

CHENEY SILK NEWS

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NEW SALESROOM OPENS AT CHENEY HALL

Pattern Service and Style Information Are Features

THE plans of many months resulted in the successful opening of the new Cheney Hall salesroom for remnant and imperfect materials October 29. More than 800 visitors inspected the salesroom and attended the afternoon and evening style shows in which gowns of Cheney fabrics were modelled.

The stock, four times greater than that of the old store, is enclosed in twenty-two specially built steel cabinets which can be locked when the store is closed. Electric units which simulate daylight distribute light evenly over the counters. There is ample room for display on the cabinets and on tables arranged U-shape to enclose the lounge. The lounge is furnished in wicker, brightly cushioned, and fashion periodicals are supplied at the tables.

An important feature of the new salesroom is the service which brings to customers the Pictorial, Vogue, Butterick and McCall pattern books. From these, customers may select the styles in which they wish to make up their materials, and the patterns will be delivered to them within 36 hours.

Another service is the style information supplied by Miss Reinita Gardner, fashion advisor.

Remnants are sold on one side of the store and imperfect materials by the yard from the bolt on the other side. An enlarged line of cravats is also on sale.

Fifteen costumes with complete accessory outfits were shown in the style shows which featured the opening. The majority of the costumes are described in the account of the Get-Together Club meeting in this issue. Accessories were loaned by J. W. Hale Co., South Manchester, Sage-Allen Co., and Brown Thomson & Co., Hartford.

After the style shows, held on the Cheney Hall stage, the models appeared on the floor of the salesroom to give guests a closer view of the creations. The programs listed the models, giving either identical or similar patterns in which they could be copied.

Some of the silk displays were complemented by accessory groups loaned



MISS REINITA GARDNER
Style Adviser

by G. Fox & Co., Hartford, and J. W. Hale Co. One display was devoted to the blouse, with versions illustrated in sketches. Another was devoted to the "5 to 10 o'clock" dress, a combination of the afternoon and dinner frock.

Tea was served from 4 to 5.

The girls who appeared in the style shows were Clara Jackmore, Stella Olander, Clara Ott, Katherine Modean, Helen Washkiewich, Isabelle Abraitis and Shirley Dougan.

In the December issue will be published an article on Cheney Brothers' method of paying workmen's compensation, continuing the series of articles on compensation which have been appearing in Cheney Silk News.

The summary sheet of a weaving timestudy, with an explanation of how the task was set, will also be published, continuing the series of articles on wage.

Win Suggestion Awards

SUGGESTOR	SUGGESTION
S. O. JOHNSON Electric (Aux. Div.)	Use mercury switches on Tenter Machines in the Finishing Room, Dyeing and Finishing Department, and Velvet Department to eliminate trouble caused by burning finger contacts and contacts on magnetic switches now used.
HENRY E. COLEMAN W1B Weaving	Use threads tinted with a fugitive stain instead of a black organzine thread for marking center edges on double width gum warps. This is more convenient for weaver as the black thread could not be woven in and had to be pulled back during weaving.
JEAN GLENN JUDD Ind. Rel. Div.	Place an asbestos or other heatproof covering over two hot water (or steam) pipes in the Physiotherapy room of the Medical Department.
FRED M. THAYER M2A (Aux. Div.)	Install rubber sleeves on furnisher rolls more efficiently by using compressed air hose.
ERNEST LUNDINE Auxiliary Division	Equip printing machine tower platforms (Piece Dye, Printing & Finishing) with standard guard rails with toe boards to eliminate falling of tools and material to floor below.

Suggestions are wanted on the following subjects:

1. Methods of overcoming hangers-on in heavy 3-thread voiles and chiffons.
2. Mechanical device for cutting and removing facing threads.
3. Method of eliminating "lousiness" in boil-off for insulating tram.

SEVEN NEW COUNCIL MEMBERS ELECTED

Albert Jackson Again Named Chairman of Works Representatives - New Committees Formed



MARY SHERIDAN



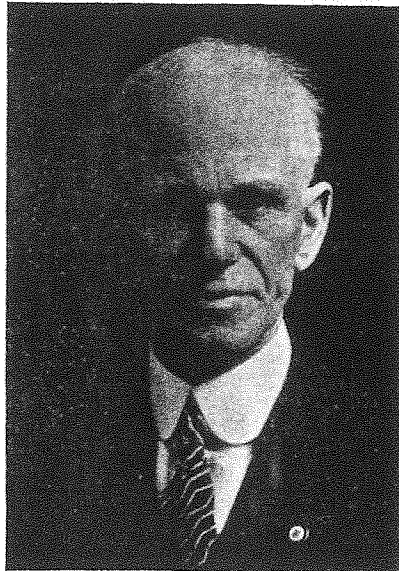
JOHN BENSCHÉ



CLARA JACKMORE



OSCAR WILSON



DAVID BENSON



JOSEPH SKONESKI

THE annual Works Council elections resulted in election of seven new members and reelection of eighteen who served during the past year.

On the list of employees eligible to vote were 2,774 individuals; of these 2,034 voted. There were fewer blank votes than in previous years. Blank votes are not included in the number

of voters given above.

A larger proportion of employees voted this year, the percentage being 79% against 74% last year.

The seven new members are Oscar Wilson, Weaving, Loomfixing, etc., B. G. Weaving Mill; Clara Jackmore, Warping, Quilling, Trimming, etc., B. G. Weaving Mill; Joseph Skoneski,

Spinning Mill; Mary Sheridan, Dressing Mill; Conrad Dietz, Printing, Engraving and Steaming, Dyeing and Finishing Mills; John Bensché, Yarn Dyeing; David Benson, Painters, Outside Carpenters, Inside Carpenters and Paper Box Shop.

