CHENEY SILKS

A Glossary of Silk Terms

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Including a short history of silk; its origin, culture and manufacture.

Compiled with the assistance of

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CHENEY BROTHERS
Silk Manufacturers
FACTORIES:
South Manchester, Connecticut
SALES OFFICES:
4th Ave. and 18th St., New York

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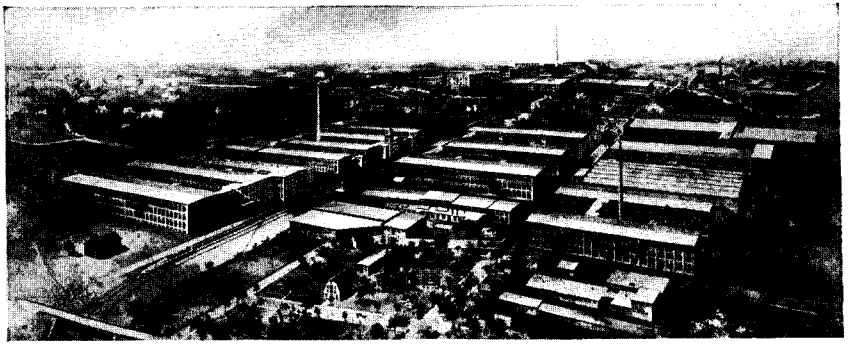


Manufacturing Plant of Cheney Brothers, Silk Manufacturers, South Manchester, Conn. 35¼ acres of floor space. It would take 130 miles of standard 27 in. carpet to cover the floors.

SILK

What It Is, and How It Is Manufactured

Silk is a filament produced by the silk worm, and for brilliancy, strength, elasticity, and beauty, it is surpassed by no other textile fabric.

The industry comprises four general branches: A. The production of cocoons; B. The reeling of the silk from the cocoons into skeins of raw silk; C. The manufacture of spun silk (or schappe) from waste silk; D. The manufacture of the raw silk and spun silk into goods.

The cocoon producing branch includes the cultivation of the mulberry tree; the rearing of the silk worms from the eggs to the completed cocoons; the collecting of the cocoons of wild silk worms in the districts where they abound; and the supplying of silk worm eggs for future reproduction.

In the silk reeling division there is the purchase, stoving, drying and storing of the cocoons; the reeling of the raw silk; and its exportation and sale.

The spun-silk industry embraces the collection, and marketing, of the waste silk and its manufacture into yarns.

In the manufacturing branch the sub-divisions are numerous.

Both the silk worm, and the mulberry tree on which it feeds, are native to China.

The production of silk dates far back into antiquity. For ages the manner of its production was kept secret. Up to the sixth century, A. D., all raw silk

was still brought into Europe from China, but the Byzantine Emperor Justinian induced two monks to travel into China for the purpose of procuring silk-worm eggs, and, though the export of them was punishable by death, they succeeded in bringing back a quantity, concealed in the hollows of their pilgrim's staves.

From Byzantium, silk cultivation spread into Greece and Syria, thence into Spain, and then successively into Sicily, Naples, Northern Italy and France, being established in Italy in the sixteenth century.

Various determined attempts have been made, principally between the years 1622 and 1839, to establish the silk industry in America, resulting at one time in a not inconsiderable production, but the excessive cost of the labor involved in the rearing of the worms, and in the reeling of the raw silk from the cocoons, as compared with the trifling cost of such labor in Europe and Asia, has rendered it impossible to produce raw silk in the United States at commercial prices.

The rearing of silk worms is a great industry among the peasantry of China, Japan and Italy, and in a lesser degree in France, Sicily, Spain, Hungary, Turkey, the Levant, Persia, etc. The most of the silk imported into the United States comes from Japan, Italy and China.

The wild, or tussah, silk worms, of various races and characters, abound in India, Siam, China, Manchuria, etc.

They spin their cocoons in the trees upon which they are feeding, and these cocoons must be searched for and found. Many

races produce cocoons which cannot be unreeled, but which form a valuable material for the manufacture of tussah spun silk.

In the cycle of life of the silk worm the egg hatches out into a worm; the worm, when full grown, spins a cocoon around itself, changing shortly into a chrysalis; this, in a few days, is transformed into a moth; and when the moth lays its eggs the cycle of life is complete.

Silk worm eggs are about the size of the head of a small pin, yellow at first, changing into gray.

One hundred female moths will produce about one ounce of eggs, numbering 35,000 to 40,000 (each moth laying 300 to 400 eggs) these yielding a similar number of cocoons, which will weigh, undried, about 160 to 190 pounds. The weights of the individual cocoons may vary from 16 to 50 grains each, undried.

It takes about 11 pounds of undried cocoons (equal to about 4 pounds of dried cocoons), to produce 1 pound of raw silk. Usually 2500 to 3000 cocoons will make a pound of raw silk. Only about half the silk in a cocoon is reelable, the remainder being waste.

The length of silk reelable from each cocoon may run from 300 to 700 yards, but there is a considerable additional length of the filament in the inner layers of the cocoons, so fine that it does not pay to reel it.

The eggs are allowed to hatch out at the time that the mulberry trees are coming into leaf. The hatching takes about ten days. The growth of the worm covers a period of about a month, during which time it increases from a very minute size at birth to a

length of about 3½ inches, and to a thickness of about ¼ inch. The color is ashy grey.

When full grown, the worms stop feeding and show a desire to climb. At this stage, brush, straw, or other suitable material is arranged over and about the worms, into which they climb and begin the spinning of their cocoons.

The silk filament emerges as a gummy liquid from two small orifices in the head of the worm (thus making a double thread) and hardens immediately on exposure to the air. Of this filament, a portion, usually from 17 per cent. to 27 per cent., according to circumstances, is a soluble gum, the sericin, the remainder being the true filament, the **fibroin.**

In from two to five days the cocoon is spun; in three days more the worm within changes into a chrysalis; and in a couple of weeks more, if not prevented, it has changed again into a greyish-white moth, which breaks its way out of one end of the cocoon. The female lays her eggs, and dies shortly after. Thus, from beginning to end, the sequence of events takes some two months in all.

Cocoons which have been pierced by the escaping moths are unreelable, as every layer of the filament has been torn through, and so have only a limited value as a material for making spun silk.

A suitable number of moths must, of course, be allowed to emerge for breeding purposes, so as to provide a fresh supply of eggs, or seed, as the term is. For the great bulk of the cocoons, however, means must be adopted to preserve the cocoons

intact. This is accomplished by the "stoving" process, or stifling, in which the cocoons are exposed to a heat sufficient to kill the chrysalides within, and then, after a further drying, the cocoons can be kept indefinitely.

As a preliminary to reeling, the cocoons must be immersed in boiling water, in which they are brushed with a brush of rough material, in the fibers of which the silken threads on each cocoon, now softened by the boiling water, become entangled. The outer layers of the cocoons, which are usually coarse, broken and unreelable, are thus drawn off, and the true threads are secured, which will unwind all the way into the chrysalis. While the outside layers are thus wasted, the extreme inner layers, where the filament is so attenuated that it does not pay to reel it further, also becomes part of the waste, and these are valuable raw materials for spun-silk manufacture.

A single cocoon strand is too fine to use commercially, so it is necessary to join several together to form a suitably strong thread. These may be thus joined, the strands of from three cocoons upward, but in this country the size known as 13/15 deniers, generally reeled from six or seven cocoons, is by far the most extensively used. One pound of this will measure about 181 miles.

The cocoons, while being reeled, are floated in a basin of very hot water, and several of the threads are joined together, and cohere by reason of their gumminess, and the thread, so formed, is wound on a reel, made into skeins, and in this shape it is the raw silk of commerce.

Tussah cocoons are usually prepared for reeling by being softened with an alkaline substance, and while in this damp, gummy condition are reeled without being floated in water. The filaments, in consequence, do not cohere so well.

Cocoons, and the raw silk reeled from them, are usually either white or yellow, though some sorts have a brownish or greenish tinge. Tussah silks have a yellowish-brown color. The coloring matter in the cultivated silks is only in the gum, and boils out with it, but the color of the tussah is in the fiber, rendering it very difficult to bleach.

Raw-silk reeling is conducted as a separate business, and the reeling mills are known as "filatures." The reelers buy the cocoons from the cultivators, and then have them promptly "stoved," subsequently drying them out thoroughly, in which condition they can be stored for an indefinite time, and used as required.

In silk reeling much waste is made, only about half of all the silk spun by the worm reaching the raw-silk stage, and in the manufacturing processes there is a further waste.

Spun silk is a thread produced in a manner similar to cotton or worsted spinning.

The waste materials after having had the gum in them softened, and more or less completely discharged, are passed through a series of operations which results in the silk fiber appearing as a beautiful, soft aggregation of brilliant lustrous fibers, from which is produced the yarns known as spun silk.

The reeled silk and spun silk are the materials used by silk weavers.

For certain classes of piece-dyed goods, raw silk is used for the warps, and in some other classes, notably cotton-warp wash fabrics, it is used for filling.

Owing to the raw-silk threads being composed of parallel cocoon filaments, cohering only by their natural gum, they would mat up and become unworkable if dyed in that state, and so must be twisted, or "thrown," to prepare them for skein dyeing.

The word "throwing" is derived from the Anglo-Saxon verb "thrawan," meaning "to twist," "to whirl," etc., and so signifies a twisting.

Thrown silks are known as singles, tram, and organzine.

Singles are the single raw-silk thread, twisted or not. Such yarns, when very hard twisted, are used for the warp and filling of chiffon, and kindred fabrics.

Tram is made by combining two or more raw-silk threads, and then twisting them. Most tram is made from two or more threads, and is but slightly twisted and is used for filling. Hard-twist tram is used for the filling of crêpes of various kinds.

Organzine is yarn prepared for warp purposes.

It is made by taking two threads, sometimes more, which have first been well twisted in the single, and then after doubling, giving them a firm twisting in the opposite direction.

After the silk has been thrown, it is usually reeled into skeins, and sent to the dye-house to be colored.

The principal operations in the skein dyeing are the boiling-off,

weighting, and coloring processes. As part of the raw-silk thread is composed of a soluble gum which detracts from its luster and feeling, it is usually desirable to "boil off," or discharge, this gum in the thrown silk before proceeding with the other processes.

The silk fiber remaining after the boiling-off is then lustrous and brilliant, and of a light creamy white. If it is to be dyed "pure dye," the coloring is next proceeded with, it is then dried, stretched and finished and made up into bundles to be returned to the manufacturers.

Should it be desired to increase the thickness of the silk a process called "weighting" precedes the coloring.

Silk has a great affinity for many substances, tannins, sugar, salts of different metals, etc., and, when immersed in solutions of such substances, will absorb and retain a considerable amount, thus adding to both its bulk and weight. By careful and scientific treatment, not only can the weight lost in the boiling-off be replaced, but a large additional weight can be imparted, particularly in blacks.

The weighting of silk is an expensive and complicated process, but, as it makes possible the production of sound, useful and sightly qualities at much lower prices than otherwise would be possible, its use, within the dictates of prudence and the limitations of good practice, is of economic value to the consumer. Most yarn-dyed goods are weighted to some extent.

In the piece-dyeing of silk or silk mixed fabrics, the gum is first boiled out of the goods and then they are dyed and finished,

Keystone View Co.

Silk Worm Incubator, Japan.

REELED SILK MANUFACTURE

Keystone View Co.

Gathering Mulberry Leaves for the Silk Worms, Japan.

generally without any attempt at weighting them. Piece-dyed goods are practically all pure dye.

Dyers will not guarantee to match colors exactly, for dyeing is not an exact science, and the best that they can promise is to make a commercial match, that is, a color so reasonably close to sample that it could fairly be delivered against it. No such thing as an exact match was ever made. Buyers should bear this in mind.

Silk printing is another important branch of the industry and is a delicate and difficult operation. Colors are printed on fabrics, or warps, from engraved copper rollers. The goods are then dried, and steamed to set the colors, after which the loose coloring matter is washed off and the goods are dried and finished. Printed goods are practically all pure dye.

Warp printing is done by printing directly on the threads of the warp with rollers, or blocks.

Piece printing may be done direct, or, if figures are to show on a solid colored ground, either the discharge or resist processes may be used.

In the former the goods are dyed in the piece to a solid color, and are then printed with chemicals, and, when washed, the chemicals "discharge," or "extract," the color where the pattern is to show. Such figures are usually brought out white, but may be produced in color.

In the "resist" process, the pattern is first printed on with some waxy substance, or some chemical, which will resist the action of the dye-stuff, and then the fabric is piece dyed. After dyeing, the goods are washed

out in benzine or some other agent which dissolves the wax or chemicals.

Before the introduction of roller printing, and to a limited extent still, textile printing was done by hand with blocks of wood, on the face of which the pattern to be printed was worked out in relief, there being separate blocks for each color in the design, and these blocks, after being inked, were impressed by hand upon the goods. This process is slow and relatively expensive, but very effective work can be done by it.

The Asiatics do their printing very largely by the use of stencils.

In the silk trade there are also used cotton yarns, plain or mercerized; worsted yarns; linen, both grey and bleached; novelty yarns, made of various materials twisted up; tinsels; and artificial silks.

This latter material is made by various processes, but most methods of manufacture consist in dissolving some form of cellulose (cotton, wood pulp, or what not) in chemicals, and which produce a consistency like mucilage. In this form it is pressed through tiny orifices, emerging like a fine thread of gum, which, by chemical or mechanical means, is then solidified so that it can be wound up. The thread so produced is white and brilliant, and has a high glossy luster. A number of these fine threads are joined and twisted to make the commercial sizes principally used.

Artificial silk does not replace true silk, but has a field of its own. It dyes readily, though if the skeins in the lot have been made at different times, the color

may come out uneven. If kept wet for some time it may become gummy, but, when dry, regains its ordinary condition. Its elasticity is limited, and the sizes of the thread are inconveniently large for many kinds of work. Its specific gravity is much greater than that of true silk, and its power to "cover" or fill the goods when used in weaving is less, so that these drawbacks offset considerable difference in price.

Fabrics in which it is used should never be represented as real silk, as its properties are essentially different.

Coming now to those manufacturing operations connected with the weaving, we have first the winding of the silk onto bobbins, or spools. From these bobbins, the organzine is run off into warps, and the tram is wound onto shuttle bobbins, called "quills."

After the warp is made it is then beamed, or rolled up on round rollers, or beams, for placing in the loom. The threads must then be twisted in, drawn in through the eyes of the heddles in the harnesses, and passed through the divisions of the reed.

The reed is a kind of steel comb, but closed top and bottom, arranged for fastening in the loom, and somewhat wider than the warp. It is to keep the warp threads properly spaced, and to drive home the filling threads into the cloth.

A loom is a machine for interlacing the warp and filling threads of a fabric in the operation called weaving.

For weaving designs in which the pattern or figure is large, the Jacquard machine (named after the inventor) must be employed.

This is a separate machine of modest size, mounted above the loom, and from which a "Jacquard harness" hangs, thus dispensing with the ordinary or "shaft" harnesses.

There are some other mechanisms, also, that have a place in the producing of patterns.

When the goods are woven they are measured, weighed and examined, and are then "picked." The pickers remove small lumps, loose threads, and other trifling matters that might mar the appearance of the goods, and, after another examining, they go to the finishing room.

The finishing processes are devised to give the fabrics the best feeling and appearance possible, so there is apparatus designed for stiffening, softening, smoothing, ironing, polishing, steaming, singeing, pressing, etc., according to the nature of the fabric and the requirements of the fashions.

Effective treatments to render goods water or shower proof, without injuring their other qualities, have of late been perfected and introduced.

