

Eighteen Thirty Eight

CHENEY
SILKS

SOUTH MANCHESTER

A Publication of Those Working with Cheney Brothers

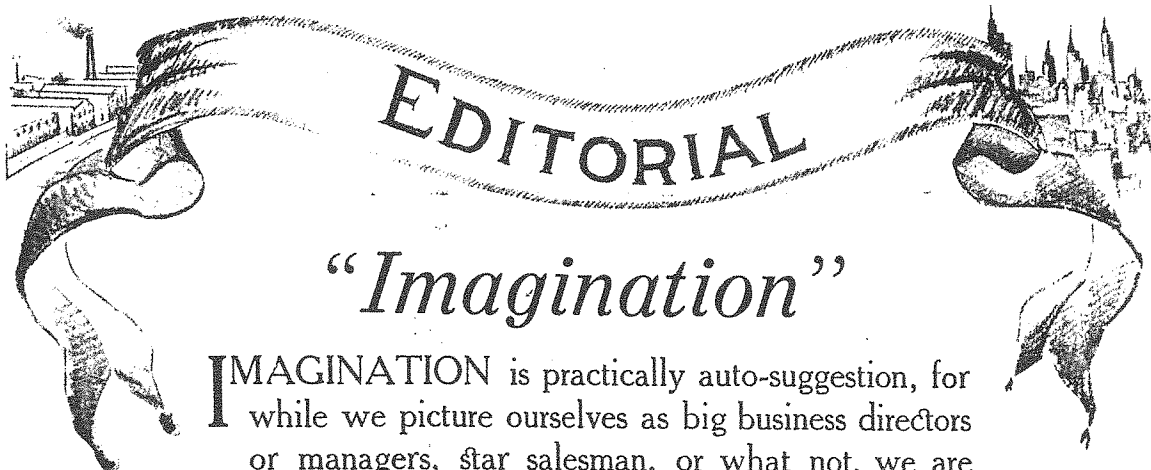


.....
"There is nothing
new under the sun."

—Henry Creange

Page 6

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March - 1924



“Imagination”

IMAGINATION is practically auto-suggestion, for while we picture ourselves as big business directors or managers, star salesman, or what not, we are automatically hoping and suggesting such positions for ourselves. This suggesting and hoping and imagining keeps us keyed up to make special efforts to attain our object - it is the spur that drives us on to greater accomplishments.

By imagination we are enabled to picture what might be and are thus encouraged to work toward that end. It enables us to see with our mind's eye the object of our lives, the goal we are striving for - no man ever took a single step forward without its aid.

The architect sees his beautiful building, the engineer his mighty bridge, the business man his vast factories, and the painter his masterpiece long before it is realized. If they could not see it in their mind's eye, if they could not imagine it, it would never materialize. We, in business, can sit down with a definite resolve to imagine a new departure in business, or the discovery of a new way out of an old difficulty. We can set to work to forget our own desires and tastes, and feel those of the purchasing public.

To be a success we must use our imagination rightly, vigorously and constantly, and not allow it to degenerate into a mere reverie or day dream, but rather let it be an energizing incentive, ever calling us forward to the goal of its realization.

Eighteen Thirty Eight

R. P. Whitcomb, Editor

Elizabeth Paine, Secretary

Associate Editors—F. W. Budd, Yvonne Lang, Hugh F. Burtis, Arthur Durfee, Walter L. Donovan, U. J. Lupien and James A. Irvine, representing the Mill; H. T. Braue, Mrs. Laura Roof, Lillian Riggs, William F. Lynch.

VOL. 7

MARCH, 1924

No. 3

A publication of those working with Cheney Brothers, deriving its name from the year the company was organized. Published occasionally at the corner of Fourth Avenue and Eighteenth Street, New York. Address all communications to Editor, EIGHTEEN THIRTY EIGHT, care Cheney Brothers.

Art In Industry Urged by Henry Creange

Winner of the Michael Friedsam Art in Industry Medal awarded by the Architectural League, emphasizes importance of Art in Industry in a speech delivered at the Testimonial Dinner given in his honor at the Ritz Carlton, February 6th. Mr. Creange's speech, which has received much favorable editorial comment, is given in full. The Editor.

MR. Toastmaster,
Ladies and Gentlemen:

I am grateful to be here tonight; more grateful than I can possibly say; grateful to you all who have come here, and grateful particularly to the Architectural League who presented the medal which Mr. Michael Friedsam has given through his generosity to further the course of art in American Industry. I am grateful to him and to the Committee, and I can speak to you only because I feel that the honor which has been done me is far greater than merely an honor to one person. The presentation of the Art in Industry Medal is really the beginning of a great forward movement in America's Industrial Arts. We are all here tonight because we believe that America has within it the seeds of artistic greatness. We believe that

