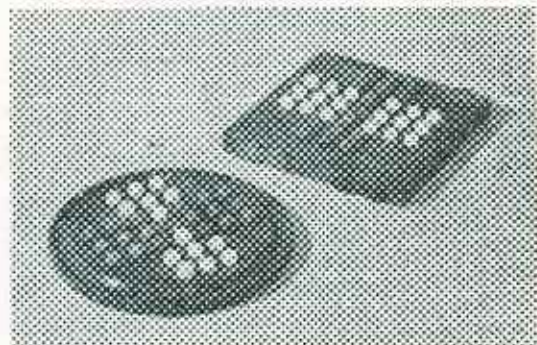


Shown above.

THE NINE MEN'S MORRIS GAME is centuries old yet ever new. This challenging game requires two resourceful players. Cherry or walnut woods.

- 6001R, 8 1/2 inches ROUND \$ 2.25
 6001S, 7 1/2 inches SQUARE \$ 2.75
Shipping weight 1 1/2 lbs. each.

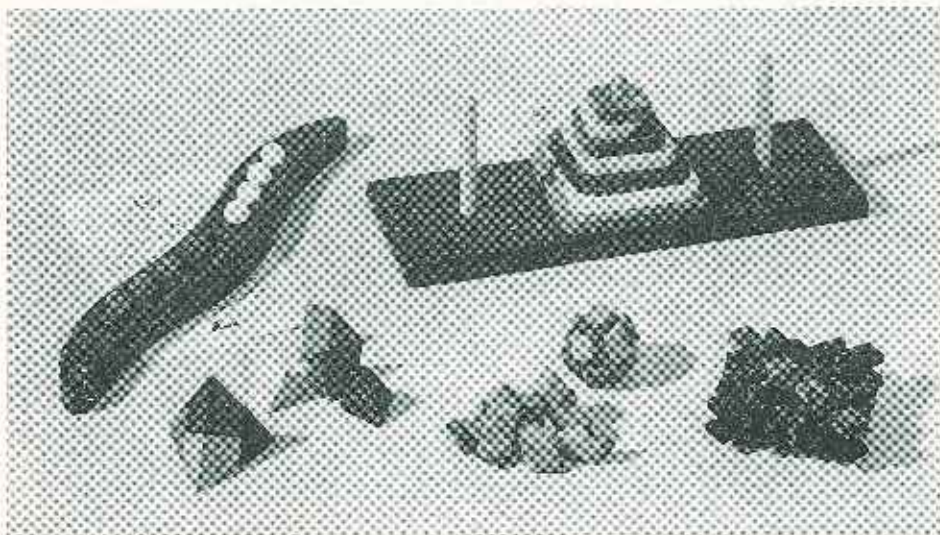
Handsome games turned of beautiful woods worthy of the student's skill and pride; and intricate carvings of grace and beauty, make appreciated long-kept gifts worth giving.



Shown above.

THE MARBLE PUZZLE, the game which holds the player's interest until only one marble remains in the center. Either design in cherry or walnut woods, with marbles of assorted colors. Instructions included.

- 6054R, 8 1/2 inches ROUND \$ 2.25
 6054S, 7 1/2 inches SQUARE \$ 2.75
Shipping weight 1 1/2 lbs. each.



Shown above. Back row, from left to right.

- 6055 SHUTTLE PUZZLE, game for one. Cherry or walnut woods. *Ship. Wt. 1/2 lb.* \$ 1.00
 6053 PYRAMID PUZZLE, a test of individual's skill. *Ship. Wt. 1 lb.* \$ 2.25
 Shown below. Front row, from left to right.
 6052 PYRAMID PUZZLE of four pieces. A perfect pyramid. *Ship. Wt. 1/2 lb.* \$.50
 6051 BALL PUZZLE of few pieces but ingeniously made. *Ship. Wt. 1/4 lb.* \$.75
 6060 SNOWFLAKE PUZZLE of many fitted pieces, a skill tester. *Ship. Wt. 3/4 lb.* \$ 1.50



6057 **THE MUSHROOM TOP** of mixed, oiled woods is an excellent spinner and easy to spin. It is an attractive keepsake. *Shipping weight 1/4 lb.* \$.50

6056 **THE NEVERFAIL TOP** is a string winder easy to handle and long spinner. It is sturdy and dependable. Everyone loves a top. *Shipping Weight 1 lb.* \$ 1.00



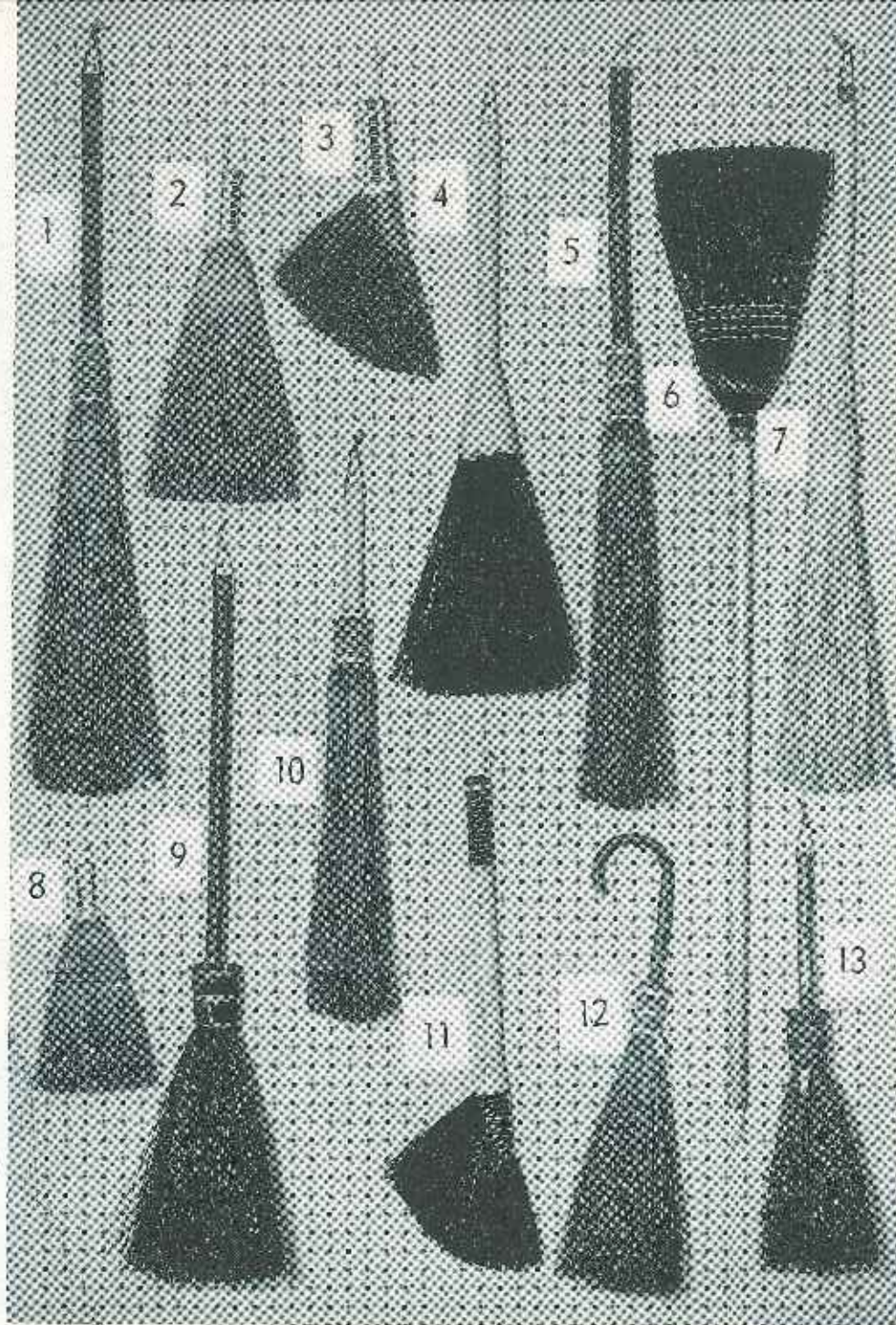
510 DRAGONFLY

511 BUTTERFLY

512 LILY

513 TWINS

514 GYPSY MOTH



Expressions of the potter's skill, craftsmanship, and creative artistry with utility is the aim of each student in our newest craft industry. Our TILES are charming illustrations with their original interpretations and variety of colors. Each tile is 6 inches square finished with a protective backing of cork so it may be used under hot dishes as well as decorative hanging. Make choice by number from above.

Shipping weight 1 lb. \$ 1.50

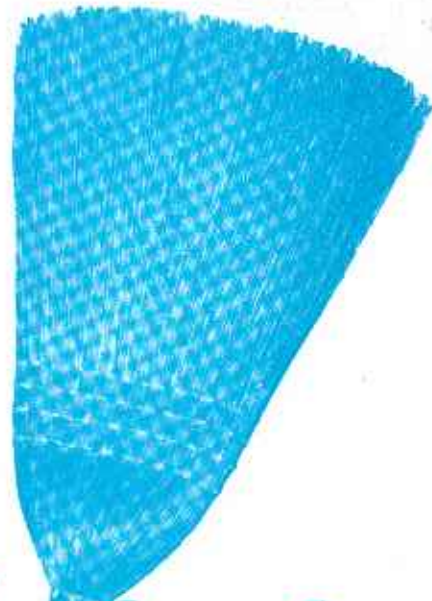
- 510 DRAGONFLY
- 511 BUTTERFLY
- 512 LILY
- 513 TWINS
- 514 GYPSY MOTH

COLORFUL HEARTH BROOMS

Handmade brooms of the highest quality to add beauty to your hearth. These brooms are made from the highest quality broomcorn and are expertly constructed by students who are skilled broom-makers. The wood handles are finished with clear lacquer to give smoothness. The bark is left on the sassafras and willow handles to give these brooms a rustic note. Handles are equipped with a cord loop or thong for hanging.

- | | |
|---|---------------------------------|
| 1 ARTCRAFT, hand carved walnut handle. | Shipping weight 2½ lbs. \$ 3.75 |
| 2 STOCKBRAID, braided cornstalk handle. | Shipping weight 1 lb. \$ 1.75 |
| 3 FANTAIL, a broom for hard-to-get-to-places. | Shipping weight 1 lb. \$ 1.75 |
| 4 CORNCANE, with wrapped cane handle. | Shipping weight 2½ lbs. \$ 3.25 |
| 5 STOCKWITCH, lacquered sassafras handle. | Shipping weight 2½ lbs. \$ 2.00 |
| 6 STREAMLINER, light kitchen broom. | Shipping weight 2 lbs. \$ 2.00 |
| 7 CABINCRAFT, rustic in natural color only. | Shipping weight 2½ lbs. \$ 3.00 |
| 8 WHISKBRAID, with braided handle. | Shipping weight 2 lbs. \$ 1.00 |
| 9 WITCHCRAFT, lacquered sassafras handle. | Shipping weight 2½ lbs. \$ 2.00 |
| 10 BABY ARTCRAFT, hardwood handle. | Shipping weight 1½ lbs. \$ 1.50 |
| 11 HEARTH SWEEP, braided two-toned handle. | Shipping weight 2 lbs. \$ 2.75 |
| 12 BO-PEEP, curved willow handle, lacquered. | Shipping weight 1½ lbs. \$ 1.75 |
| 13 WITCHHABY, lacquered sassafras handle. | Shipping weight 1½ lbs. \$ 1.75 |
| 14 ARTCRAFT JUNIOR, 33 inches long. (not shown) | Shipping weight 1½ lbs. \$ 3.75 |

COLORS: Sunset Red, Ocean Blue, Deep Orange, Alfalfa Green, Natural



Handmade
AT BEREA COLLEGE



The Streamliner

A color for every kitchen color scheme

Sunset Red, Ocean Blue, Natural, Alfalfa Green, Deep Orange

Made from Best Quality Broomcorn
Slightly Trimmed Ends or Untrimmed as Desired
Attractive Two-color Cellophane Slip

Four Sewed. Light Weight —
20 ounces each,
Packed 12 to carton



Leather
thong for Hang-
ing.

Straight Grained Hardwood
Handle Smoothly Sanded with
Two Coats of Clear Lacquer.

Shipping Weight 20 lbs. per Doz. **No. 1350** **\$12.95 Per Dozen** F. O. B. Berea, Ky.

