

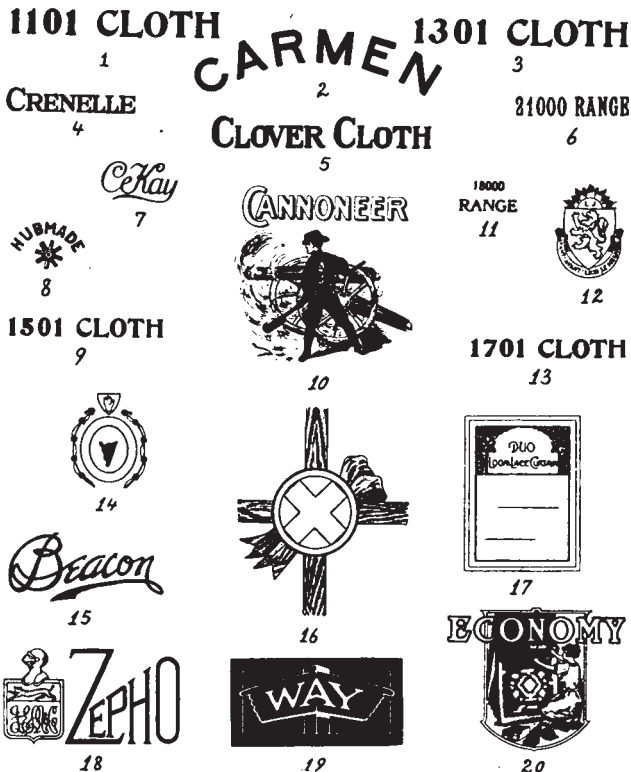
**DIRECTORY OF TRADE MARKS RELATING  
TO THE TEXTILE INDUSTRY.**

Registered August, 1914.

1, 3, 4, 5, 6, 9, 11 and 13.—Cotton Piece and Dress Goods.—Amoskeag Mfg. Co., Manchester, N. H.

2. Ribbons.—The Nonotuck Silk Co., Northampton, Mass.

7. Cotton and Silk Crape Piece Goods.—M. Kurzmans Sons, New York.



8. Cotton Piece Goods.—Fearing, Whiton & Co., Inc., Boston, Mass.

10. Hosiery.—Jas. Wm. Cannon, Concord, N. C.

12. Muslin, Crape Veilings, Satin, Voile, Figured Satin, Chiffon, Crêpe de Chine, Figured Crêpe de Chine, French Crêpe, Gauze, Printed Tissues, Woven Silk Stuffs, Silk Piece Goods, Velvets and Textile Fabrics of the Class Known as Piece Goods.—Les Fils De L. Jarrosson, Lyon, France.

14. Rugs made of All-Wool Fabric.—Donegal Motor Rug Co., New York.

15. Steamer-Rugs.—Beacon Mfg. Co., Providence, R. I., and New York.

16. Towels, Washcloths, Bath Mitts, and Knitted Quilts, Sheets and Blankets.—San-Knit-Ary Textile Mills, Inc., Philadelphia.

17. Lace Curtains.—Patchogue Mfg. Co., New York.

18. Woolen Piece Goods.—Jno. E. Magerl & Co., Camden, N. J., and Philadelphia.

19. Knitted Wearing Apparel.—J. H. Way & Sons Co., Philadelphia.

20. Carpet-Warp.—Rice-Stix Dry Goods Co., St. Louis, Mo.

**Closing of English Cotton Mills.**

"Textile industry seriously depressed before war is now paralyzed in Manchester; wholesale closing of mills seems inevitable. Gloomy outlook for raw cotton. Impossible prophesy yet extent damage to industry." Consul W. Henry Robertson, of Manchester, England.

**RIBBONS, TRIMMINGS, EDGINGS, ETC.**

(Continued from August issue.)

**Piqué Weaves.**

In the construction of fabrics interlaced with these weaves we use a face and a back warp. The first, as a rule, interlaces with *taffeta* (plain weave) and comes with a light tension from one warp beam, whereas the back warp comes heavily weighted from another warp beam and is made to rest in the fabric structure for several picks without interlacing with the filling. It interlaces only at certain spots with the face structure, for which reason the latter, on account of the less tension on its warp, forms itself embossed (raised) over the back warp.

