

## DICTIONARY OF TEXTILE TERMS.

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**Persian Shawls:** Shawls made in Persia. Those of Kirman are not much inferior to those of Cashmere. They are woven by hand, similarly to the carpets. The material called Koork, of which the shawls are made, is the under-wool of a particular kind of white goat.

**Persian Sheep:** During recent years these sheep have commanded much attention, especially in South Africa. There seems to be a liking for the Persian and Woolled Persian types in that country although the wool is vari-colored, coarse, and kempy. It is used in making grey blankets, horse-rugs, etc.

There appears to be two varieties of these sheep, the fat-tailed and the fat-rumped. The fat-tailed sheep imported into Cape Colony from Asia has given rise to the *Afrikaner sheep*, which is often considered a native. These sheep, when crossed with the fat-rumped breed, evolve the Woolled Persian type.

**Persian Silks:** Silks made in Persia. Silks are woven at Yezd and Kashan and Resht, which towns are also the centre of the cultivation of the silkworm, but the most artistic textiles of Persia are the beautiful shawls called *HUSSEIN KULI KANI*, probably from the name of the man who first produced them. The face of the fabric resembles that of a fine Cashmere shawl, the reverse side being loose and flossy.

**Persian Wool:** The chief wool markets of Persia are Sebevar and Mesched for the production of the Province of Khorassan and Kerman, or Kirman, where the wool of the southern provinces is sent. The Mesched wool, which is regarded as the best in quality among the northern wools, appears mostly on the Sebevar markets. Immediately in value after the Mesched wool comes that of Zurat, then that of Herat. The wool brought into the market is divided into two categories—spring wool (*pehm-i-bahari*) and autumn wool (*pehm-i-patzi*).

**Persienne:** An oriental cambrie or muslin having a pattern printed in colors.

**Peruvian Sea Island Cotton:** A variety of cotton resembling our Florida Sea Island, although by no means being as clean as the latter, neither so glossy, silky or so fine as the Sea Island proper; of a light golden tint, and fibre moderately strong; some deliveries rather dirty. Average length of fibre 1.56 inches. Suitable for spinning from 80's to 140's warp and filling. Like the Gallini species (the seed from which this cotton is raised) it is not indigenous to the country, but was originally imported a few years ago from the plantations of Georgia and Florida. Its general qualities are of a fairly high standard, although when placed alongside the product of the shrub grown on its native habitat, it neither looks so glossy and silky, nor the fibre so fine, but appears more harsh, hairy, and inflexible. The color is of a slightly golden tint. The strength of the fibre is only of a very moderate character,

much weaker in fact than true or Florida Sea Island varieties, although the diameter is rather greater. All deliveries of this cotton are also much dirtier, the lower ones especially being often highly charged with leaf, seed, sand and other foreign matter. Used in spinning yarns from 80's to 140's count.

Three varieties are brought into the market, respectively: Sea Island, Rough and Smooth. The *Rough Peruvian Cotton* is the most important variety, having a strong, rough, woolly, crinkly staple, about 1½ to 1½ inches long, and is usually very clean and well handled. Its chief use is for mixing with wool in the manufacture of *Merino yarns*, for which reason it is called *vegetable wool*, and when carded its resemblance is so close and its characteristics so strikingly similar to wool that it could readily be sold as wool, even to a dealer. When woven into goods along with wool, the cotton fibres cannot be determined with any certainty except by using chemical tests. This cotton is extensively imported and chiefly sold to manufacturers of woolen goods, for the purpose of mixing with wool, although some is used by itself in the manufacture of cotton yarns. When mixed with wool it reduces the tendency of the goods in which it is used to shrink, making them more durable, lessens their cost of production, besides giving them a better lustre and finish; hence it is frequently used in the manufacture of underwear and hosiery. For dyed goods it is equally suitable, as it takes the dye very well, *i. e.*, it makes fast colors. This peculiarity of the Peruvian cotton is probably the result of soil and climate, and its cultivation is therefore likely to be restricted to that country. It would be very difficult to find a section in the United States that would furnish a uniform and high heat during the ten months necessary for the development of the plant, or the other conditions which contribute to the successful cultivation of this cotton. Some of this cotton is highly colored and some actually *red*, a feature explained by means of the copper soil on which raised. The *Smooth Peruvian Cotton* variety is somewhat shorter and resembles our Gulf cotton; whereas the *Peruvian Sea Island Cotton* resembles our Florida Sea Island, although by no means being as clean as the latter.