ONCE USED — WILL BE CALLED FOR AGAIN



The Whiskbraid

Here's a Rugged Whisk for Every Use — Home,

Office, Auto. Hand-Braided Two-tone

Handle. Two Sewed with Strong Seine Twine.

10 Inches Long. **All Colors—Sunset Red, Ocean Blue,**

Natural, Alfalfa Green, or Deep Orange.

Shipping Weight 5 Lbs. per Doz. **No. 1301** **\$6.60 Per Dozen** F. O. B. Berea, Ky.

Hearth Brooms

All numbers available in following colors (excepting CABINCRAFT):
Alfalfa Green, and Natural



ARTCRAFT

Our finest hearth broom: Beautifully hand-carved black walnut handle, select broom-corn used, made by students skilled in broomcraft. 38 inches long. All colors. Shipping weight 11 lbs. per doz.

No. 1800

\$24.75 Doz.



Color for any fireplace
Practical accessories
Best materials
Rustic styles

HEARTHSWEEP



A distinctive number with braided two-tone handle to match the color of the straw. Very decorative. 27 inches long. All Colors. Shipping weight 10 lbs. per doz.

No. 1501

\$16.50 Doz.



CORNCANE

Sweeps like a big broom all dressed up for the fireplace. The handles are wrapped tightly in genuine cane. 33 inches long. All colors. Shipping weight 11 lbs. per doz.

No. 1700 \$21.50 Doz.



WITCHCRAFT

A sturdy broom which will stand lots of use. Sanded sassafras handle, lacquer dipped. The binding wire is covered with bright colored raffia. 38 inches long. All colors. Shipping weight 15 lbs. per doz.

No. 1500

\$13.20 Doz.

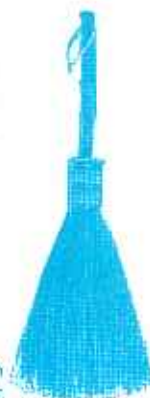


WITCHBABY



Same as the Witchcraft with shorter handle and shorter brush. 22 inches long. All colors. Shipping weight 9 lbs. per doz.

No. 1400 \$11.50 Doz.



CABINCRAFT

Closely akin to a simple, sturdy broom often found in the country used for sweeping the "yard." Ideal for today's modern patio. Long, select corn and stalks securely braided with a strong splint the length of a sassafras handle. 39 inches long. Available in NATURAL only. Shipping weight 12 lbs. per doz.

No. 1600

\$19.75 Doz.



BO-PEEP



A practical prize-winning fireside brush on a curved willow handle as charming as the shepherd's crook of old. Handle lacquer dipped, 25 inches long. All colors. Shipping weight 8 lbs. per doz.

No. 1405

\$11.50 Doz.

Sunset Red, Ocean Blue, Deep Orange,

STOCKWITCH

Has a genuine sassafras handle, sanded to remove the roughest knots, and then dipped in clear lacquer. 44 inches long. All colors. Shipping weight 15 lbs. per doz.

No. 1701 \$13.20 Doz.



STOCKBRAID

Made from select corn. Braided handle of corn stalks, woven and tied with a strong cord. 20 inches long. All colors. Shipping weight 7 lbs. per doz.

No. 1401 \$11.50 Doz.



FANTAIL

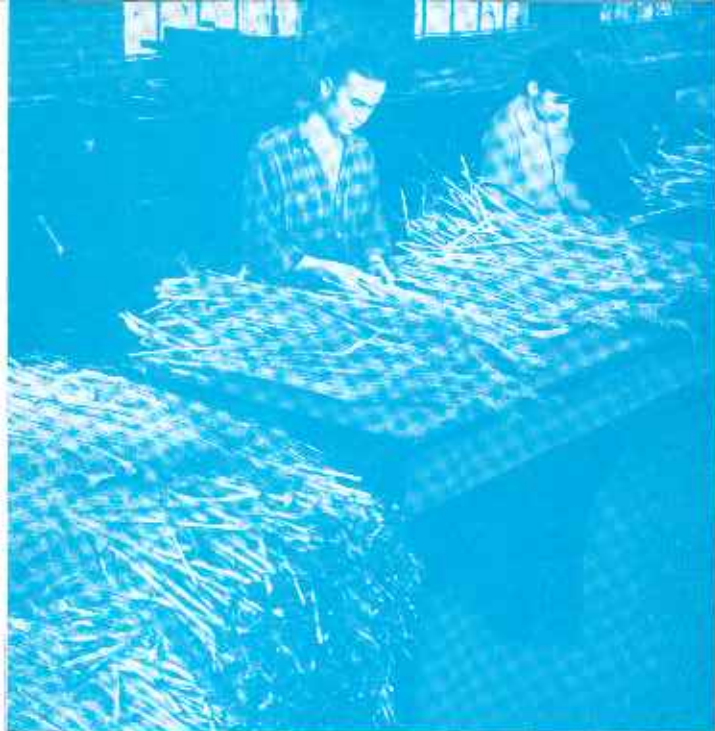
Useful for getting into those posky corners of upholstered furniture and cars. 15 inches long. All colors. Shipping weight 6 lbs. per doz.

No. 1402 \$11.50 Doz.

BABY ARTCRAFT

Attractively braided on a hardwood handle. A rawhide thong for hanging. 26 inches long. All colors. Shipping weight 9 lbs. per doz.

No. 1300 \$9.90 Doz.



GRADING AND SORTING BROOMCORN

Your customers will appreciate the high quality of Berea Brooms

The select broomcorn from which our Hearth Brooms are made is the best quality on the market. It is carefully graded and sized so that each broom will be free from loose straws. After the grading and sorting, the corn is submerged in boiling dye vats for two hours. The dye used is the best that we have ever found for this purpose.

All processes in the handicrafting of our Hearth Brooms are done by skilled broom makers . . . Berea students who "earn while they learn."



A WORD ABOUT BEREA COLLEGE AND OUR STUDENT INDUSTRIES

Broom craft is one of the Berea College Student Industries. Each student at Berea is guaranteed at least ten hours of labor per week; no student works less. If it were not for the work provided by the college, most of the boys and girls at Berea could not go to college. There is NO TUITION. We do not believe there is another college in America where so many young people have the opportunity of self-support and education.

To provide enough labor for all, the college has created the Student Industries. Among these are the Bakery, Broomcraft, Candy Kitchen, Printing Shop, the Needlecraft, Woodcraft, Fireside Weaving, Boone Tavern Hotel and the Dairy, Farm and Creamery.

Berea College is non-denominational, receives no state or federal support. To do its work, it depends on endowment and on gifts from friends. We will be glad to send you additional literature and invite you to join us as a friend of Berea College.

Mail orders to:

BEREA COLLEGE STUDENT INDUSTRIES

Berea, Kentucky

* * * * *

TERMS 2% 10 DAYS, NET 30

NO TRADE DISCOUNT

F.O.B., BEREA, KENTUCKY

* * * * *

Prices are subject to change without notice.

WHOLESALE

Student Crafts

*where students work
for themselves and
for each other
to secure an education.*

Berea College
Berea, Kentucky

Berea College Student Industries

Each student is guaranteed at least ten hours of labor per week; no student works less. A student may earn a part or all of his expenses. There is no tuition. To provide enough labor for all, the College created the Student Industries.

These industries pay for all materials used, pay for supervision and clear enough money to pay the students. Any income derived from the sale of Student Craft products is used to further Berea's educational program.

Careful inspection
and finishing

HAND-LOOMED SKIRTS OF COTTON AND WOOL



Shown at left.

No. 43 **Three-tiered Skirt** woven of cotton and acetate yarns on warp of cotton in blues, browns, greens, grays, and heather. Choice of woven-in border colors: red, blue, green, black, or white. Skirt measures six yards around bottom. **\$19.95.**

All skirts are tailored to individual measurements.



No. 42 **Dirndl Skirt** of cotton or acetate and cotton yarns in colors of blue, green, red, black, brown, or heather, with harmonizing woven-in border. **\$10.95.**
No. 41 **Dirndl Skirt** of wool on cotton warp in colors of light blue, navy, red, green, brown, rust, or black, with harmonizing woven-in border. **\$10.95.**
Dirndl skirts hand finished with a three-inch hem. (shown above right)

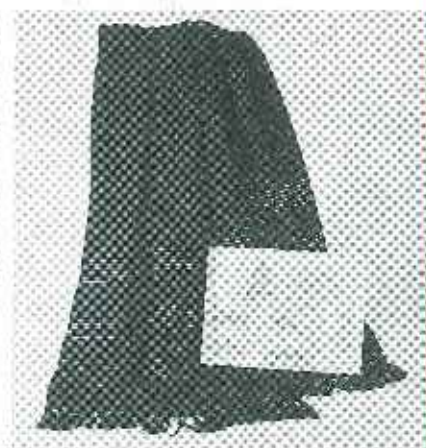
Gifts for Her



No. 45 **The Smart Cape** of pre-shrunk sheer wool with silver trim of woven-in metallic thread, taffeta lined. Versatile and practical in black, navy, red, white, and pastel shades of green, yellow, pink, or blue. Length at front from neckband about 12 inches. One-inch neckband will be more comfortable if neck size is given when ordering. **\$7.50.**



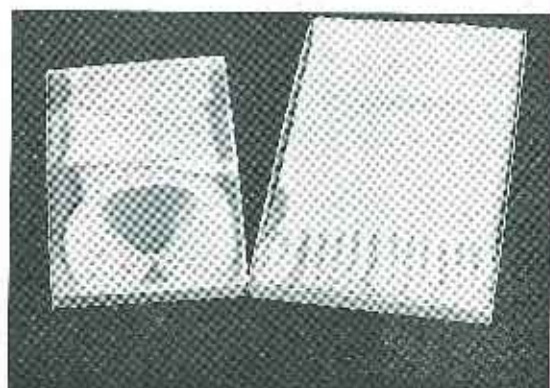
No. 38 **Lovely Apron and Potholder Set** woven of very fine linen yarn with border of gold and silver washable metallic thread. The Apron is 15 inches long with one-inch hem and is gathered to a plain narrow band. A Potholder of the same material and gay metallic trim matches the apron of blue, navy, green, brown, or black. **\$3.75.**



No. 27 **The Sheer Shimmering Stole** of hand-loomed softest wool in black (shown above) or white (shown below). It is 24 inches by 72 inches, pre-shrunk, with additional four-inch hand-tied fringe finishing the ends. The interesting border trim is of twill woven stripes outlined with washable metallic thread in silver or gold. **\$10.95.**

No. 20 **The Party Bag** is fashioned in clutch style of hand-loomed cotton material with the Whig Rose design in nontarnishing metallic thread. The bag is lined with white taffeta. White with gold or silver. **\$3.25.**

No. 21 **A Fresh, Perky Little Collar** made of same material as the Party Bag and lined with white taffeta. The neckline is adjustable. White with gold or silver. **\$1.95.**



HAND-LOOMED BAGS

Shown below. Top row from left to right.

