DICTIONARY OF TEXTILE TERMS.

Tabaret: A silken fabric used for upholstery, distinguished by alternate stripes of watered and satin surface, made in different colors. It resembles Tabbinet, but is superior to it.

Tabbinet: A fabric of silk and wool like poplin, with a watered surface, chiefly used for upholstery.

Tabbis: French for tabby. Old name for a watered or figured silk. Also commonly used to denote a plain or simple weave.

Tabby: First made in England. A kind of rich silk with a curious or watered appearance produced by impressing the material under pressure between heated engraved rollers. A term largely employed in the plush and satin goods for plain cloth.

Tabby-backs: See Fuselian.

Tabbying: Passing fabrics between specially engraved rollers to confer a watered or figured effect upon the fabric. There is but little difference between tabbying, watering and moiréing.

Taffeta: A low grade of cotton velvet, used for covering cheap coffee-lining cases, made from 16 to 32 inches wide.

Tah: Japanese name for socks or short stockings.

Tahis: Heavy, all-silk taffeta, made with organdy warp.


Tails: Cams which lift the fulling stocks of the hammer fulling mill.

Tael: The Chinese term for the troy pound.

Tackling: The English term for loom-fixing.

Tacking: Sewing or bastings together the edges of raw or worsted cloth preparatory to fulling.

Tackling Machine: A sewing machine arranged with suitable double and carrying devices, to sew cloth into tube or circular form.

Tacklers: Men employed as lookers-in in the weave-room, with the special duty of starting new warps, repairing or fixing looms when out of order; loom-fixers.

Tael: A Chinese measure equivalent to about 112 grains, sometimes used as a yardstick, but of varying value in different districts.

Taffeta: A name applied at different times to very different materials; in the 16th century it appears as a thick and costly material, used for both men and women; in the 17th century it is employed as a very soft and thin; in the 18th century it is described as a very lustrous silk, sometimes checked or flowered, and sometimes striped with gold and silver. Modern taffeta is a thin, glossy silk, of a plain, fine texture, interlaced with the taffeta, i.e., plain silk, producing thus distinguished from gros grain, which is corded, and surah which is twilled. The name taffeta is from the Persian tafsia, to spin.

Taffeta Façonné: A taffeta with a jaccuard or fancy weave effect.

Taffeta Glacé: A taffeta having different colors in warp and filling, producing shot effects.

Taffetatine: Piece-dyed pongee with spun silk filling in taffeta finish.

Taffeta Lustre: A brilliant strong taffeta cloth.

Taffeta Metalique: A taffeta finished in metallic effect.

Taffeta Silk Lining: Used entirely for ladies' wear. The stiffening in the goods produces a rustle effect. The goods are plain finished, and come in narrow and wide widths.

Taffeta Soupleisse: Trade name for pure dye, soft finish taffeta, dyed in the piece.

Taffeta Uni: The customary name used for plain taffeta, made with organdy warp and spun silk filling, interlaced with taffeta or gauze, plain weave; the fabric is piece-dyed.

Taffeta Weave: See Cotton Weave.

Tag: The matted and ragged lock of wool on unshorn sheep, from the latter during sorting the fleece.

Tag-lock: A tangled lock of wool on unshorn sheep.

Tag wool: Matted wool made up of tag-locks.

Tahiti Sea Island Cotton: This variety is also the product of the Gossypium Barbadiensis species, the seed having been introduced into the two islands, a little more than a hundred years ago. The color and appearance of Tahiti Sea Island cotton is of a glossy creamy silk, greatly resembling the Fiji Sea Island. Like it, also, the fibres are rather irregular in length, so that as it has been found from experience in working that long fibres do not incorporate well with those that are short, but have a tendency to throw them out, the waste made in its manipulation is somewhat great. In strength it is rather weak, and consequently not well adapted for the production of warp yarns. Average length of staple is 13 inches; used in spinning filling yarns from 100's to 130's count.

Tail-cords: The substitutes of the regular hanks as used in the Ingrain Carpet Jacquard Machine.

Tail-end: The end of a piece of cloth, the reverse to the head-end.

Taille: Colors in calico printing - running or spreading into each other.

Tailor-made Suit: A lady's tailor-made suit, strictly speaking, is exceedingly closefitting, as to the lines of skirt and bodice, depending upon the exquisite fit and finish for the undeniable but decided style that distinguishes it.