**Petanelle:** A material composed of specially prepared peat fibres incorporated with wool fibres. The former gives the cloth certain antiseptic properties. Petanelle is typical of the animal and vegetable fibres, and is made into various articles of clothing.

**Peterkin:** Originally a variety of cotton with smooth, black seeds, developed to its present form by repeated selection of seed from the most prolific plants. Plants of medium size, well branched; limbs short jointed; bolls medium in size, oval, not clustered, not maturing very early; staple 1½ to 1 inch; seed occasionally black and smooth. Originated by J. A. Peterkin, Fort Motte, S. C., about

1870. There are very few varieties which yield so large a percentage of lint, and this is one of the best of the Rio Grande type.

**Petersham:** A great coat, of heavy rough-napped woolen cloth, called after Lord Petersham, who set the fashion of wearing the greatcoat.

**Petit Gulf:** One of the oldest varieties of cotton; originated by Col. H. W. Vick, the originator of the Jethro, about 1840. In 1848-49 large quantities of the seed were sent to Georgia and Alabama, and as the shipments were all made from Petit Gulf the variety became known under that name.

The plant is large, long limbed, and long jointed, not very prolific; bolls medium in size, ovate, not maturing early; lint 30 to 32 per cent.; staple 1½ to 1 inch. *Boyd Prolific* and *Dickson* are probably descended from this variety.

**Petits Pois:** Tiny dots or specks. The French for small peas.

**Petit Velours:** French term of *Light Cotton Velvet*.

**Petroleum Jelly:** The same is a mixture of paraffine wax and petroleum. It has, as a rule, a melting point of about 40 deg. C., although, of course, this varies with the proportions of wax and oil present. The oil must have a high boiling point, and this should be ascertained by distillation. The flash point of the preparation should also be tested before use. Absence of stearin or other saponifiable oil should also be ensured. Used as a softening agent in the finishing of cotton goods.

**Phenol:** Phenol is the scientific name of a substance  $C_6H_5OH$  (hydroxybenzene) which occurs naturally in coal-tar and is obtained from coal-tar commercially. It is also made synthetically from benzol. In the United States Pharmacopoeia the name phenol is applied to a pure grade containing not less than 97 per cent. of true phenol. The name phenol is also used commercially for the synthetic product made from benzol, and to some extent for the product from coal-tar.

The name *carbolic acid* is sometimes used synonymously with phenol and is, in fact, the old name for phenol, but such usage is not the best practice in either scientific or commercial terminology. The name carbolic acid usually means an impure product obtained from coal-tar containing phenol, cresol, naphthalene, and other impurities.

Synthetic-phenol plants were in existence in Germany before the war, but were operated only spasmodically. Their erection was a part of German military preparedness.

**Phenol Phthaleine:** Used for titrating oxalic, acetic, citric, or tartaric acids, and when 5 gr. per liter is its proper strength. Crimson when alkaline, colorless when neutral or acid.

**Phosphate of Soda:** See Sodium Phosphate.

**Phosphoric Acid:** This acid is used in the form of its sodium salt in the tin-phosphate-silicate process for weighting silk. It serves to fix the tin oxide by converting it into tin phosphate. The bath used for this purpose should stand at about 6 to 15 degrees Tw.

**Photee:** The finest kind of cotton used in India for the manufacture of Dacca muslins. It is grown along the banks of the Brahmaputra and its branches, and the Miqua.