Suitable goods can be given a moiré finish if desired, which, by the application of heavy pressure, coupled with heat, produces the well-known "watered effect." Those fabrics with well-defined and firm ribs, such as grosgrains, etc., respond best to this operation, and a wide variety of effects is obtainable by treating the fabrics in various ways.

Embossing is an effect produced on goods by passing them through pairs of correspondingly engraved rollers. This is usually applied to thin goods, although embossed effects are got on velvets by the pressure of a roller engraved in relief.

In the knitting trade, a large amount of silk is now employed in the fabrication of hosiery, gloves, ties, underwear, etc. The same machinery is used as for cotton and woolen knitting. Such goods as may be knitted from raw or thrown silk must be boiled-off in the garment before dyeing.

In the weaving mills fabrics are specially produced to meet the requirements of different trades, as silk for dresses, linings, umbrellas, neckties, curtains and curtain linings, millinery, veilings, vestings, shoe tops, decorative and upholstery goods, tailoring linings, handkerchiefs, scarfs, sashes, etc.

The making of ribbons is a very important branch of the industry. Specially devised looms are employed, in which many widths, each with its own shuttle, can be woven at once, but the principles of manufacture are the same as the broad silks.

Pile-fabrics also occupy an important place, and embrace such goods as velvets, plain and in combination with other woven constructions; plushes, etc. There are three principal methods employed to produce the pile. One way is to weave a cloth with a special filling weave on the face, and then, after cutting by hand the rows of face picks lengthwise, by means of a special knife, the cut ends spring up and produce a pile.

Another construction is the "wire" velvet or plush. As the weaving proceeds, wires are introduced into the "shed," where the warp threads open (either by hand or mechanically) and

are "beaten up" into the cloth. As the wires are withdrawn, loops remain, as in a Brussels carpet, this is known as uncut velvet. Some cut velvet is also made over wires.

The third method is to weave two cloths together, face to face, a special pile warp working between them and joining them. As fast as this double cloth is woven the two sides are separated or cut apart by a knife traveling from side to side of the loom, and so two pile-faced cloths are formed, which are rolled up separately. This method is the one most used.

When pile figures appear on otherwise plain fabrics, the figures are generally woven in a sort of a face filling effect, and then cut with the knife as already described.

The thread, or sewing-silk, industry is an important branch of manufacture. The special features in this trade are mostly along the lines of particular twists, dyes, etc., and of the manner in which the goods are put up for various purposes.

In the minor branches of silk manufacture, already referred to, such as the making of trimmings, passementeries, braids, fringes, gimps, elastic, wire-insulation, nets, fish lines, etc., many interesting methods are employed which cannot be dwelt upon here.

CHENEY SILKS

"Cheney Silks" are made by the firm of Cheney Brothers, which first began manufacturing silks immediately after the bursting of the great mulberry-tree bubble in 1838. At that time it was thought practicable to grow mulberry trees and raise silk worms in this country, but, owing to the climate, the industry was not successful, and a large amount of money was lost on account of the failure.

Cheney Brothers have had 75 years' experience in the manufacture of silks. They have always had, and still have, an enviable reputation for honesty of goods and squareness of dealings. Your grandmothers wore the old Cheney "grosgrains." They used to wash them, turn them, iron them, and make them over again year after year. Some of these goods have been known to be in active service for over twenty years.

The "grosgrain" fabric is no longer a popular or fashionable one. Neither do the women of to-day want their materials to wear twenty years. They still do desire, however, to get good value for the money they spend; to know that the silks they purchase are the character which they are represented to be, and that they are as well made as it is possible for silks of their character to be made. "Cheney Silks" are made with the endeavor to meet all of these requirements, and the reputation which the Cheney "grosgrains" attained

and enjoyed years ago is still maintained by the silks which Cheney Brothers manufacture today.

Oldest and Largest Silk Manufacturing Plant in America

The firm is the oldest and largest successful silk manufacturing company in America, and is the largest silk manufacturing company in the world. It is the only firm in the world that carries the manufacture of silks through all the different processes, from the raw silk to the finished product. It makes its own silk yarns, both thrown and spun, and has its own throwing, yarn dyeing, piece dyeing, printing and finishing establishments. It is the only firm in the world which manufactures all kinds of silk goods, such as broad silks, used in making dresses, millinery silks, coat and sleeve linings—yarn dyed, piece dyed or printed; decorative and upholstery goods, velvets, plushes, velvet ribbons, and all other kinds of ribbons; cravats—woven tubular, knitted, and made up from woven silks. The plant has a floor space equal to 32 acres and employs 4500 operatives.

How Uniformity is Obtained.

The advantages of such a varied business are evident, as any firm which has such a great variety of departments is better equipped to follow all of its product through the different processes from beginning to end and be sure that it is made as it should be. Ordinary manufacturers who are without a throwing, dyeing, or other plant connected with the manufacture of silk, may be themselves most honest

and mean to deliver good merchandise, but they are of necessity dependent to a certain extent upon the honesty and skill of commission throwsters, dyers and so forth. If these prove dishonest or unskilled in the handling of the product, the most honest manufacturer would be unable to insure the uniformity of his product. With Cheney Brothers this risk is eliminated, as none of the work is done outside of their own plant.

And, in addition to the foregoing advantages, they have many others. Their plant is situated in Connecticut in a locality where the workers are of a much higher grade than those employed in the industry in other parts of the country.

The character of manufacturers may in a measure be judged by the number of years employes remain in their service. Cheney Brothers believe that the statistics given below are those which any manufacturer should be proud of:

CHENEY BROTHERS

Employment Bureau **Statistics, 1914**

Length of Employment.	Male Employes.	Female Employes.	Totals.
0- 5 years.....	1153	1070	2223
5-10 "	514	389	903
10-15 "	285	183	468
15-20 "	166	85	251
20-25 "	112	52	164
25-30 "	109	43	152
30-35 "	72	30	102
35-40 "	27	11	38
40-45 "	30	18	48
45-50 "	10	4	14
50-55 "	3	0	3
55-60 "	2	0	2
Totals	2483	1885	4368

5 years or over, 2145.

The grade of workers employed by Cheney Brothers is higher, they believe, than of those employed by other manufacturers in the same line, and are correspondingly paid.

Years of service with the same employer and proficiency usually go hand in hand. Years of service would indicate contented and satisfied employes. Where you find contented and satisfied employes, you find a superior product.

A Spirit of Progressiveness.

Cheney Brothers are progressive. They were the first people to print silk by machine printing commercially, and have broader and larger experience in that respect than any other firm in this country or abroad. Practically all printed silks are today printed by machinery. They were the first firm to invent a successful process for making silks resist water-spotting. In their mill was invented and developed the Grant reel, which revolutionized silk, cotton and worsted reeling throughout the world. They were the pioneers in and are now the largest manufacturers of the woven tubular cravats worn so much at the present time. In fact, they are the acknowledged leaders in the silk manufacturing field.

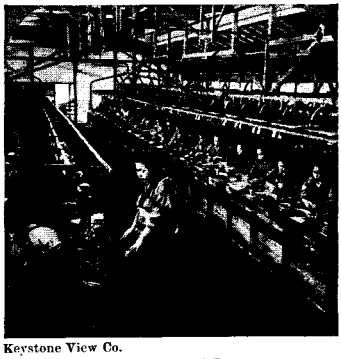
Trained men are sent every year to Paris to gather advance information of the coming fashions. Cheney Brothers also have extensive connections in the United States, and thus are enabled to anticipate the demands of fashion here as well as abroad.

Each season the best of the Paris designs and patterns are purchased by them for study and

Keystone View Co.

Feeding Mulberry Leaves to the Voracious Young Silk Worms, Japan.

REELED SILK MANUFACTURE



Keystone View Co.

Plant of the Mitsui Company, Reeling Silk, Maebashi, Japan.

comparison. But none but original designs are used in any of their products (except when copying ancient fabrics).

Thousands of Dollars Spent on Advertising.

Through a national advertising campaign, involving the expenditure of thousands of dollars yearly, Cheney Brothers are telling the purchasing public of the merits and quality of their products. In order to protect their customers from imitations and substitutes, they are advertising and selling all of their products under the trade-mark "Cheney Silks." So well and favorably known have "Cheney Silks" become, that consumers are asking for them by name, thereby making them more easily sold. They are advertised in all of the leading trade papers, women's and fashion magazines and weeklies. Cheney Brothers by their advertising have already created a great demand for their products, but they hope to continue the campaign until every user of silk in America has become acquainted with the superior qualities of "Cheney Silks."

Cheney Brothers' is a varied business, and is really six manufactories combined in one. In a general way, their plant is divided into the following departments: Dress Goods, Upholstery and Decorative Fabrics, Velvets, Ribbons, Cravats, Yarns.

DRESS GOODS

All kinds of dress silks are manufactured in the Dress Goods or Broad Goods Department. Foremost and most widely known

of these are the "Shower-Proof" Foulards. Cheney Brothers were the first to successfully solve the problem of making silk water-spot-proof. By putting their silks through a certain process they are enabled to make them resist the spotting of water, thus removing the only objection to the serviceability of foulard silks. All silks so treated are marketed under the registered trade-mark of "Shower - Proof." This process is not patented, but it is a secret process, and has been steadily improved year by year, until to - day "Shower - Proof" fabrics are unquestionably the best on the market. Most processes of this kind (of which there are about 200) either injure the structure of the fabric or detract very much from the feel, touch or appearance of the same. That used by Cheney Brothers does not injure the structure of the fabric in any way; neither does it detract from the feel, touch or appearance of the goods in the least. It is impossible to tell by their appearance whether or not they have been "Shower-Proofed." These fabrics, with their beautiful tints, colorings and fashionable patterns, have kept the name of "Cheney Silks" foremost in the eyes of the well-dressed women in the country.

Superior to Imported Foulards.

"Shower-Proof" Foulards are all-silk, are not adulterated or "loaded" in any way, and Cheney Brothers claim for them superiority over imported foulards. Made for street, house, afternoon or evening wear, they are adaptable for every use, and wearers may always be sure of their sterling worth and reliability. They are always in style, for nothing

can take their place. Cheney Brothers have booked their usual quantity of advance orders many seasons when advance information from Paris indicated that foulards would not be worn at all.

It is the high quality of Cheney "Shower - Proof" Foulards, the variety and beauty of designs and coloring, that has done more than anything else to popularize and make foulards an all-the-year standard fabric.

For many years, American women have worn "Shower-Proof" Foulards not only for their summer dresses, but for all-year-round wear as well. Because they have found out that no other fabric can take their place. They offer a range of over five hundred different and exclusive patterns, each in many colors. Silk buyers know and appreciate their beauty, style and wearing qualities.

Besides their wonderfully popular "Shower - Proof" Foulards, Cheney Brothers make dress silks for every purpose. Florentine Silks in beautiful floral, Japanese and Oriental patterns, suitable for house dresses, kimonos, and so forth. Their Bengalines are without rival, either in this country or abroad; the best qualities have never been produced by any other manufacturer. Their Satin Charmeuse is the true article, made with crêpe organzine warp. Their Crêpe Faille Sublime, a fabric first produced by this firm, has a most wonderful touch. Satin Panne is another fabric which was first produced by them. It is made of the very best silks, and is very rich. Also Silk Brocades, Crêpe de Chines, Silk Voiles, Crêpe Meteors, Toile de Soie, Satin Empress, Satin Lib-

erties, Crêpe Charmeuse, Plain and Bordered Chiffons, Silk Marquisettes, Faille Française, Mousseline de Soie, etc., etc. All are furnished in attractive weaves, and have a richness and touch that denote excellent quality.

UPHOLSTERY AND DECORATIVE FABRICS

Upholstery and Drapery Fabrics sold under the name of "Cheney Silks" include fabrics for every decorative purpose — for draperies and drapery linings of all kinds, sofa pillows, cushions, wall coverings, wall panels, ceiling treatments, furniture coverings and for all upholstery uses. Artistic merit and quality have made them the trade standard.

Successful Reproduction of Old Patterns.

Cheney Brothers make a specialty of antique-effect materials, faithfully reproducing ancient fabrics of every period and character—Italian, French, Persian, Japanese, Indian and Chinese. While the French periods and the Georgian period, particularly the Adam style, are thoroughly covered, they have an unusual line of sixteenth and seventeenth century examples. They have met the objection so frequently held by the decorator, that the most beautiful old example patterns are too large to be practical, by reducing a number of them to smaller dimensions. Old patterns, successful two or three centuries ago, have been reduced from huge palace patterns three and four feet in size to one-third. They also have extra large designs for theater and hotel decorations. At the present time, pile-fabrics are especially popular in the more exclusive schemes of home decoration. Their line of antique velvets is most complete. These goods offer unusual opportunities to high-class decorators for the creation of the most tasteful and beautiful interior effects.

All their upholstery and decorative fabrics are furnished in a variety of colors. The patterns are many, but none but original designs are used (except when ancient designs are reproduced). There are to-day no better fabrics made than the product of their looms.

Among the decorative fabrics will be found the largest line of printed silks produced by any manufacturer, domestic or foreign. The line includes printed pillow tops in a great variety of designs, cushion squares, silks with designs suitable for kimonos, bed-quilt covers, house dresses, hand bags, wall decorations, United States flags, etc., etc.

While their line will probably supply all ordinary requirements, yet, should special fabrics be required for unusual orders, Cheney Brothers will produce the needed materials in reasonable time.

VELVETS

The Velvet Department occupies the whole of three large buildings, each three stories high. If separated from the other Cheney mills it would be considered a very large plant.

Cheney Brothers are the largest manufacturers of velvet in this country. They are the recognized leaders in this field, always having in stock not only the latest weaves, but the most fashionable

shades and colors. And, to the end that they may always be in a position to furnish their customers with the latest weaves and fashionable colors, they send a trained man to Europe every year to gather advance information concerning these matters. To-day, "Cheney Silk Velvets" are offered in a range of over four hundred and fifty colors and shades. All the staple and novelty colors are included in this broad line, and their richness and beauty insure their continued supremacy.

Not only do they manufacture velvets in all colors and shades, but for all purposes as well. They are in a position to supply velvets for all millinery needs, for dress purposes, decorations, etc. None but the best yarns are used, and Cheney Brothers believe that its velvets and plushes are the best that good materials and workmanship can produce. Users of velvets and plushes may rest assured that they are receiving full value for money expended in "Cheney Silk Velvets."

RIBBONS

Narrow, wide, printed, velvet, novelty and all other kinds of silk ribbons are manufactured in the Ribbon Department. They comprise all of the latest colors, both plain and fancy, and will be found to be up to the "Cheney" standard. Included in the line are Satins, Taffetas, Moires, Grosgrains, Warp Prints, Jacquards, and a particularly successful line of Velours, some with especially handsome designs in rich colors. Cheney Brothers are the only ribbon manufacturers in the United States who dye their own velvet ribbons, and are, therefore, in a

better position to meet the demands of fashion.

Among the fancy ribbons, the designs are practically all exclusive with Cheney Brothers. The Company maintains an unusually capable and experienced staff of expert designers who give their entire time to the creation of the original, the beautiful and the novel in color and design for Cheney Brothers' Ribbons and Silks. It is this combination of quality, beauty and originality that has made the silk ribbons manufactured by Cheney Brothers so popular among women who purchase only the best.

CRAVATS

Cravats which have but one fault, that of wearing too long, must have exceptional merit. Such is the reputation of "Cheney Tubular Cravats." They have won a permanent place in the public's favor, because of the unsurpassed wearing qualities and because of their successful adaptation to a very wide range of ideas.