Tal: A sort of coarse linen worn by some Dervishes.

Taker-in: A person engaged in the taking-in or passing of pieces as they come from the looms or weaving frame.

Take-up: A device for taking up the slack motion or drawing in the slack of something. The mechanism for drawing up the tension in a sewing machine when the needle rises also; used in looms, knitting machinery, and in many other machines for the manufacture and treatment of textile fabrics.

Tale: The same is a hydrated silicate of magnesia. It is a translucent mineral of specific gravity of 2.5 to 2.8. When ground it forms a white powder with a soapy feel. The presence of iron or other impurities renders it grey or yellowish in color. The chief impurities are clay, lime, iron, and the presence greatly detracts from its value. Some varieties contain more than 5 per cent of clay and iron. It is used in the making of cotton goods. French chalk is a preparation of tale. It is used in cotton finishing to give a smooth feel to the cloth when used as a filler, but has the disadvantage of dusting and for this reason is little employed; can be used only in connection with a good binder.

Talit: Chinese cotton rug with overcast edges; used as bed covers.

Talma: A kind of cloak for women, in fashion during the first half of the 18th century; a coarse wrap with a hood falling to the waist or a little below, also a somewhat similar garment made of heavier cloth and worn by men, usually as an overcoat.

Tallow: The suet or fat of animals of the sheep or ox kind, extracted from membranous or fibrous parts on melting. One of the most valuable softeners in cotton finishing. It is never used alone. Its function is to prevent the other forms from imparting stiffness or a harsh feel to the cotton fabric. The use of tallow has the further advantage that the goods can be much more heavily dressed without losing their suppleness and without dusting than they could without it. Tallow also serves the purpose of making solid finishes, such as china clay, even adhering firmly to the cotton. With heavy finishes, tallow is used unmixed, but for many light finishes it is requisite to combine it with amounts varying according to circumstances, of fats having a lower melting point, or even with oils that are liquid at ordinary temperatures. With very light finishes, tallow itself may give a certain amount of stiffness to the fabric which is undesirable. It is a great mistake to use any but the best tallow in cotton finishing; for, poor tallow not only acts as a hindrance to good finishing materials, but even goes as far as to destroy the fabric. A good tallow should not contain more than 4 per cent of free fatty acids. It consists approximately of equal proportions of the glycerides of oleic and stearic acids, and it gives a titer of 44 deg. C. A lower or higher titer indicates excess of either oleic or stearic acid. Good tallow should contain practically no water or unsaponifiable oil, and not more than 0.25 per cent. of mineral matter. It is sometimes adulterated with other mineral or vegetable oils, and often contains lime soaps. Used as a softening agent in the finishing of cotton goods.

Tamaito: Japanese term for a grade of silk waste obtained from the dupions.

Tama-mayu: The Japanese name for double silk cocoons.
Tamas: Practically the lowest class of Japan waste which is shipped for consumption in England for the ordinary market. There are many lower varieties from Japan which are well suited for Continental schappe spinners. Tamas are stringy waste, not as clean or greasy as they should be to a certain amount of refuse. They are generally shipped in proportion 40/60/30/10. Also called Yoshiho Josha.

Tama-tsubaki paper: A very delicate paper has been prepared in Japan from the fruit of the Tama-tsubaki, which has a violet color and is turned to greenish-blue by a mere trace of alkali, and toned by an extremely dilute acid solution. The plant is also known in Japan as Nezumi-mochi, or Tera-tsubaki. The inventor noticed that the color of its fruit never fades, while the color of the flower quickly fades. He squeezed the fruit, and dyed a filter paper with the juice, and gained a very nice shade.

Tambour: Embroidery, having the design executed in chain stitch on a machine made net ground, with the stitches being made in a loop. Variety of Limerick Tambour.

Tambour Lace: Made in England and Ireland by embroidery black or white net in chainstitch, stretched in a tambour (embroidery) loop. Variety of Limerick Tambour.

Tambour Work: Originally meant a kind of embroidery worked by hand on a stretched or stretched by means of hoops or a frame similar to that encircling a tambour. It is now usually applied to work, made on the embroidery machine by which the tambour stitch is used. This stitch produces a pattern of straight ridges crossing each other in every direction at right angles, as angles.

Tannin: A thin highly glazed woolen or worsted fabric.