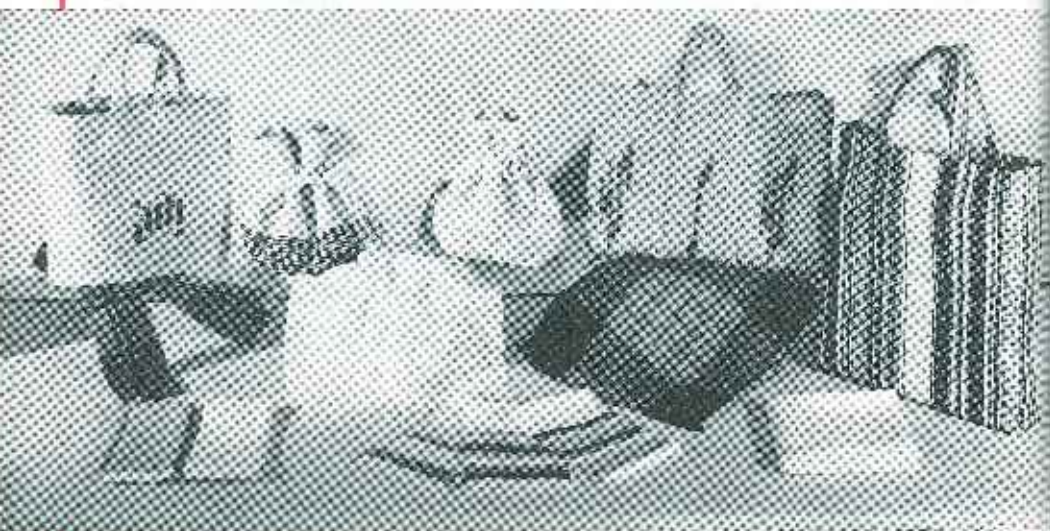
No. 14 **Carryall Bag** of natural nubby cotton fabric, taffeta lined to match color of finger-woven motifs in red, blue, green, brown, or black. A sturdy, versatile bag 10 inches deep, fashioned on a polished oval wooden bottom. **\$6.50.**

No. 16 **Rounder Bag** of same fabric and colors as the Carryall, fashioned on a five-inch circle of polished wood and lined with natural cotton. **\$4.95.**

No. 56 **Rachel Bag** woven of heavy natural cotton in a Swedish all-over pattern. Unlined, it has a mitered six-inch square bottom and a drawstring top. **\$3.25.**

No. 17 **Shopping Bag** woven of acetate yarn in an all-over variation of a basket weave, fashioned with ten-inch sides and firm inner bottom, with a woven-in twisted cord handle. Bag colors are gray, black, aqua, tan, or brown, with motif in harmonizing color. **\$3.95.**

No. 60 **Striped Shopping Bag** of white nylon on a very gay Roman-striped warp with handles of same material. Unlined, it is 13 inches long and 14 inches deep with a two-inch mitered bottom. **\$4.95.**



SCARVES WITH WARMTH AND BEAUTY

Shown above. Bottom row from left to right.

No. 26 **Suit Scarf** of soft wool in plain colors of red, blue, brown, green, or white; pastels in pink, blue, green, or yellow; plaids of blue, red, or brown. The strip of soft wool 7 inches by 32 inches, folded lengthwise, makes a lovely scarf to protect the collar and add warmth and color. **\$1.50.**

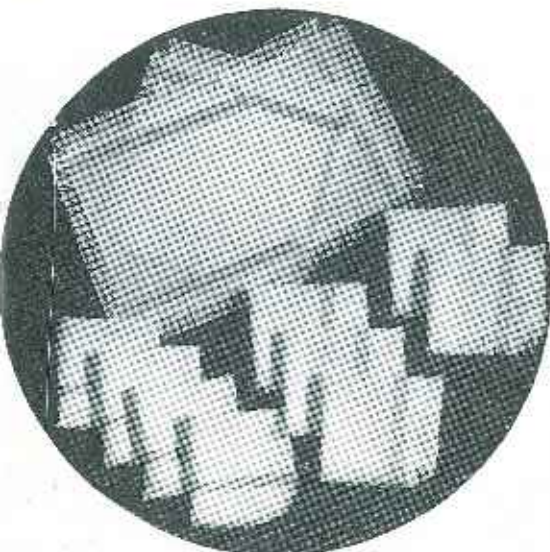
No. 24 **Wisp Scarf** of fine wool, designed as two-way scarf with twill striped woven-in borders outlined in metallic yarns of gold in one end and silver in the other. This unusual scarf is 12 inches wide and 48 inches long in white, and pastels of pink, yellow, blue, or green. **\$3.95.**

No. 25 **Flyaway Scarf** of soft white wool yarn in plain weave with rainbow borders in harmonizing color combinations of beige, peach, green, violet, yellow, blue, pink, or gray. A dainty accent to brighten suit or dress. 6 inches wide and 30 inches long. **\$1.50.**

No. 23 **Wool Head Scarf** soft and warm with plenty of wrapping length in plaids of brown, blue, or red; all white, and pastels of blue, green, pink, or yellow. Scarf is 14 inches wide and 72 inches long fringed on all sides. **\$3.95.**

No. 51 **Square Head Scarf**. Extra warmth in the 31-inch square of soft, plain woven wool in white, red, blue, and pastels of blue, green, pink, or yellow. **\$3.50.**

Gifts for the House



No. 9 **Eight-Inch Cocktail Napkins** of white linen and cotton yarns with dainty borders of blue, yellow, rose, green, or red cotton; also, washable threads of gold or silver. Edges are stitched and finished with one-half inch fringe. A lovely useful gift, boxed in a set of eight with borders of one color or assorted colors. **\$4.25.**



Place Mats shown below, from top down.

No. 61 **M & O Mat** of acetate and cotton in white; green or brown tweed. **\$1.75.**

No. 62 **Twill Mat** of acetate and cotton in white, green, rose, or brown. **\$1.75.**

No. 63 **Checked Mat** acetate and cotton in blue, rose, brown, or tan. **\$1.75.**

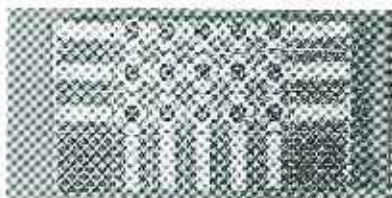
No. 6 **Rachel Mat** of Swedish design in heavy natural cotton. **\$1.75.**

No. 8 **Sedge Mat** of natural grass on a colored cotton warp with hemmed ends and fringed sides. Washable. **\$1.50.**

No. 46 **Fireside Fancy Mat** of cotton in natural with green, blue, red, yellow, brown, or all natural. **\$1.35.**

Napkins to match, 12-inch squares. **\$.85.**
All mats about 12 inches by 18 inches.

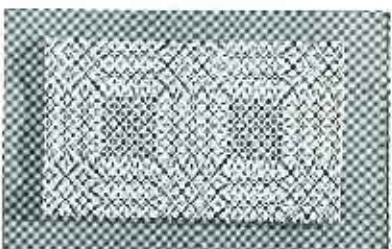
No. 64 **Miniature Whig Rose Mat** of fine cotton with Whig Rose pattern woven in blue, brown, green, red, yellow, or pink, about 9 inches by 11 inches long with two-inch hand tied fringe. **\$1.50.**



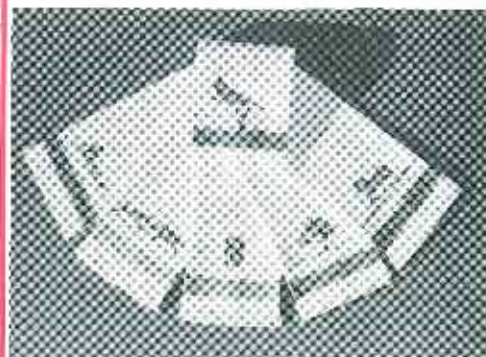
No. 2 **Whig Rose Runner** woven on warp of natural cotton with design in wool or mercerized cotton in yellow, blue, navy, red, green, rust, brown, gold, rose, or in two tones of same color. Hand hemmed.

18 inches by 36 inches. **\$7.50.**

18 inches by 45 inches. **\$8.75.**



No. 4 **Pinebloom Runner**. A large, bold stylized pattern woven in the same colors and yarns as the No. 2 Runner. 18 inches by 36 inches. **\$7.50.**
18 inches by 45 inches. **\$8.75.**

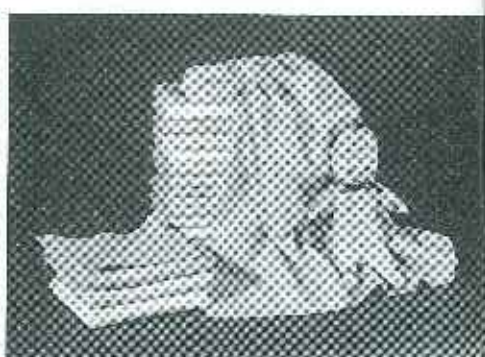


EMBLEM FINGER TOWELS

No. 10 **Unusual Towels** of hand-loomed white linen and cotton with colored designs finger woven-in and finished with colored borders and one-inch fringed ends.

Shown above from left: **Daniel Boone** in black only; **Kentucky Derby** in yellow, brown, or rust; the **Initial** made by special order in choice of colors; **Redbud** in pink and green only; **Thoroughbred** in red, brown, rust, or black; **Cardinal** (shown on top) in red. **\$1.95.**

Not shown: **Jay** in blue; **Goldfinch** in gold; **Spinning Wheel** in green, blue, or gold; **Log Cabin** in brown and gold; **Skaters** in black and red; **Dancers** in black, blue, and red. Towels are 9 inches wide and 18 inches long, pre-shrunk. **\$1.95.**



BLANKETS FOR BABY

No. 13 **Receiving Blanket**, a 32-inch square of soft lightweight wool woven in an all-over Huck pattern of soft, solid colors in blue, green, yellow, pink, white; white with pink and blue border, or white with yellow and green border. **\$4.50.**

No. 12 **Bronson Crib and Carriage Robe** hand-loomed of baby-soft lightweight wool yarn in plain weave with the Bronson Lace designed border in solid pastel colors of pink, blue, green, yellow, or white. 36 inches wide and 41 inches long, pre-shrunk. **\$7.50.**

No. 11 **Checked Crib and Carriage Blanket** (not shown). Hand-loomed of wool in dainty pink and blue, or yellow and green checks. Same quality yarn and size as No. 12. **\$7.50.**



COUCH THROWS

No. 36 **Beautiful Woolen Throws** woven in soft twill weave, handsome and gay with comfortable warmth for spectator sports and relaxing. **Colorful tartans** in Red with black, green, blue, white, yellow; **Royal Blue** with green, yellow, white, black; **Medium Blue** with navy, gray, red, white; **Green** with brown, rust; **Wine** with gray, blue, black, white; **Black** and white. Also **Throws of solid color** in green, rose, gray, blue, gold, or beige with borders in harmonizing colors. 42 inches wide, 72 inches long. **\$15.00.**

HAND-LOOMED FABRICS HOMESPUN SUITINGS

Beautiful Fabrics of olive colors and flattering designs, easily sewn.

Handsome Suitings of quality for fine tailoring and durability.

Samples on request for all fabrics. Per yard. **\$4.95 and \$5.95.**

Gifts for Him

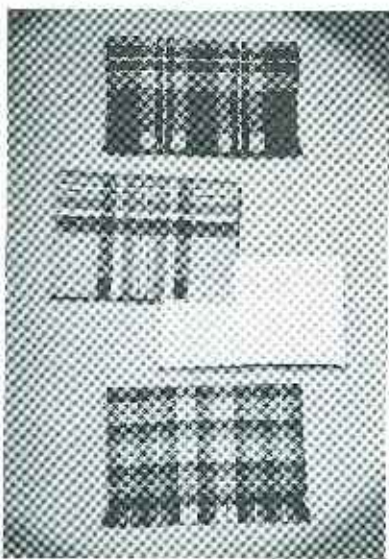
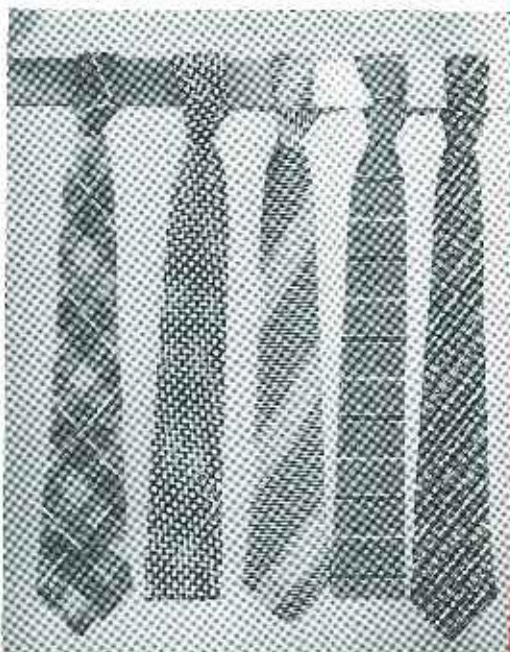
Distinctive Neckties. Hand tailored of handsome, exclusive fabrics which are hand-loomed of fine wool yarn in vibrant colors and inspired patterns.

Assurance of quality in all styles and designs—plain solids, bold and subtle plaids, wide and narrow stripes, and tweed mixtures—in the predominant colors of red, black, brown, wine, blue, navy, light or dark green.