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RELECTED members are Albert Jackson, Weaving, Loomfixing, etc., B. G. Weaving Mill, William Harss, Beaming Twisting, Inspection, etc., B. G. Weaving Mill; Axel Swenson and George Hahn, Weaving, Loomfixing, Twisting, etc., Velvet Mill; Nellie Rock and Patrick Mooney, Winding, Quilling, Finishing, etc., Velvet Mill; Arthur Larder, Cravat Department; Ruth Hanson, Spinning Mill; William G. Hughes, Dressing Mill and Wash House; Martha Popple, Winding and Spooling; Edith Jackson, Cravat Mill Throwing Department and Yarn Testing Department; Helen Washkiewich, Throwing Department, B. G. Weaving Mill; Michael Tierney, Piece Dyeing, Preparation and Cleaning, Dyeing and Finishing Mills; John Cargo, Finishing, Folding, Shipping, Dyeing and Finishing Mills; Ralph Von Deck, Power and Heat, Millwrights, Mill Engineers, Stationary Printing, Machine Shop, Electricians and Railroad; James Finnegan, Outside Labor; Roy Norris and Albert Behrend, Clerical Workers, Industrial Relations Division, etc.

EMPLOYEE GROUP NAMES OFFICERS

THE first meeting of the newly elected employee representatives of the Works Council was held in Cheney Hall October 27. The following officers were unanimously elected:

Albert Jackson, *chairman*
Roy Norris, *vice chairman*
Albert Behrend, *secretary*

The following committees were elected:

Planning Committee:
Arthur Larder, *chairman*
Ralph Von Deck
Clara Jackmore
Patrick Mooney
John Cargo

Safety and Sanitation Committee:
Nellie Rock
David Benson

Editorial Committee:
Albert Jackson
Roy Norris
Albert Behrend

It was decided that the Works Council will have a social meeting. Ralph Von Deck was appointed chairman with power to select a committee.

The Chairman welcomed the new members and explained the duties of a representative.



CONRAD DIETZ
New Council Member

CHENEY FABRICS IN STYLE SHOW

A FASHION show of Cheney models featured the dinner meeting which opened the winter activities of the Get Together Club at Cheney Hall October 14. The gowns were described by Miss Reinita Gardner, style adviser for the new Cheney Hall salesroom. Similar fashion shows arranged by Cheney Brothers are constantly being held in various parts of the country.

Some of the models bore the labels of the more important Paris dress-makers, others were originated by New York manufacturers and still others were made from Vogue patterns.

A brief description of the gowns follows:

Daytime Frocks

Fawnkrepe street or business frock in dark brown (Cafe Noir) with bolero and white lingerie detail.

Luncheon or informal afternoon dress of jewel-like red (Red Ruby) in

On The Cover

The designing studio... where patterns are analyzed into warp and filling. John Tournaud plans the execution of the design suspended in front of his desk. Marion Crawshaw, Myrtle Volkert and Annette Taggart paint an enlarged design on square paper.

Frostkrepe with pleated and tucked white chiffon lingerie touches.

Deep violet Luminaura, a heavy georgette, in an afternoon gown for the woman, with flattering dull pink scarf.

Black transparent velvet and turquoise blue georgette combined in a frock for late afternoon or informal evening; scalloped bolero opening at the back, lined with turquoise.

Dinner and Evening Wear

Stately evening gown of lustrous white Mirrokrepe (crepe satin) fashioned on supple Grecian lines with very long even hemline.

Lucien Lelong evening wrap of Sapphire Blue transparent velvet with waterfall draping on tight sleeves and flounces sweeping the ground at back; "stand-away" collar of white fur.

Louiseboulanger gown in pistache green in two textures, erect pile chiffon velvet skirt and chiffon bodice, intricately draped.

Black and pink evening ensemble, Maggy Rouff model, with slimly fitted, very long gown of dawn pink Marocain and black transparent velvet wrap with very wide sleeves; pink lining.

Lyons velvet in a quaintly dignified gown with deep V neckline at back and butterfly skirt draping rippling up to the waistline in back.

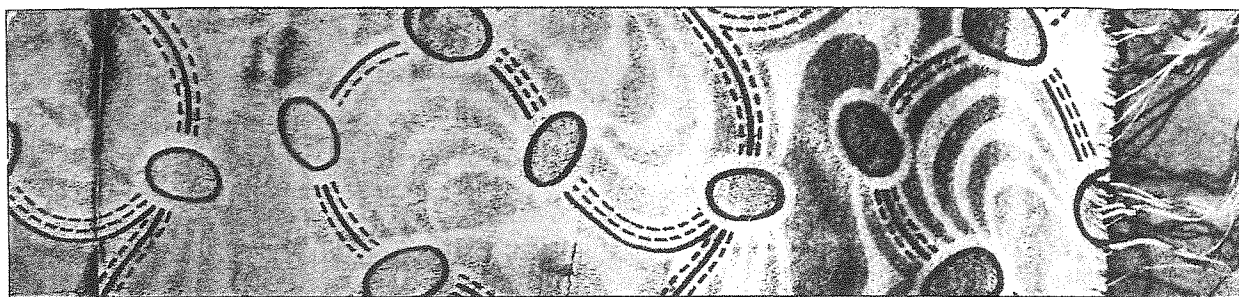
Vionnet evening wrap in apple red transparent velvet cut on the interesting diagonal lines characteristic of the designer; draping touching the ground at back and flat collar of black fox fur carrying out the diagonal lines.

For Informal Hours at Home

Pyjama ensemble of black corduroy transparent velvet, used in flaring trousers and coat, and eggshell crepe for pyjama top and coat lining.