A Cheney Tubular Tie will wear practically as long as a person wants to use it, longer than most men usually want to wear the same tie. And, like the old "grosgrain," it can be turned, ironed and worn again, time after time. They are all-silk, reversible, and pin-proof. Many of them are woven with a different design on either side, thus not only affording double service, but a variety not obtainable in any other make of cravat. They slide through the collar easily and can be tied into the small knot so necessary for close-fitting collars. Men who use low collars

find them equally well adapted to that style. Cheney Brothers have no hesitancy in saying that their woven Tubular Cravats are the best 50c. tie on the market.

The Addition of New Lines.

In addition to their line of Tubular Ties, Cheney Brothers have added a line of cravats made up from their well-known line of broad silks, such as bengalines, crêpes, etc., and a new line of Knitted-silk Cravats. With a range of over five hundred designs in their foulards alone (and materials of the "Cheney" reputation), they should be able to make up cravats second to none. Yarns for the knitted cravats are, of course, manufactured in their own plant, thus insuring a strict uniformity of quality.

They have installed these new lines, not with a thought of offering them as substitutes for their tubular goods, but to protect their own reputation and their customers from the imposition of inferior goods of other makes being offered as "Cheney Silks."

The Cravat Department also manufactures a superior quality of silk handkerchiefs, mufflers, scarfs, etc., furnished in white, colors and border effects. Also bandannas for golfers and sportsmen.

Nothing is more acceptable to a woman as a present than one of the "Cheney Silk Scarfs." They contain all the colors of the rainbow, are beautifully tinted, durable, and can be used for every purpose where a large hat is a bother and a nuisance.

YARNS

In the Yarn Department silk yarns are made for every manufacturing use. For woolen and cotton manufacturers, to be mixed with wool and cotton in suiting fabrics, underwear, knit goods, all-silk goods, etc. Also for insulation and electrical purposes. Yarns are sold only direct to manufacturers.

It is impossible in a pamphlet of this sort to give an adequate description of the scope and variety of the Cheney products. The buying of silk, for any use whatsoever, entails a good deal of faith in the maker. Whether you need silks in the form of cravats, ribbons, yarns, dress goods, upholstery fabrics or what not, you are safe in specifying "Cheney Silks." The immensity of the Cheney plant, effective methods of manufacture and long years in the manufacture of silks are the reasons why "Cheney Silks" are absolutely dependable from every standpoint.

SILKS

Glossary of Terms much used in the Silk Industry

Accordion pleating. — Narrow pleating, similar to that of an accordion.

Advance samples.—Short lengths of patterns on which business has been done, furnished in advance to buyer to be cut up into sample cards.

A la mode (Fr.).—In fashion.

Alizarine dyes.—A series of very fast colors. Alizarine is the coloring principle in the madder root.

Anglais (Fr. pr. ong-glay).—English.

Aniline dyes. — Colorings prepared from benzole, one of the constituents of coal tar. The name is from anil, the indigo plant, as aniline is a substitute for indigo.

Apprêteur (Fr. pr. ah-preh-teur).—A finisher.

Artificial silk.—Cellulose (wood-pulp, cotton, etc.) chemically transformed into a gummy solution, threads of which, after being hardened, present a glistening, white, silky appearance.

Atelier (Fr. pr. ah-tel-yay).—A workshop.

Aune (Fr. pr. oan).—Same as Ell—which see. The 1¼-yard folds of silk goods are called aunes.

Auréole (Fr. pr. o-ray-ole. A halo).—A ring or line which appears round the place where a spot has been cleaned on a fabric.

Automne (Fr. pr. o-tom).—Autumn.

Back-reed.—A reed, made of a frame with threads or movable

wires, set in behind the true reed, and which serves to open up the warp threads and to hold back lint, etc.

Bâle. — European-silk bales weigh, net, 100 kg. = 220½ lbs. Japanese and Shanghai bales are 133 1/3 lbs., and Canton bales are 106 2/3 lbs.

Batten.—The lay or lathe of a loom for striking the weft threads home. Ribbon battens are divided into spaces.

Bave.—(Fr. pr. Bahv). — The double silk filament emitted by the silkworm.

Bias.—Goods cut diagonally (usually at 45° angle) are said to be cut on the bias.

Bleaching.—The process of bleaching, generally done with sulphur or peroxide of hydrogen or sodium for silk. Chlorine is the principal agent in bleaching cotton; sulphur in bleaching wool.

Block printing.—The printing of fabrics or warps by means of blocks with patterns worked on their faces. This is all hand work.

Blotch grounds. — Printed patterns, in which the ground is printed in black or color, instead of being left white.

Bobbin.—A spool upon which yarn is wound.

Boiled-off silk.—Silk with the gum discharged, but undyed.

Boiling-off.—The process of degumming silk threads or goods by boiling in soap and water.

Bolt.—A roll or piece of goods, of definite length, as it comes from the maker for sale.

Bonnaz machine.—A small machine for embroidering figures on woven goods.

Book.—A bundle of Asiatic silk. Japan books weigh, generally, about 4 to 4½ lbs., each containing about 50 to 60 skeins. China and Canton books are heavier.

Bourette yarn.—A heavy, fancy yarn with tufts of hair or lumps of wool, etc., occurring in it.

Box.—The receptacle on the loom in and out of which the shuttle passes.

Box work.—Goods in which two or more colors or materials are used in the filling.

Calendering.—The smoothing and pressing of goods between ponderous rollers.

Carton.—A pasteboard box. Ribbon boxes are called cartons.

Catty.—A Chinese weight fixed by treaty at 1 1/3 lbs. Also known as "Chin."

Chafe-marks.—Whitish marks in piece dyed goods, due to roughening or displacement of fibers.

Chaine (Fr. pr. shane).—Warp.

China curlies.—A variety of waste made in reeling China raw silk.

Chop.—The brand used to identify any make of Asiatic raw silk.

Chrysalis.—The pupa of the silkworm, enclosed in the cocoon.

Cleaning.—A treatment given to raw silk to remove nibs, slugs, etc. The removing of spots, stains, etc., from woven goods.

Coal-tar colors.—Brilliant coloring matters, extracted from coal tar.

Cockling.—A damage in silk goods from irregular shrinkage of the filling.

Cocoon.—The silken covering that the silkworm spins about itself.

Conditioning.—The exact determination of the weight of silk on the basis of its normal condition, i. e., absolute dry weight plus 11 per cent. The term is also loosely used to cover tests for size, boil-off, etc.

Cordonnet (Fr. pr. cor-don-nay).—A silk used for braiding, knitting, etc., with a cable-like twist. Several raw-silk threads are doubled and loosely twisted in one direction, and three of them are joined and smartly twisted in the reverse direction.

Coton (Fr. pr. co-tong).—Cotton.

Cotton, carded. — Cotton which has been prepared for spinning by carding. Not so clean as combed cotton.

Cotton, combed.—Cotton which has been carded and also combed. Makes a better and cleaner yarn than if only carded.

Cotton, Egyptian.—White, grown in Upper Egypt from Sea Island seed, and frequently sold as Sea Island, though not so good as the genuine.

Cotton, Egyptian.—Yellow, grown in Lower Egypt, long, fine, and of a light brownish color.

Cotton, Gulf (or New Orleans).—Including bender, or bottom-land cotton. Comes next in importance and value after Sea Island. Staple measures up to 1⅝ inches, or nearly as long as Florida Sea Island.

Cotton, middling.—The standard grade on which cotton contracts are based.

Cotton, peeler.—A fine long stapled cotton from the Mississippi Valley. Named after a Mr. Peeler who first cultivated it.

Cotton, Sea Island.—Grown on the islands of the sea bordering on South Carolina, Georgia and Florida. It is the best variety, with very long, strong and silky staple.

Cotton, upland.—Cotton grown on the uplands of the Southern States.

Cotton yarn count.—In this system No. 1 is 840 yds. per lb.; No. 2, 1680 yds., etc.

Cotton yarn, mercerized.—Cotton yarn treated to a caustic alkali bath while held under strong tension, thus acquiring a silky

luster. It changes the character of the fiber from a flat ribbon-like shape to a rounded form.

Count.—The number of a yarn, indicating its yardage per pound.

Couturier (Fr. pr. coo-toor-yay).—A dressmaker.

Craquant (Fr. pr. crah-kong).—The "scroop" or crunching sound, produced by twisted silk.

Crêpe-de-chine twist.—Tram, hard-twisted for crêpe-de-chine work. Usually 30 to 75 turns per inch.

Crêpe or chiffon twist.—Thrown raw silk 20 to 100 turns per inch more or less, for use in making crêpes, chiffons, etc.

Crows' feet.—Wrinkled places in goods, when they have been allowed to dry in a crumpled and creased condition.

Cut.—Any standard length of goods. Broad-silk cuts are usually 60 yds.; ribbons, 10 yds.

Cut selvage.—The edge where pieces have been separated when two or more widths are woven together.

Degumming.—The boiling-off or discharging of the gum, or sericin, from silk.

Denier.—A French coin, used as a weight for determining the size of raw silk. It weighed 24 Paris grains = 19.6728 Eng. grains. The weight now used, called "denier," weighs .05 grammes, and the number of these weights required to balance a skein of 450 meters is the denierage or size of the silk. Dividing 4,464,528 by any denierage gives its yardage per lb.

Design.—A pattern, or sketch, to be worked out in the goods.

Dessin (Fr. pr. des-san).—Design.

Diaper pattern.—A small figured effect, usually made in a diamond shape.

Direct-printing.—Patterns printed direct on a cloth from the rollers or blocks.

Discharge-printing. — The printing on a dyed fabric with chemicals that strip or discharge the color when printed. Same as extract printing.

Discharging.—The degumming or boiling-off of silk.

Dobby.—A mechanism of limited scope for raising and lowering harnesses in weaving, somewhat after the idea of a Jacquard machine.

Doctor-marks.—Smears made on a printed fabric, from bits of lint being caught under the "doctor blade."

Double-and-twist. — Threads doubled together and then twisted. Usually of different colors.

Double ends.—Where the warp ends are drawn in two together.

Double-over.—In weaving, when extra picks equal to 50 per cent. of the ground are woven in to form small figures. Much used in the tie-silk trade.

Double scale.—An arrangement of Jacquard harness where two ends work together, producing an enlarged pattern.

Double warp.—A warp in which there is both a face and back warp.

Doup weaving.—The twisting of warp threads around the filling picks by employing special heddles or loops called "doups."

Doupion-Dupion (Fr. Doupion; It. Doppioni).—A rough irregular raw silk, reeled from double cocoon.

Dram.—The 1/16 of an ounce. The dram system is used for the counts of thrown silk. It is based on 1000 yds. to the dram, or 256,000 yds. per lb. for the size of No. 1. Dividing 256,000 by any dramage gives its yardage per pound.

Drap (Fr. pr. drah).—Cloth; also woolen cloth, etc.

Drawing-in.—The passing of the warp threads through the eyes of the heddles in the harness.

Dyeing.—The coloring of silk and other textile materials, including the boiling-off, weighting and other processes.

Dynamited silk.—Silk weighted with tin salts.

Echantillon (Fr. pr. ay-shon-tee-yong).—A sample. A pattern.

Ecru silk (Fr. pr. ay-croo; unbleached).—Thrown silk with but a trifling amount of the gum discharged from it.

Ell.—An ancient measure of variable length. The ell (or aune) on which the denier-aune system of silk measure was based, measured 46.79 English inches.

Embossing.—The imprinting of raised designs on fabrics by passing them under pressure between suitably engraved heated rollers.

End.—A warp thread.

End-and-end warp.—A warp made of alternate threads of two kinds or colors of yarn.

Essay.—A small experimental sample of a fabric or design.

Eté (Fr. pr. ay-tay).—Summer.

Etoffe (Fr. pr. ay-toff).—Stuff. Fabric. Cloth.

Etoile (Fr. pr. ay-twoll).—A star.

Extra-luster.—A brilliancy given to skein silk by stretching it under steam pressure.

Extract printing.—The printing upon goods, previously dyed, with chemicals which extract the color. Same as discharge printing.

False-reed.—Same as back reed.

Fibroin.—The insoluble part of the raw silk. The silk fiber.

Filature (Fr.).—An establishment where silk reeling is carried on.

Filling.—Material to be used as weft in a fabric.

Finishing.—The various treatments accorded to goods after weaving to improve their appearance and touch.

Flake-yarn.—A fancy yarn, generally cotton, with showy "flakes," or bits of untwisted lint, at intervals.

Floats.—Weaving imperfections where the filling "floats" over warp threads which it should pass under, or vice versa.

Floss silk.—A soft silk yarn, practically without twist. Also the loose waste silk emitted by the worm when beginning to spin its cocoon.

Fond (Fr.).—The foundation or ground of a pattern.

Foundation weaves.—The three primary weaves, plain, twill and satin.

Four-scale.—Arrangement of Jacquard harness which works four threads together, enlarging the pattern, but with a coarser outline.

Française (Fr. pr. Frong-says).—French.

Frison (Fr. pr. free-song).—Waste made in a filature in reeling silk.

Fullers' earth.—A soft unctuous clay, used in scouring and cleaning cloth.

Gassing.—The singeing of the hairiness from fabrics or yarns, usually by a gas flame.

Genapping.—Same as gassing. Named after Genappe in Belgium.

Gramme.—The metrical unit of weight. Equal to 15.432356 English or troy grains.

Grande façon (Fr. pr. grahnd fas-song).—Literally, the complete working-out. A method of determining the waste made in throwing.

Grège (Fr. pr. grehz).—Raw silk.

Grenadine twist.—Organzine, hard twisted to suit it for grenadine weaving. Twists run from 20/18 to 60/60 turns per inch, more or less.

Grey goods.—Goods for piece dyeing while still undyed.

Gum silk.—Thrown silk from which the gum has not been discharged.

Hair-line stripes.—Patterns showing very narrow stripings of sharply contrasting colors.

Hand.—The touch or handle of goods.

Hank.—In cotton yarn, a skein of 840 yds. for each number of the count; in worsted, 560 yds.; in linen, 300 yds.

Hard silk.—Thrown silk from which the gum has not been discharged.

Hard twist.—Raw silk, twisted very hard in throwing, suitable for use in chiffons, crapes, etc.

Harness.—A series of frames equipped with heddles, and mounted in a loom, through which the warp ends pass, and which, as they are alternately raised and lowered, open the warp for the shuttle to pass. A Jacquard harness is differently arranged.

Harness skips.—Weaving imperfections, where a row of warp ends "skips" over filling threads that they should be under.

Haute (Fr. pr. hoat).—High.

Haute nouveauté (Fr. pr. hoat noo-vo-tay).—High novelty.

Head ends.—Same as headings.

Headings.—The beginning and ending of a piece of goods, generally woven with some remnant material for filling.

Heald.—Same as heddle.

Heddle.—A thread or wire leash, attached to a harness frame, and having an eye in the center through which a warp thread passes.

Herringbone. — Striped patterns woven in a chevron effect.

High pile.—A long pile such as occurs in plushes, distinguished from low piles, as in velvets.

Hiver (Fr. pr. ee-vair).—Winter.

Honeycomb.—A character of weave showing hollows, like a bedspread pattern.

Jacquard (Fr. pr. zhah-car).—Joseph Marie Jacquard (born 1752, died 1834), French mechanician, inventor of the Jacquard machine exhibited in 1801.

Jacquard card.—Long cards, laced together, and punched with holes, which govern the patterns woven on a Jacquard loom.

Jacquard design.—A pattern produced by means of the Jacquard machine.

Joseph's coat.—A warp made in stripes to weave small samples of various colors. Same as sample blanket.

