
TALES OF TUFTS



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COMPILED AND DISTRIBUTED BY

The Shelton Looms

WORLD'S LARGEST MANUFACTURERS
OF DIVERSIFIED PILE FABRICS

Owned and Operated by

Sidney Blumenthal & Co. Inc.
One Park Avenue, New York

Foreword



IN response to a demand from those in the trade who have read, with interest, our previous booklet entitled "Angora Magic" (the story of Mohair), we have compiled this booklet to carry on further the interesting story of the developments in velvet upholstery fabrics.

TYPES OF UPHOLSTERY FABRICS

The Making

All upholstery fabrics are divided into two classes. There is the flat weave class and the pile fabric, or velvet class. The difference between the two is implied in their very names.

There is a great difference between the weaving qualities of these two classifications of upholstery fabrics, because of the entirely different methods employed in weaving. It is not generally understood why, but it is widely acknowledged, that pile fabrics are far more durable than the flat-woven fabrics.

This is directly due to the fact that in the case of flat weaves, the yarns are woven flat to form the fabric, and the friction of wearing is necessarily applied to these yarns. In time these yarns unravel and break. Such a break releases other loops of yarns which are interlocked, and soon a definite worn place appears.

But in the case of pile fabrics, an extra yarn is woven in at right angles to the plane that forms the back, and a series of thick upright fibers form the surface. It is upon these upright fibers that the friction of wearing is concentrated. Due to the flexibility and the resilient nature of these upright fibers, a protective covering is formed over the back of the fabric, so that the wear cannot possibly reach the yarns that hold the fabric together.

SOURCES OF YARNS

Upholstery pile fabrics may be made of numerous types of yarns. Among those in commercial use are mohair, rayon,

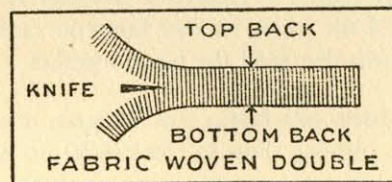
cotton and silk. Mohair is the commercial and technical name for the yarns made from the fleece of the Angora goat. An interesting story on this yarn is presented in our booklet "Angora Magic," a copy of which will be sent upon request. Rayon is a man-made fiber; more widely known as a synthetic silk. Cotton, as you know, is the fiber obtained from the balls of fluff that break open at the ripening of the cotton plant. The silk-worm cocoons supply us with silk yarn, and most of this comes from China and Japan.

WEAVING

Weaving is one of the oldest trades of civilization. From the slow and laborious hand methods of the ancients, down to the loom developments of the present machine age, weaving has developed and kept pace with the demands of civilization. Velvet weaving, the origin of which is lost to historians, produced the beautiful and luxurious raiment for the royal households of the Middle Ages. Even today, with all the influx of fabric innovations, velvet still remains the queen of queenly fabrics.

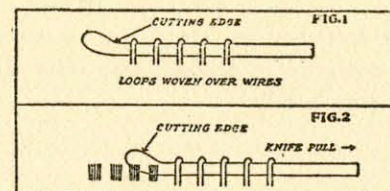
PLAIN WEAVES

Pile fabrics, or velvets, consist of a plain back, with a soft, thick pile face. The pile, consisting of the upright fibers showing on the face of the goods, is usually produced by weaving two pieces of fabric at the same time, held together by the fibers that produce the pile. In the weaving process, there are two backs of fabric, one above the other, the open space in between being filled with the fibers that are held in place by the top and bottom backs.



As this double, or two-back fabric emanates from the loom, a sharp knife, moving back and forth across the loom

midway between the top and bottom backs, cuts the pile fibers apart, producing two pieces of velvet.



Plain pile fabrics may also be made one piece at a time, in which case the pile is woven in loops over wires that have a cutting edge

at one end (Fig. 1). After the wire is filled, it is withdrawn, the loops being cut by the end, so that the pile stands upright (Fig. 2).

FRISÉ

The word "frisé" is derived from the French and means "loop." In weaving a frisé, the pile yarns are looped over wires, as explained under the weaving of single piece plain pile fabrics. However, the wires do not have a cutting edge. When the wire is filled, it is withdrawn, leaving a surface of uncut pile yarn loops.

DYEING

Color is a very important characteristic of pile fabrics, as will be shown later on in our story. From a decorative standpoint, increased emphasis has been placed upon color, and with the development and perfection of things comes the demand for colors that will not fade. No color can be guaranteed against abuse or neglect, or the chemical reaction of spilt liquids, but with the proper and normal amount of care, pile fabrics will retain their original sparkle and beauty of color.

