

CTDA
Education Program

Shirts

Developed by the
CTDA Education Committee

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Introduction/definitions

Shirt

For such a simple thing, a shirt has incredible power. It can make a portly man look slim or give a slender man some bulk. It is often a symbol of class, although the days of white collar versus blue collar are long gone.

Style

A particular kind, sort, or type, as with reference to form, appearance or character.

Elements of style

Color is the number one force in fashion.

White shirts

Nothing looks more distinguished than a white shirt. It connotes instant formality and is never inappropriate.

Blue shirts

Blue is the all time perfect color for almost every person, goes with almost everything and is just a notch below white in formality.

Stripes and Checks

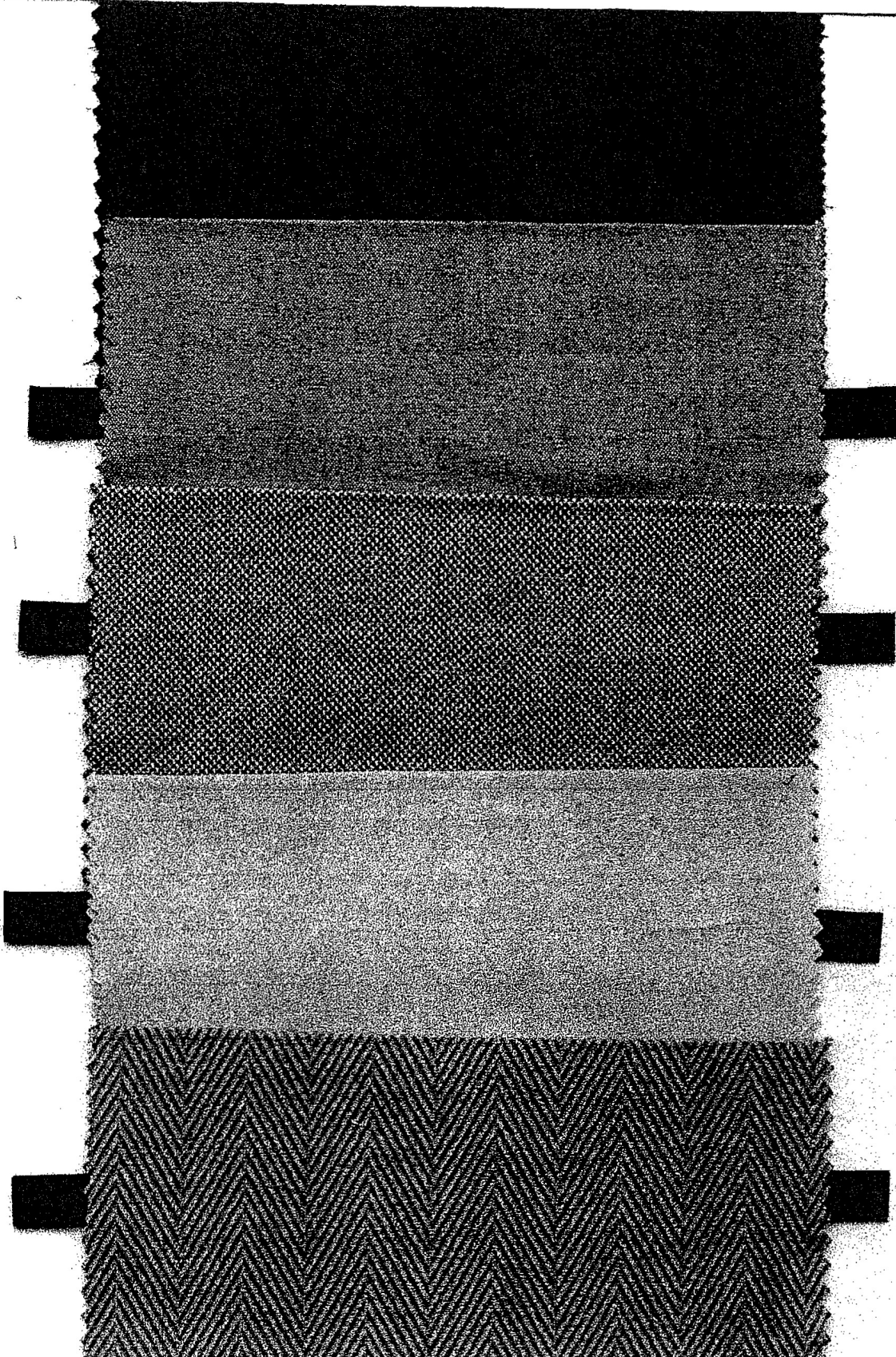
These fabrics are less formal but can be brought to level of whites and blues with a white collar and cuffs. The most important factor is the color of the stripes and checks.

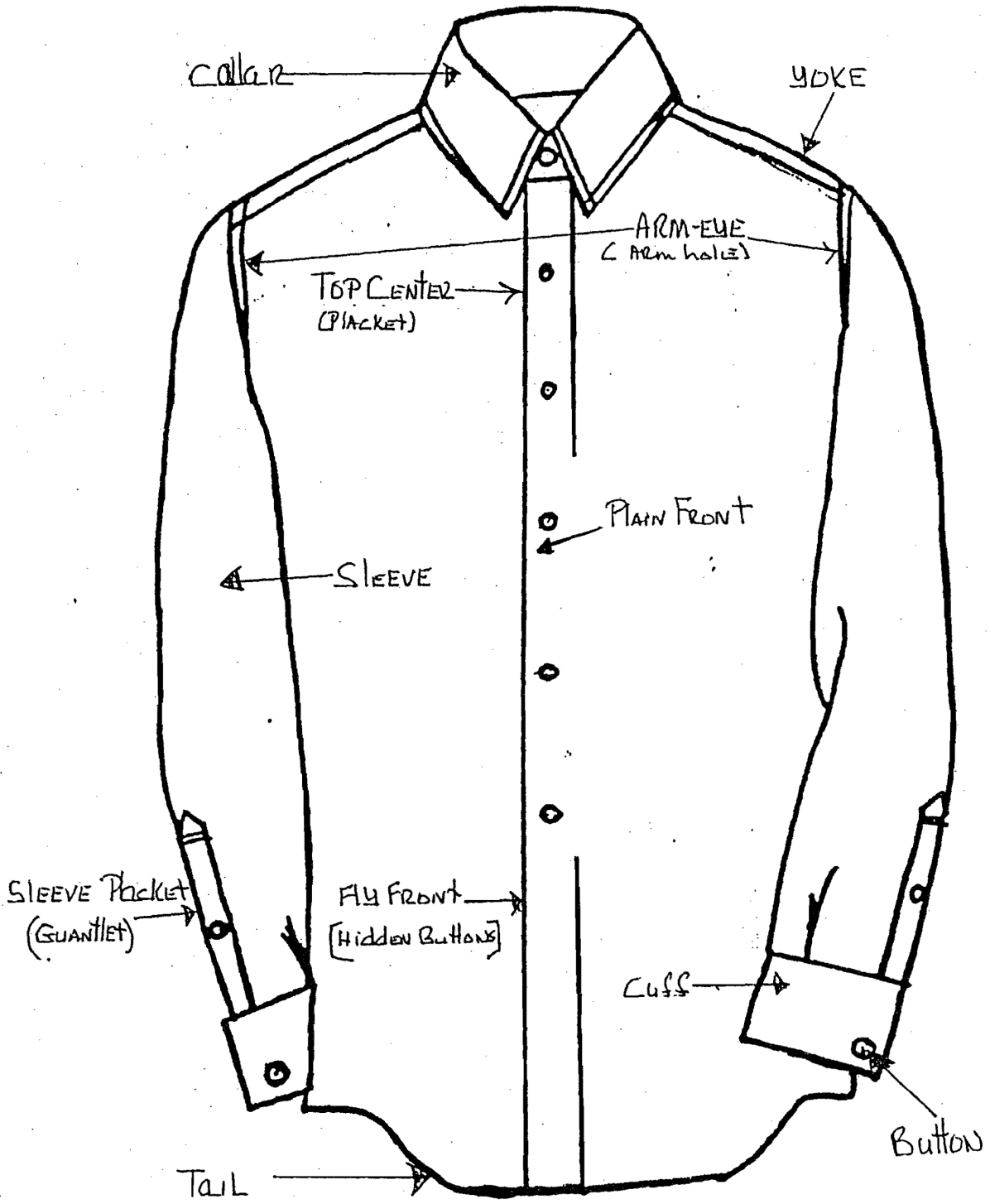
Dark colors and textures

Included in this group are the dobby, fancy oxfords and twills. (Tone on tone jacquards would be included in the white and blue). Current casual dress and corporate casual targets for these fabrics.

Plaids

Plaids are the ultimate casual style rigid fabric. You can't dress them up, but they can be taken out.



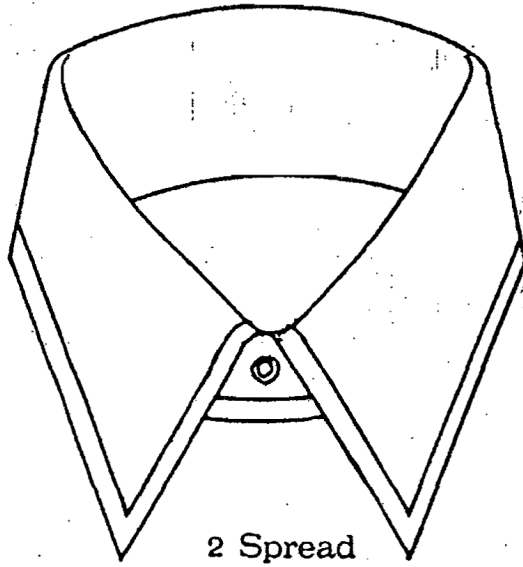


Shirt Anatomy
(front)

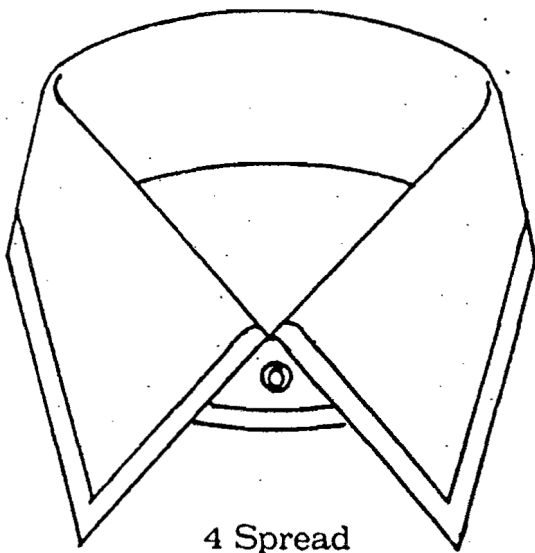
Anatomy of Collars

Back height
Leaf (cape)
Scoop (side cut)
Point length
Point spread
Front band (collar band)
Style variations

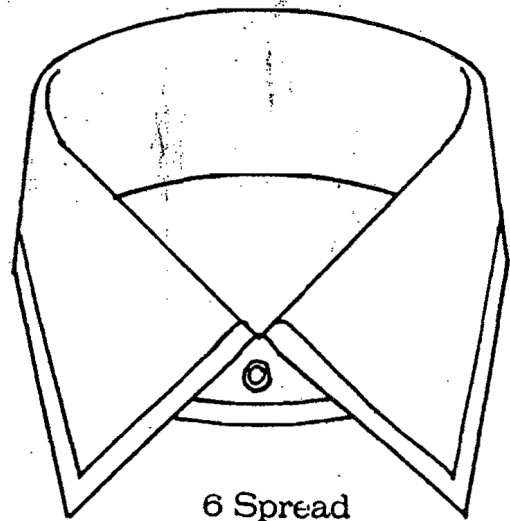
Pointed collar
Cutaway (aka Pat Riley)
Eyelet
Tab (Poor Man's Eyelet)
Button down
Rounded (radius)
Blunt (coin round)



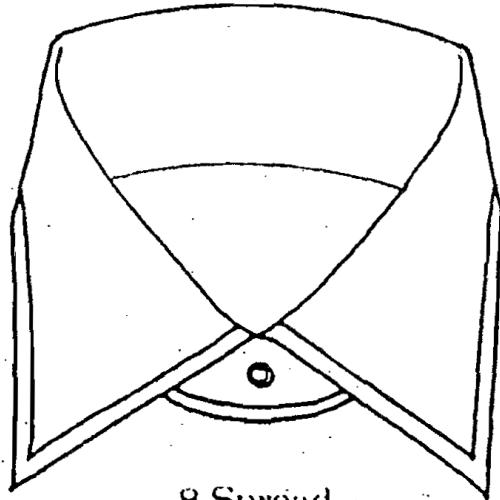
2 Spread



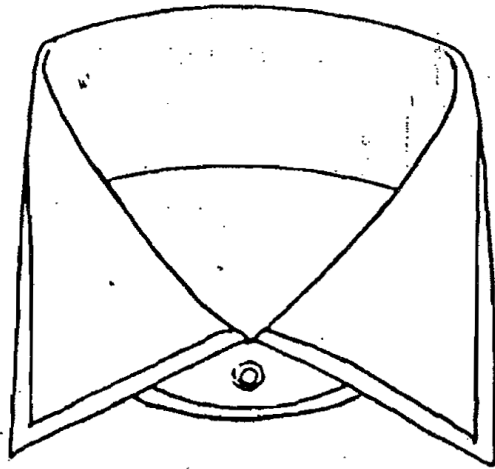
4 Spread



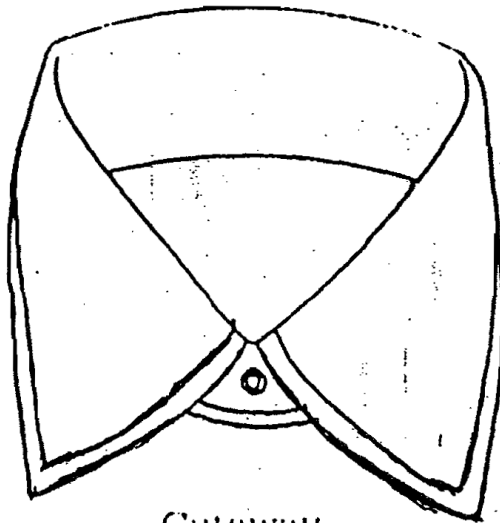
6 Spread



8 Spread



9 Spread



Cutaway

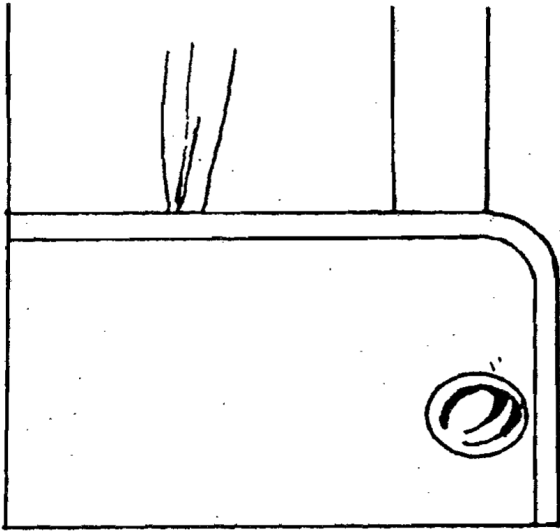
Cuff Styles

I. French Cuff

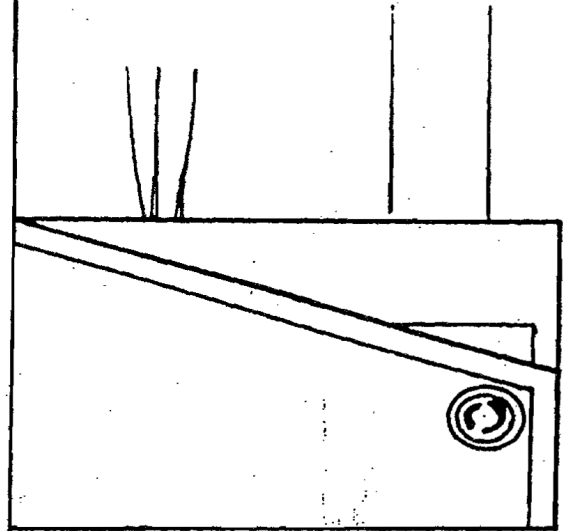
- A. Square corner
- B. Round corner
- C. Radius edge
- D. Angled

II. Barrel Cuff

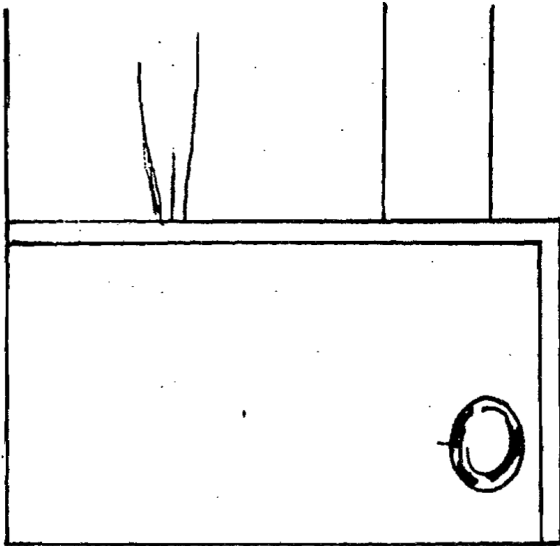
- A. Single button (rounded or square)
- B. Double button (rounded or square)
- C. Convertible (cuff link or button)
- D. Clipped corner
- E. Chevron shaped (pointed edge)



