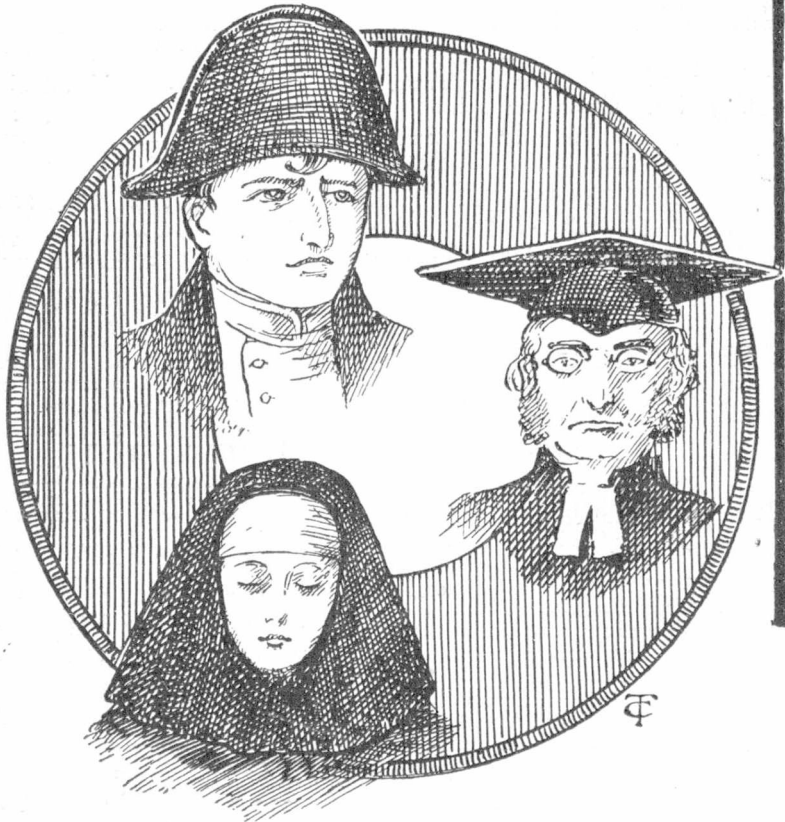


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OR  
25 HEADS UNDER ONE HAT.

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THE ART OF  
CHAPEAUGRAPHY

*or*

TWENTY-FIVE HEADS  
UNDER ONE HAT.

AS PERFORMED BY THE LATE MONSIEUR TREWEY.

*By*

J. G. HAMLEY.

REVISED EDITION, 1922.

## FOREWORD.

**I**N presenting the following pages to my readers, my aim has been to describe fully, and as clearly as possible, the fascinating art of Chapeaugraphy, with a view to enabling the amateur to effect those seemingly wonderful transformations which are, as I hope I have proved, so simple to carry out.

I think the first person I ever saw perform Chapeaugraphy was the late Monsieur Treway, and although it is many years ago I can well remember with what delight and interest I watched him make, from a round piece of felt (specially prepared) numbers of different hats and characters merely by a deft manipulation of the felt, accompanied by such simple artifices as turning up his coat collar or tying his handkerchief round his neck.

Providing, as it does, such an inexpensive yet attractive entertainment, I am surprised that Chapeaugraphy has not attained a wider popularity, but I am convinced that the sole reason for this is that people are apt to assume that it must be very difficult and take a long time to learn. That this is not the case the reader will readily be able to prove to his own satisfaction. As in all other arts and accomplishments, practice is essential, and the beginner should concentrate on the three following points:—

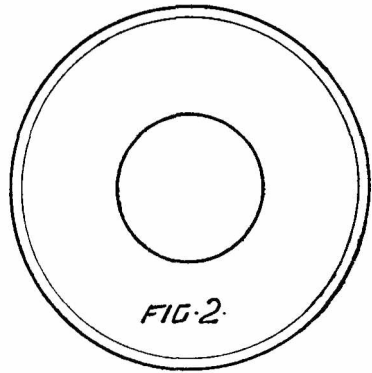
- (1) To memorise the various folds.
- (2) Rapidity in turning the felt from one shaped hat to another.
- (3) Change of expression in accordance with the character represented.

