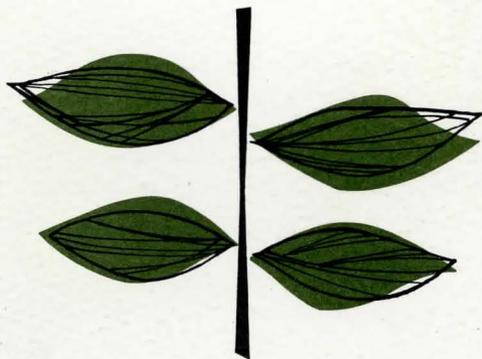


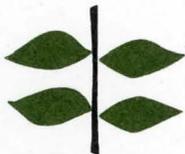
MAHOGANY ASSOCIATION INC.  
666 Lake Shore Drive, Chicago 11, Illinois



# Mahogany

"The World's Finest Cabinet Wood"

in new fashion finishes



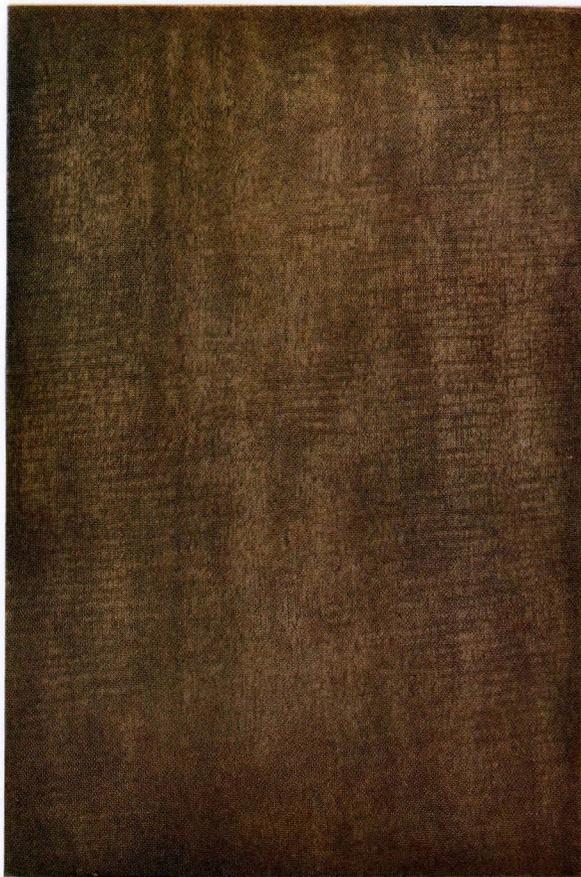
This booklet has been prepared because of the heavy demand for color samples of the contemporary "New Look" Mahogany finishes, which it has become impractical to supply in actual wood samples.

Sixteen shades of color and texture on sixteen different and typical Mahogany figure types are illustrated, though it should be understood that virtually any finish ever put on fine furniture is today practical on Mahogany.

These are the truest reproductions that can be made with the engraving and printing arts, and are presented as a helpful guide.