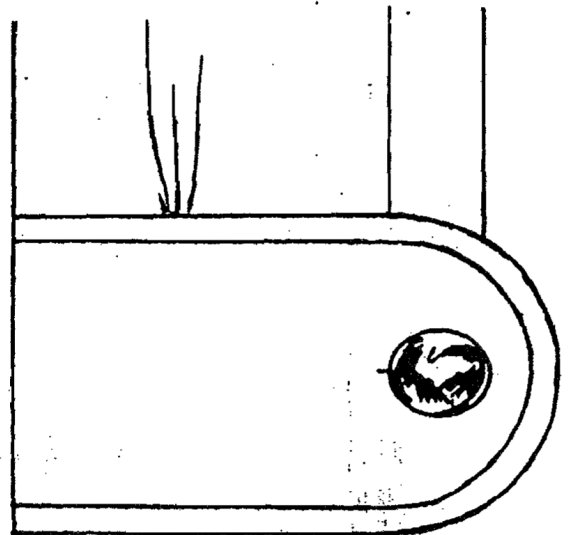
A



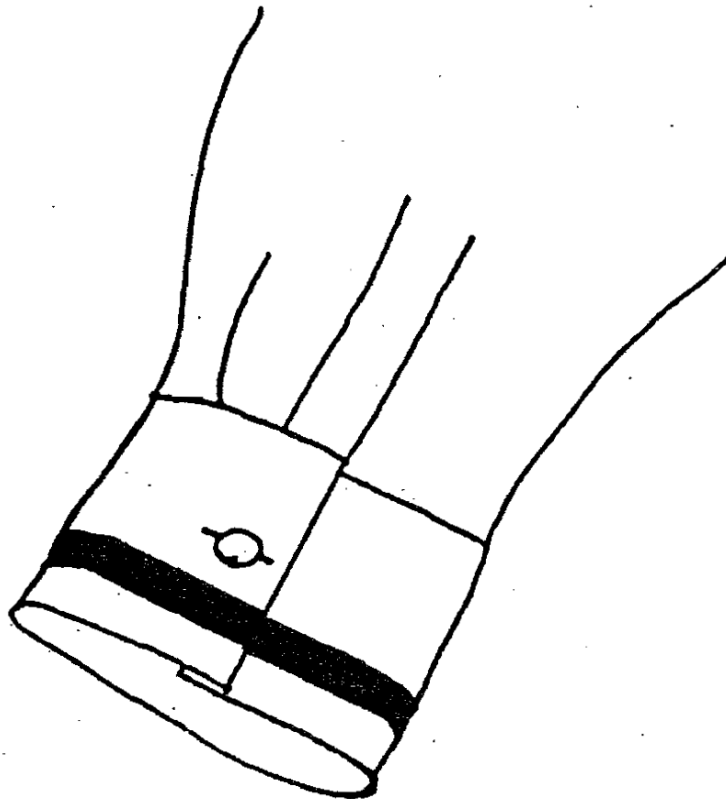
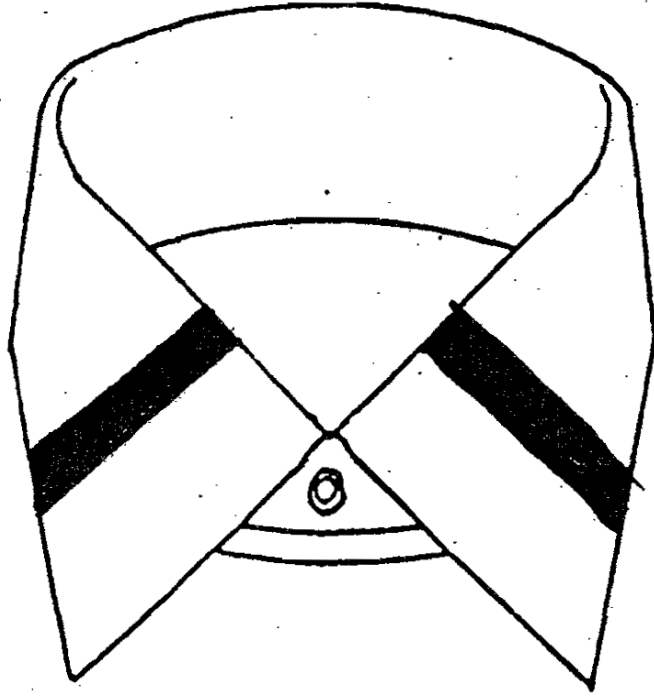
D



F



R

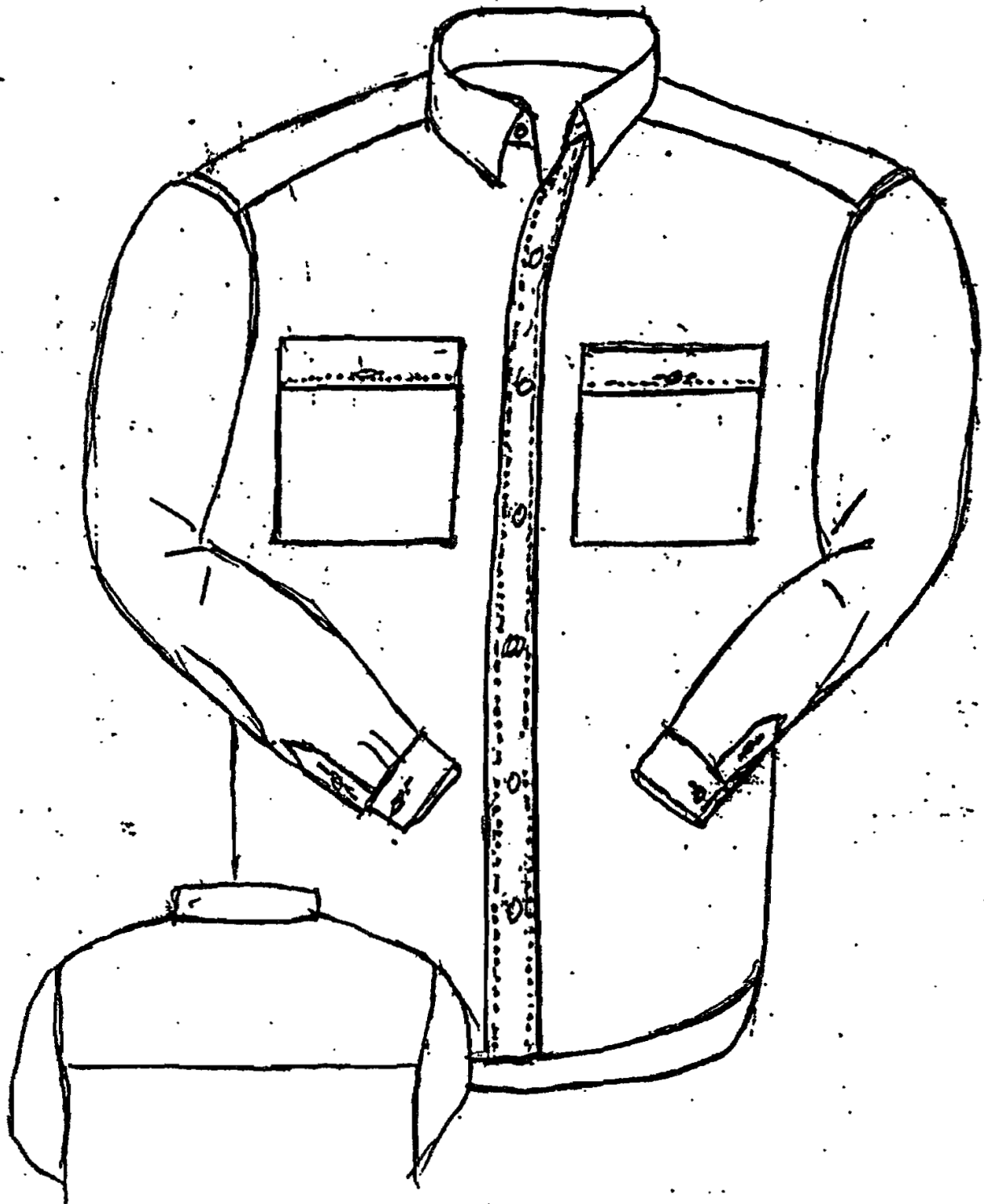


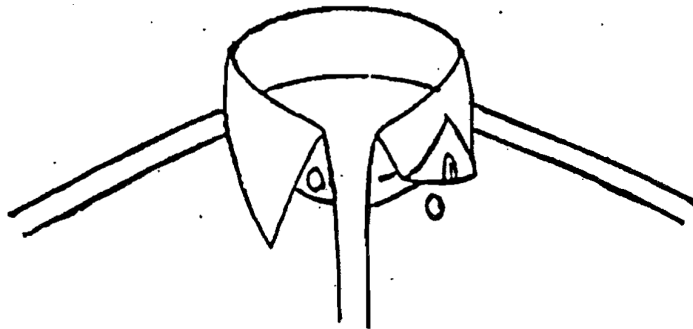
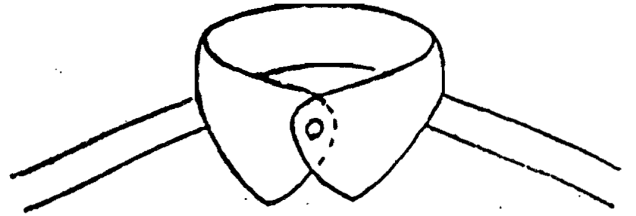
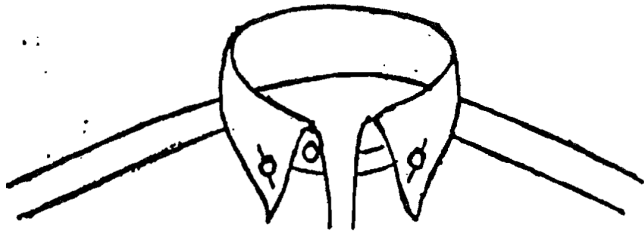
Balance

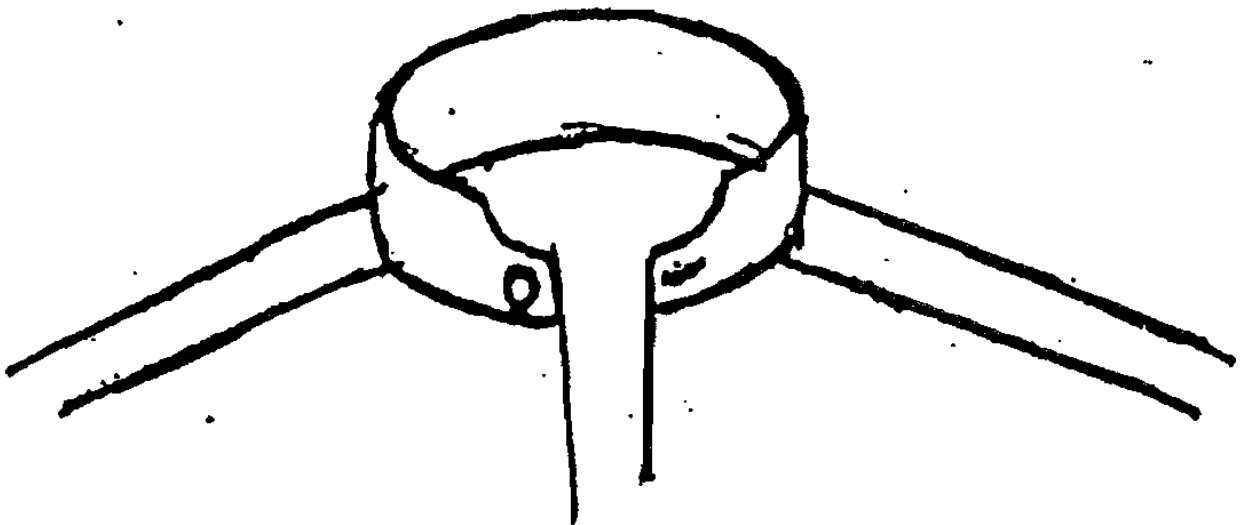
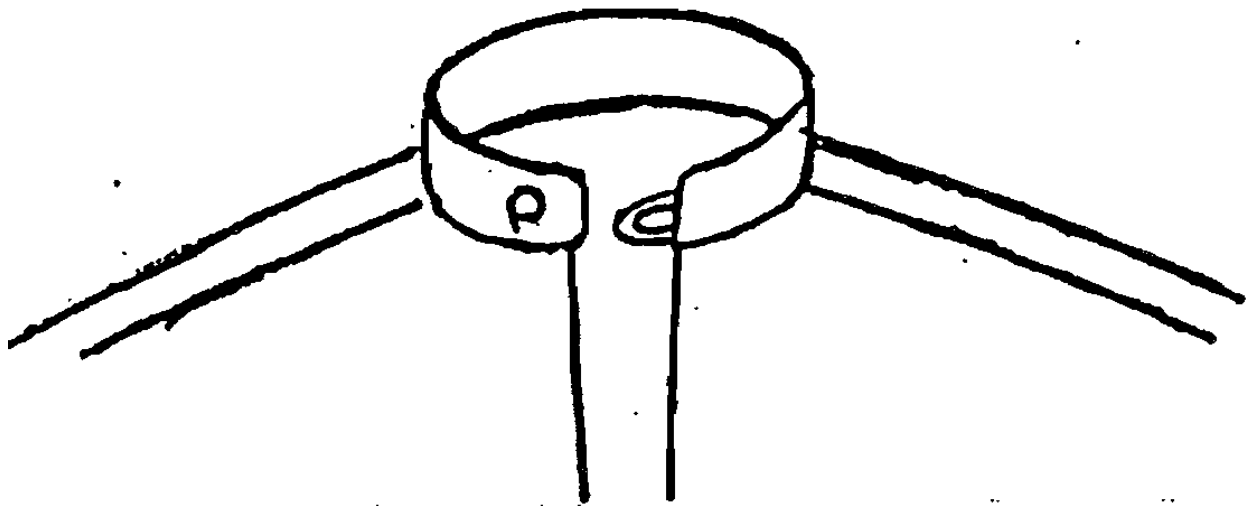
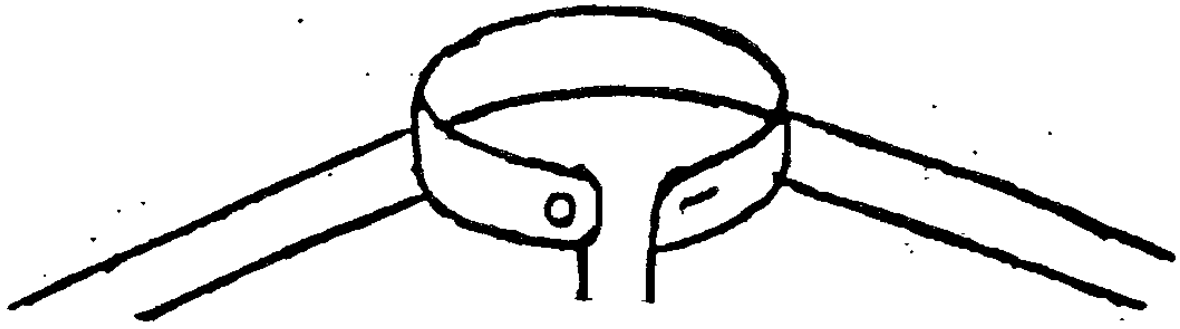
Balance is achieved by dimensions and shape of collars, cuffs, body, top center, etc.

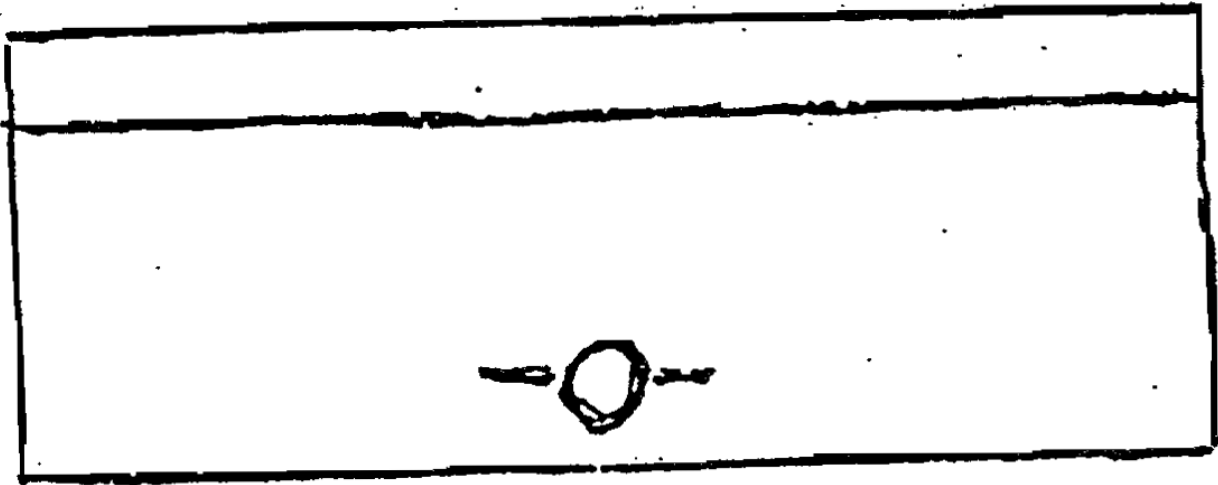
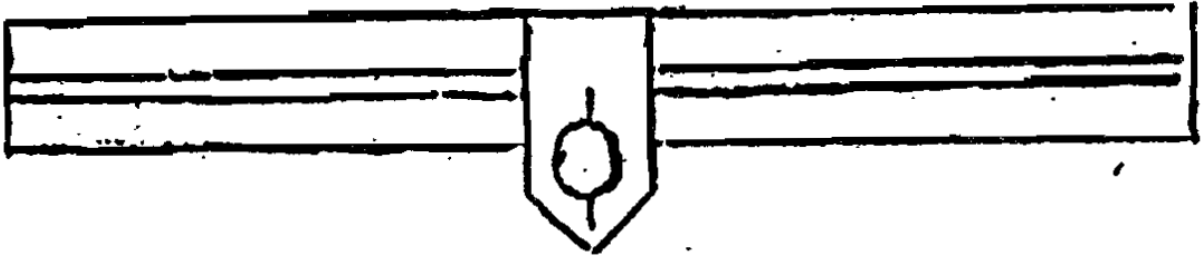
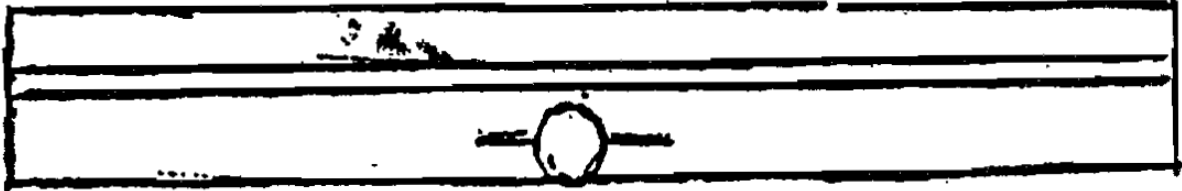
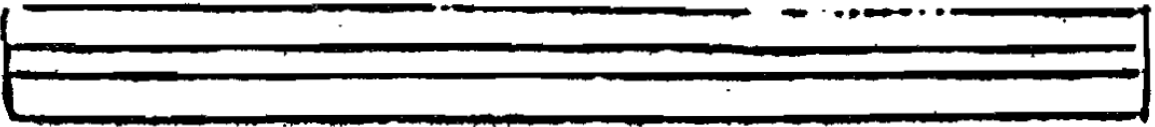
'The most recent example of balance change was in the 1970's. The balance points of lapel width, tie width and collar point/back height were around four inches. Since that time these balance points have centered around three to three and one half.