THE turkey dinner was served to 90 members in the restaurant. Bill Waddell's orchestra played during dinner. Community singing led by Edward F. Taylor and Fred J. Bendall, and a business meeting were held before the men adjourned to the hall for the style show and a talk by Oscar A. Phelps of the Fuller Brush Co., Hartford. Mr. Phelps described the manufacture of the products of his company. President John L. Reinartz presided.

The Cravat Department will be in charge of the next meeting on November 18. Albert Tedford, superintendent, is chairman, and Arthur Larder is in charge of the entertainment.



THE ROSE FOULARD

This delicate design in rose and white with black tracery beguiled a succession of feminine hearts for a quarter century.

THE following charming story about a rose foulard arrived in Cheney Brothers' New York mail.

Boise, Idaho
August 11th, 1930

Cheney Bros.
New York City

Gentlemen:

Inclosed find a piece of one of your products that has served some member of my family for over a quarter of a century, and in these days of "Endurance Contests" it seems to me not only worthy of mention but that recognition should be given the manufacturers and producers who have so consistently served their public with "QUALITY FIRST" through the years.

I am therefore mailing you this piece of goods with its true history.

I purchased this piece of printed Satin Faced Foulard at a silk sale of T. S. Martins', Sioux City, Iowa, in the fall of 1904 or the early spring of 1905; the manager of the silk department called my attention to some special values in silks; I was instantly attracted by the sheen, design and color combination and my fingers no more than felt its beautiful quality than a twelve-yard cut was mine; the sale price was 59c, the regular retail price about \$1.00 I think. It was made into a dress for myself that spring as part of my wardrobe for a trip to the Portland Exhibition in 1905. It made a delightful frock, did not wrinkle or crush and was so light weight, an important feature in those days of skirts seven yards around the bottom and having to be held up every minute if on the street. It became my favorite dress and I wore it on all possible occasions and was quite the envy of

my companions, each one of whom wished that she too had such a completely satisfactory frock that fitted into so many sorts of occasions. It not only survived but apparently received new life from its countless cleanings.

I wore and wore that dress until I would be ashamed to appear in it any more; then it would hang in retirement a brief period until its perfectly good condition, unchanged lustre, undimmed colors would cause me to falter; again it would adapt itself to most successful alterations, and again I would happily don my long-time favorite. Eventually my little daughter begged to have it made into a dress for her, so part of its voluminous folds were made into a jolly little party dress for her, which was worn until outgrown.

About that time a relative, experiencing a "lean year", daughter's dress and all the pieces were sent to her; her quick eye recognized the still beautiful quality, color, lustre of the material and her skillful fingers soon fashioned it into a dress for herself that was actually attractive, and one which she wore with comfort and satisfaction until rejuvenation as a dress was finally impossible. However, printed slips were very soon the vogue for wear under Georgette crepes and the rose foulard at once reappeared in the guise of a charming slip, apparently enjoying to the utmost its opportunity for renewed activity.

ON August seventh, in this year of our Lord nineteen and thirty, this slip served its mistress under a garden smock for the final time; yet in the moment of declaring its service as a garment finally and sadly ended, its fond owner, examining it intently in the light said with anima-

tion, "Look, how firm it still is, how soft and pretty the color, don't you think it will make a charming bit of color in a hooked rug?"

Thus after twenty-five years, used as its manufacturers intended as "dress goods" it is not destined for oblivion, but will still serve, still endure, still receive appreciation and admiration as a harmonising bit of color in a hooked rug.

Naturally in the early years of its service, this dress pattern set a standard for silks in my family; all of our women folk never swerve in our preference for Cheney Brothers Silks, and even our men demand their ties made from Cheney Silks.

Hoping that this little history has pleased you, I remain consistently devoted to CHENEY SILKS.

Mrs. G. E. Foster,
414 Resseguie Street,
Boise, Idaho.

EMPLOYEES who wish to have questions answered in the Question Box of Cheney Silk News will no longer be required either to sign their own names to questions or to have their queries vouched for by a member of the Works Council. Questions may be written unsigned and placed in envelopes addressed to the Chairman, Employee Representatives, Works Council. These envelopes may be placed in the Suggestion Boxes. Questions to be referred for further consideration by the full Editorial Committee will be selected by the employee chairman and employee members of the Editorial Committee. Blanks and envelopes will be supplied at the Suggestion Boxes, but employees are not required to use the forms supplied.

FROM ARTIST'S SKETCH TO THE LOOM

IN the Broad Goods Weaving Mill are two rooms which house one of the most interesting departments of the plant. This is the Jacquard Designing and Card Cutting Department where designs are adapted and prepared for the Jacquard looms. John Tournaud, who recently succeeded his father Alexis, is in charge of the designing and William Aspinwall is foreman of the Card Cutting room.

Practically all periods of decorative art are represented in the collection of Jacquard and upholstery fabrics that have been prepared by this department in the more than half century of its existence. The designs have been either reproduced or adapted from works of art dating from 2,000 B. C. to the present day. They represent an authentic collection of great value.

To produce designs that are true historically and artistically, a great store of knowledge is necessary. For among the periods of art, covering a vast stretch of time, that have been utilized in the designs, are the prehistoric periods of Egypt, Babylonia, Assyria, Phoenicia, Persia, medieval China and Japan. Then come the periods of the Greek, Pompeian, Roman, Byzantine, Mohammedan, Moorish, Alhambraic and Romanesque; the French, English, German, Italian and Spanish Gothic, the French and Italian Renaissance. Most elaborate and most widely used of all are the periods of the Louis's of France, the XIII, XIV, XV and XVI.

The Directoire influence follows, and the reign of Napoleon Bonaparte, the Empire period and our own Colonial period which is an American adaption of the art of the times of

Kings George II and III of England, of Louis XVI of France and the Empire era.

