

Dictionary of Textile Terms.

Velvet Finish: A finish in which a fairly dense pile of a velvet description is produced upon a woollen fabric by wet-raising in about equal proportions in both directions, and then cropping just to level the pile, but not to leave the threads to be seen, allowing no subsequent operation to lay down the nap.

Velvet Pile: See Cut Pile.

Velvet Satin: Satin fabrics with a raised pattern in velvet pile.

Velvet Stitch: See Raised Stitch.

Velvet-upon-velvet: Velvet on which a raised pattern appears, produced by part of the pile (figure) being longer than the rest (ground).

Venetian: A soft woollen or worsted material resembling fine broadcloth in texture, but with a twilled, instead of a smooth face. The warp yarns are firmly twisted, the twist being in the opposite direction to that of the filling. A species of twill weaving in which the lines or twills are of a rounded form and arranged in a more or less upright (63 deg. twills) position; a closely warp textured cloth, the 5-leaf double satin (3 up and 2 down) being the weave most often used. The term was originally applied to a dress face woollen cloth, but later worsted dress venetians have been made, and later still cotton venetians. A Bradford term for alpaca dress goods made with 2/100's black cotton warp, 64 double threads per inch, using 75 picks per inch of 18's alpaca in the grey cloth; interlaced with the 3 up 2 down, 5-harness twill.

Venetian Bar: A bar crossing an open space in needlework, made by covering a thread or threads with button-hole-stitching.

Venetian Carpet: A coarse worsted warp, wool or wool and hair filled carpet for stairs and hallways, commonly of a simple striped pattern, produced by different colors in the warp which form face and back of the fabric, the filling resting more or less imbedded in the centre of the structure.

Venetian Crêpe: Made with raw silk warp and very coarse filling, two right hand twist and two left hand twist alternately; used for mourning.

Venetian Embroidery: Embroidery on linen in which the spaces between the figures are cut away and sometimes crossed over by bars of needlework, giving the appearance of lace.

Venetian Point Lace: Point de Venise. Needle-point lace in floral pattern with the designs very close together and connected by bridges ornamented with picots.

Venetian Velvet: A velvet cloth made with yarn-dyed organzine.

Venise: Very fine damask table linen made in Holland and France; the pattern consists of large flowers.

Verandol: In Cuba, a pure linen or cotton mixed cloth, white or biege. The white is used as dress goods, the biege as bed cover.

Veraval: See East India Cotton.

Verona: A Bradford term for alpaca linings, made with 40's black cotton warp, 90 threads per inch, using 76 picks per inch of 24's alpaca in the

grey cloth; interlaced with the 5 up 2 down, 1 up 2 down, 10-harness twill.

Vertical Loom: See Hautelisse Loom.

Vesting Fabric: A fabric intended to be made up as a waistcoat.

Vestings: Heavy textures of all-silk, silk-and-cotton or silk-and-wool mixtures woven in various plain and fancy weave effects, and used for vestings.

Vibrator: A spring rod fixed across the warp to give elasticity to the tension.

Victoria: A Bradford term for alpaca dress goods made with 50's black cotton warp, 85 threads per inch, using 82 picks per inch of 40's alpaca in the grey cloth; interlaced with the 4 up 1 down, 1 up 1 down, 7-harness twill.

Victoria Finish: A well known cotton finish similar to Swiss Finish.

Victoria Lawn: Plain and very closely woven heavy English lawn, about 38 inches wide, having as high as 100 by 175 ends in a square inch. Comes white or printed. Used for dresses, the lighter weights for underwear.

Victoria Tartan: Shows white, green, blue and black plaids, while a yellow and white bar run together both ways.

Vicugna: See Llama.

Vicugna Cloth: Woollen or worsted spun cloth made from the wool of the vicugna. It is very soft and used for women's fine dressgoods.

Vicuna Wool: The wool from an animal of the camel family which runs wild in Peru. Of this there is only a limited supply. The material is fine, long, and lustrous, and has a remarkably soft handle.