Taman: Originally an English, all-wool or silk mixed open face light fabric.

French silk dress fabric, made with satin stripes on a sheer, plain woven ground. Light-weight, thin, plain woven woolen dress goods with a corded face.

Tammies: Originally made all of wool, or cotonne in French, from which the name is derived; they are now made of wool with cotton warp, are highly glazed, and dyed in bright colors.

Tammy: In the 18th and 19th centuries, a fine, all-worsted dress fabric in England, made with single warp and highly finished.

Tam-o'-Shanter: A tight-fitting woolen cap; a braid bonnet; cap fitting closely about the brow but large and full about the head, having a flat top, often with a knob or tassel, made of various materials.

Tancau: A variety of the Manila hemp in Negros, P., thick; yields coarse and glossy white fibers.

Tangib: See Jaccocnettes.

Tanji: Lightly sized plain cloths, about 12 by 12 to about 14 by 14, with two Ilic, red, and cord headings in the middle. It is usually dyed or printed, and worn as a head cover in India, Syria, and Arabia; is about 27 or inches wide.

Tanner's Wool: See Pulled Wool.

Tannic Acid: An amorphous, strongly astringent acid C₆H₅OOC₆H₄H₂O obtained in the form of brownish white shining scales from gallnuts, sumac, tea and other plant products. Many parts of plants hold tannin, particularly the pure tannin (from Rhus coriaria). It is obtained principally from the gallnut in Eastern Asia, which are very rich in tannin, being dyed in the form of a light colored powder or of yellowish to brownish scales, or again as a brittle, glassy substance of a brownish color, or as a spongy mass. When exposed to the air it gradually becomes darker. It dissolves in six times its weight of cold water, and more easily so in hot; in dilute alcohol, dilute acetic acid or glycerin it dissolves very freely. The aqueous solution decomposes gradually when left standing, and the tannin becomes strongly discolored. The better kinds of commercial tannin acid contain about 65 to 85 per cent. tannin. Good tannic acid yields a clear solution in water or in alcohol containing water, and on being reduced to ashes leaves but little residue. There are, however, very efficient adulterations on the market which yield a perfectly clear solution in water. Pure Gallo-tannic Acid yields a clear solution in a mixture of equal parts of alcohol alone or with water, and when the impurities and adulterations (gallic acid excepted) are not dissolved thereby. It is used in dyeing and tanning, sometimes in the pure state or the product from which it is obtained is used for these purposes, the principal one being sumac. Also called Gallo-tannic Acid.

Tannins: In the tannins are principally used on account of their property to yield insoluble compounds with certain metallic oxidizing and chelating agents. (Cutch and Gambier also belong to the group of tannins.)

The most important tannins for the dye-house are the following:
1. Tannic acid or Gallo-tannic Acid.
2. Gallnuts or Galls.
5. Chestnut Extract.

These tannins are largely used for dyeing cotton, and for weighting silk, more particularly black silk.

Tape: A material made by the Pacific Islanders from the fiber of luttonia; used for clothing, hangings, mats, etc.

Tapestry: This fabric is of Oriental origin and was made either by embroidering a ground fabric with colored worsted or gold and silver thread, or by stretching the warp and working the pattern with colored threads, each color of a filling extending only the width of the pattern. At the present time, tapestry is made either on high (vertically stretched) or low (horizontal) warp, the principle being the same in both cases. The stout warp is stretched, 222, within an inch space, and the patterns worked from the wrong side by means of small shuttles. In the design only the filling is visible. Each filling extends continuously only the width of that particular colored field, the edges of these different colored fields being properly interlaced with each other to form a continuous fabric. When in use the tapestry is hung with the filling running vertically. Tapestries are ornamental textiles, used mainly for covering walls, curtains and also for upholstery. They are distinguished by the style as verdures, gothic renaissance etc., and by the place of origin. Since the 12th century Arras, in France, also Brussels, Lille, were the most famous places for tapestries, succeeded by the Gobelins, Savonnerie, Beauvais and Aubusson tapestries since the 17th century.

Tapestry Carpet: A warp pile (terry) pile fabric closely resembling Brussels carpet, in which the figures are produced by means of correspondingly printing the pile warp, with the desired pattern in any number of colors; thus being the difference between the Tapestry carpet and Brussels carpet, although the two are similar in appearance.

