

Dictionary of Technical Terms Relating to the Textile Industry.

(Continued from page 94.)

- TOP**:—A continuous band of combed wool fibres (from which the noil or short fibres have been separated) in an untwisted condition. This term should directly be applied to material which has been combed and passed through two or three finishing boxes, to straighten the fibres and bring it into a suitable condition for the drawing and spinning operations which follow.
In dyeing, to cover or, wash over with a different or richer, color.
- TOP-FLAT**:—In carding, a narrower wooden strip covered with card clothing, several of which are placed above the main cylinder of the top-flat card; formerly used for carding cotton, now superseded by the revolving flat.
- TOP KNOT**:—The wool clipped off the forehead and poll of a sheep.
- TOP MAKER**:—A dealer in tops who buys the wool, sorts it if necessary, and afterwards makes it into tops, or pays a commission comber to do this for him.
- TOPPINESS**:—A term applied to wool which shows a considerable amount of taper at the staple ends, and is thus likely to prove wastey.
- TOPPING INDIGO**:—Indigo on cotton is sometimes topped with methyl violet or direct reds to get deeper as well as brighter and redder shades.
- TOPPINGS**:—The dirt and accumulation of clay, etc., found on the skirts of the fleece of a sheep.
Waste which comes from hemp in the process or hatching.
- TOPS AND BOTTOMS**:—In cotton spinning, *Tops* is a familiar term for the top of the bolsters, and *Bottoms* a familiar term for the spindle footstems.
- TOQUE**:—A cap which is flat on the top; a lady's bonnet or head covering of peculiar shape and style.
- TORCHON LACE**:—Coarse, open bobbin lace of stout but loosely twisted thread in very simple patterns. Much seen in imitations, usually in narrow widths.
- TO'T**:—(for *to it*.) The term given to the process of cutting fustians, *i. e.*, the floats are in this instance not cut in the centre, as is done with silk velvet, but they are severed slightly to the left, in the direction of the cutter. This procedure imparts a better appearance to the finished fabric than if cutting the floats in the centre, and accounts for the fact that fustian, properly cut, rubs smoothly in one direction only. See *fro't*.
- TOUCHARDIA**:—A native of the Hawaiian Islands, a shrubby plant nearly allied to *Bahmeria nivea*. This plant produces a fibre that is easily detached from the plant. The stem fibres are adapted for cordage purposes.
- TOUCH-PIN**:—A sharp square or triangular pin set upright in a block of hard wood, used in roughing flax to break off the loose fibres left in the hackle.
- TOURNAY**:—A printed worsted upholstery material.
- TOUZ**:—See India Shawl.
- Tow**:—The short fibres and refuse that come off flax during its scutching, machining and dressing; used for making low grade yarns and twines.
- TOWELING**:—Cotton or linen material used for towels, whether made in separate towels with borders, etc., or in continuous pieces, sold by the yard; usually woven with a diaper pattern.
- TOWELING EMBROIDERY**:—Decorative work done in heavy material, such as toweling, usually by a combination of drawn-work and needlework with addition of fringes.
- TOW LINEN**:—A coarse, rough cloth, made from tow or tow flax in Philadelphia, about 1788.
- TRACING-CLOTH**:—A smooth, thin, linen fabric, coated with size, used for making tracings and drawings, etc., also called Tracing linen.
- TRACING-THREAD**:—In lace-making, a bordering thread thicker than most of the threads of the fabric, usually indicating the pattern; a group or cluster of threads used for such bordering.
- TRAGACANTH**:—This gum is obtained from several shrublike species of *Astragalus*, that are met with throughout Greece and Crete, and also in Asia Minor and Persia. Only three of these, however, have been actually identified as the source of tragacanth, *viz*: *Astragalus erecticus* Lam., and *A. Parnassii*, Boiss., in Greece and Crete, and *Astragalus verus*, Oliv., in Western Asia. Though tragacanth exudes spontaneously from the stems of these plants, the yield is frequently increased by making incisions in the stems. The best grades, which consist of foliaceous pieces, are the result of artificial interference with the plants; the inferior, lumpy masses being spontaneous exudations. Used as an adhesive dressing in the finishing of silk and cotton fabrics.
- TRAIT**:—A term employed in needlework to denote the two short seams made on each side of the front of a bodice, whence small gores have been cut which make the slope required, so as to cause the dress to fit in closely under the bust.
- TRAM**:—From *tramé* or *tram*, the French for filling. It is the union of two or more (generally 3 to 6) single raw silk threads, doubled together, and which then have from 2 to 3½ turns of twist per inch put in. This is sufficient to hold the silk together in the dyeing and weaving, and at the same time leaves the thread full and open and so that it fills the cloth properly. Used for filling.
- TRAP**:—Also called *smash* or *mash*; faults in weaving caused by the shuttle becoming trapped, which will break out the warp-threads for several inches in the width. To piece up these ends leaves an ugly place; therefore, if the weaving is continued, this blemish has to be cut out, and the piece seamed.
- TRAP BOARDS**:—Lifter boards used in connection with the 2-ply Ingrain carpet Jacquard machines in place of the lifting blades of the griffe as used in other Jacquard machines. These boards are made to trap the knots of cords (taking the place of the hooks in the regular machine) by means of slots extending from the holes, through the latter of which a knot can pass if so directed by its mate needle, or the knot is caught in the slot of the trap board and in turn its cord raised simultaneously with the trap board.
- TRAVELING RUG**:—A rug, plain or fancy, made expressly for the use of travellers.
- TRAVELLER**:—The small loop of finely tempered steel, sprung into the flange of the ring on the ring frame, acting as the winding-on drag to the yarn, which is made to pass through them (one thread to each traveller) on its way to the bobbins. The tension

upon the threads while spun is largely governed by the weight or size of the travellers used.