In this book will be found a description of how the folds and twists are made for each particular shape, together with a few brief hints as to expression and make-up. There is also a diagram showing the folds and twists and an illustration of each shape to show how it appears when worn. When performing it is advisable to have a mirror on the table, so that the performer can see that he puts the hat on at the right angle and in the correct manner as well as for purposes of make-up. The expression on one's face should be carefully studied, and it will soon be found that, with the aid of a little acting and the few simple properties mentioned, a realistic and, where suitable, amusing effect can be imparted to the characters portrayed.

In conclusion I might add that Chapeaugraphy is invaluable for charades and impromptu theatricals owing to the varied number of rôles that can be played by this means.

## INTRODUCTION.

THE hats described in this book have been graded as far as possible in order of simplicity, so that the beginner may advance in easy stages; furthermore, the sequence has been so arranged that certain shapes based on one particular fold follow one another, which should be helpful to the novice. It is, however, not intended that the performer should take the order in which the hats appear as the foundation for his programme. Having fully mastered the manipulation of the folds and thoroughly memorised them, the reader should arrange his own programme, combining variety of characters with consistency of make-up. For instance, it would not be advisable for a character requiring a swarthy complexion immediately to follow one that calls for a ruddy colour, nor for the Turk, where a blackened moustache and beard are required, to precede the Nun, as such radical changes in make-up would inevitably necessitate a considerable delay in changing from one character to another. The secret of the success of Chapeaugraphy is that the transformation should occur as rapidly as possible, and it is this point that should always be kept in view.



### COWBOY.

This figure should open your programme. The illustration (Fig. 1) represents the modern type of film Cowboy hero. The performer should wear a bright coloured neckerchief, loosely knotted, and flourish a dummy revolver, or a pipe as substitute. The felt exhibited to the audience, as in Fig. 2, is put on by placing the head partially through the centre hole; the brim is then tilted well to the back, and also slightly to one side. Stand fully facing the audience so that nothing but the brim of the hat can be seen.

**N.B.—For Prices of Felt Chapeaux, Chapeaugraphy Outfits, etc, see announcement inside front cover.**



Fig. 1.

### THE VATICAN GUARD.

Exceedingly simple to make, this hat is very effective if a huge pair of moustaches is made up out of crêpe hair, or tow, and worn with it. The coat collar should be turned up, and a stern expression adopted as you face the audience. A dummy sword adds to the effect. Fig. 2 shows the fold, which is merely the felt doubled with a clip holding the two sides together in the middle. Fig. 1 shows clearly how the hat is worn and the general appearance of the figure.

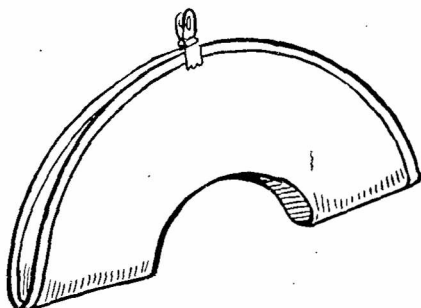


Fig. 2



Fig. 1.

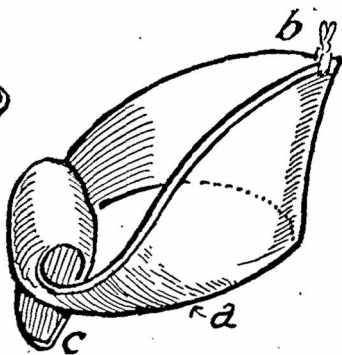


Fig. 2

### CHELSEA PENSIONER.

For this character it is really necessary to have a Father Christmas beard to obtain the effect of great age. The face should be made up to look ruddy and your coat collar turned up to hide shirt front. The hat is simply made. Take the felt and pinch up part of the brim to form a "V", holding together at "b", Fig. 2, with the clip. Then roll in back part of the brim as at "c". Place head in opening "a", the back of your head resting against "c". Before your mirror spread hat well out until it appears as in Fig 1. Stand facing audience with a line of military medal ribbons pinned on breast, leaning on a thick stick.

FIG. 1.

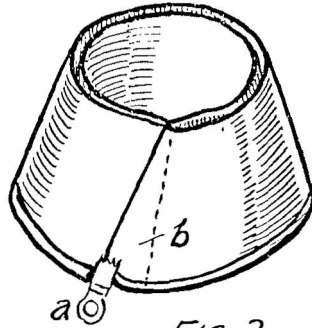


FIG. 2.