Tapestry Cloth: A corded linen fabric, grounded for so-called tapestry painting.

Tapestry Quilts: See quilts.

Tapestry Stitches: A very short even embroidery-stitch made in imitating tapestry.

Tapioca Starch: This is obtained from the roots of the manioc or manihot plant, extensively cultivated in Brazil, tropical America, Africa, and the Straits Settlements. It is not much used in finishing and sizing; it gives a smooth paste when well boiled, which however, like that of sago, does not keep well; it soon goes watery. It imparts a slight crisp feeling to cloth.

Tappet: A cam, or shaped projection on a driven shaft, acting on levers or trellises attached to harness shafts or pickers, by which shedding and picking motions are effected.

Tappet Loom: A loom in which the harnesses are worked by tappets.
Tare: The allowance or abatement from the gross weight of goods in consideration of the weight of the bagging, bobbins, tubes, etc.

Tartan: Made of coarse cotton, used mostly in fruit packing, sometimes for dress and drapery. The name is from tartantain, the Milanons of tartan and wool. Also written Tartarian.

Tarmack: Waste silk, obtained from stained or imperfect cocoons. (See Coq.)

Tarnaz: Very thin East Indian cotton muslin.

Tartan: A check cloth, usually of claret and yellow color schemes. It probably originated in the Highlands of Scotland, where each clan has its special tartan.

Ladies' dress stuffs made of wool, cotton and silk, or their mixtures, which represent the tartans of the various clans of Scotland.

Originally, a kind of species of skew of very ancient manufacture. In 1747, the weaving of the distinctive dress was prohibited by act of Parliament, and the grey shepherd's mauls were outlawed. In 1791, the act was repealed, but tartans did not become fashionable until 1822, after which the Strangling fancy plaid began to appear. In 1826, clan tartan shawls became fashionable, and the Galashiels weavers took up the trade. Paisley commenced to weave these shawls about 1848. (See Scotch Plaid.)

Tartan Velvet: Velvet with a short nap, having a tartan pattern.

Tartar: Potassium salt of tartaric acid, and is produced by refining the sediment resulting from the fermentation of wine. In its natural state, the substance is known as arsars (red or white, according to the color). Tartar is used as an assistant in chrome mordanting, as it causes the bichromate to better impregnate the fabric, and reduction converts the bichromate at the same time into a form suitable for fixing the dyestuffs. Also called Argoit, Bitartrate of Potash, Chelate Acid, Cerasite, Citric Acid, Tartrate or Potassium Bitartrate.

Tartar Emetic: Tartar emetic, the double tartrate of antimony and potassium tartrate, is a tartrate salt not very soluble in cold water, but more so in hot water. Tartar emetic is used for fixing tannic acid for various purposes, and more particularly in the dying of Basic Colors on cotton. The corresponding sodium salt of tartar emetic, on account of its much greater solubility, is preferred for printing purposes. Tartar emetic is relatively expensive on account of the high cost of tartar used in its manufacture. It has been replaced successfully by cheaper antimony salts which have the same effect. Some double salts of antimony fluoide, antimony oxalate and antimonine are the substitutes most used.

Tartaric Acid: Tartaric acid is marketed in the shape of large colorless crystals, which are very readily soluble in water, but less easily in alcohol. 100 parts water dissolve 115 parts tartaric acid at 0 deg. C. (32 deg. F.) and 140 parts at 20 deg. C. (68 deg. F.). It is used largely for fixing Acid Colors in wool printing, and for brightening silk dyeings.

Tartrazin: An orange-yellow dyestuff (CISHzN4Onp5NzNe) made by synthesis, yielding yellow colors on fabrics.

Tasar: The Hindustani for the wild silkweed Antirhra Myrrha of India. (See Tussah.)

Tasar-muga: See Tussah.

Tash: A Hindustani silk fabric in which gold or metallic color are both used; a variety of the Kincoe.

Tasiko: Trade name for a Japanese silk, claimed to be perspiration-proof.

Tassel: A small bunch of threads, cords, or ropes, generally already finished with a silk-covered head or knob.

Tassel-stitch: Embroidery, a stitch in which are made open loops of the thread, which afterward are cut to form fringe.

Tatagiba: See Tatuba.