No. 31 **Regular Ties** of diagonal cut tailored with pointed ends. Shown at right: first tie, bold plaid; third tie, wide stripe; fifth tie, narrow stripe in nubby yarn. **\$1.95.**

No. 32 **Straight Cut Ties** tailored with square cut ends. Shown at right: second tie, tweed mixture; fourth tie, narrow stripe. **\$1.95.**

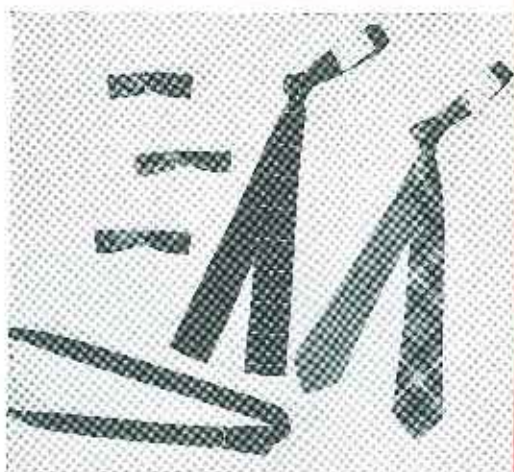
Both styles in any fabric.



No. 34 **Handsome Mufflers**, wool tartans of twill weave in vibrant predominant colors of brown, blue, red, or gray. 12 inches by 48 inches long, fringed finish. **\$3.75.**

No. 35 **Warm Mufflers** of twill weave in solid colors of white, black, wine, brown, and blue. **\$3.00.**

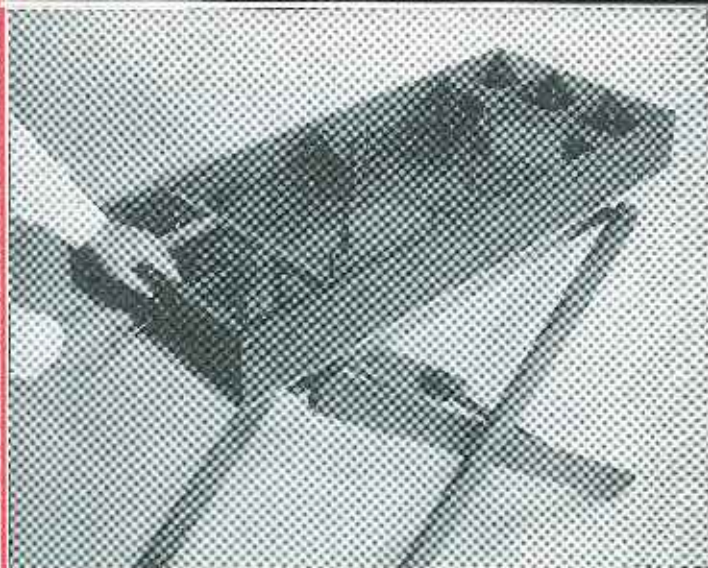
Gift suggestion: A tie harmonizing in color or design with muffler, boxed.



No. 70 **The Bow Tie** that is always ready, neat, and colorful of harmonizing plain and patterned wools in all the tie fabrics. **\$1.00.**

No. 50 **Reversible Ties** unusual and versatile, fashioned of matching plain and designed fabrics in the straight or regular cut styles. Double wearability. Choice of color and designs given above. **\$2.50.**

No. 80 **Fabric Belts** about one-inch wide of woven wool in black, blue, red, or brown. Made in sizes 36, 40, and 44 with an adjustable buckle. **\$1.95.**



STAND FOR SKITTLE GAME

No. 301 **A Folding Stand** custom made of Walnut or Blond woods to match Skittle Game. Adds enjoyment to this wonderful game. Convenient, easy to handle, sturdy, and requires very little storage space. Choice of wood.

Standing: 22 1/2 inches wide.	Folded: 22 1/2 inches wide.
32 inches high.	5 inches thick.
47 inches long.	59 inches long.

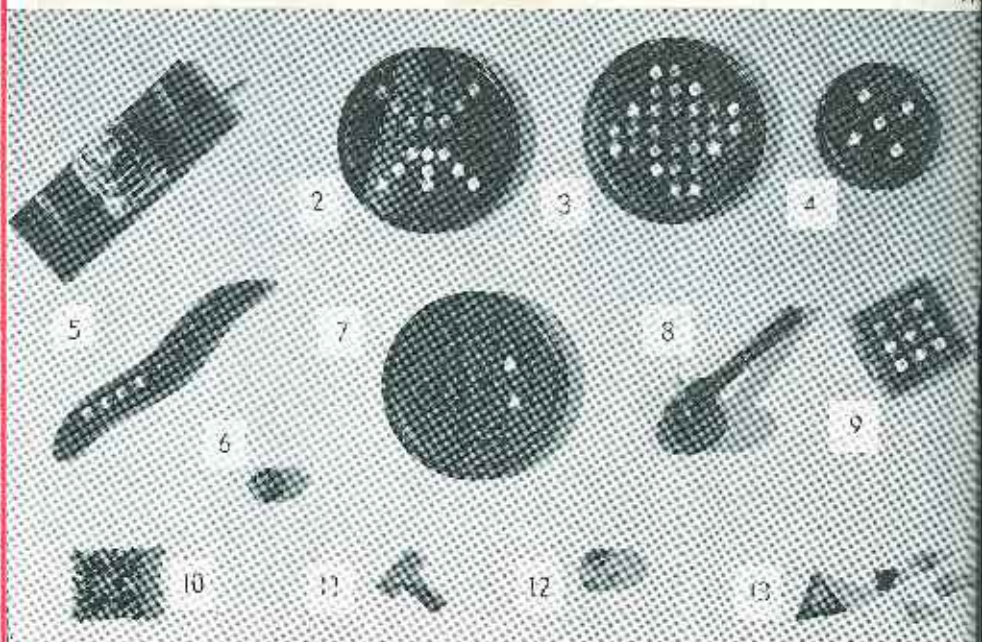
Prepaid East of Denver, Colorado, stand only. **\$18.75.**

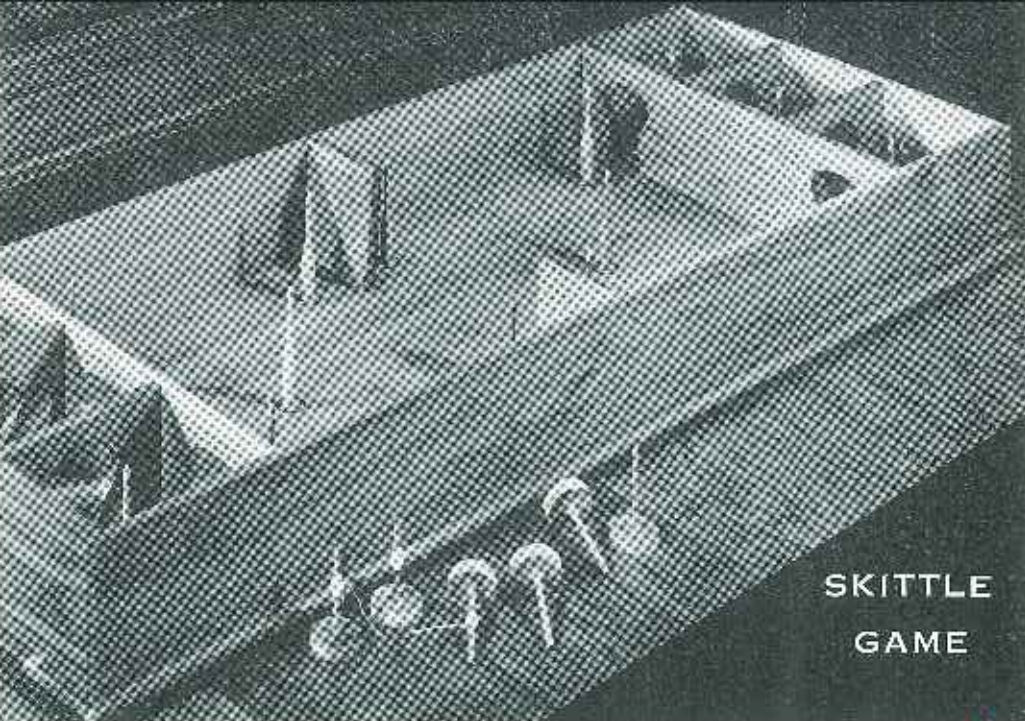
Prepaid West of Denver, Colorado, stand only. **\$21.75.**

Replacement Pins and Spinners for Skittle Game. **Each \$0.50.**



Fun for 2 to 10
pins knocked
finished with
level table or
No. 6005-516
W





SKITTLE GAME

SKITTLE GAME

players of all ages and many kibitzers. Each player spins the top with string and the ever count as his score. A solidly built game of beautiful grained Walnut or Blonde woods with bar locquer. Size 18 1/2 inches wide, 46 inches long, 5 1/2 inches deep. May be used on any convenient space-saving folding stand shown at left. With pins, spinners, and instructions. Prepaid East of Denver, Colorado, \$27.00; West of Denver, Colorado, \$29.00. Walnut, Prepaid East of Denver, Colorado, \$29.50; West of Denver, Colorado, \$31.50.

OLD GAMES FOREVER NEW

The challenge of a good puzzle and the competition created by games for two or more players has held the human interest through the centuries. Many of these games derived from some played in Greek, Roman, and Early Chinese days are as keenly played as ever. Handsome games make appreciated gifts worth giving.

Games shown on opposite page. Choice of Walnut or Cherry woods. Instructions furnished.

1. No. 6053 **Pyramid Puzzle** tests the individual's skill. 4 by 11 inches. \$1.95.
2. No. 6001 **Nine Men's Morris** requires two resourceful players. 10 inches. \$1.95.
3. No. 6051 **Marble Puzzle** colorful and fascinating for one player. 10 inches. \$1.75.
4. No. 6008 **Ticktacktoe** — Three in a row. Fun for two players. 6 inches. \$1.00.
5. No. 6055 **Shuttle Puzzle** fun for one. A conversation piece. 12 inches. \$1.00.
6. No. 6051 **Ball Puzzle** of few pieces but ingeniously made. Fun to give. \$.75.
7. No. 6003 **Fox and Geese** an old traditional game for two players. 10 inches. \$1.95.
8. No. 313 **Neverfail Top**, a string winder, easy to handle. 10 inches. \$1.00.
9. No. 305 **Ticktacktoe** — On the square. With storage space for marbles. \$1.00.
10. No. 6060 **Snowflake Puzzle** of many fitted pieces. No instructions. \$1.50.
11. No. 314 **T-Puzzle** four pieces of mixed woods make a perfect T. \$.50.
12. No. 303 **Mushroom Tops** of mixed oiled woods are excellent spinners. \$.50.
13. No. 304 **Pyramid Puzzle** four pieces of mixed woods make a perfect pyramid. \$.50.

Furniture by Woodcraft

Catalog of Early American Furniture
by Woodcraft available. **Postpaid \$5.00.**

... The high quality of our Woodcraft products is achieved by the selection and care of choice lumber . . . skillful cutting . . . painstaking assembly . . . and the correct application of a handrubbed lacquer finish worthy of good wood which accentuates its natural beauty. The production method is closely followed from start to finish . . . regardless of piece or price . . . to assure of nothing but the best.

Foot Stools useful and decorative are genuinely appreciated as gifts. In various designs and finishes suited to their use; they are lovely to live with and a joy to own. Choice of Cherry, Walnut, or Mahogany woods in all designs.

From the top down:

No. 5755 **Pig Foot Warmer** a unique stool 8 inches high and 17 inches long. **\$7.50.**

No. 5753 **Milk Stool** approximately 8 inches high and 9 inches in diameter. **\$5.75.**

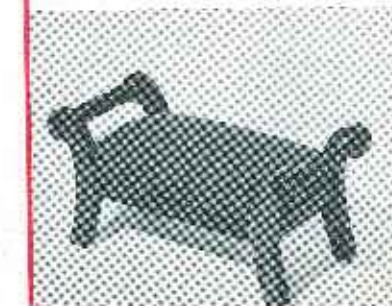
No. 5750 **Cricket Stool** 8 inches high, 13 inches long, and 9 inches wide. **\$8.75.**

No. 5761 **English Empire Stool** 8 inches high, 12 inches long, and 10 inches wide. **\$12.75.**

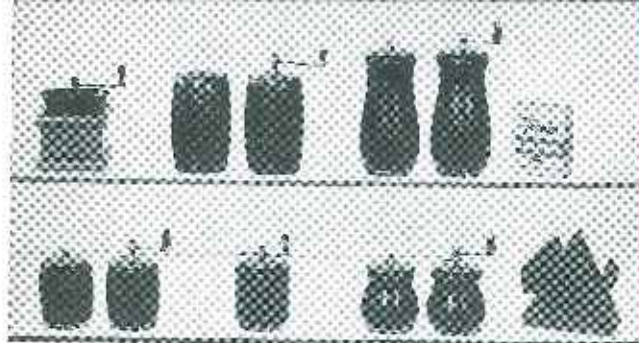
No. 5751 **Empire Foot Stool** with seat 7 inches high, 8 inches wide, and 11 inches long. **\$15.75.**

Both Empire Stools upholstered in our hand-woven fabric in small diamond pattern.