### PATSY THE IRISHMAN.

A very easy hat to make, but the effect depends on your assumption of the character. Wear a choker round the neck, turn up your coat collar and hold a well coloured short clay or cutty in your mouth. Assume a half humorous, half belligerent expression (see Fig. 1). The hat is made by first folding the felt in half, then by rolling the double band round into shape as in Fig 2, and fastening with a clip. It is as well to overlap felt a little as at "b" before holding together with the clip "a", as the shape may get too conical. Wear tipped back a little and slightly to one side. Clipped part, should, of course, be at the back.



FIG. 1.

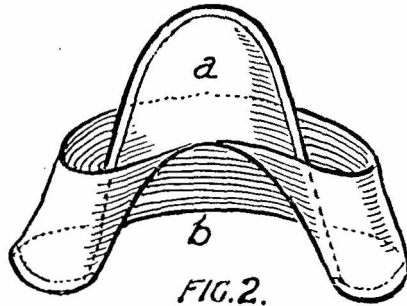


FIG. 2.

### BEADLE.

This is very convincing, and should come exactly as represented in Fig. 1. The fold, Fig. 2, is a half twist, which brings part of the brim "a" through the hole, thus forming the crown of the hat. This is placed over the forehead with the head fitting in the space "b". The two side rolls are pulled well down each side of the cheeks. Make up with rouge, a ruddy face and nose, turn up coat collar and assume a bumptious expression. Face the audience.



FIG. 1.

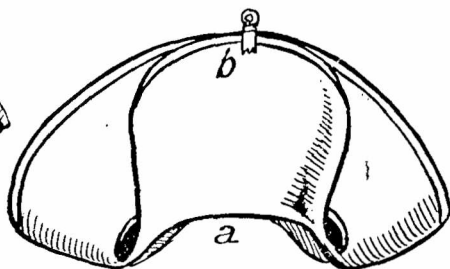


FIG. 2

### THE GENDARME.

An old favourite, and a very good hat, too. Make up with a fierce pair of pointed moustaches and heavy eyebrows, and keep coat collar turned up. The hat is a simple affair. Commence by making the Beadle (page 5), then spread out the top of the crown and bring up the back brim to meet it. Where brim and crown meet fasten with a clip at "b". This is shown in Fig. 2 above. The back brim spreads out to each side and forms the correct shape. The head is placed in "a" and the full face appearance is as represented in Fig. 1.



FIG. 1.

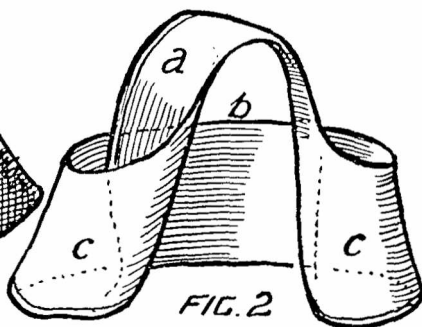


FIG. 2

### DUSTMAN.

One of the old school. Make up the face to an unshaven appearance. Wear a choker, and your appearance should be as in Fig. 1. Place your hand to your jaw and bawl "Dust-a-hoy!" The fold, as shown in Fig. 2, is simply an adaptation of that used for the Beadle hat, but part "a" is here pushed well up to sit on top of the head, slightly cocked up towards the front. The head fits into the space "b", and the rolls "c" are flattened out very wide each side of face, and fall towards back as you face the audience.





FIG. 1

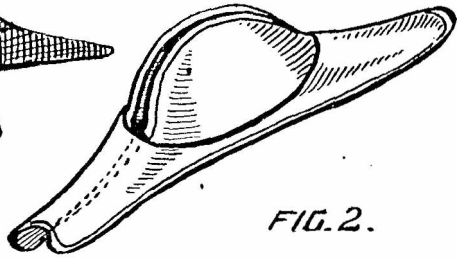


FIG. 2.

### DUKE OF WELLINGTON.

This being a General's cocked hat, the performer can change the title for any celebrated soldier he more closely resembles. Make up without colour, turn up coat collar to give a military effect and stand sideways to the audience as in Fig. 1. To fold, open the hat right out, push two opposite sides of the brim through the centre hole until they meet and can be pulled through together. When a good crown has been achieved, place hat sideways on head.

