

## DICTIONARY OF TEXTILE TERMS.

(Continued from February issue.)

**Armozeen:** A kind of taffeta or plain silk used for women's and men's wear in the 18th Century and earlier.

A stout black silk, used chiefly for hat bands, also written *Armozine*.

**Armure:** A Bradford term for dress fabrics, referring to a worsted cloth presenting an embossed appearance, produced by weaves of a warp or filling rib character. These fabrics are produced in different qualities, a standard make being: 91 warp-threads, 2/60's Botany, with 67 picks 30's Botany per inch. The weaves used for these fabrics refer to what we might call wavy warp effect rib weaves, or corkscrews. Frequently two kinds of material, arranged thread and thread for the warp are used, *i. e.*, a lustrous thread to alternate with one non-lustrous; for example, one thread Mohair to alternate with one thread Botany. The two materials are prominently brought on the face of the fabric by its weave, resulting in an alternately exchanging of bright and dull twill lines, or figured effects, as the weave may call for. For a typical structure of these fabrics use: warp, 1 thread 2/40's Mohair to alternate with 1 thread 2/60's Botany, 18's reed with 4 ends per dent; filling, 64 picks 30's Botany per inch. Since the warps of these goods are composed of a shrinkable and non-shrinkable material, during finishing the non-shrinkable lustrous material develops a slight slackness which causes it to stand up and predominate in the finished fabric. To produce a cheaper fabric, cotton is substituted for the expensive Botany. The former is usually woven in a fast black color and the fabric piece-dyed black for Mohair. Effects in two colors are produced by weaving both materials in an undyed condition, and dyeing the piece first for Mohair one color, and then a second color for the cotton; or the cotton warp and filling are dyed the requisite color prior to weaving, and the Mohair dyed a second color while in piece form. On account of cotton being a non-shrinkable material, during weaving it is arranged for the Mohair warp to come in slacker (about  $\frac{1}{4}$  inch per yard) than the cotton warp. Such conditions allow the lustrous Mohair material to predominate, which in consequence enhances the lustrous appearance of the cloth. By employing artificial silk in place of the Mohair material, beautiful lustrous effects in two colors can be obtained. The goods are then woven with the material in an undyed condition, and piece-dyed for Botany, the artificial silk remaining its original color.

**Armure-laine:** A heavy ribbed or corded silk face fabric, interlaced with a warp rib weave, the filling (wool) resting in the centre of the structure.

**Armure Satinée:** A silk fabric showing a fine twilled face with a smooth satin back.

**Army Cloth:** Cloth of any description used in the manufacture of soldiers' uniforms.

**Army Worm:** An enemy to the cotton plant; its name is derived from the feature that it comes with its

companions as an invading host, marching from field to field, and devouring every leaf of the cotton plant, even attacking the bolls.

**Arras:** A tapestry fabric originally made in Arras, France; usually woven with colored figures or scenes and used for draping the walls of rooms.

**Arrasene:** A cord or thread made of wool or silk, closely resembling chenille, used for embroidery.

**Arras Lace:** Named after the city of that name in France, where it is made. Very strong, inexpensive on account of simple pattern, white, bobbin lace, somewhat resembling Mechlin. Distinguished by its light, single thread ground, known as *liste* ground.

**Arree or Bun Raj:** A species of *Bauhinia*, known as mountain ebony. They are climbers, and mostly inhabit the East Indies; a few come from Jamaica and Brazil. Their bark is used for making rope and cordage.

**Arrow-root Starch:** This is the starch of the roots of several species of *Maranta*, cultivated in Bermuda and other West Indian Islands, Ceylon and Natal. On account of its price, arrow-root is rarely used in finishing. It gives almost the same results as farina.

**Arrow-tie:** A tie of hoop iron used in baling cotton.

**Arsenate of Soda:** Used in calico printing as a dung substitute, in clearing the cloth after mordanting, so as to remove any excess of un-fixed mordant.

**Arshin:** A measure of length in Turkey and Persia, and formerly in Russia. The Turkish Arshin was equal to 70.865 centimeters, but the name is given in Constantinople to the meter (39.37 inches) through the influence of the Persian Arshin of 104 centimeters. The Russian Arshin was equal to 71.119 centimeters, or about 28 inches.

**Art De Laine:** A name for a fine woolen fabric for ladies' wear, in fashion about 1890 and later.

**Artificial Silk:** An imitation of natural silk. In elasticity and strength artificial silks are somewhat deficient, even when dry, and when wetted the defect is greatly accentuated, a feature which compels them to be handled very carefully in dyeing. All artificial silks, however, are somewhat difficult to manipulate in winding and weaving. With regard to lustre, artificial silks exceed natural silk, some of the artificial silks having an undesirable metallic lustre. With reference to softness and general handle, artificial silks, considered as a whole, are somewhat deficient compared to true silk, but with the exception of what is known as *Thiele* silk and in which this effect has been overcome by building up the thread of a large number of fine filaments, for instance a thread of 40 denier may contain from 40 to 80 of such filaments. Two varieties of artificial silk are of importance, *vis:* cellulose and gelatine silk. Of these, cellulose is the one of commercial importance,

gelatine silk being little, if at all, used. In spinning the fibre, the solution of the material is forced through very fine tubes; it is caught on an endless belt, and solidifies. The fineness of the tubes and the rate of motion of the belt regulate the size of the fibre.