Vigogne: The name given to special spun yarns composed of cotton and wool mix, and fabrics made from it. Sometimes up to 90 per cent. cotton is used; spun on the wool principles (with oil). Originally made in Belgium. The woolly appearance is given to the fabrics by dyeing the cotton with substantive colors in the loose state, *i. e.*, before it is spun in the oil.

Vigogne Yarn: Originally made of a mixture of cotton and wool, of varying proportions (in Europe 20 per cent. cotton, 80 per cent. wool); used for cheap hosiery, etc. In Germany, Russia and Italy, yarn made of all cotton and cotton waste, finished to look like wool.

Vigognia: Fine English knitting yarn made of wool, mixed with various vegetable fibres.

Vigomemom: Applied to plain or twill mixture, woven of undyed natural wool yarns. The French spinners found that the strongest were those of the undyed wool; sometimes two or more shades or tones are spun into one thread. The name is French for strong.

Vigoureux: Worsted yarn, which was printed in the sliver by a fluted roller, usually only in one color. French twilled dress goods made of vigoureux yarn.

Vigoureux Printing: So named after its inventor. The process of printing slivers with bands of color by means of fluted rollers, which are interchangeable, producing various percentages of colored and white sliver as desired. It is not customary to use more than one color; if fancy mixtures are desired (to have several colors in the mix) it is less expensive

to print the various colors on separate slivers and blend them in the gill boxes. The superiority of this method of producing mixture yarns over that of mixing slivers of different colors in the gilling is the greater evenness of the mix in the resulting thread, the blotchy appearance of goods so often seen in ordinary mixtures being entirely eliminated.

Vine Cotton: Cotton grown in Cuba, belonging to the herbaceous type; remarkable for its large pods which contain an abnormal number of seeds.

Virginia Sheep: About the beginning of the 17th century the first English sheep were introduced into Virginia (Jamestown). Repeated importations were made during the next two centuries, and thus was founded a very good specimen known as the Virgiana sheep, being a long-wool sheep. Leicester, Cotswold, and South-down sheep have since then been imported and crossed with the same.

Viscose Silk: See Artificial Silk.

Vivier Silk: See Artificial Silk.

Viyella: A light cloth largely made from cotton and wool carded together; principally used for under-clothing.

Voile: A soft, semi-transparent dress material; like heavy veiling, plain woven from hard twisted cotton, silk, wool or worsted yarns. As clear a face as possible is secured in finishing, the cloth being singed or sheared very closely if the yarns, as used in the construction of the fabric, have not been singed previously to weaving. They are dyed in solid colors, and often ornamented by embroidered figures.

Voilette: French machine-made lace, having a very fine mesh ground. Along the edge it is embroidered with light flower design, while the body is trimmed with dotted powdering or fine trailing lines.

Voivoi: A species of the Pandanus in Fiji; used by the natives for the finest clothing mats.

Volant: Lace flouncing.

Volo Wool: Long and coarse wool, grown in Greece; used for worsteds.

Vrilles: An imperfection to the silk thread of commerce, caused by imperfect reeling and produced by the breakage of one of the baves when it is necessary to reduce the number of the cocoons.

Prunelle Twill: The ordinary 2 x 1 warp twill weave.

Prunella: A light weight Yorkshire woollen cloth generally with the prunelle twill weave; used for dress purposes.

Punjum: A plain grey cloth, sized warp, 24 in. 36 yards, 16 x 14, 30/24 (or about). It is a Mexican cloth, but made up in longer lengths.

Pullicates: A style of Madras handkerchief, generally with yellow or orange colored grounds in check designs. Made for Mexico, Brazil, etc.

Pyjama Stripes: Broad striped cloths, all cotton, cotton warp and wool weft, or all wool, used for pyjamas. The designs are broad colored stripes on a white or cream ground.

Q.

Quilts: Quilts were first made by stitching two pieces of fine cloth together by hand, a layer of thick soft

wadding being first placed between the two cloths.

The term is now somewhat a general one and includes most of the fabrics used for bed and table covers, as given below.