FIG. 1.

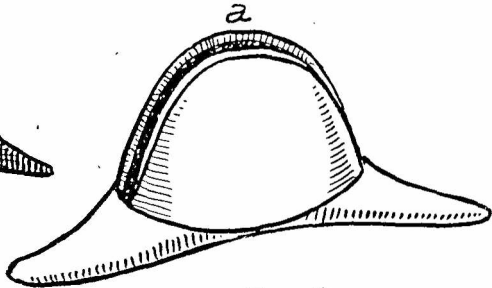
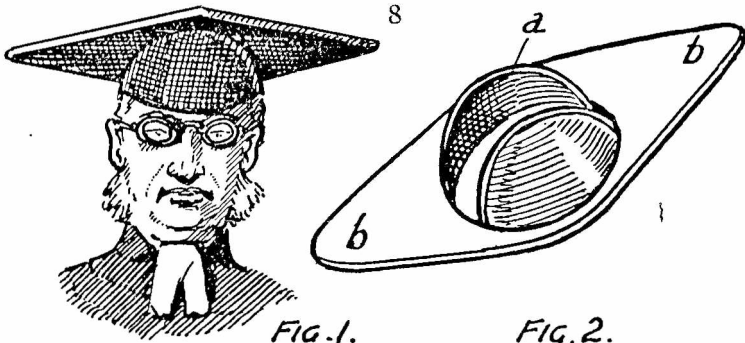


FIG. 2.

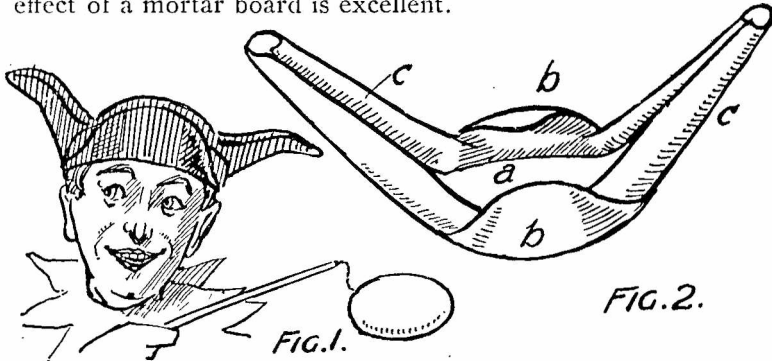
### NAPOLEON.

This is too well known a representation to give instructions for posing the figure, and it is sufficient to say if the coat collar is turned up, the chin buried well in it, and one hand pushed under the coat over the breast, the rest can be left to the dramatic resources of the performer. To make the hat (Fig. 2) you have only to turn to the Duke of Wellington and you have it, except, of course, that it is worn the other way round with the peaks to the side. In Napoleon the two flaps which go through the centre hole should be pushed well through to shorten the brim, and the back one, "a", might stand a little higher than the front, as in Fig. 1 above.



### SCHOOLMASTER.

A very good figure. Make up, as in Fig. 1, with large spectacles, and convert handkerchief by letting ends drop over chest to form a white slip. Handle a cane or birch. The hat, Fig. 2, is merely the Wellington turned upside down, so that you place your head through the top of the crown "a", and the brim forms the mortar board top. This brim requires adjusting until a good lozenge shape is acquired; a true square cannot be obtained, but if you fully face the audience with the long ends "b" "b" standing out each side of the face, the effect of a mortar board is excellent.



### JESTER.

Not really difficult, but requires to be well made. To make up for the part, pin round your neck a coloured paper frill, which is easily cut with points, and carry a bladder on a stick; also by turning your coat inside out a better effect is obtained. The felt is primarily folded as in the Schoolmaster, except that the two flaps which are pushed through the centre hole are folded up again on the outside of the hat "b" "b" (see Fig. 2) above. To make this hat successfully, "b" "b" should be pulled well through the hole, causing the points "c" "c" to roll up tight and incline upwards. The hat is worn as in Fig. 1 by placing head in "a" (Fig. 2) from the underside. Any stance can be adopted, as the hat is right all the way round.



FIG. 1.  
ARTIST.