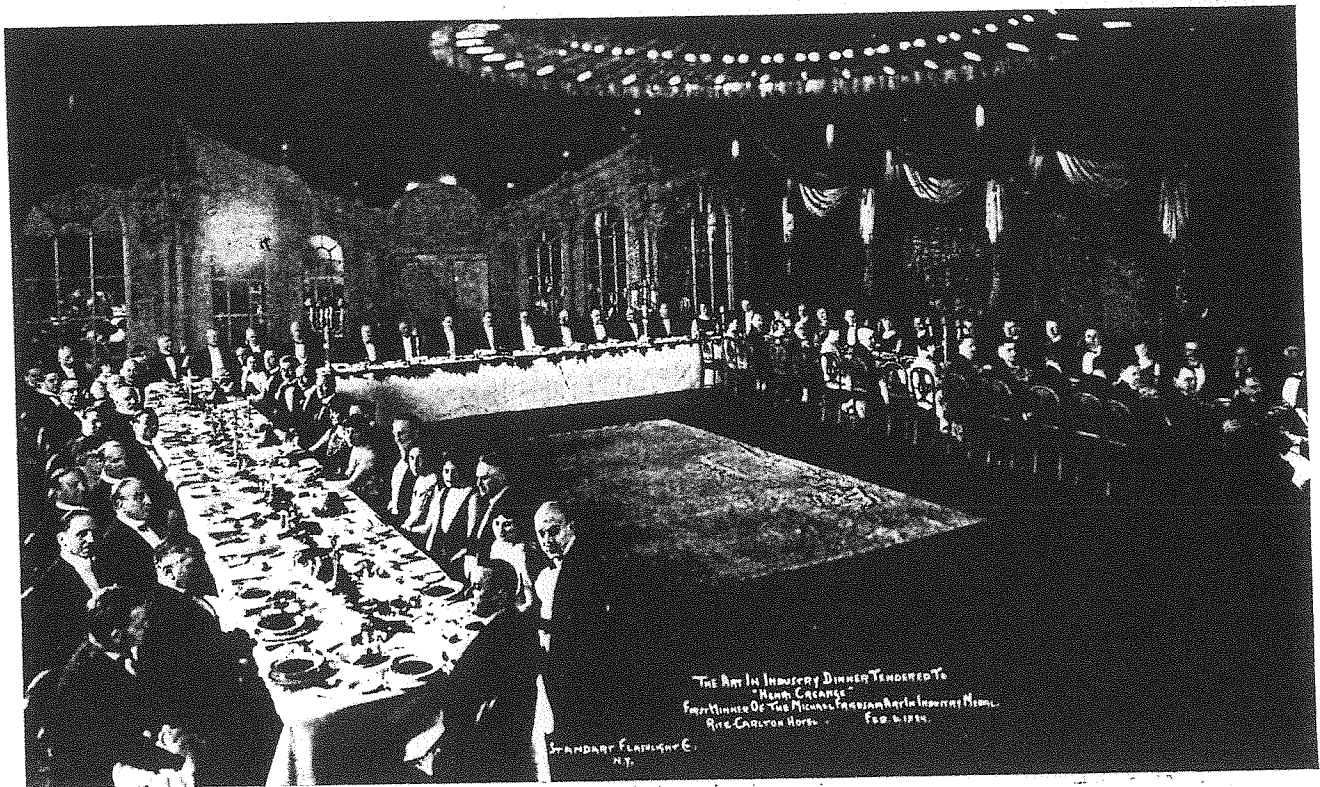
we have perhaps the ability to achieve artistic supremacy throughout the world. The continued interest of you all who are here tonight, is the power that will lift America to its rightful place in industrial art.

I AM not at all a bandier of words. I shall give you my reasons for my statement. First, America has great artists who are doing great work. I need only remind you of the beautiful work of Mr. Robert Aitken, who is sitting there. Mr. Aitken designed the Michael Friedsam Art in Industry Medal. It is a magnificent piece of art equal in my experience and judgment to anything in classic or modern medallion artistry. James Monroe Hewlitt is an artist who needs no introduction to you here. Leo Lentelli, whose work in sculpture you know so well, is seated there. Arthur Crisp, Donn Barber,

George Bellows, Harvey Corbett, Howard Greenley, are equally well known to us and their being here is a silent proof of America's possibilities.

MY second reason for confidence in Artistic America is as an observant citizen who sees around him everywhere evidence of beautiful architecture. Downtown the Woolworth Building, the Park Avenue business buildings, the Fifth Avenue Traffic Towers, which Mr. Joseph Friedlander over there designed, in a combination of utility and simple beauty. The art products that the few industrial arts leaders in America are producing, are further evidences. We have the Tiffany Studios. We have the Herter Looms. There is Mr. Frank Holmes, art director of the Lennox China Works,

(Continued on Page 4)



Testimonial Dinner given to Henry Creange, winner of the Michael Friedsam Art in Industry Medal, at the Ritz Carlton, February 6th

DON'T WAIT UNTIL YOUR SHIP COMES IN--ROW OUT TO MEET IT

Art In Industry

(Continued from Page 3)

Mr. Pierre Cartier, who is here and whose jewelry is the epitome of artistic loveliness. Albert and Henry Blum, whose work in dyeing and printing silks has set new standards in the Old World. The Shelton Looms, whose head, Mr. Blumenthal, is seated over there. For Illustrative Arts, Miss Helen Dreyden over here has done as much as any one person to raise the standard. Mr. Richard Bach, whose brilliant foresight evidenced in the Metropolitan Museum of Art's Industrial Exhibitions, is giving priceless encouragement to the movement. Cheney Brothers, of whom Col. Heckman is so important a part, F. W. Budd, whose entire life spells devotion to Art and the linking of it to Industry. Mallinson's, represented by Mr. Pascus; and other manufacturing industries are equal evidence. It is important to recognize the role which magazines are playing in encouraging artistic attitude in this regard. Women's Wear, let me point to Miss Holligan; Harper's Bazaar, for whom Mrs. Marie Ray is so able an exponent; Arts and Decorations, whose editor, Mr. Arthur Judd, is seated there. House and Garden, represented here by Mr. Richardson Wright, its editor. Good Housekeeping, Mr. Arnold Rosenthal; Pictorial Review, by Mr. Arthur Vance. The Upholsterer, Mr. Clifford.

THIS does not complete my list, but a catalogue of what we do is not as important at this moment, I think, as a hint of what we still must do.

It used to be said that American Industry was too commercial, that everything was sacrificed to quantity production, but I have shown you that this is a reproach that can hardly be cast up to us now. Within the last decade there has been an extraordi-



nary advance in the appreciation of art, an ally to industry and a correspondingly rapid advance in public taste. Branches of trade such as textiles, furniture, pottery, jewelry, have abandoned the slogan "give the public what they want," or rather they have decided that the public wants better things, and have made heroic efforts to give them the better things that they do demand. Today, even a casual observer will notice in the costumes of our women, in the designs of the materials of which they are made, in the furnishings of our homes, a real advance in artistic merit and sincerity of design. Here in America, we have come to the realization of a basic thought of the utmost importance, that is, that art must be a part of the daily life of a people and not something to be taken out on special occasions and looked at with reverence. Art was a part of the daily life of the Greeks, Egyptians and other ancients. Their artisans applied their art to the manufacture of household objects and in the needs of every day life. They unconsciously fulfilled the purpose of educating the tastes of the people. The things which they created have come down to us through the centuries as models of the best art, even though they were created at the time for definite purpose of utility. This is what America must do if it is to lead the world in industrial achievement.