**CELLULOSE SILK:** All the commercially produced artificial silks are obtained by using some form of cellulose as a basis; among these may be mentioned the De Chardonnet, Pauly, Lehner, Vivier, Thiele, Stearn and Bronnert silks, which are also known under such names as "Collodion silks," "Glanzstoff," "Lustro-cellulose," and "Viscose silk." Cellulose, the chemical basis of cotton, linen, wood, and the structural portion of vegetable growth generally, is chemically a very inert substance, and only two or three ways of dissolving it are known, *vis:* (1) When converted into nitro-cellulose by treatment with nitric acid, it becomes soluble in alcohol-ether. The various collodion silks are thus produced. (2) Cellulose is soluble in a concentrated solution of zinc chloride, or (3) in an ammoniacal solution of oxide of copper. (4) If cotton is mercerized with caustic soda and treated with carbon disulphide, while still saturated with the alkali, it forms a new chemical compound (cellulose thiocarbonate) which is soluble in water and is known as *viscose*. Each of these four methods of dissolving cellulose forms the basis of a commercial process for manufacturing artificial silk. Cellulose silk may readily be detected in silk or wool by boiling the material with a solution of caustic potash. Silk or wool dissolves, but cellulose silk does not dissolve, even after prolonged boiling.

**GELATINE SILK:** This is spun from a solution of gelatine in hot water. When the threads are dry, they are exposed to vapors of formaldehyde, which combines with the gelatine and renders it insoluble in water. The fibre has a high lustre. Like cellulose silk, it tears with the greatest readiness when wet.

**Artificial Wool:** Shoddy, Mungo and Extract, *i. e.*, wool fibres obtained by extracting, picking, garning, as the case may require, odd woolen yarns or waste; woven or knit, worn or waste fabrics of any kind.

**Art Serge:** Any worsted fabric of a serge character woven in a grey condition, free from black hairs, usually light in weight and piece-dyed into æsthetic colors.

**Art Square:** A carpet woven in one piece to form a square for the center of a room.

**Asan:** A small pile carpet on which the Hindus sit while at prayer; a carpet to sit on, being made chiefly in the northwestern provinces of India, noted for their manufacture of pile carpets or rugs.

**Asari:** The Hindu name for a hand-spinning reel, on which silk, etc., is spun.

**Asbestos:** Asbestos is a natural silicate of calcium and magnesium, the

fibrous condition of certain incombustible minerals found in Savoy, the Pyrenees, Northern Italy, the Takaka district of New Zealand, Canada and some parts of the United States. Asbestos usually occurs in white or greenish glassy fibres, sometimes combined in a compact mass, and sometimes easily separable; elastic and flexible. Canadian asbestos is almost pure white, and has long fibres. Asbestos can be spun into yarn and woven into cloth, but as it is difficult to spin these fibres alone, they are generally mixed with some cotton, which is afterwards disposed of by heating the finished fabric to incandescence. Because of its incombustible nature, asbestos is used where high temperatures are necessary, as in the packing of steam joints, steam cylinders, hot parts of machines, for fire curtains in theatres, hotels, etc. It is difficult to dye. Also written *Asbestos*.

**Ashmuni:** A variety of Egyptian cotton furnishing about one-fifth of the entire crop. Until 1892 it was the leading quality of cotton grown there, when it degenerated and was replaced with Mit Afifi. It is rather brown in color, with rougher staple than Mit Afifi; the only quality planted in Upper Egypt.

**Asili:** A variety of Egyptian cotton, which was first produced on the Korashieh estate. It is like Mit Afifi, cream colored, but better in quality, long, strong and silky, bringing a higher price than any other variety of Egyptian cotton.

**Assouplage:** The (boiling-off) process by which *souple* silk is produced.

**Astoli:** A type of cotton fabric made at Bradford, in a serviceable gray color, 56 inches wide. The cloth is made in accordance with a process of specially preparing the material so that the resultant fabric is rendered capable of resisting not only rain but also extreme variations in temperature.

**Astrakan:** A pile fabric of a coarse texture, presenting a curious curly surface. These fabrics are produced either on the filling principle and where a shrinkage of the ground texture throws the pile filling up as a loop, or they are constructed on the principle of a warp texture and when a thick curly warp yarn is brought over wires to form the characteristic loops. Also written *Astrakhan*, in imitation of the fur obtained from the pelts of young lambs raised in Astrakhan, European Russia.

**Astringents:** Various kinds of tannic acids, used as agents in dyeing textile fibres.

**Atlas:** A smooth, highly lusted silk fabric, interlaced with (Atlas) satin weaves. The German word for satin.

**Attacus Mylitta:** The scientific name or classification of the moth of the wild tasar silkworm of India. *Tasar* is the Hindustani name for this wild silkworm and its product, and *Tussah*, *Tusser*, *Tussore*, etc., are simply anglicised forms of it.