Tatagiba do Brejo: A Brazilian vegetable dye, yielding a yellow or yellow color, found abundant in the southern part of the State of Bahia, Brazil.

Tatami: A kind of floor mat or matting made of rush or straw.

Tatuba: A Brazilian vegetable dye yielding a yellow color. Also called Tatagiba, Tatageba do Espinho or Fustade.

Tatsu Broché: A broché fabric with a filling of dupion or double cocoonsilk.

Tata: An East Indian name for a frame for finely woven bamboo splints, which is used as a screen for window-openings, and kept moist by trickling water so as to cool the air passing through it. (See Tatamote.)

Tatting Lace: Edging; lace formed by knotted loops.

Tautom: A special broadcloth of a weight fixed by law; in use in the 17th century, so called from the place of its manufacture, Taunton, a town in Somerset, England.

Tauty: A Hemp loom, consisting of a bamboo frame in which the heddles are moved by the feet of the operator, a needle taking the place of a shuttle. Also called Taitteuse.

Tawlette: A strong cotton used in the Italian system of silk reeling.

Taysam: A medium grade of Chinese raw silk, raised in the district of Yanking.

Thesma: Sort of coarse raw cotton from Macedonia.

Thellia: Silk yarn made in Central Asia, used in warp.


T-cloths: Plain grey cotton cloth made in England of low quality and heavily sized or lined. The name is derived from the mark T of the original exporters.

Tezeal: A plant nearly allied to the thistle, with a glorious arrangement of flowers that are invested with uncinate bracts. The dried capitula of bracts are used at the gigueing process for raising a nap on woolen goods, like flannel, blankets, broadcloths, etc., without tearing the fibre and thus weakening the fabric. Some species do not develop the hooked needle-like bristles, therefore not used for nap raising in the woolen industry. The French tezeales have the strongest and most wiry hooks, the English the softest, while the American and German have a strength between the two. Each variety has its use on the various kinds of cloth. The high price of teazels, and the large number required by woolen mills, have led to attempts to supersede the teaze by the introduc- tion of wire brushes or metallic teaze cards, to be used in a machine known as a Napper.

Teazeing: The English name for wool- picker; Tearnaught.

Teaving: The English name for wool- picking; the separating and disentangle- ment of wool fibres.

Technical: Specially appertaining to an industrial art, business, or profession; a relation of art to manufacturers.

Technologist: One who applies science or art to manufacturers; one skilled in technology.

Technology: The branch of knowledge dealing with the systematic study of the industrial arts.

Tea: A sheep and wool used in the South of England, equivalent to the north-country "hogg," i.e., a year-old sheep or the first clip fleece.

Tea Wool: See Hogg Wool.

Temple: An appliance secured to the breast beam at each side of the loom, which grips the selvage and keeps the cloth stretched across the loom against the transverse pull of the filling, thus preventing (as much as possible) useless chafing and in turn breaking of the warp at the weaving.

Ten: A coarse hackle as used in preparing flax for spinning.

Tender: A top, yarn, or cloth which has been abnormally weakened during any of the operations through which it has passed.

Tender Goods: Fabrics not commercially strong enough, made weak by improper dying or finishing, or both.

Tender Hook: One of the sharp hooks fastened into a tenter-chain, of the tentering or as also called stenger- ing frame, for holding the cloth by its selvages while it is being stretched; in some tentering machines, automatic actuating clamps take the place of the hooks. Also called Threading Hook.

Tenerife Lace: Made in the Canary Islands, the patterns consisting of wheels.

Tenso Cloth: A cloth usually made from wool, of a lightish texture and color, soft to the touch of the hand.

Tent Cloth: Canvas or duck cloth, used in the manufacture of tents; waterproof.

Tenter: A machine minder; the mechanic who repairs slight defects on looms; one of the English words for loom- looper.

Tenter-hook-willey: See Tearnaught.

Tentering: A finishing process in which goods are widened out or tentered by being hooked or clamped onto chains, which expand to the width required, then carry the cloth through a heated chamber, or over jets, so that the cloth is dried in this position.

Tent Stitch: See Double Stitch.

Tenuguiji: A soft and plain woven cotton fabric used in Japan. It comes in 12 and 15 inch widths and often hand tinted. It is also used for table covers, centre pieces and extensively for wrapping. It is very popular.

Tepis: Coarse East Indian fabrics made of cotton and silk waste with colored stripes.