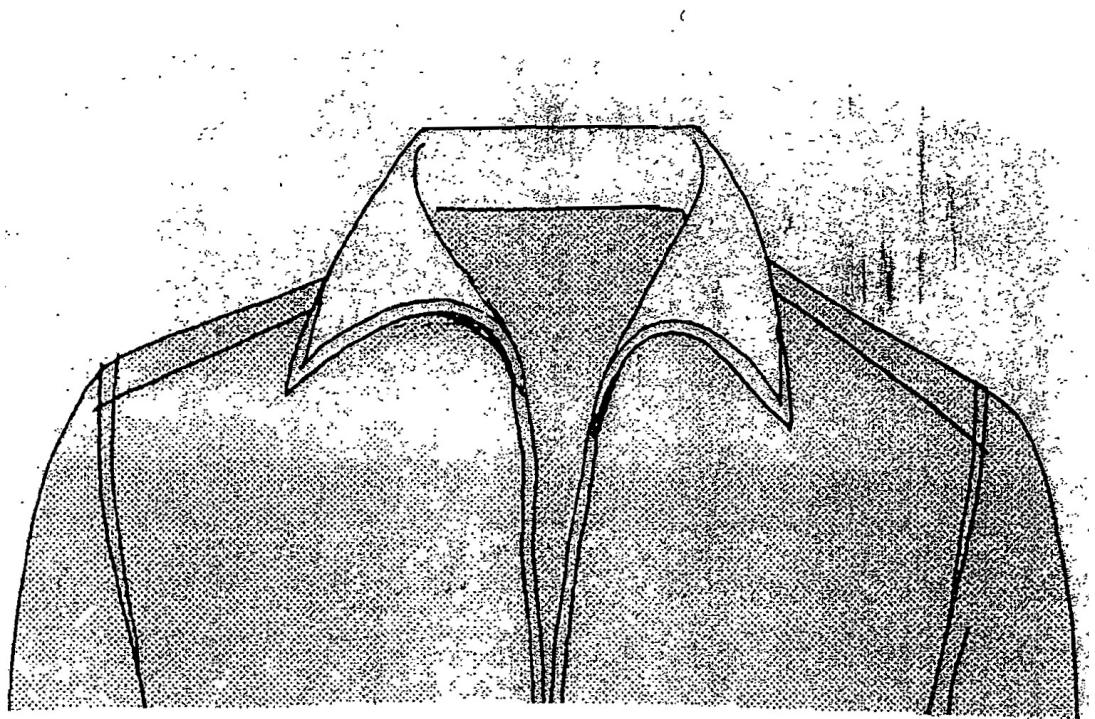
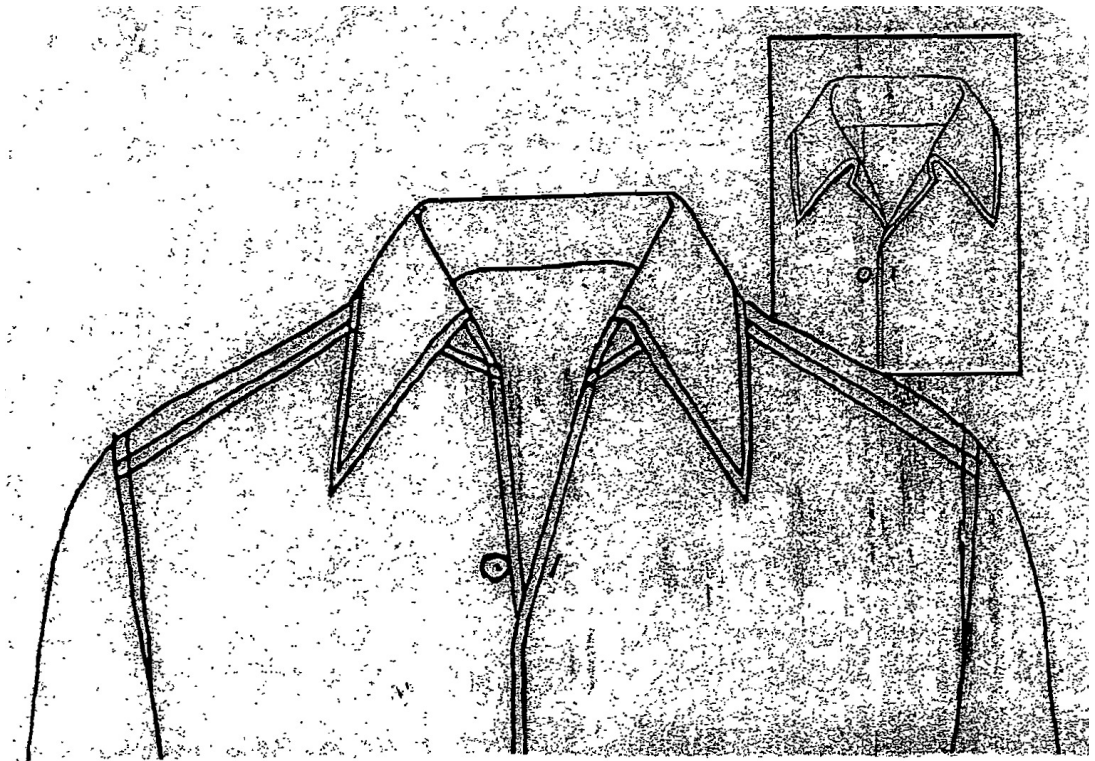
Variations of one quarter inch are acceptable and do not affect the balance. (Refer to anatomy of a collar and cuff styles.)

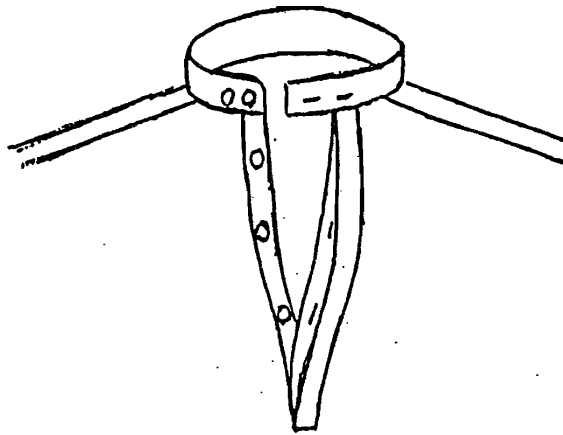
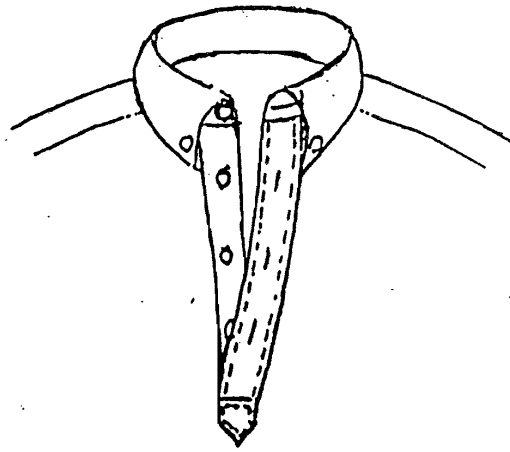
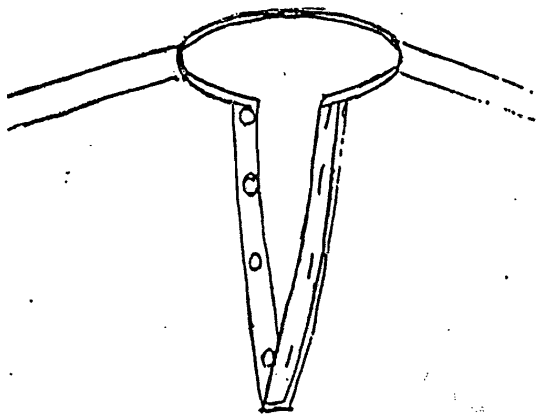


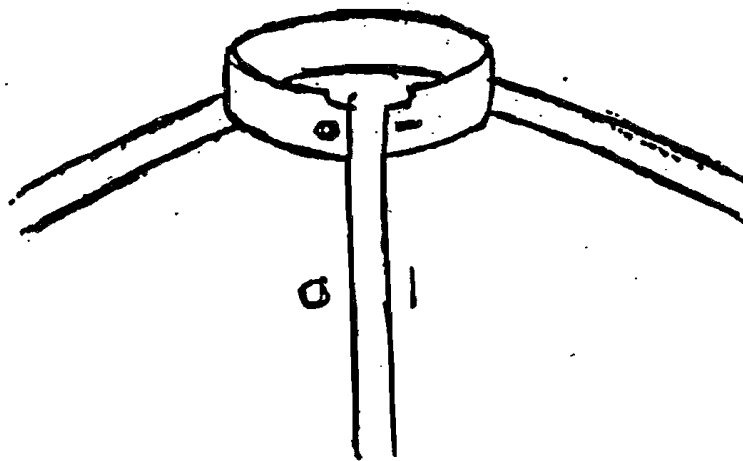
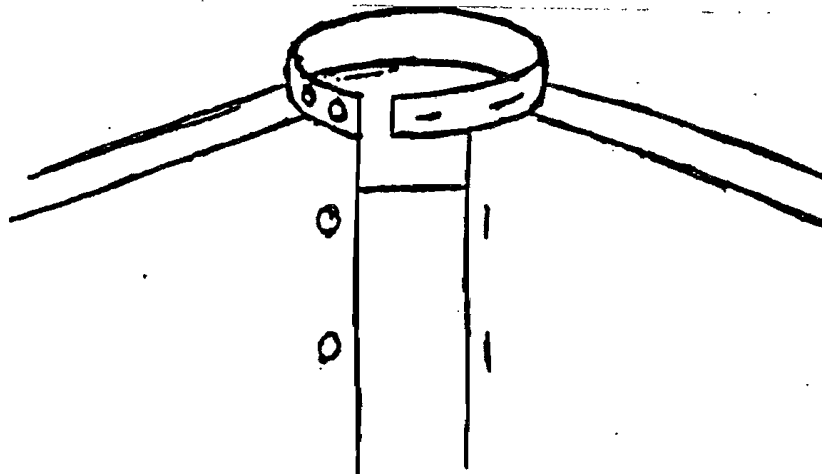
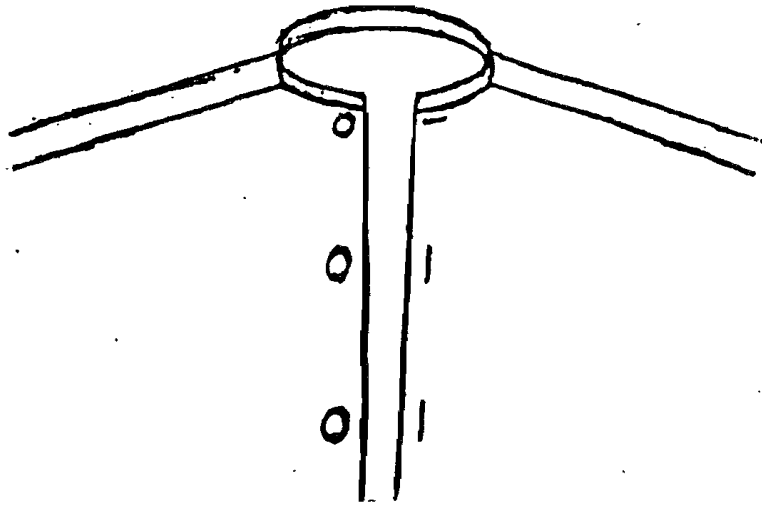










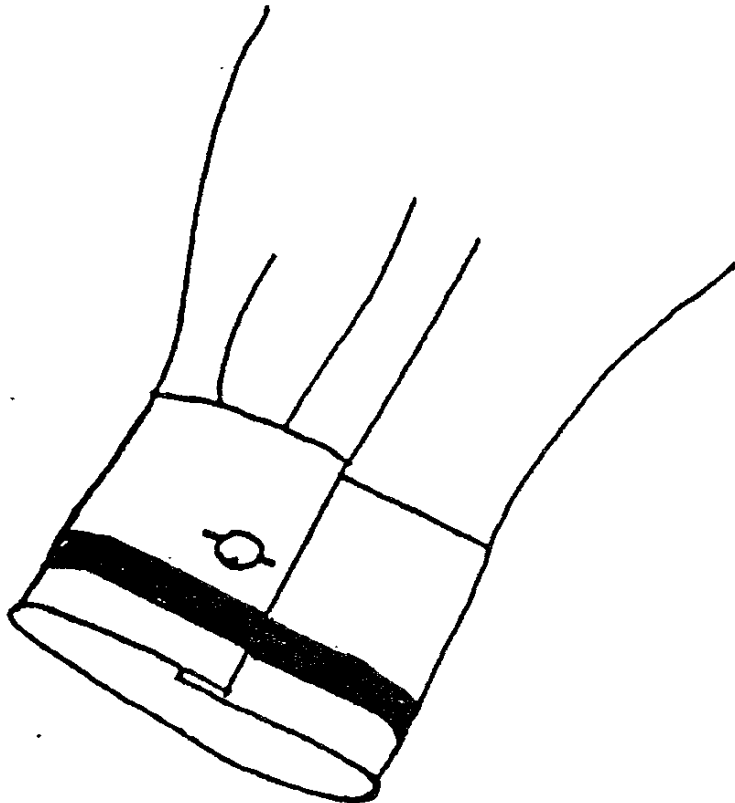
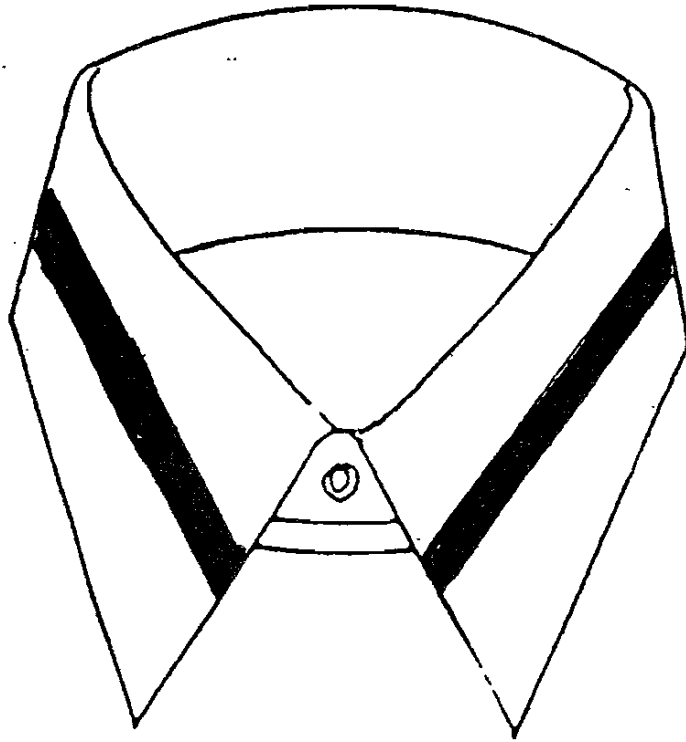


	Small	Medium	Large	XL	XXL
Chest	44	48	52	56	60
Waist	42	46	50	54	60
Hips	42	46	50	54	60
Collar	15	16	17	18	19
Cuffs	9 ³ / ₄	10	10 ¹ / ₄	10 ¹ / ₂	10 ³ / ₄
Yoke	18 ¹ / ₂	20	21 ¹ / ₂	23	24 ¹ / ₂
Arm Eye	21	22 ¹ / ₂	24	25 ¹ / ₂	27
Sleeve Length	33	34	35	36	37
Shirt Length	32	33	34	35	36

Casual Shirt Styles

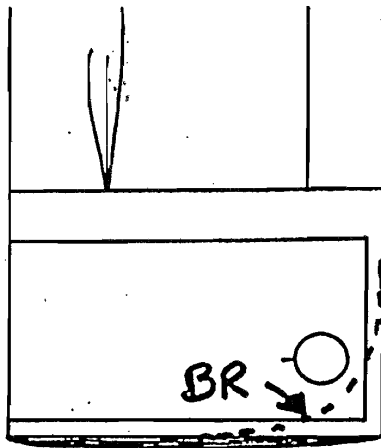
The rules of dress, especially for business, have eased up considerably. Dresses down days; i.e. Fridays, have grown to all week long in some offices. The difference between this casual dress and sport dress can be defined by what is appropriate for appearance and character (see definition of style). Heavy plaids compared with mini check textured would be a good comparison between sport and casual. Casual should and can be addressed as relaxed dress.