Weave Fig. 82 shows such a piqué weave; in the same the back warp is stitched onto the face cloth in the shape of an oblique square.

Weave Fig. 83 shows us a piqué weave in which the stitching of the back warp into the face cloth forms cross stripes, it being a weave frequently met with in the manufacture of ribbons.

Crochet type used in the one repeat showing construction of weave Fig. 82 indicates thus:

*Full type* = the weave for the face structure.

*Dot type* = raise every face warp thread on every backing pick,

*Cross type* = the weave for the back structure, and

*Circle type* = stitching of back warp into face filling.

In weave Fig. 83 (in the one repeat, showing construction) the face warp threads are shown by *cross type* and the back warp threads by *dot type*.

**Hollow, Double Cloth Weaves with Stuffer Picks.**

Stuffer picks are used to fill out, raise or emboss. in hollow, double cloth weaves, the empty space between the stitchings which unite the two fabrics. This procedure in turn imparts to the design a prominent, raised, *i. e.*, embossed effect.

If using the stuffer pick only for the purpose of a *wadding*; face warp threads then must interlace above, and back warp threads below, said stuffer pick.

If however using the same also in the formation of the effect or design, said stuffer pick then rests off and on, as directed by the design, either above the face structure or below the back structure.

Weave Fig. 84 is constructed with three kinds of filling, *vis.:* Face Back and Stuffer. The face structure is interlaced with 4-harness twill, warp effect; the back structure with plain. The stuffer pick rests between face and back structure.

In the diagram Fig. 84<sup>a</sup> the section of the fabric is given, showing respectively the interlacing of one face, one back and one stuffer pick.

Weave Fig. 85 is constructed with two kinds of filling, *vis.:* a ground pick and a stuffer pick. The back structure interlaces with *taffeta* weave. The face warp, and which is used minus a face filling, produces a design (a square) on this *taffeta* ground work. The stuffer pick in turn raises, *i. e.*, embosses this square, producing inside this large square a second small square, resting on all other portions of the repeat of the weave below the fabric structure.

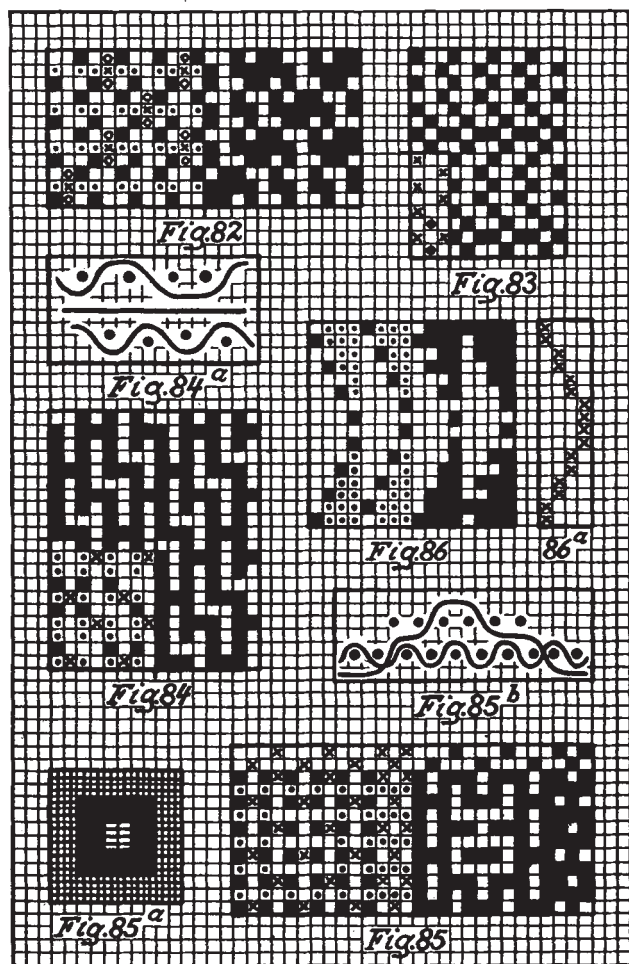
In diagram 85<sup>a</sup> we have shown a sketch of the pattern, and in diagram Fig. 85<sup>b</sup> a section of the fabric structure, *vis.:* a ground and a stuffer pick, the latter resting part the time below the structure, part the time between figure and *taffeta* warp and part the time above the figure warp.