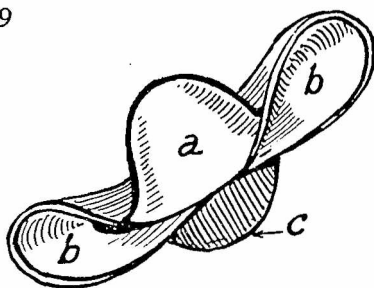


FIG 2

This is a simple figure to make, but requires nice adjustment to obtain the brimmed effect of the hat. Wear a big flopping bow and make up if possible as in Fig. 1, the Chelsea type of Artist. Demonstrate with a paint brush or pencil. The hat (Fig. 2) is formed by first making the Beadle (page 5), and then turning the back part of of the brim downwards through the hole "c". Two rolls "b" "b" are then formed. Place head in opening with "a" over forehead and the flap "c" at back of the head. Then before your mirror adjust "b" "b" to form the curled brim of a big Homburg hat. Fully face the audience.



FIG. 1

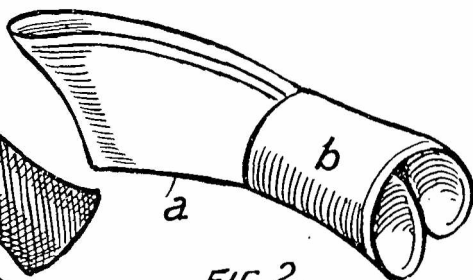


FIG. 2.

### SOLDIER.

Fig. 1 represents a soldier of the period George II. Here the face requires making up to a weather-beaten appearance, and if a false hair queue for the back of the head can be arranged all the better. Turn up coat collar to give a military appearance and smoke a short clay pipe. The fold (Fig. 2) is a continuation of the Beadle half twist until a full twist is accomplished, and the felt assumes the shape shown in the diagram. This full twist should be accurately obtained and learnt, as many of the subsequent figures in this book are founded on it. To put on hat, place the head in "a", allowing "b" to trail behind, and a side stance should be adopted so that the audience get the full benefit of the effect.



FIG. 1

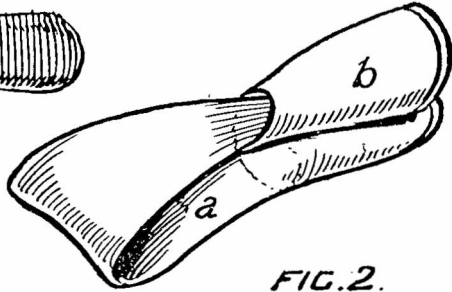


FIG. 2.

### PADRE.

The shovel-hatted village priest so often seen in France. To dress the part properly a white straggling wig should be worn, the coat collar turned up clerical fashion, and a white slip introduced in place of a tie. The red face of the Soldier would not be amiss, but a parchment coloured skin is more correct. Fig. 2 shows that the hat is precisely the same as the Soldier, but worn back to front, the head going in "a", and "b" standing out over the face. Stand sideways to the audience.



FIG. 1.

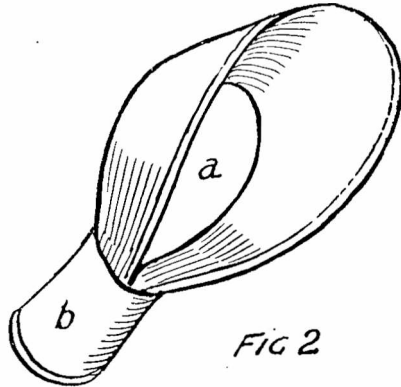


FIG 2

### SALVATION LASS.

Dress this part with a large dark blue ribbon tied in a bow right under the chin, part hair in the middle and smooth down to ears, assume a devout expression (Fig. 1). The hat is again the Soldier slightly modified and worn in a different way. Open out the part "a" until it has a poke bonnet appearance, and tighten up part "b" until the felt appears as in Fig. 2 of the character. The bonnet is put on with the back of the head in "a", and "b" hanging down behind out of sight. Stand facing audience, with thumbs and finger tips together, or hold a collecting box.



FIG. 1.

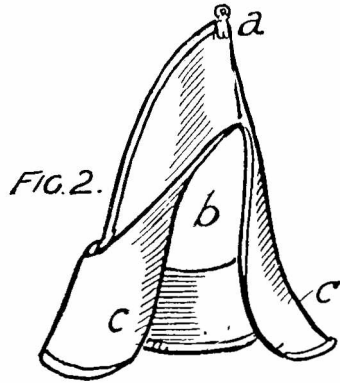


FIG. 2.