**Attaviche:** A silk term used in Europe, meaning atavism, or recurrence of disease or peculiarities of more or less remote ancestry or breed.

**Aubusson Tapestry:** Tapestry made originally at the former royal factory at Aubusson, France; now made extensively in the city of Aubusson for draperies, being made in one piece in

the hand or needle-work style of East India carpets; highly esteemed for elegance of designs and colorings.

**Auramin:** A coal-tar dye used for dyeing wool, cotton and silk in yellow shades. It is used for tinting cotton, cream shades, and with chrysoidine for imitations of brown Egyptian cotton (Macco). Also written *Auramine*.

**Aurang-shahi:** A kind of very rich East India silk cloth. Aurang means "throne," consequently it was probably a rich silk textile used originally for that purpose, *i. e.*, for covering the throne, as of a Hindu king or potentate.

**Aurantia:** A coal-tar product used in dyeing wool and silk in orange shades.

**Auréole:** A ring or line that appears round where a spot has been cleaned on a fabric.

**Aureosin:** A coal-tar product used for dyeing cotton, wool and silk a light rose with greenish-yellow reflection.

**Aurillac Lace:** Somewhat resembles Angletierre. Bobbin lace made in Aurillac, France.

**Aurin:** A coal-tar product used for printing cotton and woollens in orange-red shades. Owing to its fugitiveness it is seldom used in dyeing. Also written *Aurine*.

**Australian Cabbage Palm:** The leaves of this palm are used for the plaiting material of hats; belts also have been made from the leaves.

**Australian Merino:** Merino sheep raised or bred in Australia. This country had no native sheep, and the first importation of Spanish merinos was taken over from Cape of Good Hope to Sydney in 1794, and was soon spread over all the Australian colonies, being intermixed and crossed with the best English breeds of sheep. One of the results of the crossing of the merino with Leicester sheep in Australia has been the production of the best quality of merino wool, known as *Botany*, a long fine combing wool.

**Australian Wools:** Australia furnishes superior wools, the choicest clips of which rival closely those of the Silesian, Saxon and Hungarian merino. They present, as a rule, a strong, elastic, highly serated staple, of good color with excellent felting properties, and are used for both woolen and worsted yarns. The principal Australian wools are Adelaide, Port Philip, and Sydney wools.

**Auvergne Lace:** Any kind of bobbin lace made in Auvergne, France. Different makes and patterns.

**Ave Maria Lace:** A narrow edging lace.

**Avirol:** See Universal Oil.

**Awassi Wool:** The same is named for a nomad tribe, the *Awais*, who lived on the plains and highlands between Aleppo and Mossul. A fiction says the word is derived from the Arabic term *awas*, meaning soft. This wool, probably originates from a crossing of the Kurdish hill sheep and the animals owned by the nomad Arabs of the plains. Its fibre seems coarser than Arabic, but finer than the Kurdish. Approximately 6,000 bales of Awassi wool is sent out each year from this district, most of which goes to the United States, where it is used mostly for the manufacture of car-

pets and coarse worsteds. Nearly all the Awassi wool sold from the Bagdad market is grown on the steppes north of that city. Its colors are mainly fawn, piebald, and dark brown. From 16 to 25 per cent of Awassi wool clips are colors, the rest turning out white on washing. Awassi wool nearly always comes into the market in a dirty condition. In washing, it loses from 15 to 35 per cent in weight, according to the thoroughness of the wash and the amount of dirt and extraneous matter in the wool.

**Axminster:** A carpet originally made at Axminster in Devonshire, Eng., but since the introduction of the Axminster power loom it is now produced in all the great carpet weaving centres all over the world. It is of the knotted pile structure, and no doubt took its origin in what is now termed the "Turkey" carpet.

**Azarin:** A coal-tar product of the azo-group used in dyeing cotton a brilliant red, inclining to a crimson.

**Aziam:** A Russian outer garment made of coarse, gray cloth, sometimes lined with astrakhan or sheepskin.

**Azo-blue:** A dark blue powder, soluble in water and used for dyeing cotton. It is a coal-tar product, and fast to soaps and acids.

**Azo-dyes:** A group of the coal-tar colors, which contain nitrogen as a necessary constituent.

**Azulin:** A coloring matter produced by heating aniline with corallin, formerly a blue dye.

**Azurin:** A blue-black color, produced on fabrics printed with aniline black, by the application of ammonia.

(To be continued.)

### Fixing Dyestuffs upon Textile Fibres.

According to a late English patent, basic dyestuffs are improved in fastness to rubbing when dyed on cotton or artificial silk by the following method.

After tannin-mordanting and rinsing, the material is treated in a bath of sodium silicate. The bath may be made with 3 grms. sodium silicate per litre, and should be used at 60 deg. C. after neutralizing with hydrochloric acid. The fibre is then washed and dyed, and is finally treated at 30 deg. C. in a bath containing 1 gm. sodium silicate per litre, neutralized as before.

Vat dyes are also improved in fastness to rubbing when dyed on material prepared as described, a dark shade of Indigo showing a great improvement.

Where artificial silk and cotton are dyed together, the use of this method improves the equalization, as is the case on artificial silk alone where the quality of the fibres is liable to vary.