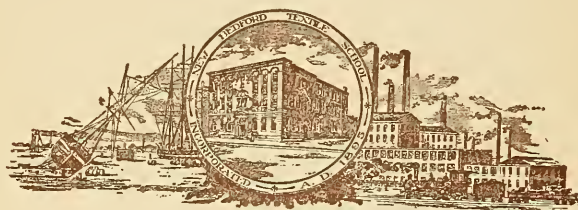


A Dictionary of Silk Terms



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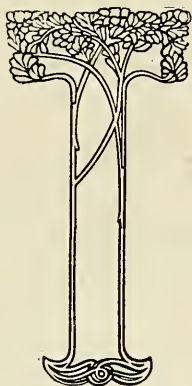
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A ribbon shop and fashions in the time of Marie Antoinette.

A DICTIONARY
of SILK TERMS



NEW YORK

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INTRODUCTION




IN preparing this book it has been our object to present a carefully compiled, complete and authentic dictionary of the descriptive, commercial and historical silk terms employed in the silk world, as related to every state of manufactured goods, from the raw silk to the finished broad and narrow silks, including weaves, styles, patterns, woven, printed and color effects, etc.

It will prove a valuable reference book for use by manufacturers, stylists, the buyers of silk goods and wholesale and retail salesmen. To the silk student it is a short cut to a quick and reliable understanding of technical matters not to be found in text books.

Before publication in book form this Dictionary of Silk Terms was brought to the notice of the foremost fabric and style experts for full and free criticism, revision and amendment and, therefore, cannot fail to prove of value as a handy reference work in the mill and in wholesale and retail silk departments everywhere. In this belief we send it forth on its mission to the silk manufacturers and trade.

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DICTIONARY

ABBATRÉ. Patterns showing depressed effects.

ABIS MESSALINE TAFFETA. Trade name for a high-grade taffeta with messaline finish. The name "Abis" of no special or definite significance.

AD-HOCK. A trade name applied to over-printing; hand-block printing in colors over a jacquard design.

AGRA GAUZE, GAZE D'AGRA. A strong, transparent, gauze-like silk fabric.

A JOUR. Openwork effect.

ALBA VELVET. Brand name for a jacquard velvet.
Reg.

ALEXANDRIA. Prior to the Seventh Century, Alexandria was well known for its silk manufactures.

ALGERIAN SILK. Brand name for a coarse rough silk. **Reg.*

ALLEPPO. Famous for its silks, Sixteenth Century.

ALLOVERS. Relating to the design which covers, as distinguished from fragmentary motifs, borders or stripes.

ALMA. Cloth of double twill weave running diagonally from left to right. Originally made in black for mourning wear.

*REG.: *Registered in the Registered Trade Mark Bureau of the Silk Association of America.*

ANAPHE SILK. A species of wild silk produced in Africa by the Anaphe silkworm.

ANAPHE SILKWORM. A genus of silkworm found in Uganda and other parts of Africa. Feeds on the leaves of a species of fig tree. The nest and cocoons which are formed in considerable numbers, are used for waste silk. In Southern Nigeria anaphe silk is used by the natives in conjunction with cotton for making the so-called "soyan" cloths.

ANATOLIA. Famous for its silk stuffs, Sixteenth Century.

ANTHEREA. A genus of moths belonging to the bombyx and silk-division; the leading varieties are: *A. Paphia* or *tussah*, *A. mylitta*, *A. pernyi*, *A. Muga*, or *assamo*, *A. mezankoorie*, *A. roylei*.

ANTIQUÉ. Applied to certain fabrics in imitation of the silk stuffs of former centuries; instance, satin antiques, moiré antiques, etc.

APPLIQUÉ. Materials cut out and sewed, embroidered or pasted on other materials.

ARABESQUE. A style of scroll design, famous in the Sixteenth Century. Patterns of an Arabic nature.

ARIDAS. A glossy silk fabric of smooth texture.

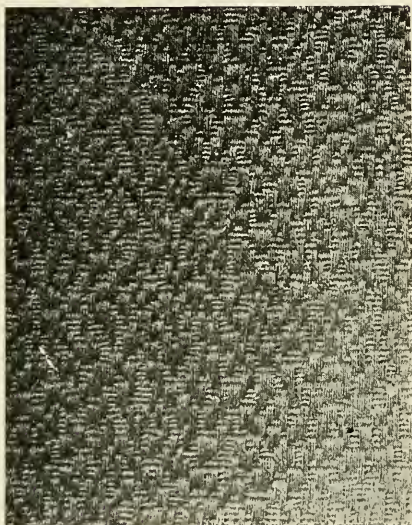
ARMENIA. Noted for its silk stuffs, Sixteenth Century.

ARMORCLAD. Trade name for a double-warp taf-feta of great strength and wear.

ARMOZEEN. A stout black silk, used chiefly for hat bands.

ARMURE. A twilled weave showing a broken rib or pebbled surface.

ARMURE-LAINE. A heavy ribbed or corded silk, wool-filled.



Armure-laine.

ARMURE SATINÉE. A silk showing a fine twill armure surface and satin back.

ARRASENE. A cord or thread of silk or wool; resembles chenille; used for embroidery.

ARTIFICIAL SILK. An imitation of natural silk, secured by treating cellulose obtained from any source, usually cotton waste or wood pulp, by various processes,

the chief object of which is to impregnate the cellulose with nitrogen.

ART SERGE. Any fabric of a serge character in esthetic colors.

ASSOUPAGE. The French term for the process by which *souple* silk is produced.

ASTRAKHAN. The name given to a looped pile fabric of a coarse texture presenting a curious curly surface. These fabrics are produced in two ways:

1. On the weft principle, a shrinkage of the ground texture throwing the pile weft up as a loop.

2. As a warp texture, in which a thick curly warp yarn is brought over wires to form the necessary loops.

ATHENS. Famous for its silk stuffs as early as the Sixth Century.

ATLAS. A rich fabric woven in India; the *Attacus Atlas*, the largest of silk moths producing a silk of great strength and weight.

ATTACUS. A genus of silk moth formerly regarded as a class of wild silkworms; the genus includes the *A. ricini*, or *eria*, *A. Cynthia*, *ailanthus*, *A. atlas*, and *A. selene*.

AUNE. The one and a quarter yard folds of silk goods folded in the piece are called aunes. Same as Ell, which see.

AURANG-SHAKI. A rich East India silk fabric. Aurang meaning "throne," it was probably a silk used for covering the throne of a Hindu King.

AUREOLE. The line or ring that appears round a cleaned spot on a fabric.

AUSTRIA. Silk weaving commenced about one

hundred and twenty-five years ago, when Italian weavers were operating over one thousand looms in or near Vienna.

AYAS. A soft Japanese twill. A trade name.

BABY RIBBON. A term applied to the narrowest of ribbons—widths usually favored for infants' wear.

BACKED CLOTHS. Cloths which are made thick by extra weft, extra warp, or another ply of cloth processed on the back.

BACKING. The weft or warp employed in forming the back of a faced cloth.

BAGDAD. Trade name for an Oriental novelty of recent origin.

BAKST DESIGNS. In the style of Leon Bakst, best known for his costume designs for the Russian Ballet. Barbaric, Oriental feeling expressed in a manner allied to the Futurist. Crude forms in strong colors without shading—vigorous and sensuous.

BALDACHINE. A Medieval silk fabric embroidered with gold; was made at Damascus.

BAMBERG. The Lyons Museum at Bamberg possesses extraordinary examples of silks from the Tenth to the Twelfth Century.

BANDANNA. A handkerchief of silk or cotton in which spots or figures are left white upon a red or blue ground.

BARATHEA. A fine texture of broken weft-rib character or armure weave. Originally adopted as a specific registered trade name for an armure tie silk, and now generally used in the trade to describe tie silks of this particular armure weave.

BARÈGE. Sheer stuff of silk and wool for veiling. Made largely near Barèges, France.

BARRÉ. Striped laterally, in same direction as the filling; similar to travers. Showing transverse bars, as the "barrel owl."

BASKET EFFECT. An order of basket-like intersection of warp and weft, giving an enlarged hopsack or mat appearance in the woven material, hence the special name.

BASKET WEAVE. A variation of the plain weave in which the same crossing of warp and weft is repeated as often as the size of the pattern requires.

BATISTE. A sheer fabric of silk and linen woven plain or with silk or satin stripes. There are also batistes of cotton and of wool.

BAVE. French for the double thread as present in the cocoon.

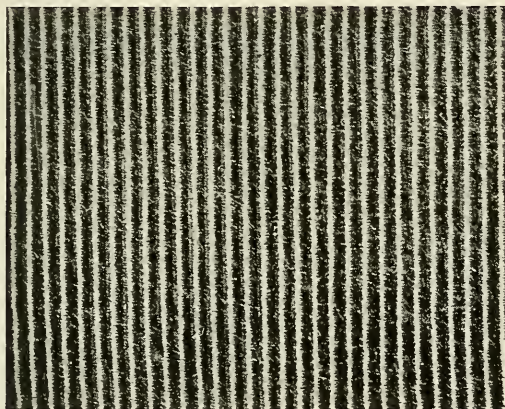
BAYADÈRE. Showing straight or undulating cross stripes—usually in alternated and brilliant colors—with startling and bizarre effect. Name derived from Bayadère (or "Bajadère") dancing girls of the underworld in India, dedicated from their birth to the life; the striped garment being supplemented with filmy scarf or shawl, jeweled trousers, bangles, gold sequins, anklets, etc.

BAYADÈRE MOIRÉ. Same as above, with watered effect added.

BEAD EDGE. A series of looped threads edging a ribbon, picot edge, which see.

BEDFORD CORD. A texture in which the interlacing is so arranged that a warp surface fabric is produced with a rounded cord effect, running warp way, the indented effect being produced by two threads working plain.

BEEGE. A fabric of a twill character, somewhat loose in texture.



Bedford cord.

BEIGE. Cloth of fine texture, woven from double and twist yarns in which the two threads are of different colors, or wherein printed yarns are employed.

BENGAL. The raw silk gathered in the Indian province of Bengal; a striped muslin.

BENGALINE. A plain, round-corded weave, more or less heavy, of the poplin family. May be of silk

warp and wool or cotton filling or of all silk, which latter would be called Bengaline de Soie. Name derived from Bengal, India, famous for its production of various rich and peculiar stuffs of silk, wool and cotton.

BENGALINE DE SOIE. A plain, corded weave, resembling poplin, with warp and weft of silk.

BENGALINE RADIANT. A fancy bengaline having a heavy soft weft, the fabric surface radiantly reflecting the light in points. *Reg.*

BENGALINE VELOURS. A heavy piece-dyed soft-finished bengaline. *Reg.*

BENGAL PONGEE. Brand name for a pongee silk. *Reg.*

BERBER. Light-weight satin-faced fabric; came into favor about the time of the defeat of the Berbers in the war against the Mahdi in North Africa.

BEYROUT. Famous for its silks, Sixteenth Century.

BINDING THREADS. Threads employed to unite two or more textures into one firm structure.

BIRD'S-EYE. A class of fabric patterns based on the diamond twill, the special feature of which is a small dot in the center of each figure.

BIRETZ. A reversible double-faced cloth of silk and wool, one side of which shows a corded weave and the other a cashmere or twill weave. Also called "Electoral cloth."

BLEACHING. The whitening of textile materials in the raw, semi-manufactured, or fully-manufactured state by "grassing," or by chemical means.

BLOCK. The pasteboard rolls on which ribbons are blocked.

BLOCK PRINTING. The method of printing by blocks, as distinguished from printing with rollers.

BLOOM. A glaucous appearance like the bloom on the peach and the plum, imparted to silk and pile fabrics either by the nature of the weave or the finish.

BLOTCH GROUND or BLOTCH PRINTING. Printed silk, the ground of which is printed in black or color. Also applied to indistinct printed patterns.

BLUTEAU. See bolting cloth.

BOILED-OFF SILK. Degummed silk.

BOILING-OFF. Same as degumming. The operation of removing, by means of a hot liquid and soap suds, the gum which covers the raw silk fiber.

BOLTING CLOTH. A fine gauze cloth made of ungummed silk in a gauze-like weave and used by millers for sifting flour.

BOMBAZINE. A black fabric composed of worsted weft and silk warp, woven in a fine open twill. Used largely for mourning hat-bands.

BOMBYX MORI. The genus of moths, the caterpillar of which is the silkworm of China. It is the main source of silk. The breed has spread all over the world. There are three distinct varieties known to the silk trade, *B. Mori*, *B. Fortunatus* and *B. Textor*.

BOOK. Asiatic raw silk is put up in small bundles called "books." The Japan book weighs about four pounds and contains from fifty to sixty skeins. Books of China and Canton silk are larger and heavier.

BORDER. The outer edge of a pattern or cloth; selvage.

BOUCLÉ. French for buckled. A fabric with surface showing lock-of-hair effect.

BOUILLONNÉ. Having shirred or gathered effect.

