

Dictionary of Technical Terms Relating to the Textile Industry.

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- SABRINAWORK**:—Appliqué work, in large designs, on counterpanes, table covers, etc.
- SACCHARILLA**:—A kind of muslin.
- SACK-CLOTH OR SACKING**:—Plain solid color flannels made in special shades for women's dressing sacks.
A coarse, hempen jute or linen fabric for sacks, bagging, etc.
- SADDLE-CLOTH**:—A cloth attached to a saddle and extending over the loins of the horse; a shabrack.
- SADDLE-FELT**:—A coarse felt used in the manufacture of saddles for horses.
- SAGO STARCH**:—This starch is obtained from the pith of various species of palms. Sago produces much the same kind of finish on cotton fabrics as Indian corn starch, and they are frequently used together. It requires to be well mixed with water before boiling, and to be well boiled, to make a good smooth size, which, however, does not keep well. It soon becomes watery, and should therefore only be made as required.
- SAIL-CLOTH**:—A canvas for sails made of flax, hemp, cotton, or jute.
- SAILOR-SCARFS**:—Scarfs made in sailor fashion of grenadine or similar materials.
- SAKALARIDES**:—An experimental variety of Egyptian cotton; a hybrid of the *Mit Afffi* variety; claimed to have prospects of becoming a real competitor of Sea Island cotton.
- SALAMPORES**:—Blue cotton cloths made in Madras.
- SALICYLIC ACID**:—A derivative of phenol, a powerful antiseptic and mildew preventive in cotton finishing; only used when chlorides are not present in the mixing.
- SALLO OR SALLOO**:—A kind of red cotton cloth.
- SALONICA COTTON**:—Cotton grown in the Levant, presenting a short, mossy staple; used for making candle wicks.
- SAMITE**:—A rich silk fabric worn in the middle ages; originally made with six thread organzine warp; later, any heavy satin or other lustrous silken material.
- SANAT**:—A kind of Indian calico.
- SANDERSWOOD, SANTEL, SANDAL, OR RED SANDERS**:—Obtained from the *Pterocarpus santalinus*. It is imported from the East Indies, Ceylon, the coasts of Coromandel and Malabar, Golconda, Madagascar, and tropical Africa generally. It is shipped in the form of hard, compact billets of a dull red color, and is subsequently ground or rasped to coarse powder. When boiled with water it gives off an aromatic odor, resembling that of orris root.
- SAND ROLLER**:—A roller covered with emery cloth, to present a rough surface; used in some makes of looms or other machinery to prevent slippage of cloth.
- SANGI**:—A cotton and tussah silk mixed fabric made in the Northwestern Provinces of India.
- SANGLIER**:—A fabric made of a wiry worsted or mohair yarn, with a close texture, interlaced with the plain weave, presenting a somewhat rough finished surface. From the French sanglier, meaning wild boar; hairy, wiry cloth, resembling the nature of the coat of the animal.
- SANNAH**:—A kind of East-Indian muslin.
- SANTOS COTTON**:—A variety of cotton grown in Brazil and to some little extent along the south-eastern coast of South America. It is raised from the American species *Gossypium Hirsutum*. Although retaining many of the characteristics of the American cotton, yet it has also largely partaken of the peculiarities of the Brazil varieties, being harsh and pliable in the fibre, and of little importance.
- SARAPAS**:—A kind of parti-colored woolen blanket made in Mexico.
- SARCENET**:—A plain silk ribbon; a thin silk lining.
- SARI**:—A long piece of cotton or silk cloth, constituting the principal garment of Hindu women; worn round the waist, with one end falling to the feet, the other crossed over the bosom, shoulder and head.
A long scarf or gauze of silk.
- SARONGS**:—Plain woven colored stripe or check cloths with elaborate headings. Used for scarfs in Eastern countries.
- SARSENET**:—A thin, sheer, soft-textured silk fabric, of a veiling kind, now used as millinery lining. The name comes from the Arab Saracens, who wore it in their head dress.
- SATARA**:—A kind of woolen cloth, ribbed, highly dressed and lusted; fulled and sheared in the finishing process.
- SATEEN**:—Cotton cloths woven with filling face for printing and lining purposes, and with warp face for shirtings.
A cotton imitation of satin; Italian cloth.
A thick and strong fabric resembling jean, used for corsets, shoe-linings, etc.
- SATIN**:—A warp face, glossy silk fabric having a less lustrous back. The high lustre of the face is produced partly by quality of the silk, partly by texture and weave, and partly by the dressing with hot rollers. Satins are sometimes figured.
A silk fabric in which the warp is allowed to float over the filling in a manner covering it entirely and presenting a smooth, lustrous face.
- SATIN-CLOTH**:—A thin woolen dress fabric with a satiny surface.
- SATIN-DAMASK**:—A satin with a rich floral or arabesque pattern, sometimes raised in velvet pile.
- SATIN DE CHINE**:—A strong, close-woven silk fabric, having a dull finish resembling satin.
A satin finished material, composed of cotton and worsted, called *Farmer's Satin*, chiefly used for coat linings, etc.
- SATIN DE LAINE**:—A thin glossy worsted fabric, or a fine woolen fabric in satin weave or finish; used for ladies' dresses, etc.
- SATIN DE LYONS**:—A fine quality of lustrous satin, produced at Lyons, France, woven with a silk back.
- SATIN DUCHESS**:—A name applied to a heavy grade of silk dress fabric. It is woven with a grain so fine that it does not produce a grain effect, but partakes more of the nature of a perfectly close weave, the surface being apparently composed of minute elevations and depressions, similar to *pearl*

de soie, but having more lustre. Originally satin duchess was a thick and generally a plain satin of good quality.