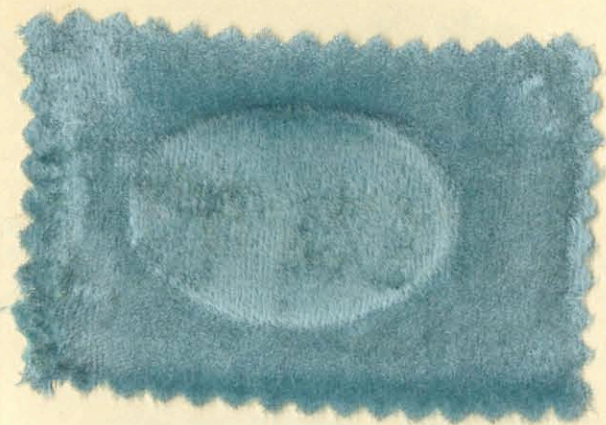
Dyeing is very important for obtaining correct colors. Every piece of pile fabric woven by *The Shelton Looms* is dyed by our own workmen under exacting supervision. No matter how subtle the tone, it is correct because our dyers are noted for color rightness. Every style source is

authentic, and every facility to reproduce the exact shade is part of our mill equipment.

The dyeing of our fabrics is supervised by men who are more than mere specialists in color; they are scientifically and artistically equipped to produce true color shades in the pile fabrics they handle.

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VELVETS, THE CHOICE OF DECORATORS

Dating all the way back to the year 1450, the period of the Italian Renaissance, and the rebirth of the classic era, we find that pile fabrics, particularly the rich and pompous velvets, were the unanimous choice of those who did the decorating. For the deep sofas, chairs, the ornate upholstered stools, and for wall hangings of every variety, velvets prevailed most religiously. Right down through the ages, with the great shifting of centuries, and with untold innovations, it is amazing to find that decorators the world over have clung tenaciously to their "all-purpose" covering—pile fabrics. No matter what departures from this type of cloth were attempted, they always returned to the boon and sustenance of their profession—pile fabrics.

There naturally must be a reason, or multiple reasons, for this great and unchanging preference. There must be, perforce, some very tangible answer to the often-raised question: "Why always pile fabrics?"

BEAUTY

Well, to begin with, is it not true that beauty is the primary and basic motive in the selection of any article? There are, to be sure, characteristics of possibly far greater import than mere eye-appeal, but it is an acknowledged fact that everything is made subservient, at first appearance, to the physical aspect of the item to be purchased. This human trait, so deeply embedded, has persisted since the awakening, centuries ago, of man's finer sensibilities, and will carry on until earth's very end.

From this understanding of a fundamental influence, we

GEM AND FLOWER COLORS

can very easily see why, in the field of upholstery coverings, pile fabrics have always been the leaders. The soft, thick pile on the face of this cloth permits a beautiful play of lights through the fabric and acts as a purveyor of rich colorings and warmth.

Furthermore, since we know that fabrics of this nature reflect, better than any other kind of fabric, color in its purest state, we find it possible to achieve the loveliest color simulations. With the exploitation of every flower and gem known to both hemispheres, the beauty of these careful studies is extracted and infused into the yarn which makes the pile fabric. For this reason, then, we can see why only velvets bear the true clear lights and colorings of our brilliant and costly stones, our lovely, delicately-textured flowers—from the softest blue to the most robust scarlet. This is an exclusive characteristic of pile fabrics, and can never be achieved, in so close and beautiful a manner, in "flat" weaves, because of the lack of the pile surface, which is a light conveyor.

With such a varied range of flower and gem hues obtainable in this group of mohair, silk, cotton, and rayon pile fabrics, the decorator finds a veritable wealth of inspiration around which to plan and build his interior. He understands fully this primary reason for the superiority of pile fabrics over the flat types.

COLOR PSYCHOLOGY

You will find that the woman who buys furniture for her own home is unconsciously drawn to pieces upholstered in pile fabrics in preference to all others, but she does not know why she is so attracted, other than that it looks so "rich" and it feels so "comfortable." Since it is almost every woman's dream to attain the perfection of the decorator's art as applied to her own home decoration, this

COMFORT AND DURABILITY

explanation of why pile fabrics surpass any other type of fabric in dignity, richness and beauty of coloring should be very well received and appreciated by her.

Well now, since the first consideration of appearance has been thoroughly discussed, for this is indeed of paramount importance to the buyer, no matter how we may dispute it, we find that very soon one becomes a bit more practical and begins to think in terms of "comfort" and "durability." It is indeed gratifying to know that one fabric can embody all the virtues that go to the making of complete and conclusive satisfaction. And only in pile fabrics can we find such a happy combination of beauty, durability and comfort. At the mere sight of a mohair velvet covering or a soft deep cotton pile, visions of ease and relaxation are introduced. The fabric is suggestion itself of comfort, and as for durability, we know there is not a fabric comparable to pile fabrics. Only in this type of fabrics do we find the important feature of three dimensions, which insure and promote the longevity of this cloth.

As explained earlier in our story, there are two distinct basic constructions. These are the flat weave fabrics, and the pile fabrics. Since the wear in flat weaves comes on the side of the yarn fiber, greater wear takes place and the fibers become fuzzy and break—other loops soon follow, and a definite worn place appears. But in pile fabrics, the third dimension which is characterized by the erect pile, prevents an occurrence of this kind, because, first of all, the upright fibers receive the wear, and the intense stress is equally distributed among the thousands of separate fibers; and secondly, the fibers resist the pressure of the moving body. It naturally follows, then, that pile fabrics, especially mohairs, cottons, rayons and silks, are the most durable of all upholstery covers.