BOURETTE. Showing rough threads appearing in lines, straight or broken; produced by lumpy or noil yarns.

BOURETTE SILK. Short fiber waste silk carded and spun.

BOURRÉ. Applied to patterns having a padded or stuffed effect.

BOX-LOOM EFFECTS. Produced on a loom by which different colors of weft may be thrown into the fabric by lifting or lowering the required shuttle into the picking plane, producing different colored cross or bayadère stripes, also the cross stripes in plaids.

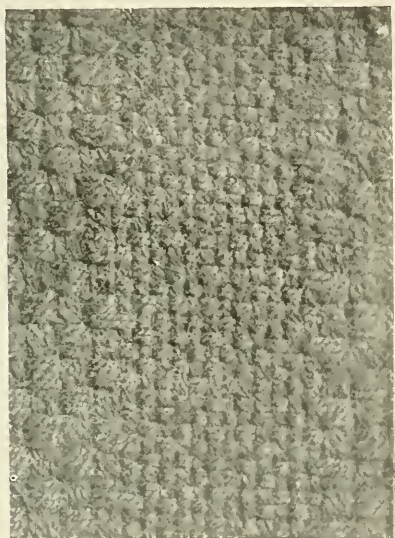
BRIDES. The threads of warp or weft connecting parts of the pattern.

BRILLIANT. Indicating a finish of great luster. May be applied to any fabric.

BRILLIANTE. A sheer piece-dyed fabric woven in the raw and finished very brilliant. Largely used in millinery.

BRIN. The single filament of the cocoon.

BRITISH. British silk industry acquired some degree of celebrity early in 1600. By the middle of the Eighteenth Century several thousand looms were at work, mainly at Spitalfields, Cheshire, Yorkshire, Essex, Derbyshire, Lancastershire and Norfolk. Eng-



Basket-weave.

land was supreme until about 1860, since which date its silk industry has steadily declined.

BROCADE. From the Spanish *brocado*, meaning brocaded or broché; from the Latin *brocare*, to prick, to figure. A heavy-weight silk with broché (raised) figures of flowers, foliage or other; in some instances

with gold and silver threads interwoven. Any fabric woven in jacquard effect.

BROCATELLE. A heavy, rich brocade differing from damask in that the woven design or figure is satin in texture relieved by a ground less bright in appearance, produced by a different weaving of the threads, such as taffeta or sarcenet ground with satin brocade figures. (See brocade and damask.)

BROCHÉ. The French term for "brocade," applies particularly to figures swiveled in the weave; a loom-embroidered effect; woven with a figure.

BRODÉ. Embroidered.

BROKEN CHECKS. Woven check patterns in which by weave effect the checks are a trifle irregular as distinguished from the regular cubic form of the check.

BROKEN-ENDS. Ends in the warp which have broken owing to weakness or being too heavily tensioned, and showing defect in the cloth when the breaking has taken place during weaving.

BROKEN-PICKS. A defect in weaving caused by the weft breaking as it passes from edge to edge of the piece.

BROKEN POINTED TWILL. A pointed twill in which the twilling is broken and later on continued.

BROKEN TWILL. A design or plan in which the effect is that of an ordinary twill arranged in a broken or non-continuous order.

BROUSSA. Asia Minor, famous for its silks, Sixteenth Century.

BRUGES. The Netherlands were noted for Bruges silk and especially satins in the Eighteenth Century.

BRUSHOFF TAFFETA. Trade name for a pure dye black taffeta.

BULLDOG TAFFETA. A registered trade name for an exceedingly strong taffeta, claimed to be non-tearable.

BURLINGHAM. Trade name for a coarse domestic silk fabric of Oriental character. Sacking.

BURMAH. Registered trade name for a peculiar homespun weave of Oriental character of uneven surface and extremely soft finish.

BUTTONHOLE TWIST. A silk thread specially prepared for sewing buttonholes and eyelets.

BYSSUS SILK. Also known as "sea silk," obtained from a shell fish, the *Penna Noblisis*, which secretes wooly fibers known as Byssus or "beards" resembling silk. Used in Italy and in Normandy for the making of ornamental braid articles.

BYZANTIUM. Satins and silks were famous in early Byzantium. Called Byzantine effects.

CACHEMIRE (French for Cashmere or Kashmir). A style showing palms and other Persian and Indian patterns in dark, rich Oriental colorings. Akin to Persian effects. Name derived from Cashmere, India, noted for Cashmere shawls and rich and beautiful fabrics made from hair of the native goat.

CACHEMIRE DE SOIE. A silk cloth woven with a fine twill and having a cashmere-like finish.

CALENDERING. A finish for cloth particularly, which gives smoothness, luster, and special effects by pressure under rollers.

CALFSKIN SILK. Trade name. An exquisitely soft weave, with pattern, warp-printed, in marvelous imitation of the outer skin of the calf, showing all the markings in color and shadings—brown, fawn, etc., shading to pure white.

CAMAK, or COMACOA. A silk and camel's hair mixed.

CAMBLET. A mixed fabric of wool, hair and silk twill, sometimes waved or watered.

CAMBRIDGE VELVET. Brand name for a piece-dyed mottled velvet. *Reg.*

CANILLE. A jointed effect, with stripes broken at intervals by knots or small squares, resembling somewhat the joints in cane or bamboo.

CANNELÉ. Also known as "repp," related to tafeta weaves, and appearing mainly in the form of stripes, in combination with some other patterns.

CANTON CRÊPE. A fabric made of fine quality Canton silk yarn which is given a crêpe twist; the fabric is of crêpe weave and heavier in texture than crêpe de chine.

CAPIURES. The lacing threads in skeins of raw silk, particularly in Grant reeled silk.

CARDED SILK. Silk worked up from imperfect cocoons into yarns.

CARRÉ CARREAU. Checkered, squared or block effects.

OF SILK TERMS

CARTON. The pasteboard boxes in which ribbons are boxed are called cartons.

CASSIMERE TWILL. The 2/2 twill.

CELLULOSE. The substance forming the cellular



Bengaline with wide cord effect.

tissue of plants and employed in the production of imitation silk.

CHAI NE OR CHAI N. A word usually used in the trade for “warp.”

CHAIN TWILL. A twilled fabric of a chain character or appearance obtained by a combination of weave and material.

CHALLIS. A light-weight, plain-weave fabric of silk and wool, usually printed and sometimes silk or satin striped.

CHAMELEON. Three-toned glacé effect. From chameleon, a lizard-like reptile of constantly changing color.

CHANGEANT. An effect produced by weaving two colors together in a plain fabric.

CHAPPE. A term given to silk yarn made from special wastes of cocoon and thrown silk.

CHAPPED SILK. Waste silk degummed by the process of fermentation.

CHARDONNET "SILK." An artificial silk so named after the inventor, Count Hilaire de Chardonnet. Prepared by nitrating cellulose and dissolving in ether and alcohol.

CHECK. The term given to the square appearance produced on a fabric by employing in the weave two or more colors of warp and weft specially arranged to give a check appearance in the crossing of the colors.

CHENILLE. A woven fringe, the silk ends hanging from the binder warp threads. *Chenille*, French for caterpillar.

CHENILLE CLOTH. A fabric with a chenille thread or effect used as weft with a warp of cotton or worsted.

CHEVREAU DE SOIE. A piece-dyed silk grosgrain in which a crêpe weft is used. *Reg.*

CHIFFON. The merest rag of silk tissue—the most filmy and softest of silk material woven. From *chiffe*,

French, a rag; flimsy cloth. Also used to indicate a light-weight fabric of soft chiffon finish, as "chiffon" taffeta, "chiffon" velvet.

CHIFFONETTE. The flimsiest and most "bodiless" of all the chiffon family.

CHIFFON-TAFFETA. An exceedingly thin, soft, light-weight taffeta. The same will apply to all other weaves with the chiffon prefix.

CHIFFON VELOURS. The lightest and softest velours known, combining somewhat the nature of both weaves named.

CHIJIMI. A Japanese silk fabric used for draping purposes.

CHINA. Silk woven in China as early as 1200 B.C. Not woven in Europe until 500 A.D.

CHINA CRÊPE. A fine silk gauze woven with a hard-twisted weft.

CHINA CURLIES. A kind of waste made in reeling China raw silk.

CHINA SILK. The oldest known form of silk, derived from *Bombyx Mori*. A term applied to the plain woven silks of China.

CHINÉ. A warp-printed effect: designs in mono or multi-tones printed on the warp.

CHIRIMAN. A Japanese silk crêpe.

CHOP, CHOP TICKET. The brand name by which different makes of raw silk are identified.

CHOUSE. A large rosette of ribbon or tulle.

CHRYSLIS. The last stage in the development of the silkworm from the caterpillar to the moth.

CLASSIQUE. Classical; patterns of an approved or conventional character.

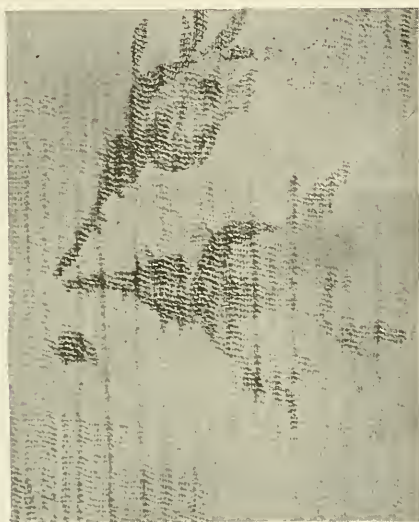
CLOTH OF GOLD TISSUE. "Cloths of gold" or "draps d'or" velvet and satin became a special class of splendid stuffs which were plentifully used in the Fifteenth and Sixteenth Centuries; they superseded to a great extent the brocaded silks of earlier date, although the latter fabrics continue in use. Cloths of gold have therefore a very antique origin and the term may be applied to plain weave silks, brocades and velvets, in which gold tinsel or bouillon is intermixed. A technical difference between the cloths of gold and silks brocaded with gold, is that in one the gold threads form the ground to the design, whereas in brocades the ground is of silk, and parts alone of the design or the entire design are wrought in gold thread.

COCKLED (COCKLINESS). A curliness or crimpiness most marked in fine goods, but always appearing in fabrics when different runs of yarn or tensions on sections of the warp have been accidentally introduced.

COCKLED FABRIC. A defective fabric, with an uneven surface appearance, usually due to irregular shrinkage during finishing. The cause of such irregularity must, however, be usually looked for much earlier on in the cycle of operations.

COCOON. The covering of fine threads which the silkworm spins and winds around itself, and which is the material of silk.

COMBINATION TWILL. A twill produced by combining two simple twills together, thread and thread, or two threads and one thread, etc., or pick and pick, or two picks and one pick, etc.



Crêpe weave with imprimé or surface print design.

COMBINATION WEAVES. A fabric in which two or more different weaves are combined.

COMPOUND TWILL. A twill composed of two or more weaves which weave well together, each weave, however, maintaining its individuality in its particular section of the design.

CONDITIONING. The ascertaining or the fixing of the amount of moisture present in textile materials. Thus to ascertain the true weight of a bulk lot of silk, the representative samples must be drawn from the bales. The samples must then be absolutely dried, weighed, and their true or "conditioned" weight obtained by adding to the dry weight the standard "regain" moisture. The fixed standard of regain for silk is 11 per cent.

COQUILLE. Fluted or scalloped, like a shell from which the term is derived.

CORA, CORAH. A light washable silk of creamy white from the East Indies. An Indian-pattern silk handkerchief.

CORDONNET SILK. Used for braiding, knitting, etc., consists of four to eight threads loosely twisted with a left-hand twist to form the primary threads, three of which are then twisted together with a right-hand twist.

CORDUROY. A weft pile structure in which the floats of pile weft are bound into the ground texture in one continuous line warp way, so that upon being cut they project from this line and hence form a dense pile cord.

COREAN SILK. Brand name for a piece-dyed doupion silk of medium weight, double cocoon filling. *Reg.*

CORKSCREW WEAVE. A subdivision of the satin weave produced by doubling yarns of different size in warp and weft in the process of weaving.

CÔTE DE CHEVAL. Allied to the Bedford cord family; a cloth wherein the interlacing of warp and weft is so arranged as to produce a broken grosgrain effect in a slightly rounded stripe or weft running warp way, the stripe alternating with an indented effect.

CÔTELÉ. A ribbed weave of rather wide flat effect.

COTTON-BACK SATIN. A lining material dyed in the piece, usually made with raw silk warp and cotton weft.

COUNTS. A term employed in the silk trade for indicating the number of threads and picks per inch.

COUNTS OF YARN. The number given to a yarn of any material, usually indicating the number of skeins per pound of that yarn.

COVERT WEAVE. A smart upright warp twill, usually obtained by employing a warp sateen weave, or a modification of the same.

CRAMMED STRIPED FABRIC. A fabric of a striped character produced by cramming a great number of threads into one section of the stripe, as compared with the other section or sections of the stripe. A special order of looming and slewing is obviously necessary, particularly when the jacquard is employed.