WE must remember, however, that the ancients did not have the problem of distribution to contend with. The contact between the artisan and the user was direct. Today the great endless output of the machines, the great expansive areas, over which merchandise must be distributed to an unknown user, complicate the problem. We find that the artist and the user are separated more and more by intermediate people whose tastes and desires are varied and whose judgments are neither judgments of the artist nor the ultimate user. What will bring about the old conditions? What will make the link between the artist and the users in interpreting one to the other?

There are eight main steps through which all constructive processes must pass before the need of the object created is fulfilled. First, there is the recognition of a need; then there is the study of the best examples of

that type of article. Then there is the origination of sketches. Then there is the finishing of the designs. Then the making of the working drawings; the sixth step is the actual construction by artisans, workmen laborers of the finished product. After this comes the selling and buying, involving business psychology, advertising, sales people and merchants. Step eight is finally the use of the article by the public and its consequent giving of pleasure and satisfaction.

IT is evident that in order to make a product that has to go through so many processes, and in the end find a welcome haven, one man must be involved who understands all of the various processes as in the time of the ancients when there was but one man. He must understand the need, he must understand the commercial problems involved, he must understand art, sketching; he must especially understand the artist who can be called upon to imagine and construct the work; he must understand public psychology in order that the need is supplied wherever possible.

To my mind, the art director in modern industry is the great link between art and industry and the public.

There are at least twenty men at this dinner who could be and should be art directors. These twenty men would raise America within the space of a few years to the head of industrial arts throughout the world. The art director must do his share to help co-ordinate the entire workings of his industry. He must know the mechanical and the commercial problems and the distribution agencies of his business. The great sales engineering experts work with him in order that he may learn his public's reactions to the feelers he sends out, and in order that he may keep fingers on the pulse of things already established. The great artists of the coun-

(Continued on Page 5)



MANY A BATHING GIRL HAS GOTTEN INTO DEEP WATER

(Continued from Page 4)

try must help to improve the artistic standard of the product. If America's great artists, many of whom are sitting around this table tonight, had not helped me you would not have awarded me this medal. Others should do the same thing, and you, the artists, should co-operate with us because you recognize your clear duty to raise the public's standards of taste, and because you will be able to talk to art directors understandingly of your own ideals and possibilities. Thus, and thus only, will art and the daily life of industrialists and consumers be brought together on the highest possible plane.

DR. Richards, in his art survey for the National Society for Vocational Education and the General Education Board, and the Rockefeller Foundation, represented here by Abraham Flexner, Dr. Alexis Carrell and Mr. Arnett, has come to the same conclusion. America does not need artists. It has them. It needs industrial art directors. Will you furnish them?

My friends, I feel that this dinner has not been given in my honor. It has been given in honor of a great idea.

Recreation Pays Dividends!

NEAR Chicago lives a manufacturer approaching sixty. He can lift a safe, jump a hurdle, solve a knotty business problem with dispatch and permanency, pitch hay all day in August—and does it!

He likes to win in whatever activity of life he is engaged. He likes to win so well that he conducts himself physically, mentally and morally with the goal always in view. He does win, too—because he lives the kind of life and takes the kind of recreation which makes the body alert, the mind keen, the judgment accurate.

Every evening the year round, he leaves his office at 5 o'clock for the golf course, the gymnasium, the tennis court, the swimming pool.

He believes to the point of personal practice that physical vitality is the foundation of an active intellect. He keeps his mind fit the year round by keeping his body fit the year round.

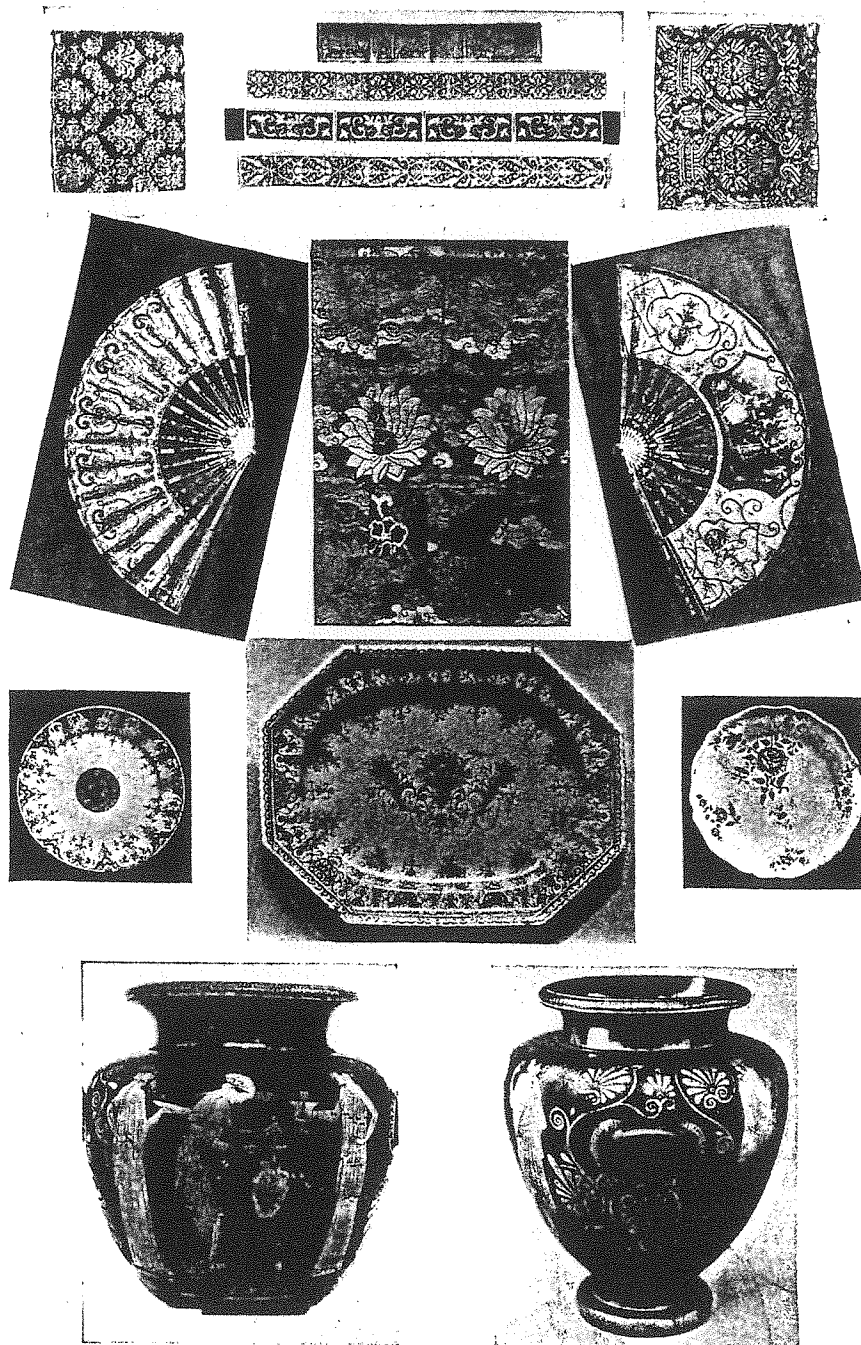
As a result, he is vigorous, strong beyond belief, and has an alert mentality that enables him to predominate a great manufacturing organiza-