Finally there is the 20th century spirit, the Art Moderne, to which it can truthfully be said every nation

brocades, Jacquard velvets and the most recent addition, Jacquard cut pile and frise fabrics. All these types are embellished with countless numbers of weaves and colorings. Jacquard dress goods and cravat fabrics are also made.

The types of looms on which these fabrics are woven are single and double Jacquard machines, swivel looms, velvet double Jacquard looms, and the Jacquard wire loom. Sometimes as many as three warps and fourteen changes of filling are used. Qualities which require 19,456 warp ends and more than 120 picks per inch are made.

The harness tie-ups are of four types, single, double, triple and quadruple scale. In the first, one hook controls a single thread in the warp; in the second two threads; in the third three and in the fourth, four threads.

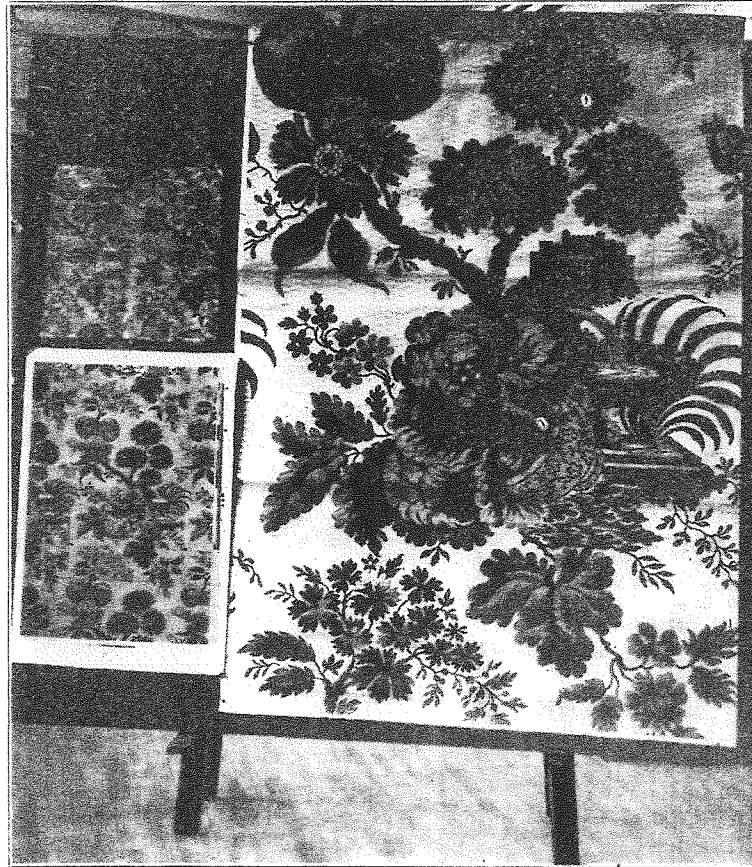
Unusual Fabrics

Among the outstanding designs that have been made involving unusual difficulties is a 72-inch

damask repeat which required six months to execute, made with one warp and one filling, embellished with four tones of shading and containing 14,784 Jacquard cards. The square paper work for this design lacked two feet of the entire length of the floor of Cheney Hall from the stage to the main entrance.

Another distinctive achievement was the execution of a 90-inch length repeat of a Directoire fine quality brocatelle containing 15,120 cards.

THE design shown in the picture accompanying this article was used in a fabric of which the department may well be proud. The original fabric, more than a hundred years old,



Stages in the adaption of a design are shown on the easel above. At upper left is the original century-old fabric from which the artist's sketch below was copied. The enlarged design at right is painted on square paper.

on earth has contributed its talents and expression.

Of all these periods, those which have found greatest demand and utility in modern art are the Byzantine, Persian, Gothic, Renaissance, the four Louis's the Directoire, Empire and Colonial.

THE sample cabinets of Cheney Brothers contain several thousand designs, faithful reproductions of all the aforementioned periods of decorative arts. These designs are executed for damasks, change shuttle brocades, lampas, ordinary and change shuttle brocadelles, tapestries, printed warp brocades, figured taffetas, swivel

is a typical Louis XIV brocade made on a hand loom with many of the colors thrown by a hand swivel motion. Nine shuttles were used, two warps and 300 picks per inch.

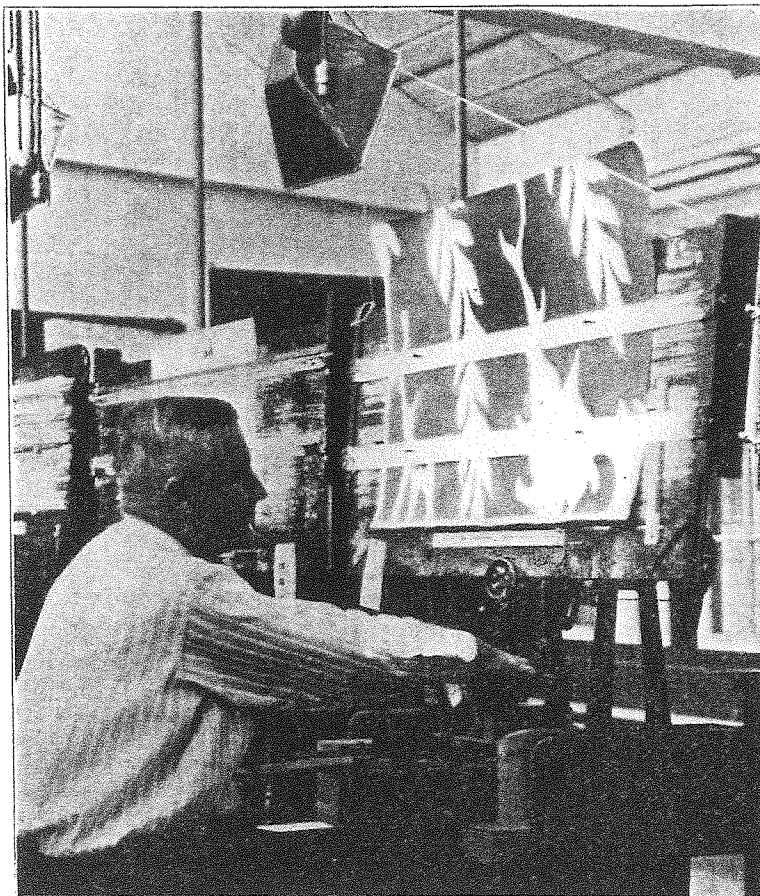
The artist's sketch, also shown in the picture, was made in Paris, the inspiration taken from the original fabric. The large square paper design was executed from the sketch and was cut for one of our standard single scale tie-ups, with four shuttles, two warps and four color changes. The design required 7,168 cards. The achievement in this case was the production of a machine-made fabric closely resembling a highly expensive hand woven original.