CRAQUANT. The crunching sound of silk known as "scroop;" produced by twisted silk. See Scroop.

CRAQUELÉ. Crackled or broken-glass effect in lace, net or silk.

CRÊPE. French for crape. A puckered or crinkled fabric.

CRÊPE ALGERIAN. A printed pongee with a rough crêpy surface. *Reg.*

CRÊPE BEATRICE. A crêpe fabric with an infinitesimal warp stripe; also printed. *Reg.*

CRÊPE BERBER. Brand name for piece-dyed pongee having a crêpy surface. *Reg.*

CRÊPE CHARMEUSE. A silk of rich quality, piece-dyed, to which is imparted a glove-like finish which imparts a dull luster, being of soft drapy quality. Correctly made with warp of grenadine twist silk and weft of crêpe twist silk in satin weave.

CRÊPE DE CHINE. An exquisitely soft and drapy form of crêpe, plain, figured or printed.

CRÊPE DIANA. A brand name for a cotton and silk crêpe. *Reg.*

CRÊPE FAILLE SUBLIME. Brand name for an all-silk, heavy grosgrain with a very hard twisted silk filling. *Reg.*

CRÊPELA. A small crêpe-like effect.

CRÊPE LISSE. A plain fabric with crêpy "hand," extremely diaphanous and very like the lightest mouseline.

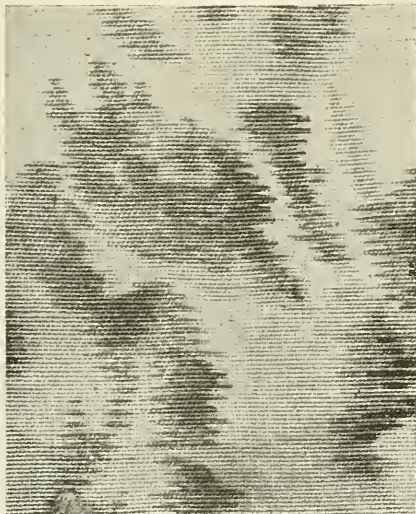
CRÊPE MÉTÉORE. Originally a trade name given to crêpe de chine but now generally applied to a fabric distinguishable from crêpe de chine by its lustrous satin face and soft finish.

CRÊPENETTE. An all-star crêpe pongee piece-dyed.

CRÊPOLINE. A fabric of a warp-rib character, in which the regular order of the weave is so broken as to give a "rib-crêpe" effect.

CRÊPON. A dress fabric of silk or wool or silk-and-wool mixture, in which the design is produced by yarns having a different degree of stretch, which give a twist, crinkled or raised effect to the design.

CRIMP. A term synonymous with crêpon, but less frequently employed.



Chiné or warp-print.

CRINKLED CRÊPE. A light-weight silk fabric with a satin-face crêpe having a crinkled surface and variously made to show more or less wrinkled or crinkled surface.

CRINKLED REP. A ribbed fabric of silk and cotton in crinkled rep weave. *Reg.*

CROISÉ. A velvet weave in which the threads cross each other at the back, forming a kind of twill. From *croisé*, French for crossed.

CROSS-DYED Similar to resist dyeing. The dyeing of a fabric usually composed of two materials—say silk and wool—one of these materials, usually the warp, having been yarn or warp dyed prior to weaving, so that there only remains the second material to be dyed. In resist dyeing all of the material which is not to take the dye in the first dip is brushed over with wax. The wax may be removed and again applied to parts which are to resist a second dye, and so on.

CROSS-OVER STYLE. A style of fabric of a striped character, in which the stripe takes the direction of the weft.

CROWS' FEET. The wrinkles found in goods after being folded are known as crows' feet.

CRYSTALS, CRYSTALLINES, ETC. Corded, usually woolfilled fabrics, somewhat akin to Bengalines.

CUBIST DESIGNS. Irregular triangles and other straight sided figures of different colors massed together in great apparent disorder with perhaps an occasional segment of a circle or an ellipse. Colors often range from full-strength to light tints, frequently there is a great deal of tan or buff.

CUT. The standard length of a finished piece of cloth as it is cut from the loom.

CUT PILE. A pile formed by looping the threads over wires, which carry at their ends knives, so that

as each wire is withdrawn its knife severs the pile loop, thus producing cut pile.

DAMASK. Named from the city of Damascus, famed in the middle ages for its wonderful silk fabrics. A fabric with flat figures formed by contrast between warp and filling surfaces, *i. e.*, satin figures (formed by the filling) on satin or twill or taffetas ground (formed by the warp).

DAMASSÉ. With damask effects introduced. Applied to fabrics having a rich heavy woven design; similar to damask, which see.

DAMIER. From the French. A check pattern. Equivalent to checkerboard.

DEGUMMING. The boiling-off of silk in soap and hot water in order to dissolve and wash away the natural gum or sericin which surrounds the fiber.

DENIER. A small silver French coin, value one-twelfth of a sou and weighing 24 Paris grains, used as the standard weight of silks. According to the United States Silk Conditioning & Testing Co., a denier is given as a skein of silk 450 meters long, weighed by a unit of 0.05 grm. (called denier): 13 to 15 is written 13/15, etc. The standard of the denier varies considerably in different parts of Europe, the following being some of the values in use:

	Weight, Grains.	Length, Meters.
Denier (légale)	0.05	450
“ (International)	0.05	500
“ (Turin)	0.0534	476
“ (Milan)	0.051	476
“ (New Lyonese)	0.0531	500

In England and the United States the size is also expressed in terms of the weight in drams of 1,000 yards of the silk. This weight may be converted into the corresponding denier by multiplying it by the factor 33.36.

DENT. One space in a reed.

DENTAL SILK. Pure silk twisted threads specially treated for use for dental purposes.

DENTELLE. Openwork; lace work or lace effects. Indented; also applied to certain kinds of edges.

DEUX TONES. Two tones.

DIAGONAL. A term applied generally to bold twills.

DIAPER PATTERN. A small diamond-shaped figure effect.

DICE PATTERN. A type of pattern consisting of squares of various dimensions emphasized in various weaves.

DIRECTOIRE. In style of the French Directorate, 1793-1801.

DISCHARGE DYEING. By this process the material is piece dyed and the color afterwards removed in certain places by the action of chemicals.

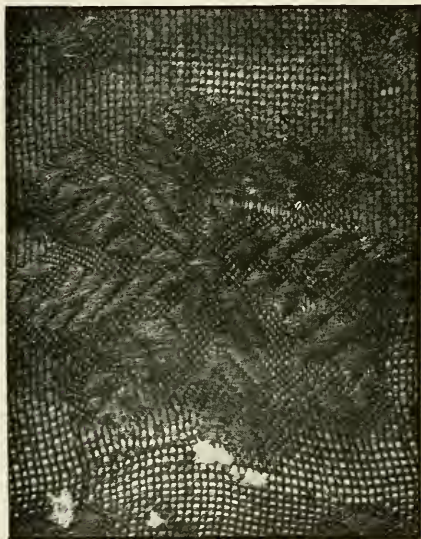
DISCHARGE PRINTING. Discharging or extracting the color with chemicals from a dyed fabric when same is being printed. Similar to extract printing.

DISCHARGING. Another term for degumming silk.

DOUBLE-AND-TWIST. Threads doubled and then twisted. Usually applied to the yarn composed of two

threads of different color which have been doubled and twisted, known as double-and-twist effects.

DOUBLE CLOTH. All cloths woven with two warps and one weft, two wefts and one warp, and two warps and wefts, are named double cloths.



Brocaded grenadine. One of the gauzes, an open weave of coarse mesh.

DOUBLE ENDS. Two ends weaving as one in a cloth. This may be due either to a fault, or it may be that the cloth is specially arranged with either double ends or double picks.

DOUBLE-FACED SATIN. A cloth with two satin faces made with two systems of warp so combined that only one will be visible on either side. The color on one side is generally different from the other.

DOUBLE PLUSH. A plush fabric with a pile on both sides.

DOUBLING. The twisting together of two or more threads, in order to make a stronger and firmer thread.

DOUP, DOUP WEAVING. A process in weaving which twists the warp threads around the filling picks by means of special harness loops called "doups."

DOUPION, DUPION. An irregular rough raw silk reeled from double cocoons.

DRAM, DRAMMAGE. The one-sixteenth of an ounce. The counts of thrown silk are designed in drams. The dram system is based on 1,000 yards to the dram, or 256 yards to the pound for No. 1 size. Dividing 256,000 by any drammage gives its yardage per pound.

DRAP. Cloth.

DRAP D'ÉTÉ. Allied to the cashmere in weave but of heavier texture.

DRAP DE LYONS. A rich, plain French silk made on Lyons looms.

DRAP D'OR. Literally meaning "Cloth of Gold." Also a trade name for a fabric woven in the gum, of classic Italian (warp) and tussah (filling), and boiled off to the color of pale gold.

DRAP DE SOIE. A somewhat heavy corded weave. Literally, silk cloth.

DRAP-SATIN. A wool material with satin-like finish.

DRESDEN. A chiné effect, somewhat in imitation of the figures and colorings seen in the famous decorated porcelain made in Dresden, Saxony.

DUCHESSE. A fine quality of satin weave, of good body and high luster, the back woven with flat twill.

DUMB SINGLES. Silk threads reeled without twist, which are combined to form tram or thrown silk weft.

DUVETYN. A fabric having a soft velvety face. Not a velvet. Woven of silk, schappe, wool or cotton. The weft being double hard-twist yarn, the crinkles produced by the hard twist after weaving being teasled or cut to produce a face not unlike that of a laid or flattened pile. *Duvet*, French for "down."

DYEING. The coloring of materials in the skein or piece to enhance the value and appearance. There are five methods of producing color in the fabric: (1) Raw material dyeing, (2) Yarn dyeing, (3) Cross dyeing, (4) Mixed dyeing, (5) Piece dyeing.

DYNAMITED SILK. Silk which in process of weighting is weighted with tin salts.

ECART. French for "variation" in the size of silk, *i. e.*, the minimum of unevenness of the highest and lowest sizing skeins taken in a test.

ECOSSAIS - GENRE. From *écossais*, French for Scotch, and *genre*—a style of figure and color in tissue illustrating every-day life, manners and customs, the same as in painting and other arts.

ECRASÉ. Showing a crushed, laid or flattened effect.

ECRU. Raw, unbleached silk in its natural color. From *crudus*, Latin for raw.

EGYPTIAN CRÊPE. Trade name for crinkly crêpe.

ELL. The ell, or aune on which the denier-aune system of silk measure was based, measured 46.79 English inches.

EMBOSSED OR RAISED VELVET. Showing pattern in relief.

EMBOSSING. Impressing a pattern on a fabric by means of engraved cylinders on a two-bowl calender, producing an embossed design.

EMBROIDERY SILKS. Twisted threads of various thicknesses of a softer nature than sewing silk and which include twist, floss, filo, rope and etching silks, made in all colors.

EMPIRE. Styles of women's dress fashionable during the reign of Napoleon I, based on the mode of dress customary in ancient Greece.

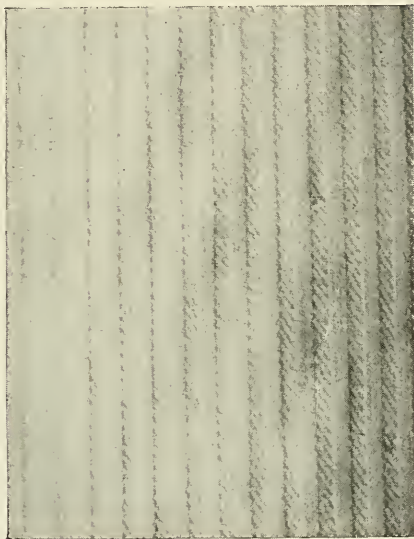
EN CARREAU. A square pattern.

END-AND-END WARP. A warp made with threads of two colors alternating.

ENDS. A term applied to the threads in a warp; also to the weft.

EOLIENNE. This name is applied to a fabric having the filling of coarser count than the warp and in consequence producing a corded effect across the breadth of the goods. Usually made of a raw silk

warp and either cotton or worsted filling, with the warp ends per inch greatly in excess of picks per inch. Made in the gray and dyed in the piece. The name comes from the Greek Eeolus, God of the Winds.



Côte de Cheval. A type of surface rib or welt of the Bedford cord family.

EPINGLE. A ribbed fabric in vast variety, showing moderately large and smaller ribs alternating—in plain, in figures and in colors.

EPONGE. A French term for sponge cloth, or fabric of soft nubby yarns; also applied to terry-like weave effects.

ERIA. The silk derived from the *Attacus ricini*, a moth found in Assam and neighboring provinces.

ESTRELLA. A plain woven fabric consisting of silk warp and botany yarn weft, picked 2 right-twist yarn and 2 left-twist yarn. The weft yarn is very hard twist in order to produce the required crimped appearance.