tion beyond a question of doubt, and to direct its destiny firmly from early morning until closing time every working day in the year.

His marked success, personal, social, and business, fully confirms his judgment about recreation.

Every man is the author of his own destiny, we say:

Every man's attitude toward recreation determines his destiny—just as certainly as does his attitude toward industry—even more so. As a man plays, so is he.



Inspiration for textile design is found everywhere in the Metropolitan Museum of Art. The Textile Study Room, opened in 1910 with a small collection of fabrics, now has 12,000 specimens. Cheney folk will find many interesting things at the museum. The above illustrations are reproduced by courtesy of the Metropolitan Museum of Art

IF YOU HAVEN'T ANYTHING TO SAY, KEEP QUIET

There Is Nothing New Under the Sun

By Henry Creange

THERE is nothing new under the sun, the philosophers tell us, and this is probably true, because if there were, the human race could not be induced to accept it. The pioneer, the inventor, the innovator in every line of thought meets with opposition and ridicule when he tries to introduce ideas which after all are but new combinations of old conceptions. The force of habit rises in revolt against novelty. It calls upon custom and tradition to repel the invader.

Nowhere is this more true than in the realm of Fashion, which is itself founded on change. There is no new fashion, however commonplace it has afterwards become, which has not at its introduction, met with a universal chorus of disapproval. Long trousers were dubbed dandified by our knee-breeched forefathers, when they were first worn by the young bloods of the day. A few years ago, knickerbockers could not be worn by men without attracting somewhat unfavorable attention. Today it is quite within the realm of possibility that in some not distant tomorrow the knickerbocker will supplant the pantaloons. The innovations of yesterday are the habits of today, and tomorrow's habits will spring from to-day's innovations.

FOR man is essentially a creature of habit, and difficult as it is to make him accept a new idea, once he does so, he makes it his own, as if he had himself created it, and clings to it as faithfully as he once did to those things he now considers out of date. This is a deep-seated human trait, and one which can very well guide those who have to do with the creating and the introducing of fashions. We have all had the experience of making a suggestion to some one, who greeted it with indifference, ridicule or scorn and possibly, some time later, to come upon this conscientious objector to new things, proudly carrying into effect that same idea, which all the time has been germinating in his mind until it has become a part of

him, and consequently he has accepted it as his own and ceased to struggle against it.

THIS is the key note, the secret of the way in which new ideas are introduced. It can never be done by assault. The fortress of the human mind cannot be captured by direct attack. It capitulates to suggestion, working from within.

New fashions, as I have said, are hard to introduce, but we must not for that reason, condemn the whims of fashion or try to curb them. Fashion is like a beautiful woman, whose unreasonableness is half her charm. We could doubtless make her entirely logical, and she would then be easier to get along with, but we would defeat our own purposes. Fashion is the main-spring of commerce. Were it not for fashion, that urge for change, for beauty, our women could be gowned in a drab

Below--the Chinese mandarin coat which has been the inspiration for many modern adaptations such as the style at the right



garment of uniform cut, which would serve every need of utility. But then half our factories would be closed, there would be no incentive to originality, art would take leave of industry, and altogether the world would not be half so interesting a place to live in as it is now.

The highest civilizations have always been marked by a close adherence to the mandates of Fashion.

The savage tribes of Africa, whose costume from century to century has not varied from the blade of grass and nose ring stage, are certainly not in the vanguard of progress. Greece, Rome, and the other ancient civilizations at their zenith were notable for the luxury and magnificence of the costume of their women. Fashion, the love of change, the desire for luxuries, call it by what name you will, has been at the bottom of some of the greatest discoveries and inventions of the world. It was not a quest for pure knowledge that led to the discovery of America. It was the desire to find a new trade route to the Indies, so that the luxuries of the Orient might be more quickly transported for the delectation of the women of the Old World.

SO we need never apologize for the whims of Fashion, but rather glory in them, as an evidence of progress. Another word for Fashion is Change, and if we regard Fashion from this angle it will assume something of its true importance. Life is changing all the time. A living thing is always assuming new forms. If we look at a drop of water under a microscope we see that it is alive with minute organisms. And the cells of these organisms, if we had glasses powerful enough to observe them, could be seen dividing, changing, creating new forms. Change, therefore, is life, and immobility is stagnation.

FASHION, of itself, it is true, is irresponsible, unreliable, and frivolous. Left to its own devices, it may run amuck and defeat its purposes. Fashion needs guiding, needs interpretation. It is here that the style creator comes in, as a link between Fashion and the Public. And to the extent that he interprets the trends of fashion and gives her message shape in such a form that it will be acceptable to the public, is he successful.