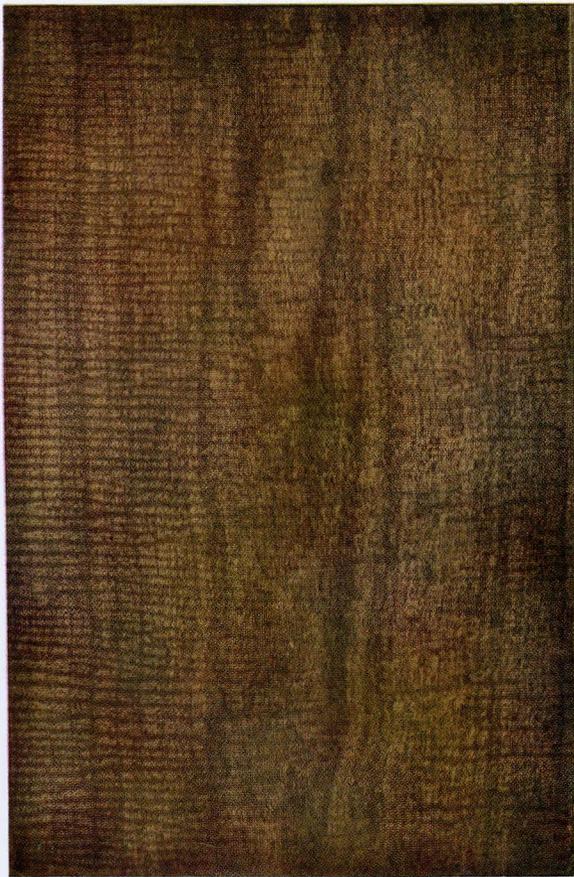
*Teel Willard*

Executive Director  
**Mahogany Association, Inc.**



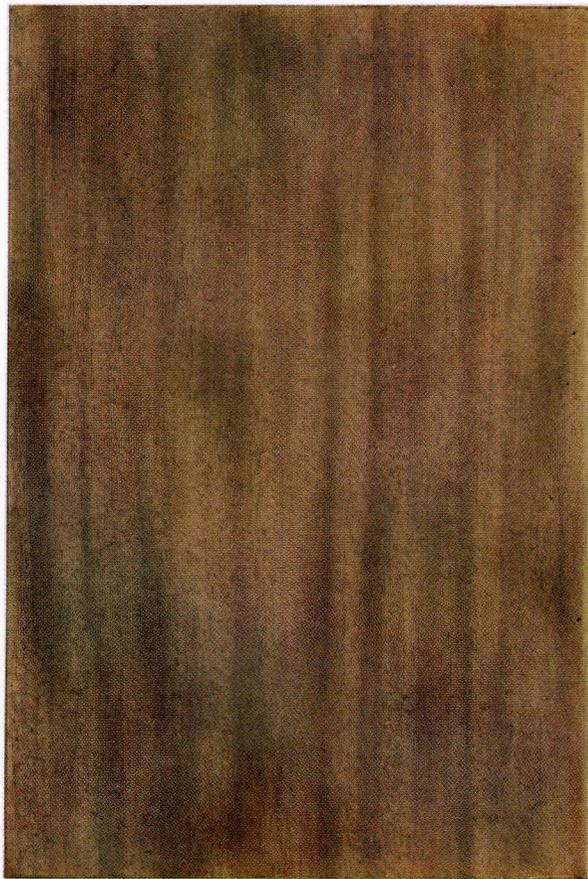
*Mottle with Fiddle Back*

Two hundred years before Chippendale, between 1509 and 1514, history records that a house was made of Mahogany in Santo Domingo, West Indies. Beams salvaged from that early structure were brought to the United States and chairs made



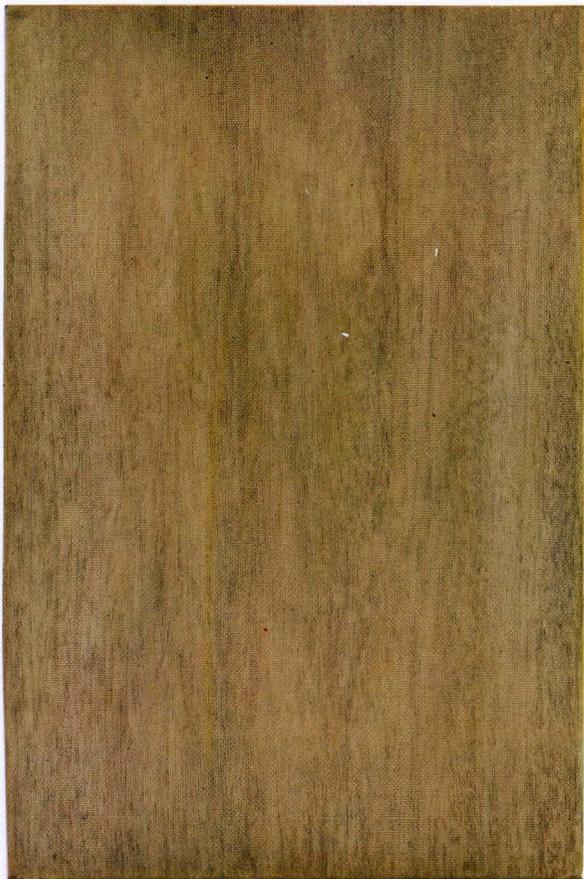
*Flat Cut Fiddle Back*

from them, one of which is now in the headquarters of the Mahogany Association. Today it is a remarkable proof of the ageless qualities of "the world's finest cabinet wood."