ETAMINE. A light cloth made of wool, silk, linen, etc., and of an openwork structure originally used as a filter cloth.

EVENSIDED. A weave wherein the arrangement of "warp-up" and "filling-up" is evenly balanced, such as an evensided twill.

EXTRACT PRINTING. See discharge printing.

EXTRA WARP. The term given to warp threads which are added to a single cloth with the object of: (a) Increasing the weight of the cloth. (b) Figuring the cloth, or (c) Both increasing the weight and figuring at one and the same time.

EXTRA WEFT. A term given to extra weft threads or picks with the object of: (a) Increasing the weight of the cloth. (b) Figuring the cloth, or (c) Both increasing the weight and figuring at one and the same time.

→ FAÇONNÉS. French for fancy weaves.

FAGOTING. A criss-cross open-work stitch done in a rope silk.

FAILLE. A soft, drapy weave of the grosgrain order, with very fine flat ribs.

FAILLE FRANÇAISE. A faille made on French looms.

FAILLE MARQUISE. Trade name for a Lyons made cloth with flat cord and messaline finish.

FAILLETINE. A light and extremely soft weave of the faille order.

FAILLETINE MOIRÉ. A light faille in moiré effect.

FAILLETTE. Round-spot patterns on fabrics.

FAILLE VELOURS. A silk with a crêpe faille or grosgrain weave. *Reg.*

FANCY TWILL. A twill weave showing various combinations of twill weaves forming more of a pattern than the plain diagonal or unbroken twill.

FAST COLOR. A term applied to the color of a yarn or cloth which will withstand light and water.

FELLING MARKS. Marks woven into fabrics at certain distances, indicating that one piece has been finished and another piece started.

FESTOON. Loop designs, sometimes called scallops.

FEUTRÉ. Felted, furry. Descriptive of fabrics having a furry back or face.

FIBER. The name given to the individual constituents of a thread. Thus fibrils may be said to constitute threads, and threads may be said to constitute cloths.

FIBROIN. One of the two organic constituents of raw silk. A protein substance which may be classed among the amino acids. The fibroin is left in the silk

after the removal of the sericin in the process of boiling off.

FIGURED VELVET. Velvet in which the figure or design is obtained through contrast between those portions of the pile which have been cut away, pressed down, or appear in cut or uncut form on a ground of satin, taffeta or other weave.

FILATURES. The factory in which raw silk is reeled into skeins from cocoons; also the machine used for reeling from the cocoons.

FILET DE BRUXELLES, BRUSSELS NET. A net material having a six-sided mesh.

FILLING EFFECTS. A designation given to weaves in which the filling or weft effects predominate.

FINISHING. The processes through which goods are put after leaving the loom, to improve them in appearance and give them the required finish characteristics. Dyeing may be considered a finishing operation, but it is perhaps better considered as a process distinct from the finishing.

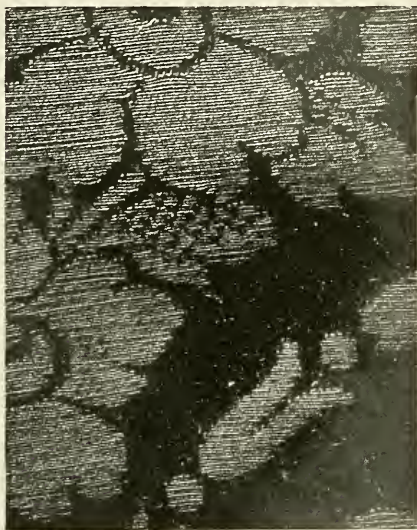
FLEUR DE JEUNESSE. An especially lively silk on the order of Fleur de Soie and properly a member of the taffeta family. Finished water-spot proof. Also known as the "Silk of Life."

FLEUR DE SOIE (Flower of silk). Face of satin de Lyons twill, with a backing interlaced in what is known as the twelve-shaft satin principle.

FLEUR DE VELOURS (Flower of velours). A fine and very superior grade of velours.

FLOAT. A threads of warp or weft passing over two or more threads and floating on the surface of the cloth—threads not bound or woven in.

FLOCONNÉ. Having small flakes in white or color.



Damask.

FLORENTINE. A gauze weave, much employed in making artificial flowers, and for millinery purposes generally.

FLORETTE SILK. The external covering of the double fiber or filament exuded by the silkworm, this being known as waste silk. Some years ago it was

practically useless, but now is spun into very satisfactory yarn.

FLOSS-SILK. The soft envelope of the cocoon made into spun silk; embroidery floss double-end twist threads of silk used for embroidery.

FLOTILONS. Test skeins of raw silk, reeled 450 or about 500 yards in length, to determine the denier or size of silk. The legal denier is a skein of this length, wound in 400 turns on a reel of $112\frac{1}{2}$ centimeters in circumference (about 44 inches), and weighed by a unit of five centigrammes (about $7\frac{3}{4}$ grains), called denier, which see.

FOLIES BERGÈRES. Trade name for a new washable silk. From the "Folies Bergères," a noted amusement resort in Paris.

FOND. French for the ground or foundation weave.

FOULARD. A two-and-two-thread weave, forming a soft, fine, lavable silk, usually printed. Originally imported from India, now made in other countries.

FOUNDATION WEAVES. There are but three—plain, twill and satin. All others are variations of these.

FOUR-IN-ONE. Trade name for a closely woven Japanese fabric, claimed to be spot and perspiration-proof, and a fast black.

FRISÉ (Fr.). Ruffled.

FRISONS or FRISONNETS. The irregular and tangled silk on the outside of cocoons; waste obtained in reeling cocoons.

FUTAKO-ORI. A fancy cotton material woven in France in which a little silk is used for effects.

FUTURIST DESIGNS. Roughly drawn natural forms without shading. Colors diluted with white from sharp, hard colors, bringing them half-way between pastel tints and full-strength colors. Introduced as the style of the future, hence Futurist. Similar in principle to paintings of Futurist school.

GALLOONS. Bindings composed of silk and gold or silver threads.

GASSING. A process which certain classes of yarns, especially certain silk and cotton yarns, are put through to take away all superfluous fibers and thus make a very clean and smooth thread.

GAUFFRÉ. From *gaufre*, to figure cloth or velvet; to honeycomb or waffle. An effect produced by pressure or gauffrage in calendering, by which the surface of almost any fabric, but especially the lighter weaves, can be pressed into forms of relief. Satins, for instance, may be made to imitate moiré. Fluted and accordion-pleated effects are obtained in like manner.

GAUZE. French, *gaze*; a very fine and peculiar weave of the bunting order. A thin *voile*, or veiling.

GEISHA SILK. Brand name for a domestic habutai, piece-dyed. *Reg.*

GENOESE. Term applying sometimes to velvet after the early Genoese styles, cut and uncut and interwoven with gold.

GEORGETTE CRÊPE. A brand name for a diaphanous silk crêpe of special weave construction in infinitesimal or armure effects, also striped.

GEORGIAN CRÊPE. Brand name for an armure crêpe. *Reg.*

GIMP. A term usually applied to a twist yarn usually of a fancy character. One or more colored threads are twisted around a center core thread, completely hiding it.

GLACÉ. A lustrous effect imparted by weaving two tones, and a special finish. From glacial, having the sheen of glacier ice.

GLORIA. Plain weave of silk and wool, and silk and cotton; made for umbrella covering. The name is literal, meaning bright.

GLOSSING. Stretching and moistening silk yarns to impart luster; glazing.

GORDON CORD. The name applied to a weave of a twilled cord character.

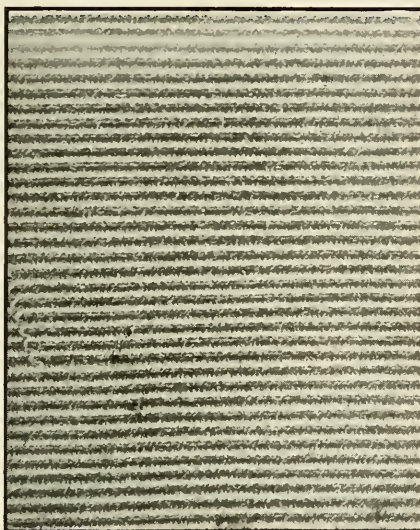
GOSSAMER. A silk gauze of cobweb texture soft and flexible; a veiling.

GRAINE. Eggs of silkworm.

GRAMME. Metrical unit of weight.

GRANDE FAÇON. Equivalent to "the complete working out or demonstration." Also known as the "One Hundred Per Cent. Method" of adjusting the price to be paid for throwing, on a basis which determines the amount of waste made by the throwster, for which he is required to pay at the thrown silk price.

GRANDMOTHER SILK. Registered trade name for a fine, pure dye silk, in black and colors, of superior weave and finish. A renaissance of the rich and durable silk of the olden time.



Epingle or épingaline. A cross pin rib of which there are several varieties.

GRANDRELLE. A type of twist yarn produced by twisting together of two threads usually very differently colored.

GRANITE. A sort of armure or pebble weave effect.

GRANITE SOIE. A rich and elegant form of façonné; in color a whitish gray, as seen in the granite rock.

GRANT REEL. A skein of raw silk so reeled that the thread forms definite and regular crossings, as distinguished from a skein wherein the thread is reeled in parallel rows.

→ GRAY GOODS. Goods woven with undyed yarn for dyeing in the piece.

GRECQUE. Greek, applied to patterns or motifs having a Greek character.

GRÈGE. French for raw silk.

GRENADINE. An open-work, gauze-like fabric of silk or wool. Extremely thin and transparent. The silk fabric is known as *grenadine de soie*.

GRISAILLE. A fabric with a gray effect woven with a warp and filling contrasting black and white.

GRIVELÉ. Speckled, spotted or mottled effects.

GROS DE LONDRES. A dress silk woven in alternating coarse and fine ribs, sometimes in ribs of two different colors.

GROS DE NAPLES. Another of the numerous gros family with the cross-ribbed weave of the demi-gros-grain, but not as smooth or brilliant as taffeta lustré.

GROS DE TOURS. Resembling taffetas, the difference being that, instead of one, two or more picks are inserted in the same shed or opening of the warp threads, forming a fine ribbed surface. A sublimated grosgrain.

GROS DES INDES. A dress silk with a wide wale diagonal weave.

GROSGRAIN. From gros (coarse or large) and grain (kernel). A ribbed fabric with heavy thread running crosswise. Classed with the *épingles*. Gros de Londres, Gros de Naples, Gros de Columbia, Gros de Paris, and all the other numerous "Gros" are of the same general character.

GROUND. The plain part of a web.

HABUTAI. A soft, washable Japanese silk of plain weave of smooth and even texture. Originally and still largely made in Japan, and now also in the United States.

HABUTAI DE SUISSE. Trade name for a pure dye spotproof silk of the Habutai order, finished with little luster.

HAIRLINE. A term indiscriminately applied to fine colored striped fabrics. Strictly speaking these stripes should be formed on the true hairline principle, which is, that for the stripe in the warp direction each color of warp must be covered by its own color of weft, and for the weft direction that each color of weft should be covered by its own color warp.

HAMMERED SILK. A recently produced novelty, showing effect as of hammered metal—copper, brass or other—imparted in the weave by use of the jacquard. Trade name for a neckwear fabric.

HAND. The handle of goods or its touch to the sense of feeling.

HARD SILK. Raw silk thrown or unthrown in the ungummed state.

HARLEQUIN CHECKS. A plaid effect in three or more distinct colors. After the parti-colored dress of a buffoon, or harlequin.

HARD TWIST. A yarn which contains more than the usual number of turns per inch, and is consequently employed only in special cases such as for hard twist fabrics like *crêpe de chine* and *grenadine*.

HARNESS. A collection of heddles, cords or wire, having openings or eyes in their centers, through which the warp threads pass in the loom.

HATTER'S PLUSH. A silk plush from which men's full-dress hats are made.

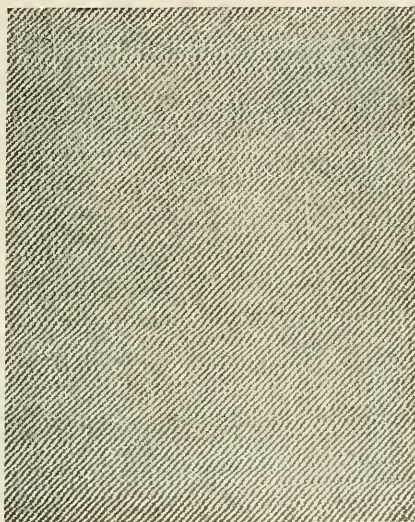
HEATHER SILK. Trade name for a rough-finished, pure dye fabric of exquisite softness, seen in a great variety of artistic color effects, resulting from the union of two contrasting colors or shades in both warp and weft. An imitation in silk of the heather effects seen in Scotch woolsens.

HENRIETTA CLOTH. A twilled cashmere of light weight and high finish, originally made of silk warp and wool filling in Yorkshire, England. The name was given in honor of Henrietta Maria, of England, Queen of Charles I. The silk warp, hand-woven fabric was produced about the year 1660.