For Fashion's vagaries are not so whimsical nor so meaningless as they sometimes appear to be. To those who know and study Fashion,

(Continued on Page 7)

There Is Nothing New Under The Sun

(Continued from Page 6)

she is a mirror in which is reflected all the different currents of thought which go to make up our modern civilization. A new fashion seldom springs full formed from the hand of the designer, like Minerva from the brain of Jove. It has its inception in some current idea, in something seen at the museum, at the play, on a voyage, in a new school of art, a new vogue of literature, from political changes, from any one of a hundred different sources. This dress, for instance, may owe its inspiration to a famous painting recently brought to public attention; that silk may have borrowed its design from a recent vogue in pottery. A "back to the land" movement might start a dairy-maid simplicity in summer dresses. And so on.

IT will pay those who have to do with introducing new fashions to the public, to look more closely into their history and origin. It will not only bring a new vista, a new enjoyment to their work, but the very some ideal already existing, will make really entirely new, but grow out of some idea already existing, will make it easier to "sell" them to the public. By showing that the new fashion is just that step forward from the rank and file which marks it as an advance in style thought, it is possible to overcome the deep-rooted human distaste for innovations, and at the same time obviate the necessity of putting into the discard the more conventional styles.

In other words, the style creator, the style seller, if they cry like Aladdin "new lamps for old," will meet with as much suspicion as did Aladdin, but if he sells his new lamps along with his old, suiting both to the need of the occasion, he will be wise. There will always be two bodies of opinion in the world—the conservatives, and the radicals; and the wise style creator, and the wise salesman, bears both in mind. One is the bread and butter of the dinner. The other is the sauce which gives savor to the whole meal. They are both needed.

The accumulation of little time-savings soon make a substantial account in the bank of achievement.

"How Many Yards Does It Take?"

DID you ever find yourself in the predicament of seeing a bargain in materials, suddenly deciding to create a costume, and then being unable to figure approximately how many yards you will need for it? Or, you may want to copy one of those charming, but patternless Paris sketches or photographs, but lack information as to the



The many tiered frock at the left was inspired by the gown of long ago shown below



amount of material needed. In such a case it might save the day to have with you a little schedule which our Style Service has prepared to show the average amount of material needed to make the garments now in vogue.

FOR a mandarin coat you will need 3½ yards, 36 or 40 inches wide; for a full negligee, 4 yards, 36 inches or 40 inches wide; for a Russian blouse, 3 yards, 36 inches or 40 inches wide, if the blouse is one yard long. A chemise dress takes 4 yards, 36 inches or 40 inches wide; a draped evening gown, 4 yards. For a basque dress with full gathered skirt, 4½ yards, 36 inches or 40 inches wide is needed.

Of course, you must bear in mind that these quantities are for the average figure. For those of us who are inclined to be embonpoint, one extra yard should generally be allowed. Material 40 inches wide is best for draped models, as it can be used with selvage at top and hem. Forty inch goods can also be used for a two-piece circular skirt without piecing.

Textile Course

- Twenty-third Street Y. M. C. A.
F. P. Lamphear, Director
215 West 23rd Street, New York
- I. Cloth Manufacture
 - II. Raw Materials
 - III. Yarns
 - IV. Weaving, Preliminary
 - V. Weaving Cloth.
 - VI. Knitting Fabrics
 - VII. Finishing and Converting
 - VIII. Dyeing of Fabrics
 - IX. Textile Design and Cloth Construction
 - X. Commercial Cotton Fabrics
 - XI. Commercial Woolen Fabrics
 - XII. Commercial Worsted Fabrics
 - XIII. Commercial Silk Fabrics
 - XIV. Fabric Analysis and Calculations
 - XV. Cost Calculation, Defective Goods and Testing of Fabrics
 - XVI. Merchandizing, Financing, Buying and Selling.

Send for course catalogue and free visitor's pass to one session. Address above.

A Course in Textiles is now being conducted in Knights of Columbus School No. 3 at 146th Street and College Avenue, The Bronx.

The courses in Textiles are offered to men and women interested in silk, cotton, linen, worsted and woolen fabrics as buyers, salesmen, converters, jobbers and manufacturers.

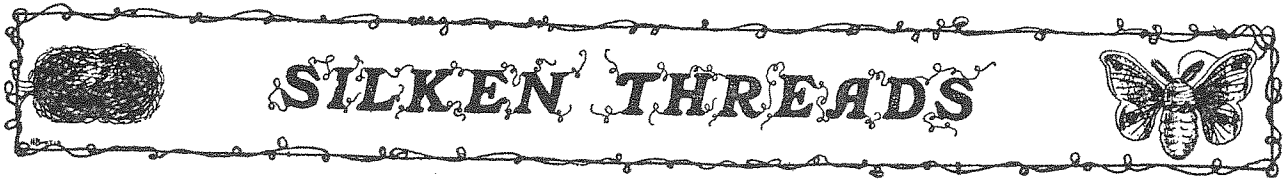
They are thoroughly practical and are designed to give the student a complete knowledge of the whole subject of Textiles (woolens, worsteds, silks, cottons, linens, velvets). The classes are under the direction of highly skilled, widely experienced, competent instructors.

The course, as all our courses, is free to exservice men and women. A nominal fee is charged others. Registration may be made at the school, 146th Street and College Avenue (one block west of Third Avenue) any evening except Saturdays and Sundays, from 7:30 to 9:30.

"The Idler"

- A menace to good business.
- A selfish and indolent person.
- A procrastinator without self respect.
- A troublesome ornament.
- A pirate who sails on the good ship—Trust.
- A hypocrite who steals—Time.

WHEN THE OUTLOOK IS NOT GOOD, TRY THE UPLOOK



MR. Poncet's Teapot looks suspicious these days—we wonder if he has tea or OIL in it?

We welcome Mr. Shields and Mr. Sturm to our organization and hope they are going to enjoy their work with Cheney Brothers. There are many other new faces in the Store whom we welcome cordially and wish them success in their new undertakings.

Another surprise! Miss Gunder-son of the Yarn Department is to be married very shortly. There seems to be a regular epidemic.

Heard over the telephone: "Hello, Mr. Orr, this is Mr. Boat and I want Mr. Waters."

We wonder what Elizabeth has been eating these days to have such queer dreams—ask her about some of them. We understand that the sprained ankle was caused by one of them.

Miss Fischer surely kept the glad news under her hat for a long time, but "murder will out" and now she has the ring and everything. We are sorry to lose her from our midst but wish her all the happiness this old world holds. The department has presented her with a silver vegetable dish.