### THE INQUISITOR.

This impressive figure is much improved by making up the face with white chalk, blacking round the eyes with charcoal and pencilling strong eyebrows, as shown in Fig. 1. The hat, Fig. 2, is the simplest known method of producing the Inquisitor hood, although it calls for the help of the clip "a." Here we have again the soldier fold unaltered, except that the flat end is clipped to a point. Looking at Fig. 2 above, place the back of the head in "b," allowing the two sides "c" "c" to fall each side of your cheeks. Now before your mirror pull "c" "c" right round your chin, emphasise the peak where the clip "a" is, and folding your hands across your breast, as in Fig. 1 (which incidentally holds "c" "c" in place), turn and face audience. Slowly step to front of stage and gaze gravely at the spectators.



FIG. 1.

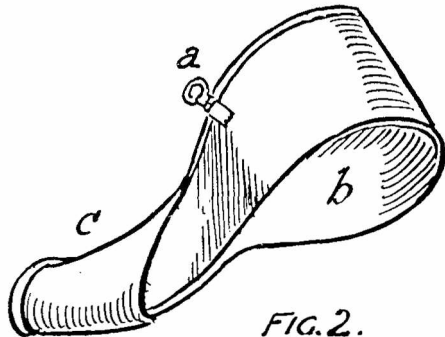
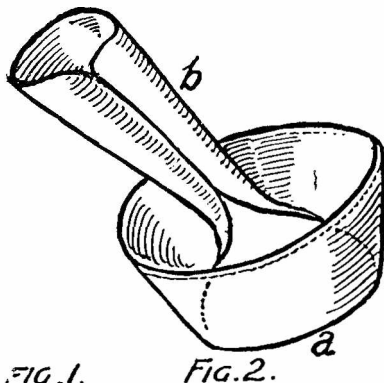


FIG. 2.

### THE TURK.

Induce a fat face by hunching chin on to your breast, make up a swarthy skin and black up a moustache and beard with charcoal, button up or pin coat collar together, and with the aid of a length of flexible gas piping and a decanter simulate a hookah. The hat is the soldier fold, but by the aid of a clip at "a," part "b" is pinched in to form a fez shape. Place on head plain surface to front, leaving tail "c" behind. This tailpiece will drop naturally to one side, but it should be flattened down and kept as much as possible out of sight. Face the audience with an impassive expression, while you smoke your hookah.



### CHINAMAN.

An amusing character with comedy possibilities. Tie handkerchief round your neck and let it fall over chest to hide your collar and tie; if desirable, make up face with ochre. The fold (Fig. 2) is one of the most important in the series, as it converts, without re-folding, into several other hats. It will be referred to henceforth as the Chinese fold. In the first place it is the Soldier fold (see page 9). The felt is then held with the two rolls upwards and away from you. The next move is to take the brim nearest to you, turn the outer edge up and the inner edge down. This immediately makes the Chinese hat. Place opening "a" on head and let "b" stick up behind, but not too prominently. Stand facing the audience as in Fig. 1.

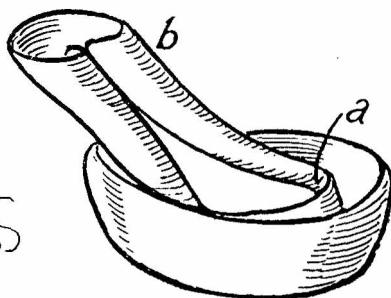


FIG. 1.

FIG. 2

### TOREADOR.

In dressing for this character utilise a small bright table cover for a cloak. Make up a well tanned face and smoke a cigarette with exaggerated gestures of the hand. The hat should be worn as in Fig. 1, slightly over the left eye, but with very little of the cockade showing at the back. A very good effect is obtained if the brim is nicely shaped before submitting result to the audience. The fold is the Chinese, but with the lower part of the brim doubled in to the hole, so that the brim is only a little more than half the width of the Chinaman's. Fig. 2 above shows this fold at "a," and the back "b" is rolled up fairly tightly and made to stand away to the back at a flat angle. Performer should face the audience so that only a suggestion of the tail "b" is seen over the top of the hat.



Fig. 1.