Kibisso (Jap.).—A name for certain wastes made in raw-silk reeling.

Kilogram.—A metric weight of 1000 grams equal to 2.2046223 lbs.

Kin.—A Japanese weight, equals 1.3251 lbs., commercially figured as 1.3277 lbs., so that 756 kin weigh 1000 lbs. Japanese raw-silk quotations are in yen per kin.

Laine (Fr. pr. lan).—Wool.

Lappet loom.—A loom equipped with an apparatus for weaving embroidered effects upon an otherwise plain cloth.

Lease.—The series of crossings in the threads of a warp, in which each warp thread, in turn, is passed alternately over and under a rod or cord.

Leash.—Same as heddle.

Leno weaving.—A method of weaving open-mesh fabrics where the warp threads twist around the filling threads, as in grenadine.

Ligne (Fr. pr. lean).—The 1/12 of a French inch, used in ribbon measures, and which equals .0883 English inches.

Linen.—Yarn or fabrics made from flax.

Linen count.—Based upon the lea or hank of 300 yds. No. 1 is 300 yds. to the pound; No. 2, 600 yds., etc. Grey linen yarns lose about 20 per cent. in bleaching.

Linon (Fr. pr. lee-nong).—Linen.

Loading.—The weighting or adulteration of silk.

Loom.—A machine in which cloth is woven.

Loom mounting.—Arranging a warp, with its harness, reed, etc., in a loom, ready for weaving.

Lousy Silk.—Silk which, when woven into fabrics, shows many light-colored specks on the surface of the cloth.

Low-pile.—A pile fabric in the velvet class, not having as long a pile as in plush.

Machine-twist.—Thread specially prepared for use on the sewing machine.

Magazine loom.—A loom provided with a lot of wound quills or bobbins, which are automatically introduced into the shuttle.

Marabout, or **marabou, silk.**—White silk, well twisted, and dyed without discharging the gum; used in making imitation marabout feathers.

Mercerized cotton.—Cotton yarn which, when treated with caustic soda while under tension, has acquired a silky appearance. Named after Mercer, the inventor of the process.

Metallic-dye.—An extra luster, given to silk by steam-stretching the skeins.

Metre.—The standard linear measure of the metric system, equivalent to 39.370432 English inches.

Metric count.—The numbering applied to yarns, when based upon the metric system.

Micuit (Fr. pr. mee-kwee, half done).—A silk in which about half the gum is allowed to remain when dyed.

Mill-ends.—The remnants of goods that accumulate at mills.

Mise-en-carte (Fr. pr. mees-ong-cart).—A pattern as laid out on the squared design paper for the card cutter.

Mispick.—An imperfection in a cloth caused by a filling thread not interlacing with the right warp ends. The omission of a filling thread in weaving.

Mohair.—The hair of the Angora goat, long, smooth, and very lustrous.

Mommie (Jap.).—A Japanese weight equal to 57.874 grains; one pound equals 120 96/100 mommies.

Mordant.—The substance employed to fix upon the goods the color produced by the dye stuff.

Motif (Fr. pr. mo-teef, "motive").—Applied to small, distinctive, pattern effects.

Narrow goods.—Ribbons, tapes, and similar fabrics.

Noil yarns.—Yarn made from noils, very lumpy and unelastic.

Noils.—Short, lumpy fiber, left after the combing process in the manufacture of spun silk.

Noshi Ito (Jap.).—A variety of waste made in reeling raw silk.

Nouveau (Fr. pr. noo-vo).—New, novel.

Nuance (Fr. pr. noo-ongce).—A shade or tint.

"One Hundred Per Cent. Throwing Method."—A method of dealing with the wastage made in throwing, by which the throwster pays for all waste made, being compensated by a proper addition to his price for throwing.

Organzine. — Silk prepared for warp purposes of two (or more) raw silk threads well twisted both in the singles and in the two-ply.

Pantograph.—An apparatus used for transferring the designs for printing from the pattern sketches to the printing rollers, prior to etching them.

Pari (Fr. pr. pah-ree).—The weight of gum silk before boiling-off.

Pastel colors.—Shades having a chalky or hazy appearance.

Pattern warp.—Same as sample blanket.

Pecul, Picul.—A Chinese weight of 133 1/3 lbs. used in the silk trade.

Pesant (Fr. pr. peh-song).—Weight.

Pick.—A filling thread in a cloth.

Picking.—Removing odd threads, lumps or similar blemishes from woven fabrics. The movement of a loom as it drives the shuttle across. In cotton or wool spinning a preliminary opening up given to the stock to prepare it for carding.

Piece.—A length of goods. Broad silks are usually made in 60-yd. pieces. Ribbons in 10 yds.

Piece-dyeing. — The dyeing of fabrics in the woven piece.

Pierced cocoons.—Cocoons from which the moths have emerged, being thus rendered useless for reeling.

Pile fabrics.—Fabrics with pile faces, such as velvets, plushes, etc.

Plated yarn.—A thread, having as a core a thread of cheap material round which is twisted a superior fiber, as a cotton thread twisted round with worsted, silk or metal.

Plush.—A fabric with a pile face, the pile being longer than velvet.

Poil (Fr. pr. pwahl, "hair, etc.").—The silk core yarn in a thread.

Polishing.—A treatment given to goods in finishing to improve the luster.

Printemps (Fr. pr. pran-tong).—Spring.

Printing.—The impressing of patterns on warps or fabrics by means of rollers or blocks.

Pure-dye.—Silk colored, but unweighted.

Quarter-over.—In weaving, where extra picks, equal to 25 per cent. of the ground, are woven in to form small figures; much used in tie-silks.

Quill.—The shuttle bobbin on which the silk weft is wound.

Quilling.—Winding filling on to the quills.

Ramie.—The rhea fiber, also known as China grass. A linen-like fiber of great luster, fineness and strength.

Raw-goods.—Fabrics made for dyeing in the piece.

Raw-silk.—Silk as it has been reeled from the cocoons.

Rayon (Fr. pr. ray-ong).—A ray, or stripe.

Reed.—A metal comb, closed at top and bottom, for keeping warp threads separate, and fixed in the loom so that it beats up each pick woven into the cloth.

Reeding.—The arrangement of threads in a reed, generally stated as 40/3, 70/4, etc., the first number being the number of dents, or divisions, per

inch in the reed, and the second showing the number of threads in a dent.

Reed-marks.—Streaks in goods due to faulty reeds, or to the use of an unduly coarse reed for the goods.

Reed ombré.—Shaded striped effects made in weaving by passing the warp threads through the reed in a graduated manner.

Reference samples.—Small cuttings of goods, as those attached to an order sheet.

Regain.—A standard percentage of moisture to be added to an absolutely dried out textile material to bring it to its normal or "conditioned" weight. This in silk is 11 per cent.; in cotton, 8½ per cent.; in linen, 12 per cent.; and in worsted yarn, 18¼ per cent.

Resist-printing. — Printing textiles with a waxy or other preparation which resists dyeing. Goods are then piece-dyed and the wax or "resist" is removed with benzine, etc., the figure so made showing white against the dyed ground.

Reversible.—Both sides alike, as a cloth. A reversible pattern is one in which the figures point both ways.

Ribbon, riband, ribband.—A narrow fabric made of silk.

Roller-printing.—The printing of patterns from engraved copper rollers.

Ruban (Fr. pr. roo-bon).—Ribbon.

Sample-blanket.—A short length of goods, made for samples, having sections of different colors in the warp, and shot with a variety of different fillings.

Schappe (Fr. pr. shap).—Spun-silk yarn.

Scroop.—The peculiar crunchy sound that silk makes when squeezed. It can be artificially produced by an acid treatment in the dyeing.

Selvage, selvedge.—The edge of a cloth, usually heavier and differently woven.

Sen.—A Japanese coin, value one-half cent, U. S.; 100 sen = 1 yen = 49.842 cents gold, U. S.

Sericin.—The soluble gum of the silk fiber.

Sewing silk.—Silk especially thrown and twisted for use as sewing thread.

Shaft.—A harness frame for a loom.

Shaft loom.—A harness loom.

Shepherd plaids.—Checks or plaids, as worn by the Scotch shepherds.

Shoot.—Weft. Filling.

Shot silk.—Fabrics with warp and fillings of sharply contrasting colors.

Shower-proof.—Goods treated to resist spotting by water. Registered trade-mark of Cheney Brothers.

Shuttle.—The implement by which the filling thread is shot to and fro in weaving.

Shuttle-work.—Fabrics in which two or more kinds of materials or colors are used in the filling.

Silk-gum sericin.—The soluble content in raw silk.

Silk noils.—A short, lumpy waste, remaining after the combing of spun silk.

Silk reeling.—The production of raw silk by unwinding the silk from the cocoons.

Silk waste.—Wastages in the various branches of the silk industry, including pierced cocoons.

Singeing.—Removing the hairiness from fabrics or yarn by singeing, usually done by means of gas flames.

Single-and-double warp.—Warps made with an alternation of ends, giving two ends on the face for one on the back, and vice versa.

Singles.—Threads of raw silk, thrown or twisted, in the single thread.

Single-scale. — The tie-up of a Jacquard loom where each end works singly.

Single-weaving. — The weaving of warps made of single raw-silk ends, unthrown.

Sizing.—The treatment of warps, or other threads, or goods, with a size to render them firm and smooth. Also the testing of yarns to determine their sizes.

Skein.—Threads reeled into a coil or hank. Usually 45 to 54 inches in circumference.

Skein-dyeing. — The boiling-off, weighting, coloring, etc., of silks, or other skein yarns.

Slugs.—Soft thick lumps in a yarn.

Smash.—Hundreds of broken ends in a warp, where the loom has beaten up before the shuttle has passed through.

Soft-silk.—Thrown silk yarn, degummed; dyed or undyed.

Soie (Fr. pr. swah).—Silk.

Soie ondée (Fr. pr. swah-ong-day; literally, "silk undulated"). — Silk prepared by doubling and twisting together a very coarse and a very fine thread. When used for making gauze it imparts to it a watered appearance.

Soierie (Fr. pr. swah-ree).—"Silk" in general; i. e., silk goods, silk mills, silk trade, etc.

Soleil (Fr. pr. sol-ay, "the sun").—Often used in connection with fabric names.

Souple silk.—Dyed skein-silk from which but little gum has been discharged. Silk so

treated is firmer but less lustrous.

Soutache (Fr. pr. soo-tash).—A braid.

Spaces.—The openings in the batten of a ribbon loom.

Split-edge.—Goods woven two or more widths together, being afterward cut or split apart.

Spun-silk.—Silk yarn made from silk wastes, and spun in a similar manner to worsted.

Spun-silk count.—Same as the cotton scale of 840 yds. to the number, except that two or more ply yarns are stated differently, 2/100, for instance, in cotton, counting same as 1/50, while 2/100 in spun silk counts the same as 1/100. Continental spun silks are sold on metric counts.

Steam-stretched. — Silk skeins, smartly stretched under steam pressure. This greatly increases the luster.

Stripping.—Removing the sericin from silk by "boiling off."

Surface-print.—A pattern printed on a woven fabric.

Swatch.—A sample or strip of goods cut across the width of the fabric.

Swift.—A light reel on which silk skeins are spread for unwinding.

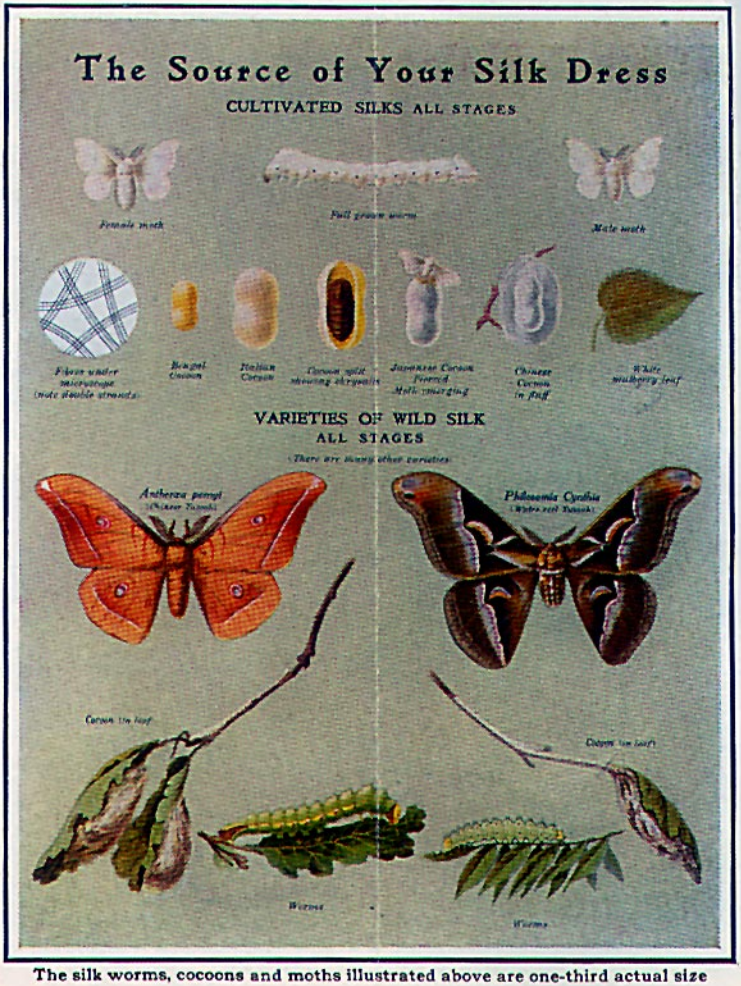
Swivel figures.—Figures embroidered on cloth by the use of a swivel batten on the loom.

Swivel loom.—A loom with a swivel batten adapted for weaving detached figures on goods.

Synthetic color.—A dyestuff compounded chemically to duplicate a natural coloring matter.

Tael.—A Chinese measure of value, approximately 1 1/3 oz. av. of silver, but varying in different districts. There is no current coin of the tael. Value in U. S. gold is approximately .642 for the Canton tael and

COLORED INSERT showing various stages in the development of the silk worm to adult moth. Because of the minuteness of reproduction the eggs are not illustrated.



The silk worms, cocoons and moths illustrated above are one-third actual size

Keystone View Co.

Drawing Frame.
Cheney Brothers Factory.

SPUN SILK
MANUFACTURE

Keystone View Co.

Inspecting Combed Silk.
Cheney Brothers Factory.

.588 for the Shanghai tael, but varies with the price of silver.

Tartan.—A Scotch woolen stuff, woven in the patterns of the plaids of Highland clans; hence used as a synonym of a clan plaid.

Teinte (Fr. pr. tant).—Tint. Color. Shade.

Tender goods.—Fabrics not commercially strong enough for their intended uses, including those made weak by improper dyeing.

Three-scale.—A method of arranging a Jacquard harness where three warp ends work together, giving a correspondingly larger repeat than a single-scale pattern, but with coarser outline.

Throwing.—Twisting, and otherwise manipulating, raw silk threads.

Throwster.—One who conducts a silk throwing business.

Thrum.—The end of a warp where the threads are knotted together.

Tinsel.—Thread of fine flattened wire, twisted round a silk or cotton core; usually made of copper and finished in gold or silver.

Touche (Fr. pr. toosh, "touch").—Handle or feel of goods.

Tram. — Raw-silk threads doubled and twisted. Used for filling.

Traverse.—A to-and-fro motion, as in winding silk on a bobbin.

Trevet, trivet (Eng.); **Trevette** (Fr.).—The sliding knife or cutter used in cutting velvets woven double.

Tussah, tussur, tussore.—Wild-silk, of a brownish color, largely produced in India and China.