*Wide Broken Stripe*

Most noteworthy in this fine example of cabinetry is its color. Untouched with other than a protective covering of colorless bee's wax, the Mahogany in this chair has mellowed over the centuries to a soft, natural, light sherry brown.



*Plain Flat Cut*

Today this lovely color or shade of brown is perhaps fashion's highest note in the most accepted furniture creations. But, Mahogany almost lost identity with its own natural color when, in the 18th Century, Thomas Chippendale intro-



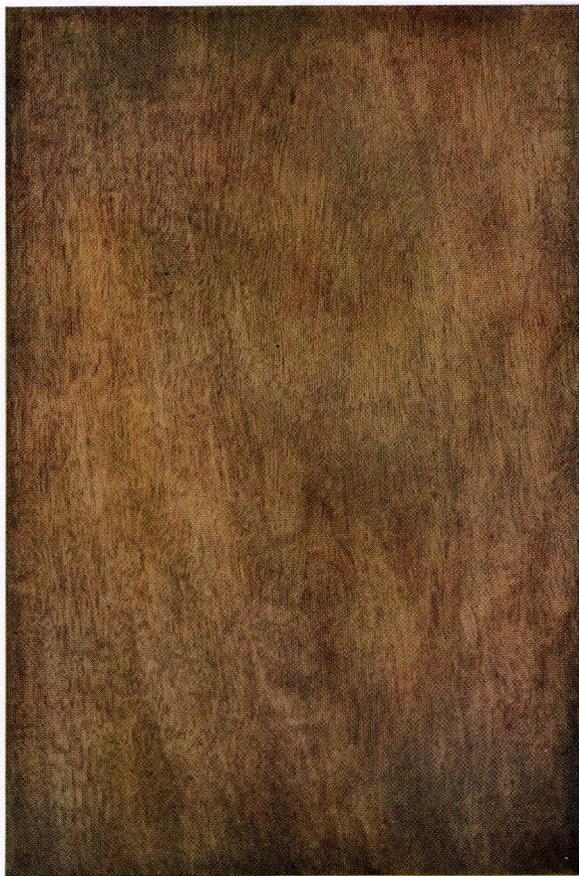
*Plum Pudding*

duced and popularized the familiar red finishes on Mahogany which dominated the 18th Century master creations of Sheraton, Hepplewhite, the Brothers Adam, Duncan Phyfe and literally the majority of all furniture for more than 200 years.