No. 5910 **Waste Basket** with top rim and base of solid wood, 13 inches high. Choice of Cherry, Walnut, or Mahogany woods. **\$7.50.**



**BEAUTIFUL WOOD
FOR
GRACIOUS SERVING**



The luxury of fresh ground pepper from quality mills of polished Cherry, Walnut, and Mahogany fitted with chrome; the tantalizing aroma of fresh ground coffee from a Cherry or Walnut coffee mill; the beauty of the polished bowl of Mahogany filled with salad, fruits, or nuts; all are aids to the discriminating hostess.

Shown above. Top row from left to right,

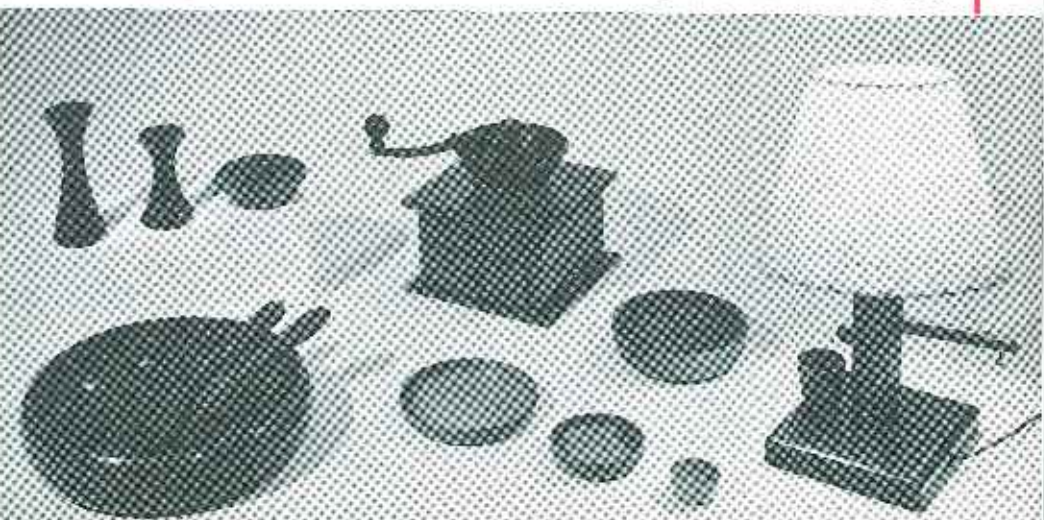
- No. 306 **Early American Pepper Mill**, 3 1/4 inches square in Cherry or Walnut. \$6.95.
 No. 308 **Homestead Pepper Mill and Salt Set**, 4 inches high in Cherry or Walnut. \$10.75.
 No. 307 **Royal Pepper Mill and Salt Set**, 5 inches high in Cherry or Walnut. \$12.75.
 No. F-10 **Peppercorns**, Frank's whole black pepper in 1 1/2 ounce package. \$.50.

Second Row:

- No. F-100A **Straight Barrel Pepper Mill** and No. F-101A **Straight Barrel Salt**, 3 inches high of Cherry, Walnut, or Mahogany. \$8.75.
 No. 312 **Nutmeg Spice Grinder**, 2 3/4 inches high in Cherry or Walnut. \$5.25.
 No. F-100 **Shaped Barrel Pepper Mill** and No. F-101 **Shaped Barrel Salt**, 3 inches high of Cherry, Walnut, or Mahogany. \$8.75.
 No. 400 **Scotty Dog Letter or Nopkin Holder**, 4 inches high of Cherry or Walnut. \$1.25.

Shown below.

- No. 401 **Shaped Candle Sticks**, 6 inches high, turned of Cherry or Walnut. Pair \$4.95.
 No. 402 **Shaped Candle Sticks**, 4 inches high, turned of Cherry or Walnut. Pair \$4.50.
 No. 403 **Candle Holder**, 3 1/2 inches in diameter of Cherry or Walnut. Each \$1.25.
 No. 311 **Coffee Grinder**, 8 inches square, 7 inches high in Cherry or Walnut. \$15.75.
 No. F-117 **Salad Servers** of oiled Cherry for mixing and serving. \$5.50.
 No. F-118 **Mahogany Bowl**, 12 inches. Of round-over design on half-inch base. \$16.75.
 No. F-125 **Salad Bowl**, six-inch diameter, 1 inch deep of oiled Cherry. \$1.50.
 No. F-126 **Salad Bowl**, four-inch diameter, 1 inch deep of oiled Cherry. \$.95.
 No. F-127 **Salt or Nut Cup**, two-inch diameter, 1 inch deep of oiled Cherry. \$.35.
 No. F-128 **Salad Bowl**, six-inch diameter, 2 inches deep of lacquered Cherry. \$3.25.
 No. F-130 **Pump Lamp**, without shade, 10 inches high, choice of three woods. \$6.25.
 No. F-129 **Bucket for Lamp**, of oiled Cherry, Walnut, or Mahogany. \$.95.





CUDDLE TOYS WITH LOVABLE INDIVIDUAL CHARM

Original cuddly-soft toys with charm and character inspired by story books and the circus to delight every child, young and old. All are handmade by Berea students from colorfast materials in lovely colors and lively prints. Gay playmates and take-to-bed companions.

Shown at right from top center down.

No. 235 Happy , the leprechaun, slim and active.	21 inches long.	\$2.75.
No. 236 Doll Chair , rustic, painted red, yellow, pink, or blue.		\$2.00.
No. 212 Ball , soft and colorful.	3 1/2 inches.	\$.50.
No. 204 Tony , the monkey.	13 inches high.	\$2.50.
No. 223 Karoo I and Karoo II , Mama with baby.	12 inches high.	\$2.95.

Middle row from left.

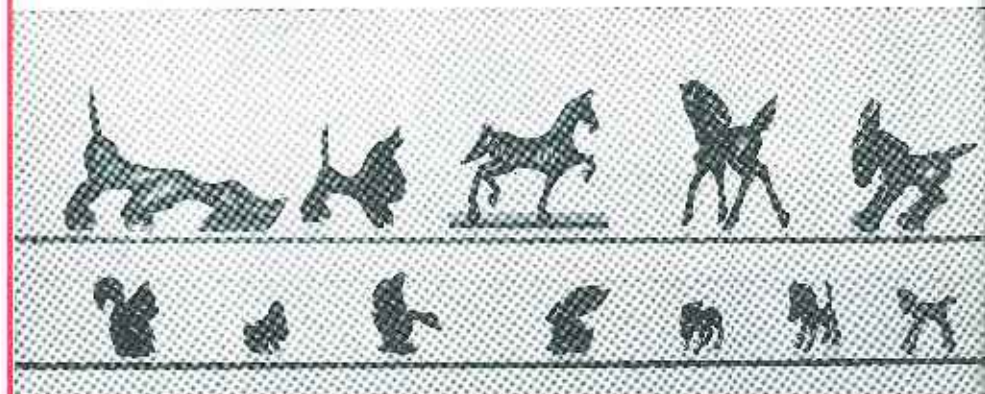
No. 201 Missy 'n Mammy , unusual combination doll.	12 inches high.	\$2.95.
No. 237 Bean Bag , Duck or Elephant.	6 inches long.	\$.75.
No. 202 Humpty-Dumpty , fat and cuddly.	14 inches long.	\$3.50.
No. 209 Betty Berea , pert and saucy.	12 inches long.	\$3.50.

Bottom row from left.

No. 239 Croaky , the frog, silly, yet wise.	12 inches long.	\$2.95.
No. 232 Sleeping Dog , a bed fellow.	16 inches long.	\$2.95.
No. 213 Jeeper Creeper , the turtle, pillow-soft.	13 inches long.	\$2.50.
No. 240 Betty Lou , a prissy little Miss.	32 inches tall.	\$9.50.
No. 350 Child's Chair of natural solid Cherry.		\$14.75.

WOODCARVINGS WITH PERSONALITY

Beautiful polished wood handcarved with skill into interesting favorites of the collector and decorator. They give character to flower arrangements through their texture and appeal. They make lovely, cherished gifts.



Gifts for Children

Interesting and unusual gifts for your favorite child who will long remember them.



Shown on opposite page—Top row from left to right.

No. 1 Trailing Hound , amusing, lovable.	8 inches long.	\$5.25.
No. 3 Large Hound , baying at the moon.	3½ inches long.	\$1.75.
No. 17 Saddle-bred Horse , handsome, proud.	5 inches high.	\$10.75.
No. 4 Wild Horse , frisky grace.	6 inches high.	\$5.75.
No. 18 Club-foot Mule , stubborn strength.	4½ inches high.	\$5.75.

Second Row.

No. 11 Squirrel , with nut.	3 inches high.	\$1.25.
No. 16 Weeping Hound , sad sack.	2½ inches high.	\$1.00.
No. 12 Goose , in flight.	2½ inches high.	\$1.25.
No. 15 Rabbit , of polished cedar.	2½ inches high.	\$1.00.
No. 6 Balking Mule , from the mountains.	2½ inches high.	\$1.00.
No. 8 Small Dog , quiet for a change.	2½ inches high.	\$1.00.
No. 14 Colt , Kentucky Thoroughbred.	2½ inches high.	\$1.25.

COLORFUL HEARTH BROOMS

Products of
Broomcraft,
one of the
Student Industries.

Handmade brooms of the highest quality to add beauty to your hearth. These brooms are made from the highest quality broomcorn and are expertly constructed by students who are skilled broom makers. The wood handles are finished with clear lacquer to give smoothness. The bark is left on the sassafras and willow handles to give these brooms a rustic note. Handles are equipped with a cord loop or thong for hanging.

Shown on opposite page:

No. 1	Artcraft , hand carved Walnut handle.	38 inches long.	\$3.75.
No. 2	Stockbraid , braided cornstalk handle.	20 inches long.	\$1.75.
No. 3	Fantail , an ideal broom for those hard-to-get-to places.		\$1.75.
No. 4	Corncone , wrapped cone handle.	33 inches long.	\$3.25.
No. 5	Stockwitch , lacquered sassafras handle.	44 inches long.	\$2.00.
No. 6	Streamliner , lightweight kitchen broom.	52 inches long.	\$2.00.
No. 7	Cabincraft , very rustic style in natural color only.		\$3.00.
No. 8	Whiskbraid , braided handle. Top quality construction.		\$1.00.
No. 9	Witchcraft , lacquered sassafras handle, raffia trimmed.		\$2.00.
No. 10	Baby Artcraft , hardwood handle.	26 inches long.	\$1.50.
No. 11	HearthswEEP , braided two-tone handle, very attractive.		\$2.75.
No. 12	Bo-Peep , curved willow handle, lacquered to beauty.		\$1.75.
No. 13	Witchbaby , lacquered sassafras handle, raffia trimmed.		\$1.75.

FINE CERAMIC ORIGINALS

Expressions of the potter's skill, craftsmanship, and creative artistry with utility.

Cream and Sugar Sets in brown or honey, about 5 inches high. \$5.00.