We note that Mr. Mreches is getting all set to be an accomplished "Cookie-pusher"—"one who knows" insists that his trousers are 23 inches around the ankle, to say nothing of the monocle.

THE Art Alliance of America offers an Exhibition of Textile Designs from February 25th to March 15th, 10 A. M. to 6 P. M. daily except Sundays. 65 East 56th Street, New York City.

Have you noticed the annex to the Cafeteria in the Velvet Department? They call them "Puddings" and "Dressings." But all kidding aside, they are perfectly gorgeous and well worth feasting one's eyes upon.

Since the Jolly Shippers have started Thrift Accounts there seems to be a terrible shortage on dimes in the Shipping Department. Their slogan seems to be "Big oaks from little acorns grow." We might add that "Thrifty Joe Plum" was the first to open an account. To date thirty wallets have been sold in the store.

Our First Ad?

What was probably Cheney Brothers first advertisement appeared in Frank Leslie's Illustrated Newspaper of April 11, 1874. Here is a reproduction of it

CHENEY BROS'
AMERICAN SILKS
BLACK and COLORED
GROS GRAINS.

Special attention is invited to the large assortment of these fabrics now offered by all the Leading Dry Goods Stores in the Country.

Silks of this manufacture are made in the most approved manner, and will not Crack or Change Color in Wearing.

They are highly recommended by all who have used them, for Cheapness, Beauty and Durability.

MR. Budd tells of the head of a firm who caught the office boy telling falsehoods.

"I'm surprised at you!" he said. "Do you know what they do with boys who tell lies?"

"Yes, sir," was the reply. "When they get old enough the firm sends them out as traveling salesmen."

THE many friends of Miss Oceana Felter are sorry to hear of her illness, and hope she will be back in our midst very soon.

Signs of Spring—have you noticed all the light spring suits around the Store?

If anyone wishes to avail themselves of a Secret Service which has been in action for past three weeks, Miss Woelfel can highly recommend the Advertising girls, as they most certainly can keep a secret. The secret in question materialized on Saturday eve, February 16th, when Miss Woelfel was tended a miscellaneous shower by Miss Lang. No less than sixty of her friends assisted in making this affair the great success it was. The Misses Luhrs and Romanoski enjoyed themselves immensely, particularly the former. There is a reason!

GEORGE A. Torrey of the Chicago office is feeling very "chesty" at present because of the arrival of little Harry Torrey who is just a few days old. George is putting in twenty-four hours a day now, with his work for Cheney Brothers and walking the floor with little Harry.

Plans have been completed for the establishment of a silk forum for the study and discussion of problems relating to the silk industry. Mr. Kaskel, instructor of broad silk analysis in the Evening Textile School, will be the Director. It will meet Friday evenings at 8 o'clock, and include instruction on manufacturing and quasi-technical phases, and lectures on topics relating to the manufacturing, selling or industrial side of the trade. Details of the forum may be obtained from Mr. Kaskel at 418 Central Park West.

Add the Misses Bargmann and Owen to the Radio fans.

Thirteen years ago last month Cheney Brothers established sales-rooms in the present building, moving up from Broome street.

When Writing Letters

THE following rules, adopted by discerning letter writers, may well be memorized by typists:

Carefully avoid such words and stock phrases as:

- "Beg to say"
- "Beg to acknowledge"
- "Beg to inquire"
- "Beg to enclose"—etc.

Don't "beg" at all.

Don't "reply" to a letter. "Answer" it. You "answer" a letter and "reply" to an argument.

Don't write "would say" or "will say," just go ahead and say it.

Don't say "enclosed herewith,"—"herewith" is superfluous.

Don't say "kindly" for "please."

Don't say "the same," "in regard to same" or "trusting the same," etc.

Don't say "we beg to acknowledge receipt"; "we acknowledge" is sufficient.

Don't write "your favor of"—but say "your letter of"; a letter is not always a favor.

Don't say "by return mail." This was customary in the days of slow transportation. It should now be obsolete. You should never think of saying "came duly to hand," "thanking you in advance," etc. Why make letters commonplace by their use?

Carefully avoid appearance of sarcasm.

Be brief, by which is meant the discarding of unnecessary words and phrases. Brevity is not always a synonym for shortness; where there is much to say, it will take a longer letter to say it, but after you have said all that is to be said, in a plain, direct and simple manner—stop.

Don't use a long, big word where a short one will do just as well or better. A business letter is no place for "rhetorical pyrotechnics."

Remember a correct letter at all times represents conversation at a distance, so just pretend you are speaking instead of writing.—Exchange.

Another Gem

"I really believe I'm in luck this time," said Mrs. Smith. "My new maid is a perfect treasure—clean, energetic, economical, easily managed, and capable as can be."

"Ah! And how long have you had her?" asked Mrs. Jones.

"She's coming tomorrow," replied Mrs. Smith.

Cheney Limericks

IN Upholstery we have Miss Bernard
Who we hold in the highest regard,
She has been with us long,
And is still going strong,
And naught can her progress retard.

THERE is a young man—Mr.
Schmeh,
Who has a most marvelous way
Of turning out work
With á snap and a jerk,
And is busy the whole livelong day.
—Pep.

The Editor's Mail Bag

T. G. SELLEW

Commercial Furniture
111 Fulton Street

New York, Feb. 7, 1924.

Mr. R. P. Whitcomb,
Cheney Brothers,
18th St. and Fourth Ave.

My dear Mr. Whitcomb:

I am enclosing clipping from Harper's Weekly of Nov. 5, 1881, in which your house is mentioned in McCreery's Ad. and ours on the opposite side.

It is a pleasure to note that we are both still doing business and doing business with each other.

Trusting that you will be interested in clipping, I am,

Yours very truly,

S. C. POORE.

Carefully Selected

"Yas, suh," explained Jenkins, "ma job o' passin' de church plate hab been given to Job Jackson."

"Is it because he is a war hero?"

"No sirree, not adzackly. It am 'cause ob de fac' dat he done los' one arm."

Tips For Typists

It's fairly safe to credit the boss with knowing what he wants.