A more recent fine fabric is a two-shuttle, single warp brocade, a beautiful

Louis XVI design. This design has a 25-inch width repeat and a 68-inch length repeat, and the detail of the various fine motifs was worked out with fourteen different weaves on a three scale tie-up. This design used 17,280 cards and was six months in the making. A description of the work done on it was published in the first issue of Cheney Silk News last April.

ALL sketches for upholstery fabrics are purchased in Paris where Frederick W. Budd, head of the Upholstery Department at the New York store, combs the best studios for sketches already made by the artists, and also orders other sketches, inspired by authentic documents and by fabrics previously executed at the mill.

When the designs arrive in New York, the designer from the mill goes to the New York office and collaborates with Mr. Budd and his assistant, Franklyn D. Griffin, in planning the types and qualities in which the chosen designs are to be executed. The sketches are then sent to the Jacquard Designing Department at the



William Waddell, card cutter, punches a design on Jacquard cards

mill to be prepared for the loom.

Adapting a Design

A design is executed in the following manner: Once the type and quality have been decided upon, one full length and width repeat is measured for the required number of warp threads and filling picks. The square paper is selected with one vertical space for each warp end and one horizontal space for each pick of filling. These spaces are usually blocked off in units of sixteen spaces vertically and from 4 to 12 spaces horizontally so that the paper may be read as 4 x 16 up to 12 x 16, the proportion being guided by the proportion of picks per inch to warp ends per inch.

The artist's sketch is then blocked off, each block represented by a number of blocks on the square paper. Square paper sheets are pasted together until the desired number of spaces lengthwise and widthwise is obtained. The sketch, enlarged, is copied in free hand drawing onto the square paper and the design is touched up and altered to meet the requirements of

weaves and treatments. It is then outlined and filled in with color.

Card Cutter's Job

Some designs are painted in solid color and the weaves are carried by the card cutter from a painted slip. Others are painted with black dots indicating the treatments and shade effects. When the painting is finished, the square paper is taken to the card cutter who sets it up on his machine and cuts the design onto Jacquard cards according to instruction given to him with the design.

In cutting cards the operator must read every space of the square paper design and he either cuts or misses these spaces according to instructions. At times he

carries several weaves not indicated on the square paper but on a separate slip, and his work demands accurate care and attention. A single space read wrong, a single space incorrectly punched on the card, shows up quickly in the woven fabric.

When the required number of cards for a design has been cut, they are placed in rotation on a lacing machine where they are automatically laced together with twine into an endless chain joined at the ends. The cards are wired so that they can be hung on the card rack attached to the loom. When the cards reach the loom, they are woven over for a full repeat and the sample is checked so that corrections can be made if necessary.

CHENEY upholstery and decorative fabrics have widely varied uses. They are used for furniture, draperies, wall coverings, panels, screens, cushions, automobile upholstery and Pullman car curtains. They are found in the finest hotels, theatres, homes, apartments, clubs, and churches.

What's Happening in Departmental Meetings

IMPORTANT changes which it was proposed to make concerning the application of Credit Rating, of paying quality premiums and making bonus deductions were explained by Austin Cheney at the Works Council meeting of the Broad Goods Weaving Mill, Oct. 2.

The changes follow:

CREDIT RATING

I.

Heretofore there have been nine job classifications for broad goods commissions, on which minimum and maximum hourly rates have been based. The factors used in determining these job classifications have been:

1. Calculated cost of commissions.
2. Type of loom.
3. Dyed or undyed warp stock.

Hereafter all commissions will be grouped into five job classifications and the factors which will be used in determining them will be:

1. Kind of warp stock.
2. Kind of filling stock.
3. Type of loom.
4. Number of shafts.
5. Threads per inch.

Credit will be given for yarn dyed or printed stock.

This change will mean less clerical work, fewer changes of weavers from class to class, and a more just and stable basis, inasmuch as it will not be affected by fluctuation in market prices of materials.

The hourly rates of some weavers will be increased; the rates of about an equal number will be decreased. Many will remain as they are. On the average, the payroll will not be affected by this change.

II.

In accordance with our Credit Rating ruling, it has been allowable either to change an employee's job classification and the rating for the size job which he is running immediately upon a change in the conditions, or else it has been possible to allow these factors to continue without change for about one year. Although the latter was started for the purpose of being used as the exception, the custom has grown up of allowing the highest figures to continue in nearly all cases. With the present variable conditions — both as to changes in

forecast, resulting in rapid changes in our items of manufacture, as well as in the size of orders, which to a great extent regulate job sizes — it does not seem possible to continue these exceptions to the rule and still have economic manufacture.

Therefore, when an employee is transferred to a job with a different classification, the department superintendent will, under ordinary conditions, have his hourly rate recalculated on the basis of the new minimum and maximum rates and have his rate changed immediately. If, however, the change is one of a very temporary nature and presupposes a speedy return to the former job, the superintendent may not put the change into effect at once. However, employees will not retain job classifications for jobs which they have not worked on during the preceding quarter.