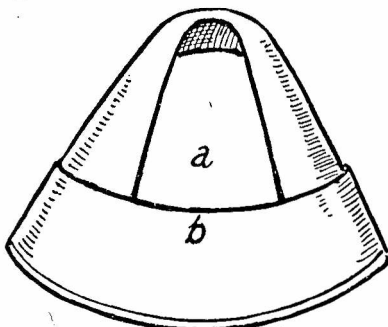


Fig. 2

## NUN.

This figure invariably evokes applause. The dressing is very simple, as it is only necessary to tie a white handkerchief round the forehead in a smooth band before the hat is put on. Assume a calm, sedate expression with downcast eyes (as in Fig. 1). The hat (Fig. 2) appears entirely different to the Chinese fold, but it is actually the same. Take the Chinese hat (Fig. 2), and pull out the two folds "b", which brings brim "a" to a point. Now turn over with point upwards, and open out centre until shape appears as in Fig. 2 of this character. Push top part up flat and insert face through "a". The apex of the hat rests on top of the head partly covering handkerchief, and the wide brim "b" covers chest. Stand facing audience.



Fig. 1.

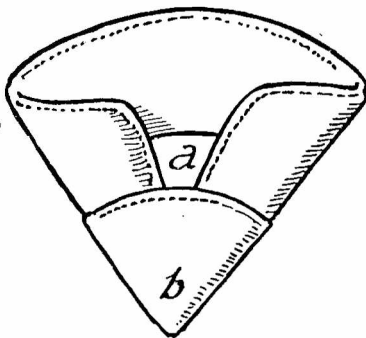


Fig. 2.

## INNKEEPER.

A gentleman of the time of Dick Turpin. Make up a red good-natured face, turn up your coat collar and make a loose cravat of a handkerchief and smoke a long churchwarden pipe (Fig. 1). Again the felt is the Chinese roll adapted, or more truly that used for the Nun, but left in its original triangle. The underside is shown here in Fig. 2, and it is placed on the head at "a" with the point "b" to the front. Wear well to the back of the head and flatten down, pulling out the three points to give them prominence.



FIG. 1.

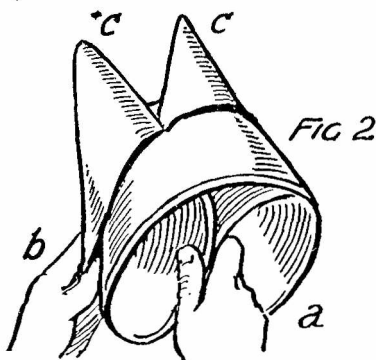


FIG 2

### THE WIZARD.

A Mephistophelian sort of make-up is suitable for this character. A cloak made out of a piece of black or red cloth should be thrown round the shoulders, and a glass ball as crystal, a skull or other mysterious object might be held in the hands (Fig. 1). The hat is one of the neatest formations of the series, and if the method shown in Fig. 2 is carefully noted no trouble will be incurred in producing it. In the first place refer to the Innkeeper for the initial shape required. Now turn this shape over, showing the two roll point at the top and the plain brim below. Look at Fig. 2 above and with the right hand "a" grip the rolls under the brim, and with the left hand "b" hold the back of the points "c" "c." By pulling on "b" and pushing with "a," gently shaking all the time, the shape shown in Fig. 1 is quickly obtained, and can be further improved after placing on the head. Stand facing the audience.



FIG. 1.