The use of darker colors, fabrics with textures and surface interest and small patterns are great casual options. Combined with stylings such as ¼" edge stitching, two oversized pockets with button through closure, 4-5" deep yoke on back, loop and button under collar point, slightly oversizing the body and yoke width and so on will satiate a lot of casual appetites.

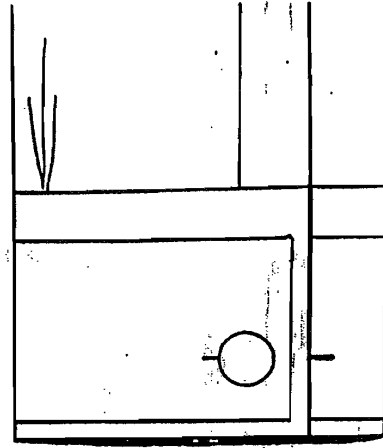


Trims and Appliqués

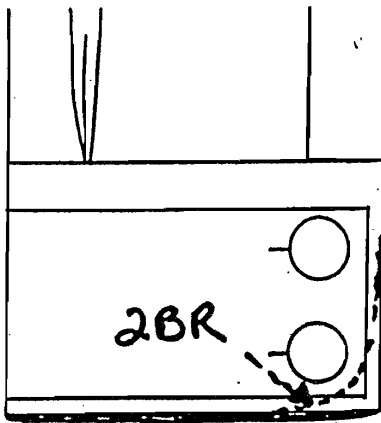
The use of trims and appliqués of contrasting color and texture is used to make alternate statements of style. The best use of these techniques are applied the simple, clean classic shirt styles; i.e., straight point collars, solid color and simple single element stripes. These stylings were born to create excitement. Care should be used to avoid piling on style to existing style worthy fabrics and shapes.



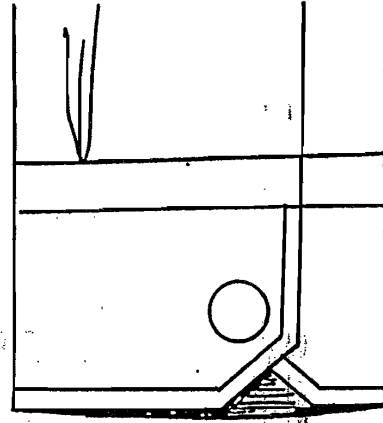
B



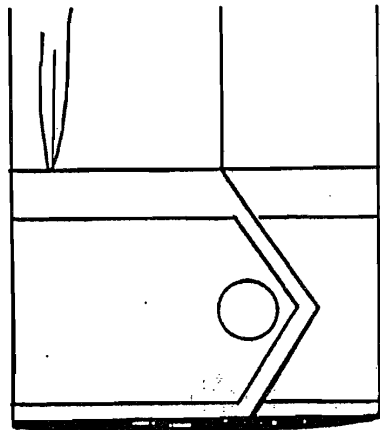
C



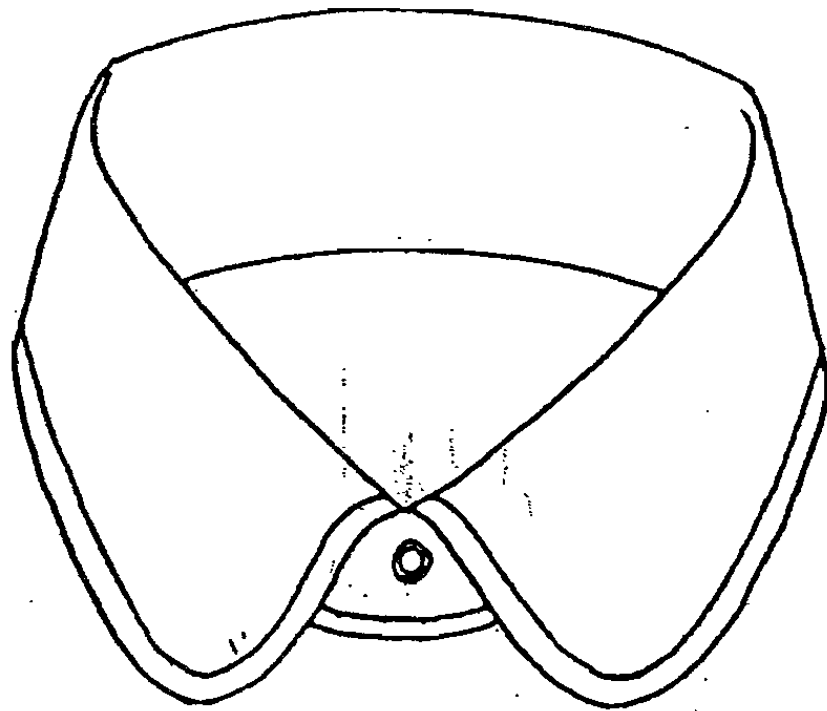
2B



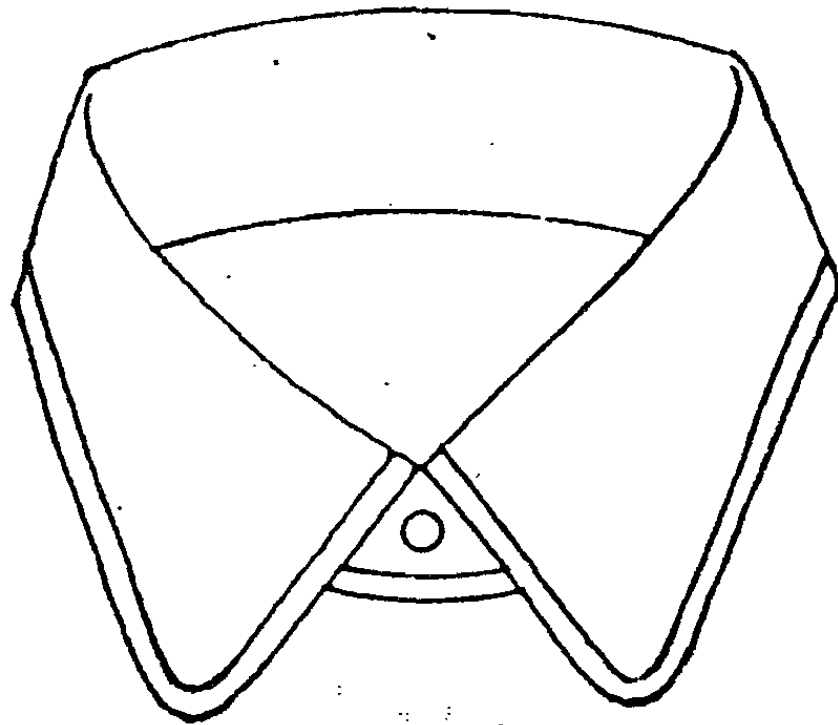
AB



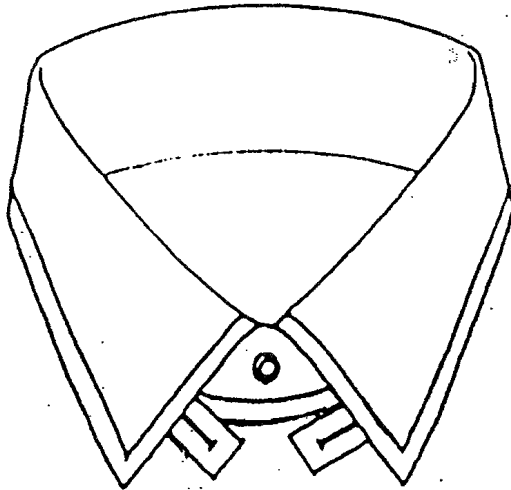
Z



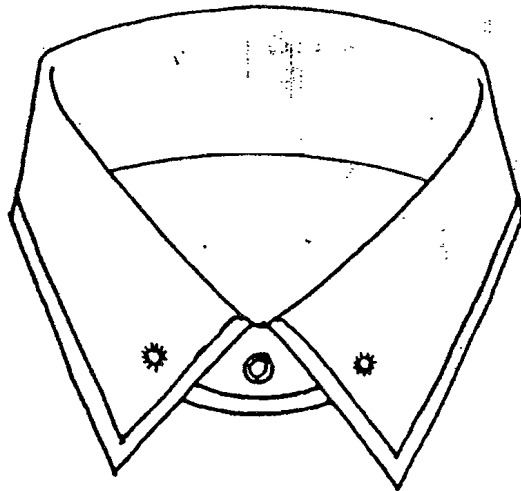
Rounded



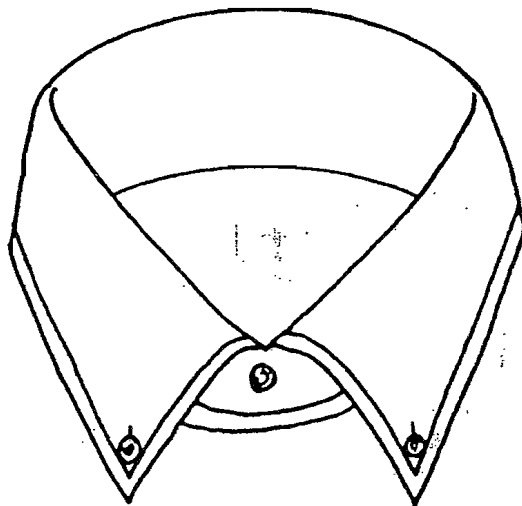
Blunt



Tab

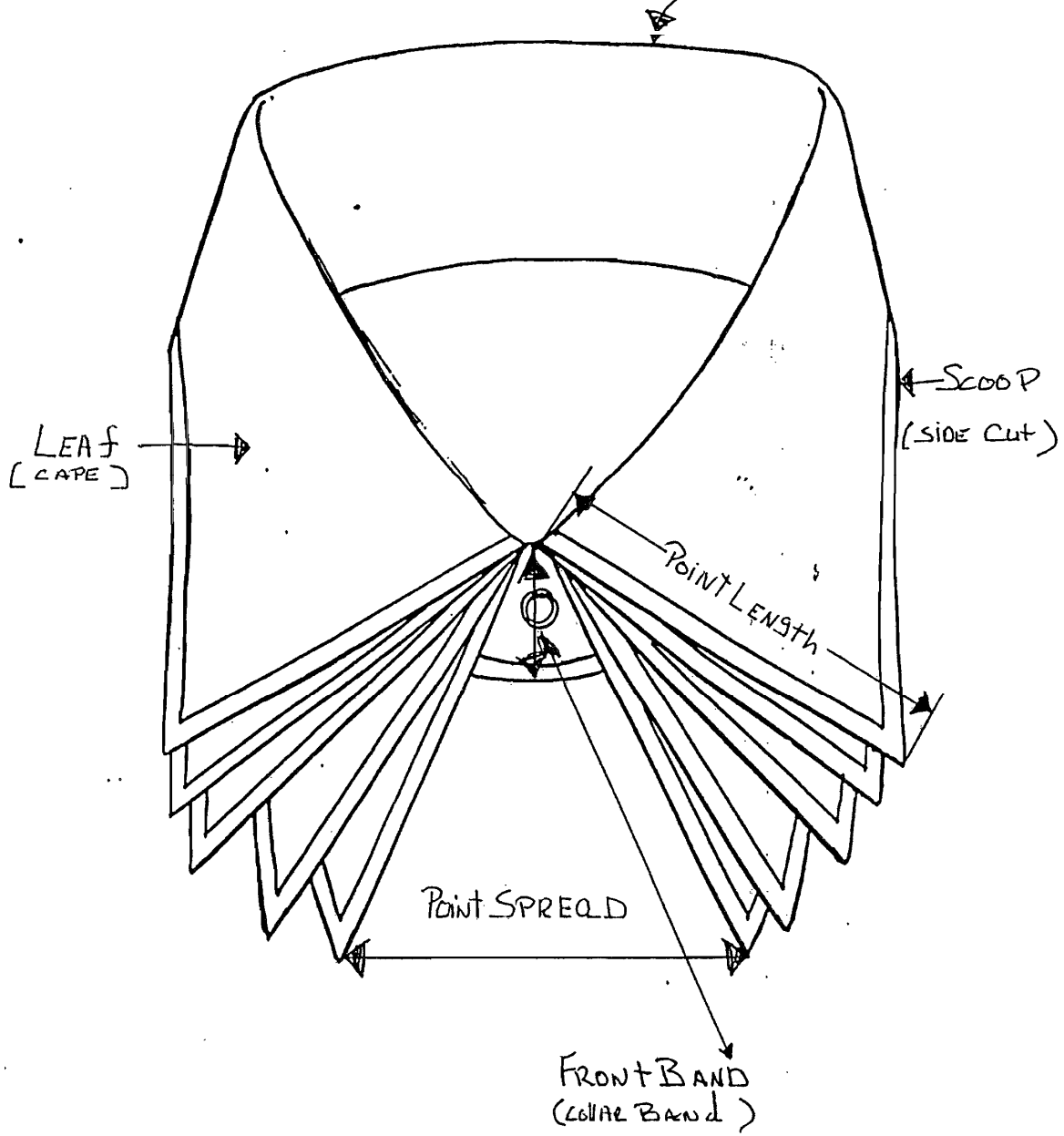


Eyelet

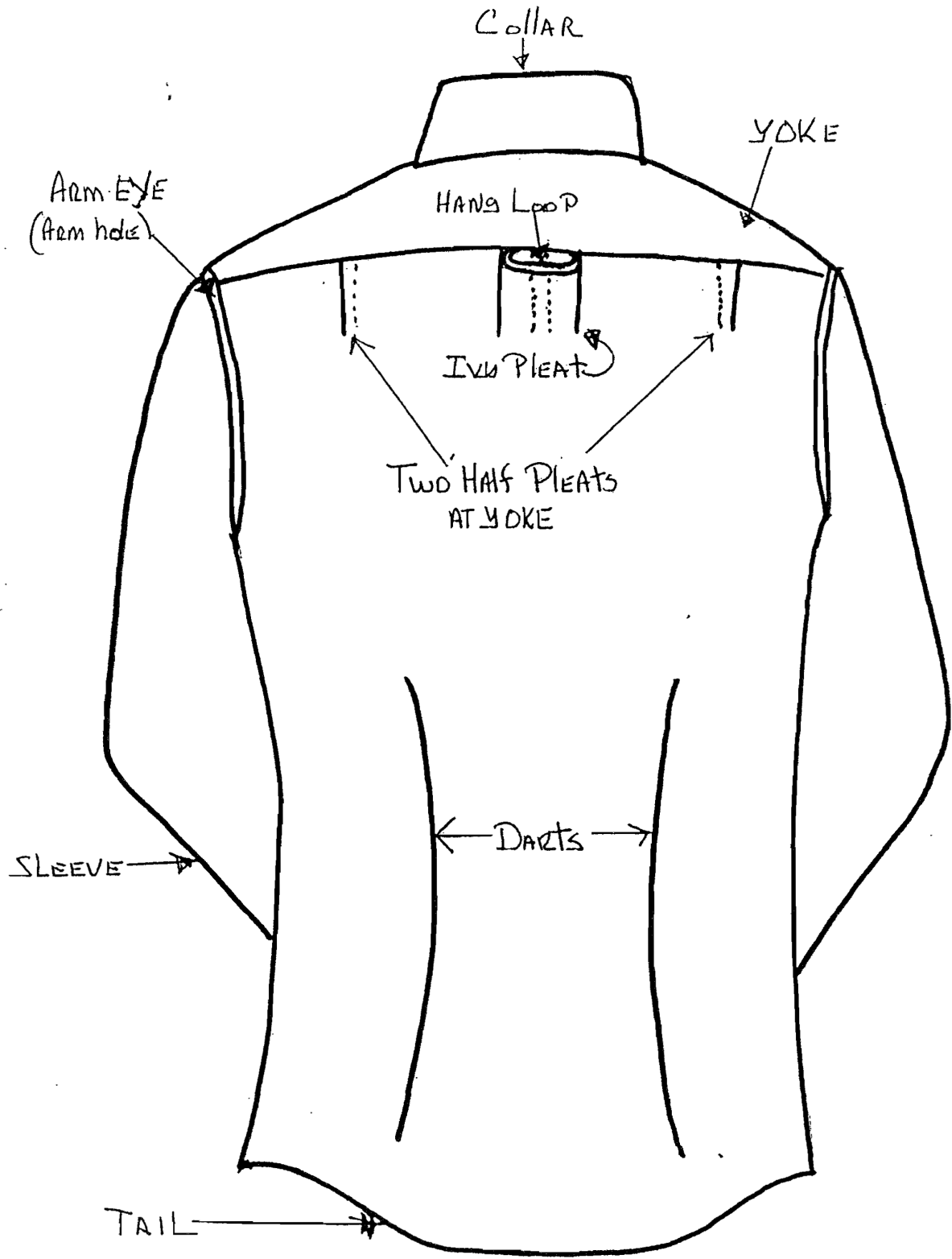


Buttondown

Back Height
MEASURED ON BACK OF LEAF



Collar Anatomy



Shirt Anatomy
(Back)

Anatomy of a Shirt

- **Front**

Collar, yoke, closure finish, arm-eye sleeve, sleeve placket (gauntlet), cuff, pockets and tail.