Heretofore, the superintendent has had the authority to have an employee's rating refigured at any time because of a radical change in the size of job and have his rate changed accordingly. He also had the authority to continue for four Credit Rating quarters the highest quarterly size of job which the employee had attained. Hereafter, the employee will be given credit for the quarterly average size job which he has attained during the preceding quarter. The superintendent, however, will still have the authority to have an employee's rating refigured at any time because of a radical change in the size of job.

These changes in the application of Credit Rating affect very few individuals except weavers; and the results of a refiguring of broad goods weavers indicate an average reduction to them of about three-quarters of a cent per hour.

PREMIUM PAYMENT AND BONUS DEDUCTION

THE following changes will be made in the method of paying quality premiums and making bonus deductions:

I.

The scale for paying premiums on certain commissions which are limited to a maximum of 15% of the production bonus will be discontinued.

The scale of paying premiums on certain commissions which are limited

to a maximum of 30% of the production bonus will be discontinued, and a substitute scale which increases uniformly from 90% quality to 100% quality will be started; 30% premium will be paid for 100% quality only.

No changes will be made in the scales which have a maximum premium of 60% and 100%.

II.

All commissions will be reclassified to pay either 0%, 30%, 60%, or 100% maximum premium based on the difficulty of weaving and the ultimate use of the cloth. About one-half of the commissions will remain in their present classes; some will be placed in higher classes and some in lower.

III.

The following defects have had no listed and approved penalties in the past. Penalties will now be established for them:

1. Woven-in warp threads.
2. Creeping threads.
3. Heavy and light starts.
4. Glue marks (yarn dyed fabrics).

Penalties have been changed on the following defects:

1. Edge breaks.
2. Edge floats.
3. Rough cloth.
4. Heavy places.

IV.

Bonus deductions will be made for non-premium commissions below 80% quality on a sliding scale of 0% deduction at 80% quality and 100% deduction at 50% quality.

V.

A standard premium will be paid for each commission, bonus deductions will be made on the same rate, regardless of the type of loom, serial of stock, speed of loom, or department.

PIECE WORK FOR WEAVERS UNABLE TO RUN AT LEAST TWO THIRDS OF A JOB

SINCE 1924, the superintendent has had authority to place on piece work all weavers who were not willing or who could not demonstrate their ability to accomplish their tasks and make good quality on at least a 50% job. This limit will be raised to a 66-2/3% job, inasmuch as it seems entirely just that a weaver who is not

Continued on next page

willing to run or capable of running at least two-thirds of a full job should either be placed upon some other type or work or, if left on weaving, should not be allowed to run up an excessive labor cost.

The piece rate to be paid will be figured on the basis of a 100% job and no stamp-out allowances will be made for any reason, such as lack of filling, breakdown, etc.

II.

Weavers who are on small sized jobs due to lack of material, lack of orders, etc., but who are able and willing to run such larger jobs as are given them, will continue to receive their Credit Rating hourly rate and bonus as at present.

JOB WHICH FIGURE OVER ONE HUNDRED PER CENT

SEVERAL years ago it became desirable to establish a method of paying bonus to weavers who ran more than 100% of a job. These jobs occurred rarely because the average size of job was less than 75%, and it was felt to be more advisable to pay the weaver for running the extra size job at the same task he would have had on 100% of a job than to stop a loom or take out a warp.

It has never been felt desirable to have jobs which figure more than 100%. The condition is caused by the difficulty of planning; and in making changes (which occur more frequently than heretofore) from one commission to another, the number of jobs which exceed 100% has been greatly increased.

The cost to Cheney Brothers for running more than 100% of a job with the old method of bonus payment increases cost out of proportion to the standard cost, and since the number of such jobs has been multiplied so greatly because of manufacturing conditions, it has been found necessary to proportion bonuses as well as tasks when jobs exceed 100%. In addition, no job may exceed 13/12 or 108-1/3%, instead of 14/12 or 116-2/3%, as formerly.

AUSTIN CHENEY explained the following changes which it is proposed to make in the methods of applying Credit Rating, in a talk before the Velvet Mill Works Council, Oct. 7.

I.

Heretofore there have been four job classifications for velvet commissions, on which minimum and maximum hourly rates have been paid.

Commissions have been placed in these classes at the discretion of the superintendent.

Hereafter, all commissions will still be grouped in the four job classifications, but they will be classified in accordance with a definite scale, using the following factors:

1. Kind of pile warp stock.
2. Kind of ground warp stock.
3. Kind of filling stock.
4. Threads per inch.
5. Type of loom.

The hourly rates of some weavers will on this account be increased; the rates of about an equal number will be decreased. Many will remain as they are. On the average, the payroll will not be affected by this change.

II.

Mr. Austin also explained the change in application of job classification described under CREDIT RATING, II, in the B. G. Weaving Mill notes, which also pertains to the Velvet Mill. The results of the refiguring of velvet weavers indicate an average reduction to them of about one and one-quarter cents per hour.

AT the Velvet Mill Departmental meeting October 15, the twisting representative complained that the bonus paid to twisters when drawing warp thrums through the ground warp stop motion drop wires should be figured on the hourly rate received by the twister rather than on the regular assigned hourly rate. It was explained that the operation in question is classified as a boy's job and was only temporarily being done by the twisters in order to give them more work, rather than to give it to the inexperienced help that had been laid off. The management agreed to see if a permanently satisfactory arrangement could be worked out.

AT a meeting of the Dyeing and Finishing group October 16, a representative requested that changes be made in the gutters or leaders near the windows by the steam tenters. The windows have to be closed in rainy weather and the temperature around the tenters is too high.