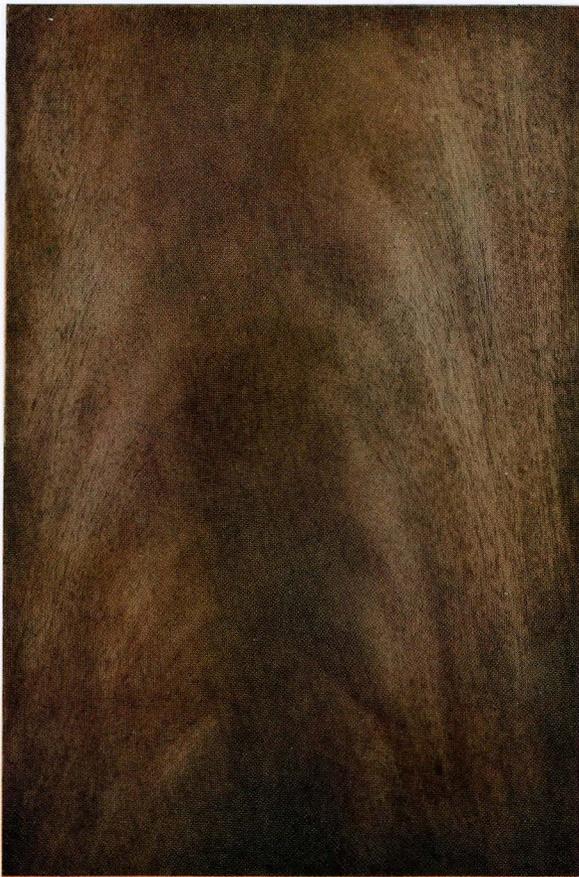
*Blister Figure*

Red became synonymous for the wood Mahogany. Mahogany was not known for its own natural browns, and became identified with the delicate, though beautiful and elegant, heavy bodied, highly polished, scratchable red surfaces developed



*Swirly Flat Cut*

from the earliest primitive pigments, dyes, berry stains, varnishes, or other finishing substances available. In this modest booklet, with photography and the high skills of the engravers and printing arts, reproductions have been



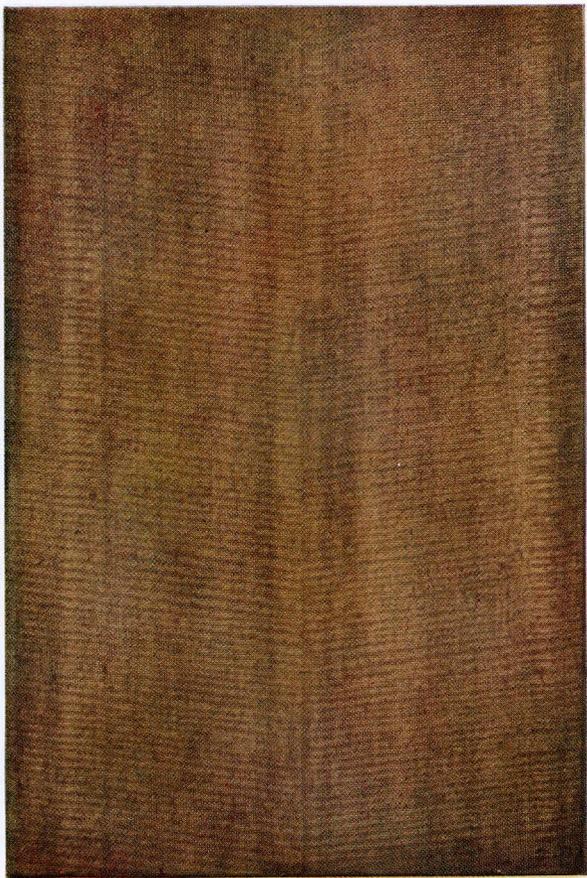
*Crotch Swirl*

faithfully made, of the beautiful, natural colors and textures which modern materials and finishes have developed to place Mahogany in the forefront of furniture fashion.



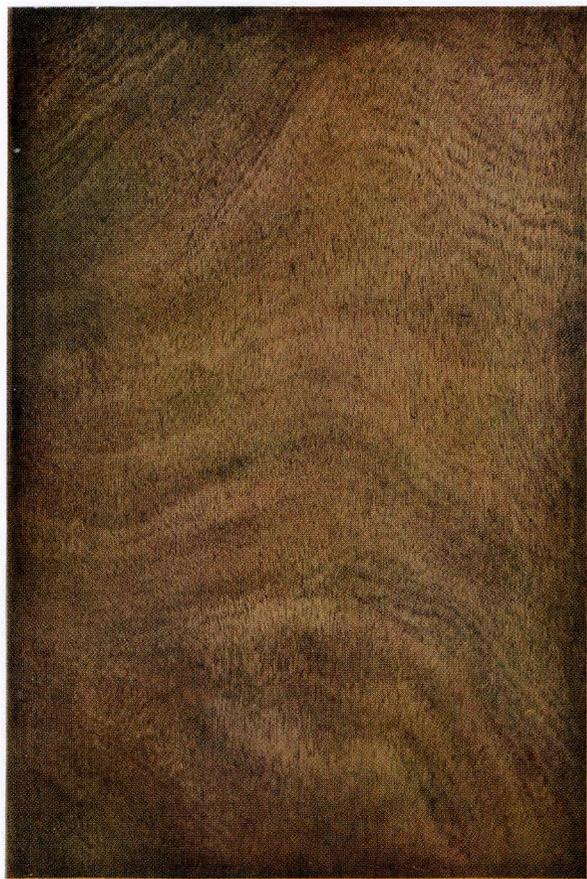
*Rope Figured*

Just as this giant "King" of the jungles of Africa and the tropical Americas has no peer today as a cabinet wood among the diminishing second growth domestic hardwoods, so has its great versatility been proved in virtually all colors