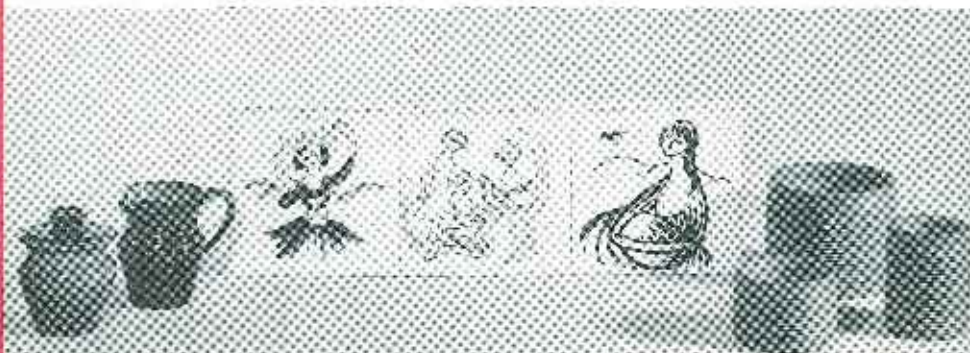
Tiles with charming illustrations of old tunes: "Paper of Pins," "Soldier, Soldier," "Black is the Color," "Barb'ry Allen," "Froggie Went A'Courtin'," and others. \$1.50.

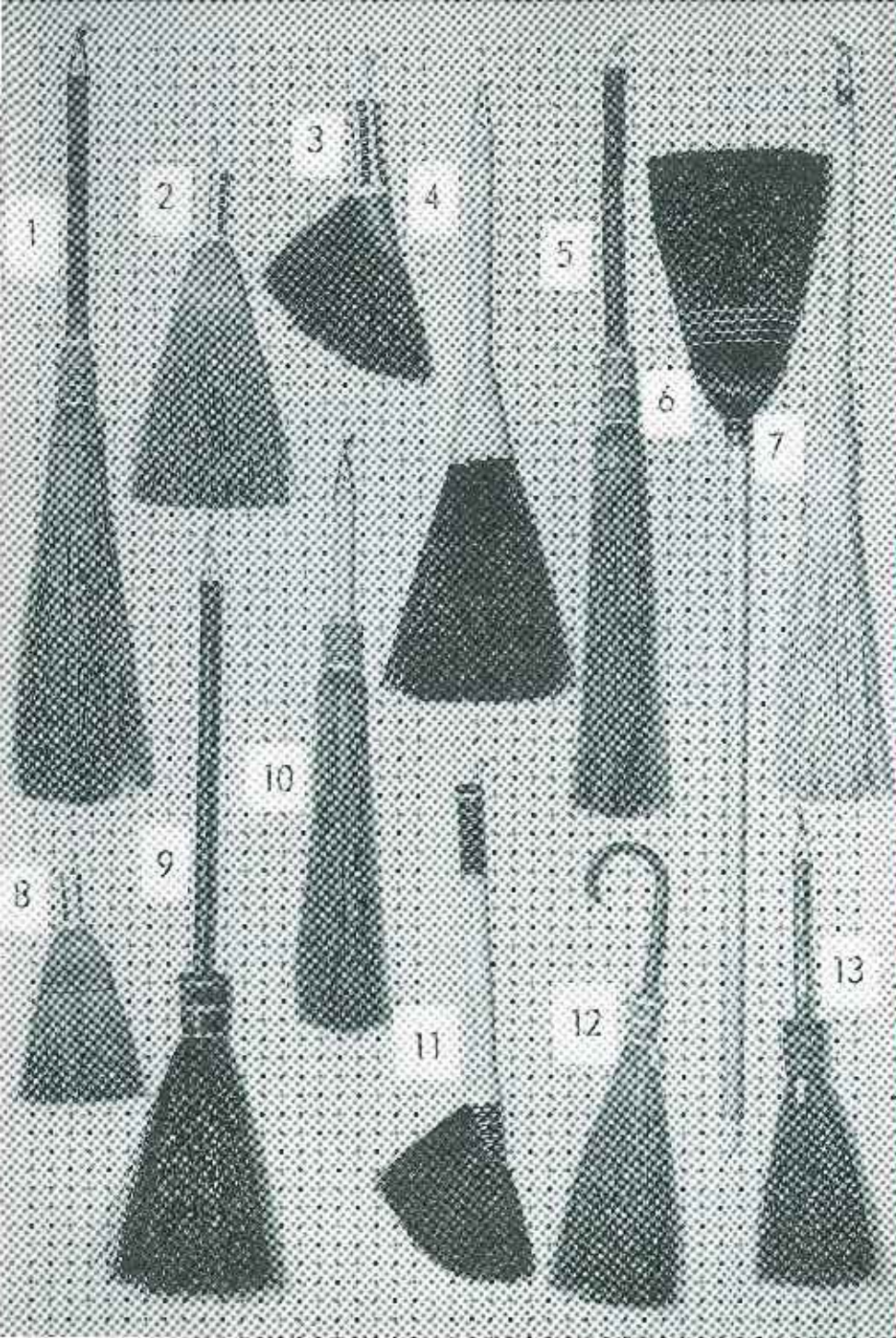
Flower Pots hand turned of natural red clay. Unglazed, modern, decorative and useful.

No. 1 Large—4½ inches in diameter and 3¾ inches high. \$1.50.

No. 2 Small—3 inches in diameter and 2¼ inches high. \$.90.

No. 3 Tall—2¾ inches in diameter and 3½ inches high. \$.90.





COLORS

Sunset Red

Ocean Blue

Deep Orange

Alfalfa Green

Natural

BEREA COLLEGE was founded in 1855 in a one-room schoolhouse by the Rev. John Gregg Fee. The purpose of the College is "To promote the Cause of Christ" by providing a thorough Christian education for young people of the Southern mountain area.

The College combines a liberal arts program, professional departments of high quality, and a practical self-help work program. Of the 1600 students currently enrolled, over ninety per cent come from 230 mountain counties in 8 Southern states.



Berea College Chapel Choir Records—Music "of and by the people."
Recorded by the Chapel Choir, an extra-curricular organization, consisting of young people from Southern Appalachia. Long Play Hi-Fidelity 33 1/3 Recordings.
No. 1955 **Appalachian Folksongs and Ballads; Hymns and Spirituals.** A fascinating variety of rich traditional music. **Postpaid \$4.25.**
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1963

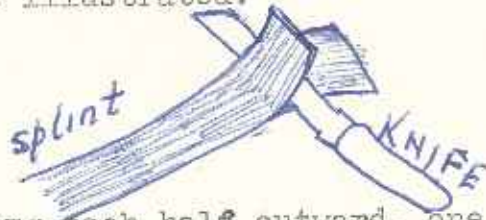
As practiced by Indian
people at Reservation,
Bombay, N.Y.

BASKET MAKING - SPLINT TYPE

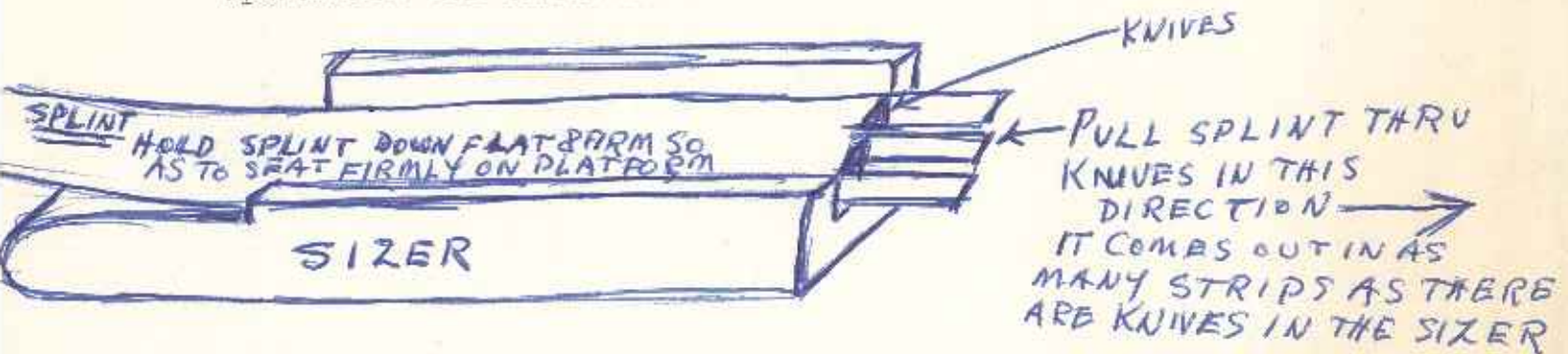
For Square or Oblong Shapes

1. Preparation of Splint

- a. Smooth rough side with knife, using cutting-scraping motion --fairly sharp, but not too sharp, blade.
- b. If not thin enough, peel splint in two parts --start by splitting one end with knife, as illustrated:



- c. Then peel by pulling each half outward, one in each hand, using slow steady pull-apart movement.
- d. Now size the splint lengthwise using special sizer which has blades set according to width wanted. Two ~~ax~~ workers may be needed for this operation. See illustration:



- e. Cut lengths of splint according to size width and length and height of basket to be made, allowing 1-1/2" extra on each piece.

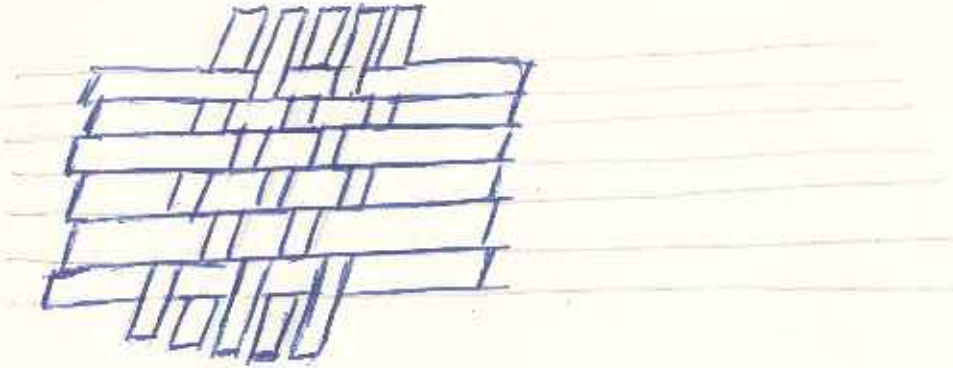
NOTE: Splint should be stored in dampish place prior to use. Otherwise, it may tend to break when going around corners, etc.

NOT TO BE REMOVED FROM FILE

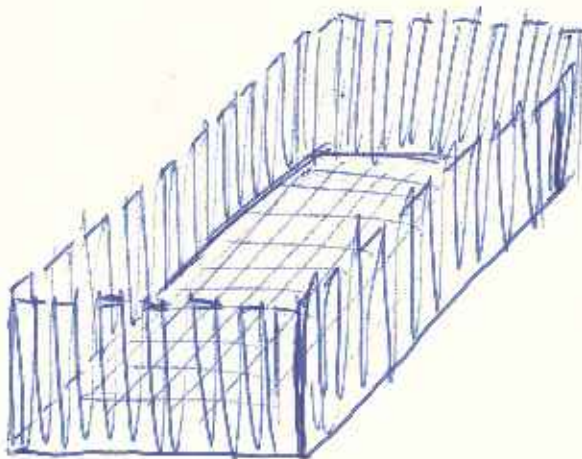
2. Foundation:

Prepare foundation as follows:

a. On flat surface, weave bottom by laying out splints in one direction. Then place splints in other direction, alternating above and below the splints in the first direction, as illustrated:



b. Bend each splint at right angles, so as to form sides of basket with verticals, as illustrated:

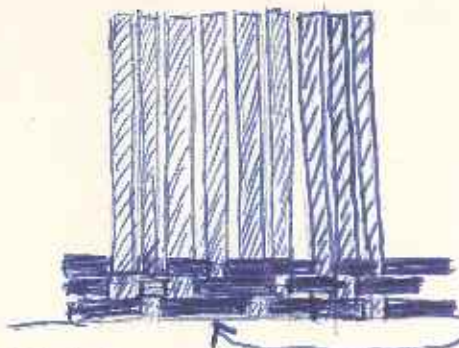


Each splint can be bent to a right angle without breaking if it is the right thickness and not too brittle.

3. Horizontal weaving

a. Starting at bottom of verticals, weave horizontally by inserting splint alternately in and outside of verticals.

b. At first row skip one vertical on inside of basket, so that the horizontal splint passes one pair of two verticals together, instead of alternating this pair. On the next row above, skip two verticals again, but starting with the middle one of the two skipped below. Always do the skipping on the inside of the basket. See illustration:



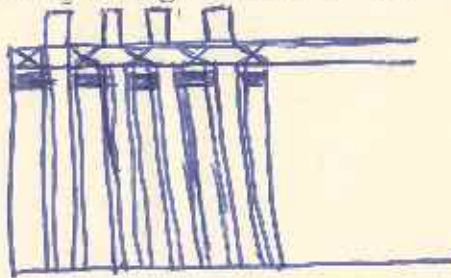
NOTE "PAIRED" VERTICALS -
THIS IS HOW "SKIPPED PAIRS" LOOK
ON INSIDE OF BASKET - THIS METHOD
IS USED SO THAT HORIZONTAL WILL CON-
TINUE TO ALTERATE EACH ROW PROPERLY,

c. If splint is not long enough to complete horizontal weaving, overlap another piece on inside of basket, and continue weaving as before.

d. On completion, turn in end of splint so that it is securely held beneath another portion of woven basket.