Silence often makes more rattle in the pay envelope than talk.

Typing is like bowling. Speed and accuracy are both desirable, but accuracy is indispensable.

The ghost of slighted work never stays buried.

A good resolution doesn't need to be a resolution.

PEOPLE WE KNOW



MRS. LAURA ROOF

IN Mrs. Roof we find one of our most capable workers in the Service Department. She takes care of our ills in the Medical Office and besides—she is a very pleasant person to meet.



CHESTER A. MORGAN

THE Stock Control section of the Dress Goods Department has many live wires—one of which is Chester A. Morgan—recently transferred from the Sales Engineering, and who possesses a rare sense of humor.



WILLIAM A. TAYLOR

RUGGED, resourceful and on the job early and late, Taylor of the Cravat Department has made himself a well known figure, not only in the haberdashery trade, but he has an acquaintance with the retail dry goods trade that is always an asset when a fad like the present day scarf demand arises.

WHEN YOU PLAY, PLAY HARD; WHEN YOU WORK, DON'T PLAY AT ALL



SILK MILL NEWS

Ladies Night Get-Together Club Big Success

A HAPPY gathering of Get-Together members with their wives and friends assembled at Cheney Hall February 14th for the Annual Ladies Night. About 280 people were served in the banquet hall and afterward enjoyed an entertainment and dancing in the auditorium.

The work of the various committees was completed and everything was ready sharply at 6:30. The waiters and waitresses lined up in the auditorium and led the grand march to the banquet hall. The duties of this committee were carried

out with precision and service was rendered which could not be excelled.

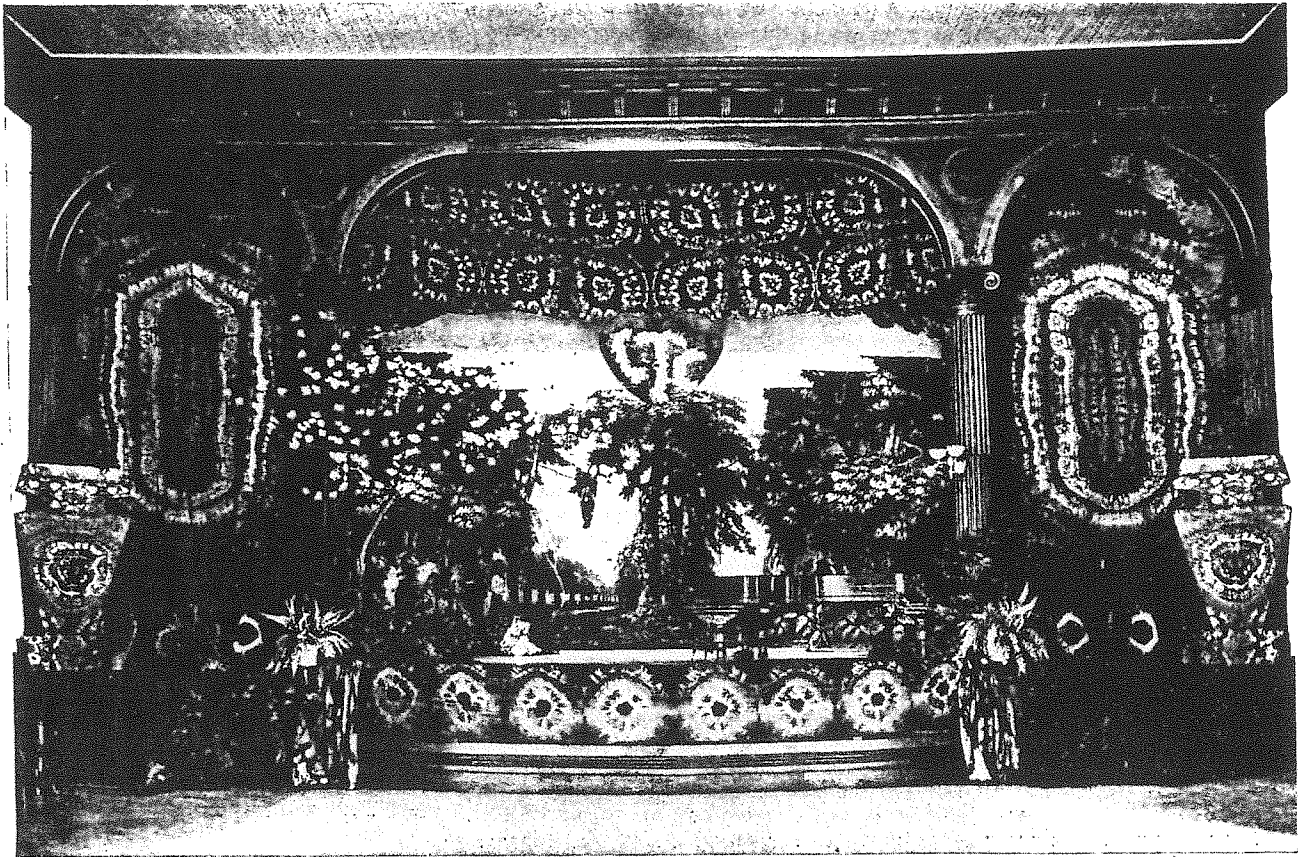
The Dinner Committee with our celebrated chef, Osano, certainly distinguished themselves in the fine turkey dinner that was served. Dinners at Cheney Hall are always good but this one proved exceptionally good.

IT was indeed a very jolly and colorful dinner party, with paper hats of every hue. The broad grin of Ed Taylor was irresistible as he led the singing of old familiar as well as some of the modern popular songs.

Who will ever forget that "old MacDonald had a farm"? Along with the volume of tone, Mr. Taylor was able to draw out close harmony in many of the songs.