A representative suggested that the patches on goods dyed to be printed, which are now torn off when they reach the Print Room, be taken off at the sewing machines in the Finishing Room. This procedure has been adopted.

It was agreed that the superintendent will see that the storage room be kept supplied with a roll of remnants used for patches. This roll

has sometimes been exhausted before the new supply arrived, so that printers were kept waiting.

The method of putting mufflers, handkerchiefs and flags on temporary bonus was explained.

AT the Auxiliary Division Works Council meeting October 16, it was announced that the question of the number of treatments at the Medical Department for minor injuries is being considered by that department, and an improvement in the condition has been effected.

In reference to garages for employees, it was explained that since the last meeting an appropriation had been made and that six garages available to employees will be made at the stables.

A representative reported that the drinking water from the bubbler in the Paint Shop is distasteful. Mr. Hale said that no ill effects could result from this condition, but that it will be investigated and the pipes blown out if necessary.

AT the Throwing, Winding & Spooling meeting October 21, R. O. Cheney reported that the spindles and fingers in Winding & Spooling are still being investigated and it is hoped will be in good condition in a very short time.

A representative reported that the girls on winding 20/22 Japan Yellow on first time crepe spools felt that the task was too close. The same stock running for warp singles on skeleton winder spools gives an opportunity for greater gain. The condition was found to be as reported and will be further investigated.

A representative reported that an unpleasant working condition was created by several shades without cords on the west end of W3B. A general discussion followed in which the careless way in which the shades are raised and lowered was mentioned. It was felt that a little care on the part of operatives would go a long way toward keeping the shades in better condition.

It was stated that the running condition of 14/16 Canton Class 3 thd. had been giving trouble. At the time this Canton was started, two operations in spinning had proven practical, but when the material had been run for some time, the size of job had to be reduced. It was therefore decided to manufacture this stock by using three operations and studies are now being made of this method, which is expected to improve running conditions.

SIX EMPLOYEES RECEIVE PENSIONS

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RALPH RUSSELL, SR.

After more than a half century in the employ, Mr. Russell, foreman of Beaming, B. G. Weaving Mill, was granted a pension effective October 17. He has a service record of 54 years.



MARY SALVATORE

Miss Salvatore was pensioned October 1, after thirty years and five months in the employ. She was a frison inspector in the Dressing Mill. Her home is at 50 Pine Street.



WILLIAM WALSH

Mr. Walsh came to the Velvet Department almost 48 years ago and at the time of his retirement on a pension November 1 was foreman in No. 1 Weave Room, Velvet Weave shed. He had the longest service record in the department.



WILLIAM PERRETT

Mr. Perrett, for many years a fireman in the Spinning Mill Boiler Room, later transferred to the Spinning Department, was pensioned October 1 after almost 33 years in the employ.



BRIDGET BARNES

Miss Barnes was pensioned October 15 after 33 years in the employ. She was a winder in the Winding & Spooling Department. She resides at 67 Oakland Street.



NORA CALLAHAN

Miss Callahan was pensioned October 1 with a service record of 30 years. She was a winder in the Winding & Spooling Department. Her home is at 29 Mt. Nebo Place.

DR. SHELTON DISCUSSES TIN WEIGHTING PLANT

TIN weighting of silk was discussed by Dr. Elbert M. Shelton, head of the Research Laboratory, before the Works Council at its general meeting in the Executive Office October 20. Explaining first "What is tin weighting?", the speaker said that contrary to the general notion of the process, solutions are used, not metallic tin. The solution permeates the fiber, which gains weight and enlarges but does not lose its luster. A heavier, fuller fabric is obtained with less silk than would otherwise be necessary. Flimsy fabrics are made more compact, and the cloth can be woven with fewer warp ends and fewer picks of filling.

There are several ways of expressing the degree of weighting. From the customer's point of view, weighting expressed in terms of the percentage of the finished fabric is best understood. It is the usual practice among silk manufacturers who frequently send out silk to be weighted by some other concern, to express weighting of the finished goods in terms of the weight of the gum silk sent out. If the silk when returned weighs the same as when sent out, it is termed "weighted up to par". In other words, the gum removed in the boil-off has been replaced by tin compounds. Any amount of weighting beyond this is termed "so many % above par".

The quality of tin weighted silk as compared with pure silk satisfies modern demands, unless the degree of weighting is so great that the fabric is seriously weakened. Up to a weighting of approximately 30% above "par", the deterioration is not serious for practical purposes. When silk is weighted above this amount, the strength of the fiber is weakened increasingly with the amount of weighting.

Weighted silk deteriorates more quickly with age and is weakened when exposed to light more readily than pure silk. The damage appears in the form of brittleness, producing a tendency to crack as in the pleats of a dress, rather than becoming evident as loss of strength, giving readily under direct pull.

SINCE tin weighting affects silk in the ways listed above, why is the process used? It has two great advantages from the consumer's point

of view. The first is that it produces a fabric most satisfactory for the money, cheaper than pure silk. The loss in wearing quality is not deplored by the customer, who wants a material which will look well for a time and which will not be so expensive that she cannot afford to discard it when she is tired of it. Long wearing quality is often a disadvantage, especially if produced at a high price which customers are not willing to pay.

The second important advantage is that tin weighted goods fill style demands for fabrics with better draping qualities than can be obtained with the same quantity of pure silk.

The manufacturer prefers to make pure silk fabrics, averting the problems of how to weight the cloth and how to store it so that it will not deteriorate. But the competition of cheaper goods has compelled him to establish a tin weighting plant and to produce a line of weighted goods.

Unscrupulous competition frequently so overweights the silk that its wearing qualities are seriously damaged and the customer is defrauded. Such practice has led manufacturers to seek an agreement to restrict weighting within reasonable bounds, and to label their weighted goods so that the customer knows at least the approximate amount of weighting in the cloth.