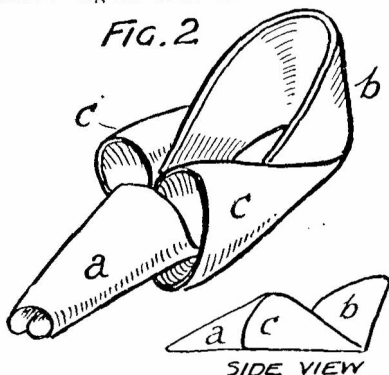


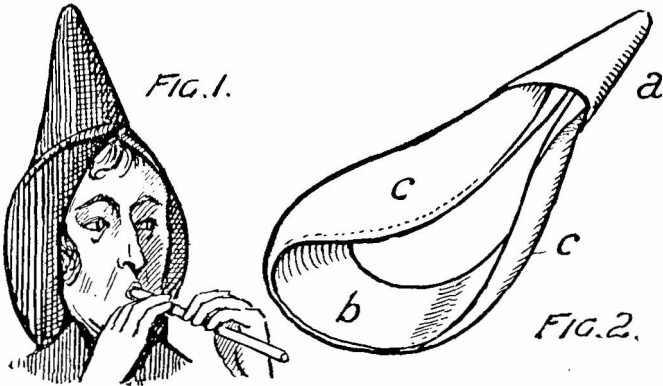
FIG. 2

SIDE VIEW

### THE SNUFF TAKER.

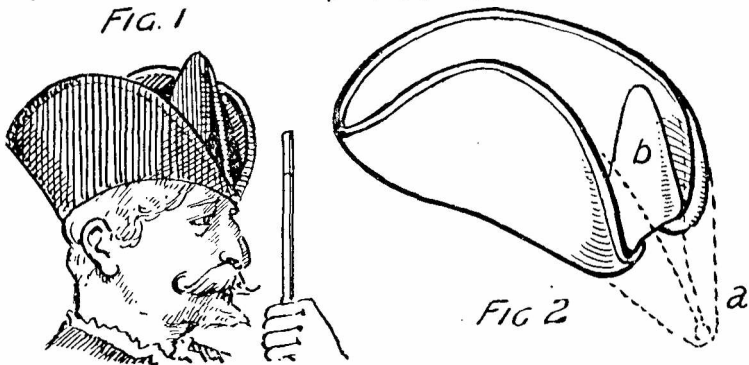
This is a character in the style of Hogarth or old English prints of the eighteenth century. Make up a slovenly appearance, turning your handkerchief into a cravat, and handle a small box to suggest a snuff box (as in Fig. 1). The hat looks complicated, but it is not so difficult to make as to afterwards model into a good shape, which requires some practice. First make the Chinaman (page 12); then holding front of brim towards you, turn top rim downwards into hole and pull it out at the bottom. This makes "b"; the two side rolls "c" "c" will be noted, and "a" is pulled out to a point (all as shown in Fig. 2 above). Wear as shown in Fig. 1, peak "a" to the front, and shape while on head to lines of "side view" sketch. Pose sideways to audience, assuming a bent and crook-kneed stance.





### THE PIED PIPER.

This character is a good one for the children; wear coat inside out with collar turned up, and play the pipe either actually or by means of using a stick and whistling. The fold is merely the Soldier (page 9) with the part "a" (Fig. 2 above) pulled tight up to a point. The hat is worn with point "a" on top of head, the sides "c" "c" are pulled close up to cheeks, the bottom band "b" rests round the back of your neck. Face towards audience and step backwards and forwards as you play your pipe.



### LOUIS XV.

If no false beard and moustache are worn the hair may at least be powdered. Turn up coat collar and arrange a cravat (lace, if possible); hold a long wand or cue, and the effect should be as in Fig. 1. The fold shown in Fig. 2 is a new one, although it ultimately produces the Chinese fold once again; but to make the latter first would offer difficulties in shaping neatly, whereas the method shown for this figure automatically forms the correct shape. Commence by laying the felt out flat, then fold the two sides of the brim towards you until the edges meet and a "V" is formed as shown in dotted line "a." Now turn the nearest six inches of this "V" under and up through hole until it takes up the position "b." Pull the peak down to the front and the sides up, and adjust shape before the mirror. Stand nearly half profile to audience.

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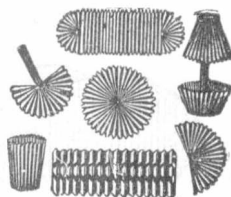
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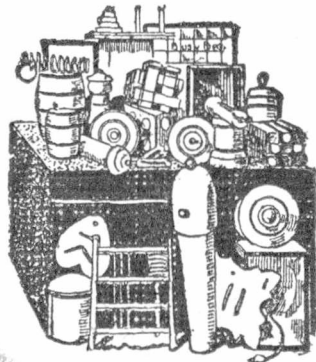
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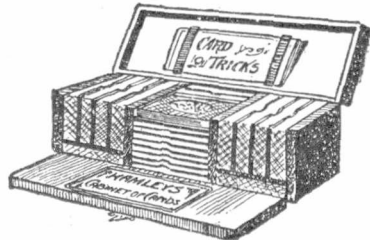


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