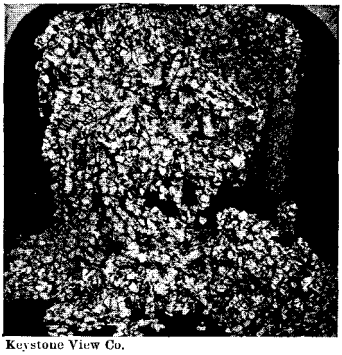
Twisting-in.—The uniting of the threads of a new warp to those of one woven out, by twisting the threads together.

Twist-silk.—Silk thread prepared for sewing purposes.

Keystone View Co.

Frisons after Washing.
Cheney Brothers Factory.

SPUN SILK
MANUFACTURE



Keystone View Co.

The Pierced Cocoons as they Arrive in Bales.
Cheney Brothers Factory.

Type piece.—A sample piece of goods made to represent a quality.

Vigoureux printing.—A method of printing textile fibers so as to produce a mixture effect in the yarns and goods. Named after the inventor.

Warp.—The threads which run lengthwise in a fabric. A very usual length is 300 yds.

Warping.—The process of making warps from silk or other yarns.

Warp-print.—A pattern printed on a warp previous to weaving.

Water-proofing. — Treatment for rendering fabrics impervious to moisture.

Weave.—The manner of interlacing the threads in a fabric. The construction or design.

Weaving.—The interlacing of the weft with the warp in fabric construction.

Weft.—The crosswise threads in a fabric. The filling.

Weighting.—The loading used to increase the weight and bulk of silk.

Winding. — Transferring silk from skeins on to bobbins.

Woof.—Same as weft.

Woolen yarn. — Carded-wool yarn, generally made from wool with good felting properties.

Worsted count.—Numbering system for worsted yarns. No. 1 is 560 yds. per lb.; No. 2, 1120 yds., etc.

Worsted yarn. — Combed-wool yarn, usually made from long, smooth wool.

Wrong-draw. — An imperfection in cloth, due to a warp end having been drawn through the wrong heddle.

Yen.—A monetary unit of Japan, having a value of 49 842/1000 cents, gold.

FABRICS

Agra Gauze (Eng.); **Gaze d'Agra** (Fr. pr. gahz da grah).—A gauzy silk fabric, strong and transparent.

Alba Velvet.—Jacquard velvet. Cheney Brothers. Reg. S. A. A.*

Algerian Silk.—Cotton warp frissons. Coarse, rough silk. Cheney Brothers. Reg. S. A. A.

Armoisine (Fr. pr. arm-waseen); **Armozeen, Armozine** (Eng.).—A kind of taffeta or plain silk used for women's and men's wear in the eighteenth century and earlier.

Armure (Eng.); **armour** (Fr.).—The name given to small ridgy patterns, like bird's eye, pebble, diamond, etc., or patterns similar to chain armor. "Armure" is the ancient regular spelling of "armor."

Bandanna, Bandana (From Hindustani, to bind, or knot, before dyeing).—A large handkerchief dyed blue, yellow, or red, with small spots left white where the stuff has been tied to prevent it from receiving the dye.

Barathea or **Barrathea Cloth.**—A silk of English origin, originally made plain or twilled. A cloth in which short broken ribs alternate so as to produce a coarse granulated effect.

Basket weave.—A small squared effect, after the order of basket weaving.

Batiste (Fr. Soie Batiste, pr. Swah bat-eest).—A silk batiste, sheer and diaphanous. Plain or figured, sometimes woven with small dotted effects.

Bengal Pongee.—Pongee. Cheney Brothers. Reg. S. A. A.

* Registered Silk Association of America.

Bengaline (Eng. and Fr., from Bengal).—A plain, heavy, corded fabric, after the poplin order. Generally made with worsted filling.

Bengaline Radiant.—A fancy bengaline having a soft and heavy filling with a surface which reflects the light in points. Cheney Brothers. Reg. S. A. A.

Bengaline Velour.—A very heavy piece dyed, soft finished bengaline. Cheney Brothers.

Biretz.—A double-faced reversible fabric of silk and wool; one side a corded weave, and the other a cashmere or twilled weave. Sometimes called "Electoral Cloth."

Bluteau (Fr. pr. Bloo-to); **Bolting-cloth** (Eng. from Bolter, a sieve).—A linen, hair, or silk cloth of which bolters are made for sifting flour, etc. Open mesh, and must be the acme of perfection and regularity.

Bombasin (Fr. from Bombyx, the silk-worm moth); **Bombasine, Bombazine** (Eng.).—In modern usage, a certain stuff in which the warp is silk and weft worsted.

Brillante (Fr. pr. Bre-yont, brilliant).—A light, sheer, piece-dyed fabric, made of raw silk in warp and filling. Very brilliant, but "slips" very easily. Principally used for millinery work.

Brocart (Fr. pr. bro-car); **Brocade** (Eng.).—A silken fabric showing raised patterns of flowers, foliage or other ornament, often enriched with gold and silver. Also applied to other fabrics wrought and enriched in like manner. Most Jacquard figured goods of fair quality are now called brocade.

Brocatelle (Fr. and Eng.); **Brocatel** (Eng.).—An inferior brocaded material used for curtains, furniture covering and the like, made of silk and

wool, silk and cotton, or all wool, but having a more or less silky surface.

Cachemire de soie (Fr. pr. cash-meer de swah, "cashmere silk").—A broad-silk fabric, with a fine twill, and finished to resemble cashmere.

Cambridge Velvet.—Piece dyed mottled velvet. Cheney Brothers. Reg. S. A. A.

Canton crape (Eng.) — Chinese crape made in Canton.

Chenille cloth (Fr. chenille, a caterpillar).—A fabric made with a chenille thread used as the weft, in combination with worsted or cotton warp.

Chevreau de Soie.—A piece dyed all silk gros grain with crepe filling. Cheney Brothers. Reg. S. A. A.

Chiffon (Fr. pr. sheef-ong, "a rag").—A sheer, piece-dyed, open-mesh fabric with soft finish, the warp and filling being hard twist singles.

Chiffon Taffetas (Fr.).—A taffeta of good quality with a soft lustrous finish.

Chiffonnette (Taffeta) (Fr. pr. sheef-on-et) — Soft pure dye. Cheney Brothers. Reg. S. A. A.

China Silk.—Applied to a class of Asiatic fabrics of diaphanous, lustrous character and plain weave. Silk made in China; a China Pongee.

Chirimen (Jap.).—A Japanese silk crape.

Colonial Velour.—Linen and cotton velour. Cheney Brothers. Reg. S. A. A.

Cora, Corah (East Indian, meaning new or plain, as silk undyed).—An Indian-pattern silk handkerchief. Corah silk—a light washable silk from the East Indies of creamy white color.

Corean Silk.—Piece dyed Doppioni, medium weight, double cocoon filling. Cheney Brothers. Reg. S. A. A.

Corset Cloth.—For corset covers. Heavy satins with swiveled figures are often used.

Côte de Cheval.—A material having a gros grain effect broken at intervals with a short step, so as to produce a striped appearance slightly rounded.

Cotele.—A very heavy ribbed silk, usually not more than 10 or 20 ribs to the inch.

Crêpe (Fr.); **Crape** (Eng.) (Latin, crispus, curled). — A thin, semi-transparent stuff, made of silk finely crinkled or crisped, either irregularly, or in long parallel ridges. There is a wide variety of fabrics of this class.

Crêpe Algerian.—A pongee with a rough filling, printed, having a crepy surface. Cheney Brothers. Reg. S. A. A.

Crêpe Béatrice.—Is a crepe having a slight warp stripe. Printed. Cheney Brothers. Reg. S. A. A.

Crêpe Berber. — A piece dyed pongee with a rough filling, giving a crepy surface. Cheney Brothers. Reg. S. A. A.

Crêpe Charmeuse (Fr. pr. crehp sharmeuz, "charmer crape").—A rich, soft, droopy, piece-dyed fabric with dull luster and glove-like feel. Properly made with grenadine silk for warp and crape twist for filling, and with a satin weave.

Crêpe de Chine (Fr. pr. crehp dĕ sheen, "crape of China").—A piece-dyed fabric, with raw or thrown silk warp and with the filling of alternating twists of hard-twist tram. Is smooth, lustrous and has a finely crinkled effect.

Crêpe Diana.—Cotton and silk warp crepe. Cheney Brothers. Reg. S. A. A.

Crêpe Faille Sublime.—An all silk, heavy gros grain with a very hard twisted filling. Cheney Brothers. Reg. S. A. A.

Crêpe Lease.—A very light, open material made with crepe warp and filling, similar to veiling.

Crêpe lisse (Fr. pr. crehp lease, smooth, lissom crape).—A very light diaphanous and glossy crape.

Crêpe Météore (Fr. pr. crehp may-tay-ore, meteor crape).—A lustrous silk crape, with fine twill face.

Crêpela (Fr. pr. crehp-lah).—A small crape-like effect.

Crepenette.—An all silk piece dyed, crepy pongee. Cheney Brothers.

Crêpon (Fr. pr. cray-pong, thick crape).—A strongly crinkled fabric, wool, or silk, or mixed wool and silk.

Crinkled Crêpe.—A light satin faced crepe having a wrinkled or crinkled face. Cheney Brothers. Reg. S. A. A.

Crinkled Rep.—Silk and cotton crinkled rep. Cheney Brothers. Reg. S. A. A.

Crystal Bengaline.—A heavy bengaline. Cheney Brothers. Reg. S. A. A.

Crystalline, Crystal, etc.—Corded fabrics with worsted filling, similar to Bengaline.

Damas (Fr. pr. dah-mah); **Damask** (Eng.).—Figured silk, with figures and ground of contrasting weaves, usually made with satin grounds, Jacquard figured. First applied to fabrics made in Damascus.

Double Plush.—A plush having a pile on both sides.

Drap d'été (Fr. pr. drah day-tay, "cloth of summer").—Applied to fabrics of light weight and suitable for summer use.

Drap de Lyon (Fr. pr. drah dĕ lee-on, "cloth of Lyons").—A rich quality of plain silk woven in Lyons.

Drap d'or (Fr. pr. drah dor); **Cloth of Gold** (Eng.). — A fabric heavily interwoven with tinsel, giving it a golden effect.

Drap de Soie (Fr. pr. drah de swah, "cloth of silk").—A fairly heavy all-silk, serge weave fabric, made in skein-dye and piece-dye.

Duvetyn de soie (Fr. pr. doo-vet-een de swah, from duvet, down, fluff).—A heavy fabric, made from spun silk, napped up to resemble a plush.

Epingle (Fr. pr. ay-pan-glay, "pinned," as woven over pins or wires).—A firm cross-ribbed fabric, extensively used for tie-silk.

Eponge (Fr. pr. ay-pongzh, "sponge").—A thick sponge-like tissue for dress purposes.

Etamine (Fr. pr. ay-tah-meen, bolting cloth).—An open-mesh plain fabric, for dress purposes, woven with doups.

Faille (Fr. pr. fy-e, fishing net).—A good plain silk of the gros grain order, but soft and with flat ribs.

Faille Française (Fr. pr. fy-e frong-saize, French faille).—A faille as made in France with two or more picks in a shed, held in position by a special binder warp.

Faille Velour.—Crêpe faille or gros grain. Cheney Brothers. Reg. S. A. A.

Failletine (Fr. pr. fy-e-teen).—A light and soft-woven faille.

Filet de Bruxelles (Fr. pr. fee-lay dĕ Brus-sel); **Brussels Net** (Eng.).—A net of silk or cotton with a six-sided mesh, usually of small size.

Fleur de Soie (Fr. pr. fleur de swah, "flower of silk").—A silk with a satin de Lyon face and a 12-shaft satin back.

Florentine.—A decorative fabric manufactured by Cheney Brothers, a light, spun-silk filled pongee. A registered Cheney mark, U. S. Patent Office.

Foulard (Fr. pr. foo-lar, "silk handkerchief").—A soft, light fabric made for printing or piece dyeing. Largely made in 2 and 2 twill, as well as in other weaves.

Futako-ori (Jap.).—A Japanese fancy cotton fabric, with a little silk used in it for effects.

Gaze (Fr. pr. gahz; **Gauze** (Eng.).—A thin, light voile-like fabric made with hard twisted silk woven with doups. (The French is from Gaza in Palestine.)

Geisha Silk.—Piece dyed habutai. Cheney Brothers. Reg. S. A. A.

Georgian Crepe.—An armure. Cheney Brothers. Reg. S. A. A.

Georgian Velour.—Linen velour. Cheney Brothers. Reg. S. A. A.

Gloria.—A durable plain-weave cloth with silk warp and worsted filling, used for umbrella covers. Cotton filled glorias are also made.

Gossamer.—A very soft and cobwebby silk gauze, used for veilings.

Granite weave.—A pattern of small irregular character, like granite.

Grenadine, American.—A coarse, heavy grenadine, plain or figured.

Grenadine, French. — (English-wrought silk for making lace.) An open-work gauze-like silk fabric, plain or figured, woven with doups and generally stiff finished. Grenadine may also be made of worsted or cotton.

Grisaille.—A material made with warp and filling contrasting black and white, giving a grey effect.

Gros Grain (Fr. pr. gro gran, coarse grain).—A heavy ribbed, plain weave silk fabric for dresses. Ribs vary from about 50 to 70 per inch.

Gros des Indes (Fr. pr. gro days and gros (grain) of India).—A silk dress fabric with a broad diagonal weave.

Gros de Londres (Fr. pr. gro dĕ londr, gros (grain) of London). —A cross ribbed dress silk, with heavy and fine ribs alternating, or ribs of two different colors.

Gros de Lyon (Fr. pr. gro dĕ lee-on, gros (grain) of Lyons). —A skein-dyed fabric showing a coarse cross rib effect.

Gros de Naples (Fr. pr. gro dĕ nahpl, gros (grain) of Naples). —A fabric like Taffettas Lustré, but not as smooth.

Gros de Paris (Fr. pr. gro dĕ pah-ree, gros (grain) of Paris).—Similar to Gros de Londres.

Gros de Tours (Fr. pr. gro dĕ toor, gros (grain) of Tours).—A rich, heavy, ribbed silk, soft but firm, with pronounced cords.

Gros de Venise (Fr. pr. gro dĕ ven-ees, gros (grain) of Venice).

Habutae (Jap.) (Meaning "soft as down").—A Japanese fabric of pure silk, made (not thrown or twisted) in plain, close weave. It is woven with a heavy sizing on both warp and filling, which is afterwards boiled out. The goods are usually piece-dyed or printed.

Henrietta Cloth.—A widely used twilled fabric with a silk warp and worsted filling, dyed in the piece. Generally woven on three harnesses.

Imperial Ottoman.—A very heavy ribbed, piece dyed bengaline with soft finish. Cheney Brothers.

India Silk (Eng.), **Soie d'Inde** (Fr. pr. swah dand).—Plain weave fabrics of light weight for dyeing in the piece. Silks made in India.

Japan Silk.—This name covers a variety of Japanese silks, but is most customarily applied to Habutae.

Kaiki (Jap.).—A heavy all-silk Japanese fabric.

Ka-Ne-Ko Stripes.—Striped warp filled with coarse, rough silk. Cheney Brothers. Reg. S. A. A.

Kensington Silk.—Printed tussah pongee. Cheney Brothers. Reg. S. A. A.

Kikai (Jap.).—A waste made in reeling raw silk.

Kiota.—Piece dyed, light weight frissons; coarse, rough silk filling. Cheney Brothers. Reg. S. A. A.

Lansdowne.—A light weight twilled fabric for women's wear, with a silk warp and worsted filling.