- **Back**

Collar, yoke, armeye, pleats at yoke, hang loop, darts and tail.

Fabric

Together with color the weave of the shirt can be a strong influence in style. Fabrics are woven in many textures and surfaces which can be style unto themselves. Consider the differences between 2 x 100 broadcloth, pin-point oxford, oxford cloth, dobby/royal oxford, jacquard and twill. This group has connotations of styles ranging from formal to casual.

A Shirt History

By Paul E. Perry

Forward

The history of shirts, to this point, has been at best written only in terms of also ran, by the way and did we forget to mention the shirt under the coat. It should be noted at the beginning of this writing that shirts have had something better than a supporting role to style and fashion.

As late in history a 1989 a simple design of shirt collar on a very simple white broadcloth shirt placed center front on the cover of Gentlemen's Quarterly launched the fashion magnet career of then-Los Angeles Lakers coach Pat Riley.

Throughout history the shirt has been used to show status, station in life, placement in the work group and last, but not least, the symbol of highest of philanthropic gestures "he would give you the shirt off of his back."

Enjoy the following short history about shirts. Hopefully you will never have to worry about "losing your shirt."

The history of the shirt is of course followed much as other events and items. Following the migration of people from the cradle of civilization in the eastern Mediterranean to all parts of the globe. Surviving climatic differences and social development are the most important influences to the shirt and its styling.

Ancient Egypt

Earliest records include the presence of loose fitting flowing type garments similar to a cape or tunic. Sometimes this “kalasiris” was worn from the waist (men) or from the Shoulders (women). Using various forms of and methods of draping, this garment became the standard of dress for all ancient Egyptians. The laboring classes wore the garment shorter for convenience at work, whereas nobles, priests, and royalty wore a longer version that was increasingly elaborate in its pleating and draping. During this same period Hebrews, Assyrians and Babylonians all wore a long sleeved garment similar to a night shirt with cloaks as overgarments.

612 B.C. TO 539 B.C.

Persians wore a tunic style garment fastened by a belt worn over hose or trousers. The early inhabitants of western Asia-Minor and the Greek peninsula wore some form of hose and sleeved tunics similar to Persian dress. Early Greeks and Romans wore the “chites.” This basic garment was worn short by men and to the ankle by women consisting of two rectangular pieces of fabric sewn or pinned at the shoulders and belted or gathered at the waist. The early Romans wore a shirt-like “tunica” and the “toga.” The “toga” dwindled in size to what is now a stole or scarf while the tunic (shirt) survived in varied forms and ornamentation. Adornments such as purple trim to the tunic were a sign a high status in the Roman Empire.

History of Western Clothing

There seems to be a big gap where little or nothing changed for the use and presence of the shirt from 500 B.C. to 1600 A.D. Tunics and over tunics were adopted and refabricated depending on the climate and need for protection from elements and developing social stratus. The shirt for the most part is an under-garment with little or no style.

The Renaissance

Important to the history of “the shirt” is the development and exposure of clean linen chemises worn by both men and women. Once exposed, the chemise was decorated; the Edges and frills at the neck and sleeves developed in less than 50 years into starched and elaborate cuffs worn for another 100 years. Starched or soft, these collars developed Into the lace fall, or “jabot,” and eventually became the cravat and then, finally the necktie. This period of 1600 to 1700 is the first mention of the “collar”.

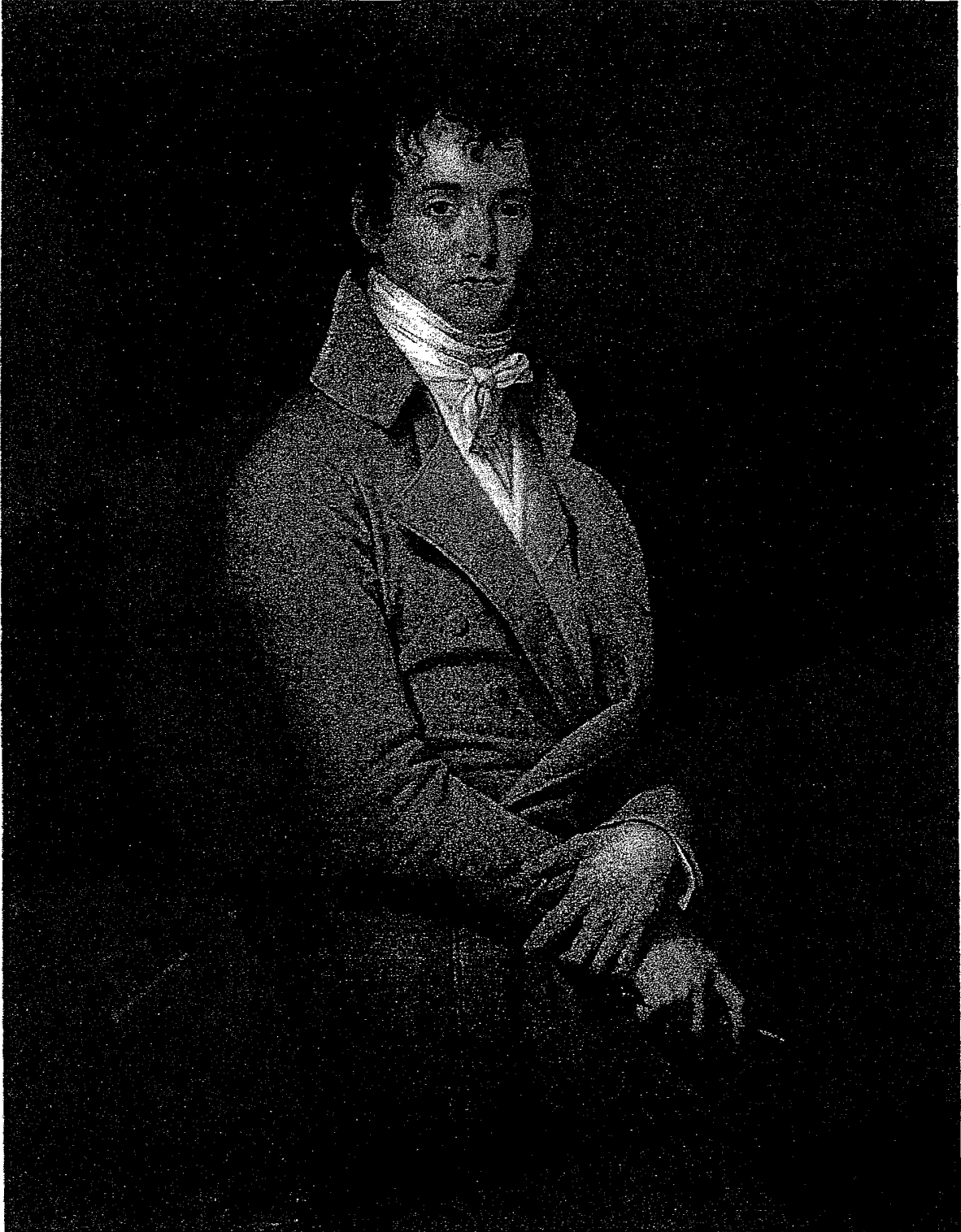
1700's

The “shirt” as seen under the frock coat, was still a garment of utility. Personal hygiene as we know it did not exist. Body powders and don't forget Benjamin Franklin's famous air baths were quite common for body odor control during this period. Not only did the shirt protect the wearer from the elements of weather and filth, it also protected the outer garments from the wearer.

As shown on the following page, the dandy from the Brummel Era - the late 1700's - brought a little more excitement to the shirt in the form more elaborate wrappings and ties.



1795



1801



1792

The detail of a shirt circa 1792 shows the importance of the wrap closure at the neck. Fit was accomplished by over-lapping the front of the shirt.

Button holes were invented in the 1200's and buttons in pre-historic times. Buttons (attached permanently) and button-holes on the shirt are modern phenomena. Primarily the methods of laundering destroyed buttons. By the 1800's studs were used as closures on the front of the shirt and on the cuffs (French cuffs).

Starched Collars, Stuffed Shirts, French Cuffs

Detachable collars and cuffs first appeared in the 1820s and became widespread with the advent of ready-made clothing. Their success was due to the cost and difficulty of keeping shirts clean as well as establishing the white collars as a symbol of social affluence. By the mid 1800s several advantages were recognized. The detachable collar provided the rigidity needed to properly tie a cravat, whereas collars stitched to a shirt were always more or less pulled by the weight of the shirt. In addition, collar and cuffs could be changed every day, without changing the shirt. This became a frequent and run-of-the-mill practice using the evening dress-shirt the following morning with fresh collar and cuffs. Some collars and cuffs were made from heavy paper and often paper was used as linings for collars and cuffs.

Even more popular were detachable collars, cuffs and shirt fronts in celluloid, with which the garment industry flooded the market beginning in the 1880s. For truly elegant types, such paraphernalia represented the height of bad taste, typical of traveling salesmen. Celluloid collars cut into the neck, generating increasingly unpleasant sensations as fashion pushed the collars higher and higher. By the end of the nineteenth century, collars averaged over four inches high and fashionable ones attained five inches.

The shirt fronts starched and impeccably white symbolized an air of social invulnerability. During this period in the late 1880s armor-like shirtfronts were to be seen more and more in shops. "Breastplate-shirtfronts" for puny males. The stuffed shirt.

Shirt fronts with pleats evolved during this time. Social status dictated that the shirt fronts with more pleats were from a high social status, as the smaller pleats required more care than fronts with fewer and wider pleats. Some pleatings were even done in groups of five. Some were adorned with embroidery.

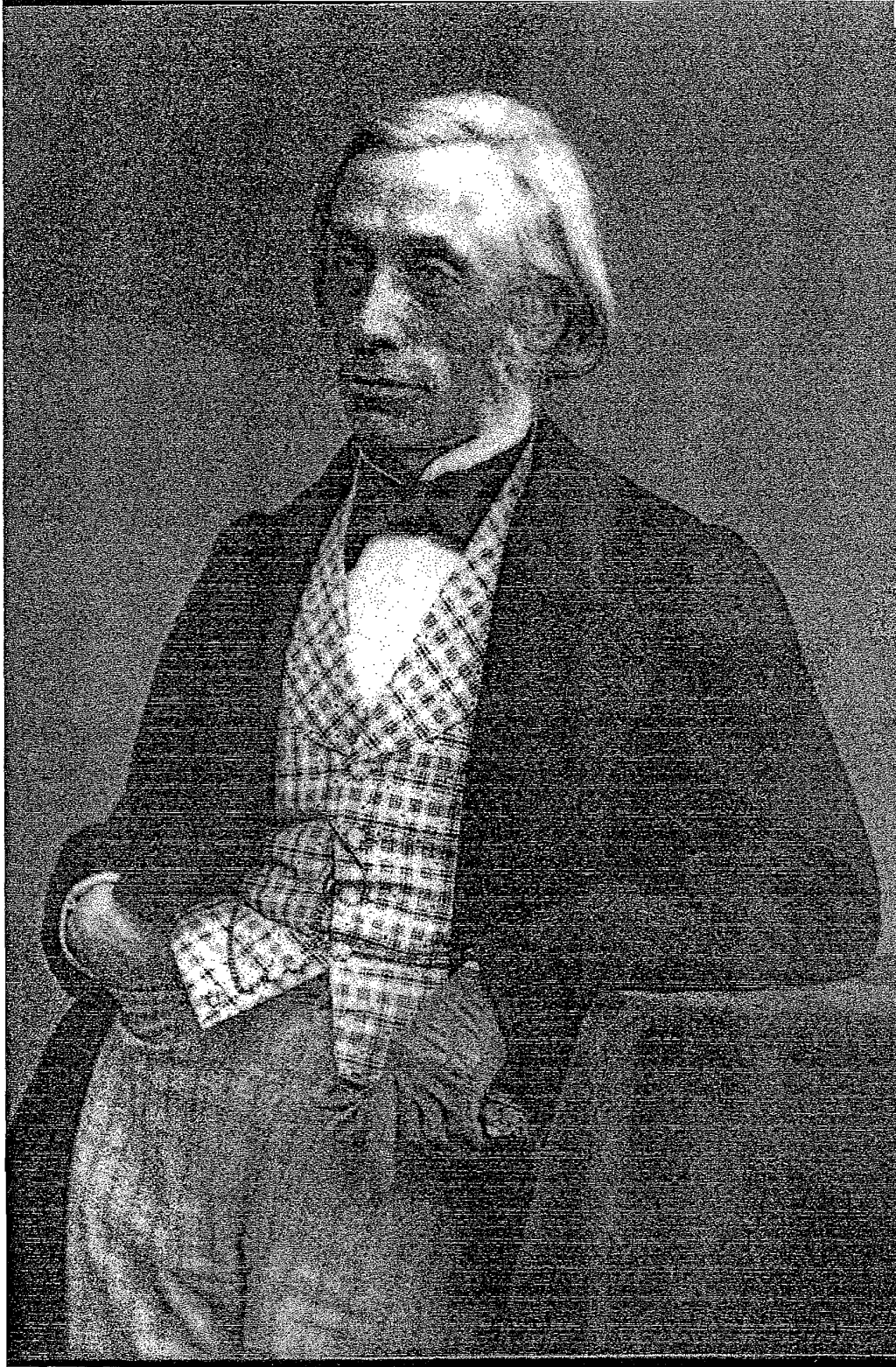
Studs and pins that were sewed on after laundering were the method of closure on the collars, cuffs and shirt fronts. The lye detergents and the necessity for elements of the shirt to be pressed impeccably required the closures to be added only when wearing the shirt.

The first notable fashion influence was in the 1890s. To this point the evening coat (tails) with white tie, shirt and vest was the only accepted attire for the well dressed gentleman in high social settings. Dinner jackets (short sack coat) became popular

around 1880. This coat would become known as the tuxedo due to its use at the Tuxedo Park Club in the United States. White shirts with black ties (at that time considered awful) and cummerbund (replacing the vest) gave rise to less formal attire now known as “black-tie” versus “white-tie.”

The Other Turn of the Century: 1900

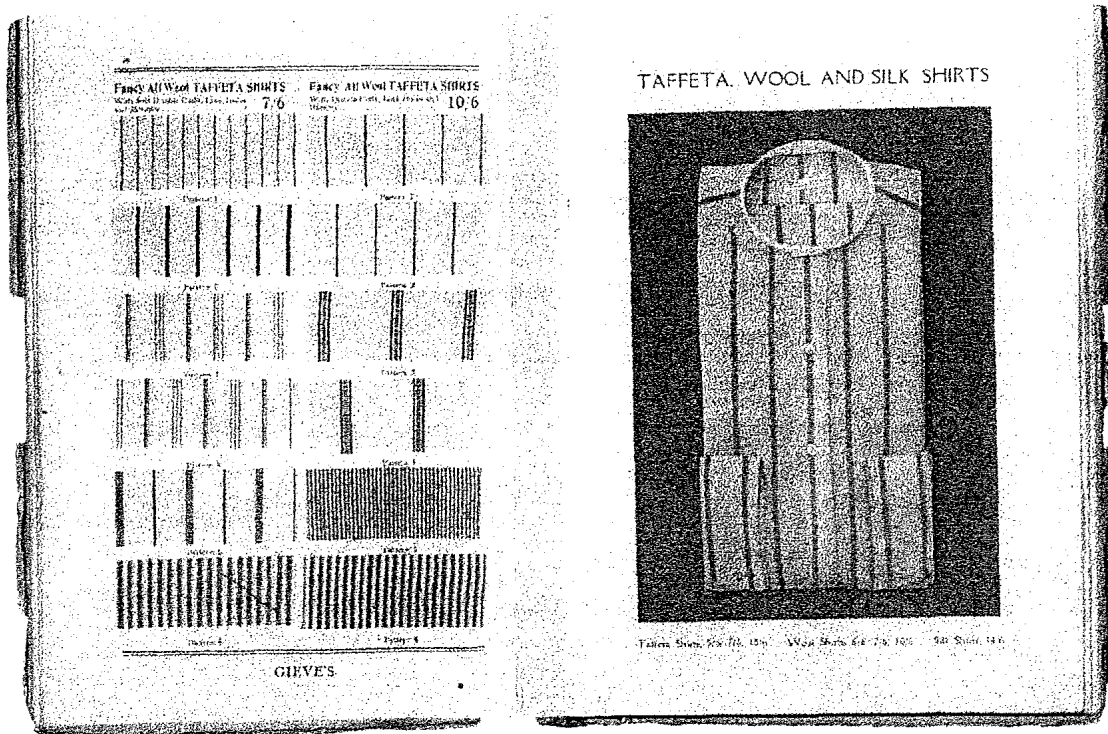
Color in the body of the shirt was alive and well as we can see in this ad in the “Gieve's” catalog in 1911. Notice buttons (attached) to the front of the shirt. Detachable collar and cuffs were still the order of the day until World War I.