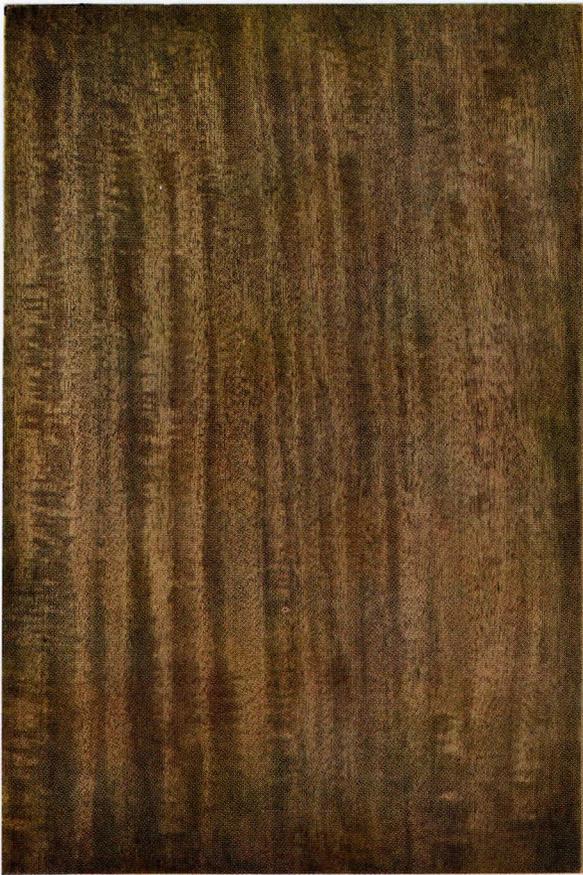
*Quartered Fiddle Back*

and textures developed in finishes for fine furniture. In the finishes here illustrated, the depth, clarity, and texture, ranging from soft open pore and flat, oil-like types, to the higher sheens, should be noted. Whatever the design; traditional,



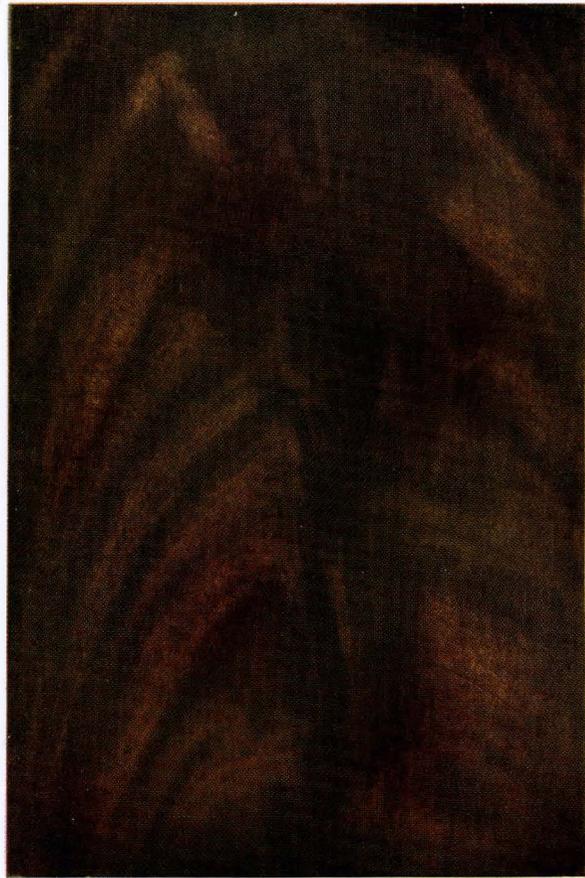
*Faux Swirl*

transitional, contemporary or extreme modern, the proper and appropriate color and texture can be produced on Mahogany with today's materials, equipment and techniques. With more than 500,000 square miles of still untouched virgin



*Small or Bees Wing Mottle*

jungle sources, Mahogany is today, and will be increasingly so in the foreseeable future, the most available medium for the creative genius of the furniture designer, and for the finest quality products of the furniture industry.