Levantine (Fr. and Eng.).—A twilled weave, in which foulards are often woven.

Liberty Satin.—Named after Liberty & Co., of Paris and London. A very soft, piece-dyed satin fabric, made on 8 or 12 shafts, with raw silk warp and single spun-silk filling.

Lisse (Fr. pr. lease, lissom, soft, smooth).—A gauze-like chiffon with crape twist, used for ruchings, etc.

Louisine (Fr. and Eng.).—A silk with a coarse, mealy surface, like a minute basket weave, made by weaving two or more warp threads together in a plain weave.

Lustreux.—An all silk piece dyed material with a faille face. Cheney Brothers. Reg. S. A. A.

Lustrine (Fr.); **Lustring, Lutestring** (Eng.).—A stout, glossy silk fabric. (See Taffetas Lustré.)

Maline (Fr. and Eng. pr. Mahleen, from the City of Malines or Mechlin).—A fine net fabric of silk, similar to tulle.

Marcelline (Fr. pr. Mar-sel-een, from the French town, Marcellin).—A light, thin, closely woven, diaphanous fabric of plain weave.

Marquisette (Fr. and Eng.) (swinging, i. e., slight protection).—A plain, open fabric, made with grenadine weave.

Marquisette Pekin.

Messaline (Fr.). — Named after Messalina, wife of the Roman Emperor Claudius. A sheer, diaphanous, closely woven, five-shaft satin, exquisitely soft and brilliant.

Milanaise Cords (From Milan).—Fabrics with warp ribs made of cotton cords, or other bulky yarn, over which special silk warp threads are made to work with doups, so as just to cover the cotton cords.

Millerayes (Fr. pr. meel-ray, "thousand stripes").—A very narrow striped effect.

Mogue Pongee.—A very rough Shantung pongee. Cheney Brothers. Reg. S. A. A.

Mogul Pongee.—A rough pongee. Cheney Brothers.

Moire (Fr. pr. mwar, wave).—"Watered" or clouded silk, the effect being produced by heavy pressure, usually coupled with heat. Fabrics with pronounced ribs show the effect the best.

Moire Antique (Fr. pr. mwar ant-eek, ancient).—Usually applied to rich qualities, and showing pronounced markings of an irregular character.

Moire à pois (Fr. pr. mwar ah pwah, like peas). — Having small round spots on a watered ground.

Moire à retour (Fr. pr. mwar ah ray-toor, reverse). — A fabric specially woven for watering, figured on but one-half its width, which, when folded and pressed, imprints and so reproduces the figured pattern on the unfigured side, the two looking then exactly alike.

Moire Française (Fr. pr. mwar frong-saize, French). — A striped moire, rollers of suitable width and spacing being

used as required in pressing the pattern.

Moire Impériale (Fr. pr. mwar an-pay-re-al, imperial). — An all-over watered effect, but without sharply defined lines.

Moire Métallique (Fr. pr. mwar may-tahl-eek, Metallic). — A moire having a metallic luster.

Moire Miroir (Fr. pr. mwar meer-war, mirror).—Two rich corded fabrics are woven together, one above the other, being connected only by occasional threads. They are moiréd without folding, and when the two pieces are separated a rich, soft, velvety, watered effect is the result.

Moire Nacrée (Fr. pr. mwar nah-cray, like mother of pearl).—Applied to fabrics of such construction and color that an iridescent mother-of-pearl effect results. Goods for Moire Nacrée are not folded up the middle. Moire Antique watered in certain irregular lines; wide spaced cording.

Moire Océan (Fr. pr. mwar o-say-an, ocean).—A moire giving undulating, wave-like effects.

Moire Poplin, Watered Poplin.—These wool or cotton filled fabrics give well defined effects when watered; the wool filled goods giving a softer effect.

Moire Renaissance (Fr.).—Moire having the effect of a Renaissance design.

Moire Scintillante (Fr. pr. mwar san-tee-yong, scintillating).—A glittering, lustrous, watered effect.

Moire Soleil (Fr. pr. mwar so-lay, sun).—A brilliant, shiny, indistinct moire; comes up well on louisine fabrics.

Moire Suprême (Fr. pr. mwar soo-prehm, supreme). — A watered satin of high quality.

Moire velours (Fr. pr. mwar velloor, velvet).—A moire having an all-over effect, with soft, velvety lines.

Moline.—A heavy spun warp, tram filled taffeta made by Cheney Brothers.

Monk's Cloth.—Basket weave made from rough tussah spun. Cheney Brothers. Reg. S. A. A.

Mousseline de Sole (Fr. pr. moosel-een dĕ swah, "silk muslin" from city of Mossoul, near the site of Nineveh).—A chiffon finished with a firm finish.

Mummy Cloth.—A fabric with a weave of a rough or granulated character, suggesting the appearance of the cloth in which the Egyptian mummies were wrapped.

Mysore Silk.—Printed tussah pongee. Cheney Brothers. Reg. S. A. A.

Natte (Fr. pr. naht, "matting," "plait"); **Basket Weave** (Eng.).—Small basket weave patterns. These weaves must be properly bound, or the goods will "slip"—unless a small repeat.

Net (Eng.); **Filet, Rets** (Fr. pr. fee lay, ray).—Open mesh material, used for veils, etc. See "Brussels net."

Non-Spottable Pongee.—A yarn dyed, soft finished pongee which does not spot readily with water. Cheney Brothers.

Nuns' Veiling.—A fine, sheer worsted fabric used for veils, etc. Also made in silk. Usually black.

Obiji (Jap. from obi, a sash, and ji, meaning fabric).—A fabric made for use in making Japanese sashes.

Organdie (Fr. organdi, book muslin); **Organdy** (Eng.).—A light, transparent muslin of silk or cotton.

Ottoman.—A heavy, plain fabric with wide flat ribs. Filling may be either silk, worsted or cotton.

Paillette de Soie (Fr. pr. py-et dĕ swah, "spangles of silk").—A fabric so colored and woven as to show a spangled effect, or one on which spangles have been applied.

Palada Velvet.—Yarn dyed velvet. Cheney Brothers. Reg. S. A. A.

Parisienne (Fr.).—A fabric of silk and wool.

Peau de Chamois.—An all silk armure with very soft finish. Cheney Brothers.

Peau de Cygne (Fr. pr. po dĕ seen, "skin of swan").—A satin weave fabric of soft lustrous finish.

Peau de Soie (Fr. pr. po dĕ swah, "skin of silk").—A soft, satiny fabric, of good quality, with a dull luster and a somewhat grainy appearance. Made in both single and double face.

Pekin stripe.—A strong contrasting striped fabric, stripes being usually alternations of satin and gros grain.

Plain weave.—A weave in which every warp thread interlaces alternately with every filling thread.

Plush (Eng.); **Peluche** (Fr. pr. pel-oosh).—A pile fabric having a longer pile than velvet, being over ⅛ inch in length. Pile is made principally from silk, worsted, or mohair. Silk is used in the silk seal plush, imitating sealskin.

Plush, Hatters'.—A silk plush of special construction for use in making men's high hats.

Pompeian Velvet.—Yarn dyed organzine velvet. Cheney Brothers. Reg. S. A. A.

Pongee (East Indian).—A plain, canvas-like silk fabric of Eastern origin. Usually made of tussah or dark colored silk, and boiled off or dyed in the piece.

Poplin (Eng.); **Popeline** (Fr. pr. pope-leen).—A silk warp fabric, having well pronounced cords, with worsted filling. Also known as Irish Poplin. There are many other varieties of Poplin.

Poplinette (Fr.).—An extremely light weight poplin.

Poult de Soie (Fr. pr. poolt dĕ swah).—A rich, soft and thick satin fabric.

Punjab Silk.—Very rough, heavy, lustrous decorative silk. Cheney Brothers. Reg. S. A. A.

Radzimir, Rhadzimir.—A broken twill effect made on 8 harnesses.

Ratine (Fr. pr. rat-een); **Ratteen** (Eng.).—A fabric having a coarse or knotty appearance. made both in silk, wool and cotton.

Reps, filling.—Fabrics ribbed lengthwise, only the filling, which makes the ribs, being seen.

Reps, warp.—(A corruption of ribs.) Fabrics ribbed crossways, only the warp, which makes the ribs, being seen.

Revena Velvet.—Yarn dyed spun velvet. Cheney Brothers. Reg. S. A. A.

Rhadame (Fr. pr. rad-am).—A good quality fabric, with a sort of indefinite twill, made on 12 shafts.

Roman Stripes.—Brilliant contrasting cross stripes of silk filling, woven so as to make a reversible cloth, usually made on a cotton warp, none of the warp showing.

Royale (Fr. pr. roy-ahl, royal).—A plain ribbed fabric, with the ribs broken at intervals.

Samite (Eng. pr. sâm-it).—In old English a silk stuff, velvet or satin.

Sarcenet, Sarsnet (from stuff made by the Saracens).—A firm, thin woven silk of the taffeta order.

Satin (Fr. and Eng.) (from Zaytown in China).—A foundation or basic weave, in which the filling is arranged to bind the warp as seldom as possible and is so spaced that, on the face of the fabric, practically nothing shows but the warp, thus making an extremely smooth and lustrous face.

Satin Athena.—All silk satin, piece dyed. Cheney Brothers. Reg. S. A. A.

Satin Charmeuse. — Piece dyed satin with a very hard twisted organzine warp. Usually made with spun silk filling.

Satin, Cotton-back.—A lining satin of extensive use, made with raw silk warp and cotton filling, and dyed in the piece.

Satin Crêpe (Fr. pr. sah-tan crehp).—A fabric with a rich satin warp and crape twist filling. Difficult to dye perfectly.

Satin de Bruges (Fr. pr. sah-tan dĕ broozh, satin of Bruges).—A fabric of silk and wool with a satiny face, used chiefly for upholstery.

Satin de Chine (Fr. pr. sah-tan dĕ sheen, satin of China).—A soft, drapy satin, with crape-like finish.

Satin de Lyon (Fr. pr. sah-tan dĕ lee-on, satin of Lyons).—A skein-dyed satiny cloth of firm construction, woven in a 3 harness twill.

Satin, Double-face.—A reversible satin, having a back warp as well as a face warp.

Satin Duchesse (Fr. pr. sah-tan doo-shess, duchess satin).—A rich quality of all silk satin woven on 8 or 12 harnesses.

Satin Empress.—Liberty satin. Cheney Brothers. Reg. S. A. A.

Satin Façonné (Fr. pr. sah-tan fah-sonn-ay, "wrought or figured satin").—A fabric with a satin ground on which is a Jacquard figured pattern.

Satin Feutré (Fr. pr. sah-tan feuh-tray, "felted satin").—A satin with the filling made of single spun silk yarn which is then teasled out so as to make a furry back. Usually piece dyed and woven on 8 shafts.

Satin Grec (Fr. pr. sah-tan grek. Greek satin).—A 12-harness satin, with a specially close binding.

Satin Impérial.—All silk satin, printed. Cheney Brothers. Reg. S. A. A.

Satin Luxor (Fr., from the ancient Luxor).—A rich satin of subdued luster, usually made on 12 shafts. A double-faced peau de soie.

Satin Luxor.—A wool filled satin. Cheney Brothers. Reg. S. A. A.

Satin Merveilleux (Fr. pr. sah-tan mair-vay-yeu, "marvellous satin").—A satin showing a light, lustrous twill. Made usually in contrasting colors of warp and filling.

Satin Panne.—A heavy piece dyed satin of pure dye reeled silk. Cheney Brothers.

Satin Serrano.—A light, piece dyed satin. Cheney Brothers.

Satin Taffetas (Fr.).—A fabric with a satin weave on one side and a taffeta on the other.

Satin Turc (Fr., Turkish satin).—A satin-weave fabric showing a fine herringbone cross-over effect.

Savona Velvet.—Yarn dyed Jasper velvet. Cheney Brothers. Reg. S. A. A.

Serge (Eng. and Fr., Latin, seriea, silk).—A twilled fabric, originally silk; now usually made of worsted.

Serge Moirée (Fr. pr. sergh mwar-ay); **Moreen** (Eng.).—A ribbed fabric, plain or striped, with spun silk warp and glazed cotton filling, moiré finish. Mercerized cotton is now largely used for the warp.

Shantung (Chinese, from the Chinese province of that name).—Rough, plain fabrics made from Tussah silk. Pongees ecru in color.

Shikeginu (Jap.).—Habutae, woven with regular warp and doupion filling is employed.

Shikil.—Piece dyed, heavy frissons; coarse rough silk filling. Cheney Brothers. Reg. S. A. A.

Shikil Brocade.—Jacquard frissons, or filled with coarse, rough silk. Cheney Brothers. Reg. S. A. A.

Shikil Broche.—Jacquard frissons; coarse, rough silk filling. Cheney Brothers. Reg. S. A. A.

Shoe Top Silk.—Heavy twilled or satin fabrics, usually figured, or with cotton filling, are made for this purpose.

Shower-Proof Foulard. — Satin faced twill. Registered U. S. Patent Office by Cheney Brothers.

Shusu-habutae (Jap.).—Habutae woven in a satin weave.

Sicilienne (Fr., Sicilian).—A corded silk-warp, worsted-filled fabric. Also a light chiffon-like fabric.

Stratford Velvet. — Piece dyed Jasper velvet. Cheney Brothers. Reg. S. A. A.

Surah (from "Surat" in India).—A twilled silk, generally woven 2 and 2.

Tabbinet.—Originally a delicate kind of tabby (stormouth). A figured texture of silk and worsted, having much the appearance of a poplin. (Century: A fabric of silk and wool, like a poplin, with a watered surface, chiefly used for upholstery.)

Tabbis (Fr. pr. tah-be, from Atabi, a quarter of Bagdad—named after Prince Atab—where first made); **Tabby** (Eng.).—A kind of rich silk with a wavy or watered effect.

An old name for silk watered or figured. The name "tabby" is much used to denote a plain weave.

Taffeta, bright.—A plain or solid colored taffeta.

Taffetalene.—A spun filled piece dyed pongee with a rustly finish in imitation of taffeta.

Taffetaline. — A plain-weave, piece-dyed fabric, with organzine warp and spun silk filling.

Taffetas (Fr. pr. taf-fe-tah); **Taffeta** (Eng., also taffety, from Persian "taftah," twisted, woven).—A skein-dyed dress silk of plain weave, with a fine cross-ribbed appearance. Ranges from 70 to 120 picks per inch; averaging 90 to 100.

Taffetas Caméléon (Fr. pr. taf-fe-tah cah-may-lay-own); **Taffeta Chameleon** (Eng.). — A multi-colored taffeta, usually made with two colors in the filling, contrasting with a third color in the warp, producing an iridescent, changeable effect.

Taffetas Chiffon (Fr. pr. taf-fe-tah she-fong, "rag-like or soft taffeta").—A good quality of taffeta, finished with much heat and pressure till very soft and lustrous.

Taffetas Façonné (Fr. pr. taf-fe-tah fah-son-ay, wrought or figured taffeta). — A taffeta with a Jacquard figured design.

Taffetas Glacé (Fr. pr. taf-fe-tah glah-say, "frosted taffeta").—A taffeta with contrasting colors in warp and filling, making a "shot" effect.

Taffetas Lustré (Fr. pr. taf-fe-tah loo-stray, lustered taffeta, lustring, lutestring).—A stout, brilliant fabric.

Taffetas Uni (Fr. pr. taf-fe-tah oo-nee, uni, plain, smooth, etc.).—Plain taffeta.

Tatsu Broche.—Jacquard broche filled with Doppioni or double

cocoon silk. Cheney Brothers. Reg. S. A. A.