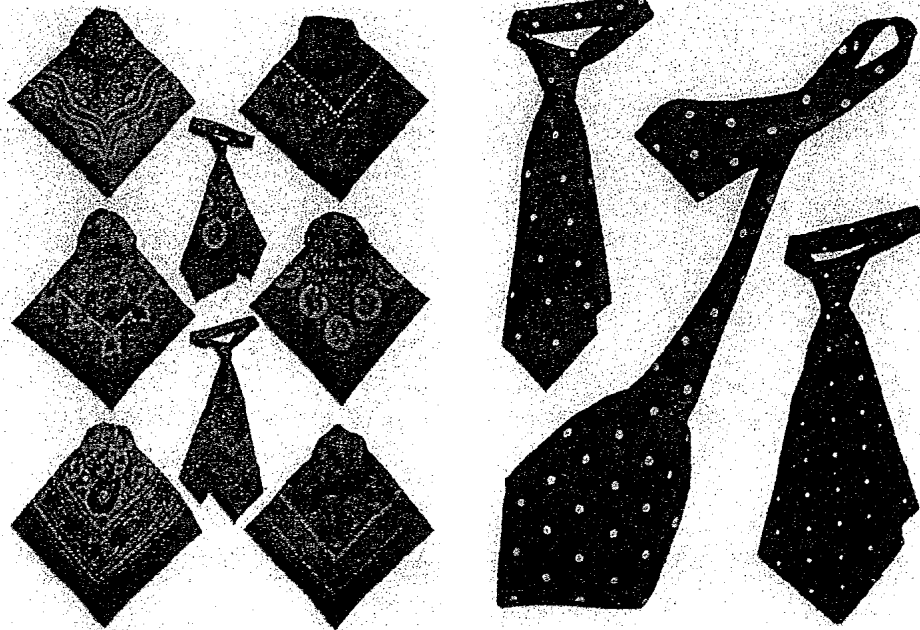
1860



1900



Above:
Sample patterns
and taffeta shirt



Right:
Silk neckties and
handkerchiefs

1911 Advertisement

10 Boulevard des Capucines

ROYAL HOUSE

10 Boulevard des Capucines



ROYAL HOUSE

A LADDEY

5 PLACE DE LA BOURSE - 24 RUE DE LA BANQUE

Vendues au Comptant et en Gros



RAYON DE CRAVATES



N^o 1. Cufflinks
en argent
N^o 100



N^o 2. Cufflinks
en argent
N^o 101



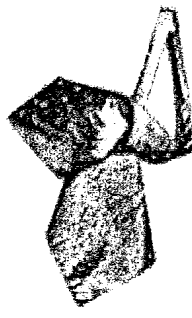
N^o 3. Cufflinks
en argent
N^o 102



N^o 4. Cufflinks
en argent
N^o 103



N^o 5. Cufflinks
en argent
N^o 104



N^o 6. Cravate
en soie
N^o 105



N^o 7. Cravate
en soie
N^o 106



N^o 8. Cravate
en soie
N^o 107



N^o 9. Cravate
en soie
N^o 108



N^o 10. Cravate
en soie
N^o 109



N^o 11. Cravate
en soie
N^o 110



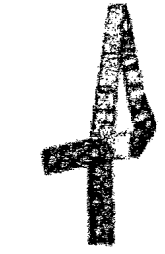
N^o 12. Cravate
en soie
N^o 111



N^o 13. Cravate
en soie
N^o 112



N^o 14. Cravate
en soie
N^o 113



N^o 15. Cravate
en soie
N^o 114



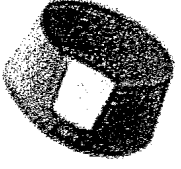
N^o 16. Cufflinks
en argent
N^o 115



N^o 17. Cufflinks
en argent
N^o 116



N^o 18. Cufflinks
en argent
N^o 117



N^o 19. Cufflinks
en argent
N^o 118



N^o 20. Cufflinks
en argent
N^o 119

PARIS - 10 Boulevard des Capucines - 10 Boulevard des Capucines

1900



1900



1905

After World War I

Wars throughout history have inspired many products that end up in everyday use. World War I was no different. The trench warfare brought many fashion trappings to men's clothing that are used and worn today. One of the identifying weapons in the trenches of World War I was gas. There were a variety of gases used and there was a need for clothing that was supple at the neck, wrists, waist and ankles for protection from these gases. The trench coat with belted waist and cuff, shoulder epaulets to hold the gas pack straps from slipping off the shoulder, double breasted for the extended over-lap and extra long length. Also necessary was a soft pliable collar on the shirt that would not interrupt the seal created by the belt around the collar of the coat. This combat comfortable collar returned to the United States and the "dough-boys" would never return to the rigid stiff high collars of the late 19th century.

This soft collar, now permanently attached to the shirt, was the forerunner of the dress-shirt as we know it today. As seen in the pictures in each decade, the shirt look has subtle changes. Balance, with the lapel width and, of course, color are the most notable.

The 1932 picture of the open collar shirt shows the use of higher grade of tailoring techniques to craft the one-piece sport collar.

Men's fashion and style was rocked, like everything else, in the late 1960s and 1970s. "Who" are they? They are the "Who." That's right the "Who." The extra large collar point length of 4-1/4 to 5 inches long was a balance point to offset the extra wide bell bottomed trouser and the large lapel widths of the late 60s.

The shirt as a wardrobe piece is shown in the picture of Yves Saint Laurent and his sister. Some of the trappings of military type pleated pockets and belted like the trench coat were commonly used during this period. This look was also the running mate to the "leisure-suit."

The 1980s brought the return of sartorial splendor to men's clothing. "Dress for Success" was the theme and everyone was dressing their best. All the old rules from our European heritage were thrown about as if "didn't you know white shirts were the only acceptable thing to wear."

To The Present And Beyond

The late 1980s brought the last big sartorial push. Pat Riley on the cover of *Gentlemen's Quarterly* in January of 1989 got every well dressed mans attention. It wasn't the suit, the tie or his hair style that catapulted this National Basketball Association coach to sartorial importance: it was his manner and his shirt. Look at that shirt. That curved collar. What is going on here? Arguably one of the most important collar designs in the 1990s. Every shirt makers custom or otherwise came along with their rendition of this fashion piece. And by the way, Pat Riley's clothier was a bench make custom tailor. From hardly a mention in early history to a fashion moving giant in the 20th century. What a swing for the shirt.

The 21st Century

The late 1990s brought a casual influence to the workplace. Starting as one day a week “casual Friday” the casual trend has moved into an almost complete casual environment in some industries. But much like the 1970s, there will be a return to the well dressed man. The movies and television will be the vehicle. James Bond in the recent movie “The World Is Not Enough” is still dressed impeccably. Very understated, elegant, wonderful cloth in the suitings - and for your information the collar style used is known as the Duke of Windsor (wide spread pointed collar).

In 1975 over half of the men's clothing manufactures said you would never see a man in the financial district in any city in anything other than a “Leisure Suit” from that time forward. The close alliance of the garment industry and the advertising business in the last 50 years has in the opinion of some, killed fashion in its traditional sense and replaced it with faddism.

**Style Survives. Clothing and Shirts That Are Well Cut
And Enhances the Appearance of the Wearer Continues
To Out Live Fashion.**



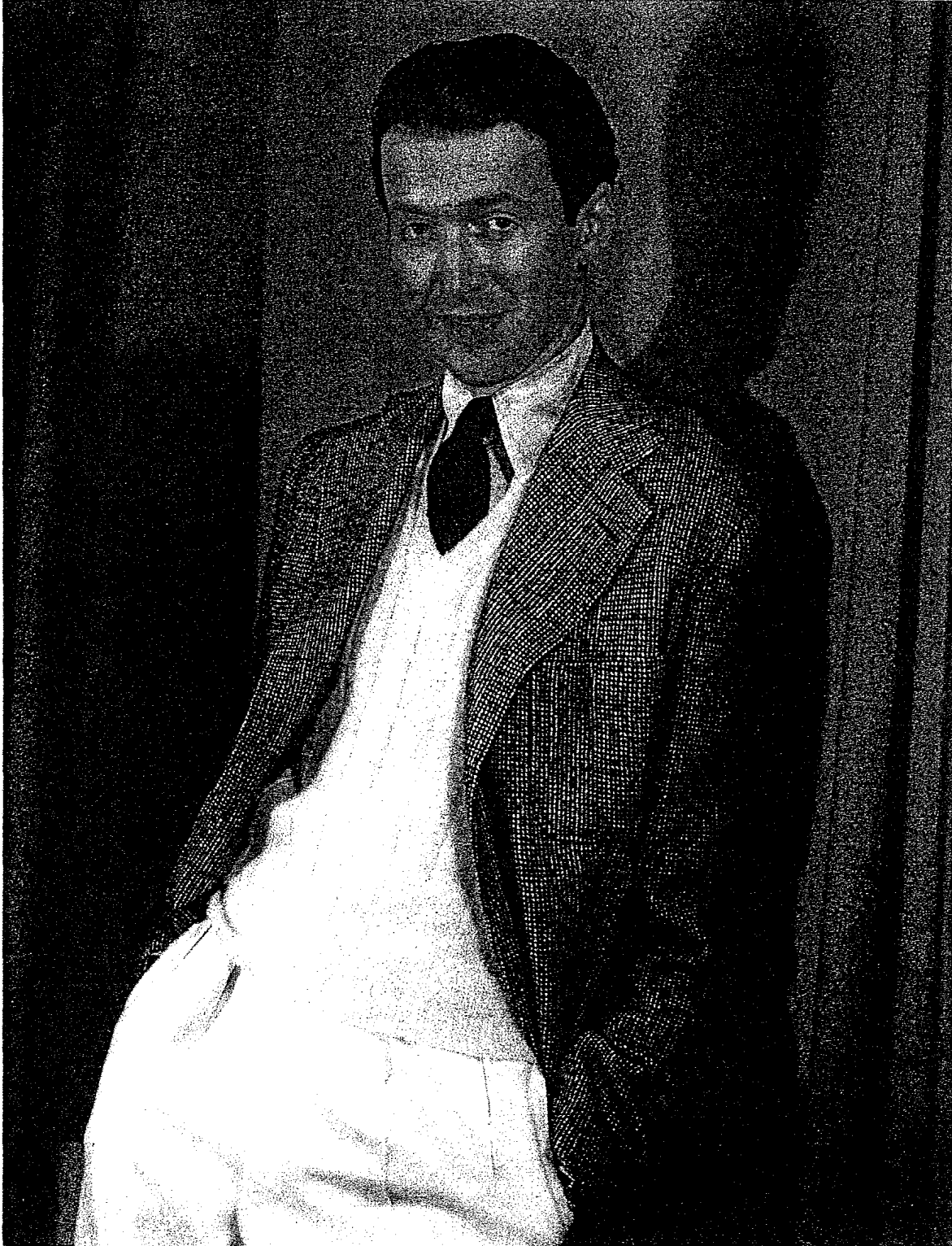
1926



Philip Stearns, William Stearns Hamilton (1931)
A Scott's opercular spider seen through the lens of the camera
sometimes called a "Byron" which was favored by
workers and artists



Handling the opercular spiders (1932)



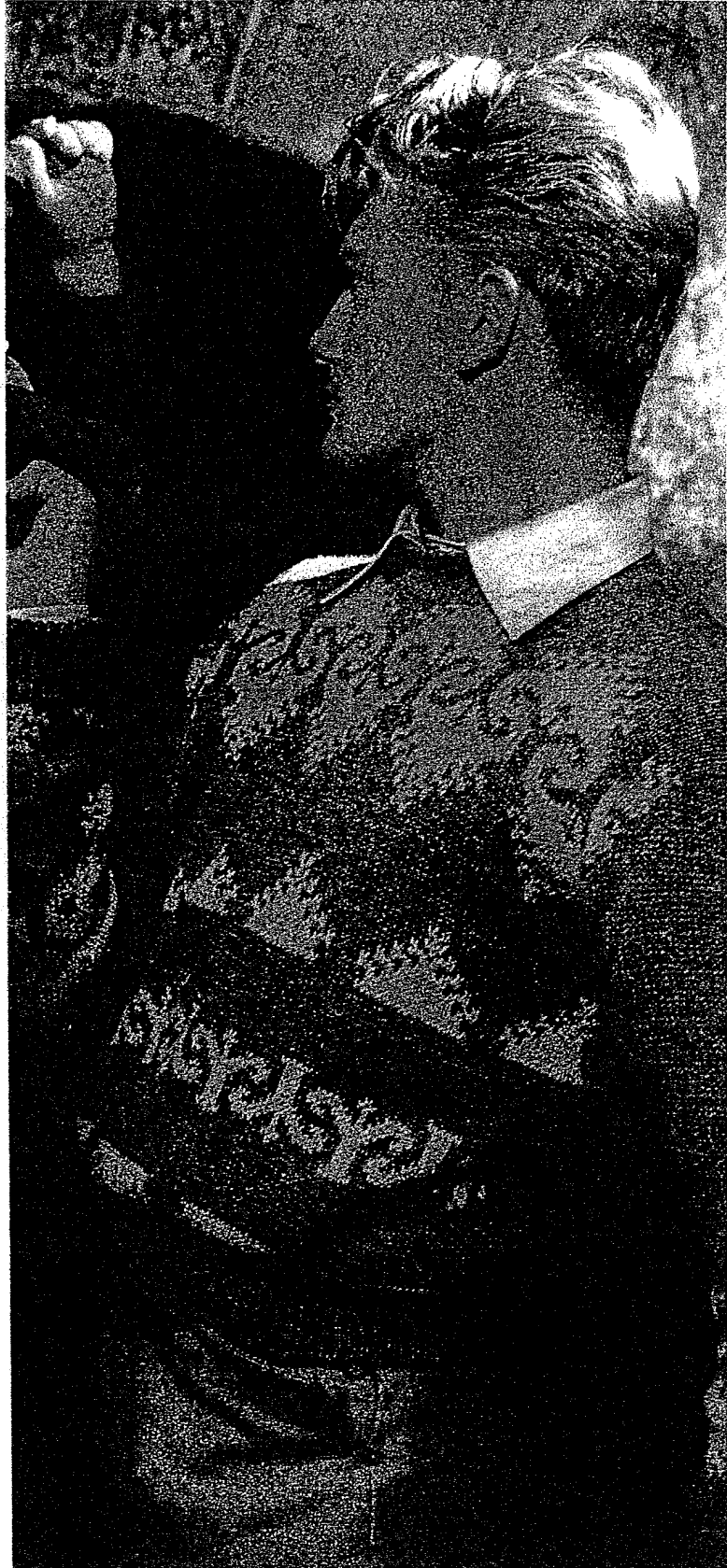
1939



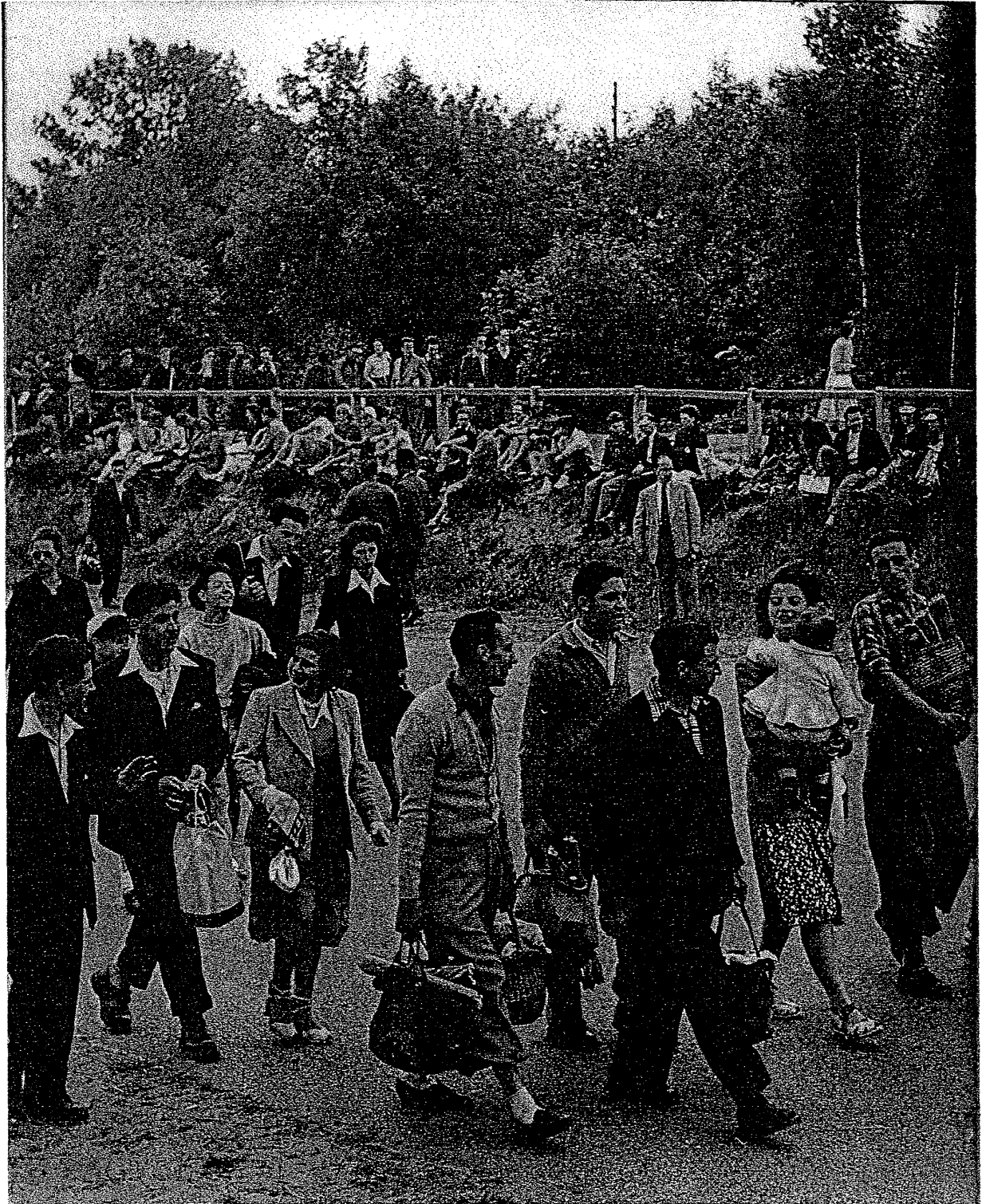
Top left
Albert Camus in Paris, 1936
Photograph by Henri Cartier-Bresson