HERRING-BONE. A striped design, in which, by means of special drafting or a special weave, a certain number of threads are twilled first to the right and then to the left, thus opposing each other and giving the appearance of a herring-bone.

HIGH PILE. A long-pile fabric, as in plush, distinguished from the short-pile velvet.

HOMESPUN. A silk weave in imitation of Scotch or Irish woollens.



Gabardine.

HONEYCOMB. A type of interlacing which causes marked depressions and elevations of warp and weft, thus giving to a fabric more or less the appearance of being honeycombed.

HOPSACK OR MAT WEAVE. Similar to a basket weave which is produced by dividing the warp into

two sheds only, being produced by two threads of warp and two of weft working together.

ILLUSION. A thin and very transparent tulle.

IMBERLINE STRIPE. A fabric having the appearance of combining two or more separate fabrics in long strips, four or six to the width, sometimes of different patterns, as well as being different in colorings and of a damask character. These appear to be joined together by a striae gold stripe which has the appearance of a separate silk galloon. The fabric, however, is woven entirely in one piece.

IMPERIAL OTTOMAN. A rather heavy rib piece-dyed fabric of the bengaline character having a soft filling.

IMPRIMÉ. French for printed.

IMPRIMÉ RADIEUSE. A brightly-lustered article, surface-printed. A trade name.

INCROYABLE. A style of costume modeled upon the dress of a dandy in the period of the French Directorate.

INDIA SILK. A name applied to the plain woven silks manufactured in India on the primitive hand looms. The warp and weft are woven evenly and produce a beautiful natural luster. It is similar to China and Japan, India silk being almost a myth, so little of it is exported.

INLAYING. Same as brocading.

IRIDESCENT. Rainbow and shot color effects, showing prismatic hues and a play of color.

JACQUARD EFFECTS. Figures produced by the mechanism invented by Jean Marie Jacquard, a French genius of the time of the first Napoleon.

JAPANESE SILK. Plain woven silks manufactured in Japan.

JARDINIÈRE. French for flower pot. Garden effect in which many colors are employed to form patterns of buds, fruits, flowers, foliage, etc.

JASPER. Black warp with white filling, or white warp with black filling, forming a gray. Commercially known as jasper or pepper and salt mixture.

JERSEY CLOTH. A knitted silk fabric, also called Milanese and tricot cloths; made from raw silk and dyed in the piece. Now extensively used for women's undergarments, silk gloves and various dress accessories.

JOSEPH'S COAT. A warp in stripes of different warp usually made for the sample loom for weaving samples in various colors. Same as sample blanket.

JOUY. In the late Eighteenth Century the fashion for *Indiennes*, printed cotton fabrics imported into France from India, had become so popular that attempts were made in France to produce the same effects. Factories were established in several cities, but the man who first attained any degree of prominence was Christopher Philip Oberkampf, a German, who established a factory at Jouy, near Versailles. He achieved such success that the name Jouy has been definitely associated with finely printed fabrics following the types he developed ever since that time. The

manufacture of Jouy prints developed to such an extent that they seriously threatened the silk industries, and a Royal edict was issued prohibiting their manufacture and sale. This was prior to 1759, and while much material was made surreptitiously, it was subsequent to this date that the manufacture attained its greatest proportions. Thirty years later there were over a hundred factories engaged in making Jouy prints. The designs were characterized by classic motifs beautifully engraved and finely colored. They were made with white backgrounds and also with the motifs brought out conspicuously against an all-over background of a very intricate character.

→ KA-NE-KO STRIPES. Brand name for a striped warp fabric shot with coarse rough silk. *Reg.*

KENSINGTON. Brand name for a printed tussah pongee. *Reg.*

KHAIKI. A Japanese silk of plain weave but of not so fine a texture as habutai.

KHAKI. An earth color. This word is derived from the Hindustani word for "earth."

KHEDIVE. Trade name for a fabric of Oriental character.

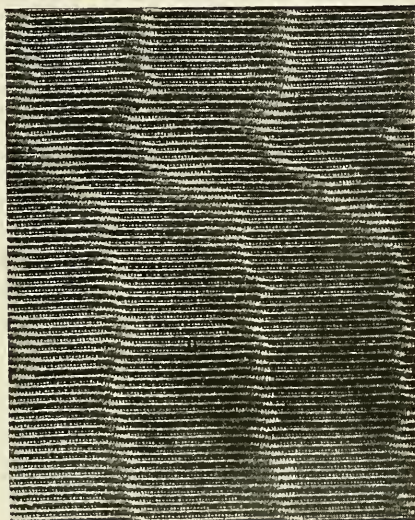
KIBISSO. Japanese name for certain of the wastes made in the reeling of raw silk.

KIKAI. A name given by Japanese to waste made in reeling raw silk.

KILOGRAM. A metric weight of 1,000 grams, estimated to be equal to 2.2046223 pounds.

KIN. A Japanese weight equivalent to 1.3251

pounds, which is commercially reckoned as 1.3277 pounds, so that 756 kin weigh 1,000 pounds. The quotations on Japanese raw silk are made in yen per kin.



Moiré.

KIOTA. A piece-dyed fabric, light weight frissons; coarse, rough silk filling. *Reg.*

KISMET CLOTH. A trade name for a silk fabric of peculiar ratiné weave, also woven with matelassé effect.

KNUBS. Waste silk produced during the operation of winding off from the cocoon. Also little knob-like flecks on raw and soft silk are so-called.

LAMPAS. Kindred to brocatelle; belongs to the class of damask satins. The ground of lampas, however, is different in color from that of its figuring.

LANCÉ. French for "thrown." Showing tiny dots or specks; also fine pin point or *pettits pois* effects, as if the figures were thrown on the ground.

LANSDOWNE. A mixed fabric in fine twill, with silk face and worsted back.

LA VOGUE. A moiré effect formed by fine satin lines on a bengaline ground. A trade name.

LE JUNGLE. Trade name for a heavy, coarse weave showing glimpses of yarn of contrasting colors, with Oriental suggestions.

LEVANTINE. A kind of silk cloth; cotton imported from Smyrna.

LIBERTY. A name first applied by Liberty & Co., of London and Paris, converters—by printing, dyeing and finishing—of various silk goods direct from the loom, to a wide range of fabrics handled by them. Later, in this country, the name was adopted by the Liberty Silk Co., and applied, under trade-mark, to a variety of their exclusive productions—as Liberty satin, Liberty crêpe, Liberty taffetas, Liberty peau de soie, Liberty brilliant and other, namely or exclusively piece-dyed fabrics. Name now generally applied to a wide range of high luster light-weight satins.

LIGNE. The French line, which is one-twelfth of a French inch, is the world's standard for measuring the width of ribbon, tape and other narrow fabrics.

There are approximately eleven French lignes to the English inch.

LISSE. From *lisson*—supple, flexible. A sort of chiffon of the gauze order with crêpe twist. Much used for ruchings and kindred purposes.

LOADING. A method of adding either weight to yarn or cloth by loading with various substances.

LOW PILE. See high pile.

LOUIS QUARTORZE. See Louis XIV.

LOUIS QUINZE. See Louis XIV and XV.

LOUIS XIV, LOUIS XV, RÉGENCE, DIRECTOIRE, EMPIRE, ETC. Terms employed to designate the styles that prevailed in certain periods of the political history of France, by attaching the name of the ruler or form of government then existing.

LOUISINE. A fine-grained, light-weight, soft-finished silk of infinitesimal basket weave (invisible to the eye).

LOUISINE EMPIRE. Trade name for a superior quality of above weave.

LOUSINESS, LOUSY SILK. The flossiness in dyed silk yarns, known as duvet, vrillie, fine ends, double ends, slugs, nibs, knots, imperfectly cemented filaments, etc., which may exist in the cocoon filament or be caused by faulty reeling, bad throwing, bad soaps and oils and rough handling, and boiling off in the dyeing process.

LUNETTE. Registered trade-mark for a fine sheer crêpe.

LUSTRÉ. Having a special brilliant appearance.

LUSTREAUX. Brand name for a piece-dyed silk fabric having a pile face. *Reg.*

LUSTRINE, LUTESTRING. A sturdy brilliant silk fabric on the order of taffeta lustré.

LUTESTRING. A kind of silken fabric made early in the Eighteenth Century. Striped lutestring.

LUXOR. A weave of the satin family, with a high finish, but less lustrous than a satin duchesse. A sumptuous fabric, *de luxe*, of a reversible order—both sides alike.

MAKING-UP. A process which finished goods are put through, such as folding, ticketing, papering, etc., in preparation for the market; different markets require goods to be made up in special ways.

MALINE. A fine silk net of gauze-like texture. Practically the same as tulle.

MANDARIN CRÊPE. A trade name for a silk of crêpe weave of peculiar construction.

MARABOUT SILK. Used for crêpe, consists of two or three threads united without preliminary twisting and dyed without scouring and strongly twisted together, so as to yield a stiff thread.

MARAMATO. A gold brocade of Arabian origin.

MARCELLINE. A light, thin, diaphanous fabric, used largely for millinery and other linings.

MARQUISETTE. A sheer, plain-weave fabric of silk, having a mesh more open than that of voile and not quite so large as grenadine.

MARSEILLES WEAVE. From the French *matelas*, a quilt or mattress. A quilted weave known also as "piqué," from the French *piquer*, to quilt or prick with a needle. Used in vestings and small patterned fabrics.

MARTINE DESIGNS. A large or small motif, often a flower and two or three leaves, is repeated at wide intervals on a plain background as an all-over pattern. The drawing is purposely crude like the work of a child. There is no shading, coloring simple, originated in the Martine studio of Paul Poiret, the Paris couturier.

MATELASSÉ. A weave showing a quilted effect, though on a very diminutive scale. From the French *matelas*; Anglice, quilt.

MATTE. A faint, dull shade. From *maté* or Paraquay tea, otherwise known as the calabash herb, which is of a peculiar grayish-green color.

MAXINE TAFFETAS. A fine woven and exquisitely soft taffetas, registered name, by permission from Maxine Elliott, the popular actress.

MELANGÉ. Mixed. Applied to fabrics woven in two or more colors in the warp or weft, in a manner to produce an irregular distribution of same, such, for instance, as "pepper and salt."

MERCER. A dealer in silks; John Mercer, the inventor of the process of mercerization.

MERCERIZING. A chemical process by which a silk-like luster is imparted to cotton yarns and fabrics of cotton.

MERVEILLEUX. A member of the satin family showing a light, lustrous twill. From *mervaille*, marvel.

MESSALINE. A finish. May be imparted to any weave, rendering it exquisitely soft and supple. Originally a fine, soft imperial satin of peculiar texture first made in Lyons, with organzine filling. From Messalina, third wife of Emperor Claudius, the most infamous woman in Roman history.

METER. The standard linear measure of the Metric System, equals 39.370432 English inches.

METRIC COUNT. The numbering applied to various yarns where such number is based upon the Metric System.

MEXIXE. A registered trade name for silks carrying designs suggested by the Aztecs—the original inhabitants of Mexico. The “Mexixe” designs are unique and vivid in colorings.

MICUIT. A silk which contains when dyed about half of its original gum.

MIKADO TAFFETALINE. Trade name for a peculiar weave of light taffeta.

MILANAISE. A corded material, the cords of which are covered with certain warped threads by means of a doup harness. See Doup.

MILANESE SILK. A knitted silk fabric, made from raw silk and piece dyed, a light jersey cloth.

MILLERAYS. A silk fabric having a small ribbed effect similar to grosgrain, but in which the rib runs lengthwise the fabric.

MIROIR, MIROITÉ. Mirror or looking-glass effects.

MIROIR DU NORD. Same as foregoing, with suggestions of the North—a glacial effect.

MIROIR VELVET. A velvet fabric with the pile ironed or pressed down.

MIRROR. A square of flat aluminum painted block or thin board covered with black velvet on to which a thread of silk is reeled in close parallel lines. Used to reveal unevenness and cleanness of silk yarns. Each square thus wound is called a mirror.

MISE-EN-CARTE. A pattern as it is laid out on the square paper used by designers as a guide for cutting jacquard cards.

MISPICK. A defect left in the cloth by a filling thread that misses binding or interlacing in its regular order with the warp, leaving an imperfection in the woven material.

MOGUE PONGEE, MOGUL PONGEE. Brand name for unusually rough shantung pongees. *Reg.*

MOIRÉ. A watered effect produced by use of engraved rollers and high pressure on material of rib weave.

MOIRÉ ANTIQUE. A fabric watered in design to imitate antique effects.

MOIRÉ À POIS. A watered effect with small satin dots sprinkled over the surface.

MOIRÉ À RETOUR. A material with a special weave for watering, one-half of its width being figured and on being folded and pressed, reproduces an imprint

on the plain side, the watered design then being alike on each half.

MOIRÉ BENGAL. Trade name for a line of goods not differing particularly from many other watered stuffs.