Terry Cloth.—Fabrics with the face, or face and back, made with loops like a Turkish toweling.

Tie Silks.—Name given to a large variety of plain and fancy goods, used for making men's cravats. Silk from which cravats are made.

Tonquin Broche.—Jacquard broche and of coarse, rough silk. Cheney Brothers. Reg. S. A. A.

Tricot (Fr. pr. tree-co, "stocking net").—A weave showing a very narrow, inconspicuous stripe, like a knitted effect. Usually made in wool, but sometimes in silk.

Tricotine (Fr. pr. tree-co-teen). —A modification of tricot.

Tulle (Fr. and Eng. pr. tool, from the town "Tulle" in France).—A delicate kind of net with a small mesh.

Tussah, Tussur, Tussore (from the Tussah silk worm).—Brown colored silks produced by the various races of wild silk worms, and fabrics made from such silks.

Twill.—A weave showing a diagonal effect. Twills can be made in numberless varieties. The twill is one of the three basic weaves.

Tyrian Taffeta.—Organzine pure dye taffeta. Cheney Brothers. Reg. S. A. A.

Umbrella Silk.—Twilled or plain silks, with special selvages and specially dyed, used for covering umbrellas.

Uni (Fr. pr. oo-nee, plain, smooth, even).—Applied as a description of plain weave.

Usuginu (Jap.).—A kind of thin habutae.

Velour de Luxe.—Pure dyed spun silk velour. Cheney Brothers. Reg. S. A. A.

Velours Chiffon (Fr. pr. vel-oor she-fong, chiffon, or rag-like velvet); **Chiffon Velvet** (Eng.). —A very light, soft and pliable velvet.

Velours Embossé (Fr. pr. vel-oor ong-boss-ay); **Embossed** or **stamped Velvet** (Eng.). — A figured velvet with the pattern in relief. The effect may be got in the weaving, or by printing with embossed rollers.

Velours envers satin (Fr. pr. vel-oor ong-vair sah-tan, reverse satin velvet).—A fabric with velvet face and satin back. Ribbons are sometimes made in this way.

Velours Epinglé (Fr. pr. vel-oor ay-pan-glay, "pinned velvet"). —Similar to wire velvet.

Velours panne (Fr. pr. vel-oor pan, "faced velvet"); **Panne Velvet** (Eng.).—Velvet finished with a hot pressing or ironing effect, giving a peculiar luster.

Velours paon (Fr. pr. vel-oor pah-on, "peacock velvet").—A special heavy pressed finish given to velvets is called "paon."

Velours Renaissance.—Pure dyed and printed spun velour. Cheney Brothers. Reg. S. A. A.

Velours Russe (Fr. pr. vel-oor roos).—"Russian velvet."

Velvet (Eng.); **Velours** (Fr. pr. vel-oor). — A fabric with a short, soft, thick pile face, and plain back. May be all silk, silk face, or all cotton. Much spun silk is used in velvets. If pile is deeper than ⅛ inch, fabric is called plush.

Velvet, Chenille (Fr. caterpillar). —A fabric with a chenille filling, giving a double-faced velvet effect.

Velvet, cut.—A velvet with face filling effect, cut by a knife to produce the pile, or with rows of loops singularly cut. The velvet figures on certain goods are made in this way.

Velvet, mirror.—Velvet with the pile ironed down.

Velvet, uncut.—A velvet with a looped pile, or face filling, uncut.

Velvet, wire.—A velvet which, in weaving, has a series of wires inserted under the pile warp, and which, when withdrawn, make a face with regular rows of loops across it, which may be then cut to form a pile.

Velveteen, Cotton velvet.—A velvet with both cotton pile and cotton back.

Venetian.—Armure pongee. Cheney Brothers. Reg. S. A. A.

Venetian Velvet.—Yarn dyed organzine velvet.

Vestings.—Heavy, fancy material, often cotton mixed, for making vests.

Voile (Fr. pr. vwal); **Veiling** (Eng.).—An open-mesh, plain weave, piece-dyed fabric, of light weight, and made with well twisted yarn.

Whipcord.—A diagonal weave, with strongly marked ribs or cords.

As the names of so many of the silk fabrics, and of the colors in which they are made, originate in France, they are often better known by their French names than by the English equivalents. In the following lists, both the French and English names are given when necessary. (Note that, in French pronunciation, all syllables are equally accentuated.)

NAMES OF COLORS

It would be impossible, in a limited space, to give all of the colors, and new ones are constantly coming up, so only the more usual ones can be presented here.

FRENCH	PRONUNCIATION	DESCRIPTION	ENGLISH
Abesse	ab-ess	Dark purple	Abbess
Abricot	ah-bree-ko		Apricot
Absinthe	ab-sant	A dull green	Absinthe
Acajou	ah-cah-zhoo		Mahogany
Acier	ass-yay		Steel
Amande	ah-mande		Almond
Amarante	ah-mah-rant	A purple color	Amaranth
Ambre	ongbr		Amber
Amiral	ah-me-ral	Dark navy	Admiral
Anguille	ong-gwee	Grey green	Eel
Ardoise	ard-was		Slate

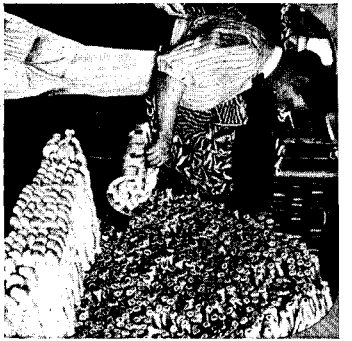
FRENCH	PRONUNCIATION	DESCRIPTION	ENGLISH
Argent	ar-zhong		Silver
Argile	ar-zheel		Clay
Armeline	ar-mel-een		Ermine
Artichaut	ar-te-sho	Dark green	Artichoke
Asphodèle	as-fo-dehl	A bright yellow	Daffodil
Aubergine	o-ber-zheen	Dark reddish purple	Egg-plant
Beige	bayzh	A yellowish cream	Natural wool color
Biche	beesh	Fawn color	Hind
Blanc	blong		White
Blé d'or	blay dor		Golden grain
Bleu	bleu		Blue
Bleu de cadet	bleu de kah-day	Grey blue	Cadet blue
Bluet	bloo-ay	A bright greyish blue	Corn-flower
Bordeaux	bor-do	Color of the wine	Claret
Brun	brun		Brown
Burgogne	boor-goyne	Color of the wine	Burgundy
Café	cah-fay		Coffee
Caméléon	kam-ay-lay-own	Changing in color	Chameleon
Campanule	canp-an-ool		Blue-bell

FRENCH	PRONUNCIATION	DESCRIPTION	ENGLISH
Canari	can-ah-ree		Canary
Cannelle	can-nell		Cinnamon
Capucin	cap-oo-san	Brown	Capuchin (Monk)
Capucine	cap-oo-seen	Orange red	Nasturtium
Cardinal	card-in-al	Deep rich red	Cardinal
Carné	car-nay	A bright pink	Carnation color
Cassis	cas-see	A blackish purple	Black-currant
Castor	castor		Beaver
Cèdre	sehdr	Dark green	Cedar
Cendre	sawndr		Ashes
Cendres de roses	sawndr de rose	A pale dull pink	Ashes-of-roses
Céramique	kay-ram-eek	Porcelain blue	Ceramic
Cerise	sair-ees		Cherry
Champagne	sham-pain	Color of the wine	Champagne
Champignon	shong-peen-yong		Mushroom
Chardon	shar-dong	A purple	Thistle
Chasseur	shas-soor	Dark green	Hunter
Ciboulette	see-boo-lette	Bright green	Chive
Ciel	see-el		Sky
Citron	see-trong		Lemon
Clochette	clo-shet	The blue-bell	Bell-flower

FRENCH	PRONUNCIATION	DESCRIPTION	ENGLISH
Cochenille	coash-neel	Carmine red	Cochineal
Cognac	coan-yac		Brandy
Colombe	col-omb	Light grey brown	Dove
Concombre	con-congbr		Cucumber
Copenhague	co-pen-hague	A shade of porcelain blue	Copenhagen
Corail	cor-ai		Coral
Corbeau	cor-bo		Raven
Cornaline	corn-ah-leen	A deep flesh red	Cornelian
Corneille	cor-nay		Crow
Cramoisi	crong-was-ee		Crimson
Crème	crehm		Cream
Cresson	cres-song	Yellow green	Water-cress
Crevette	crev-et	Yellow pink	Shrimp
Cuir	queer		Leather
Cuivre	kweevr		Copper
Damas	dah-mah	Dark plum color	Damson
Demi-deuil	demy-dweuh	Very dark purple	Half-mourning
Dent-de-lion	dong-de-leon		Dandelion
Ecarlate	ay-car-laht		Scarlet

FRENCH	PRONUNCIATION	DESCRIPTION	ENGLISH
Emeraude	ay-meh-ro		Emerald
Eminence	ay-man-ongce	Deep red	A church dignitary
Emir	ay-meer	Bright green	Emir
Empire	ong-peer	Full green	Empire
Evêque	ay-vehq	Purple	Bishop
Faon	fah-on		Fawn
Fer	fair	Very dark grey	Iron
Feu	feuh		Fire
Feuille-morte	feuhe-mort	Pale brown	Withered leaf
Flamant	flah-mong	Bright pink	Flamingo
Flambe	flongb		Yellow water-flag
Fraise	frays		Strawberry
Framboise	frong-bwas		Raspberry
Fuchsia	foo-shah	A bluish red	Fuchsia
Fumée	foo-may		Smoke
Garancine	gah-ran-seen	Turkey red	Madder red
Gazon	gah-zong		Grass
Gendarme	zhong-darm	Military blue	Armed policeman
Genêt	zhen-ay	Light dull green	Broom

FRENCH	PRONUNCIATION	DESCRIPTION	ENGLISH
Géranium	zhay-ran-ee-um	Scarlet red	Geranium
Glaïeul	gly-euhl	A purple flower	Iris, Gladiolus
Grenat	gren-ah		Garnet
Gris	gree		Grey
Gris d'anguille	gree don-gwee	Greenish grey	Eel-grey
Gris de cadet	gree de cah-day	A blue grey	Cadet-grey
Gris de fer	gree de fair		Iron-grey
Gris de perle	gree de pairl		Pearl-grey
Groseille	gro-saih	A dull red	Gooseberry, Currant
Homard	ho-mar	Bright red	Lobster
Hortensia	or-tonn-see-ah	A lilac shade	Hydrangea
Huître	weetr	Oyster white	Oyster
Hussard	hoo-sar	Cadet blue	Hussar
Incarnat	an-car-nah		Carnation-red
Isabelle	ees-ah-bel	A light brownish yellow	Isabelle
Isard	ee-zar	A grey color	Wild-goat
Ivoire	ee-vwor	Cream	Ivory
Jais	zhay	Dead black	Jet



Keystone View Co.

Weighing and Sorting Raw Silk Skeins.
Cheney Brothers Factory

WEAVING PREPARATION

Keystone View Co.

A Mechanical Twister at Work.
Cheney Brothers Factory.

FRENCH	PRONUNCIATION	DESCRIPTION	ENGLISH
Jaspé	zhas-pay	Black and white mixed	Jasper
Jaune	zhoan		Yellow
Kermès	ker-mehs	Venetian scarlet	Kermes
	kah-kee	A yellow brown (from Hindustani word for earthy); name is also applied to the strong cotton fabrics made in this color	Khaki
Laitue	lie-tew		Lettuce
Laurier	loar-yay		Laurel
Lavande	lah-vahnd		Lavender
Lézard	lay-zar	Bright green	Lizard
Lichen	lee-ken	Grey green	Lichen
Lie de vin	lee de van	A dull claret color	Dregs of wine
Lierre	lee-air		Ivy-like
Lilas	lee-lah		Lilac
Lis	lee		Lily
Livrée	lee-vray	Coachman's buff	Livery
Loriot	lo-ree-o	Orange red	Oriole

FRENCH	PRONUNCIATION	DESCRIPTION	ENGLISH
Magenta	mah-gent-ah	A purplish red (after the Battle of Magenta)	Magenta
Mais	mice	A light yellow	Maize
Malachite	mah-lah-keet	A rich green	Malachite
Mandarine	man-dar-een		Mandarin-orange
Marine	mah-reen	A shade of navy blue	Marine
Marjolaine	mar-zho-lain	A purple flower	Marjoram
Marron	mah-rong	Red brown	Chestnut
Matelot	maht-lo	A shade of navy blue	Sailor
Mauve	mohv	A reddish pink	Mallow
Mélange	may-longzh		Mixture
Melon d'eau	meh-lon doh	Pink	Watermelon
Menthe	maunt		Mint
Mercure	mare-cure	A grey, like quicksilver	Mercury
Métal de canon	may-tal de cah-nong	Bronze color	Gun-metal
Miel	mee-el		Honey
Mordoré	maur-doh-ray	A bright reddish-brown	Literally "Rusted Gold"
Mousse	moose	Dull grey green	Moss
Moutarde	moo-tard		Mustard

FRENCH	PRONUNCIATION	DESCRIPTION	ENGLISH
Mûre	moohr	A purplish black	Mulberry
Myrte	meart	Dark green	Myrtle
Nacarat	nah-cah-rah	Orange red	Nacarat
Nacre	nahcr		Mother-of-pearl
Napoléon	nah-po-lay-ong	Bright navy blue	Napoleon
Narcisse	nar-sees	Bright yellow	Narcissus
National	nash-yon-al	Dark navy blue	National
Nil	neel	Pale green	Nile
Noir	nwor		Black
Oeillet	wee-yay		Carnation pink
Olive	o-leev		Olive
Or	or		Gold
Orange	o-rongzh		Orange
Orchidée	or-kee-day	A light purplish color	Orchid
Paille	pai		Straw
Paon	pah-on	Bluish green	Parrot
Parme (Violettes de Parme)	vee-o-let dĕ parm.	Deep violet	Parma violet

FRENCH	PRONUNCIATION	DESCRIPTION	ENGLISH
Passe fleur	pass fleur	A pinkish red	Hollyhock or Rose-mallow
Passe rose	pass rose	Pale rose	Rose-mallow
Pavot	pah-vo	A brilliant red	Poppy
Pêche	pehsh		Peach
Pensée	pon-say	A bluish purple	Pansy
Perle	pairl	A very light grey	Pearl
Perroquet	pehr-o-kay	Bright green	Parrot
Persil	per-see		Parsley
Pervenche	per-vongsh	Violet blue	Periwinkle
Pistache	pees-tash	A soft green	Pistachio
Pivoine	pea-vwon	A very deep red	Peony
Plomb	plong	A dull grey	Lead
Ponceau	pon-so	A brilliant red	Poppy-colored
Porcelaine	por-see-lan	Delft blue	Porcelain
Pourpre	poorpr		Purple
Praline	prah-leen	A pinkish brown	Burnt-almond
Prélat	pray-lah	Purple	Prelate
Primevère	Preem-vair	A soft yellow	Primrose
Prune	proon		Plum
Pruneau	proo-no	Very dark plum color	Sloe