**Phulkari:** Anything flowered; especially embroidery done by natives of India with patterns of flowers.

**Piano Feed:** The feeding mechanism for scutchers; its object being to automatically regulate an even supply of lap of cotton fed.

**Piano Machine:** The machine which perforates Jacquard cards with a piano motion; card stamping or card cutting machine.

**Pissaba:** A coarse fibre yielded by two palms, *Attalea Funifera* and *Leopodia Piassaba*. In South America it is made into coarse but durable ropes; in Europe, it is used chiefly for brooms. Also called *Piassava*, or *Paragrass*.

**Piccadilly:** A standing collar, the points of which are turned over; first worn in London about 1870.

**Pick:** A single strand of filling reaching once across the piece. This term is also used to express the action of throwing or picking a shuttle in a loom, through the shed; the time occupied in the opening of the shed, the picking of the shuttle and the beating up of the filling. A unit of measurement for the speed of a loom.

**Picks:** A term commonly applied to the individual members forming the filling which is thrown into a piece of fabric woven.

**Pick and Pick:** This applies to the throwing of single picks of different colors or counts into a fabric.

**Pick at Will:** A term applied to a loom in which the picking mechanism is so arranged that the shuttle out of any box may be thrown through the shed as formed by the warp-threads.

**Pick Counter:** The person who goes about the weave room counting the picks is, in some mills, honored with this title.

The instrument, *i.e.*, gauge, used in counting the picks, either at the loom, at the perch, or by the designer. In its crude form, it is a common steel templet with two protruding points placed one inch apart.

In its approved form it is a three part folding pocket microscope, the base of which has a square, either  $\frac{3}{4}$  or 1 inch, cut out, which is placed over the fabric to be examined; the lens (as is secured to the top) is then folded over and the number of picks in the known space conveniently counted. Also called *Pick Glass*, *Magnifying Glass*, etc.

**Picker:** A machine for opening, cleaning and mixing cotton or wool, as a wool-picker, a burr-picker, a cotton-picker; also a shoddy or rag picker as used for reclaiming the wool fibre from yarn, waste, as well as from woven and knitted clippings or worn fabrics.

That part of, or attachment to, a picker stick in a loom, which strikes and thus sends the shuttle through the shed.

**Picker-motion:** The parts of a power loom that drive the shuttle through the shed.

**Picker-stick:** A lever, of wood, used in the picker-motion of a loom to impart motion to the shuttle by means of the picker, as is connected to its upper end.

**Picking:** In most cases this is the first process of cotton spinning, whereas, in other instances it follows mixing, proceeded, when heavily pressed bales are used, by opening, *i.e.*, by running the matted cotton first through a bale breaker.

Cleaning the cotton from foreign impurities as well as opening the tufts, *i.e.*, preparing it in the best possible condition for the next (scutching) process.

In wool spinning the process of preparing the wool for the carding engine. (See Burr-picking. Mixing and Wool-picking.)

The movement by which the shuttle is propelled through the shed in the loom.

**Picking Cone:** The small conical roller secured to the picking shaft, being acted upon by the tappet, or the nose of the bottom shaft cam of the loom.

**Picking Out:** A common term for dissecting woven fabrics.

The operation performed by the weaver when he has to pick back, to take filling out, on the loom.

**Picking-out Glass:** A small magnifying glass of suitable size employed for the examining and counting of the threads and picks per inch, or one-quarter inch, in cloths. The most suitable sizes are 1 in. x 1 in. and  $\frac{1}{2}$  in. x  $\frac{1}{4}$  in.

**Picking Shaft:** A shaft extending along the inner side of the loom, the agent of the picking motion.

**Picking Tappet:** See Cam.

**Picklock:** One of the grades made in sorting a fleece for woolen spinning. The very choicest qualities of wool as regards fineness, elasticity, and strength of staple.

**Picot:** A loop-stitch used in fancy embroideries.

A row of little points at equal distances on the edges of lace, etc.