### Three and More-Ply Fabrics.

Rules observed in constructing these fabrics are identical with those observed in constructing two-ply structures.

For this reason; for example, if constructing a four-ply fabric:

*1st.* Plan for lowermost situated structure, considering only warp-threads and picks belonging to it.



at the same time raising all the warp threads belonging to the three structures that are to rest above it.

*2nd.* Introduce the weave into the warp-threads and the picks of the structure as is to rest above the first, leaving all the warp-threads of the latter down, raising at the same time all the warp-threads of the two structures as are to rest above it.

*3rd.* In connection with the picks destined for the third structure, consider then only the warp-thread and picks belonging to the latter fabric structure when inserting the weave, raising all the warp-threads of the face structure, lowering at the same time all the warp-threads belonging to fabric structures one and two.

*4th.* Insert the weave into the face structure, leaving then all the warp-threads of the other three structures down.

As a rule, arrange the successive picks to interlace in rotation in structures 1, 2, 3 and 4, returning back again to structures 3, 2 and 1.

The various structures may be united into one compact fabric, either by using a separate binder warp, or

by stitching one structure into the other, using either risers or sinkers for the purpose.

Fig. 86 shows the weave for a 4-ply fabric, each ply interlacing with taffeta (plain).

The introduction of the filling into the various plies is shown at the right hand side in Diagram Fig. 86<sup>a</sup>. *viz.:*

2	picks in	first ply (bottom)
2	" "	second ply
2	" "	third ply
4	" "	fourth ply (top)
2	" "	third ply
2	" "	second ply and
2	" "	first ply (bottom)

### DICTIONARY OF TECHNICAL TERMS RELATING TO THE TEXTILE INDUSTRY.

(Continued from August issue)

**Wool Extract:**—Wool (Shoddy or Mungo) recovered from rags composed of wool and cotton by subjecting them to a chemical process which destroys, *i. e.*, carbonizes the cotton.

**Wool Extracting:**—The removal of the burs and other spinose members of plants that are found in the wool staples is sometimes done by the bur picker, whereas other times a chemical process is substituted, which is known as carbonizing or extracting. In process of extracting, these vegetable impurities are destroyed by chemical agents. The wool is for this reason first steeped in dilute sulphuric acid and then dried, so that the vegetable material may be thoroughly killed. The wool is afterwards steeped in a solution of soda, so that the acid may be neutralized, and it is then washed in the ordinary way.

**German Wool:**—Same as Berlin wool, which see.

**Wool Grading:**—The arrangement of fleeces into qualities without untying the string as holding it together to facilitate handling, baling and shipping.

**Wool Grease Yolk or Suint:**—This grease is very variable in different wools as regards quantity, but the nature is similar in all breeds. The soluble part of it is produced by the secretion of the sweat; the insoluble is the product of the soil and surrounding circumstances. Some wools contain from 50 to 75 per cent of their weight in grease, others only from 15 to 20 per cent. To rid the wool of this grease without attacking the fibre with the chemicals employed, is one of the secrets of success in wool scouring. Used as a basis for ointments; lanolin.

**Wool-grower:**—A person who raises sheep for the production of wool.

**Wool in the grease:**—Wool containing the yolk; uncleaned wool.

**Wool Moire:**—A fabric of silk and wool similar to Bengaline, and watered.

**Wool Monger:**—A dealer in wool.

**Wool Oiler:**—An attachment to a mixing picker or breaker card, for adding oil to the wool while passing through the machine, to prevent the fibres from becoming felted together in the process of spinning.