ADAPTABILITY TO FURNITURE TYPES

Only in the pile fabric family do we find a variety of yarns such as cotton, rayon, silks and mohairs, with their respective characteristics suitable to different periods and woods. We have a wide choice with these four classifications, and peculiarly enough, we discover that each yarn is so constructed to lend the proper harmony to that particular type of furniture which it decorates.

FOR WALNUT WOODS

For instance, the veneered walnut furniture first seen in England during the reign of William and Mary, and which provides the inspiration for much of our furnishing today, required a coloring of cover which was rich and full rather than delicate, to bring out the best hues and warmth of the wood. What better answers that purpose than mohair velvets, especially the jaspé prints, with their depth and brilliance of color?

MAHOGANY WOODS

The warm reddish brown and the fine "figure" of mahogany on the other hand, show to best advantage with fabrics of a glazed surface, such as rayon, the artificial silk. The brilliance of the lustre of this synthetic silk has now grown more silk-like both in appearance and touch, and has none of the brittleness and harshness of metallic flat fabrics, which at one time were used with mahogany woods, until the advent of rayons. Also, there are many diversified uses for rayon velvets, in addition to furniture coverings, which makes it an invaluable fabric for home decorating.

FOR MODERN AND PERIOD DECORATIONS

Modern in feeling and mood are the lovely cottons which have joined the successful ranks of upholstery pile fabrics. Although fresh and stimulating in appearance, they may be used in rooms of many diverse styles, and appear out of place in none of them. In pale Nattier blue, Rose du Barry and French greys, they suit beautifully the carved wood work of French furniture. In the more vigorous colorings, they go well with the various styles of

SILKS FOR DELICACY IN DESIGN

mahogany that prevail in English homes. Also, as curtain draperies for windows, or portieres, cottons gain lovely effects. With the present day favor being shown to the so-called modernistic trend in decoration, cotton pile fabrics have indeed found a place in the sun. Through no other medium could the modern interior be better enhanced. These cottons are best decorated by means of bold stripes, shaded stripes, invisible stripes, striped borders, checks, animal pelt simulations in broken-up patterns, patterns both abstract in design and friendly in feeling. Particularly are cotton pile fabrics suited to out-door sitting rooms and sun parlors. The colors are fast to sunlight and resist the ravishes of the elements.

There are many of us who desire delicacy and extreme grace of line and color, who take great delight in things which breathe the very essence of classic culture. For those of us who have such proclivities, and a leaning towards the finer things in life, no fabric for furniture covering will suffice but a silk velvet.

Especially in French interiors do we find the most delicate furniture pieces—and delicacy of line requires delicacy of color. Always in these very finest of French ensembles the furniture is covered in a silk velvet. The almost crystal-like hues, the Persian roses, the globular mauves, the faint amethysts, the pale saffron yellows, find a higher individual expression in silk pile yarns. A shimmering and iridescent quality is imparted to the room decorated in silk velvets, and a complete effect of delicacy and refinement is achieved.

THE RETAILER'S POINT OF VIEW

We believe that the alert retailer is practically immersed with the importance of ensemble selling, and we do not mean to go into this matter here. Possibly our survey of the proper use of each pile fabric type, namely, mohair,

rayon, cottons, and silks, will add some points of interest which may be employed in the better selection and assembling of groups for display. We will be more than happy to discuss any questions you might wish to ask us in relation to fabric suitability, as applied to home decoration.

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The weaving facilities of *The Shelton Looms* including The Saltex Looms, comprise more than 1,000 double shuttle looms. The Plants are located at Shelton, Conn., Bridgeport, Conn., Uncasville, Conn., South River, N. J., and Rocky Mount, N. C.

Over 125 buildings, with a total floor space of 30 acres, are needed to house the various processes necessary to complete the various developments from the raw fiber to the finished fabric. These facilities permit a weaving capacity of approximately 75,000 yards a day.

For more than 40 years, *The Shelton Looms* have been supplying pile fabrics to various industries. This experience enables *The Shelton Looms* to create the outstanding pile fabrics of quality, in the current trends of fashion.

Among these fabrics are:

Cut Velours	Plain Velours
Embossed Velours	Plain Mohairs
Figured Mohairs	Plain Mohair Frisés
Figured Mohair Frisés	Plain Rayon Frisés
Figured Rayon Frisés	Cotton Stripe Frisés
Silk Stripe Frisés	Jacquard Frisés
Jacquard Mohairs	Plain Silk Upholstery Velvets
Figured Silk Upholstery Mohairs	Transparent Velvets
Millinery Velvets	Fur Fabrics (Fur Simulations)
Drapery Fabrics	Automobile Upholstery Fabrics
	Rugs