TRAVERS:—Stripes running in the direction of the filling, similar to those in bayadères.

TRAVERSE:—The distance the buildiers in spinning and winding machinery rise and fall on the spindles.

TRAY-CLOTH:—A piece of cloth usually of linen damask, used to cover a tray upon which dishes of food are carried.

TREADLES:—The levers by which the harnesses are actuated on the hand loom and other simple looms.

TREILLIS:—A coarse kind of quilted linen.

TRELLIS-WORK:—A kind of fancy work made by cutting out patterns in different materials, and applying them upon a background with needlework, edging, etc. The name is derived from the common use of a pattern of vines and climbing plants supported on a trellis.

TREVETTE:—A knife used for cutting (by hand) the pile in warp pile fabrics, in turn liberating the pile wires out of the last woven portion of the fabric.

TREVOLTINS OR TRIVOLTINES:—Those races of silkworms of which there are three broods in one year.

TRICOT:—A woolen or worsted fabric, characterized by faint lines or ribs running either warp or filling ways, produced by a special system of weaves known as tricot weaves. Originally, a name given to fabrics made of woolen yarn by hand knitting, hence the name (from the French) *tricot* meaning knitting. Later was applied to materials made on knitting frame now known as jersey cloth. Since about 1840 applied to woven woolen and worsted cloth (as previously referred to) the weave of which is intended to imitate the face effect of a knitted fabric. This tricot line is similar to the rib line in a ribbed cloth except that it is not so pronounced. Warp tricots (and which are the ones most often met with) are constructed with two systems of warp-threads and one system of filling, and are characterized by a texture which while dense is singularly elastic, somewhat similar to heavy jersey cloth. Tricots are commonly dyed in plain colors. Worsted structures are finished with a clear face, so as to show the threads and their interlacing distinctly. When intended for fancy worsted trouserings, neat colorings are used in the warp.

TRINITROCELLULOSE:—Gun cotton.

TROLLEY:—In English lace-making, lace, the pattern of which is outlined with thicker thread, or a flat narrow border made up of several such threads.

TROUGHING THE SHED:—Arranging the shed in a loom to give the fabric, more particularly those woven with the plain weave, the appearance of fullness and density of face, or what is usually spoken of as cover. It will also be noticed that by it fabrics interlaced with a twill will show the twill lines more prominently.

It is accomplished by adjusting the position of the back roller and breast beam, raising the former so that the bottom shed line of warp is depressed more below the *warp-line* than the top shed is raised above it. The result is that greater tension is applied to the threads when at the bottom shed line than when forming the top shed, and when in this position they are practically free from tension, hence their better covering power.

TROUSERING:—Cloth made for trousers; especially material made for that purpose.

IMITATION CHAMOIS.

By H. Werder.

Cloth for cleaning, in imitation of chamois leather, refers to a fabric in which a nap is raised on both sides of the fabric; imparting to it its characteristic soft, woolly handle. They are made in various qualities, from cotton yarn, silk waste, etc.

Since the fabric has to show a good full nap on both sides, the filling must be a loose twisted yarn, and the warp not harder twisted than absolutely necessary, since otherwise the proper nap could not be produced. No perfect nap can be raised with a hard twisted filling.

The weave employed in the construction of the cloth is the common plain weave, and the texture is such that warp and filling will show equally on both sides.

In connection with the warp use a fairly long staple cotton fibre, whereas for the filling a short fibre will be good enough. In spinning the yarn, see that both (warp and filling) are well carded and free from any lumps or impurities.

NAPPING.

Raising the nap is done by two distinct processes, one before dressing the cloth, the other after dressing, calandering and drying. With reference to the first process of napping use three or four passages of the cloth through the machine, and it must be done so that, after the dressing and calandering, one, or at the most two, additional passages of the fabric through the napper will produce the required pile character to the fabric. In the first process begin your work gently, using a 24 to 36 roller machine, the latter being the better when adopted for very thin fabrics.

DRYING.

The drying, after dressing and calandering is done either on a stenter or a cylinder drying machine, either one of which is built by The Textile Finishing Machinery Co. of Providence R. I. The first mentioned style of machine can not be used when dealing with shoddy goods. In using the cylinder dryer, the same must be operated slowly, since raised goods dry less quickly than smooth fabrics, for which reason they must be kept longer in contact with the heated surface of cylinders. Whether using the stenter or the cylinder machine, slow drying contributes to the production of the soft feel, characteristic to these cleaning cloths.

DRESSING.

With reference to the substances used for the dressing, the same must be such as not to interfere with the softness of the fabric in its finished state, hence any excess of salts or China clay must be avoided, since they not only wear unduly on the points of the clothing of the raising rollers, but at the same time throw off such dressing in the form of dust, which will get into the bearings of the machine, and considered all around, influence its future usefulness.

Have your dressing always thin, so that the same will penetrate into the fibres and the fabric, again a thin dressing will not dull the colors. A starch not boiled can not be used under any conditions, since it prevents in the final raising process the production of the proper nap. At the same time, even if using boiled starch, care must be exercised, and the same only used in small quantities. Dextrine is the proper substitute for starch, since it does not act so harmful to the final raising process.