The looped edges of ribbon, also called pearl edge. French for *Splinter*.

**Picot Edge:** See Bead Edge.

**Picric Acid:** An organic acid produced by the action of nitric acid on phenol and other organic substances. Also called *Trinitrophenic Acid*.

**Picudo:** See Boll Weevil.

**Picul:** A Chinese weight of 133 $\frac{1}{2}$  pounds, used in the silk trade. Canton's Waste Silk Bale holds one picul, that of Shanghai three piculs. Also called *Pecul*.

**Piece:** A length of cloth woven from various warp lengths. As a rule the warp length is fixed, and under varying conditions will yield varying lengths of fabrics.

**Piece-dyed:** Cloth dyed after weaving or knitting, as distinguished from that made of wool dyed before weaving or knitting, known respectively as *wool-dyed* and *yarn-dyed*. Piece-dyed fabrics may be distinguished from stock and yarn-dyed fabrics by unravelling threads of each fabric. In the case of the latter, the dyestuff has penetrated through the yarn, while in the case of piece-dyed fabrics the dyestuff has not the chance to penetrate the yarn as completely as is the case with stock and yarn-dyed fabrics. Such difference is so much more noticeable if dealing with heavy fabrics, fulled considerably.

**Piece Goods:** All kinds of cotton, wool, worsted, silk, linen, etc., fabrics which are woven in lengths, suitable for retail sale by the usual linear measure.

**Piecers:** Assistants to the mule spinner, with the special duty of keeping the frames filled with roving. They derive their name from their work of piecing up the broken ends.

**Pieces:** Staples in small batches from various breeds and types of fleeces which during classing and sorting accumulate, and are later sold as regular or mixed lots.

**Piecing:** The joining of the ends or laps, slivers, roving, yarns, to make continuous lengths, or repair breaks.

**Picot:** Purl or loop.

**Pierced Cocoons:** Cocoons from which the moth came out by piercing the wall. It cannot be reeled, but is used for spun milk.

**Pigment:** A colored paint, as distinguished from a dye.

**Pierrot:** A large, loose fitting, white or white striped costume with long sleeves, worn by masqueraders.

**Pigment Printing:** Applied to calico printing, the colors are the same pigments as used by painters, and being quite insoluble in water, are, as we might say, cemented (fixed) to the fabric by an albumen, which coagulates when the cloth is strained and imprisons the fibre with the coagulum. These colors, though not altered in shade by soap, are detached in part by severe treatment, such as rubbing, etc.

**Pigment Style:** Method of textile printing, used mostly on cotton piece goods. Insoluble pigments are mixed with a thickener and the matter applied to the fabric; the thickener will fix the color to the cloth after it was set by steam.

**Pig's Foot:** This term is sometimes given to the diagonal steadying slot for the copping rail of the mule.

**Pilch:** A fur coat, any coarse garment worn for warmth.

**Pile:** The fibres or threads which issue from and form the surface of fabrics such as velvets, Turkish towels, Brussels, Wilton and Axminster carpets, etc. There are two kinds of pile fabrics, *viz.*: velvet (cut) and terry (loop or uncut) pile. They are mostly used alone; sometimes both are used in one fabric structure; again piles of one kind, but of two different heights, may be combined for the purpose of figuring, and what is then known as *pile upon pile*. The longest pile of any textile fabric is perhaps that of certain Oriental carpets, which, when of fine goat's hair, has a beautiful gloss. Terry pile is produced by the warp, velvet pile either by the warp or filling.

**Pile Fabric:** A fabric in which either special threads or picks are caused to stand up from the surface. If left looped as more frequently is the case in warp piles the fabric is spoken of as *terry*. If cut, as is sometimes the case with warp piles, and usually the case with filling piles, the fabric is spoken of as *cut*.

**Pile Filling:** The filling woven into velveteens and similar fabrics with a pronounced floating, for the purpose of being cut in the finishing process to form a surface pile.