Quilts, Alhambra: (See Alhambra.)

Quilts, Broché: In these fabrics the warp is generally in two colors drawn in end and end. The colors change to form ground and figure. The face of the fabric is warp and the weft practically covered.

Quilts, Grecian: These are reversible and only one beam is used. No healds are required and only one shuttle. The yarns are 3 or 4 fold, both warp and weft. Both ground and figure are developed in twill and satin weaves. The fabric has a smooth surface.

Quilts, Honeycomb: The ordinary honeycomb weaves are used for the groundwork and figuring produced by twills and satins, or various sizes of honeycombs may be employed. Large and bold designs are the best to show up the peculiar cellular appearance of the weave. Both warp and weft yarns are 2 or 3 fold, and usually bleached yarn utilized. The fabrics can be woven from one beam and one shuttle.

Quilts, Satin: So called because of the smooth raised figures. This is the most recent style of quilt. The cloth is made from two warps and two wefts—two beams and two shuttles being necessary. There are 2 figuring ends to the ground. The figure is made from a coarse weft and fine warp upon a smooth level ground of fine weft and coarse warp. The coarse warp is controlled by the jacquard and the fine warp by heald shafts. The cloth is piece bleached.

Quilts, Toilet: A style of heavy pique cloth with a stitching warp controlled by jacquard to form pattern, a face warp being drawn through healds. Two beams are used, one for the jacquard ends and the other for the heald ends. A fine and coarse weft also used, the fine for face and coarse for the padding to give weight. All grey yarns, the cloth being piece bleached.

R.

Rafia, Raphia, or Raffia Fibres A fibre obtained from the leaves of the raphia palm, which is grown in Africa. Strips about 3 feet long and $\frac{1}{4}$ to $\frac{1}{2}$ inch wide are usual, and these can be separated into finer fibres. Much used for mats and other plaited articles.

Raised-backs: A term given to cloths that are to be raised on the back, such as cotton pyjama cloth, flannelettes, cotton trouserings, etc. The weft in these fabrics is usually more at the back and soft spun.

Raising Plains: Cotton cloth, plain weave, made with a hard spun twist and a coarse soft spun weft, such as 56×52 32's/10's condenser. Also known as "waste plains."

Ramie or Rhea Fibre: A very strong and durable fibre and perhaps the strongest vegetable fibre used for textile purposes. It is grown in China, Japan, Java, India, etc. The leaves of this plant are green on both sides, while the lower surface of the China grass plant is white, otherwise both plants are similar. Ramie fibre is very white, has a high lustre, and

can be separated into threads as fine as silk. The lengths vary from 4 inches to 72 inches. It can be dyed in very delicate shades. Much used for gas mantles. When woven the take up is greater than cotton owing to the very slight elasticity the fibre has. Ramie counts are usually in the worsted system.

Ramie Cloths: Are extremely strong, can be bleached pure white or dyed in the most delicate shades, and are smooth and very durable. Usually woven in plains or twills.

Ratines: This term was first used by continental manufacturers for a rough frieze cloth used as a lining for dress goods, and made from rough wool.

The ratines made in Yorkshire are all wool fabrics in plain, fancy, and stripe effects for dress purposes. Usually made from spiral yarns in coarse reeds. The warps are 3's to 5's spiral yarn, weft 3's spiral, 16 to 20 ends and picks per inch. When stripes are made the color yarn is not spiral. Always plain weave. Either dyed yarns are used or grey yarns and the cloth piece dyed.

Rayadillos: Striped cotton cloths 44 to 50 inches wide, about 18 yards long, used for trouserings and dress purposes in the Philippines. Made in many qualities and shipped stiff finish. Usually half blue and half bleached warp with an all color weft. A narrow stripe or red or white yarn is woven at each selvage.

Rayé: The French word for "striped" patterns running down the piece.