Bottom left
Jean Genet, she was nailed up, medals on his
chest, 1970

Right
Jean Marais in *L'Étranger Retour* (directed
by Jean Delannoy, 1944)
Marais bought this pale grey sweater with
yellow leopard pattern in Rome, and wore
it in the film *L'Étranger Retour*. It was copied by
thousands of gitters who "wrote to me
asking for the pattern." (Author's interview
with Jean Marais, 22 January 1992)



1940s



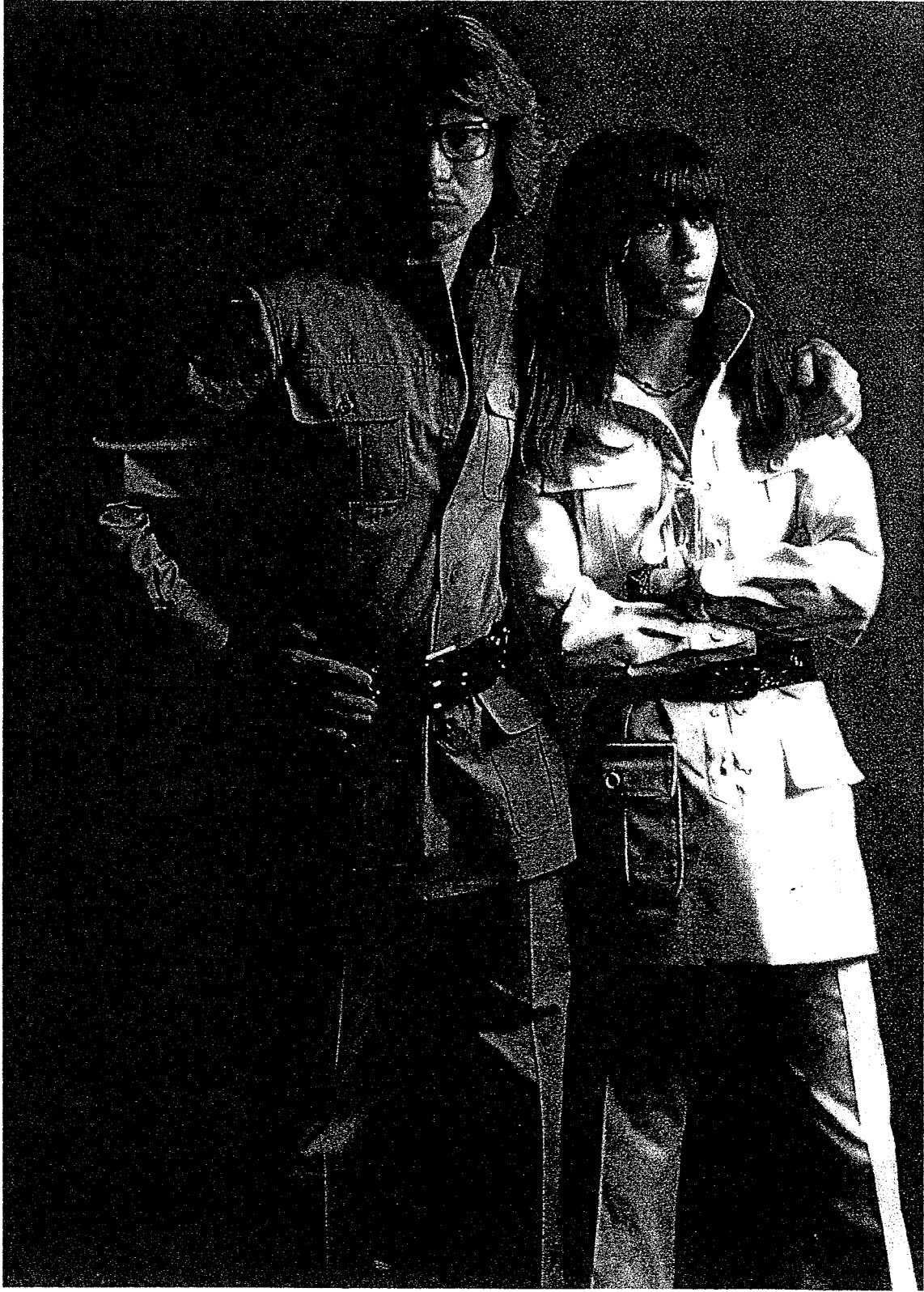
1950



1960



1966



1970



1980



FOR THE MODERN MAN
JANUARY \$3.00

**The Next Life
Of Pat Riley**
by Diane K. Shah

**HOW TO LOOK
VERY GQ**

Spring Suit Preview

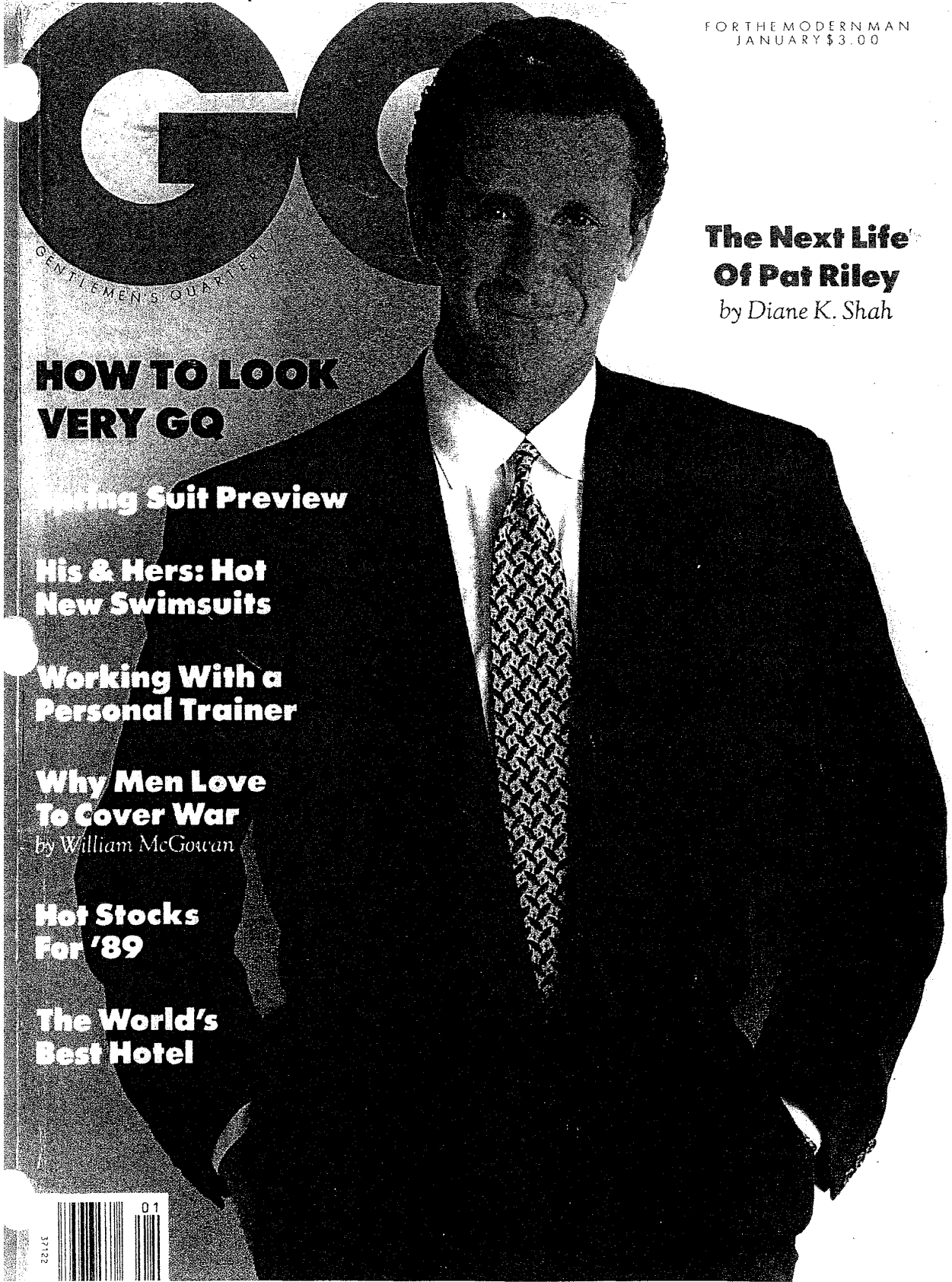
**His & Hers: Hot
New Swimsuits**

**Working With a
Personal Trainer**

**Why Men Love
To Cover War**
by William McGowan

**Hot Stocks
For '89**

**The World's
Best Hotel**



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Jeff Stone and Michael Soloman
Publisher, Alfred A. Knopf, Inc.

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Measuring for Shirts

Chest

Take same as for coat.

SHIRT WAIST

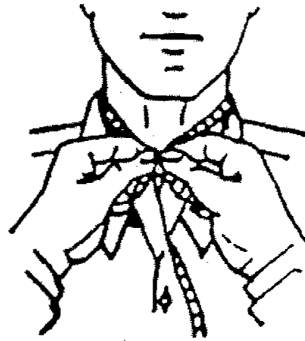
Take same as for coat waist.

SEAT

Can be taken as a firm measure as shirt allowance is added.

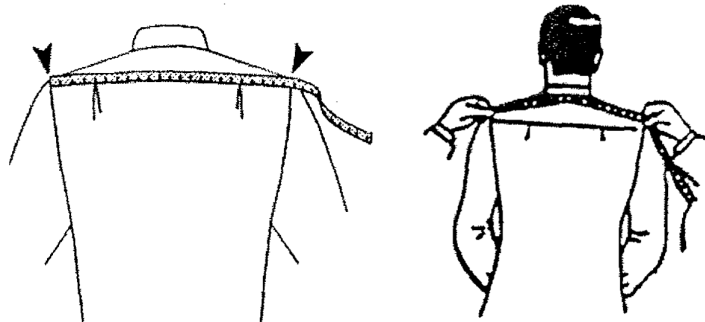
NECK

Open the collar and place the tape low on the neck where inside band will sit. Measure the actual skin first then back off, add $\frac{1}{2}$ ". Check with a finger for comfort. Then back off another $\frac{1}{2}$ " which should confirm a too loose measure. This is where you must know your shirt makers tolerances.



Yoke

Measure across the top of shoulders as for point to point. You are looking for the corners of the shoulders and arms. Note the customer's shirt yoke. Is it too wide or narrow? Adjust your measurement as needed for comfortable style or if a trim shirt is desired.

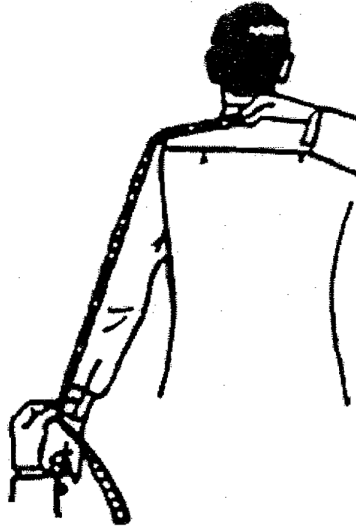


Sleeves

Start tape at center of the neck on the yoke and take across the top of the shoulder. Take the tape around the elbow and down to the desired length. Usually this is to the wrist break about 1" below the wrist bone.

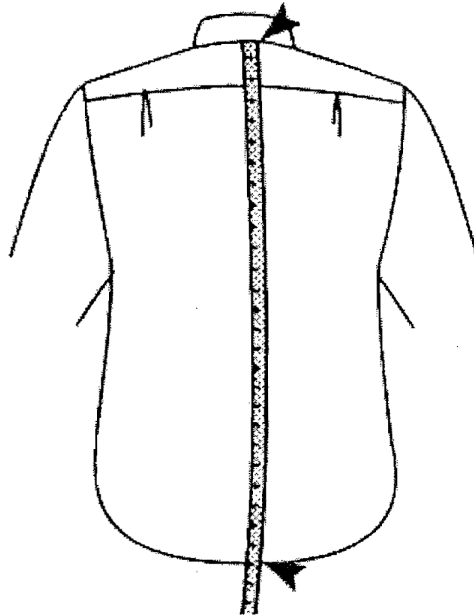
You can also split the yoke measure and start the tape at the yoke seam.

Check the other side. Then recheck both.



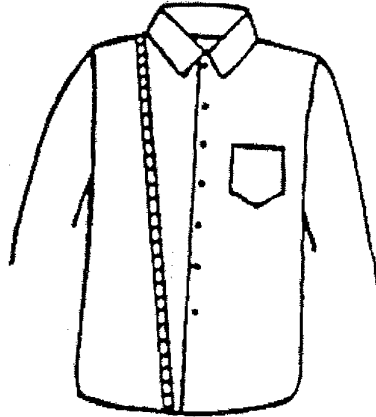
Back Length

Measure from the base of the collar to the bottom of the seat.



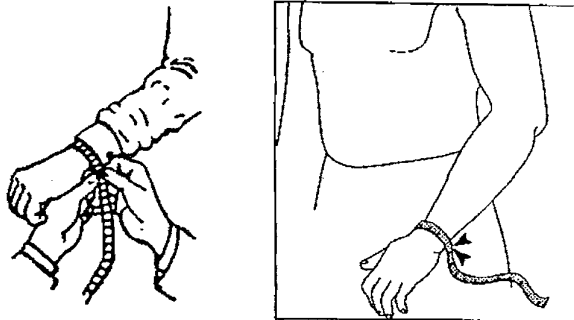
Front Length

Measure from the front seam of the yoke at the neck to the bottom of the fly. For a low rise trouser customer you should lower the side hip gussets.



Wrists

Measure circumference over wrist bone. Measure over watch and note which side worn. Add 2" to 3" for cuff size. You generally only need to add 1/2" for a small watch, up to 3/4" for a large watch over the actual wrist. Know your shirt maker's tolerances.



Fullness

A degree of inches of fullness are added to the chest, waist, and seat measurement for shirts. This is a guide to fullness descriptions:

- 4" - Extreme taper
- 5" - Medium taper
- 6" - Regular fit
- 7" - Easy fit
- 8" - Full fit

Shoulder slope

Low shoulder

Bicep

These will also be used on your shirt order. Refer to the coat section for measuring instructions. Discuss with your shirtmaker specifically which of these will be used.

Glossary of Shirt and Neckwear Terms

Shirts pages 63-70

Neckwear pages 71-75

BATISTE	Named for Jean Baptiste, a French linen weaver. In cotton, it is a sheer, fine, combed, mercerized muslin characterized by wide streaks in construction. Used mainly for blouses, summer shirts, dresses lingerie, infants wear, bonnets and handkerchiefs.
BIRDSEYE	Cotton or linen cloth woven on a doobby 100m characterized with a small geometric pattern that has a center dot resembling a bird's eye.
BLEACH	A chemical substance which whitens fabrics. Common bleaches include chlorine, peroxide, and reducing agents such as sulphites. Bleaching is used to remove natural and other types of impurities and blemishes from fabrics prior to dyeing and finishing.
BROADCLOTH	Tightly woven lustrous cotton cloth with fine imbedded crosswise ribs that resemble poplin. Ribs are finer than those in poplin and broadcloth has more picks.
CARDING	A process of opening and cleaning textile fibers - usually cotton - which separates fibers from each other, lays them parallel, forms them into a thin web and then condenses them into a single continuous untwisted strand or bundle of fibers called a "silver."
CHALLIS	One of the softest fabrics made. Named from the American-Indian term "shale," meaning soft. Usually plain weave fabrics printed with delicate floral patterns, in Persian or cravat effects. Originally made of wool or worsted but now of cottons, spun rayon and a wide variety of blends.
CHAMBRAY	Popular variety of cotton fabric in relatively square count - 80 to 76 - that combine colored warp and white filling yarns in plain weave. Name derived from Cambrai, France where it was first made. May be carded or combed in stripes, checks and doobby designs.
CHEVRON	Term applies to herringbone weaves or prints in zigzag stripes.
COMBING	A process for removing all short fibers those less than 1-1/8") and impurities from cotton that has been

carded. Combed yarn is superior to carded yarn in that it is more compact and has fewer projecting fibers. The finest cottons are made from combed yarns.

CONTINUOUS FILAMENT

A long continuous strand of fiber extruded from a spinneret in the form of a monofilament. Most man-made fibers such as nylon, polyester, rayon, acetate, are made in continuous filament form. This distinguishes them from natural fibers such as cotton or wool which have short staples or length. The one exception to the rule is raw silk, which is spun by a silkworm as a continuous filament wrapped around a cocoon in 300 to 1,600 yard lengths.

COTTON

Soft vegetable fiber obtained from the seed pod of the cotton plant and one of the major fashion fibers in the textile industry. Its origins date back to 3,000BCE. The longer the fiber the better the quality. Lengths vary from less than one-half inch to more than two inches. Cotton is currently grown in some 19 states and is a major crop in 14 states. The top four states in production of cotton are Texas, Mississippi, California and Arkansas. The major types of cotton are:

1. ACALA - Mexican variety introduced into U.S. Medium staple cotton grown in the southwestern states and now in Israel.
2. AMERICAN - Upland cotton grown in this country. It forms bulk of world's crop. Fiber runs from 1/2" to 3/4".
3. AMERICAN PEELER - A variety of cotton grown in the Mississippi Delta. Fibers range from 1 1/8' to 1 1/4" in length. Used in combed yarns and in fabrics, i.e., lawns, dimities, broadcloths.
4. AMERICAN PIMA COTTON - A cross between Sea Island and Egyptian. Grown in Arizona. Brownish color. Fine strong cotton. Averages 1 3/8" to 1 5/8". Used for sheer woven fabrics and fine fabrics.