MOIRÉ BENGAL SOLIDE. Same as above. A trade name.

MOIRÉ DIAMENT. Same as above.

MOIRÉ FRANÇAISE. A moiré effect in stripes, produced by use of engraved rollers.

MOIRÉ IMPÉRIAL. Showing an indefinite watered effect covering the entire surface.

MOIRÉ METALLIQUE. Presenting a watered, clouded and frosted appearance. A metallic effect.

MOIRÉ MIROIR. A designation for two corded fabrics woven as one, bound together only by occasional threads; afterwards moiréd and separated resulting in a soft, velvety watered face.

MOIRÉ NACRÉ. Mother-of-pearl effect, showing the delicate pinkish flush and delicate tints seen in the interior of sea shells; produced by two or more shades in a shot-silk and moiréd.

MOIRÉ OCÉAN. Watered in a design of wavy, undulating stripes.

MOIRÉ POPLIN. A wool-filled corded fabric with watered effect.

MOIRÉ RENAISSANCE. A fabric watered in Renaissance design.

MOIRÉ SCINTILLANT. A scintillating or lustrous,

OF SILK TERMS

watered effect. In satin, a moiré material in which the tram threads are woven to produce a peculiarly bright effect.

MOIRÉ SOLEIL. A brilliant silk fabric with an indistinct moiré effect as sometimes seen in moiré louisine.

MOIRÉ SUPREME. A rich satin weave, watered.

MOIRÉ TYROLIEN. A trade name of no special significance.

MOIRÉ VELOURS. A moiré fabric in velvety effect imparted in the calendering. See Velours.

MOIRETTE. An imitation of moiré, woven of cotton or other yarns, and dressed with a watered appearance.

MOLINE. A silk taffeta made with heavy spun silk warp and tram filling.

MOMMIE. A Japanese weight equivalent to 57.874 grains; 120 96/100 mommies equal one pound.

MONEYBAK. Registered trade name for a dependable grade of taffetas.

MONK'S CLOTH. Brand name for a spun rough tussah silk woven in basket weave. *Reg.*

MONOTONE. One tone or color.

MORESQUE. Patterns or effects on the Moorish order.

MOTIF. The unit of a design which is repeated over and over again in a pattern.

MOUSSELINE DE SOIE. An extremely light-weight silk fabric. Anglice, silk muslin.

MULL. A thin plain woven fabric of fine soft texture with cotton warp and silk filling used for dress purposes.

MUMMY CLOTH. A cloth the rough or hopsack weave of which is not unlike the appearance of cloths used for wrapping Egyptian mummies.

MYSORE SILK. A printed tussah pongee. *Reg.*

NACRÉ. French for pearly. A delicate pearl-shell effect. Name of Oriental origin, from *nakir*—hollowed; a pearly substance which lines the inner side of many shells, most especially mother-of-pearl.

NANKIN. Silk used in the blonde laces made at Bayeux, Caen and Chantilly early in the Eighteenth Century was made at Nankin, China, hence sometimes called Nankin lace.

NAP. The surface of a fabric raised in the finishing operations to give it a napped effect.

NAP WARP. Pile warp.

NARROW FABRICS. General designation for ribbons, tapes, webbing, bands and like materials.

NATTÉ. Tressed or basket weave. A name given to a fabric constructed in loose check design in one or more colors, in a manner to give the cloth a braided appearance.

NET. Any fabric formed by twisting or weaving threads together so as to form open mesh.

NET, FILET. Materials of open mesh weave used for veiling, etc.

"NET" SILK. Silk yarns produced from the

cocoons by winding or throwing the single fibers as threads, as distinct from spun silk obtained by tearing the material into a fibrous mass and preparing and spinning as in the case of wool.

NID D'ABEILLE. Beehive effect.

NOCTURNE SATIN. A term used to designate a satin with a repoussé surface like that of hammered brass.

NOIL. The waste of the combing machine, knobbed yarn.

NON-SPOTTABLE PONGEE. A yarn-dried fabric finished soft and proofed against spotting of water.

NOSHI ITO. A kind of waste made in reeling raw silk.

NOUVEAU. French for new, novel.

NUANCE. A shade or tint.

NUNS' VEILING. A sheer veiling made either of worsted or all silk.

OATMEAL EFFECT. A style of mixed interlacing which gives a mixed "crêpe" appearance to the fabric, or an appearance something like oatmeal.

OBIJI. A Japanese fabric made for Japanese sashes.

OMBRÉ. A shaded color effect, produced in the warp by warping in different tones, thus shading from light to dark. Anywhere from twelve to thirty tones may be warped in to obtain the desired effect. Rainbow shadings, also obtained by a patent printing process.

OMBRÉ MOIRÉ RENAISSANCE. A watered fabric, showing three tones of color in broad stripes, shaded, combining ombré and moiré effects, with Renaissant design suggestion.

OMBRÉ RAYÉ. An effect formed by alternating ombré stripes with stripes of the foundation color.

ONDINÉ. A thick cord bengaline, with every third cord crinkled.

ONDULÉ. From the French *ondulé*, undulate. Anglice, a wavy effect.

"ONE HUNDRED PER CENT. THROWING METHOD." See Grande Façon.

ORGANDY. A thin, light, transparent muslin. May be of silk or cotton.

ORGANZINE. The silk fiber doubled and twisted, as "thrown" into yarn for warp threads.

OTTOMAN. A fabric with wider, coarser rib than faille, but belonging to the faille family. May be all silk, all wool, or a mixture of both, or a mixture of silk and cotton.

OTTOMAN CORD. A fabric in which the thick Ottoman-like ribs or cords run lengthwise the fabric and in contra-distinction to the crosswise from selvage-to-selvage ribs of Ottoman.

OURVRÉ. Worked, embroidered or stitched effects.

OVERCHECK. A check introduced over and above a ground or more subdued check.

OVERSPUN. A thread or yarn that is uneven owing to its having been spun or thrown to too high a count

for the material of which it is composed, the result being that it is "twitty," and in places there is a preponderance of twist while in other places there is an absence of twist.

OYAMA TAFFETALINE. Registered trade name for a manufacturer's special fabric.

PADUASOY. A term applied in the Colonial days to a strong silk dress fabric.

PAILETTE. Spangle.

PAILETTE DE SOIE. A silk fabric spangled with jet, gelatine or otherwise; a spangled silk.

PALADA. A yarn-dyed velvet. Brand name. *Reg.*

PANACHÉ. Plumed; variegated.

PANNE. A satin material de luxe of superior quality with a laid or flattened face.

PANNE VELVET. Velvet with the pile laid flat and having a satiny sheen.

PAPILLON TAFFETA. Showing a design of different sized spots, as miniature palmettos, or other, or with shot grounds in designs of exquisite chiné flowers. From *papillon*, French for butterfly.

PARI. The weight of raw silk before boiling off.

PARISIENNE. A mixed silk and wool fabric.

PARSIFAL. Registered trade name for a fabric of the peau family. A novel weave of exquisite softness, resembling peau de crêpe.

PASSÉ. Passed; out of fashion; anything that has passed out of style.

PASSEMENTERIE. Heavy embroideries or edgings

and galloons, especially those made of rich gimps, braids, beads, silks and tinsel.

PASTEL. Applied to tones of any color when exceptionally pale.

PASTILLE. A round or oval spot.

PATTERN. A specimen or sample of a particular style of fabric.

PEAU. French for skin, hide, pelt.

PEAU DE CHAMOIS. A silk armure having a very soft finish.

PEAU DE CRÊPE. Copyrighted trade name for an exquisitely soft, crêpy material, kid-like to the touch, and of superior wearing and draping qualities.

PEAU DE CYGNE. Skin of swan. One of the numerous varieties of the peau family. Of a soft texture and finish, and a "hand" suggestive of the feel of the plumage of a swan—French, *cygne*.

PEAU DE PÊCHE. Literally peach skin, having the soft handle like the skin of a peach.

PEAU DE SOIE. An eight-shaft satin with one point added, on the right or left, to original satin spots, imparting to the fabric a somewhat grainy appearance. Literally, skin of silk.

PEAU DE SOURIS. Mouse skin, a soft finished silk not unlike duvetyn.

PEAU DE SUEDE. A silk of soft supple finish so named because of having in the handle the feel effect of leather finished on the wrong or flesh side giving an undressed surface.

PEE-WEE EFFECTS. Tiny weave effects usually seen in thin crêpes.

PELUCHÉ. Shaggy, rough, plush-like.

PEKINS. Fabrics in which the stripes, particularly of satin, run in the direction of the warp.

PERCÉ. Usually applied to perforated or eyeletted fabrics; a sort of openwork effect.

PERSIAN. A thin silk fabric, formerly much used for linings.

PERSIAN EFFECTS. Also called Oriental and cashmere. Showing the peculiar designs and color tones common to cashmere shawls and other Indian and Thibetan textile productions.

PETITS POIS. Tiny dots or specks. French for small peas.

PICK. A single strand of weft reaching once across the piece. This term is also used to express the action of throwing or picking a shuttle in a loom.

PICK AND PICK. This implies the throwing of single picks of different colors into a fabric.

PICK GLASS. A magnifying glass used for counting the threads and picks per inch or one-quarter-inch in cloths. Also used for examining warp and weft threads when dissecting cloth.

PICKING. Putting in the filling threads in weaving.

PICKING. The process of cleaning warps by hand of knots, nibs, etc., and of removing from woven fabrics by hand or by machine, yarn or weave blemishes.

PICOT. French for splinter. Applied to an edge, as seen in certain ribbons, looped out to form a finish on one or both sides—picot edge.

PICUL. A Chinese weight used in the silk trade—equivalent to $133\frac{1}{3}$ pounds.

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. Silk dyed in the piece—after it is woven. Piece dyes are usually woven in the raw or gum silk state, the gum is afterwards boiled off and the cloth then dyed in the piece.

PIERCED COCOONS. Cocoons punctured by the moths emerging after maturing.

PILE. A nap of fiber on the surface of the fabric.

PILE FABRIC. A fabric in which either special threads or picks are caused to stand up from the surface. If left looped the fabric is spoken of as uncut velvet or terry. If cut the fabric is spoken of as "cut."

PILE WARP. The warp which is looped up in making the surface of plush-woven fabrics.

PILE WEFT. The weft which is woven into velveteens and similar fabrics for the purpose of being cut to form a surface pile.

PIN CHECK. Minute squares or dots on the order of crossing hairlines.

PINHEAD CHECKS. Checks of infinitesimal size.

PIQUÉ. See Marseilles.

PIQUES. The silk derived from imperfect cocoons is so called.

PLAID. A checked pattern.

PLAIN WEAVE. The simplest form of a woven texture in which each thread of weft passes alternately over and under each thread of warp.

PLAITED YARN. A thread forming a core around which a thread of different material is twisted as a cotton thread wound with silk or tinsel.

PLISSÉ. French for pleated. A pleated effect that may be applied to almost any material, including velvets. May be done by machinery, or, in case of ribbons, by use of draw strings. From French *plisser*, to plait, to crimple, to fold, etc.

PLISSÉ OMBRÉ. An armure weave in plissé effect and ombré shading.

PLUSH. A cut-pile fabric of silk, mohair, cotton, flax or wool woven with a deeper pile than that of velvet. *Peluche*, the origin of the name, is French for shaggy.

POIL OR SINGLE SILK. Used for gold and silver tinsel, is a raw silk thread consisting of eight to ten cocoon threads twisted together.

POINTED TWILL. Twill weaves in which the twill points in the direction of the filling and also of the warp.

POINTILLE. Dotted.

POLKA DOTS. Tiny dots usual in printed silks, especially foulards.

POLO DOTS. Large dots printed in white or color on white or solid color grounds. Also called coin dots.

POMPADOUR. From Madam Pompadour, mistress of Louis XV, who created an epoch in fashion during a portion of the past century. Pompadour effects as seen in silks and ribbons are largely floral in character, and are expressed in rich, soft colorings, somewhat of the pastel order. Sometimes applied to a peculiar crimson or pink shade.

POMPADOUR GROS DE TOUR. A high-class gros-grain, with fine ribbed surface and in Pompadour effect.

POMPEIAN VELVET. A velvet made of yarn-dyed organzine. Registered brand name.

PONGEE. A plain silk woven in the gum, usually of "singles," which may be used in the raw silk form or boiled off, and may be piece-dyed or printed. Name of East Indian origin, and originally applied to a fabric of undyed silk from India or China.

PONGEE IMPERIAL. A heavy pongee silk woven with a taffeta surface.

POPELINE. A rep wool-and-silk material, the warp of silk.

POPELINETTE. An extremely light-weight poplin weave between a grenadine and taffetas.

POPLIN. From the French *popeline*, luster. A fabric of many varieties, usually of silk and worsted. Irish poplin is made of silk warp and worsted weft.

POST - IMPRESSIONIST DESIGNS. Natural forms simplified to give only impression of salient characteristics, not detail. Like Post-Impressionist paintings, a degree more indefinite than Impressionist work.