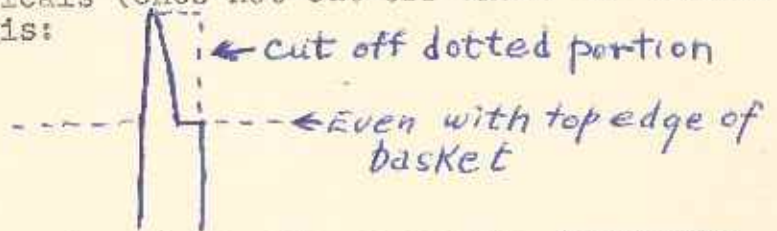
4. Top Edge:

- a. Even with the last row of horizontal splint, cut off every other top of vertical splints --that is, the ones which have their exposed ends inside the basket.
- b. Place one edging splint on inside and another outside of verticals at the top, even with the last horizontal row. Use splint about twice the thickness of the horizontal splint and slightly wider.
- c. Using thinnest and most flexible splint, bind two edging pieces and last horizontal and verticals together, going in one direction first all around top, and then in reverse direction, inserting splint through each opening between verticals. See illustration:

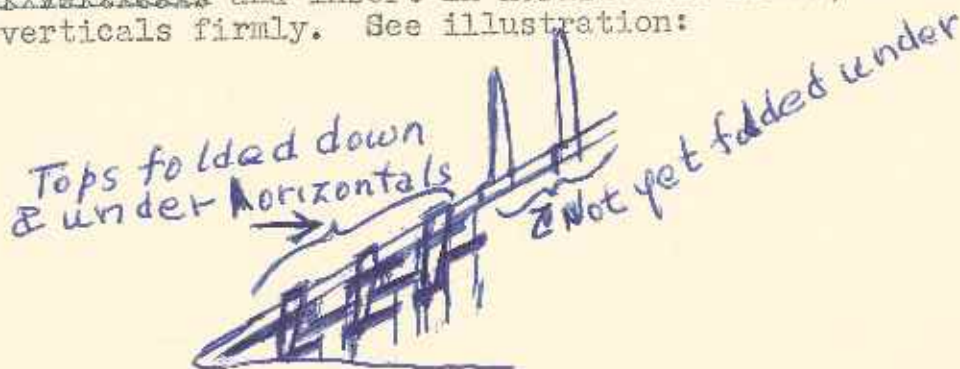


CORRECTION! POSTPONE THIS STEP UNTIL AFTER STEP "g", below.

- d. While binding, insert handle at correct locations and secure as the binding is put in place.
- e. Secure ends of binding by inserting under edging.
- f. Cut tops of extended verticals (ones not cut off under "a" above) so that they look like this:




- g. Fold each cut vertical down toward inside of basket, ~~insert~~ and insert in horizontals below, so as to secure these verticals firmly. See illustration:



5. Handle

- a. Use green hickory or straight grain ash of correct length, width and thickness for size of basket.
- b. Mark and cut **notch** at correct location and make cuts with knife or saw across width. Cut out notches, as illustrated:



- c. ~~Using~~ Using knife or spokeshave, whittle handle to shape, leaving top side flat and rounding ~~xxx~~ underside:  SECTION VIEW

- d. Taper and point ends so that they can be readily inserted and secured between horizontals, so that ends look like this:



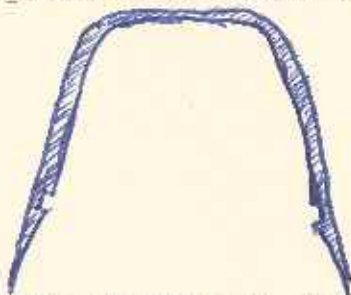
Side of notch will match width of top edging of basket.

- e. Soak handle in water long enough to make it flexible --probably half an hour will do.

- f. Place and secure handle on frame or form so as to "set it" into ~~xxx~~ shape overnight. See illustration:



- g. When removed from form, handle should keep approximate ~~xxx~~ shape for insertion on basket. It should look like this when removed from form, but should be flexible enough so it will not break or split at corner when compressed to final shape:

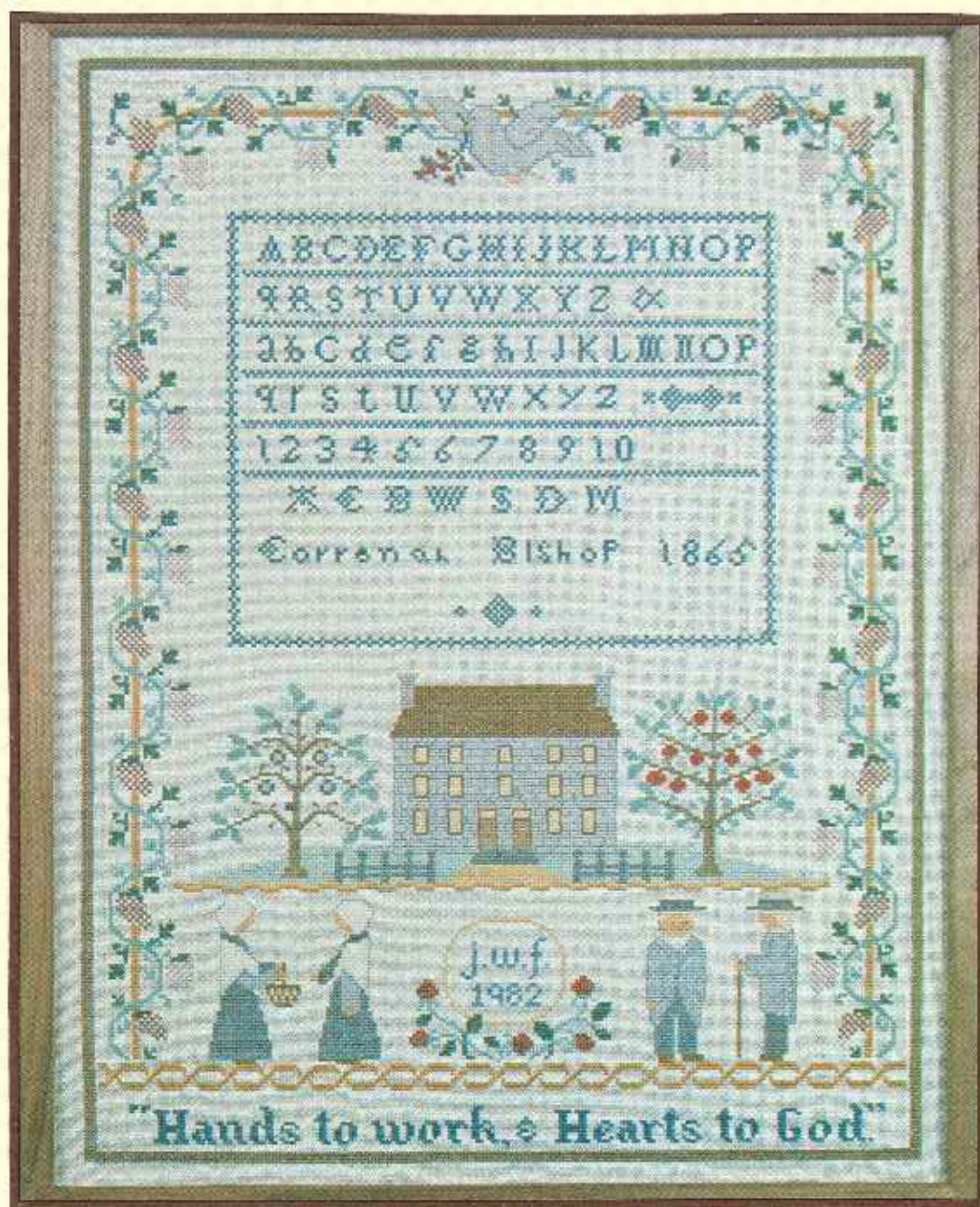


- h. When placed in basket, handle is inserted between top edging and horizontal, so that notches grip the edging and prevent handle from slipping out of basket.

6. Materials (for small baskets)
about 4" x 10"

- a. Source, New Hampshire Cane and Reed Co.,
c/o Joseph D. Blanchard, 143 Hopkinton Rd., Concord, N.H.
hand
- b. 1. Thin/pounded ash -log run, $1\frac{1}{2}$ to 2" wide. To be stripped to
3/32" width for use as top binder. \$1.75 per 50-yd roll.
for foundation of basket.
2. Regular hand pounded ash, recut to 1/2" width, \$2.50 per 50-yd roll.
3. Regular hand pounded ash, recut to 3/16" width, to be used for
weaving horizontal. \$2.50 per 50-yd. roll.
4. Flat oval reed, 5/16" wide, to be used for top edging. \$1.60 per
pound package.

From the Shaker Collection...



Each counted cross stitch kit contains:

A description of the design as it relates to the Shakers

Graphed design

Complete directions for stitching and personalizing your work

Finest quality Belfast linen

Tapestry needle

Finest quality DMC cotton floss

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HAMPTON, NEW JERSEY
Hampton 3432

J/22

you can judge size
by the formula pen
which is $5\frac{1}{2}$ " long
made of pine copies
of Penn: Dutch but
similar enough to the
shaker so you could
modify them
if

M. J. KAUFMANN
MACKENZIE FARMS
HAMPTON, N. J.







9/8/64

(2)

SH

ASSEMBLE YOUR OWN ANTIQUES

SHAKER TABLE \$17.95 Postpaid

Add Colonial charm to your home with Cohasset Colonial furniture kits. Assemble authentic museum reproductions in minutes . . . save half the cost. Each kit complete; all parts accurately crafted, sanded and ready to finish. We include our special stain which gives you the patina of aged wood. This maple table is easy to assemble; dovetailed legs fit snugly into the post and a spot of glue holds them permanently in place.



Top 18" Height 25"

Send 25c for 1965 catalog . . .
 . . . over 40 museum reproductions
 Send check or money order.

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1370 FILBERT STREET SAN FRANCISCO 9 CALIFORNIA

COAT RACKS and HARDWARE / RETAIL PRICE LIST / OCTOBER 1955

# 110 C	Coat rack w/4 attached hangers	29½"	\$ 24.75
# 111 C	Coat rack w/4 loose hangers	29½"	24.75
# 112 C	Coat rack w/4 knobs	29½"	16.50

INDIVIDUAL HARDWARE

# 210 H	Attached hanger		4.75
# 211 H	Loose hook		4.75
# 212 H	Knob		3.25

GENERAL INFORMATION:

1. The bars are available in oiled teak or walnut. The holes for mounting are drilled 16" on center, so that the bars may be hung on walls such as sheetrock and textone.
2. The hardware is solid brass, lacquered.
3. The # 210 H hanger has drill holes for two screws.
The # 211 H hanger hooks over the bar which is mounted away from the wall on wood washers.
The # 212 H knob has a heavy screw on the back suitable for mounting on any surface.
4. Delivery is immediate, unless we advise otherwise on receipt of your order.

Discount 40% - Thank you for your interest.

Ellen M. Rickberg





Thoroughbred Horse Rug

Odds-on favorite to win the decorative race in any room. Imported from Belgium, this rare beauty is made of long staple cotton yarn in an exquisite Wilton Jacquard weave. The woven-in-horse is a handsome bay, gently dappled, standing proudly on a background of beautiful greens and browns against a fleecy-white sky. Extremely durable and long wearing, it measures 40" x 55" . . . the perfect size for a den, library or foyer, or for a hard-to-decorate wall.

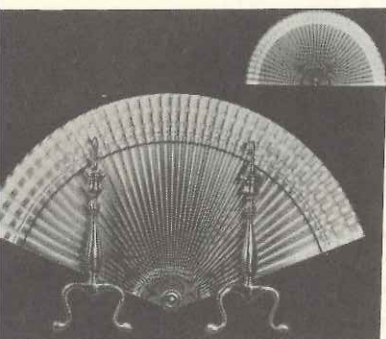
No. 683-1—\$17.95 postpaid plus 75c West of Miss.