Reed (in cloth): A term applied to the number of threads in a given space, usually $\frac{1}{4}$ inch and 1 inch. Shippers and makers understand the term "17 reed" to mean 64 ends per inch in the cloth, that is 4 down. When a cloth is indicated by a reed in the quarter-inch count it usually means that the number of threads per inch is 4 less than the reed number \times by 4.

Reed (in loom): A metal comb fixed in a frame; the closeness of its teeth determines the fineness of a cloth; it keeps the warp threads in their positions; forms a guide for the shuttle to run against; and it beats up the weft to its place at the fell of the cloth.

Reed Counting: Fabrics contract from the width in reed about 6 per cent, thus a 68 reed will count from 70 to 72 ends per inch in the cloth when on the table. Lancashire makers use principally reeds made on the Stockport system, which is named from the number of dents contained over 2 inches, each dent with 2 threads, thus a Stockport reed number also gives the number of ends per inch.

Reed, Erdmann: A patented reed used to weave ondulé or weave patterns in the weft. The wires are specially shaped and the reeds are raised and depressed in the loom while weaving.

Reed, Flexible: Specially constructed reeds used for leno weaving where the doubling threads are very thick. They are made by wrapping the wires on one side only with pitched cord, the other side being unpitched.

Reed Marks: Faulty weaving shown by the warp threads running in "two's" or "three's." This fault is caused by the warp and weft threads not being close enough to cover the space left by the dents of the reed when the reed has left the fell of the cloth.

Reeds, Ondulé, Fan, or Paquet: Specially constructed reeds used for weaving wave effects down the cloth. They are of many forms and when weaving raised and depressed as required for pattern.

Reedy Cloth: Cloth showing reed marks. (See also "reed marks" and "cover.")

Reeling: The process of unwinding yarn from cops or bobbins and re-winding on to a revolving reel in the form of a skein or hank, in which form it is most suitable for export or for dyeing, bleaching, or mercerizing.

Reformer: See Bullhide.

Regattas: A colored stripe cotton cloth woven with the 2×1 twill weave—much used for boys' summer suits, washing dresses, aprons, etc. The colored yarns are fast washing colors only and sometimes bleached weft is used. When woven the cloth is usually soft finished. Colors are generally blue, red, or black. A popular cloth is made 27 in. and $32\frac{1}{2}$ in. wide, 64 ends, 60 picks, 24's warp, 20's weft.

Regrettas: This cloth is the same as rayadillos but made narrow widths from 25 in. and in 27-yard lengths.

Repellants: An American term given to a so-called waterproof cloth used for coatings. They are made from a cotton warp and woolen weft and in 4 or 6 end twill weaves—weft faced cloths and finished with a nap face—generally dyed.

Repps: The true repp is a plain woven fabric having both warp and weft arranged one thread fine, one thread coarse. The coarse ends are always lifted above the coarse picks, and fine ends over fine picks, thus producing prominent transverse ribs of a sharper nature than those of the poplin. Two beams are used with the fine warp more heavily weighted than the coarse warp. Two shuttles also should be used, although many makers use one only.

Resist Printing: In this style of work the design is printed on the cloth in a substance that is afterwards removed, and this substance resists the dye into which the piece is placed. After dyeing and finishing the design shows in white on a colored ground.

Reverse or Turn-over Designs: Designs which are turned over instead of repeating straight across. Each half is alike but reversed. A 10-inch pattern when turned over gives a 20-inch repeat.

Reversed Jeanettes: A good quality lining cloth woven with the 3×1 twill weave and usually 52 to 56 inches in width—generally dyed black and sereiner finished. Many qualities are made, such as:

76×150 32's/44's.

76×200 32/50E.

Reversible Cretonnes: The ordinary cretonne cloth printed on both sides.

Reversibles: Nearly all textile fabrics which have a pattern on both sides and allow either side of the cloth to be used can be termed reversible. The term was originally given to tapestries and other compound fabrics made from 2 or more warps and wefts of different colors and in which the design on one side was exactly opposite to the design on the other.

Rib Crepes or Crepoline: A warp rib fabric with the rib effect broken up into a crepe style.

(To be continued.)