POULT DE SOIE. A peculiarly strong and durable silk of the grosgrain family.

PRINTING. Impressing a pattern on warp or fabric by machine or block.

PROOFING. A process through which certain silk goods pass, whereby they are rendered impervious to spotting by water and are variously termed "shower-proof" and "spot-proof."

PUNJAB SILKS. Domestic imitations of Indian fabrics. Seen in checks, fancies, shot and changeable effects, or with figures imparted by box loom or jacquard work.

PUNJAPORE. A silk of rough weave. A trade name.

PURE DYE. An unweighted dyed silk.

PURL. A little loop or pearl picot which edges the ribbon.

PUSSY WILLOW TAFFETA. A trade name for a silk of original construction, soft and drapy, named after the pussywillow.

QUADRILLÉ. Applied usually to small checks in squares. The shepherd checks may be classed generally as among the quadrillés.

QUEEN SILK. A very soft fabric of the chiffon order, both yarn and piece-dyed, in widths from twenty-one to thirty-six inches.

RACSAGADA. Trade name for one of the rough-surfaced, loose-woven silks.

RADIA. A forty-four-inch silk, Lyons made; soft and sheer, in plain weaves, with high luster. Is seen in all colors, both plain and inprimé.

RADIUM. Trade name for a light-weight, supple silk for lining or dress purposes.

RAINBOW SHADINGS. Same as ombré, which see.

RAJAH. Trade name for a special production. A cloth of very firm texture, wide, rough and compact, piece-dyed in all colors. The rough material is introduced in the filling.

RATINÉ. A material of silk, schappe, wool or cotton woven in crinkled or curled yarn having small loops like terry, the weave being rather open.

RAW SILK. A term applied to the fiber produced by the silkworm in the form of cocoons, and the term also applies to the thread produced by reeling a given number of cocoons together, thus each thread being composed of a number of filaments.

RAYÉ. French for striped.

RAYURE. French for stripe.

REED. An attachment of the loom lathe made of fine flat wires or reeds between which the warp threads are carried and kept uniformly separated.

REED MARKS. Marks or lines running up the warp way of the cloth, usually due to insufficient or too many warp threads being arranged in a dent; also due to an injury to the reed, or to faulty setting of the loom.

REED OMBRÉ. Light ombré effects obtained by special reeding of the warp threads and treatment of the reed.

REEDY. Term applied to cloth showing reed marks.

REELED SILK. Silk filaments wound from the cocoon into skeins but not yet twisted or thrown.

REFERENCE SAMPLES. Sample cuttings of materials usually attached to order sheets for reference purposes.

REGAIN. A standard percentage of moisture to be added to a textile that has been dried out to restore it to its normal or "conditioned" weight; in silk the standard is 11 per cent.

REGENCE. Applied to styles in vogue in France during the Regency. See Louis XIV.

RENVERSE. French for reversed; fabrics or patterns which are reversible.

REP. Corded fabric produced by weaving three or more picks of weft in one warp shed or opening; also repp.

REPOUSSÉ. Pushed up. Pattern or design in raised effect.

RESIST. The material applied to a cloth to prevent mordant or dye acting on those parts on which it has been printed.

RESIST PRINTING. Printing silks with a wax or other material which resists dyeing. After printing the resist substance is removed leaving the places so covered uncolored.

REVERSE SATIN. A satin with the weft predominating in a satin-like effect; also applied to a fabric with a face weave of a different chain than the back of the cloth, which shows a satin effect such as *armure satinée*.

REVERSIBLE. See *Renverse*.

RHADAME. Silk fabric of rather heavy quality of twelve-shaft construction showing an indefinite twill weave.

RHADZIMER. A sort of twill.

RHADZIMER SURAH. A surah with a modified rib or twill across the surface.

RIBBON. A narrow web of silk, cotton, or any fiber.

RIB WEAVE. A weave in which, either owing to the interlacing or to the yarns used, warp or weft is the stronger and remains comparatively straight, while the weaker material does all the bending. Thus in warp ribs the weft is the stronger, causing the warp to bend and form a warp surface rib running from selvage to selvage of the goods, while in weft ribs the warp is stronger, forming a weft surface rib running lengthwise up the goods.

ROLLER PRINTING. The process of printing by machinery from engraved rollers.

ROMAN STRIPE. A series of bright contrasting color stripes of the same or varying widths.

ROYALE. A modification of *Gros de Tours* (which see); the rib line, which in the latter is extended

straight across the cloth, being broken off at intervals, after a given number of warp threads.

SAMMET OR SAMITE. In the Middle Ages Arabia was renowned for the beauty of its silk fabrics and especially for sammet, a richly embroidered material widely employed for church embroideries and robes of state.

SAMPLE BLANKET. Material woven in different colors of warp and weft and used as samples.

SARCENET. A thin sheer silk of soft finish of the veiling character used as lining in millinery. The name is derived from the Arab Saracens by whom it was worn in their headdress. The earliest figured silks known and produced in Europe were thin, resembling sarcenet and taffeta.

SATIN. A silk cloth of close texture and over-shot warp, with rich, glossy surface. Thus: "Cloths of gold and satins rich of hue."—*Chaucer*.

SATIN À LA REINE. Another of the family of irregular satins of fine structure made on six shafts straight draw.

SATIN ATHENA. Brand name for an all-silk piece-dyed satin. *Reg.*

SATIN CHARMEUSE. Piece-dyed satin made with a warp of hard twist organzine; weft is usually of spun silk.

SATIN CRÊPE. A satin-faced material made with organzine warp and crêpe twist filling.

SATIN DE BRUGES. An upholstery fabric of silk warp and wool weft, showing a satin face.

SATIN DE CHINE. An extremely soft and drapy satin with crêpe-like finish.

SATIN DE LAINE. Wool satin.

SATIN DE LYONS. A satin with a twill-back showing twill lines in the satin face—or thin or sheer satin of twill and satin construction also called “Flower of silk”—*fleur de soie*.

SATIN DIRECTOIRE. A trade term for a soft, rich satin made of high-grade silk.

SATIN DUCHESSE. See Duchesse.

SATIN EMPRESS. Brand name for a Liberty satin. *Reg.*

SATIN FAÇONNÉ. A jacquard-figured material with a satin ground, usually of fancy design.

SATIN FEUTRE. A satin cloth woven with a single strand spun silk yarn which has been rendered fluffy by teasing in order to give the back of the material a furry effect. See Feutre.

SATIN GREC. A twelve-harness satin in which a taffeta point is added at each place of interlacing, with effect of making the cloth much firmer.

SATIN IMPERIAL. A printed all-silk satin. Registered brand name.

SATIN LUXOR. This may be a heavy twelve-shaft satin or double-face peau de soie of subdued luster. A brand name for a wool-filled satin. *Reg.*

SATIN MARVEILLEUX. A light brilliant twill satin shot in color contrasting with the warp.

SATIN PANNE. An unweighted piece-dyed heavy satin.

SATIN SERGE. A satin twill.

SATIN SERRANO. Piece-dyed satin of light weight.

SATIN SOLEIL. A fabric of satin-like surface with a cross-line appearance and a pronounced sheen.

SATIN TAFFETA. A satin-faced fabric reversing taffeta.

SATIN TURC. One of the family of irregular satins made on the four-shaft straight through draw.

SAVONA VELVET. Brand name for a Jasper velvet dyed in the skein. *Reg.*

SCARF. A light kind of shawl; a broad ribbon; necktie.

SCHAPPE. A term referring to the yarn spun from silk waste which has not been fully discharged or degummed.

SCINTILLANT. French for scintillating, sparkling. A changeable effect.

SCROOP. The rustle or crunch of silk. The viscous hardness supposed to be the natural property of silk, but which is increased by treatment with dilute acids.

SEED EFFECTS. Are formed by tiny dots which give the appearance as if small seeds had been strewn over the surface of the tissue.

SELVAGE. The edge of a piece of goods, this term being synonymous with the term "list."

SEN. A Japanese coin equivalent to half a cent; 100 sen equal one yen.

SERGE. French for twill.

SERGE MOIRÉ. A material with a plain or striped

rib weave made with spun silk warp and glazed cotton weft, *moiré* finished. Sometimes made with mercerized cotton warp.

SERICIN. The name applied to the substance of silk; the natural gum on silk.

SERVISILK. Copyrighted trade name for a foundation silk for soft, clinging fabrics.

SEWING SILK. Composed of from 3 to 24 threads, 2, 4 or 6 of which are united by twisting.

SHADING EFFECTS. Effects produced by different colors or qualities of materials or by weave, the result being a gradual change of appearance from one color or structure to another, as in the case of an *ombré* or rainbow shadings (which see).

SHAFT. A single harness frame for a loom.

SHANTUNG. A rough-surfaced silk originally woven from the wild silk of China, with all knots, lumps and imperfections retained; now largely produced by domestic manufacturers.

SHED. The opening made across the warp by raising some threads and depressing others; through this opening or shed the shuttle passes leaving the weft in its wake.

SHEDDING. The dividing of the warp threads into two parts to form a passage for the shuttle.

SHEPHERD CHECKS, PLAIDS. Small or large checks or plaids similar to those worn by the Scottish shepherds.

SHIKEGINU. A Japanese habutai with doupion filling.

SHIKII, BROCADE, BROCHÉ. Brand name for a rough silk material in plain, jacquard or broché weaves.
Reg.

SHOE TOP SILK. Heavy materials of all-silk, silk and wool or silk and cotton in various weaves woven plain and figured; used for shoe tops.

SHOT SILK. Fabrics woven with weft of a different color than that of the warp to show in the finished cloth different colors at different angles; also known as changeable and as iridescent silks.

SHOOT, SHOT. The weft or filling.

SHOWER-PROOF, SHOWER-PROOF FOULARD. Registered trade-mark for a process and material of satin and twill weaves, printed.

SHRINKAGE. The amount of contraction which most fabrics are subjected to from the loom to the finished state.

SHUSU-HABUTAI. A Japanese habutai in satin weave.

SHUTTLE. The shuttle carries the filling or weft across the warp in process of weaving.

SICILIENNE. A very light-weight fabric akin to mousseline de soie; also a corded silk and wool fabric like bengaline.

SIGLATON. A fabric worked with gold and usually red, used in the Middle Ages for curtains and mantles.

SILK. The fine fiber spun by the caterpillars of moths belonging chiefly to the Bombyx genus; silk yarn, thread, or cloth.

SILK SHODDY. Resembles wool shoddy in origin, consisting of recovered fibers from manufactured silks.

SILK VELVET is usually called silk velvet to distinguish it from other kinds of velvet, velveret or velveteen (cotton velvet).

SILK WADDING. Produced from the waste after bourette spinning. See Bourette Silk.

SINGEING. Removing the fluffy nap from yarn and fabric by burning.

SINGLES. A term referring to single threads having no twist. These are sometimes doubled in various numbers to give the requisite strength, appearance and handle to the fabrics into which they are manufactured. Singles are woven in the raw or gum state, the fabrics being degummed after weaving.

SINGLE YARN. Yarn composed of only one strand or thread.

SIZE. Any viscid substance used for stiffening and binding fabrics.

SIZING. A process of treating yarns or goods in process of finishing to render same smooth and firm. To test yarn to determine their sizes.

SKEIN. A length of yarn made up into a hank, varying in size and length in different fibers.

SKEIN OR YARN DYED. Silk dyed in the thread or skein form prior to weaving.

SLUGS, NUBS OR NIBS. Thick, lumpy spots in the yarns or woven materials.

SNARL. A knot or curl on a yarn.

SOFT-SILK. Boiled-off or degummed silk.

SOIE. French for silk.

SOIE BATISTE. Silk batiste, one of the most diaphanous of Summer silk fabrics. May be severely plain or with self-colored dots or other tiny figures.

SOIE D'INDE. See India silk.

SOIE ONDÉE. A silk prepared by doubling a coarse and fine thread. It is used in making gauze, to which it gives a watered appearance.

SOLEIL. A name attached to shiny materials, such as are largely used in the millinery trade, and satin soleil for dresswear.

SOUFFLE. The largest designs of crêpon showing a raised or puffed appearance. Souffle is the French for puffed up.

SOUPLE. A dull effect obtained in silk dyeing by removing only a small portion of the gum.

SOUTACHE. Braiding effects on cloths; having a braided effect.

SPINNING. Drawing and twisting fibers to make yarns or threads.

SPITALFIELDS. A part of London famous at one time for its silks. Industry now almost extinct. Was vigorous rival of Lyons from 1727 to 1750. Innumerable silken fabrics made in Spitalfields: brocade lutestring, brocade tabby, brocade tissue, brocade damask, tobine, flowered tabby, figured tobine, four-comber damask, double tissue, gold stuff, double tabby, brocade satin, Venetian brocade, India figured brocade, tobine tabby, tobine lutestring, and so forth.

SPLIT-EDGE. Goods woven in two or more widths and separated by cutting between the edges.