HOWELL CHENEY, who presided in the absence of Frank Cheney, Jr., complimented the representatives, who were meeting for the last time before the general election, upon the work they have accomplished during the year, and expressed the gratitude of the company for their service. It is recognized, he said, that the office of Works Council representative is often an embarrassing one for the delegate, and that it involves responsibilities of considerable weight.

GIRLS interested in playing basketball this winter are welcome to join a group which has already begun practice on Friday nights. The girls who are practicing now in preparation for games later in the season are Lillian Sillano, Helene Bouffard, Blanche Gerich, Anna Ryan, Pearl Burke, Betty St. John, Alice Paradis and Grace Giglio. Mac Macdonald is coaching.

Antique Costumes In A. A. Show

AN entertainment in which a hard boiled egg figured prominently followed the Harvest Supper held by the Girls' Athletic Association in Cheney Hall October 6. Although only 40 girls attended, a number smaller than in previous years, the party was gay. The Hallowe'en programs designed by Nan Taggart and Myrtle Volkert were entitled "Spirits of the Girls' A. A." These leaflets were enlivened by "Before" and "After" pictures showing a thin gentleman at the top of the menu and a fat gentleman at the bottom. The menu included fruit cocktail, baked ham, candied sweet potatoes, scalloped potatoes, cold slaw, carrots and peas, pickles, olives, rolls, coffee, pumpkin pie and sweet cider. This is the traditional menu for the Harvest Supper.

Helen Bodreau Darling, president, made announcements for the three act entertainment given on the stage. The first tid-bit was "Athletic Girls of 1880". The Swimming Girl (Nellie Haggart) was fully clothed in black, with arms and legs well covered. "Swimming" consisted of dashing cold water on the arms and taking a few strokes while lying flat on the stomach. The Tennis Girl (Eva Armstrong), the Skating Girl (Louise Pukofky), the Hiking Girl (Edna Anderson), the Fishing Girl (Nan Taggart), and the Bowling Girl (Helen Gustafson) all contributed comedy. The Bowling Girl got a strike — with the third ball.

The hard boiled egg was featured in the second skit, a sleight-of-hand sketch by Louise Pukofky, Nan Taggart and Edna Anderson. The trick was to get the egg inside a milk bottle without breaking either the egg or the bottle. A lighted match helped. Figure it out for yourself.

In act III Nellie Haggart and Eva Armstrong were the faces and feet of a pair of midgets who sang and tap danced. The arms were supplied by two otherwise invisible performers.

The president announced that a cup would be awarded to Grace Giglio, tennis champion, and a medal to Alice Paradis, runner-up. These awards have been made.

Waitresses for the dinner were Ruth Hanson, chairman; Anna Ryan, Ann Moriarty, Claire Fairbanks, Alice Paradis, Marion Lockwood, Rita O'Leary, Grace Giglio, Ruth Griffith.

D. & F. DEPARTMENT PARTY AT OSANO'S

REPORTS of the party held by the Dyeing and Finishing Department at Osano's at Bolton Lake indicate that a good time was missed by all who did not attend. Anyway, here are the facts:

The party numbered 31, including some members of the Auxiliary and Scheduling Divisions. The cars left the mill at 12 Saturday, September 27, and upon arrival consumed clams, chicken, etc. Franklin Dexter, superintendent, was toastmaster. He delivered a message of regret from Frank D. Cheney, former manager of the department, who was unable to attend.

In a speech of welcome, Mr. Dexter said that he is always pleased to support social gatherings of employees, believing that such meetings foster co-operation and good fellowship. This thought was endorsed by other speakers — Stephen Hale, head of the Auxiliary Division, Harry Meikeljohn, head of the Engraving Department, Fred Crosby and Albert Hemingway.

Mr. Hale began his speech in a very unusual manner by saying he was "surprised to be called upon", giving the reason that he understood he was invited solely to eat clams. He commented upon the spontaneous response that had been made to the suggestion that an outing be held and pointed out the value of "cutting loose" as often as possible from the tension that goes with slack operation in the mills.

Among the guests was W. K. Straughan, who delivers milk at the plant daily. He complimented Osano on the dinner, adding that the only thing lacking was a bottle of Straughan's buttermilk. This remark acted as a boomerang when the next speaker, Tom Raby, asked why Straughan didn't provide the buttermilk. Ernest Lundine told amusing stories, and singing closed this part of the program. Harry Meikeljohn played piano accompaniments.

Baseball and other games occupied the afternoon. On the winning baseball team were Carl Priess, Ken Smith, Dexter, Thomas Dickson, Sam McAdam, Hale, Hemingway, Raby and W. K. Straughan. The losers were Krob, Sigfrid Polson, Kotsch, Otto Hauelsen, Otto Wiganowski, Crosby, Dietz, Osella and Haberern. Franklin

Dexter and Harry Meikeljohn won against Stephen Hale and Fred Crosby in a quoit throwing contest.

The party returned to South Man-

chester at 7. Albert Eagleson was chairman of the committee, assisted by Albert Hemingway, Fred Behrend and Harry Meikeljohn.



No party is successful unless someone takes pictures. Above, left to right in front row, are Ralph Howard, Albert Hemingway, John Salters, Neno Osella, Harry Meikeljohn, Arthur Krob, Connie Dietz, Fred Crosby, Otto Wiganowski; standing, left to right, Mert Stevenson, Max Rubacha, Ernest Lundine, Fred Behrend, Robert Brown, Corwin Grant, Mike Kotsch, Dave Osborne, Mike Haberern, Steve Hale, Albert Eagleson, Franklin Dexter, Otto Hauelsen, Tom Raby.

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