The Four Seasons of Currier & Ives

Color prints depict the four seasons as only Currier & Ives have ever been able to do. Each is covered, handsomely framed in solid birch, for everlasting protection and stained and rubbed to a mellow fruitwood finish. Each frame is 12" overall. A wonderful grouping for every

No. 674-1 Set of four pictures \$13.95 postpaid



Fireplace Fan

Reversible decorator fireplace fan is designed with its best face forward to suit your decor. One rich gold set off with fine black pin stripe and the other offering a selection of decorator shades led by a beautifully scrolled gold border; choose charcoal black, turquoise, red or all white. The brass center ornament steel reinforced and supporting, the fan opens to a 39" width and may be used with or without andirons. A wonderfully decorative covering for that empty fireplace and an attractive background for floral arrangements.

No. 101-9—\$5.50 postpaid



The Sam'l Batchelder Country Store Chair

By cracky! Here's a chair that's roomy enough for the longest-legged husband, sturdy enough for anyone to tilt back while putting your legs on the nearest pot-belly stove (or coffee table). A century-old classic, it looks as if it had many a story to tell. Made of hardwood, with turned spindles and rugged legs. Will last from generation to generation to become a beloved heirloom. Golden glow finish adds to its old-fashioned charm. 32" high overall seat is 19" x 22", 18" from floor. Wonderful for den, dining room, waiting room, offices. Unbelievably low priced! Order several for yourself or gifts!

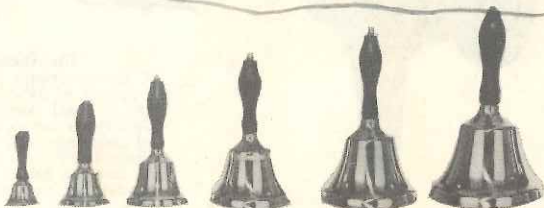
No. 632-1—\$17.95 shipping charges collect



Shaker Pegboard

Staging a comeback for the 20th century home, a versatile mushroom pegboard to hang it all. This authentic, approved reproduction in honey colored hand rubbed pine, embodies all the fine handiwork and smooth simplicity that were the contribution of the Shaker cult to American craftsmanship. The hardwood maple pegs, mounted on 3" boards are ideal for coats, hats, umbrellas, bags, towels, ties, belts, etc. They come in varying lengths, for use in the hallway, bathroom, bedroom or closet (although it's a shame to hide them!)

No. 133-1 four pegs, 16" long \$4.95 postpaid
 six pegs, 24" long \$5.95 postpaid
 eight pegs, 32" long \$7.50 postpaid
 ten pegs, 40" long \$8.50 postpaid



The Bells Are Ringing

Gleaming, solid brass bells with spicy black wood handles . . . crafted in New England's historic bell town, Hampton, Conn. A resounding call to the children at dinner time, to round up barbecuers!

No. 102-27A—3 3/4" h. \$.75 No. 102-27D—7 1/2" h. 3.75
 No. 102-27B—5 1/2" h. 1.25 No. 102-27E—9" h. 6.50
 No. 102-27C—6 3/4" h. 2.50 No. 102-27F—10" h. 9.50

All postpaid



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New England's
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CHINA GLASS DINNERWARE

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DECORATIVE ACCESSORIES

EARLY AMERICAN FURNITURE

GREAT BARRINGTON, MASSACHUSETTS

Great Barrington 1500



Shaker Reproductions

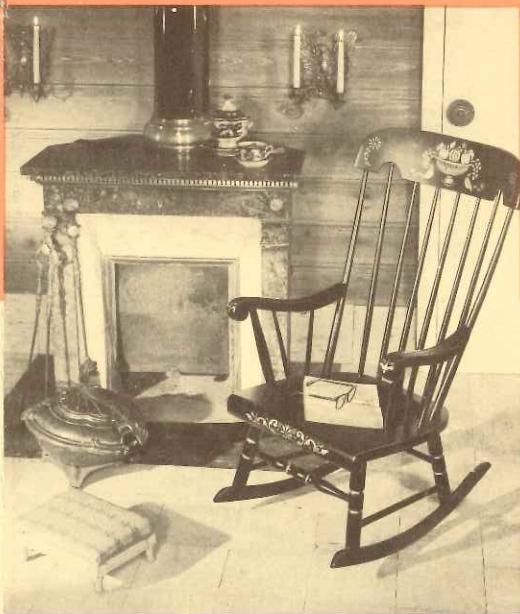
match or mix

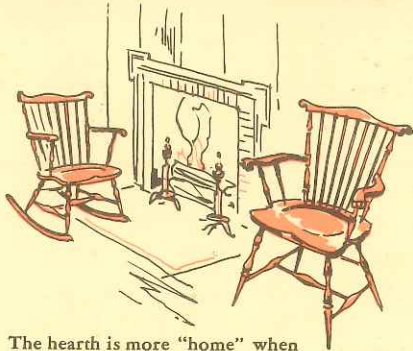
your furnishings
with

TELL CITY CHAIRS

AUTHENTICALLY STYLED
PERIOD AND MODERN DESIGNS
FROM
THE WORLD'S BIGGEST
SELECTION OF CHAIR PATTERNS

ON DISPLAY AT—

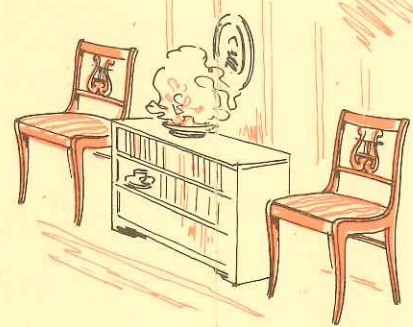




The hearth is more "home" when provided with the ageless charm and comfort of old fashioned "Spindle backs." Tell City Chairs even include genuine-scaled child-size rockers to warm the family spirit! (Tell City Chairs in Windsor styles)

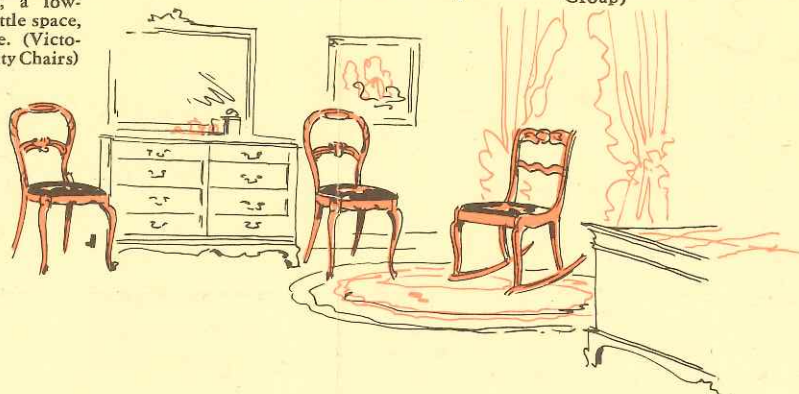


Any odd table or card table makes a permanent game table, extra study corner, handsome wall grouping, private "conversation corner" when ornamented with two luxurious Empire-type arm chairs—like these Tell City Chairs.



A pair of small-sized dining chairs make use of narrow hallways often wasted in small homes; also give "extra chairs" a useful life when not needed in living or dining room. (Tell City Chairs from Duncan Phyfe Group)

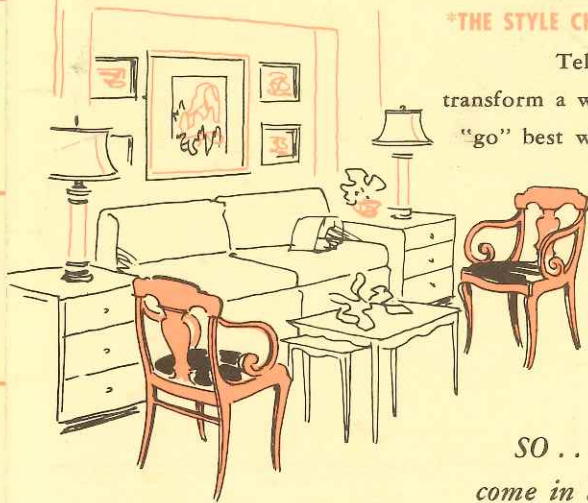
Look at the extra comfort—and the elegant styling—which decorative period chairs give to the ordinary bedroom. A pair of side chairs, a low-backed rocker take little space, add big convenience. (Victorian Models in Tell City Chairs)



10
11
12
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15
16
17
18
19
20
21
22

Now you can transform room styles with "just chairs"!

In Tell City Chairs you can have just about ANY style chair you want — in period and modern, in formal and casual, and use them interchangeably for dining and occasional! And whichever model you choose, whatever price you pay you are guaranteed the same high quality and undeviating hand-craftsmanship!



***THE STYLE CHART INSIDE** shows how fully you can use

Tell City Chairs singly or in sets to literally transform a whole room—it shows which style groups “go” best with other furniture, if you want to match, —to mix— or to use as dramatic accents in the decorator fashion.

This versatility is one of the reasons we are so enthusiastic about Tell City Chairs. Among other reasons are the uncommon values they offer—refinements you really have to SEE to fully appreciate!

SO . . . “Chart” your room styles, and come in and SEE these style-setting chairs!

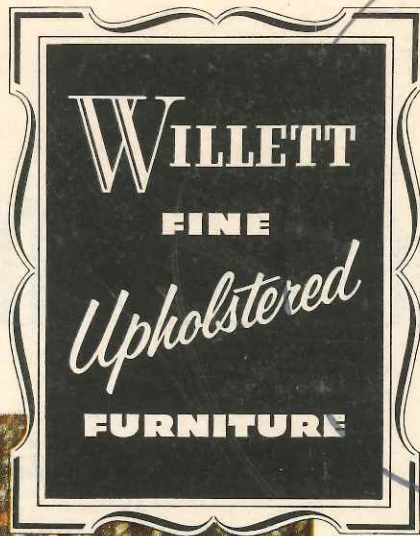
Shaker Reproductions



End table for contemporary setting, many, many uses. \$82.50



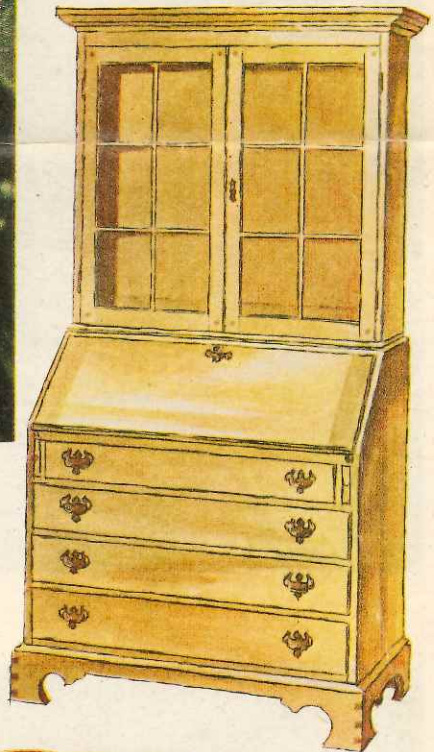
Large enough for a buffet supper! \$91.00



Shaker-origin arm chair. \$43.00



Foam-cushioned barrel chair. \$234.50



Simple and sturdy secretary with dovetailed base. \$303.00

Lancaster County Wedding

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"Something old, something new . . ." Introducing Pennsylvania Dutch tradition in today's dress—lovably wedded to more-comfortable-than-ever Willett foam-filled upholstered furniture. This subtle swing to simple lines will intrigue young moderns. It's a homey, completely livable combination with natural American charm. Just note the pegged and dovetailed construction!

And it is up-to-date, glowingly new as its honey hue . . . with a beautiful, long-lasting wax finish from the patient hands of craftsmen who love what they build—as you will. You can collect Willett by the piece, set or room. All pieces are open stock; dealers can order any one for you. (The furniture shown in this room can be purchased for approximately \$956.00*.)

America's largest maker of solid maple and cherry furniture for living room, dining room and bedroom.



Luxurious loveseat—beauty as well as comfort. \$335.50

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*Prices F. O. B. Louisville