SATINE:—Twilled cotton cloth of light weight, finished to imitate silk satin.

SATINET:—A material made of cotton warp and wool filling, so woven that the wool forms the surface. Woven usually on a four-harness loom, and often printed in imitation of cassimere.

SATINET-LOOM:—A narrow loom weaving satinet, jeans, twills, and similar goods.

SATIN FOULARD:—Foulard silk, the surface of which is especially smooth and has a satiny appearance. A silk stuff printed in various designs and colors; also a silk representing handkerchief effects.

SATIN GREC:—A silk fabric interlaced with the 12-harness double satin weave, making the cloth much firmer than if using a regular satin weave.

SATIN JEAN:—A smooth, glossy, hard twilled cotton fabric.

SATIN-LISSE:—A cotton dress fabric with a satiny surface, usually printed in delicate patterns.

SATIN MARABOUT:—A satin having a single warp of Marabout silk; used for millinery purposes, etc.

SATIN MERVEILLEUX:—Silk twilled goods having a satin finish.

SATIN RHADAME:—A dress fabric, the satin surface of which is broken by fine twilled lines, extending diagonally across the web. It is a lustrous fabric, largely in use for fine silk dresses, made both all-silk and cotton-backed.

SATIN ROYAL:—A very fine and expensive variety of dress silk, with a glossy satin finish on both sides, each face being crossed by fine twills or sunken lines.

SATIN SERGE:—A satin-surfaced cloth showing a form of twill.

SATIN-SHEETING:—A cotton fabric, with a satiny silk surface, made wide for use in upholstery.

SATIN SOLEIL:—A fabric of satin-like surface with a cross-line appearance and a pronounced sheen.

SATIN-SURRAH:—Surrah silk with specially glossy surface.

SATIN WEAVES:—A scheme of interlacings of warp and filling in which the points of intersections are evenly distributed over the repeat of the weave, and in such a manner that no two consecutive warp-threads intersect with successive picks of the filling. This imparts to the fabric the characteristic smooth, even surface, and enables the intersections to be completely covered; the surface threads, whether warp or filling effect, should be greater in number than the other set. A broken satin has the warp and filling threads twisted in such directions as will neutralize the slight twill effect in the fabric otherwise produced with pure satin weaves.

SATIN WHITE:—An artificially prepared calcium sulphate obtained in various ways.

SATSUMA CREPÉ:—A fancy, or trade name for a cotton wash dress fabric.

(To be continued.)

THE RING FRAME.

Notes.

(Continued from page 68.)

POWER TESTS are necessary for various purposes. In the first place it is often necessary to find out how much power is required for a spinning room without regard to the spindle itself. It is sometimes possible to determine this factor by taking the power indication of the engine when running the spinning department alone, or by attaching a power scale to the main driving shaft of the room.

It is, of course, impossible to get an accurate result by merely testing one frame, as the frames themselves vary considerably, owing to variation in tension of their driving belts, and the friction in many of the bearings.

Another reason for power testing is to determine whether power can be saved by making certain changes in the spindles or the methods of using them. There is a great practical advantage in such tests, as it will always be found when testing frames that it was impossible to save a considerable fraction of power by simply putting the frame in proper condition for testing.

The simple methods of reaching these conditions could be easily enforced in any spinning room at slight expense, with great saving. Very few mills use proper oil. Many never take advantage of the adjusting fit which may be present in their spindles, thereby allowing them to correct bad running and loosen tight bearings. Few mills pay attention to the removal of dirt from the spindle bearings. Then there are the evils of too heavy roller weighting, frames out of level, rings out of centre, accumulation of dirt, etc.

The following plan of making a power test is suggested by the Draper Co. as having been used on important experiments with highly satisfactory results. If a test is made on a frame in a mill, first find the power consumed as it stands, by the following method. It is understood, of course, that the person making the test thoroughly understands the uses of dynamometer or power scale. Unless this knowledge has been acquired the test will have no value.

Take records of the power for several minutes just before doffing time, then take the power records for several minutes after doffing. Take all readings when the rail is at the center of the traverse. By adding these records and dividing by 2, the average power of the frame spinning is approximately obtained. Now, break the ends down and keep the rollers running and record the power. Next, throw the rollers and the builder out of gear and run the spindles with their bobbins. The difference between the latter two records will give the power consumed by the rollers, gears and builder. Now, take the small bobbins off and replace them with the full bobbins, running the spindles without rollers as before. By adding this record to the record of the small bobbins without rollers and dividing by 2, we have the power taken by the average weight of the yarn load and bobbin with the spindle. Now, take the bobbins off and run the spindles bare. Subtracting this record