COTTON (cont.)	5. SEA ISLAND - Finest of all cotton, very white and silk-like with staple of 1 1/2" or better. Can be spun easily to 100's or better for exceptionally fine cloths. Before the Civil War, it was raised on the islands of the Carolinas and Georgia. None of it is raised in the US today, but this type is now raised in Mexico and Central America and is goes into fine, expensive dress goods and men's shirtings.
COTTON LONG STAPLE	Cotton fiber of not less than 1 1/8" in staple length. Usually considered premium grade.
COUNT OF CLOTH	The number of ends and picks per inch in a woven fabric. If a cloth is 64x60 it means there are 64 ends and 60 picks per inch in the fabric. A cloth that has the same number of ends and picks per inch is woven goods is called a square cloth. 80-square percale, for example, has 80 ends and 80 picks per inch. Pick count is the term that is synonymous with the texture of number of filling picks per inch.
DETERGENT	A cleansing agent. Soap or synthetic material used to emulsify or suspend insoluble foreign matter and stains to aid in removal from textiles or garments.
DOBBY LOOM	A type of loom on which small, geometric figures can be woven in as a regular pattern. Originally this type of loom needed a "dobby boy" who sat on the top of the loom and drew up warp threads to form a pattern. Now the weaving is done entirely by machine. This loom differs from a plain loom in that it may have up to 32 harnesses and a pattern chain. Is expensive weaving.
DRY CLEANING	A cleansing method or process applied to garments in which organic solvents such as carbon tetrachloride, perchloroethylene or certain hydrocarbon compounds are used to remove dirt, soil and most spots and stains. Unaffected stains have to be removed by other special agents.
END	One thread of the warp. Also refers to a fabric remnant in the home sewing field.
END-AND-END	Broadcloth, chambray, madras or other fabric having alternating warp yarns, usually one in colors and one

white. Term also refers to fabrics with two colors alternating in the warp.

FIBER

The fundamental unit comprising a textile raw material such as cotton, wool, etc. Fibers may be elongated single celled sleek hairs like cotton; elongated multi-cellular structures such as wool; and aggregation of elongated cells like flax; or man-made filaments like nylon, polyester, rayon. Fiber originally meant spinnable material including the natural fibers and short sections of man-made filaments. Such fibers have a length which is many times as great as their diameter. In order to be spun into a yarn, a fiber must possess sufficient length, strength, pliability and cohesiveness.

FILLING

An individual yarn which interlaces with warp yarn at right angles in weaving fabric. Also known as pick or filling pick. Filling usually has less twist than warp yarn.

FLANNEL

Usually a cotton or rayon fabric slightly napped on both sides to resemble woolen fabric used for some dress goods, blanketing, coating, etc.

GINGHAM

Fabric with dyed yarns introduced at given intervals in both warp and filling to achieve block or check effects. The warp and filling may often be the same, even-sided, and balanced. Color schemes range from conservative to gaudy, wild effects. Textures are around 64x56.

HOUND'S TOOTH

A medium-sized broken-check effect, often used in checks. The color is completely surrounded by white yarn, and the check is a four-pointed star; this two-up and two-down basic construction fabric is a staple in the fabric trade.

JACQUARD

Intricate method of weaving invented by Joseph J. M. Jacquard in the years 1801-1804, in which a headmotion at the top of the loom holds and operates a set of punched cards, according to the motif desired. The perforations in the cards, in connection with the rods and cords, regulate the raising of the stationary warp thread mechanisms. Jacquard knitting is a development of the Jacquard loom and its principles.

LAWN	Made of carded or combed cotton yarn, this light, thin cloth was first made in Laon, France. Comes in the white, solid color or in prints. Satin stripes are often used for effect in this plain weave goods. Crisper than voile but not as crisp as organdy.
DOUP	An open-effect weave in which every other yarn of warp is crossed, wholly or partially, with its companion yarn. the yarns work in pairs; one is the standard warp yarn, the other is the skeleton or doupp yarn. The warp yarns cross each other between the picks in the actual weaving of the material. This plan affords much greater strength of the goods and curbs possible yarn slippage or distortion.
MADRAS	One of the oldest staples in the cotton trade, it is made on plain-weave background which is usually white; stripes, cords or minute checks may be used to form the pattern. Fancy effects are often of satin or basket weave, or small twill repeat. White filling is used. Yarn counts range from 40s to 60s in warp and filling while textures approximate 110 warp ends and 88 picks.
MERCERIZING	A finishing process used extensively on cotton yarn and cloth consisting essentially of impregnating the material with a cold, strong sodium hydroxide (caustic soda) solution. The treatment increases the strength and affinity for dyes and if done under tension, the luster is greatly increased.
OMBRE	A graduated or shaded effect of color used in a striped motif. Usually ranges from light to dark tones of one color such as from light to dark blue and includes in the shading three or more colors for the “rainbow” effect.
OXFORD	Soft, somewhat porous and rather stout cotton shirting given a silk-like luster finish. Made on small repeat basket weaves, the fabric soils easily because of the soft, bulky filling used in the goods.
PICK	A filling thread or yarn that runs crosswise or horizontally in woven goods. The pick interlaces with the warp to form a woven cloth.

PILLING	Formation of little balls of fibers called “pill” on the surface of a cloth. Caused by abrasion in wear.
PIQUE	Medium weight or heavy fabric with raised cords that run in the warp direction. This substantial cloth is made on doobby, jacquard, dropbox and other types of looms.
PLAID	A pattern consisting of colored bars and stripes which cross each other at right angles comparable with a Scottish tartan. Plaid infers a multi-colored motif of rather large pattern repeat; the word “check” refers to similar motifs on a smaller scale and with fewer colors.
PLAIN WEAVE	The most common of the fundamental weaves. Each filling yarn passes successively over and under each warp yarn, alternating each row. Sometimes called the one-up and one-down weave.
PLY	Two or more yarns that have been twisted together.
POPLIN	A broad term to imply several fabrics made from various types of yarn. Identified by a fine rib effect in the filling direction from selvage to selvage. Plain weave is used with the rib effect made by the use of a warp yarn much finer than the filling yarn with a texture or count of two or three times as many ends as picks in the goods.
SATIN WEAVE	One of the three basic weaves, the others being plain weave and the twill weave. All other constructions, plain or fancy, must be made from these weaves in variation, either alone or in combination. There has not been any new weave conceived since 1747 when a book of weaves was published in Berlin, Germany. The surface of satin weave cloth is almost made up entirely of warp or filling floats since in the repeat of the weave each yarn of the one system passed or floats over or under all but One yarn of the opposite yarn system. Intersection points do not fall in a straight line as in twills but are separated from one another in a regular or irregular formation. Satin weaves have a host of uses -- brocade, brocatelle, damask, other decorative materials, many types of dress goods,

formal and evening wear apparel, etc.

STAPLE

The average length of the bulk of fibers is called staple; a 1 ¼" staple cotton.

STARCH
VEGETABLE

A white, odorless, tasteless, granular Or powdery, complex carbohydrate widely disseminated among plants. For commercial purposes made from corn, potatoes, rice, wheat, etc. It is insoluble in cold water and other common solvents, but when heated with water the granules burst and the viscous liquid is formed which turns to jelly on cooling. Starches are one of the most important compounds used in sizing and finishing.

SWISS BATISTE

A sheer, opaque fabric noted for its high luster which is accompanied by special finishing and the use of special grades of long-staple cotton and Swiss mercerization.

TEXTURE

The first meaning is the actual number of warp threads and filling picks per inch in any cloth that has been woven. It is written, 88x72. This means that there are 88 ends and 72 picks per inch in the fabric. When texture is the same, such as 64x64, the cloth is classed as a "square" material.

THREAD COUNT

The actual number of warp ends and filling picks per inch in a woven cloth. Texture is another name for this term.

TWILL WEAVE

Identified by the diagonal lines in the goods. It is one of the three basic weaves, the others being plain and satin. All weaves, either simple, elaborate or complex, are derived from these three weaves. Most twills are 45 degrees while reclining twills are angles of 27, 20 and 15 degrees. Righthand twilled clothes include cashmere, cavalry twill, covert, elastique, gabardine, serge, tackle twill, tricotine, tweed, whipcord. Left-hand twills include denim, galatea, jean cloth, some drill and twill cloth, and some ticking fabrics.

TWIST

A yarn of cord has S-twist if, when held in a vertical position, the spiral conforms in slope to the central portion of the letter S; and Z-twist if the spirals conform in slope to the central portion of the letter Z.

UNBLEACHED	Many fabrics, especially cottons, come in an unbleached or natural condition. Materials of this type have a sort of "creamy" or somewhat "dirty" white color case and much foreign matter is often seen in them - burrs, neps, nubs, specks, et al. These fabrics are stronger than full-bleached fabrics. Examples of unbleached good include canvas, duck, unbleached muslin.
VIYELLA	Twill-weave cloth with the appearance of all-wool flannel, but composed of 50% cotton, 50% wool.
VOILE	Combed yarn, high twist lightweight cotton staple fabric, also made from other fibers. This threadlike appearing cloth is made from gassed yarns which range from 2/100s to 2/200s in yarn count.
WARP	The yarns which run vertically or length wise is woven goods.
WEAVING	The process of forming a fabric on a loon by interlacing the warp (lengthwise yarns) and the filling (crosswise yarns) with each other. Filling is fed into the goods from cones, filling bobbins or quills which carry the filling picks through the shed of the loom. Filling may also be inserted into the material without the use of a shuttle, as in the case of shuttleless loom. The three basic weaves are Plain, Twill and Satin. All other weaves, no matter how intricate, employ one or more of these basic weaves in their composition. There are many variations on the basic principles which make different types of fabric surfaces and fabric strengths.
WHTIE ON WHITE	Some fabrics, such as men's shirtings of broadcloth, poplin, madras, etc., are made on a doobby or Jacquard loom so that white motifs will appear on a white background.
YARN	A generic term for an assemblage of fibers or filaments, either natural or man-made, twisted together to form a continuous strand which can be sued for weaving, knitting, plaiting, braiding, or the manufacture of lace or otherwise made into a textile material.

ACETATE	Cellulose base, man-made fiber. Several trade names are: Celaperm, Chromespun, Rhodia, Estron.
ACRYLIC	A man-made fiber known for luxurious hand, crease resistance and wash/wear qualities. Several trade names are: Orlon, Acrilan, Cresian.
ALLOVER	A design which covers the entire surface of the fabric. as polka dot, geometric paisley.
APRON	The front apron is the wide end of the tie. The rear apron is the narrow end.
ARNEL	A tri-acetate fiber known for heat resistance drape and wash/wear characteristics.
ASCOT	A broad neck scarf, forerunner of today's four-in-hand tie. It may be worn with formal apparel.
BARATHEA	A pebbly appearing fabric in a broken rib Weave.
BACK-TO-BACK	Two pieces of the same quality fabric interling used together in the full length and full shape of the tie.
BAR TACK	A series of over-stitches (usually hand-done) used in more expensive neckwear to close the back of the tie.
BASKET WEAVE	Two or more yarns, woven side by side, in each direction.
BAT TIE	A bow tie which is not pre-tied. It usually has an adjustable neck band.
BIAS CUT	Cutting at an angle, preferably 45 degrees. (Called "True Bias") This important part of resilient construction imparts proper pull and easier tying of the tie.
BLANKET	A short length of tie fabric used for store or window displays.
BOUCLE	A rough looking yarn woven with smooth yarns to produce a rough fabric.
BOW TIE	Denotes ready tied and clip bows.

BROCADE	A rich heavy Jacquarded pattern with raised florals or figures.
CHALLIS	A soft, supple, lightweight weave with fine horizontal rib, usually printed.
CRAVAT	A term sometimes used to designate better neckwear. The term was first used in 1670 by the French.
CREPE	A crinkled surface fabric.
CREPE FAILLE	A crinkled surface ribbed fabric with a prominent raised horizontal grain.
CROSS DYE	Unusual coloring effect produced by weaving in the greige two or more yarns which have different dye affinities.
CUPIONI	A stubbed rayon filament yarn simulating shantung.
DIMPLE	The vertical groove formed at the knot when tying a four-in-hand or Windsor knot.
DOBBY	A loom which weaves small geometric figures.
DOUBLE WARP TWILL	A rich heavy twill fabric. Unusual color effects can be obtained by varying the colors at the two warp yarns.
DOUBLON	A special interling construction with two layers of bias cut interling running the entire length of the tie.
FAILLE	A flat ribbed fabric with raised horizontal grain.
FOULARD	A type of lightweight twill closely woven fabric usually printed.
FOUR-IN-HAND	A tie, usually 52-56" in length. Consisting of a large end, neckband and short end. Also a type of knot.
FRENCH TIP	A tipping formed by folding back the tie fabric to form a small self-pocket.
GABARDINE	A tightly woven twill fabric with diagonal ribbing.
GREMADINE	A loosely woven fabric made of fine yarns; plain or with dots or figures.

HAND PAINT	A pattern or design hand painted on the finished tie.
HAND ROLLED HEM	The hems at the tip of the tie are folded back ¼” to ½” and stitched by hand. Sometimes found in higher-priced neckwear.
HAND SLIP STITCHING	The resilient thread is sewn into the tie by hand. This finer construction may be found in higher-priced neckwear.
HEMMING	The method of finishing the point of the tie in which ¼ to ½” of the shell fabric is turned under at each end and sewn down.
HOMESPUN	A loosely constructed, heavy fabric made of course yarn.
INTERLINING	A bias cut fabric which runs the entire length of the tie. It may be single or double layer. -It is an important part of resilient construction which adds hand, wearing and tying qualities to the tie. Several trade names are Ticuna Plus, Shapetrol, Purr-feet and Ack-Ti Acrylic.
IRIDESCENT	Showing colors in shifting patters of hues and shades that vary with the change of light.
JACQUARD	Intricate pattern woven on jacquard looms.
JASPE	A fabric having a series of faint stripes formed by weaving together light, medium and dark shades of the same color.
LUREX	A metallic yarn.
MACCLESFIELD	Small, neat all-over pattern generally made with a dobbyloom. The name is derived from the Macclesfield parish where the Huguenot weavers, expelled from France, settled. (Spitalfields was rival English weaving center producing similar silks.)
MADDER	A type of printing using vegetable dyes.
MOIRE	A wavy pattern on a ribbed fabric which is produced by crushing the ribs with an engraved roller.
NYLON	A man-made fiber. A trade name is Oiana.

OTTOMAN	Has heavier cross ribs than Faille.
PAISLEY	An oriental pattern using characteristic Indian figures.
PANEL	A planned pattern which is centered on the face of the tie.
PEAU JDE SOIE	A heavyweight soft satin with a fine cross rib.
PLANNED PATTERN	Any pattern designed so that the motif is placed in a predetermined position in the finished tie.) Panels and underknots are examples.)
POCKET	The same as facing or tipping.
PONGEE	A fabric which has nubs and irregular cross ribs produced by uneven yarns.
POLYESTER	A man-made fiber. Some trade names are Dacron, Fortrel, Kodel, Tivera, Terelene, Teteron, Vycron, Blue 'C'.
POPLIN	A plain weave fabric with fine cross ribs.
PRINT	A pattern applied to fabric by means of screens, rollers or other impressions.
PURR-FECT	A patented construction of two full-shaped interlings, one of 100% Acrylic and the other of wool blend.
RAYON	A cellulose-based fiber used by itself and in blends. Several trade names are Bemberg, Coloray, Corval, Topal, Zantrel, Avril.
REGIMENTAL STRIPES	Authentic colors and striping patterns of British army regiments.
REP OR REPP	A diagonal twill weave.
REPEAT	Appearance of a planned pattern at regular intervals on the fabric.
RESILIENT CONSTRUCTION	The method of manufacturing in which the bias cut interlings are held together by a resilient slipstitch so that the finished tie stretches and recovers when knotted.

SATIN	A smooth, lustrous heavy tie fabric.
SCREEN PRINTING	A design printed by forcing color through a fabric screen which the design has been traced or photographed.
SHANTUNG	A fabric made of uneven yarns to produce a textured effect. Nubs, slubs and imperfections are purposely included.
SHELL	The outer fabric of the tie.
SILK WRAP	A tie fabric with a silk warp and other fiber in the filling.
SLIP-STITCHING	An important part of resilient construction. A method of sewing in which the shell and interling are joined together by a special stitch which permits the tie to stretch and recover. Uniformly spaced slip-stitches denotes hand slip-stitching.
THREE PIECE TIE	This usually cut from large square or blocks especially made to center motifs or designs.
TWILL	Diagonally ribbed fabric such as rep, herringbone, gabardine.
TWO PIECE TIE	A tie generally made of a large end and a narrow end sewn together.
UNDER-THE-KNOT PATTERN	A planned pattern which appears just below the knot after the tie has been tied.
WARP PRINT MOIRE	A subdued tone moire fabric produced by printing the warp yarns before weaving. The moire effect is applied after weaving.
WINDSOR KNOT	A triangular-shaped knot introduced by the Duke of Windsor in 1937.
WOVEN	Denote a class of neck wear fabric in which the pattern is part of the weave -- as opposed to prints, embroideries, and hand paints in which the pattern is applied after the fabric is woven.