FRENCH	PRONUNCIATION	DESCRIPTION	ENGLISH
Prunella	proo-nel-lah		Prune
Puce	poos	A pinkish brown	Flea
Raiponce	ri-ponce	A pale blue	Rampion
Raisin	ri-zan	Raisin color	Grape
Ratine	rah-teen	A fine red color	False-poppy
Ravenelle	rah-ven-elle	Rich yellow brown	Wall-flower
Réséda	ray-zay-dah	A green, like the mignonette leaf	Mignonette
Rhododendron	ro-do-den-dron	A bluish pink	Rhododendron
Rose feuillet	rose feuh-yay		Rose-leaf
Rose incarnat	rose an-car-nah		Damask-rose
Rose laurier	rose loar-yay		Laurel-rose
Rose sauvage	rose soh-vazh		Wild-rose
Rose trémière	rose trom-yair		Rose-mallow
Roses écrasées	rose ay-crah-say		Crushed roses
Rouge	roozh		Red
Rouge foncé	roozh fong-say	Liver color	Deep brownish-red
Rousse	roos		Russet
Royale	roy-ahl	Bright, full blue	Royal

FRENCH	PRONUNCIATION	DESCRIPTION	ENGLISH
Rubis	roo-be		Ruby
Safran	sah-fran	Deep yellow	Saffron, Crocus
Sang	song		Blood
Sang de boeuf	song dĕ beuf	Deep rich red	Ox-blood
Sang de dragon	song dĕ drah-gong	Deep rich red	Dragon's-blood
Sang de pigeon	song dĕ pee-zhong	Deep rich red	Pigeon's-blood
Saphir	sah-fear	A bright blue	Sapphire
Sauge	soazh	An olive green	Sage
Saumon	so-mong		Salmon
Sépia	sayp-yah	The dark brown fluid secreted by the cuttle-fish	Sepia
Serpent	ser-pong	A bright green	Serpent
Serpolet	ser-po-lay	Dark sage green	Wild-thyme
Soldat	sol-dah	The scarlet color used in French uniforms	Soldier
Solférino	sol-fer-ee-no	A purplish rose (named after the Battle of Solferino)	Solferino
Souci	soo-see	An orange yellow	Marigold
Soufre	soo-fr	Bright yellow	Sulphur

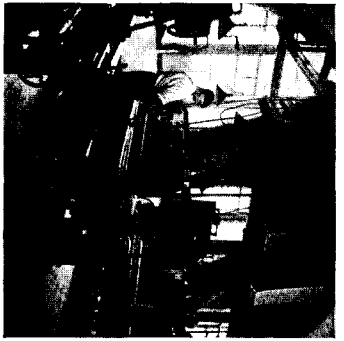
FRENCH	PRONUNCIATION	DESCRIPTION	ENGLISH
Souris	soo-ree	A full grey	Mouse
Tabac	tah-bac		Tobacco
Taupe	tohp	A dark brownish grey	Mole
Terre glaise	tair glaiz	A whitish grey	Fullers' earth
Thé	tay		Tea
Thym	teem	A dull dark green	Thyme
Tournesol	toorn-sol	Golden yellow	Sunflower
Tussah	tus-sah	The brown color of wild silk	Tussah
Veau marine	vo meh-reen	A rich brown	Seal
Verde antique	vaird an-teek	Similar to oxydized copper	Ancient-green
Verdet	vair-day	A bright bluish-green	Verdigris
Vert	vair		Green
Verveine	ver-vain	Violet red	Vervaine
Vieil or	vee-ay-or	A deep dull yellow	Old-gold
Vin	van	Claret color	Wine
Violette	vee-o-let		Violet
Violettes de Parme	vee-o-let dĕ parm	Dark violet	Parma violets
Zibeline	zib-el-een	The brown color of the sable	Sable

NAMES DESCRIPTIVE OF CHARACTERISTICS OF FABRICS

FRENCH	PRONUNCIATION	DESCRIPTION	ENGLISH
Abbatré	ab-at-ray	Applied to patterns with depressed effects	Depressed—sunken
A jour	ah zhoor	Open-work effects	"To-day — to the day," as "exposed to the day"
Appliqué	ap-lee-kay	As designs made by stitching braiding on the garment	Applied—laid on
Apprêt	ap-pray	The sizing or dressing applied to goods	Finish—dressing
Barré	bah-ray	Effects of a cross-over stripe character	Barred
Bayadère	by-ad-air	Broad and lively cross stripes	Bayadere
Borduré	bord-oo-ray	Describes goods with a woven or printed border pattern	Bordered
Bosselé	bos-el-ay	Patterns made by embossing	Embossed

FRENCH	PRONUNCIATION	DESCRIPTION	ENGLISH
Bouclé	boo-clay	Applied to goods in which are novelty yarns showing curly loops	Curled
Bouillonné	boo-yon-nay	A shirred or rippled effect	Shirred—gathered
Bourré	boo-ray	Effects where the pattern has a stuffed or wadded character	Stuffed
Boyau	boy-o	A stripe, or edging, of a cord-like character	Pipe—hose
Brillant	bree-yong	Shiny. This name is given to a chiffon-like fabric made of untwisted raw silk	Bright
Brillanté	bree-yon-tay	Something very iridescent	Glittering
Broché	bro-shay	Showing a certain kind of figured effect	Figured—stitched
Brodé	bro-day	Figured in a manner similar to embroidery	Embroidered
Broderie	bro-dĕ-ree		Embroidery
Camaieu	cam-ah-yeu	Made with different shades of the same color	Cameo

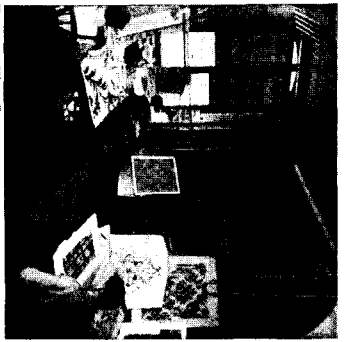
FRENCH	PRONUNCIATION	DESCRIPTION	ENGLISH
Caméléon	kam-ay-lay-ohn	A three-tone glace effect	Chameleon, a lizard that changes color
Canille	can-eel	A jointed effect, with stripes broken at intervals by knots or small squares, like a bamboo effect	Cane-like
Cannelé	can-el-lay	Narrow fancy broken strip-ings	Fluted
Carré	cah-ray	Checkered effects	Squared
Carreau	cah-ro	A check, or block	Square
Changeant	shong-zhong	Shot effects, as from con-trasting colors	Changeable
Charmant	shar-mong	Used when something is spe-cially dainty	Charming
Charmeuse	char-meuz	Applied to a certain rich piece-dyed fabric. A crêpe-warp satin	Charmer
Chenille	chen-eel	Velvety silk-cord	Chenille (Fr.) — A caterpillar
Chiné	she-nay	Blurred, soft, indistinct, as a warp printed effect	Colored—tinged



Keystone View Co.

Jacquard Loom at Work Weaving Brocade.

Cheney Brothers Factory.



Keystone View Co.

Designing Room for Cloth to be Woven on Jacquard Looms.

Cheney Brothers Factory.

UPHOLSTERY GOODS MANUFACTURE

FRENCH	PRONUNCIATION	DESCRIPTION	ENGLISH
Clarté	clar-tay	Clear in outline, well defined.	Clearness
Coloré	co-lo-ray	Colored by dyeing or otherwise	Colored
Coquillé	co-kee-yay	Made with scalloped patterns or edges	Shell-like—scalloped
Côtelé	co-tel-lay	Having distinct ribs or wales.	Ribbed
Craquelé	crahq-lay	Effect like crackled glass	Crackled—lace-like
Crêpé	creh-pay	Made with crapy effect	Craped
Croisé	crwoz-ay	Applied to a velvet weave, with a twilled back	Twilled
Damassé	dam-as-say	Figured brocade	Damasked
Damier	dam-yay	A checker-board	Patterns of large squares
De luxe	dĕ looks	Something superlatively fine.	Of luxury
Dentelé	don-tel-lay	Applied to certain kinds of edges	Indented
Dentelle	don-tell	Open work, lacey effects	Lace-work
Deux tons	deu tong	Warp and filling of contrasting colors	Two-tone

FRENCH	PRONUNCIATION	DESCRIPTION	ENGLISH
Ecossaise	ay-cos-says	Scotch tartan patterns	Plaid (Scottish)
Ecrasé	ay-crah-say	A pattern with a crushed or flattened effect	Crushed
Epinglé	ay-pang-glay	Largely applied to fabrics having ribs of alternating sizes, or colors	Corded
Exquis	ex-quee	Of the highest character	Exquisite
Façonné	fah-son-nay	Applied to Jacquard figured fabrics	Wrought—figured
Fantaisie	fan-ta-zee	Novelty effect, or specially high quality	Fancy
Festonné	fes-ton-nay	Applied to certain kinds of edges	Scalloped
Feutré	feu-tray	Used to describe the furry backs on some satins	Felted
Floconné	flo-con-nay	Fabrics in which appear flakes or tufts of contrasting colors	Flaky
Foncé	fon-say	Thus "rouge fonce" is liver colored	Deep-colored

FRENCH	PRONUNCIATION	DESCRIPTION	ENGLISH
Gaufré	go-fray	Patterns produced by pressure between engraved rollers	Honeycombed—puckered
Glacé	glah-say	Applied to two-tone colorings	Frosted—ice-like
Granité	gran-ee-tay	Small granular patterns	Granite-like
Grisaille	greaze-eye	A black-and-white mixed effect	Grizzled
Grivelé	greeve-lay	A spotted or mottled effect	Speckled
Imprimé	ong-pree-may	Any printed effect	Printed
Lancé	lon-say	Applied to special-picks used for effects	Shot
Lumineaux	loo-min-eu	Showing glints of color through the ground	Luminous
Lustré	loos-tray	Finished with special brilliancy	Lustered

FRENCH	PRONUNCIATION	DESCRIPTION	ENGLISH
Matelassé	mat-las-say	A figured effect, well stuffed out	Quilted—stuffed
Matte	maht	Flat, dull finishes or weaves	Lusterless—dead
Métallique	may-tal-leek	Applied to high luster effects	Metallic
Moiré	mwar-ay	Watered effect of many kinds	Watered
Monochrome	mon-o-chrome	Different shades of the same color	Single-colored
Monotone	mon-o-tone	Single-color effects	Monotonous
Nacre	nakr		Mother-of-pearl
Nacré	nah-cray	Iridescent, pearly effects	Nacreous
Natté	nat-tay	Small basket-weaves	Plaited—mat-like
Nouveauté	noo-vo-tay	Applied to anything new	Novelty
Ombré	ong-bray	Showing graduations of color	Shaded
Ondé	on-day	Having a wavy, watered effect	Waved
Ondulé	on-doo-lay	Stripes of an undulating character	Undulated
Orné	or-nay	Specially ornate or decorated	Ornamented

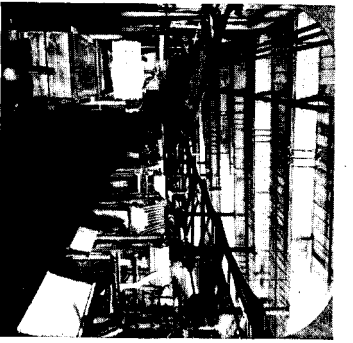
FRENCH	PRONUNCIATION	DESCRIPTION	ENGLISH
Ouvré	oo-vray	Figured, stitched or embroidered	Worked
Pailleté	pi-yet-ay	Showing small, glittering effects	Spangled
Paillette	pi-yet		Spangle
Panaché	pan-ah-shay	Showing birds, flowers, fruits, leaves, etc	Variegated
Passé	pas-say	Anything out of style	Passed—out of fashion
Peluché	pel-oo-shay	A rough, plush-like effect	Shaggy
Percé	pair-say	A kind of open-work effect	Perforated
Petits pois	pet-ee pwah	Small dots, as peas	Small peas
Picot	pee-co	A looped arrangement for edgings	Purl—loop
Plissé	plee-say	Showing alternate stripes, smooth and puckered	Pleated
Pointillé	pwong-tee-yay	Having a pattern with small points or dots	Dotted
Quadrillé	cad-ree-yay	Patterns of a squared kind	Checkered

FRENCH	PRONUNCIATION	DESCRIPTION	ENGLISH
Rayé	ray-ay	A general name for stripings	Striped
Relevé	rel-ev-ay	Figures showing in strong relief	Raised—in relief
Renversé	rong-ver-say	Patterns which reverse	Reversed
Repoussé	reh-poo-say	Patterns of a raised character	Pushed-back—bulked-up
Revers	reh-vair	Turned round	Reverse-side
Rondé	ron-day	Figures of a rounded shape	Rounded
Rongeant	rong-zhong	As a pattern made by eating out the design	Corroding
Scintillé	san-tee-yay	Brilliant and scintillating	Sparkling
Serpentin	sehr-pon-tan	Undulating striped effects	Spiral—winding
Serré	sehr-ay	Compactly pressed	Pressed
Soutaché	soo-tash-ay	Effect of braidings on cloth	Braided
Tacheté	tash-tay	Having a speckled effect	Spotted
Teindré	tain-dray	Dyed; stained; tinged with color	Dyed
Travers	trah-vair	Cross-over effects	Across
Traversé	trah-vair-say	Crossed by stripes in the filling	Traversed—crossed
Velouté	vel-oo-tay	Soft, velvety and free from harshness	Velvety
Velu	vel-oo	Rough faced and hairy	Hairy

NAMES APPLIED TO DIFFERENT STYLES OR VOGUES

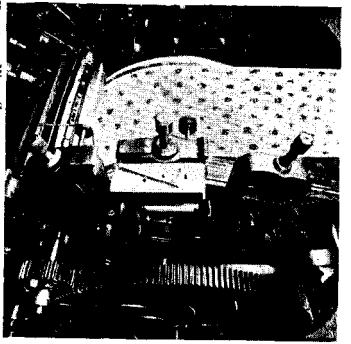
FRENCH	PRONUNCIATION	DESCRIPTION	ENGLISH
Arabesque	ah-rah-besk	Designs of Arabic character	Arabic
Classique	class-eek	Designs of approved conventional type	Classical—standard
Directoire	dee-rek-twor	Styles prevailing in France at the time of the Directory	Directory
Dresden	Dres-den	Designs similar to those on Dresden china	Dresden
Empire	ong-peer	Styles prevailing in France during the First Empire	Empire

FRENCH	PRONUNCIATION	DESCRIPTION	ENGLISH
Grecque	greck	Designs of Greek character	Greek
Jardinière	zhar-din-yare	Flower, fruit and other garden effects in suitable colors	Flower-stand
Jouy	zhu-ee	Showing small flowers edged with black	Jouy
Louis Quatorze (14)	Louis catorz	Styles prevailing in France during the reign of Louis XIV	Louis XIV
Louis Quinze (15)	Louis kanz	Styles prevailing in France during the reign of Louis XV	Louis XV
Milanaise	me-lan-aze	Applied to corded fabrics, in which the cords are covered with special warp threads worked over them by doups	Milanaise



Keystone View Co.
Vats for Dyeing Cloth in the Piece.
Cheney Brothers Factory.

PIECE DYED AND PRINTED GOODS MANUFACTURE



Keystone View Co.
Printing Cloth.
Cheney Brothers Factory.

FRENCH	PRONUNCIATION	DESCRIPTION	ENGLISH
Moresque	mo-resk	Patterns after the Moorish order	Moorish
Persan	pair-son	Patterns and colorings in Persian styles	Persian
Pompadour	pom-pah-door	Designs of a class identified with the Marquise de Pompadour; small floral patterns	Pompadour
Régence	ray-zhonx	Styles prevailing in France during the Regency	Regency
Turc	Turk	Designs and colors of Turkish character	Turkish
Watteau	wat-to	Patterns similar to designs produced by the French painter, Watteau	Watteau

SALESROOMS:
NEW YORK, 4th Ave. and 18th St.
BOSTON, - - 59 Temple Place
CHICAGO, - Heyworth Building
PHILADELPHIA, 1202 Chestnut St.
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CHENEY BROTHERS
South Manchester, Connecticut