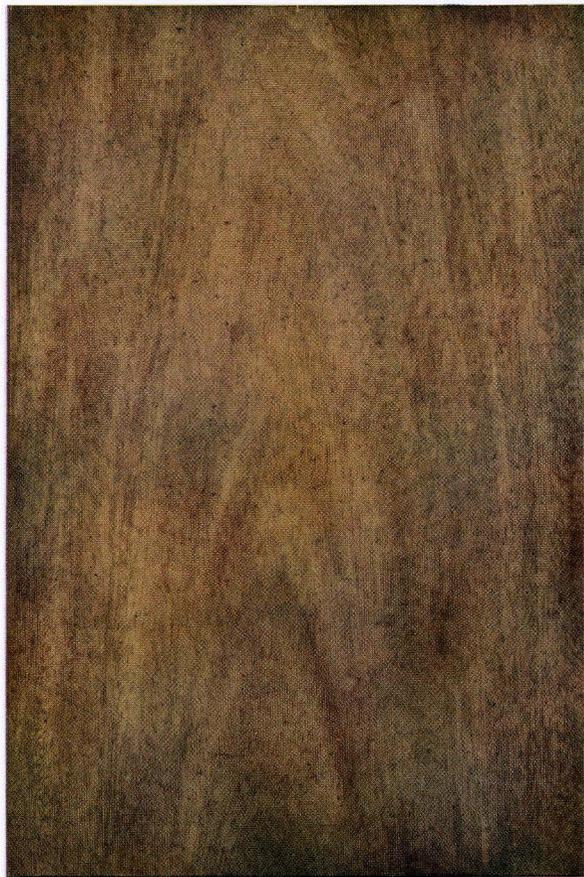
*Crotch*

Illustrations shown are of distinctive and typical Mahogany figure types and finishes. The colors were chosen in each case for their particular suitability to the grain patterns. Each is a practical "system" or production finish and while



*Burning Bush Crotch*

the formulas are recorded, it should be realized that every lot of wood differs and it may be necessary to vary or change the formulas to attain the same results.



*Cathedral or Leaf Figure*

Twenty-four of the greatest wood finishing firms collaborated in the development of these finishes. Any one of them is equipped to furnish the furniture designer and manufacturer with the necessary formulas, or production "systems".



*Large Block Mottle*

These illustrations of the new Mahogany finishes are still only reproductions, on paper, and may vary slightly from the actual colors on wood.

## MEMBERS OF MAHOGANY ASSOCIATION, INC.

Importers and Manufacturers of Mahogany Lumber and Veneer

J. J. Bonneau Co.

Long Island City, New York

Foreign & Domestic Veneers, Inc.

Louisville, Kentucky

The Freiberg Mahogany Company

New Orleans, Louisiana

T. Hofmann-Olsen Export Lumber Co., Inc.

New Orleans, Louisiana

Lamson Lumber Company, Inc.

New Orleans, Louisiana

William L. Marshall, Ltd.

New York, New York

The Mengel Company

Louisville, Kentucky

J. H. Monteath Co.

New York, New York

Palmer & Parker Co.

Boston, Massachusetts

Penrod, Jurden & Clark Co.

Norfolk, Virginia

Robinson Lumber Company

New Orleans, Louisiana

Stewart Smythe Mahogany Co.

Philadelphia, Pennsylvania

Thompson Mahogany Company

Philadelphia, Pennsylvania

Van Keulen & Winchester Lumber Co.

Grand Rapids, Michigan

Weis-Fricker Mahogany Company

Pensacola, Florida

Ichabod T. Williams & Sons, Inc.

New York, New York