MR. Morgan and his committee displayed their proficiency in the art of interior decorating. The decorations in the hall were beautiful. On one side of the stage a magnolia tree was in full bloom. Directly under the tree were two nine point stags peering out of the underbrush. In the background was a reproduction of a camp fire with all

(Continued on Page 11)



Cheney Hall Stage; decorated with Tied and Dyed Fabrics, the work of Henry Morgan

WHAT WE SEE DEPENDS MAINLY ON WHAT WE LOOK FOR

Ladies Night Get-Together

(Continued from Page 10)

the colorings. Overhead were Chinese lanterns with colored lights and reviewing the whole performance was the king of the parrots perched in the magnolia tree. The most beautiful of all, however, were the draperies, overhead and between the portals were hangings of Indian colors and design, made by our own tied-and-dyed artist, Mr. Henry

Morgan. Only those who were there can fully appreciate the effect. On each side of the stage were huge Egyptian vases with typical Egyptian colorings.

THE entertainment was composed of musical numbers rendered by local talent. In each number the audience demanded an encore but without success.

Nearly everyone present at the supper was on hand for the entertainment and the dancing. The Victorians furnished the music. One waltz number was played with the organ. Three old fashioned square dances were put on with great success. Everyone entered into the spirit of the occasion and it was very evident that everyone had a grand good time.

General Committee—Thomas McGill, chairman; James Irvine, secretary; Edward F. Taylor, song leader.

Sub Committees—Music and Entertainment: Herman Montie, chairman; U. J. Lupien, John Jenney. Dinner: Melville Stacy, chairman; John Bissell, Ed. Balsieper, Sr. Waiters: C. D. Cheney, chairman; Wm. McKinney, George Hubbard. Decorations: Henry Morgan, chairman; Charles Cheney, Thomas Weir. Dance: Arthur Lashinski, chairman; Ray Bidwell, Harry Benson. Tickets and Song Sheets: James Irvine, chairman; Harry Maidment, Allan Dexter.

"Glos" Finds Favor

TEXTILE manufacturing and distribution organizations throughout the country have made efforts to secure the general adoption of the new term "glos" which was adopted by the National Retail Dry-

goods Association and other trade associations to describe the material hitherto known as artificial silk.

According to Colonel Heckman, our general sales manager, who has made a survey of manufacturing, jobbing, wholesale and retail selling businesses in the silk industries, the term "glos" has made rapid headway in the vocabulary of the textile trades.

"We have received letters from a large number of companies throughout the country," stated Colonel Heckman, "and these reflect an immediate desire to co-operate."

A LETTER from the Textile Evening Trade School, signed by W. H. Dooley, is typical of the general reaction to this term. He says, "Your letter of recent date with regard to term 'glos' has made rapid headway cept my congratulations on this change. It is the proper term."

Colonel Heckman, in his statement, gave extracts of letters from leading organizations, as follows:

Carson Pirie Scott & Company, of Chicago, Illinois, Mr. Charles M. O'Farrell, stated in part: "We are pleased to advise you that we will gladly co-operate with you in your efforts in establishing the word 'Glos' as the new name for artificial silk. We have already instructed our salespeople to use this word, in naming the article at all times, conveying the information to customers, that it is desired by the trade to have an individual name for artificial silk, by

which it will become generally known, and so recognized by the consuming public as well as the trade. The writer believes that it will be rather a difficult accomplishment to dis-associate the original name of "Artificial Silk" from the fabric, but in unity there is strength, so if we all pull together, success is bound to follow."

Davenport Hosiery Mills of Chattanooga, Tennessee, Mr. T. W. Fred, president, said: "We think the name is a very good one, and we

will be glad to give it our full support."

Theo. Tiedemann & Sons, Inc., of New York, Mr. Henry F. Tiedemann, treasurer, writes: "We will be pleased to co-operate with you in using this generic name when selling artificial silk merchandise."

The Lustron Company of South Boston, Mass., Mr. Eliot Farley, is enthusiastic. "We will, of course, be very glad to do everything in our power to assist in the establishment of this name, as we feel very strongly, as did everyone else, that the old name of artificial silk was a distinct detriment to the product."

E. L. Mansure Company, of Chicago, Illinois, Mr. C. E. Shults, as follows: "We have your letter under date of February 6th, with reference to the new name for artificial silk and assure you of our earnest co-operation in helping to standardize the new name 'Glos' given for artificial silk.

"We are indeed very pleased with this change and have instructed our men to discontinue the use of the word artificial in connection with our products."

The Schlegel Manufacturing Company of Rochester, New York, Mr. C. P. Schlegel, reflects wide acceptance as follows: "Your letter of the 7th received, advising us that the word 'Glos' has been given to artificial silk, and it will be a pleasure for us to co-operate with you and call this article by this name in the future."



Dinner Committee, Waitresses and Cooks

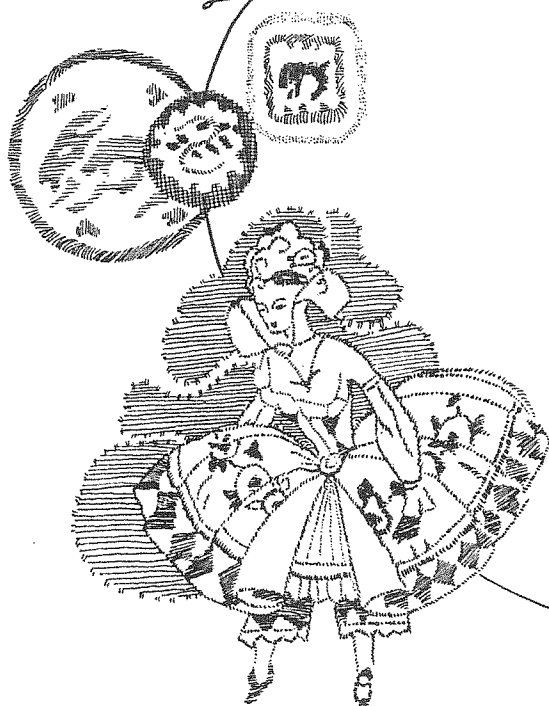


PRINTS



A radiant glow of Oriental Colour, an array of quaint peasant figures, a wealth of primitive designs; of motifs in the modern spirit; of striking bayadere stripes, and floral or geometrical patterns; combinations of hues that rival the rainbow—beauty, variety, quality—these are featured in the new Cheney Prints.

For the coming months, there is an established preference for printed Cinderella, Cheney Crepe de Chine, Shikii, Florentine, Sweetbriar and Crepe Chenette.



CHENEY SILKS