SPONGE CLOTH. A cloth having a surface resembling that of a small sponge.

SPUN SILK. Waste silk spun into threads on spinning machines.

STENTERING. See Tentering.

STIFLING. Killing the chrysalis in the cocoon of silk.

STRATFORD VELVET. Brand name for a Jasper velvet piece-dyed. *Reg.*

STRIPE. A term applied to patterns running longitudinally with the warp in textile fabrics and may be either woven or printed stripes.

STRIPPING. Process of removing sericin or gum from raw silk by boiling off.

STRUSSA. Consisting of waste silk from double cocoons.

SUMMA SILK. Trade name given to a selected habutai silk of close, smooth weave and high luster, claimed to be spot and waterproof.

SURAH. A light, soft, twilled silk.

SURAH ECOSSAIS QUADRILLÉ. A surah in design and coloring of Scotch squares, or shepherd checks.

SURFACE-PRINT. Printing on the face of a fabric.

SWATCH. A sample or strip of material, a sample.

SWIVEL EFFECTS. Produced by use of a diminutive shuttle in figure weaving, the same carrying threads of various shades with the object of obtain-

ing special effects, as in the shading of figures, flowers, foliage, etc.

SYRA GAZA. Registered trade name for a rough silk, woven with open mesh, and designed for use as lining.

TABBINET. A material of silk and worsted like a fine tabby or poplin, plain or moiréd; an upholstery fabric.

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

TABBY. A plain or taffeta-like weave.

TAEL. A Chinese measure equivalent to one-and-a-third ounces of silver but of varying value in different districts.

TAFFETA. A silk fabric of plain weave, with warp threads much finer and more numerous than the filling threads. This makes the surface of the fabric ribbed, with warp alone showing. The name taffeta is from the Persian *taftan*, to spin.

TAFFETA CHAMELEON. Taffeta having two colors in the filling contrasting with a different one in the warp; a three-tone changeable effect.

TAFFETA FAÇONNÉ. A taffeta with a jacquard or fancy weave effect.

TAFFETA GLACÉ. A taffeta cloth shot with weft contrasting with a different color in warp, two-tone effect.

TAFFETA LUSTRÉ. A brilliant strong taffeta cloth.

TAFFETA METALLIQUE. A taffeta finished in metallic effect.

TAFFETA SOUPLESSE. Trade name for a pure dye, soft finish taffeta, dyed in the piece.

TAFFETA UNI. Plain taffeta.

TAFFETA WEAVE. Same as plain weave or uni.

TAFFETALINE. Piece-dyed pongee with spun silk weft in taffeta finish.

TARTAN. From the French *tartane*; Spanish, *tiritaña*—a sort of thin silk. Also, a checkered or cross-“pattern” or plaid in colors such as are recognized as distinctive with the various Scottish clans.

TASHIKO. Trade name for a perspiration-proof Japanese silk.

TATSU BROCHÉ. A broché fabric with a weft of dupion or double cocoon silk. *Reg.*

TENDER GOODS. Cloths rendered weak by improper dyeing.

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

TERRY CLOTH. A material woven in looped effect forming an uncut looped pile, as uncut velvet. One of the family of loop-yarn construction similar to that of the Turkish toweling.

→ TERRY POPLIN. A silk-and-wool fabric in which the alternate warps are thrown to the surface in minute loops.

TERRY VELVET. A velvet showing a pile uncut.

TÊTE DE NÈGRE. Niggerhead.

TEXTO-FESTONA. An artistic embroidery floss used for scalloping edges of doilies and centerpieces. Made only in pure white, that will wash without turning to a yellow white.

TEXTO-ROPE. A trade term for an artificial thread made in a great variety of artistic shades for high-class decorative hand embroidery.

THROWING. The process of spinning silk by winding, doubling and twisting.

THROWN SILK. Material that has been doubled and spun into yarns of various sizes—organzine or tram—in preparation for the loom. The raw silk of commerce being a continuous fiber, it is "thrown" into yarns, whereas short staples, such as silk waste, cotton, wool or flax, are spun to achieve a like result.

THRUMS. Ends of weft or warp sticking up through the cloth; remainders of warp and weft.

TIE SILKS. Cravat silks made especially for the making of men's neckwear.

TINSEL. Fine flattened metal threads twisted about a cord of cotton or wool yarn.

TINTING. A process of covering the silk with a fugitive color so that it may be readily distinguished when in contact with other silks and particularly used in throwing to keep separated the various lots of silks in the process of throwing.

TONQUIN BBOCHÉ. A coarse rough broché silk material. Registered brand name.

TRAM. Filling, weft.

TRAVERS. Stripes running in the direction of the filling, similar to those in bayadères (which see).

TREVETTE, TREVET. The cutting instrument or sliding knife in cutting velvets woven double.

TRICOT CLOTH. A knitted silk fabric made from raw silk and piece dyed—also called jersey cloth and milanese silk cloth (which see).

TRICOTINE. A variation of tricot.

TUFF-TAFFETY OR TUFTAFFETA. A tuft or shaggy taffeta fabric woven with a pile, like velvet; in use in the Sixteenth and Seventeenth Centuries. One of the terms used then to imply a satin or a silk fabric “scraped or cut to produce fluffy surfaces.”

TULLE. A plain, fine silk net.

TURC. Turkish colorings or designs of Turkish character.

TUSSAH. A species of rough silk obtained from wild worms, not “in captivity,” and that feed on oak and other leaves of the forest. It is sometimes called the “Wild Silk of India,” is darker in color than ordinary raw silk, contains more gum, and is more difficult to utilize. Name also applied to silk fabrics made of these silks.

TWILL. Fabrics woven on the twilling principle with an interlacing effect running in a diagonal direction across the goods, as distinct from non-twill effects which will follow the direction of either warp or weft or may have no definite direction whatever.

TWIST. The number of twists or turns given to a yarn to bind its fibers together and thereby to add more strength for manipulation and weaving. The amount of twist applied varies according to the material, process, means employed for its application, and ultimate requirements.

TWISTING. The binding of fibers into a yarn to add to its strength. This is definitely accomplished by running the spindle at a decided number of revolutions according to the number of inches taken up by the rollers of the spinning frame to which the silk is delivered.

TWISTING-IN. Joining a new warp to the ends of an old one by twisting together.

TWIST-SILK OR SEWING TWIST. Silk thread made especially for sewing purposes.

TWITTY. A term applied to yarn which is irregular in size.

TYRIAN TAFFETA. Brand name for a pure-dye organzine taffeta. *Reg.*

UMBRELLA SILK. Plain or twill weave silks made especially for umbrellas. See Gloria.

UNI. Plain weave.

UNION FABRIC. Fabrics composed of mixed materials, such as cloths made up of mixtures of silk and cotton or silk and wool.

USONA SILK. A trade name for a silk-and-cotton mixed fabric made of Japanese silks and proofed.

USUGIN. A variety of thin habutai of Japanese make.

UTRECHT VELVET. A furniture plush or velvet of mohair or sometimes of cotton and mohair. Doubtless the name Utrecht was a trading term for the heavy velvets that came from this district, as distinguished from the fine silk velvets from France and Italy.

VALENTIA. A fabric composed of silk and woolen, worsted or cotton yarns and especially designed for waistcoats and shoe tops.

VARIEGATED YARN. A yarn composed of a number of colors usually obtained by printing.

VELOURS. French for velvet. From the Latin *vellosus*—hairy. A pile fabric somewhat akin to plush, that is produced in numberless forms, both plain and in fancy effects.

VELOURS ALBIGEOIS. A fancy striped velours fabric in two or more tones, the stripes running seven or eight to the inch.

VELOURS-ANTIQUE-ECOSSAIS. An antique-plaided effect velours.

VELOURS DE LUXE. Brand name for a pure-dye spun silk velours. *Reg.*

VELOURS ECOSSE. A plaid velours.

VELOURS ECRASÉ. Similar to miroir velvet.

VELOURS EMOSSÉ. A velvet with the figured pattern embossed in relief produced either in weaving or by embossed rollers.

VELOURS ENVERS SATIN. A fabric with a velvet face and satin back, as satin back velvet ribbon.

VELOURS ÉPINGLE. Velvet showing épingle or pin ribs.

VELOURS GROSGRAIN. A grosgrain weave with a rich, soft, velvet-like finish.

VELOURS OTTOMAN. Resembling faille Française. Having a broader rib effect than gros de Tours, and with heavier binder warp.

VELOURS PANNE. Velvet which by process of ironing or hot pressing flattens the pile, giving the face a high luster.

VELOURS PAON. A heavy finish of pressed effect given to velvets.

VELOURS PERSIEN. Trade name for a velours in Persian effect.

VELOURS RENAISSANCE. A pure-dyed printed velours of spun yarn. *Reg.*

VELOURS RUSSE. A fabric of glacé foundation with silk cords and stripes of contrasting colors.

VELOURS SOLEIL. A velours with bright sheen imparted in the finish.

VELOUTÉ. French for velvety, soft.

VELU. Hairy, rough, shaggy.

VELVET. A fabric showing a short, soft, thick pile or nap of erect threads and plain back. May have silk face and cotton back, or the back also may be of silk.

As early as the Third Century B.C., we find reference to Greek and Roman draperies as having a nap on one or two sides. Record of velvets made in Eu-

rope 500 A.D. (See "Period Furnishings.") Velvet was frequently mentioned in English inventories, 1300 A.D. By Spanish and Italian writers, 1400 A.D. A writer in the early Sixteenth Century states that "the manufacture of Italian-made satins and velvets, both plain and cut, is made in a way totally unknown to the ancients." (See Alan Cole, "Ornament in European Silks," page 68.)

VELVETEEN. A fabric covered with a close, short, fine pile of cotton introduced on the weft pile basis.

VENETIAN. Brand name for an armure pongee. *Reg.*

VENETIAN VELVET. A velvet cloth made with yarn-dyed organzine.

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.

VIGOREUX PRINTING. So named after the inventor. The printing of textile fibers to produce a mixed color effect in the yarns and goods.

VOILES. Veilings. The sheerest and thinnest of the hard twist gauze fabrics.

WADDING OR NERI SILK. The inner portions of the cocoon are so termed.

WARP. The longitudinal threads in a woven fabric.

WARP EFFECTS. Patterns which depend mainly upon the treatment of the warp in weaving.

WARPING. Winding or making the warp.

WARP PRINTS. Fabrics in which designs have been printed on the stretched warp before the weaving.

WARP RIB. A warp surface weave in which the weft picks being thicker or grouped together in greater numbers, lay straight, causing the warp threads to bend round them and thus produce a ribbed appearance across the piece, but with a warp surface. Hence the term warp rib.

WASTE. Waste made in the process of manufacture.

WATERING. Imparting a wavy pattern to the surface of fabrics, by pressure and heat. Same as *moiré*, which see.

WATERPROOF. A fabric which is made waterproof by one of three methods: (1) By some physical action on the material of which the fabric is composed. (2) By impregnating the material with some water-resisting agent. (3) By coating the material with a film of rubber or other water-resisting agent.

WATER-TABBY. A watered light-weight silk tissue.

WATTEAU. A pattern or design similar to those produced by Watteau, the artist.

WATT SILK. A very irregular low grade of refuse waste raw silk.

WAVED WARP. The longitudinal threads in the web oscillated to impart a waved appearance to the cloth.

WEAVE. The interlacing of warp and weft with each other to form a suitable cloth.

WEAVING. The process of producing a cloth by the intersection of weft between the warp threads in such a way as to form the desired interlacing.

WEB. The whole of the textile materials on a loom; warp.

WEFT. Same as filling. The cross threads in a woven fabric.

WEFT BARS. Broad bars or stripes running across fabrics usually caused by weft of varying thickness being woven in alongside one another. Such bars may also be caused by defective letting-off and irregular taking-up of the loom mechanism, resulting in a variation in the picks per inch.

WEFTING. Interlacing the weft with the warp; filling; picking.

WEIGHTING. Introducing materials to increase the bulk and weight of silks.

WHIPCORD. A pronounced diagonal rib or cord weave.

WHIP THREAD. The crossing thread in a gauze fabric.

WILD SILKS. Applied to fibers produced by caterpillars, other than the *bombyx mori*. Although some of these wild species are protected against the weather and the attacks of birds, they are not cultivated like the true silkworm.

WINDING. The process of winding silk from skeins onto bobbins.

WOOF. Weft or filling.

WRONG-DRAW. The drawing of a warp thread through the wrong space in harness or weave, producing an imperfection in the cloth.

WROUGHT VELVET. The word wrought was used in olden times to mean a fabric with ornament or design "wrought" in it, meaning worked or wrought by hand.

YARN DYED. Yarns dyed in the skein or in the thread state before weaving.

YEN. A monetary unit of Japan equivalent in value to 49 842/1000 cents, gold.

YURI-HANA. A lining silk recently introduced. A trade name.

ZIG ZAG. A term sometimes applied to herringbone textures and designs.



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A dictionary of silk terms



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